

Policy Recommendations:

Introduction:

The creative cultural sector encompasses industries such as arts, music, fashion, and design, which often involve the production of unique and innovative products. However, this sector is also associated with high levels of waste and environmental impact, as materials are often used in a linear, "take-make-dispose" model. Engagement with sustainability principles is becoming increasingly important in the creative cultural sector, as consumers are becoming more conscious of their environmental impact and are seeking out businesses that prioritise sustainability. Closed loop manufacturing refers to the manufacturing process that reduces waste and minimises the consumption of resources by reusing and recycling materials to mind or waste and reduce environmental impact. In the creative cultural sector, closed loop manufacturing can play a significant role in reducing the environmental impact of production processes while also contributing to sustainable economic growth. However, whilst this approach has been successful in traditional manufacturing, it poses unique challenges in the creative cultural sector. Implementing closed loop manufacturing in the creative cultural sector requires a shift in mindset towards sustainability and a collaborative effort from businesses, designers, materials scientists, and policymakers. Overcoming the barriers and challenges to closed loop manufacturing will require a concerted effort to educate and incentivise businesses, develop new materials and processes, and create the necessary infrastructure and regulations to support sustainable production processes.

Recommendations:

The CASCADE project has undertaken a series of workshops and interviews over the duration of the project to identify barriers to the implementation of closed loop manufacturing and sustainability in the creative cultural sector and has produced a range of recommendations to overcome these. Our recommendations cover the four interlinked areas of concern:

- Investment in local hubs
- Support for cooperative approaches

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- Investment in education and learning
- Investment in grant funding

And are aimed towards:

- Government (at EU, National, Regional, and Local levels)
- Cultural organisations
- Educational institutions
- Creative industry representatives

We recommend the following steps be taken:

Investment in local hubs:

The creative and cultural sector has great potential for closed loop manufacturing, which involves designing and producing products with the aim of keeping materials in use and out of landfills. However, a lack of investment in local hubs to support this type of manufacturing can pose several issues. Firstly, without adequate investment in local hubs, it can be difficult for creative and cultural sector businesses to access the necessary resources and infrastructure to support closed loop manufacturing. This includes access to appropriate machinery, equipment, and skilled labour, as well as the necessary regulatory framework and support networks to ensure successful implementation. Secondly, the lack of investment in local hubs can result in a limited understanding of closed loop manufacturing processes and their potential benefits among creative and cultural sector businesses. This can make it challenging for businesses to embrace and adopt sustainable manufacturing practices, leading to missed opportunities for innovation, cost savings, and reduced environmental impact. Finally, the lack of investment in local hubs can also contribute to a lack of collaboration and knowledge sharing between creative and cultural sector businesses. Closed loop manufacturing requires a collaborative approach, with businesses working together to share knowledge, expertise, and resources. Without local hubs to facilitate these interactions, businesses may struggle to form the necessary connections and partnerships to support sustainable manufacturing practices. To address these issues, it is

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important to invest in local hubs that can support closed loop manufacturing in the creative and cultural sector. This investment can take many forms, such as providing financial support for infrastructure and equipment, developing regulatory frameworks to support sustainable manufacturing, and creating networks and support systems to facilitate collaboration and knowledge sharing.

Government

1. Provide funding: Governments can provide funding to support the development of local hubs for the creative and cultural sector. This can include grants for facility development, research and development, and other expenses related to establishing and maintaining these hubs.
2. Offer tax incentives: Governments can offer tax incentives to businesses and investors that invest in local hubs for the creative and cultural sector. This can include tax credits or exemptions for companies that provide shared facilities or support local cultural events and activities.
3. Encourage partnerships: Governments can encourage partnerships between businesses, investors, and cultural organisations to promote investment in local hubs. This can include creating networking events and other opportunities for businesses and investors to connect with local cultural organisations and communities.
4. Streamline regulatory processes: Governments can simplify regulatory processes to make it easier for businesses and investors to establish and operate in local hubs for the creative cultural sector. This can involve reducing red tape, expediting permits, and providing other forms of support to expedite the establishment of these hubs.
5. Invest in cultural infrastructure: Governments can invest in cultural infrastructure, such as theatres, museums, and other cultural venues, to support the development of local hubs for the creative and cultural sector. This can include funding for the development of new cultural venues or the renovation of existing ones.
6. Promote education and training: Governments can promote education and training programmes that are designed to support the creative and cultural sector. This can

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include funding for vocational training programmes, apprenticeships, and other forms of training that are specifically tailored to the needs of the creative cultural sector.

Cultural organisations

1. Identify local needs: Creative cultural organisations can identify local needs for closed loop manufacturing, by conducting research and engaging with local communities. This can help to ensure that local hubs are designed to meet the needs of the community.
2. Foster partnerships: Creative cultural organisations can foster partnerships with local businesses, manufacturers, and organisations to build local hubs for closed loop manufacturing. This can help to build a stronger ecosystem for sustainable manufacturing and increase the impact of local hubs.
3. Provide resources for local hub development: Creative cultural organisations can provide resources to support the development of local hubs for closed loop manufacturing, such as access to legal and financial advice, training programs, and networking opportunities.
4. Advocate for policy change: Creative cultural organisations can advocate for policy change to support the development of local hubs for closed loop manufacturing. This could include lobbying for changes to regulations, tax incentives for sustainable manufacturing, and funding for local hub development.

Educational institutions

1. Promote education and training: educational institutions can promote education and training on sustainable manufacturing practices, by supporting workshops, seminars, and training programmes for local communities and manufacturers.
2. Incorporate local hubs into the curriculum: educational institutions can incorporate local hubs for closed loop manufacturing into their curriculum, by providing students with hands-on experience and opportunities for collaboration. This can include internships, mentorship programmes, and joint research projects.

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Creative industry representatives

1. Create a supportive policy environment: Encourage local governments to create policies that support closed loop manufacturing in the creative cultural sector. This could include incentives such as tax breaks or subsidies for businesses that invest in these types of initiatives.
2. Foster collaboration: Encourage collaboration between businesses in the creative industry and local hubs for closed loop manufacturing. This could include setting up networking events or providing resources to help businesses find potential partners.
3. Develop training programmes: Develop training programmes for employees in the creative industry to help them learn about closed loop manufacturing and how to incorporate sustainable practices into their work.
4. Increase public awareness: Increase public awareness about the benefits of closed loop manufacturing in the creative industry. This could include creating public campaigns or events that showcase the positive impact of these practices.
5. Provide financial support: Provide financial support to businesses in the creative industry to help them invest in closed loop manufacturing initiatives. This could include grants or loans that are specifically targeted at supporting sustainable manufacturing practices.

Summary: Investing in local hubs for closed-loop manufacturing in the creative cultural sector can provide numerous benefits, including reducing waste, lowering production costs, and creating a more sustainable and resilient industry. By investing in local hubs, we can support the growth of sustainable manufacturing practices in the creative cultural sector and unlock the economic, social, and environmental benefits that come with closed loop manufacturing.

Support for cooperative approaches:

Cooperative approaches in the creative cultural sector can be highly beneficial, but lack of support can limit their effectiveness. A cooperative approach involves individuals or

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organisations working together for the common good, rather than in competition with each other. This can lead to greater collaboration, sharing of resources and knowledge, and ultimately, a stronger creative and cultural sector. One of the main reasons for the lack of support for cooperative approaches is the emphasis on competition in the creative and cultural sector. Many individuals and organisations are encouraged to pursue their own interests and compete with others, rather than working together to achieve common goals. This can lead to a fragmented and inefficient sector, with a lack of coordination and collaboration. Another reason for the lack of support for cooperative approaches is the perceived risk associated with sharing resources and knowledge. Some individuals and organisations may be reluctant to share their resources or expertise for fear that others will gain a competitive advantage. This can lead to a lack of trust and collaboration in the sector, limiting the potential for cooperation and collective action. Furthermore, there may be a lack of awareness of the benefits of cooperative approaches in the creative cultural sector. Some individuals and organisations may not be aware of the potential benefits of working together or may not have the skills or knowledge to effectively collaborate with others. This can limit the potential for cooperation and collaboration in the sector.

To address these issues and promote cooperative approaches in the creative cultural sector, there needs to be a shift in mindset towards a more collaborative and cooperative approach. This can be supported by government policies and initiatives, such as funding for cooperative projects, training and education programs on collaboration and collective action, and the promotion of best practices in cooperative approaches. Additionally, there needs to be greater awareness of the benefits of cooperative approaches, and more opportunities for individuals and organisations to connect and collaborate with each other. Ultimately, a greater emphasis on cooperation and collaboration can lead to a stronger and more vibrant creative and cultural sector.

Government

1. **Funding:** Governments can provide funding for cooperative projects in the creative cultural sector. This can include grants for joint ventures, shared facilities and resources, and collaborative research and development.

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2. Training and education: Governments can provide training and education programmes to help individuals and organisations develop the skills and knowledge needed to effectively collaborate and work in a cooperative manner.
3. Information sharing: Governments can encourage information sharing among individuals and organisations in the creative cultural sector. This can include the development of online platforms, networks, and other resources that facilitate collaboration and knowledge sharing.
4. Promoting best practices: Governments can promote best practices in cooperative approaches in the creative cultural sector. This can include the development of guidelines, case studies, and other resources that showcase successful examples of cooperation and collaboration.
5. Fostering partnerships: Governments can foster partnerships between different organisations and sectors within the creative cultural sector. This can involve creating networking events and other opportunities for individuals and organisations to connect and collaborate with each other.
6. Encouraging innovation: Governments can encourage innovation in the creative cultural sector by supporting the development of new and innovative cooperative approaches. This can involve funding for incubators, accelerators, and other programs that promote innovation and entrepreneurship in the sector.
7. Advocacy: Governments can advocate for the benefits of cooperative approaches in the creative cultural sector. This can involve raising awareness of the potential benefits of collaboration and promoting the value of a cooperative approach to individuals, organisations, and the wider public.

Cultural organisations

1. Establish a cooperative culture: Creative cultural organisations can establish a cooperative culture by promoting collaboration and collective decision-making among staff and members. This can be achieved through training programmes, team-building activities, and the creation of shared spaces and resources.

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2. Provide resources for cooperatives: Creative cultural organisations can provide resources to support the development of cooperatives, such as access to legal and financial advice, training programmes, and networking opportunities.
3. Foster partnerships: Creative cultural organisations can foster partnerships with other cooperatives and organisations to share knowledge, resources, and best practices. This can help to build a stronger cooperative ecosystem and increase the impact of cooperative approaches.
4. Support education and training: Creative cultural organisations can provide education and training to members and staff on the benefits and principles of cooperative approaches. This can include workshops, seminars, and mentoring programs.
5. Advocate for policy change: Creative cultural organisations can advocate for policy change to support cooperative approaches. This could include lobbying for changes to regulations, tax incentives for cooperatives, and funding for cooperative development.

Educational institutions

1. Integrate cooperative approaches into the curriculum: educational institutions can integrate cooperative approaches into their curriculum, by incorporating case studies and examples of successful cooperatives, as well as providing training on cooperative principles and practices.
2. Foster partnerships: educational institutions can foster partnerships with cooperatives and other organisations in the creative cultural sector to provide students with hands-on experience and opportunities for collaboration. This can include internships, mentorship programmes, and joint research projects.
3. Provide resources for cooperative development: educational institutions can provide resources to support the development of cooperatives in the creative cultural sector, such as access to legal and financial advice, training programmes, and networking opportunities.

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4. Support research on cooperative approaches: educational institutions can support research on the benefits and challenges of cooperative approaches in the creative cultural sector. This can help to build a better understanding of the potential impact of cooperative approaches and identify best practices for cooperative development.
5. Foster a culture of cooperation: educational institutions can foster a culture of cooperation by promoting collaboration and collective decision-making among students and staff. This can be achieved through training programmes, team-building activities, and the creation of shared spaces and resources.

Creative industry representatives

1. Advocate for cooperative development: Creative industry representatives can advocate for the development of cooperatives in the creative cultural sector by promoting the benefits of cooperative approaches and lobbying for policy change to support cooperative development.
2. Provide resources for cooperative development: Creative industry representatives can provide resources to support the development of cooperatives in the creative cultural sector, such as access to legal and financial advice, training programmes, and networking opportunities.
3. Foster partnerships: Creative industry representatives can foster partnerships with cooperatives and other organisations in the creative cultural sector to provide opportunities for collaboration and knowledge sharing. This can include joint marketing campaigns, mentorship programs, and shared resources.
4. Promote education and training: Creative industry representatives can promote education and training on cooperative principles and practices in the creative cultural sector, by supporting workshops, seminars, and training programs.
5. Provide funding for cooperative development: Creative industry representatives can provide funding for the development of cooperatives in the creative cultural sector, through grants, loans, or other financial mechanisms.

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Summary: Overall, the goal of these policy recommendations is to support the development of cooperative approaches in the creative cultural sector by providing resources, funding, and education. By promoting cooperation and collaboration in the creative cultural sector, we can create a more equitable, sustainable, and resilient economy for the future.

Investment in education and learning:

Education and training are essential components for the growth and development of the creative cultural sector. The lack of investment in these areas can significantly limit the potential for growth and innovation within the sector. One of the main ways in which education and training can be limited is through the lack of access to quality education and training programmes. Individuals and organisations within the creative cultural sector may not have access to the necessary resources and facilities needed to develop the skills and knowledge required to succeed in the sector. This can result in a lack of diversity, talent, and innovation, as well as a limited pool of qualified workers. Another factor that can limit education and training in the creative cultural sector is a lack of funding. Education and training programmes can be costly to develop and implement, and without sufficient funding, they may not be able to meet the needs of the sector. This can result in a lack of high-quality education and training programmes, as well as a lack of investment in research and development. Moreover, the rapid evolution of technology and changing consumer trends means that the creative cultural sector must continuously adapt to new challenges and opportunities. However, without ongoing education and training, individuals and organisations may not have the necessary skills and knowledge to remain competitive and innovative in the sector. To address these issues, governments and other stakeholders must prioritise investment in education and training for the creative cultural sector.

Government

1. Funding for education and training: Governments can provide funding for education and training programmes that are specifically designed to meet the needs of the creative cultural sector. This can include funding for apprenticeships, internships,

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and other work-based learning programmes, as well as funding for research and development in the sector.

2. Partnerships between educational institutions and the sector: Governments can encourage partnerships between educational institutions and the creative cultural sector to ensure that education and training programs are relevant and meet the needs of the industry. This can include partnerships between universities, colleges, and vocational training providers, as well as partnerships between the sector and local schools.
3. Access to technology and resources: Governments can provide access to technology and resources that are needed for education and training in the sector. This can include access to digital technologies, equipment, and software, as well as access to libraries, archives, and other resources.
4. Support for diversity and inclusion: Governments can provide support for diversity and inclusion in education and training programs in the sector. This can include funding for programs that promote diversity and inclusion, as well as support for initiatives that address issues of equity and access.
5. Tax incentives for employers: Governments can provide tax incentives for employers who invest in education and training for their employees in the creative cultural sector. This can include tax credits for training programs, as well as tax exemptions for apprenticeships and other work-based learning programs.
6. Encouraging lifelong learning: Governments can encourage lifelong learning in the creative cultural sector by promoting ongoing professional development and upskilling. This can include providing incentives for individuals to continue their education and training, as well as funding for programmes that support lifelong learning.
7. Promotion of creative careers: Governments can promote creative careers in the sector by highlighting the value of creative skills and the importance of the sector to the economy. This can include public awareness campaigns, as well as partnerships with industry associations and other organisations that promote the sector.

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Cultural organisations

1. **Develop partnerships with educational establishments:** To ensure that education and training programmes are relevant and effective, cultural organisations should develop partnerships with educational establishments that specialise in sustainable manufacturing. This can include partnerships with universities, trade schools, and vocational training centres.
2. **Foster collaboration between academia and industry:** To ensure that educational programmes are relevant and up-to-date, cultural organisations should foster collaboration between academia and industry. This can include partnerships with businesses and organisations that specialise in sustainable manufacturing, as well as guest lectures and industry-led training programmes.
3. **Provide funding for research and development:** To ensure that education and training programs are innovative and effective, cultural organisations should provide funding for research and development. This can help identify new and innovative ways to teach closed-loop manufacturing principles and practices, as well as support ongoing research into sustainable materials and production methods.
4. **Develop certification programmes:** To promote the adoption of closed-loop manufacturing principles across the sector, cultural organisations can develop certification programs that recognise individuals and businesses that have completed training and are committed to sustainable manufacturing practices. This can help establish industry standards and promote sustainable manufacturing practices in the creative cultural sector.

Educational institutions

1. **Develop interdisciplinary programmes:** To prepare students for careers in the creative cultural sector, educational institutions should develop interdisciplinary programmes that integrate sustainability, design, and manufacturing. This can include programmes in sustainable fashion, product design, and architecture.
2. **Create hands-on learning opportunities:** To help students gain practical experience in closed loop manufacturing, educational institutions should create hands-on learning

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opportunities, such as workshops, internships, and design projects that focus on sustainable materials and production methods.

3. Foster collaboration between academia and industry: To ensure that educational programmes are relevant and up-to-date, educational institutions should foster collaboration between academia and industry. This can include partnerships with businesses and organisations that specialise in sustainable manufacturing, as well as guest lectures and industry-led training programmes.

Creative industry representatives

1. Develop partnerships with educational establishments: To ensure that education and training programmes are relevant and effective, cultural organisations should develop partnerships with educational establishments that specialise in sustainable manufacturing. This can include partnerships with universities, trade schools, and vocational training centres.
2. Develop certification programmes: To promote the adoption of closed-loop manufacturing principles across the sector, cultural organisations can develop certification programs that recognise individuals and businesses that have completed training and are committed to sustainable manufacturing practices. This can help establish industry standards and promote sustainable manufacturing practices in the creative cultural sector.

Summary: By investing in education and training, governments and other stakeholders can help to ensure that the creative cultural sector has the skills and knowledge needed to thrive and remain competitive in a rapidly evolving global market.

Investment in grant funding:

Grant funding is essential to the growth and development of the creative cultural sector, and the lack of investment in this area can create a significant barrier to closed-loop manufacturing. Closed-loop manufacturing is an approach to manufacturing that emphasises sustainable production and resource efficiency, where waste is minimized, and

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materials are recycled or reused. In the creative cultural sector, closed-loop manufacturing involves the use of sustainable materials and production techniques that minimise waste and reduce the environmental impact of production. However, these sustainable practices often require additional investment, such as the use of new technologies or the sourcing of more expensive sustainable materials. This is where grant funding can play a crucial role in enabling the sector to transition towards closed-loop manufacturing practices. The lack of investment in grant funding for the creative cultural sector can limit the ability of businesses and individuals in the sector to adopt sustainable practices. Without access to grant funding, businesses may struggle to make the necessary investments in sustainable materials, technologies, and processes. This can create a barrier to entry for smaller businesses and independent creators who may not have the financial resources to make these investments on their own. Moreover, the lack of investment in grant funding can limit the ability of the sector to innovate and develop new sustainable practices. Innovation in this area is critical to the growth and development of the sector, but it requires significant investment in research and development. Grant funding can enable businesses and individuals in the sector to undertake this research and develop new sustainable practices that can be shared across the industry. To address this issue, governments can invest in grant funding for the creative cultural sector, specifically targeted at closed-loop manufacturing. This can include funding for research and development in sustainable materials, technologies, and processes, as well as funding for businesses and individuals to adopt these practices. This funding can be provided through grants, loans, or other financial mechanisms that prioritise sustainability and closed-loop manufacturing.

Government

1. Provide targeted funding: Governments can provide targeted grant funding to support the development and adoption of closed loop manufacturing practices in the creative cultural sector. This could include funding for research and development, implementation of new technologies, and training for workers.
2. Foster partnerships: Governments can foster partnerships between the creative cultural sector and other industries to facilitate the development of closed loop

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manufacturing practices. For example, partnerships with the technology sector could help to develop new tools and systems for closed loop manufacturing.

3. Encourage sustainable design: Governments can encourage sustainable design practices in the creative cultural sector by providing grants for the development of sustainable products and materials. This could include funding for research into new materials, as well as support for the development of sustainable manufacturing processes.
4. Support circular supply chains: Governments can support the development of circular supply chains in the creative cultural sector by providing funding for the development of recycling and waste management infrastructure. This could include support for the development of new recycling technologies, as well as funding for the implementation of closed loop manufacturing processes.
5. Provide training and education: Governments can provide training and education to workers in the creative cultural sector to help them develop the skills necessary to implement closed loop manufacturing practices. This could include training on sustainable design practices, as well as training on the use of new technologies and tools for closed loop manufacturing.

Cultural organisations

1. Provide funding for research and development: To ensure that education and training programs are up-to-date and effective, cultural organisations should provide funding for research and development. This can help identify new and innovative ways to teach closed-loop manufacturing principles and practices.
2. Offer grants and scholarships: To make education and training more accessible, cultural organisations can offer grants and scholarships for individuals and businesses that want to learn more about closed-loop manufacturing. This can help incentivise participation and support those who may not have the financial means to invest in education and training.
3. Partner with educational institutions: Cultural organisations can partner with educational institutions, such as universities and trade schools, to offer training

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programs in closed-loop manufacturing. This can help ensure that training programs are comprehensive and effective, and can also provide a pathway for individuals to enter the creative cultural sector workforce.

4. Create mentorship programmes: To support ongoing learning and professional development, cultural organisations can create mentorship programmes that connect experienced professionals with those who are just starting to learn about closed-loop manufacturing. This can provide valuable guidance and support for individuals at all stages of their careers.
5. Develop certification programmes: To demonstrate proficiency in closed-loop manufacturing, cultural organisations can develop certification programmes that recognise individuals and businesses that have completed training and are committed to sustainable manufacturing practices. This can help establish industry standards and promote the adoption of closed-loop manufacturing principles across the sector.

Educational institutions

1. Develop interdisciplinary programmes: To promote a holistic approach to closed-loop manufacturing, educational establishments should develop interdisciplinary programmes that draw on expertise from multiple disciplines, including design, engineering, and environmental science.
2. Create hands-on learning opportunities: To help students gain practical experience in closed-loop manufacturing, educational establishments should create hands-on learning opportunities, such as workshops, internships, and design projects that focus on sustainable materials and production methods.
3. Foster collaboration between academia and industry: Educational establishments should foster collaboration between academia and industry to ensure that educational programs are relevant and up-to-date. This can include partnerships with local businesses and organisations that specialise in sustainable manufacturing, as well as guest lectures and industry-led training programmes.

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4. Incorporate sustainability into core curricula: To ensure that sustainability is an integral part of the educational experience, educational establishments should incorporate sustainability into core curricula. This can include topics such as life cycle assessment, sustainable materials science, and closed-loop manufacturing principles and practices.

Creative industry representatives

1. Provide funding for research and development: To ensure that education and training programs are up-to-date and effective, creative industry representatives should provide funding for research and development. This can help identify new and innovative ways to teach closed-loop manufacturing principles and practices.
2. Offer grants and scholarships: To make education and training more accessible, creative industry representatives can offer grants and scholarships for individuals and businesses that want to learn more about closed-loop manufacturing. This can help incentivise participation and support those who may not have the financial means to invest in education and training.
3. Develop industry-led training programmes: Creative industry representatives can develop industry-led training programmes that are tailored to the needs of the sector. This can include training on sustainable materials and production methods, as well as workshops and mentorship programmes that focus on closed-loop manufacturing principles and practices.
4. Foster collaboration between academia and industry: To ensure that educational programmes are relevant and up-to-date, creative industry representatives should foster collaboration between academia and industry. This can include partnerships with educational establishments that specialise in sustainable manufacturing, as well as guest lectures and industry-led training programs.
5. Develop certification programmes: To demonstrate proficiency in closed-loop manufacturing, creative industry representatives can develop certification programmes that recognise individuals and businesses that have completed training and are committed to sustainable manufacturing practices. This can help establish

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industry standards and promote the adoption of closed-loop manufacturing principles across the sector.

Summary: Overall, the goal of these policy recommendations is to support the development of closed loop manufacturing practices in the creative cultural sector, which can help to reduce waste, increase resource efficiency, and support the growth of a more sustainable economy.

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