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Creative &
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**NEW TRAINING CONTENTS AND JOINT VET QUALIFICATIONS ON ECODESIGN FOR CREATIVE AND
CULTURAL INDUSTRIES**

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**EUROPEAN POLICIES ON ECODESIGN FOR SUSTAINABLE
CREATIVE AND CULTURAL INDUSTRIES**

ANALYSIS REPORT



ACKNOWLEDGEMENTS AND DISCLAIMER

This report has been produced by Rinova Ltd on behalf of the Ecodesign4EU Strategic Partnership, which consists of:



Further information about the project and the above partners is available at <https://ecodesign4eu.mcast.edu.mt/>

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EUROPEAN ECODESIGN POLICIES REPORT

INTRODUCTION

This report analysing national and European policies on Ecodesign for sustainable Creative and Cultural Industries has been produced as a reference document to guide the development of recommendations to foster transparency and recognition of Ecodesign for sustainable Creative and Cultural Industries.

By providing an overview of the policies that set the framework for actions in the Creative and Cultural sector, the Report complements the specific learning materials in the Ecodesign4EU Modules covering implementing Ecodesign principles, sustainable strategic business planning, circular supply chains, selecting sustainable resources, lifecycle assessment methodologies and sustainable digital transformation.

It accompanies and integrates with the self-assessment methods within the Ecodesign4EU Virtual Curriculum and the Mobile Assessment App Guidelines for VET and in-company teachers, trainers and managers. The mobile app provides a practical and innovative ICT-based tool designed to evaluate the competences on teaching Ecodesign included in the ECVET Curriculum. These are complemented by the annex to this report giving guidance on European methodologies, tools and frameworks of reference for the recognition of prior learning, and the recognition of non-formal and informal learning.

The European Policies Report has informed the piloting of the Curriculum, which ensures the validation of the learning materials by industry tutors and trainers in real work contexts and situations in the Cultural & Creative Industries. The target group included VET and in-company teachers, trainers and managers and beneficiaries (I-VET and C-VET students) in the CCIs fields of Performing and Visual Arts, Spatial Design, Product Design and Digital Games, Design of Fashion Products and Crafts sector. The pilot was carried out in France, Greece, Italy, Ireland, Malta, Spain and United Kingdom and included an online capacity building session aimed at training partners' staff and tutors on the use, implementation and evaluation of the methodologies and the outputs. Partners identified and selected 5 tutors/trainers in each country to participate, who in turn will transfer the learning to C-VET and I-VET students.



A. EXECUTIVE SUMMARY

This report comprises an analysis of national and European policies on Ecodesign for sustainable Creative and Cultural Industries.

The report sets the development of specific guidelines on Ecodesign for artists, organisations and VET providers in the Creative and Cultural Industries in a wider context of response to the climate crisis and transition to a sustainable green economy. Climate change is one of the greatest challenges facing humanity today, and whilst individuals and organisations can make a difference by their actions, the solutions require interdependent, holistic thinking within a new paradigm of radical changes of policy at national and supra-national level. Confronting this challenge more than any other requires an understanding of the wider context and interdependent impacts of any actions taken. This is not a challenge that can be addressed within one sector in isolation. The Ecodesign4EU Modules covering implementing Ecodesign principles, sustainable strategic business planning, circular supply chains, selecting sustainable resources, lifecycle assessment methodologies and sustainable digital transformation all rely on inter-related policies and frameworks across the globe and in all sectors of the economy.

And so, in addition to the specific learning materials in the Modules, this report sets out an overview of the policies that set the framework for actions in the Creative and Cultural sector. The report begins with the global context of the key actions the world has taken in response to climate change. It then summarises how the European Union has framed its response to these challenges. Finally there are sections, contributed by each of the project partners, on national Ecodesign policies in each country. The report is intended to be a summary overview. It includes links throughout to more detail about the policies that are referenced.

The report begins with a summary of the international response to the climate crisis at global level. It highlights the centrality of the UN 17 **Sustainable Development Goals** (adopted in 2015) in underpinning a holistic systemic framework for action and for monitoring those actions at national level. It also sets out the history of the key stages in the process of agreeing goals on global temperatures and de-carbonisation through the Annual Conference of the Parties (CoP) meetings on climate change.

The summary of Ecodesign policies at European level begins with reflection on Europe's current position in meeting climate change objectives. Europe's key policy driver in striving to be the world's first carbon-neutral continent by 2050 is the **European Green Deal**. This is underpinned by a range of reference frameworks, strategies, policies and standards. EU policies of particular relevance to the CCIs are the **Circular Economy Action Plan** and the **Intellectual Property Strategy and Action Plan**. Policies specific to the green transition in the CCIs include the **New European Bauhaus**, Europe's over-arching cultural and creative movement aimed at promoting sustainable and inclusive design, and the **Knowledge Innovation Community (KIC) for Creativity and Culture** recently launched by the European Institute of Innovation and Technology (EIT) which will coordinate innovation initiatives on circular economy in collaboration with universities, research organisations, industry and SME's. Other specific policies in the field of Crafts and Fashion are also referenced.



The National Reports have been compiled by project partners in each country, covering Ecodesign policies in France, Greece, Malta, Ireland, the United Kingdom (England) and Spain. They briefly introduce how each country is addressing European climate change targets at a national level, and identify relevant national policies and the key national agencies responsible for implementing sustainable Ecodesign. Finally, for each country, there is some detail on policies in the CCIs and specific CCI sub-sectors, including information on how the New European Bauhaus is being implemented.



C. EUROPEAN POLICIES

1. International context

Climate change is a global challenge that does not respect national borders. It affects every country and can have devastating effects on communities and individuals. Therefore an analysis of European Policies designed to support sustainable development and Ecodesign must start with the global context. Equally, the specific policies adopted by the Cultural and Creative Sector must be seen in the wider context of the global challenge and connected to change across all sectors of industry.

In the context of the fight against climate change two major conferences marked the progress towards the understanding of the importance of the protection of the environment: the Stockholm Conference in 1972 and the Rio Conference in 1992. The **Stockholm European Conference on the Human Environment**, convened by the United Nations in 1972, represented the first step towards the consolidation of international environmental law. It introduced the Declaration on the Human Environment and some key principles such as the environment as a legally protected right, environmental protection outside statehood like high seas, the atmosphere and the Antarctica along with international cooperation to defend the environment.

The **United Nations Conference on Environment and Development** (known as the “Earth Summit”) in Rio in 1992 brought together 179 nations and a global forum of Non-Governmental Organisations (NGOs). It had a pivotal role for the promotion of sustainable development models on an international level though establishing new levels of cooperation between states, key sectors of society and peoples. During the Conference important agreements were reached on the future of the planet, such as the Rio Declaration (Rio Declaration on Environment and Development) which emphasized the link between environmental protection and development, the need to eradicate poverty and consider the needs of developing countries, the urgency of finding alternatives to unsustainable production and consumption patterns, increasing indigenous capacities to address environmental issues.

Further significant stages in the global response to climate change were the **Kyoto Protocol**, which entered into force in 2005, and the **Paris Agreement**, which entered into force in 2016. The former is the first global, legally binding agreement. It identified a series of priority actions for the solution of the problems of global climate change, requiring developed countries and those with economies in transition in Eastern Europe to start a process of global collaboration on a consensual basis, based on the centrality of global climate problems in world socio-economic development.

2015 was a landmark year for multilateralism and international policy shaping, with the adoption of several major agreements. [Transforming our world: the 2030 Agenda for Sustainable Development](#) was adopted at the [UN Sustainable Development Summit](#) in New York in September 2015. This framed the 17 UN Sustainable Development Goals which comprise an internationally agreed blueprint for peace and prosperity for people and the planet, now and into the future. The SDGs recognize that ending poverty and other deprivations must go hand-in-hand with strategies that improve health and education, reduce inequality, and spur economic growth – all while tackling climate change and working to preserve our oceans and forests.

In December 2015, the **Paris Agreement** was adopted at the Paris climate conference (COP21). Governments agreed a long-term goal of keeping the increase in global average temperature to well below 2°C above pre-industrial levels and to aim to limit the increase to 1.5°C; they also agreed to meet every 5 years to assess the collective progress towards the long-term goals and inform Parties in updating and enhancing their nationally determined contributions, report to each other and the public on how they are implementing climate action, and finally track progress towards their commitments under the Agreement through a robust transparency and accountability system.

The most recent COP meeting in 2022 was the twenty-sixth and it mainly focused on reiterating and redesigning some of the previously agreed general commitments: it managed to keep the goal of containing global temperatures below 1.5°C alive, compared to pre-industrial levels; it also encouraged participants to renovate their decarbonization efforts and to double funding in support of developing countries' adaptation to climate change. However, there were downsides like India's last minute decision to substitute the expression "phase out" with "phase-down", so carbon will be reduced instead of completely abandoned. And recently it has been announced that global temperatures are more likely than not to exceed the 1.5% target at some point during this decade.



2. European EcoPolicy

The EU reflection paper “[Towards a Sustainable Europe](#)” (2019), reviewed the EU’s performance against the 17 UN Sustainable Development Goals. The summary conclusions are:

- Compared worldwide, seven EU-27 Member States are among the TOP 10 in Global SDG Index ranking while all EU-27 Member States are in TOP 50 (out of 156).
- The EU-27 Member States have the highest score on average for SDG 1 (End Poverty in all its form everywhere)
- The EU-27 Member States have the second highest score on average for SDG 3 (Ensure healthy lives and promote well-being for all at all ages).
- The EU-27 Member States score on average the lowest on SDG 12 (Ensure sustainable consumption and production patterns), and on SDG 14 (Conserve and sustainably use the oceans, seas and marine resources for sustainable development).
- There are notable differences between the Member States in achieving the SDG 10 (Reduce inequality within and among countries).

In terms of Policy, the paper identifies four cross-cutting areas:

- Transition from a Linear to a Circular Economy
- Sustainable food production from farm to fork
- Future-proof energy, buildings and mobility
- Ensuring a socially fair transition

A key policy driver in striving to be the world’s first carbon-neutral continent by 2050 is the [European Green Deal](#). The European Green Deal is an overarching blueprint for transformational change, which aims to reduce emissions, address energy poverty, reduce external energy dependency and improve our health and wellbeing, whilst creating jobs and growth. All areas of the Green Deal will affect the context that the CCIs operate in, and drive change in the sector, whether this be in use of sustainable materials and circular supply chains, in use of energy, in transport of artwork and products, sustainable transport for cultural mobilities and touring productions, in sustainable digital transformation, and much more. Building-based organisations are expected to reduce use of renewable energy in heating and cooling by +1.1 percentage points each year, until 2030. Arts and Culture can also have an important role in promoting change in natural environments, restoring nature and enabling bio-diversity and has an essential and fundamental capacity through the power of communication and creativity to change mindsets.

[GreenComp](#) is the European reference framework for sustainability competences. *GreenComp* comprises four interrelated competence areas: ‘embodying sustainability values’, ‘embracing complexity in sustainability’, ‘envisioning sustainable futures’ and ‘acting for sustainability’. GreenComp follows on recommendations in the [European Skills Agenda for Sustainable Competitiveness, Social Fairness and Resilience](#) (2020) and the *European Education Area by 2025* (2020) aiming to activate education and training by developing skills, including upskilling and reskilling, and by investing in learning for environmental sustainability. The *EU biodiversity strategy for 2030: ‘Bringing Nature Back into our Lives’* (2020) also highlights the important role education and training have in enabling the EU to reach its goal to become a climate-neutral continent by 2050.

There are also a series of EU policies and standards for sustainable products, which include: [EU Ecolabel](#), [Green Public Procurement](#), [Eco-design of Energy-Related Products \(ErP\)](#), and [Energy Label](#).

[DigComp](#), the European reference framework for digital competence, involves the confident, critical and responsible use of, and engagement with, digital technologies for learning, at work, and for participation in society, and includes specific competences to be aware of digital technologies for social well-being and social inclusion, and to be aware of the environmental impact of digital technologies and their use.



3. Circular Economy

In March 2020 the European Union launched a new [Circular Economy Action Plan](#) for a cleaner and more competitive Europe. The plan aims at accelerating the transformational change required by the European Green Deal, while building on circular economy actions implemented since 2015. Its inter-related initiatives aim to create a strong and coherent product policy framework that aim to make sustainable products, services and business models the norm and transform consumption patterns so that no waste is produced in the first place. It also aims to strengthen the capacity of the EU to take responsibility for its waste. Further measures will be put in place to reduce waste and ensure that the EU has a well-functioning internal market for high quality secondary raw materials.

It addresses key product value chains which include electronics and ICT; packaging; plastics; textiles; and construction and buildings. And it addresses the potential of the green transition to create new jobs that strengthen Europe's social economy. Integrated in the Plan are mechanisms such as the [Pact for Skills](#), the [Action Plan for Social Economy](#) and investment in education and training systems, lifelong learning, and social innovation under the [European Social Fund Plus](#).

Other significant European systems to support the circular economy include **the European data space for smart circular applications** which will provide the architecture and governance system to drive the EU's applications and services such as product passports, resource mapping and consumer information.

Also of specific relevance for the CCIs is the regime for intellectual property. The Commission's [Intellectual Property Strategy and Action Plan](#) seeks to ensure that intellectual property remains a key enabling factor for the circular economy and the emergence of new business models.

4. Creative and Cultural Industries

The [New European Bauhaus](#) is Europe's over-arching cultural and creative movement aimed at promoting sustainable and inclusive design. It was launched by the European Commission in early 2022 as a creative and interdisciplinary initiative it connects the European Green Deal to our living spaces and experiences. The NEB aims to rethink the relationship between technology, design, and nature. It calls on all Europeans to imagine and build together a sustainable and inclusive future that is beautiful for our eyes, minds, and souls.

The European Institute of Innovation and Technology (EIT) has recently launched a [Knowledge Innovation Community \(KIC\) for Creativity and Culture](#) which will coordinate innovation initiatives on circular economy in collaboration with universities, research organisations, industry and SMEs.

The European Commission has also recently published a study "[Greening the Creative Europe programme](#)" to support its efforts to make the Creative Europe Programme more environmental-friendly and help achieve the EU objectives of fighting climate change. The study

- elaborates guidance for applicants and beneficiaries
- develops recommendations for monitoring and evaluating the green aspects of project proposals
- collects good practices that support awareness-raising on the need for a green transition in the cultural and creative sectors
- documents the progress under the previous Creative Europe programme (2014-2020) in terms of projects that pursued sustainability goals



5. CCI sub-sectors:

Crafts

On 13 April 2022, the Commission adopted a [proposal for a regulation](#) on Geographical Indications (GIs) for craft and industrial products to offer protection to products such as Murano glass, Donegal tweed, Porcelaine de Limoges, Solingen cutlery and Boleslawiec pottery. The proposal aims to enable producers to protect craft and industrial products and their traditional know-how in Europe and beyond.

The goal is to make it easier for consumers to recognise the quality of such products and make more informed choices. It aims to help to promote, attract and retain skills and jobs in Europe's regions, contributing to their economic development. The proposal aims also to ensure that traditional craft and industrial products are finally put on an equal footing with protected geographical indications that already exist in the agricultural area.

The Commission, having carried out a robust impact assessment, has proposed the following measures, among others, to create the system for craft and industrial products:

- Establish an EU-wide protection for geographical indications of craft and industrial products allowing producers to protect the intellectual property rights of their products across the EU and act against fake products, including online.
- Enable straightforward and cost-efficient registration of GIs for craft and industrial products through a two-level two-level application process
- Allow full compatibility with international GI protection by enabling producers of registered craft and industrial GIs to protect their products in all countries that are signatories of the Geneva Act on Appellations of Origin and Geographical Indications under the World Intellectual Property Organisation (WIPO), while enabling GIs from non-EU countries to access GI protection within the EU
- Support the development of Europe's rural and other regions by providing incentives for producers, especially micro, small and medium-sized enterprises (MSMEs), to invest into new authentic products and create niche markets; and regions, especially rural and less developed ones, to retain unique skills and benefit from the reputation of the new GIs including by attracting tourists

Fashion

For the design of fashion products within the Cultural and Creative Industries (CCI) sub-sector, there are several significant European policies that are relevant. These policies aim to promote sustainable practices, circular economy principles, and responsible production within the fashion industry. Some of the key initiatives and policies include:

- The **European Green Deal** encompasses various policies and initiatives relevant to the fashion industry, such as the **Circular Economy Action Plan** and the **Sustainable Products Initiative**. These initiatives aim to promote sustainable design, reduce waste, and enhance the overall environmental performance of fashion products.
- [The Waste Framework Directive](#) (WEEE) sets out measures to prevent and reduce waste generation and promote the sustainable management of waste. It encourages the fashion industry to adopt circular economy principles, including waste prevention, reuse, and recycling. This directive also promotes extended producer responsibility, requiring fashion brands to take responsibility for the entire lifecycle of their products.
- [EU strategy for sustainable and circular textiles](#): The European Commission's Textile Strategy is a comprehensive plan aimed at accelerating the transition towards a more sustainable and circular textile sector. It focuses on improving the environmental performance of textiles, promoting sustainable sourcing, and supporting innovation and research in sustainable fashion.

D. COUNTRY REPORTS

1. FRANCE

Completed by: **Pôle Eco-conception**

Since the Climate Convention (Rio 1992) and following the Paris Climate Agreement (2015), France has incorporated increasingly ambitious targets into its legislation. The reduction of greenhouse gas emissions by a factor of four was included in the National Sustainable Development Strategy as early as 2003, and then reaffirmed in the Grenelle Environment Forum (2007) and the Energy Transition Law for Green Growth (LTECV) of 2015. The objective of carbon neutrality is now stated in the 2017 climate plan. Another example is the transposition of several European directives on the protection of **aquifers** (Water Acts of 1992 and 2006).

Policies linked to the reduction of environmental impacts have existed for more than 40 years in France but usually linked to some sectors (constructions, household appliances, etc). In 2021, the law “AGEC” was put in place and went further than most policies up until now. The law contains over a hundred measures, including new obligations, new bans to underpin irreversible ecological ambitions and new tools to better control and punish environmental offenses. Since then, the country has continued to work to advance the Environmental policies, the Law “Climate and resilience” in August of 2021 and the law REEN in November 2021. These laws affect most sectors including CCIs, public purchasing and communication strategies. It also reinforces the recycling industries and increases the amount of products that can be recycled. All of these actions have changed the landscape of Ecodesign work, with new initiatives and research done for the reduction of environmental impact in the Cultural Sector.



Law AGECE:

France passed the "anti-waste law for a circular economy" in 2021. A law that aims to transform the linear "produce, consume, throw away" economy into a circular one. The "AGECE" law has considerably accelerated the change in production and consumption : it provides ecological objectives that preserves resources and purchasing power. It also makes it possible to rethink production models, by inviting producers to think upstream and anticipate the end-of-life of the products they produce. In the Creative Industries, several measures are already applied. Others are in the process of being deployed, all with the same aim: to put an end to all forms of waste. It set provisions to:

- better inform and protect consumers;
- extend the lifespan of digital products;
- oblige the State, local authorities and their groupings to integrate these issues into their purchasing policies.

Law Climate and resilience:

The result of the work of the Citizens' Climate Convention, the law to combat climate disruption and strengthen resilience to its effects was enacted and published in the Official Journal on August 24, 2021. This law anchors ecology in our society: in our public services, in children's education, in urban planning, in our travel, in consumption patterns, in the justice system.

Law REEN:

The REEN law is aimed at all players in the digital value chain: industry professionals, public players and consumers, and is built around five key objectives.

Firstly, it aims to raise awareness of the environmental impact of digital technology. Secondly, the REEN law aims to limit the renewal of digital equipment in three key ways. The third key objective concerns the adoption of eco-responsible digital uses. The fourth objective of the REEN law is to promote more energy-efficient data centers and networks.

Finally, this law aims to promote a responsible digital strategy in the territories. Municipalities with more than 50,000 inhabitants are required to define a responsible digital strategy by January 1, 2025 at the latest (article 35).

ADEME agency: The French Environment and Energy Management Agency (ADEME) a public industrial and commercial establishment created in 1991. It is also known as the "Agency for Ecological Transition". It is placed under the supervision of the Ministries of Higher Education, Research and Innovation, and of Ecological Transition and Solidarity. ADEME initiates, leads, coordinates, facilitates or implements operations to protect the environment and control energy. It also finances Ecodesign projects in all the sectors.

3. National agencies and government bodies supporting sustainable Ecodesign

The High Climate Council (HCC) is an independent French advisory body, created in November 2018, reporting to the French Prime Minister and made up of up to thirteen expert members appointed by decree. It gives an independent perspective on the Government's climate policy, in particular on the level of compatibility of the country's various public policies with the Paris climate agreement:

It has jurisdiction in three areas:

- reducing direct greenhouse gas emissions (lowering fossil fuel consumption, transforming the agricultural model, capturing methane from waste, etc.);
- developing carbon sinks (forests, soils, oceans);
- reducing France's carbon footprint.

The “Eco-organizations” (recycling industries): Extended Producer Responsibility (EPR) schemes are special systems for organizing waste prevention and management for certain types of product. These systems are based on the principle of extended producer responsibility, whereby producers, i.e. those responsible for placing certain products on the market, can be made responsible for financing or organizing the prevention and management of waste from these products at end-of-life. Producers generally choose to organize themselves collectively to meet these obligations within the framework of non-profit eco-organizations, approved by the public authorities. Twelve waste management channels currently operate under this principle in France, which is one of the countries making most use of this system.



Performing and Visual Arts

Most projects and initiatives are financed mainly by the French Ministry of Culture through its programme “Strategy for accelerating cultural and creative industries”, a financing program that aims to develop innovation in the CCIs. The work of the ministry has helped to define the main axis of work for an Ecodesigned CCI thanks to their report: “Being both economically viable and sustainable – a challenge for the cultural and creative industries” :

- Reduce consumption
- Benefit reuse of materials and recycling of wastes
- Mastering the circulation of artists, works and materials
- Optimizing production processes
- Aim of Digital sobriety

This financing has helped the creation of various groups that aimed for Ecodesign of Performing and Visual Arts, most notably the “Collectif 17 h 25” brings together the Opéra de Lyon, the Festival d'art lyrique d'Aix-en-Provence, the Opéra de Paris, the Théâtre du Châtelet and the Théâtre royal de la Monnaie in Brussels, around the eco-design of opera sets. More than just a think-tank for sharing experience, this group appears to be a real shared laboratory working on concrete objects. In particular, it is working on the creation of a repertoire of standardized scenographic elements adapted to all venues, the aim being to reduce the number of objects to be produced and transported on tour.

EcoProd Created in 2009 is a Collective bringing together ADEME, AUDIENS, the Île de France Film Commission, DIRECCTE IDF, France Televisions and TF1. Its mission is to raise awareness of the environmental impact of the audiovisual and film industries.

The “Reserve des Arts” has a mission to support professionals in the cultural, creative and craft sectors in adopting circular economy practices and reusing materials.



France has 38 partners integrated into the initiative linked with many CClIs. The main initiatives with French involvement have been the development of the project “Neb Goes South. Six schools of architecture at universities from six different countries created a pan-European platform for meetings and discussion, with the ability to broaden and enhance international debate on co-designing sustainable solutions.

The New European Bauhaus (Environment, Sustainability, Human comfort) positions itself at the interface between researchers, designers and decision-makers to develop an iterative process, where the evaluation of environmental indicators accompanies the design of urban forms.

In comparison to other countries, France doesn't have many projects with the New European Bauhaus. They usually are from private companies for specific products (recycling of furniture for example). In the future France should work towards a better promotion of these projects and to encourage more collaboration between key partners. For the moment there are very few examples available.



2. GREECE

Completed by: **DIMITRA Education & Consulting**

1. Introduction

In Greece, the EU climate change commitments and policies are being applied through a combination of national legislation and EU directives. The Greek government has been actively working to align its national policies with the EU's objectives. For example, Greece has developed a National Energy and Climate Plan (NECP) that outlines its strategies for meeting the EU's energy and climate targets. The NECP includes measures to increase the share of renewable energy, improve energy efficiency, and reduce emissions in various sectors.

The impact of these targets and objectives on CCIs in Greece is twofold. On one hand, the cultural and creative sectors contribute to climate change through their energy consumption, waste generation, and carbon emissions. Therefore, they are expected to make efforts to reduce their environmental footprint. This can be achieved through adopting sustainable practices, such as using renewable energy sources, implementing energy-efficient technologies, and adopting eco-friendly production and distribution methods. On the other hand, the CCIs can also play a crucial role in promoting sustainable development and raising awareness about climate change. Cultural and creative practitioners have the ability to communicate climate-related issues through their work, influence public opinion, and inspire behavioral change. This can be done through various means, including art exhibitions, films, music, literature, theater performances, and other creative expressions.



2. Key national policies relevant to sustainable Ecodesign in the Cultural and Creative Industries

In Greece, initiatives that combine culture, creativity, and climate change are emerging. For example, there are projects that use art installations to raise awareness about environmental issues or cultural events that focus on sustainable practices and promote dialogue on climate change. Additionally, collaborations between the cultural sector and other industries, such as renewable energy or sustainable tourism, can create synergies that contribute to both climate objectives and the growth of CCIs. Greece's national development strategy recognizes that the transformation of the economy from a linear to a circular model presents significant development potential that supports entrepreneurship, investment and employment, while adding a sustainable dimension to growth. This policy is mainly implemented through the National Strategy for Circular Economy adopted in December 2018, which is implemented through its operational action plan 2018-2019, which was revised in November 2021 and ratified on 29 April 2022 (A' 84).

The **National Action Plan for Circular Economy (NAPCE)** is a road map with a four-year duration (2021-2025) and includes 71 actions that will allow the country's economy to become sustainable and at the same time competitive. This plan is fully aligned with the directions of the revised EU circular economy action plan and related development policies at sectoral and national level. These initiatives are relevant to the Fashion industry in encouraging sustainable design, waste prevention, and resource efficiency, as well as the development of initiatives and projects that promote circularity within the fashion industry. The aim of these actions is to contribute substantially to the transformation towards a circular economy, the development of new business opportunities and the strengthening of existing entrepreneurship, the creation of new markets for certain products and the establishment of rules, incentives and funding tools in order to develop the economy towards a new and more sustainable direction.



3. National agencies and government bodies supporting sustainable Ecodesign

In Greece, several agencies and government bodies provide support, resources, and advice to Cultural and Creative Industries (CCIs) in adopting sustainable practices. These organizations play a crucial role in assisting CCI businesses and promoting sustainability within the sector. Some of the most relevant agencies and government bodies in Greece include:

- **The General Secretariat of the Natural Environment & Waters of the Ministry of Environment & Energy (MEEN)** is the coordinating authority on circular economy issues. MEEN presides over the Inter-ministerial Committee and the National Council – Advisory Committee of Productive and Social Agencies for Circular Economy, which are expected to be permanent bodies and will contribute to the formulation of policies for circular economy.
- **General Secretariat for Culture (GSC):** The GSC is responsible for cultural policies and initiatives in Greece. It supports CCIs by providing guidance and resources on sustainable practices, fostering collaborations, and promoting the integration of sustainability into cultural projects and events.
- **Hellenic Ministry of Culture and Sports:** The Ministry of Culture and Sports oversees cultural affairs in Greece. It develops policies and programs that encompass CCIs and sustainability. The ministry offers funding opportunities, organizes workshops and seminars, and provides guidance on adopting sustainable practices within the cultural sector.
- **National Documentation Centre (EKT):** EKT serves as a knowledge hub and provides information, resources, and expertise across various sectors, including CCIs. It offers research and innovation support, access to databases, and collaborates with organizations to promote sustainable practices and initiatives within the cultural and creative sector.
- **Greek National Tourism Organization (GNTO):** The GNTO promotes sustainable tourism practices and collaborates with CCIs to develop cultural tourism initiatives. They provide support and guidance to CCI businesses involved in the tourism sector, helping them integrate sustainability into their operations and offerings.
- **Chambers of Commerce and Industry:** Local Chambers of Commerce and Industry provide valuable support to businesses, including CCIs. They offer resources, information, and networking opportunities, which can include guidance and support for adopting sustainable practices and integrating sustainability into business strategies.
- **Fashion Revolution** is a global movement that calls for greater transparency, ethics, and sustainability in the fashion industry. Fashion Revolution Greece is a local branch that raises awareness about the social and environmental impacts of fashion and promotes responsible practices. It organizes events, campaigns, and educational activities to engage consumers and industry stakeholders in the pursuit of a more sustainable fashion sector.

4. CCI sub-sectors

For the design of fashion products within the Cultural and Creative Industries (CCI) sub-sector, there are several significant European and Greek policies that are relevant. These policies aim to promote sustainable practices, circular economy principles, and responsible production within the fashion industry. Some of the key initiatives and policies include:

- **European Green Deal:** The European Green Deal is an ambitious framework set by the European Commission to make the European Union climate-neutral by 2050. It encompasses various policies and initiatives relevant to the fashion industry, such as the Circular Economy Action Plan and the Sustainable Products Initiative. These initiatives aim to promote sustainable design, reduce waste, and enhance the overall environmental performance of fashion products.
- **Waste Framework Directive:** The Waste Framework Directive sets out measures to prevent and reduce waste generation and promote the sustainable management of waste. It encourages the fashion industry to adopt circular economy principles, including waste prevention, reuse, and recycling. This directive also promotes extended producer responsibility, requiring fashion brands to take responsibility for the entire lifecycle of their products.
- **EU strategy for sustainable and circular textiles:** The European Commission's Textile Strategy is a comprehensive plan aimed at accelerating the transition towards a more sustainable and circular textile sector. It focuses on improving the environmental performance of textiles, promoting sustainable sourcing, and supporting innovation and research in sustainable fashion.
- **National Law on Circular Economy (Greece):** In Greece, the National Law on Circular Economy provides a legal framework for promoting circular economy principles across various sectors, including fashion. This legislation encourages sustainable design, waste prevention, and resource efficiency. It also supports the development of initiatives and projects that promote circularity within the fashion industry.
- **Fashion Revolution Greece: Fashion Revolution** is a global movement that calls for greater transparency, ethics, and sustainability in the fashion industry. Fashion Revolution Greece is a local branch that raises awareness about the social and environmental impacts of fashion and promotes responsible practices. It organizes events, campaigns, and educational activities to engage consumers and industry stakeholders in the pursuit of a more sustainable fashion sector.

5. New European Bauhaus

The New European Bauhaus initiative aims at building on the Green Deal and operates as a design lab, an accelerator and a network in order to create a design movement with three dimensions: sustainability, quality of experience, and inclusion. Greece hosted the first Greek New European Bauhaus Festival in 2022, themed “ECO-building the Future”. Initiatives by organizations like TAGMA 21, Future Intelligence (FINT), Gulandri Museum, Christiana Vardakou Hand Crafted Textiles, Akuo Energy, Anima, Deree Acg, and Healing Lesvos were presented to visitors in the festival exhibition. These organizations are about sustainable fashion and design, digital design and planning, social inclusion and diversity, wildlife and ocean protection, renewable energy, cultural heritage, and education. During the festival, the following topics were presented and discussed:

- Cities for wellbeing: Creating the green cities of tomorrow
- **New Life to Old Buildings and Urban Tissue:** How to create new spaces and developments by mobilizing different categories of stakeholders
- Tourism and local communities towards Regeneration
- Education as a key tool towards Sustainable, Beautiful, Together
- Crafting a more Human Future
- New Life to Old Buildings and Urban Tissue: How can we use and improve existing buildings while protecting cultural heritage?

The body that coordinates and promotes the New European Bauhaus efforts and initiatives in Greece is the General Directory of Restoration, Museums and Technical Works, Hellenic Ministry of Culture of the Ministry of Culture and Sportss

3. MALTA

Completed by: MCAST

In line with the UN and the 2030 agenda, Malta's *Sustainable Vision for 2050* lays out a long-term framework which focuses on the need to shift towards a green and circular economy, finding a balance between protection of the environment and economic growth whilst also ensuring that any future development is socially sustainable. This vision is the main guiding principle for developing policies, and when planning and implementing projects.

1. Introduction

Arts Council Malta (ACM), the national agency for development and investment in the cultural and creative sectors, has published the Strategy 2025 which is based on its vision and commitment towards cultural rights, as defined by UNESCO and is built around the UN Sustainable Development Goals.

The two main policies which tackle sustainability in Malta are the National Environment Policy and the National Cultural Policy. In line with the European Union's environmental targets, Malta is set to achieve a 19% reduction in GHG emissions and increase the share of renewable energies in the energy mix to 11.5% by 2030. By 2050 the local government envisages a substantial reduction in the consumption of natural resources and a radical transformation in the way waste is generated and managed.



The National Cultural Policy 2021 (NCP) is Malta's main policy which directly affects CCI businesses. The policy emphasizes the importance of integrating culture in national development with a global outlook that contributes to sustainable development. NCP 2021 seeks to increase investment to reach a minimum target of 2% of total government expenditure on the cultural and creative sectors. This has increased from 0.84% in 2012 to 1.71% in 2019. It provides a policy response to address the challenges faced by the sectors, the need to intensify support for the sectors and the opportunities that emerge from the aspirations of the community.

The policy objectives are as follows:

- Strengthening cultural governance by promoting cross-sectoral policies through an inter-ministerial cultural policy framework and increasing decentralisation, easing collaboration between creative and cultural industries.
- Increasing cultural access and participation, thus promoting inclusion.
- Elevating the status of the artist and professionals in the cultural and creative sectors through promotion.
- Improving artistic and cultural education by strengthening partnerships between schools, artists, cultural practitioners and cultural institutions, supporting the training and professional development of teachers, artists and cultural practitioners to attain the highest quality artistic and cultural education, strengthening links between artistic and cultural education and industry and promoting life-long learning opportunities in artistic and cultural education.
- Developing cultural infrastructure.
- Protecting and safeguarding cultural heritage.
- Promoting a culturally distinctive Gozo.
- Improving international cultural relations.

Other key national policies related to sustainable eco-design in the Cultural and Creative Industries include:

- **Malta Crafts Act** which makes provision for the encouragement, promotion, registration and regulation of craftspersons, crafts entrepreneurs and crafts, in particular crafts forming part of Malta's historical heritage.
- **National Environment Policy** which addresses environmental policy integration, the use of market-based instruments, environmental taxation, eco-innovation, green jobs, enabling the private sector to take a stronger role in environmental management, green public procurement, mobilising finance for the green economy, using resources efficiently and sustainably, improving the local environment, and climate change.
- **Environmental protection act** which establishes a framework for the protection of the environment and for the establishment of an authority with powers to that effect.

These policies provide a framework for promoting sustainable eco-design practices in the cultural and creative industries in Malta, contributing to achieving goals set in Malta's Sustainable Vision for 2050.

Public Cultural Organisations share a common objective to invest public funding in culture and the arts to foster creativity, social well-being and economic activity. While acknowledging increased public investment in PCOs, over a number of years, the National Cultural policy reiterates the commitment to invest public funding responsibly and effectively.

3. National agencies and government bodies supporting sustainable Ecodesign

The two main government bodies which provide support and resources to CCI businesses are the **Malta Crafts Foundation** and the **Arts Council Malta**.

The Malta Crafts Foundation is a public organisation, established in 2021, dedicated to enabling the preservation, appreciation and sustainability of Maltese artisanal products and skills. It is guided in its work by three main pillars: Promotion, Education, and Innovation; all of which are key in order to ensure the long-term sustainability and success of the local artisan sector.

Arts Council Malta (ACM) is the national agency for development and investment in the cultural and creative sectors. Its principal task is to fund, support and promote Malta's Cultural and Creative sectors. As part of its mission statement, ACM embraces culture as a pillar of sustainable development in terms of its sustainability and the social, economic and environmental dimensions of our well-being.

As part of its strategic developmental role, the Council has also partnered up with 11 artistic organisations and festivals to drive strategic three-year partnerships.

Some of the PCOs include:

- Festivals Malta - the national government body dedicated to the nurturing and growth of festivals and cultural events in Malta and Gozo.
- Kor Malta – Malta's national choir
- Malta Philharmonic Orchestra – Malta's national philharmonic orchestra
- Mediterranean Conference Centre
- MICAS (Malta International Contemporary Art Space) – a recently opened contemporary art space whose mission is to strengthen Malta's cultural infrastructure by providing a platform for contemporary art and internationalisation.
- Pjazza Teatru Rjal – a newly built theatre within old theatre ruins in Malta's capital city, Valletta
- Spazju Kreattiv – organises around 500 annual events related to the creative arts and cultural events.
- Teatru Malta – Malta's national theatre company
- Teatru Manoel -
- Valletta Cultural Agency (VCA) – this agency sustains and strengthens the capital city's cultural life through the creation of an annual programme of creative events developed in collaboration with artists and other PCOs.
- ŻfinMalta National Dance Company



Spatial Design, Product Design and Digital Games

In Malta there are currently no national policies in place which are specific to Spatial Design. There are however policies concerning the restoration of rural buildings. These are:

4. CCI sub-sector:
- Policy 13.1.A: Restoration of Existing Buildings of Architectural, Historical (not scheduled) Vernacular or of Other Significance
 - Policy 13.1.B: Restoration of Scheduled Buildings
 - Policy 13.1.C Redevelopment, and Change of Use of Existing Buildings in Rural Areas not falling under 13.1.A or 13.1.B
 - Policy 13.1.D Extensions to Existing Dwellings in Rural Areas

There are other policies which are meant to safeguard Malta's unbuilt environment and existing structures and buildings. The most relevant are:

- Policy 8.1.B General Design Principles
- Policy 8.1.C: Abandoned Buildings
- Policy 8.1.D: Soil Conservation and Monitoring
- Policy 8.1.F: Safeguarding Protected Areas, Species and Habitats

For Product design, the European Union's industrial policy is relevant to Malta, since the manufacturing sector is not given enough attention when considering the added value that it is bringing to the country's economy. Locally there is a National Industrial Policy, however there is negligible reference to sustainable practices related to product design.

Where digital games are concerned, there are currently no national policies in place.

Green Deal Malta is one of the key actors in New European Bauhaus in Malta and is an initiative launched by Ewropa Consultancy which is not affiliated with any public or Government body. It is a platform providing a centralised forum for all sustainability matters in Malta, namely Clean Energy, Green Construction, which incorporates the New European Bauhaus, Clean Transport, Green Enterprise and Green Finance. This platform brings together leaders, businessmen and community members who have sustainability at heart and want to make it a priority for Malta. It is a platform where they share their experiences, ideas, suggestions and offer solutions. It also identifies Malta's companies or players who are leading the game in implementing sustainable practices locally.

Malta currently participates in a few international initiatives, amongst which are the New European Bauhaus festival which was launched in 2021 and the EIT Urban Mobility. The idea behind the New European Bauhaus is to cause a ripple effect of more sustainable, beautiful and inclusive spaces across Europe, with the hope of expanding this even beyond European shores. In 2022, Malta was shortlisted with the first 52 projects out of a total of 1100 for the New European Bauhaus award with the Valletta Design Cluster project – a project which has also won both national and international awards.

EIT Urban Mobility is an initiative of the European Institute of Innovation and Technology (EIT) whose aim is to encourage positive changes in the way people move around cities in order to make them more liveable and sustainable places. EIT Urban Mobility, through partnerships between industry and educational institutions demonstrate how new technologies can be used to solve real problems in our cities by using smarter, more sustainable ways of transporting people, freight and waste. The aim is to improve people's quality of life, reduce carbon emissions in transportation and make Europe's economy more competitive by working together with the cities and all its citizens together with other mobility players. The local key players in such initiatives are the local councils who collaborate closely with both the private sector and the general public. Local councils have long played an important role in improving local urban environments. The Local Councils' Association works to ensure effective collaboration, consultation and coordination between Governmental bodies and all other stakeholders. The key interests of the association are to achieve sustainable mobility, build smart cities, increase and improve open spaces and promote green living.

Kamra tal-Periti, the local chamber of civil engineers, are promoting the New European Bauhaus with local architects and civil engineers. Last year local civil engineers and architects participated in an online event "Engineering the New European Bauhaus: Reframing the Bauhaus framework from theory to practice" organised by the European Council of Civil Engineers to shed some light on the NEB framework from the point of view of civil engineers, bringing the focus from theory to practice.

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4. ITALY

Completed by: **Materahub**

A [report](#) by the Italian Alliance for Sustainable Development ASviS published in October 2022 reports that Italy is currently below the European average of sustainable development advancement, demonstrating that Italy has not yet overcome the negative effects caused by the pandemic crisis.

When looking at the 2030 Agenda, between 2010 and 2021, Italy made progress on fighting hunger, health, education, gender equality, clean energy, innovation and infrastructure, responsible consumption and production, and combating global warming. Jobs and growth, inequality, sustainable cities and protection of the sea and oceans remain stable. Worsening, however, are five goals: poverty, clean water and sanitation, protection of terrestrial ecosystems, sound institutions with peace and justice, and strengthening global partnerships.

The report identifies a series of concrete outcomes that, if achieved, would lead to the realisation of the SDGs. In particular, ASVIS analysed 33 steps, divided into macro themes - social, environmental, economic, institutional. The numbers for Italy are self-evident. Over the past 5 years, 11 of these concrete measures are considered to be making significant progress - that is, on track to be completed in 2030. Another 2 are in moderate progress, 14 in insufficient progress and 8 in deterioration.

That said, the commitment towards climate change can be seen at national level with numerous initiatives to support sustainable development including the birth of organisations such as the '[The Foundation for Sustainable Development](#)' connecting industry to drive the development of a greener economy.

Government initiatives are numerous, for example, the Ministry of the Environment and Energy Security has for years been engaged in promoting sustainable production and consumption models with the aim is to lead the country towards a low-carbon economy.

Initiatives include an [Environmental Footprint Assessment Programme](#) launched in 2010 to promote voluntary commitments by companies to assess their environmental performance and reduce greenhouse gas emissions, identifying better 'carbon management' criteria and supporting the implementation of low-emission technologies and good practices in production and consumption processes throughout the entire life cycle of products/services. The [VIVA Programme](#) on 'Sustainability in Viticulture in Italy' was launched in 2011 with the aim of promoting sustainability in the Italian wine sector and in 2015 the The '[Made Green in Italy](#)' National Scheme for the assessment and communication of the environmental footprint of products.

The Cultural and Creative sector is significant in Italy producing 89.9 billion added value and moving a total of 250 billion, equal to 16.7% of the wealth produced. There is heightened focus on the ecological transition of the Creative and Cultural industry in Italy right now with new funding opportunities launched in 2023.

Lastly, the [Foundation Symbola](#) (created to unite and empower businesses, communities and intelligences that focus on sustainability, innovation, beauty) reflects on how CCI is a fundamental tool for this cultural transformation. Not only as a tool for promoting a sustainable culture (leading by example) but also as a communication platform capable of raising awareness among their audiences and citizens.

2. Key national policies relevant to Ecodesign in the Cultural and Creative Industries

In April 2023 the Minister of Culture launched a new opportunity in support of '[the ecological transition of the Creative and Cultural industry](#)' (financed by the European Union within the context of NGEU – Next Generation EU and funding for PNRR (Piano Nazionale di Ripresa e Resilienza) to access non repayable grants for small and micro-organizations, third sector enterprises, profit and no profit operators from the creative and cultural sector to promote environmentally compatible innovation and project planning.

155 million euro has been made available for this macro initiative which falls under the mission 'Digitalisation, innovation, competitiveness and culture' and is linked to 'Tourism and Culture 4.0', 'The Creative and Cultural Industry 4.0' with investment in 'Capacity building for cultural operators to manage the digital and green transition'. From this, 20 million euro has been invested into 'Promoting inclusive innovation and eco-design, also in terms of the circular economy and directing the public towards a more responsible behaviour with respect to the environment and climate'

Organisations that can apply for this funding, up to EUR 100.000, include SME's (small and micro enterprises), associations, foundations and no-profit for projects or products marked by eco-design and sustainability that develop the following objectives:

- tools and solutions for events, activities and cultural services with a low environmental impact;
- strategic, organisational and operational planning for the drafting and implementation of governance development plans and measurement of environmental impacts;
- cultural products produced with a strong educational and didactic component;
- development activities and through experimental techniques, aimed at the eco-design of products and the recovery, re-use, recycling of products.

This initiative will provide an important opportunity for the strategic planning and in implementing sustainable design concepts with CCI.

The focus and European and national level clearly influences the strategic planning of cultural initiatives in general. For example, in 2021 Como (historically devoted to the textile tradition) was designated a [UNESCO Creative City](#) - recognised as a place of interaction, where creativity is recognised as a lever for growth and the full development of innovation potential. The Agenda 2030, plays a strong part in guiding their activities, especially with regard to environmental sustainability in the textile sector, challenged by the 'fast fashion' phenomenon and has accepted the challenge of positioning itself as a Sustainable Fashion City on an international level by encouraging the emergence of innovations referring to green development models.

The Italian Alliance for Sustainable Development (ASviS), reflects that whilst the climate decree approved in Italy in 2019 goes in the right direction of promoting sustainability, it lacks a governance framework for implementation with a detrimental impact on effective national coordination. They have proposed that Italy should have an annual law on sustainable development to complement the decree, define sectoral measures and orient all policies towards the achievement of the SDGs.

But other measures are directing companies in the right direction, for example, the [European Corporate Sustainability Reporting Directive \(CSRD\)](#), derived from both the Green Deal and the Sustainable Finance Action Plan, means that thousands of companies will now be obliged to report on their sustainability and promote transparency on their corporate social responsibility. This reporting will provide information on their sustainability strategy and policy, how they implement it and how they score in the relevant performance measures. As this will have a direct impact on investment opportunities, investors will expect and choose sustainable activities, the implementation of sustainable strategies will become fundamental for all companies in all sectors.



There are numerous agencies and government bodies in Italy providing support, resources and advice to businesses in adopting sustainable measures, including those within the CCI.

[Invitalia](#) is the National Agency for Development, owned by the Ministry of the Economy, supporting the country's economic growth, with focus on strategic sectors for development and employment, focused on underdeveloped areas and operating mainly in southern Italy.

It manages all national incentives that support new enterprises and innovative start-ups, financing projects large and small, targeting entrepreneurs with concrete development plans, especially in innovative and high value-added sectors.

It also offers services to the public administration to accelerate the spending of EU and national funds and for the valorisation of cultural assets. For example, the funding opportunity launched in 2023 for CCI by the Directorate General for Contemporary Creativity of the Ministry of Culture, was managed by Invitalia.

[Symbola](#) is a Foundation that was created to unite and empower businesses, communities and intelligences that focus on sustainability, innovation and beauty. Through research, events and projects they share examples of companies and institutions that improve the country by focusing on innovation and development, beauty and creativity, human capital and territory. Green economy, culture and social cohesion are their three principle indicators. In March 2022 they published an [article](#) on the 'Culture of Sustainability and sustainability of culture' exploring how CCI actors can transform or influence change in their supply chains, and to strengthen collaborations and alliances at various levels. Highlighting also the benefits of adopting a green approach by CCI actors and an innovation tool for cultural and creative businesses that can make them more competitive.

The [Italian Alliance for Sustainable Development](#) (ASviS) was created to spread the culture of sustainable development, in particular by raising awareness in Italian society, with economic and social actors and in institutions, an awareness of the importance of the 2030 Agenda for Sustainable Development. The alliance is a network with over 300 business actors to encourage the development of a culture of sustainability at all levels, orienting lifestyles, systems of civil coexistence and production and consumption models in this direction

[The Foundation for Sustainable Development](#) is a point of reference for the main sectors and players in the green economy in Italy: the economy of sustainable development, supporting companies and organisations that share a common path of ecological transition. They work on the production and dissemination of publications, studies and research, on information and discussion meetings, on the involvement of institutions and stakeholders, on networks to promote the strategic themes of ecological transition: climate neutrality and energy transition, circular and regenerative economy, green cities and sustainable mobility, natural capital.

The European and national policies to support CCI in eco-sustainable approaches are very much intertwined as we can see from the recent opportunity in Italy made available to CII thanks to European funds.

Many independent nationally driven initiatives are exploring creativity and how it can become more sustainable as well as promote the value of sustainability to a general audience, especially among performing and visual arts.

The project [GREEN LEARNING](#) by Sineglossa (a cultural organisation that applies contemporary art processes to create new transdisciplinary approaches capable of confronting complexity and promoting sustainable development models), developed an innovative educational workshop to teach Artificial Intelligence and raise awareness of climate change through performing arts and new technologies. A collaboration between artificial intelligence and dance.

Examples of initiatives that illustrate how performing and visual arts organisations can rethink business models from an environmental perspective, and be more cost-effective, are numerous.

They range from Romulus - one of the first carbon-negative TV series in Europe, made by Sky (Great Britain), Cattleya (Rome) and Greenland (Rome) - to the various protocols created specifically for the world of cinema and audiovisuals, which can be adapted to the different needs of sets of varying complexity. This is the case, for example, of EcoMuvi, created in 2014 by the Bologna-based production company Tempesta and adopted for the production of some of its productions, such as the film Lazzaro Felice, in which it was possible to avoid the emission of 249.89 tonnes of CO₂ (thanks to car-pooling, the use of trains and connection to the local grid for the use of electricity), as well as 370 kg of plastic waste through the use of water dispensers and compostable tableware.

Moving from the world of audiovisual to that of visual arts, the use of paints and other sustainable materials is increasingly widespread among street artists, both Italian and beyond. Among the latest works made with low-impact paints it is worth mentioning that of the Franco-Swiss street artist Saype, with his land art project Beyond Walls - Oltre i muri in Turin, made with 100% biodegradable sprays (using charcoal for the black colour, chalk and milk protein for the white colour). But also the three works of urban art in Rome dedicated to the Goals of Agenda 2030 for Street Art for rights 2021 made with Airlite paints, capable of absorbing pollutants and transforming them into inert substances through a chemical process activated by sunlight. Or, the Last Breath initiative - supported by organisations such as WWF Italy, Greenpeace Italy, Fridays 4 Future and Extinction Rebellion - which saw street artist Andrea Villa place posters with the words The Breath on them on the façade of a historic building in Turin.

And then there are initiatives that focus on supporting cultural workers to learn new skills, such as the international training projects [Shift Culture](#) and [Creative Climate Leadership](#). In the first case, training is offered to address global challenges such as climate change, gender equality and the inclusion of minorities, not only to those in top positions in cultural institutions but also to all their staff; in the second case, cultural and creative professionals are stimulated to develop new skills that enable them to develop low-impact cultural products and activities. Thanks to these training programmes, for instance, the Amsterdam-based DGTL Festival is becoming the world's first fully circular festival.

5. The New European Bauhaus

The New European Bauhaus initiative has been welcomed by the Italian CCI players and organisations to strengthen the links between the world of culture and creativity and the worlds of production, science and technology.

There has been active participation with 95 official partners (out of 677 in total) currently representing the inspiring networks, associations, and organisations keen to act as promoters of this initiative. This includes also the Open Design School, a pillar project born from the year Matera was European Capital of Culture and illustrating the potential to harness past initiatives to facilitate future opportunities and the scalability of good practices across Europe.

And not only, many organisations have sought to participate in the numerous initiatives and opportunities created by the NEB movement. For example, Italian NEB prize finalists and winners include the following initiatives:

Under the strand ‘Champions’ and ‘Shaping a circular industrial ecosystem and supporting life-cycle thinking’ The **TOVA** project between Italy and Spain is one of the world’s first architectural constructions to be built with a crane WASP 3D printer. It can be completed in just weeks using 100% local materials and labour, generating zero waste and close to zero carbon emissions. This system is replicable globally and showcases a promising response to the surge in housing emergencies. The project was developed by a team of students and researchers from the 3D Printing Architecture programme of IAAC.

FERCAM Echo Labs is a concrete example of industrial symbiosis that experiments production processes with low environmental impact and high social value, through a global approach and local projects. It uses a network of profit and non-profit companies and associations to feed a circular economy supply chain capable of utilising used wood avoiding its shredding or incineration. It trains fragile individuals, such as asylum seekers, to become skilled craftsmen able to build new beauty from waste.

Under the strand ‘Rising Stars’ and ‘Reconnecting with Nature’

‘Farmfluencers’ from South Tyrol are farmers that practise regenerative and sustainable agriculture. The project aims to establish an inspiring audiovisual storytelling of their work, bridge the gap between farmers and citizens, and encourage both to take responsibility for their land. This growing network of „Farmfluencers“ supports farmers to break unknown ground together. By increasing attention to their work, the project fosters a growing number of community-based agriculture in urban areas.

‘Noi Ortadini Community Garden in Matera’ was inspired during lockdown, a biology student who lived on the outskirts of Matera started growing vegetables and trees on an abandoned patch of land next to his home. Friends and neighbours joined him to learn about agriculture, socialize and build a compost bin and a gazebo. “Noi Ortadini” (the citizen gardeners) is now an official community garden, offering events and workshops such as gardening, ecosystem restoration, outdoor education for children and debates on climate change and sustainable lifestyles. This project went on to win the prize. With one of the founders being part of the Materahub project management team we have noticed that these opportunities for networking, both at European and national level and creating opportunity for future partnerships and new initiatives.

Under the strand ‘Rising Stars’ and ‘Regaining a sense of belonging’

A project between Milano and Turin "**The Fres(co)h Model**" is a participatory architectural experimentation within the "Baltea Lido" project. Promoted by Via Baltea community hub co-managers, the project aims to transform the street in front of the community hub into a pedestrian space, accessible and suitable for everyone. An urban road that turns into a public square thanks to flexible temporary installations inspired by the theme of the seaside, to activate an open, green and pedestrian space for all citizens.

Under the strand 'Rising Stars' and 'Shaping a circular industrial ecosystem and supporting life-cycle thinking'

'Mezo' in Bolzano is an exploratory research on social material practices with cooking waste oil utilisation at its centre. Recently this project turns leftover frying oil from fast food shops into accessible and affordable soap. Local material sourcing is combined with social activities to foster an inclusive circular neighbourhood network.

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5. IRELAND

Completed by: **Future In Perspective Limited**

Ireland's environmental policies are largely framed within an EU context. Ireland's climate plan foresees a 51% in greenhouse gas reductions by 2030, with net-zero emissions reached by 2050. By 2030, the Irish government hopes to generate 80% of electricity from renewable sources, while phasing out coal- and peat-fired plants with wind energy accounting for 36% of total electricity demand in 2020. Agriculture accounts for 35.3% of Ireland's greenhouse gas emissions, with 95% of this coming from livestock agriculture. However, the country is a leader in the area of carbon-efficient agriculture and as such has asked for EU-level concessions on its reduction target, arguing that displacing production would lead to higher overall global emissions. Approximately 35% of the Next Generation EU funds will be spent on climate-related activities.



In 2019, the craft and design-intensive sectors generated €2.9 billion in Gross Value Added in Ireland, employing 105,000 people across the craft and design-intensive sectors in - broken down by 54,000 employees in craft and design and an additional and 51,000 in “design in other sectors” cohort. The craft and design-intensive sector is closely linked to both tourism and retail in Ireland and the impact of COVID-19 has been considerable. Survey data from the top 150 Design & Craft Council of Ireland (DCCI) client firms show that between 2019 and 2020 turnover decreased by 16%. Despite these challenging conditions the DCCI Annual Client Economic Survey showed that 40% of businesses reported revenue growth in 2020 when compared to 2019. This growth was driven by an increase in online sales which accounted for 35% of all sales in 2020.

The craft and design-intensive sector is an engine for economic growth and there is potential that the craft and design-intensive sectors could provide up to 100,000 employees and a turnover of almost €14 billion by 2026. According to data from the CSO there are over 18,000 enterprises engaged in craft and design intensive enterprises making the sector the 8th largest in Ireland. The report highlights the nature of the enterprises allow for greater dispersion across Ireland than other sectors which contributes to Ireland’s regional development goals and ambitions.

In Ireland, key national policies related to sustainable eco-design in the Cultural and Creative Industries include:

1. **Design & Crafts Council Ireland Strategy 2022-2026** sets out the Council’s vision for the Craft and Design sector and how it intends to actively develop the sectors’ capabilities and capacity, while growing wider commercial and economic impacts.
2. The [Creative Ireland Programme](#), which seeks to promote creativity and cultural heritage as drivers of sustainable development and economic growth.
3. The [Climate Action and Low Carbon Development Act](#), which establishes a framework for the transition to a low carbon, climate-resilient and environmentally sustainable economy, including the cultural and creative industries.
4. The [Green Public Procurement](#), which promotes the use of environmentally friendly products and services by public bodies, including those in the cultural and creative industries.
5. The [Waste Management Act 1996](#) which aims to promote sustainable waste management, including the minimisation of waste in the cultural and creative industries.

These policies provide a framework for promoting sustainable eco-design practices in the cultural and creative industries in Ireland, contributing to the country’s overall goal of sustainable development.

Irish policies can affect CCI businesses in several ways when it comes to strategic planning and implementing sustainable design concepts as follows:

- Regulations and Standards: Irish policies set regulations and standards for sustainable design and construction, which companies must follow to meet the requirements of the policy.
- Financial incentives: The government may offer financial incentives to encourage companies to adopt sustainable design practices and reduce their carbon footprint.

- Market demand: Irish policies can drive demand for sustainable products and services, creating new business opportunities for CCI companies.
- Competition: Companies must consider the sustainability policies and practices of their competitors when making strategic decisions and planning for the future.

As we can see, Irish policies can have a direct impact on CCI businesses by shaping the regulatory and market environments in which they operate, providing incentives and opportunities, and driving competition. Outside of these dimensions, our research indicates that there is no specific legislation and laws that relate specifically or exclusively to the craft and creative industries sector. However, various laws and regulations may impact the operations of businesses in these sectors, such as those regarding taxation, employment, health and safety, and intellectual property. For example, the Copyright and Related Rights Act 2000 governs the protection of artistic and literary works, and the Sale of Goods and Supply of Services Act 1980 governs commercial transactions, but as mentioned these are applicable to all sectors in Ireland.



In Ireland, several government bodies and agencies provide support, resources, and advice to craft and creative industries businesses in adopting sustainable practices. Two specific agencies are worth highlighting in this regard:

3. National agencies and government bodies supporting sustainable Eco-design

- **Design and Craft Council of Ireland** operate the DCC Academy which provides practical, blended, and online learning solutions for the craft and design community in Ireland. Courses are delivered with innovation and entrepreneurship at the core with short courses also on new technologies, the circular economy, and building national and international partnerships. Furthermore in 2022, the DCCI ran to first Design Innovation Festival focusing on promoting circularity in the Irish textiles industry. It was a joint initiative between the Design & Crafts Council of Ireland (DCCI) and Creative Futures Academy (CFA) at the National College of Art & Design (NCAD). The festival featured international experts sharing best practice on how to create a sustainable circular textiles industry from design to production.
- **CIRCULÉIRE** is a cross-sectoral industry-led innovation network dedicated to accelerating the net-zero carbon circular economy in Ireland. They have a dedicated online knowledge library on all aspects of the circular economy in addition to offering business model consultancy and a circular innovation fund to aid business transformation.

More generally, the following government bodies provide support to CCI businesses as part of their portfolio of services:

- **Enterprise Ireland:** A government agency that provides support and advice to Irish businesses, including those in the craft and creative industries, on sustainability and environmental issues.
- **Creative Ireland:** A government initiative that aims to promote and support the development of Ireland's creative industries, including the craft sector.
- **Local Enterprise Offices (LEOs):** A network of 31 local offices that provide support and advice to small businesses, including those in the craft and creative industries, on business development, export and growth strategies, access to mentoring and grant aid.
- **Department of Rural and Community Development:** A government department responsible for supporting rural and community development in Ireland, which provides funding and support to the craft and creative industries.

These agencies and bodies provide a range of services, including training, funding, and advice on sustainable practices, to help craft and creative industries businesses adopt sustainable business practices.

Performing Arts

In Ireland, the policies that govern the performing and visual arts are developed and implemented by the government through various agencies such as the Arts Council, Create, and the Irish Film Board. These policies tend to support and promote the arts, foster creativity and artistic excellence, and ensure equal access to cultural opportunities for all citizens. Key areas of policy focus including funding for artists and arts organisations, arts education, cultural diversity and the development of the cultural infrastructure. These policies also address issues such as copyright protection and the preservation of cultural heritage.

Ireland has yet to announce its involvement in the New European Bauhaus Initiative, however as a country with a rich history of innovation and design it is likely that Irish Government Departments and Agencies will play a role in shaping the movement's future.

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6. UNITED KINGDOM (ENGLAND)

Completed by: **Rinova Ltd**

1. Introduction

Historically, the UK has contributed some of the highest levels of carbon emissions in the world. The UK and the rest of the Global North has hugely profited from extracting resources, destroying ecosystems, and displacing people as part of the colonial system. Many of the UK's current structures were built on the legacies of this exploitation, including its banks, land ownership, migration policies, and political structures.

However, Britain has also been in the forefront of action to combat climate change, although there are signs that the current government is slipping backwards on its commitments. Britain's Climate Change Act in 2008 contained the world's first legally binding national commitment to cut greenhouse gas emissions. The headline target was originally an overall cut in emissions of at least 80% by 2050, relative to 1990. In 2019 this was amended with a target of achieving net zero emissions (100%) by 2050. An independent Climate Change Committee advises the government on emissions targets, prepares "carbon budgets" and reports to Parliament on progress made in reducing greenhouse gas emissions and preparing for and adapting to the impacts of climate change. The first and second carbon budgets (2008-12 and 2013-17) have been met and the UK is on track to outperform the third (2018-22). However, it is not on track to meet the fourth or fifth (2023-27 and 2028-32)¹ and the latest Climate Change Committee Report found that the country has regressed in the last year. Whilst the UK has performed relatively well in reducing greenhouse gas emissions, and phasing out use of coal, its continued investment in major roadbuilding schemes and the corporate finance sector's continuing international investment in fossil fuels do not support sustainable development².

The UK's exit from the European Union has de-coupled EcoPolicies in the UK from those in the EU, opening up possible divergences in UK policies, which will make it more difficult to benchmark targets and objectives against EU frameworks. Some divergence is already happening. The government failed to include environmental protections in the retained EU Law bill (2023) which will scrap many EU regulations that protect the environment in the UK³. The current UK government is also legislating to reduce regulation, with the explicit aim of supporting economic growth with results that will inevitably come into conflict with the goals of combatting climate change.

¹ <https://eciu.net/analysis/briefings/uk-energy-policies-and-prices/how-is-the-uk-tackling-climate-change>

² <https://www.greenpeace.org.uk/challenges/climate-change/what-is-the-uk-doing-about-climate-change/>

³ <https://www.theguardian.com/environment/2023/jun/30/zac-goldsmith-rishi-sunak-apatetic-environment-hard-to-disagree>



2. Key national policies relevant to sustainable Ecodesign in the Cultural and Creative Industries

Review of the UK's overall progress in meeting the UN Sustainable Development Goals in 2019 found the UK's strengths included health, education and numbers of women and those with disabilities in work, as well as some of the world's strongest legislation on equality issues. However, the UK did not score well on housing, social justice, supporting mental health and supporting a growing and ageing population. Since the report was issued, the UK has also reduced spending on Official Development Assistance (ODA) to below the recommended 0.7% of gross national income (GNI) to support delivery of the Goals. It is notable that few of the specific items of legislation cited by Government Departments in support of the Goals are specifically directed to green transition, whilst a significant proportion of recent legislation focuses on economic growth and national security. The latest report from the Climate Change committee (June 2023)⁴ finds that there is a lack of urgency in meeting emissions targets and that action is not happening at the required pace to meet future targets. It concludes that the UK will need to regain its international climate leadership.

On 1 July 2021, the **UK Ecodesign Regulation** came into force ensuring the UK's Ecodesign regime remains aligned to the EU's regime post-Brexit. The new measures provide consistency with the EU regime, ensuring for now that manufacturers of energy-related appliances are not negatively affected by increased barriers to trade and subsequent costs as manufacturers will need to ensure compliance with the same standards for both the EU and UK markets. However it remains to be seen whether the UK's Ecodesign regime continues to keep pace with the additional sustainability requirements expected in the EU in coming years as a result of the proposed overhaul of the EU Ecodesign Directive.

The Ecodesign Regulation sets out new 'right to repair' rules which impose a legal obligation on manufacturers to make spare parts and repair and maintenance information for particular appliances available in order to facilitate repairs. Manufacturers will have to incorporate 'reparability' into their designs and processes to ensure compliance with the new rules. These moves are intended to tackle the issue of '**premature obsolescence**' whereby some manufacturers may deliberately design appliances to break down after a certain period of time, driving customers to buy costly replacement products. The measures aim to increase the lifespan of products by up to 10 years.

The rules notably exclude laptops, tablets and smartphones. However, further products may be added in the future. The EU has shown support for extending the rules to consumer electronics and the UK may well follow suit.

⁴ <https://www.theccc.org.uk/publication/2023-progress-report-to-parliament/>

3. National Agencies and Public Bodies responsible for Ecodesign policies

The [Department for Energy Security and Net-Zero](#) is the UK government department that takes the lead on reducing energy emissions to net-zero. Its current policies are on “seizing the economic benefits of net-zero”, and include a commitment to 15% demand reduction in energy efficiency of UK homes, businesses and public buildings. The [Department for Culture Media and Sport](#) is the government department responsible for supporting culture, arts, media, sport, tourism and civil society in England. DCMS funds 42 public agencies. The government agency responsible for development of culture and creativity in England is [Arts Council England](#) (there are separate Arts Councils for the devolved countries, Scotland, Wales and Northern Ireland).

ACE launched [Let's Create](#), its ten year strategy for culture and creativity in 2020, envisioning a cultural sector that is innovative and international with an emphasis on inclusion and collaboration. The strategy includes four investment principles, one of which is [“Environmental Responsibility”](#). This includes taking measures to reduce the carbon footprint of the sector, and the work of artists and organisations engaging with the subjects of climate, biodiversity, waste and energy in the work they create, programme and support. It includes commitments to research and better understand environmental impacts and the role of the cultural sector in leading change. ACE also has produced a number of relevant publications, including The [Arts Green Book](#) on making cultural buildings more sustainable, a [Sustainable Travel and Transport Guide](#) for outdoors events and festivals, and a blog [Our Journey from Environmental Sustainability to Responsibility](#)

A key agency in supporting the UK creative and cultural sector in transformation to a sustainable green economy is [Julie's Bicycle](#). Julie's Bicycle provides tools, resources, consultancy and a forum for leadership in the sector around combatting climate change. Julie's Bicycle started working with ACE in 2018 to produce [Annual Environmental Reports](#) for the sector, and supports ACE National Portfolio organisations with tools to report environmental sustainability data. Their [Creative Climate Justice Hub](#) is an online library of climate justice resources curated for the arts and culture community.



Visual Arts

A group of London's Commercial Art Galleries were a key initiator of the [Gallery Climate Coalition](#), an international membership organisation providing environmental sustainability guidelines for the art sector, with European bases in Italy, Spain and Berlin, as well as internationally in Taiwan and the USA. The GCC's resources include best practice guidelines, carbon calculator tools, a sustainable shipping campaign and proposals for new models for a circular economy in the visual arts sector. The GCC's Sustainable Shipping campaign includes specific actions for Galleries, Institutions, Art Fairs, Artists, Auction Houses, Collectors, Art Insurers and Shippers.

Although the UK does not officially participate in the New European Bauhaus, the NEB was invited to showcase the initiative at the [London Design Biennial](#) in June 2023, including a presentation "Arts and Design as Agents of Transformation in the New European Bauhaus"

5. New European Bauhaus



7. SPAIN

Completed by: **INFODEF**

1. Introduction

On 22 September 2020, the Council of Ministers, at the proposal of the Ministry for Ecological Transition and the Demographic Challenge, approved the second [National Climate Change Adaptation Plan \(PNACC\) 2021-2030](#), a fundamental tool for the green reconstruction of Spain, whose main objective is to build a country that is less vulnerable, safer and more resilient to the impacts and risks of climate change, capable of anticipating, responding and adapting to a changing climate context.

The presentation of the PNACC 2021-2030 was one of the commitments established in the Council of Ministers' agreement of 21 January 2020 approving the Government's Declaration in the face of the climate and environmental emergency. After going through a broad participatory process, the document adopted by the Government not only responds to the need to adapt to the significant risks arising from climate change that Spain is facing, but is also in line with the new policies proposed by the European Council that link adaptation with policies for recovery from the pandemic.

The PNACC is configured as a basic planning instrument to promote coordinated and coherent action, from a cross-cutting (from different fields), multilateral (by different actors) and multilevel (from different territorial scales) perspective, in the face of the risks and threats posed by climate change in the different spheres of society. Without prejudice to the competences of the various public administrations, the PNACC defines objectives, criteria, areas of application and actions to build resilience, anticipate and minimise damage, and define guidelines for sectors and society.

Specifically, it defines and describes 81 lines of action to be developed in the country's different socio-economic sectors, organised into 18 areas of work, including human health, water and water resources, natural heritage, biodiversity and protected areas, coasts and the marine environment, forest protection, the fight against desertification, agriculture and livestock farming, and food security.

In the area of the Cultural and Creative Industries, section 7.9 of the Plan includes measures in relation to Cultural Heritage, but lacks a more specific reference to CCIIs.

In this sense, initiatives have been developed at regional level, such as [Plan C. Culture for the Climate](#), developed in Catalonia by the Catalan Institute of Cultural Enterprises, which includes its own Sustainability Plan for the period 2022-2024.

At national level, in March 2021 a document of conclusions, reflections and proposals was launched from the Multi-stakeholder Workshop organised by the Spanish Network for Sustainable Development, with the aim of gathering the [contributions of the cultural sector to the Sustainable Development Strategy](#).

The [Spanish Circular Economy Strategy](#), Spain Circular 2030 ([executive summary available in English](#)) lays the foundations for promoting a new model of production and consumption in which the value of products, materials and resources is maintained in the economy for as long as possible, in which the generation of waste is minimised and those that cannot be avoided are used to the greatest possible extent. The Strategy thus contributes to Spain's efforts to achieve a sustainable, efficient and competitive economy.

The Strategy has a long-term vision, which will be achieved through successive three-year action plans to be developed, which will incorporate the necessary adjustments to complete the transition by 2030.

On the other hand, the main lines of action on which the policies and instruments of the Circular Economy Strategy and its corresponding action plans will focus are eight. Five of them are related to closing the circle: production, consumption, waste management, secondary raw materials and water reuse. The remaining three are cross-cutting: Awareness raising and participation, Research, innovation and competitiveness, and Employment and training.

The [1st Circular Economy Action Plan](#) is an ordered instrument of the 116 measures arranged by eleven ministries that make up a coordinated and complementary response that reinforces each of the individual measures proposed to achieve the objectives defined for the year 2030 and which in turn maintain coherence with the initiatives and policies undertaken at EU level.

Cultural and Creative Industries in Spain depend on the Ministry of Culture and Sport and are regulated by the Directorate-General for Cultural Industries, Intellectual Property and Cooperation.

There are no specific policies in this sense for the Cultural and Creative sector, with the Spanish Circular Economy Strategy functioning as the general umbrella under which the different business models must operate, with the 5 axes and 3 lines of action mentioned above as the basis for action:

- **Axis "Production"**: to promote the design/redesign of processes and products to optimise the use of non-renewable natural resources in production, encouraging the incorporation of secondary raw materials and recycled materials and minimising the incorporation of harmful substances, with a view to obtaining products that are more easily recyclable and repairable, shifting the economy towards more sustainable and efficient modes.
- **Axis "Consumption"**: to reduce the ecological footprint by changing consumption patterns towards more responsible consumption, avoiding waste and non-renewable raw materials.
- **Axis "Waste Management"**: to effectively implement the waste hierarchy principle, substantially favouring waste prevention (reduction), preparing for re-use and recycling of waste.

- **Axis "Water reuse and purification"**: to promote an efficient use of water resources, making it possible to reconcile the protection of the quality and quantity of water bodies with a sustainable and innovative use of water.
- **Line of action "Research, innovation and competitiveness"**: to foster the development and application of new knowledge and technologies to promote innovation in processes, products, services and business models, promoting public-private collaboration, the training of researchers and R&D&I personnel and encouraging business investment in R&D&I.
- **Line of action "Participation and awareness-raising"**: to encourage the involvement of economic and social agents in general, and citizens in particular, to raise awareness of the current environmental, economic and technological challenges, and of the need to generalise the application of the waste hierarchy principle.
- **Line of action "Employment and training"**: to promote the creation of new jobs, and the improvement of existing ones, within the framework offered by the Circular Economy.



The legislation governing Ecodesign at European level is Directive 2009/125/EC **Supporting sustainable Ecodesign**

The Spanish Circular Economy Strategy **Spain Circular 2030** is managed by the Ministry for Ecological Transition and the Demographic Challenge (MITECO) through the Sub-Directorate General for Circular Economy.

- Directive 2009/125/EC of the European Parliament and of the Council of 21 October 2009, establishing a framework for the setting of Ecodesign requirements for energy-related products.
At national level, there is the **Royal Decree 187/2011, of 18 February**, on the establishment of Ecodesign requirements applicable to energy-related products (BOE 03/03/2011).

- Directive 2005/32/EC of the European Parliament and of the Council of 6 July 2005 establishing a framework for the setting of Ecodesign requirements for energy using products and amending Council Directive 92/42/EEC and Directives 96/57/EC and 2000/55/EC of the European Parliament and of the Council – Repealed.

- Aid service for the modernisation and innovation of the cultural and creative industries through digital and technological projects.
- Grants Service for cultural action and promotion
- FormArte Grants Service
- FormARTE Grants technical support
- Culture and Patronage" Service

With regard to the Cultural and Creative Industries, in Spain they are regulated by the Ministry of Culture and Sport. The Sub-Directorate General for the Promotion of Cultural Industries carries out its functions in accordance with the lines of action set out annually in the Plan for the Promotion of Cultural and Creative Industries.

The following Sub-Directorates General report to the Directorate General for Cultural Industries, Intellectual Property and Cooperation:

- S.D.G. for the Promotion of Cultural Industries.
- S.D.G. for Intellectual Property
- S.D.G. for Cultural Cooperation with the Autonomous Communities

The following services are provided by the S.D.G. for the Promotion of Cultural Industries:

- Aid service for the modernisation and innovation of the cultural and creative industries through digital and technological projects.

In Spain, since the beginning of the 1980s, competences in the field of crafts have been transferred to the autonomous communities, and since then they have been responsible for regulating the sector and carrying out promotion and development measures.

4. CCI sub-sector:

Each community has regulations, decrees or laws that define, at least, the characteristics of the activities that can be considered crafts and a wide repertoire of trades in their territorial area.

Since then, each Autonomous Community has developed different promotional policies in the fields of training, marketing, investment aid, promotion of associations, etc., although with varying intensity and results.

The current stage is characterised by action in defence of the interests of the craft sector in the geographical area of each autonomous region.

At the present time, the sector is calling for the drafting of a **Strategic Plan for the Crafts in Spain**, which should not only be compatible with the autonomous should not only be compatible with regional policies, but should also propose objectives that should propose objectives aimed at revaluing the appreciation of crafts in the market, revising the current framework in which crafts are market appreciation of crafts, reviewing the current framework in which these activities are carried out and proposing activities and proposing the lines of action that are considered most appropriate for their promotion in all aspects (regulations, taxation, innovation, labour issues, marketing, identity)

Since the creation of the New European Bauhaus, the country with the most projects linked to European funds has been Italy, with a total of 28. In a three-way tie for second place are Spain, Portugal and the Netherlands, with 23.

Spain is also second in the ranking in terms of total number of projects with 146, behind Italy with 158. Of the 146 projects agreed with the NEB, more than half, 82, are partnership agreements with companies and institutions, and there are nine more classified as "friends". A further twenty projects were accepted by the NEB Lab initiative and eleven were entered into the various competitions. Eleven projects come under the Cosme fund programme, ten under the Horizon Europe fund, and two others come under the regional integration fund.

Among the friends of the Bauhaus in Spain are associations as diverse as the communication consultancy Kreab, the science and technology learning toys company Brain Shakers, the Valencian Federation of Municipalities and Provinces or the Basque company Naider, specialised in ecological transition processes, business competitiveness and territorial development. If we look at the partners, the range widens even further, with the addition of associations such as Once, the Institut Català del Sòl and the Mies van der Rohe Foundation.

Among the projects financed under the regional fund, two projects have been financed, including the remodelling of a building in Barcelona, under the name of L'Olivera DigitALL, while seven projects have been financed through the Horizon package. One of these is the Reference Cities, with projects to help cities make the green transition. Finally, through the Cosme programme, eleven more projects have been financed from diverse companies such as Modular and Noem, specialising in the manufacture of furniture, or Tibet and Sensihemp, which carry out sustainable textile projects. In the future, Spain could continue to promote the active participation of key actors, such as local governments, educational institutions, architecture and design organisations, and companies in the construction sector, to promote the implementation of the New European Bauhaus principles.

Among possible future plans, Spain could:

- Encourage interdisciplinary collaboration: Promote alliances between architects, designers, urban planners, engineers, artists and scientists to develop projects that integrate principles of sustainability, aesthetics and social inclusion. This could include the creation of networks and collaborative platforms, as well as the organisation of events and workshops to foster interaction and knowledge sharing.
- Establish policies and regulations: Implement policies and regulations that promote the adoption of sustainable practices in architecture and design. This could include tax incentives for green buildings, higher energy efficiency standards and inclusive design requirements in construction projects.
- Financing and project support: Facilitate access to funding and grants for projects that address the objectives of the New European Bauhaus. This could involve the creation of specific funds for sustainable construction projects and the promotion of business and financial support programmes for entrepreneurs and companies in the field of sustainability and design.
- Promote education and awareness: Strengthen education and training in sustainable architecture and design, ensuring that professionals in the sector are prepared to implement the principles of the New European Bauhaus. In addition, awareness raising and public outreach on the benefits of sustainable architecture and design and its impact on the quality of life of citizens could be promoted.

- Develop pilot and reference projects: Promote the creation of pilot and reference projects throughout Spain that showcase concrete examples of sustainable and inclusive architecture and design. These projects could serve as models for future initiatives and as a source of inspiration for other regions and countries.

