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**SACCORD
SKILL ACCORD**

**D5.4.1
Creative Skills Week 2024
Final Report**

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D5.4.1 Creative Skill Week 2024 Final Report

Abstract (10 lines maximum on what the deliverable is about):

This deliverable is the report on the Creative Skills Week 2024. Following the introduction and an overview of the event, the report outlines the concept and programme in detail. It then describes the communication plan as implemented before, during, and after the event.

Subsequent sections provide data on the open call, the registration, and the attendance figures. The evaluation of the event is addressed in a dedicated section, comprising two main components: a participant survey capturing feedback from attendees, and a retrospective analysis (DAKI method) used to gather input from project partners.

The report concludes with a summary of key findings, highlights, and lessons learned, which can serve as guidelines for the organisation of the next Creative Skills Week edition.

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1. EXECUTIVE SUMMARY

Creative Skills Week 2024 (CSW24), held in Amsterdam from 16 to 20 September, marked the second edition of this significant annual event. Building upon the success of its inaugural edition, CSW24 was a joint effort between the CYANOTYPES and SACCORD projects, with support from the City of Amsterdam and the EIT Culture & Creativity CLC North-West. Creative Skills Week 2024 was kindly hosted by the University of the Arts Amsterdam (AHK). This collaboration succeeded in strengthening connections among stakeholders within the Cultural and Creative Sector and Industries (CCSI) across Europe and at a local level.

CSW24 served as a dedicated platform for disseminating knowledge and innovative practices related to skilling, upskilling, and reskilling within the CCSI, both in-person and online. By bringing together academics, vocational educators, business representatives, and industry professionals, the event fostered an environment of shared learning and exchange.

To fulfil the different needs of the CCSI community, CSW24 offered a large range of activities throughout five days under the umbrella of the Creative Skills Week brand. The highlight was the two-day curated programme in Amsterdam, which provided a space for the high-level debate to take place. During the week, the curated programme was accompanied by 30 Satellite events organised by 35 hosts from all corners of the CCSI to address specific issues relevant to various sub-communities.

The high number of satellite hosts and registered participants has over exceeded expectations, proving the interest and need for CSW24 to take place. The results obtained passed the expected KPIs of the partner projects. Furthermore, CSW24 supported the growth of the Creative Pact for Skills membership, which was boosted to 8,7% new members per month after the Amsterdam event took place (average growth from January to September was recorded to 5%).

The 2-day main event featured a diverse programme encompassing plenary and breakout sessions, hands-on workshops, and networking activities. Participant feedback was predominantly positive, with a 71% excellent rating for the overall event, 90% valuing the professional networking of CSW24 and 100% willing to attend the next edition.

In line with the previous edition, attendees expressed satisfaction with the overall experience, the quality of the programme, and the clarity of communication. Key highlights from the participants included sessions on artificial intelligence (AI) and micro-credentials, the Cyanotypes skills cluster workshops, and the multi-stage projects presentation alongside a strong emphasis on networking opportunities. Attendees also valued the co-creational and participatory approaches embedded throughout the event.

Nevertheless, areas for improvement were identified around certain aspects of the logistics (food, venues, website usability) and the activities schedule. The project partners evaluated CSW24 using the DAKI method (drop, add, keep, improve), which further contributed to collecting valuable feedback for adopting improvements to future editions.

In conclusion, Creative Skills Week 2024 provided a useful platform for knowledge sharing and networking within the CCSI. By addressing the areas for improvement and incorporating participant feedback, future editions can further enhance the event's impact and relevance.

2. CREATIVE SKILLS WEEK 2024

Creative Skills Week 2024 (CSW24) marks the second edition of this significant annual event, following the success of its first year. Scheduled to take place from 16 to 20 September 2024 in Amsterdam, CSW24 was a collaborative endeavour between prominent projects which share the ambition of enhancing the discourse around skills and competencies. This partnership aimed to strengthen cooperation among stakeholders within the Cultural and Creative Sector and Industries (CCSI) and to extend its reach across Europe. SACCORD, a key component of the Creative Pact for Skills (Large-Scale Partnership), shares the objective of fortifying collaborations and peer learning among stakeholders. CYANOTYPES, on the other side, provides practical and theoretical tools to implement upskilling and reskilling activities,

bringing the community into action. The event was further supported by the EIT (European Institute of Innovation & Technology) Culture & Creativity CLC North-West and the City of Amsterdam, ensuring robust engagement with the local and international community.

The primary aim of CSW24 was to create a dedicated platform for sharing knowledge and innovative practices in skilling, upskilling, and reskilling within the CCSI, fostering an environment of mutual learning and exchange among academia, vocational education, businesses, and industry professionals. The high level of participation, with 30 Satellite events and a total of over 700 registered participants, is -by itself- a demonstration of the relevance and importance of Creative Skills Week.

1.1 OBJECTIVES

2.1.1. Networking & Trust Building:

- Create a dynamic environment that encourages meaningful interactions and relationship-building among CCSI stakeholders.
- Enhance networking opportunities and foster trust within the community.
- Bring together the members of the Creative Pact for Skills for an in-person gathering.

2.1.2. Collective Intelligence:

- Facilitate the exchange of ideas and expertise to harness the collective potential of the crowd.
- Strengthen collaborations between Higher Education (HE), Vocational Education and Training (VET) providers and SMEs in the CCSI.

2.1.3. Reskilling and Upskilling the Sector:

- Share knowledge and experiment with co-creational learning modules.
- Encourage peer-to-peer learning with micro-credentials and micro-learning to enhance skills within the CCSI.
- Anticipate future trends and competencies within the CCSI.

2.1.4. Presenting and Validating Findings:

- Present CYANOTYPES and SACCORD to the community.
- Present (preliminary) findings such as the SACCORD research on micro-credentials.
- Conduct experimental activities for the pilots of the CYANOTYPES Framework.
- Showcase case studies or examples of successful local ecosystems.

2.1.5. Advocacy Action:

- Facilitate conversations on establishing local ecosystem partnerships and involving local policymakers.
- Advocate for the importance of the CCSI and its role in economic and cultural development.

1.2 EVENT DESIGN AND PROGRAMME

For the development of CSW24, ELIA formed a CSW24 Steering Group comprised of partners involved in both SACCORD and CYANOTYPES. The CSW24 Steering Group met regularly and was responsible for key decisions.

2.1.6. Design Principles

To achieve the event's goals, a series of design principles were put in place that were followed during the programme creation process:

- Inclusivity: embrace diverse participation and make everyone feel welcome.
- Collaboration: maximize active participation through collaboration.
- Relevance: address current challenges and scope future trends.
- Environmental sustainability.

2.1.7. Programme

The CSW24 programme included content from CYANOTYPES, SACCORD, the Creative Pact for Skills, the EIT Culture & Creativity, and submissions received throughout the open call for contributions. The programme was curated by the ELIA Team, with a focus on matchmaking initiatives to maximize community learning through peer-to-peer approaches and highlight innovative practices and findings from the projects.

CSW24 comprised two major parts:

1. The **two-day curated main programme** (18-19 Sept) highlighted the status quo in upskilling and reskilling, bringing new & innovative tools, techniques certification methods and best practices into the spotlight, accompanied by EC representatives' policy recommendations and roundtable discussions.
2. The **satellite programme** (16-17, 20 Sept) featured a variety of events organized by both the European and local communities and members of the Creative Pact for Skills.

This approach ensured that the project's outcomes reached a wide audience and provided a hands-on learning experience. It also facilitated sub-sectors and other focused conversations, capitalizing on the CCSI community coming together. The curated in-person main programme consisted of three plenary sessions, one project presentation session, and twenty breakout group sessions (grouped in two rounds of five parallel sessions repeated on two afternoons).

In addition to receiving highlights of the findings during the plenaries, all participants had the opportunity to test and experience the CYANOTYPES Train-the-Trainer Framework in one of the Agency Cluster workshops. Furthermore, stakeholders from all corners of the CCSI joined forces in thematically-led sessions that focused on skills and competencies needed for the triple transition (Social, Green, and Digital), Open Innovation, Cross-Sectorial Innovation, and other relevant topics such as micro-credentials, investment strategies, and the development of local skills partnerships.

The satellite programme allowed sub-sectors and sub-communities within the CCSI to have their focused discussions while offering a joint moment in the main programme for all stakeholders to address shared needs and ambitions.

Additionally, to make the event programme more inclusive and create an in-person experience for participants, a fully online programme (23 online sessions throughout the week) allowed both presenters and participants to partake in the initiative. The online programme was not merely a broadcast of plenary sessions at the main programme but included a comprehensive range of online activities, like online project matchmaking and satellite online events organised by various stakeholders from the CCSI.

2.2.SESION FORMATS

Multiple session formats were utilized to foster a co-creative gathering and maximize learning through hands-on experience. Many of these formats were developed by the CYANOTYPES partners, who are experts in education and gamification.

The design principles were applied to the concept development of each session to ensure maximum inclusivity, collaboration, and relevance. The curation of the CSW24 programme was guided by the spirit of experimentation and trust in the power of the community.

While the satellite events were framed in a curated programme, the hosts had full control over the content. This allowed for experimentation and the emergence of community needs, enabling focused conversations on sub-topics and local community needs.

To familiarize the community with the concept of micro-credentials, the ELIA team, in collaboration with the CYANOTYPES partners, experimented with micro-credential certifications. However, due to cost-effectiveness and capacity restrictions, these certifications are limited to the sessions in the two-day curated programme.

Participants attending a session received a micro-credential badge certifying the skills and competencies acquired during the session.

Here are some of the session formats used in the CSW24 programme to give an idea of the methods used. Please note that this is not an exhaustive overview:

- Policymakers panel discussion with fishbowl format: Key questions from different stakeholders and sub-sectors were collected during the programme development process for the invited policymakers. Participants in the audience are also invited to join the debate by taking one of the seats made available on stage (as a reference: [fishbowl format](#)).
- CYANOTYPES Agency Cluster Workshops: Using the Train-the-Trainer Framework, the CYANOTYPES partners lead hands-on workshops that allow participants to experiment and try out the clusters of skills and competencies. Participants are grouped in tables of 10 people each and work together using different gamification approaches, such as competency cards and conversation methods.
- Simultaneous Projects' presentations: In three stages, project leaders deliver a brief 7-minute presentation to engage and inspire the audience. Each project is also described in detail on a printed poster displayed in the event hall. The audience can choose which of the three simultaneous speakers to follow by selecting one of the three channels on their wireless headphones. This allows the audience to freely move in the space, and the presenters are not disturbed by the other speakers thanks to the use of wireless headphones (commonly known as 'Silent Disco'). Speakers and audience members can engage with each other at the project's station where the poster is presented while enjoying lunch.

3. COMMUNICATION

3.1. BEFORE THE EVENT

How we communicated the event (promotional channels – website, mailings, social media, partners communication, event hosts)

Branding

After a general concept for the Creative Skills Week 2024 had been decided upon, the [branding](#) was developed by designer Paulo Madeira. The brief was to reflect a new year and new theme but still hold onto the main elements of the visual identity, which we see as the graphic typeface with the words CREATIVE SKILLS WEEK. The keyword that inspired the brand identity is togetherness.

Website

For the 2024 edition, ELIA developed a [new website](#) to accommodate the needs of such a large-scale event with a complex and layered program. The website was launched on 22 March 2024 alongside the call for contributions. The dedicated Creative Skills Week website serves as the central hub for registration, event details, the program, speakers, and information about the organizers. It provides participants with essential information about the event.

Mailings

Email communications have been instrumental in ensuring the event's success. Mailings were scheduled weekly to Creative Skills Week subscribers, informing them about the registration process, program details, and event-related updates. In total, 22 mailings were sent out to all CSW subscribers. The SACCORD consortium partners were also encouraged to actively engage in promotional activities. A comprehensive communications pack had been developed weekly, which included [mailings and social media copy](#), along with [media assets](#), links, event-specific hashtags, and social media tags. Consortium partners were encouraged to send out these weekly mailings to their respective networks, effectively disseminating information about the event and maximizing outreach.

Social Media Channels

During the campaign period, we utilized the CSW's social media platforms, including [LinkedIn](#), [Instagram](#) and [Threads](#). We developed a social media schedule and crafted engaging content to generate enthusiasm, highlight the program, and create anticipation for the event and registration deadline.

To increase CSW24's visibility on social media and encourage user-generated content, we utilized the hashtags #CSW2024 and #CreativeSkillsWeek2024. Consortium partners were encouraged to create their posts and share CSW's social media content through their channels and platforms.

Multiplier effect

As mentioned earlier, all project partners actively participated in the event's communication campaign. Additionally, all speakers and hosts of satellite events for CSW24 received a [communication guide](#) to assist them in effectively preparing for and promoting the event.

3.2.DURING THE EVENT

Event communications during the event – PINE app, mailings, socials, on-the-spot communication

Events App: PINE

The official events app is [PINE Events](#). The app provided participants with easy access to the program, floor maps of the venue, speaker profiles, and interactive features such as 'Schedule Meeting' where participants can match with other participants (both in-person and online).

Notifications were scheduled 15 to 30 minutes before each session. The messages included the time, location, and any additional information. Participants were encouraged to share their stories on a LIVE POST feed, as well as their personal social media accounts.

Mailings

Mailings were sent each morning before the start of the day, providing participants with information about the schedule planned for that specific day. Moreover, mailings were scheduled one hour ahead of the live streams, with the designated YouTube link to the live stream, time, and information/updates.

Social Media Channels

A communications plan was created to monitor the social media coverage during the event. The event's content was strategically scheduled across CSW's social channels, Instagram, Threads, LinkedIn, and the LIVE POST space on the PINE app. This approach aimed to maximize reach and engagement by catering to diverse audience preferences. As the consortium lead for Work Package 5, ELIA promoted and shared the event news to its network of over 290 higher arts education institutions and its contact list with over 13,000 subscribers.

A recap was scheduled for each day of the event. This served as a documentation tool to build momentum throughout the event, including behind-the-scenes moments, highlights of speakers, and memorable snippets from networking moments.

To harvest the active engagement on Instagram stories, participants' real-time posts had to be reshared. The hashtags #CSW2024 and #CreativeSkillsWeek2024 emerged as key drivers of engagement on Instagram.

Documentation: Photography & videos

Creative Skills Week 2024 was documented by a photographer (Mees Borst) and a videographer (Lyanne Art). The [photo gallery](#), and the two produced videos, one focusing on the [Main Programme](#) at CSW2024 and the other is the official [Aftermovie](#) are available throughout the event website.

3.3.AFTER THE EVENT

The main channel for post-event communication with participants was direct mailing. Additionally, mailings and social media are and will be utilized to reach a wider audience, just as in the pre-event and during the event phases.

As part of the event experience, in-person participants received different kinds of [micro-credentials badges](#) based on which session they attended. The micro-credentials served only as an example of how these could be utilised in real practice and helped raise awareness of the potential of reskilling and upskilling activities. The credentials received for their event participation do not give any certified accreditation on the skills mentioned on the badges.

4. FACTS & FIGURES

As mentioned before, the curated programme of CSW24 included content from CYANOTYPES, SACCORD, the Creative Pact for Skills, the EIT Culture & Creativity, and submissions received throughout the open call for contributions. In total, 105 submissions were received, from which the CSW24 Steering Group selected 14 in-person and 16 online sessions for the Satellite programme. For the two-day curated programme, 14 proposals were selected for the Projects Showcase session, and 5 were integrated into the Mobile Sessions because of their topic relevance.

The programme was curated by the ELIA Team, with a focus on matchmaking initiatives to maximize community learning through peer-to-peer approaches and highlight innovative practices and findings from the projects.

Satellite Call Statistics	
Submissions	105
Countries	11
Selected satellite events in Amsterdam & Rotterdam	14
Selected online satellite events	16
Selected project presentations	
	in-person 15
	online 9
Satellite Partners	35

4.1. REGISTRATION

Following the success of the first Creative Skills Week, the 2024 edition saw increased interest, evidenced by the registration statistics.

Registered participants to CSW24 728			
All in-person registrants	322	All online registrants	423
Satellite in-person	168	Satellite online	386
Main programme in-person	262	Main programme online	278

Event registration was managed via the Eventix platform, centralising the process for both the main programme and satellite events. During the registration process, all participants were asked to accept the CSW2024 [Privacy Policy](#) and [Terms & Conditions](#), which are still available on the event website, in observance of the [GDPR](#).

In the following, some graphs show the specific statistics of registered participants. The figure below illustrates the distribution of ticket reservations over time. A noticeable increase in ticket reservations occurred at the launch and as registration closed, with July being the least active period.

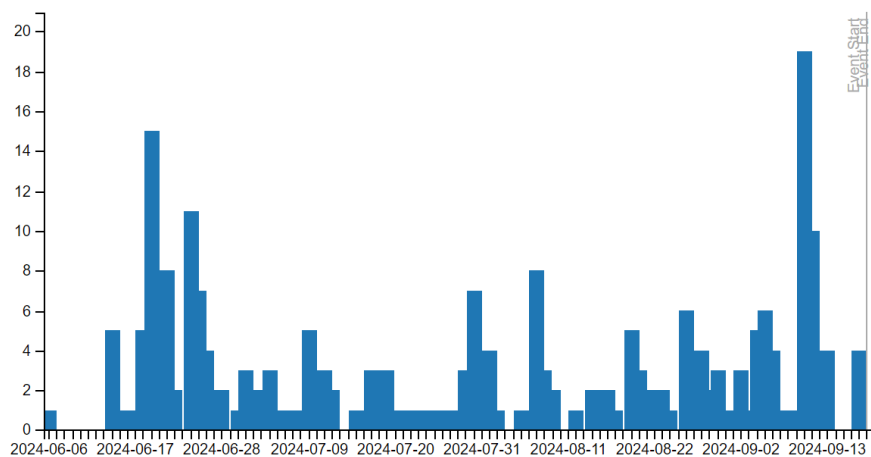


Figure 1 Time Curve of Ticket Reservations for the Event

4.2.DEMOGRAPHICS

The following demographic data were collected during registration:

- Gender
- Age
- Country
- Target group
 - Training Provider/Academic Staff
 - Professional
 - Student
 - Policymaker/lobbyist/advocate
- Sector
 - Private sector/industry
 - Education (Higher Education Institution)
 - Education (Vocational Education & Training)
 - Public Sector
- Artistic field
 - Architecture
 - Archives
 - Artistic crafts
 - Audiovisual (including film television and multimedia)
 - Books and publishing
 - Design
 - Fashion
 - Festivals
 - Libraries and Museums
 - Literature
 - Music

Performing arts (including theatre and dance)
Radio
Tangible and intangible cultural heritage
Visual arts
Video games

From the graphs below, some important insights can be observed:

- The majority of participants are between the ages of 25 and 54.
- Registered participants came from 65 countries, 27 of which are outside Europe (non-member states of the Council of Europe).
- All CCSI sub-sectors were represented at the event, with prominence in design, visual arts, and performing arts.
- All targeted sectors were institutionally represented, with higher education being the largest group.
- All target audiences were represented by CCSI professionals when it came to individual participants.
- 68% of female participants.

Statistics about all registered participants (both the main programme and satellite events in-person and online).

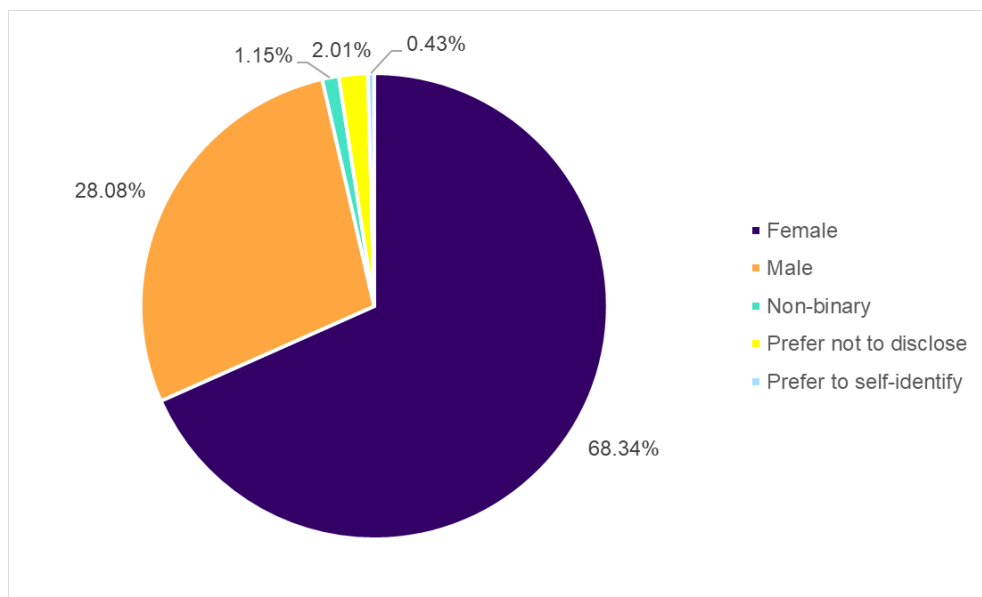


Figure 2 Gender Distribution Among Registered Participants

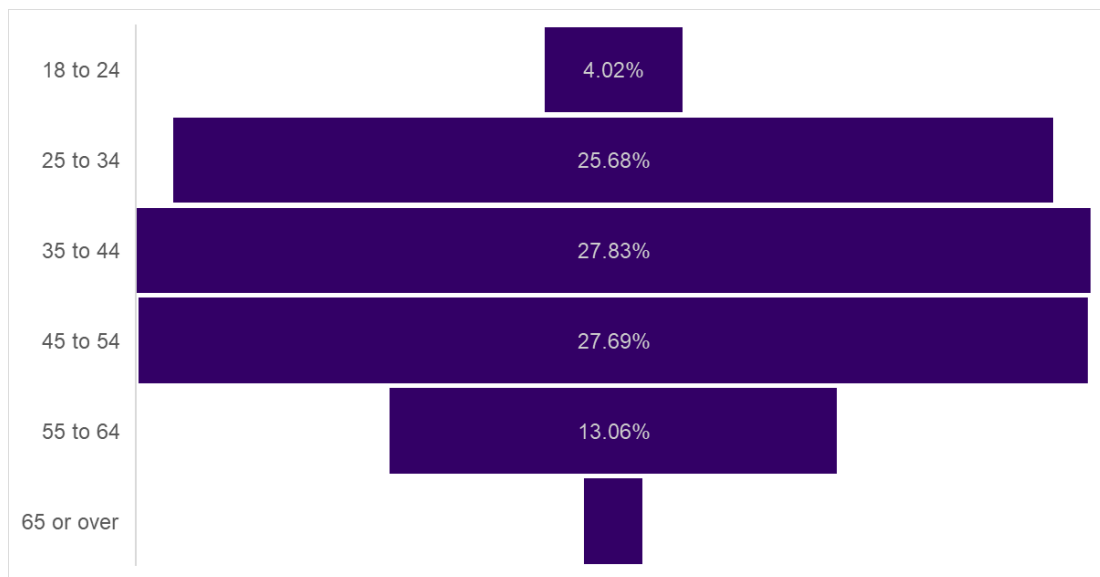


Figure 3 Participants' Age Distribution

List of the countries from which participants registered:

- Albania,
- Argentina,
- Armenia,
- Australia,
- Austria,
- Azerbaijan,
- Belgium,
- Brazil,
- Bulgaria,
- China,
- Colombia,
- Costa Rica,
- Cyprus,
- Czechia (Czech Republic),
- Denmark,
- Egypt,
- Estonia,
- Finland,
- France,
- Georgia,
- Germany,
- Ghana,
- Greece,
- Hungary,
- India,
- Ireland,
- Israel,
- Italy,
- Japan,
- Jordan,
- Kazakhstan,
- Latvia,
- Lebanon,
- Lithuania,
- Luxembourg,
- Malta,
- Mexico,
- Moldova,
- Montenegro,
- Netherlands,
- Nigeria,
- Norway,
- Panama,
- Peru,
- Philippines,
- Poland,
- Portugal,
- Romania,
- Russia,
- Senegal,
- Serbia,
- Singapore,
- Slovakia,
- Slovenia,
- South Africa,
- South Korea,
- Spain,
- Sweden,
- Switzerland,
- Taiwan,
- Tanzania,
- Turkey,
- Ukraine,
- United Kingdom,
- United States,

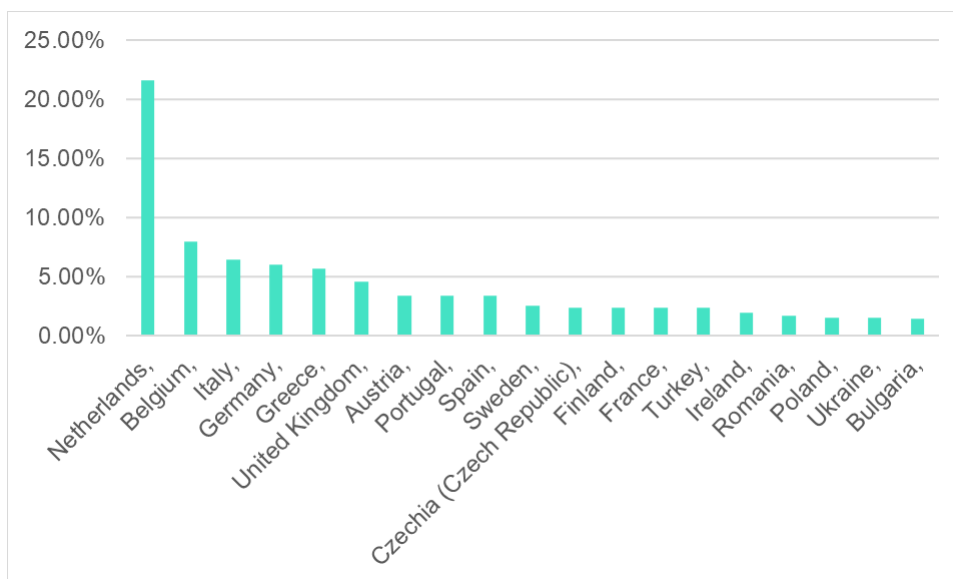


Figure 4 Countries with More Than 10 Registrants
(Percentage Indicates Attendance per Country Compared to Total Registrants)

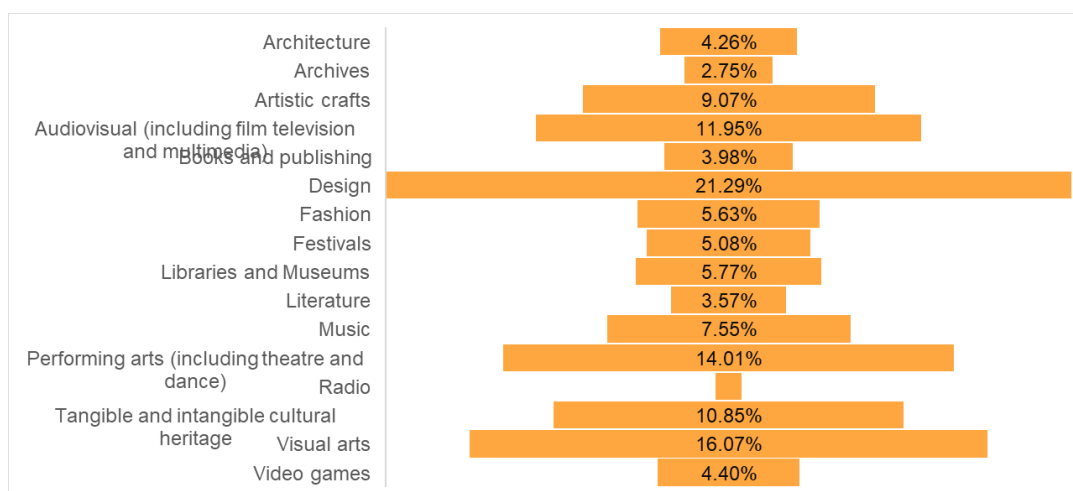


Figure 5 Represented Artistic Fields

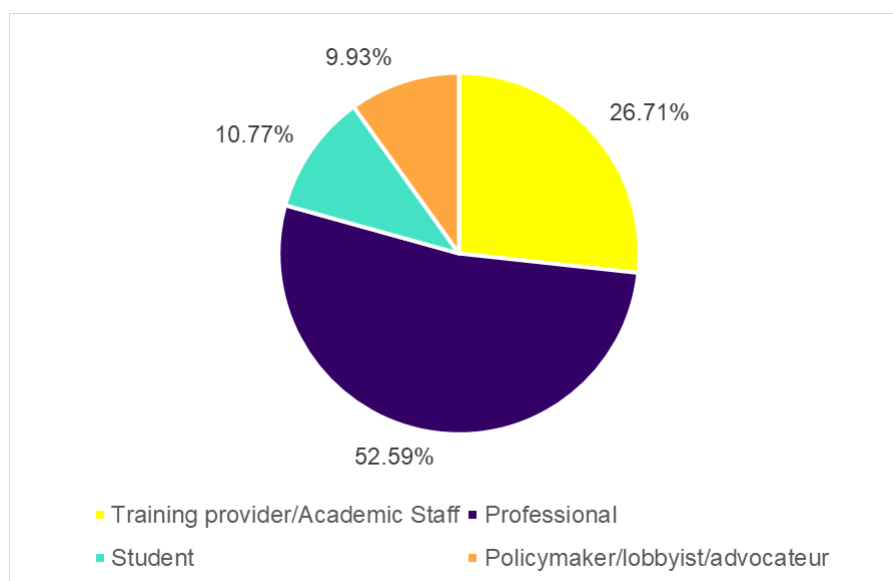


Figure 6 Target Audience Distribution

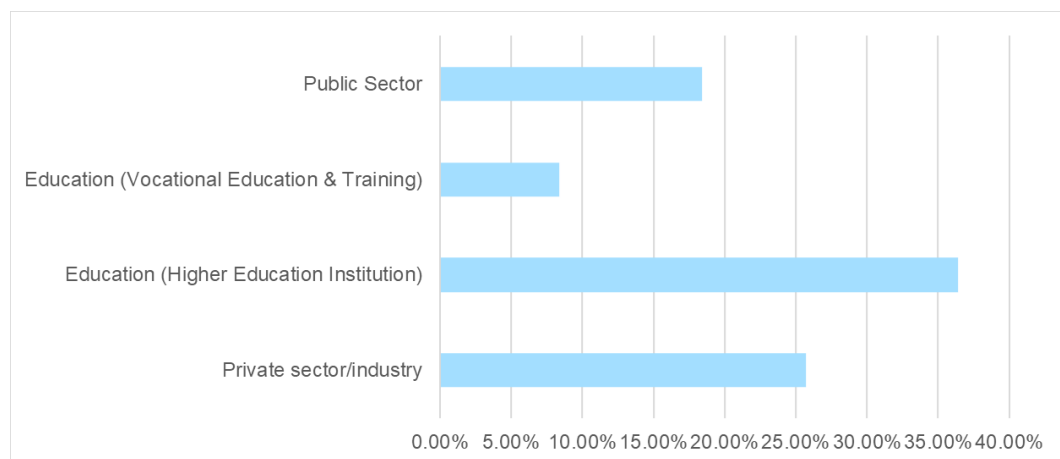


Figure 7 Sector Distribution Among Registrants

4.3.MAIN PROGRAMME STATISTICS

After the general statistics, a more **in-depth analysis can be read about the main programme**. This also provides a possibility to compare the data from 2024 with the previous year, 2023.

For the main programme, a slight variation in registration patterns was observed compared to the previous year. In-person attendance was limited by the venue's capacity, making it relevant to analyse the turnover of registered versus attending participants. As shown in the table below, despite introducing a symbolic entry fee to discourage no-shows, there was a slight increase of 2.91 percentage points in no-shows compared to the previous year. Notably, 37.74% of these no-shows had accessed the event for free using a promotion code.

MAIN PROGRAMME	2023	2024
Registered in-person	243	262
Attended in-person	200	208
Turnover in-person	82.30%	79.39%
Registered online	286	278
Turnover online	n.a.	n.a.

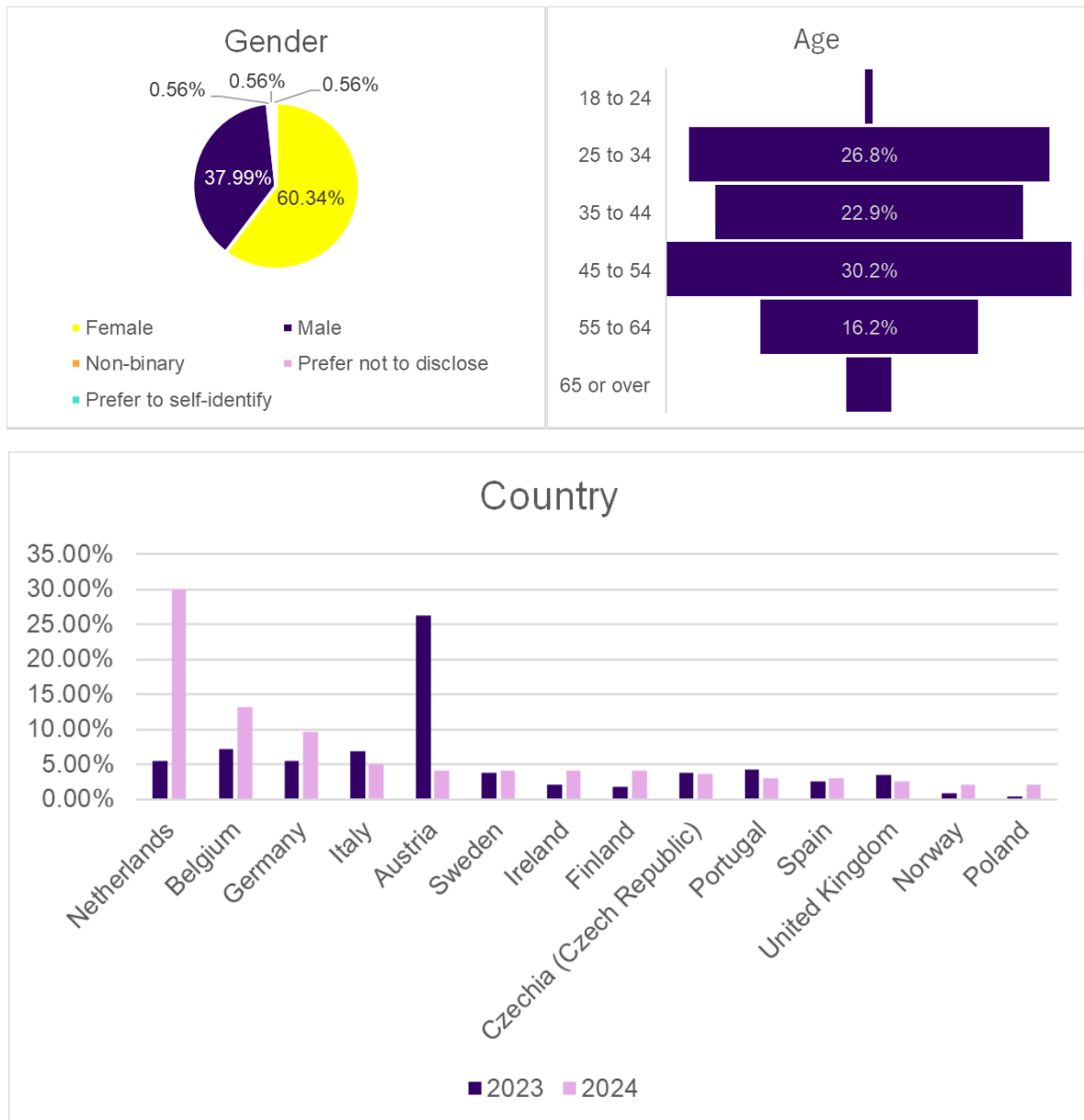
For online registration, a marginal decline of 2.80% was observed compared to the previous year. However, online attendance could not be tracked.

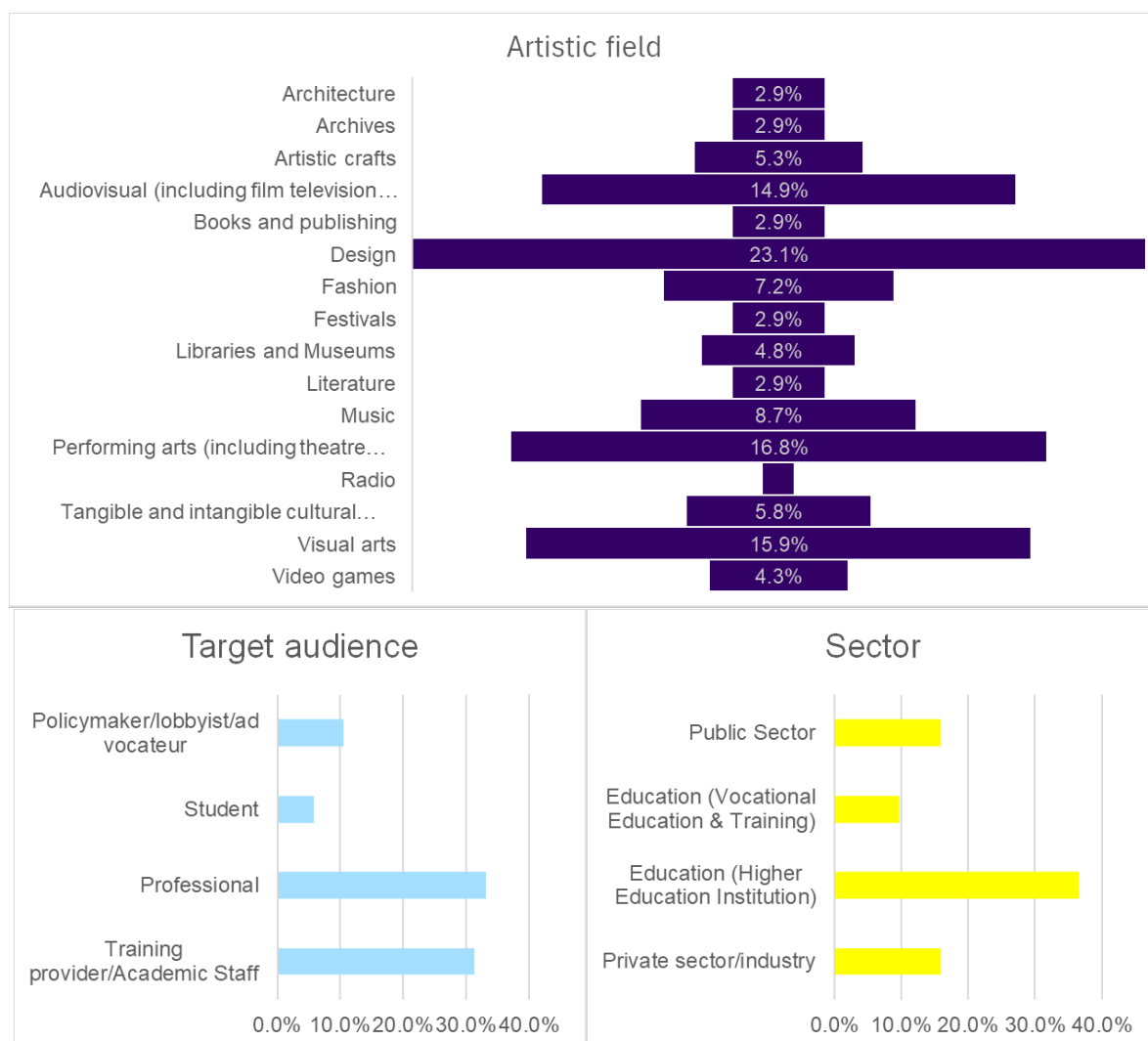
The following statistics apply only to **in-person main programme participants**.

From the following graphs, several conclusions can be drawn:

- Participants arrived at the main programme in person from 37 countries (from which 4 non-member states of the Council of Europe). The country distribution aligned closely with the event's location, reflecting the focus on engaging the local ecosystem.
- 60% of female participants.

Statistics on the **attendees at the main programme in person**:





5. EVALUATION

5.1. PARTICIPANTS SURVEY

Following the event, an evaluation form was distributed to all registered participants, including those who attended in-person and online. The survey aimed to gather participants' experiences—both positive and negative—to inform improvements for next year's event.

The survey was structured around the programme, focusing on the specific parts attended by respondents. It distinguished between in-person and online participation, as well as attendance at the main programme and/or satellite events. In total, 58 responses were received: 45 participants attended the main programme in-person, and 13 online; 14 respondents attended at least one in-person satellite event, while 11 joined online satellite events.

A separate survey for Satellite hosts was developed to specifically investigate their feedback as co-organisers, which received five responses. As CSW24 involved large projects consortia and other EU initiatives (such as the Creative Pact for Skills), the ELIA team also developed evaluation processes with the two main projects consortia using the DAKI approach, also included. Many speakers and partners involved did not provide their feedback through the participants' survey.

5.1.1. Overall Experience

The feedback on the overall experience of CSW24 was similar to that received in the previous year, making it again a highly successful event. General feedback indicated that the programme was diverse and engaging, the plenary sessions were broadly well-received, and the content shared was relevant and interesting (85,7%).

Although attendees appreciated the variety of topics and themes, some felt the content was overly extensive, and there is even more need for hands-on sessions. The majority of respondents praised the quality of the event, specifically highlighting the efforts of the organising team. Negative feedback primarily centred on disparities in session quality, with some sessions perceived as more insightful than others.

	EXCELLENT		SATISFACTORY		POOR	
	2023	2024	2023	2024	2023	2024
Overall experience	70%	71%	26%	24%	4%	5%
Overall programme	na.	69%	na.	28%	na.	3%
Overall quality	na.	64%	na.	31%	na.	5%

90% of attendees confirmed that CSW24 met their professional expectations, and everyone confirmed their interest in a future edition. One notable difference was a 13-percentage-point decrease in positive responses to whether CSW24 was an effective networking event compared to its first edition. Similarly to the mixed feedback on workshops and satellite sessions mentioned above, the understanding of the decline in rating merits closer examination.

Creative Skill Week 2023 was developed by a smaller curatorial team and involved fewer partners in the programme development, which allowed higher control over the overall quality of the breakout and satellite sessions. The programme of CSW23 was fully based on co-creation, making networking an essential element of almost all sections of the programme.

	YES		NO		I DON'T KNOW		PARTIALLY	
	2023	2024	2023	2024	2023	2024	2023	2024
Did Creative Skills Week meet your professional expectations?	87%	90%	4%	0%	9%	10%	na.	0%
Was Creative Skills Week a good networking event?	83%	70%	2%	0%	0%	0%	15%	30%
Would you be interested in attending the next edition of Creative Skills Week?	92%	100%	2%	0%	6%	0%	na.	0%

5.1.2. Communication & Organisation

The number represents the reflection of the main programme (in brackets it refers to the satellite event).

	EXCELLENT		SATISFACTORY		POOR	
	2023	2024	2023	2024	2023	2024
Communication before, during and after the events	62%	64%	36%	26%	2%	10%
Event venues	83%	62%	15%	36%	2%	2%
Event registration process	55%	72%	30%	22%	15%	5%
Catering	56%	50%	42%	33%	2%	17%
Event app	46%	55%	45%	28%	9%	17%
Website	na.	50%	na.	45%	na.	5%
Logistics & general experience	na.	57%	na.	43%	na.	0%

- **Communication:** Most participants expressed satisfaction with the event's communication, with only 10% rating it as poor—an increase of 8 percentage points compared to the previous year. Comments revealed that while the communication was perceived as effective, helpful, and friendly. Some participants found the frequency of

messages excessive. Suggestions included simplifying and better-designing communications to improve clarity and accessibility.

- **Website:** The large majority was satisfied with the site. There is space for improvement, especially in the website's structure and a more accessible language. The programme complexity and some delays in sharing the final details of specific sessions can be improved.
- **Registration Process:** The registration process was generally described as clear and straightforward. Compared to the previous year, there was a 17-percentage-point increase in participants rating the registration process as excellent, marking a significant success. However, some participants reported difficulty understanding the complexity of ticketing options.
- **App:** Feedback on the PINE App was diverse. Some respondents did not use the app at all, while others found it extremely useful. Those who praised the app highlighted its functionality for networking and stated that it was even more informative than the website. This disparity may reflect varying levels of digital literacy or differing attitudes towards digital tools.
- **Logistics:** The general organisation of the event and experience was positive (0% Poor rating). Participants expressed overall satisfaction with the logistical arrangements and the venues provided. There is space for improvement regarding catering. For many participants, it was challenging to find the (many) locations.

5.1.3. Programme

Feedback on the programme was gathered for both in-person and online components.

	EXCELLENT			SATISFACTORY			POOR		
	2023	2024		2023	2024		2023	2024	
		In-person	Online		In-person	Online		In-person	Online
The overall structure of the programme	68%	74%	60%	28%	26%	40%	4%	0%	0%
The overall quality of the programme	77%	64%	50%	19%	33%	50%	4%	2%	0%
Relevance of topics and content presented	72%	62%	70%	26%	36%	30%	2%	2%	0%
The overall quality of plenary speakers	70%	67%	70%	30%	33%	30%	0%	0%	0%

For the in-person main programme, respondents appreciated the diversity of topics and the well-structured schedule. They commended the calibre of speakers and valued the content as useful. Some noted that the programme sometimes felt like an "insider discussion." Although topic diversity was a strength, it also resulted in challenges, such as 'missing out' on parallel sessions. Some respondents felt certain sessions were not well-prepared and questioned the focus on key themes.

	AGREE			NEUTRAL			DISAGREE		
	2023	2024		2023	2024		2023	2024	
		In-person	Online		In-person	Online		In-person	Online
I feel I can apply the ideas shared to my	75%	67%	60%	19%	29%	30%	6%	5%	10%

practice and work									
I enjoyed the co-creative approach and interactive sessions	83%	n.a.	n.a.	11%	n.a.	n.a.	6%	n.a.	n.a.
I enjoyed the hands-on workshops and interactive mobile sessions	n.a.	62%	n.a.	n.a.	31%	n.a.	n.a.	7%	n.a.
The content delivered was relevant and interesting	81%	86%	60%	17%	14%	40%	2%	0%	0%
I would have wanted more plenary sessions	n.a.	19%	n.a.	n.a.	55%	n.a.	n.a.	26%	n.a.
I wish there was more interaction with the audience in person	n.a.	n.a.	40%	n.a.	n.a.	30%	n.a.	n.a.	30%

	YES		NO		I DON'T KNOW		PARTIALLY	
	2023	2024	2023	2024	2023	2024	2023	2024
Was Creative Skills Week a good networking event?	83%	70%	2%	15%	0%	0%	15%	30%
Did Creative Skills Week 2024 meet your professional expectations?	87%	90%	4%	0%	9%	10%	n.a.	n.a.
Would you be interested in attending the next edition of Creative Skills Week?	92%	100%	2%	0%	6%	100%	n.a.	n.a.

5.1.4. Highlights of the Event

Participants highlighted in the survey responses specific sessions as event highlights, including the Cyanotypes workshops, the Micro-Credentials Plenary session and the ENCC session on artificial intelligence from the Satellite programme. Networking opportunities—both during lunch breaks and online—were frequently mentioned as key benefits. As with the first edition, the co-creational and participatory approach was widely appreciated and recognised as a standout feature.

5.1.5. Summary of Learnings for the Future

Based on participant feedback, two main areas for improvement emerged:

Topics:

- A desire for sessions on future planning, climate crises, and economic challenges.
- Follow-up sessions to continue discussions initiated in 2024.

Organisation:

- Improved communication, with a clearer overview of activities.
- Increased focus on practical, thematic workshops.
- Requests for evening meals or receptions to enhance networking opportunities.
- Including opening a waiting list or enabling last-minute online registrations.

5.2.FEEDBACK FROM THE PARTNERSHIPS AND ORGANISING TEAM

The organising team gathered input from the project partners using the DAKI (Drop, Add, Keep, Improve) retrospective method. Cyanotypes gathers a total of 20 full partner institutions and SACCORD 8 partners. In addition, feedback was gathered also from the (8) working group leaders of the Creative Pact for Skills, some of whom have been involved in the programme development. The summary of the feedback is outlined below:

5.2.1. Drop

To enhance the event for next year, the following areas were identified for reconsideration or removal:

- **Venue and Logistics:** Minimise venue changes and ensure nearby locations. The high amount of satellite events caused confusion.
- **Content and Sessions:** Avoid sessions and presentations without a clear focus, overly technical or vague. Prioritise actionable, concrete content.
- **Scheduling:** Shorten event days and allow more time between sessions. Consider starting later or finishing earlier to prevent participant fatigue.

5.2.2. Add

To enrich the event experience, the following additions were recommended:

- **Participants and Representation:**
 - Increase participants' diversity, more students, youth and minorities.
 - Showcase more student-led initiatives to provide fresh perspectives.
- **Interactive Content:**
 - Participatory, hands-on sessions should be applied to all elements of the programme.
 - Critical analyses/evaluation of the results of the sessions.
- **Networking Opportunities:**
 - More cultural and social activities, like city walks or performances, and more matchmaking for collaborative projects.
 - Share clear post-event action plans and missions to keep participants engaged.
- **Logistics and Comfort:**
 - Leverage the conference app for improved coordination.
- **Cultural Engagement:**
 - Blend culture with conference goals by incorporating artistic performances, music, and visits to the creative ecosystem of the host city.

5.2.3. Keep

Several successful aspects of the event were identified as priorities to retain:

- **Session Formats and Content:**
 - Maintain innovative formats such as the project showcase, breakout sessions, and hands-on workshops on practical topics.
 - Continue offering opportunities for project showcases and interactive activities, such as hot chairs and panel discussions with audience participation.
- **Networking and Social Activities:**
 - Retain formal and informal networking opportunities, including end-of-day social spaces and casual events (e.g., Thursday beer gatherings).
- **Atmosphere and Logistics:**
 - Preserve a positive, enjoyable atmosphere and a balanced programme.
 - Continue using accessible, central locations.
 - Continue emphasising eco-conscious event efforts.
- **Innovative and Creative Elements:**
 - Maintain unique formats, such as the silent disco and co-creational activities, while exploring outdoor or multi-platform presentations.
- **Practical and Organisational Support:**
 - Provide comprehensive preparatory materials, ensure online accessibility through streaming and hybrid sessions, and use intuitive logistical tools, such as improved registration processes.

5.2.4. Improve

The following areas were highlighted for enhancement to improve the next edition of the event:

- **Event Schedule and Timing:**
 - Start sessions later, reduce the number of sessions per day, and focus on fewer but higher-impact sessions.
 - Simplify logistics by centralising venues.
- **Session Quality:**
 - Ensure session descriptions align with actual content, provide better guidance to presenters, and include critical evaluations in presentations.
 - Diversify speakers and audiences.
- **Communication and Tools:**
 - Streamline pre-event communication, enhance website usability, and provide clearer instructions for using interactive tools such as PINE.
- **Networking Opportunities:**
 - Incorporate guided and informal networking sessions and improve matchmaking opportunities for collaborative projects.
- **Logistics:**
 - Enhance badge durability, breakout room signage, and transportation logistics between venues.
 - Ensure reliable Wi-Fi in all venues.
 - Food quality was not always of the same (high) standard. Possibly, expand food options.
- **Technology and Online Offerings:**

- Ensure high-quality streaming of online content, improve tools for participant interaction, and introduce virtual booths for partner organisations.
- **Diversity and Inclusivity:**
 - Prioritise diversity in speakers and attendees and adopt inclusive language and practices throughout the event. Provide services such as sign language interpretation to enhance inclusivity.
- **Accessibility:**
 - Continue to ensure all venues are accessible to attendees with mobility issues.

5.3.ECO-SUSTAINABILITY EVALUATION

ELIA, as the main organiser of Creative Skills Week 2024, aligned the event's sustainability efforts to the SHIFT Eco-Guidelines for Networks, which involves a required number of measures to minimise the carbon footprint. The eco-guidelines were communicated to all hosting venues and caterers. The following steps were taken to ensure the event adhered to the eco-sustainability principles:

Travel: Participants were encouraged to choose eco-friendly travel options, such as trains when travelling to Amsterdam. Within the city, walking, cycling and using public transportation were recommended to participants. All venues were reachable by public transport.

Accommodation: The three recommended accommodations were committed to eco-responsibility. Two hotels (Holiday Inn Express and Volkshotel) hold eco-certificates, while the third recommended hotel (Q-factory) implemented sustainable practices, such as energy-efficient heating systems and the use of second-hand furnishings.

Food & Drink: Catering providers were explicitly required to offer vegetarian food and beverages. Reusable dishware and cutlery were requested for meals and coffee/tea breaks to reduce single-use waste. While the caterers largely met these requirements, there were minor exceptions: plastic glasses were used on two occasions, and sandwiches were wrapped in brown paper.

Tap water was provided in large jars at all venues, and participants were encouraged to use refill stations for their water bottles.

Materials: Conference materials were ordered from 123inkt.nl, a supplier with sustainability certification (by thuiswinkel.com), and eco-labelled materials are available for purchase. However, a shipping delay required a last-minute switch. Required materials were bought in local supply stores by the team. Due to time constraints, these suppliers were not chosen based on sustainability criteria.

For name badges, plantable paper—made from recycled paper embedded with plant seeds—was tested. While the concept supported the awareness campaign, the badges required reinforcement with tape to improve durability.

Marketing materials were minimal, with only a few printed signage posters (A4 and A2). Larger banners were avoided, and digital screens displayed the event's visual identity during breaks.

Venues: The event took place across several well-connected venues, allowing participants to choose sustainable transport options. Collaboration was prioritised with venues committed to sustainability. All venues provided waste-sorting facilities.

Key venues included Amsterdam University of the Arts (AHK), which has a published sustainability mission, and Pakhuis de Zwijger, where social justice and sustainability are central themes.

Awareness: An active communication campaign promoted environmental sustainability before and during the event. This was conveyed through the event website, emails, social media, and the event app.

Feedback from participants: The evaluation survey included questions on the event’s sustainability efforts. Seventy per cent of respondents noticed these efforts. Some highlighted the durability of the plantable badges. Nonetheless, all respondents supported further development of sustainability initiatives in future editions. The topic was also discussed in one of the sessions of the in-person curated programme on Green Skills (how to make events eco-friendly and the challenges around it).

5.4 FINANCE

The event budget was composed of different funding streams, coming from projects and initiatives with a shared ambition. This approach has been taken to leverage resources and maximise efforts.

ELIA allocated the funds received from CYANOTYPES and SACCORD to produce Creative Skills Week 2024. In addition, the City of Amsterdam, on behalf of the EIT C&C Amsterdam Centre, contributed to the budget and, thanks to the partnership with the Amsterdam Municipality, CSW2024 received a discount on the rental of Pakhuis de Zwijger.

The University of the Arts Amsterdam (AHK) contributed with in-kind venues and related technical staff.

Furthermore, a modest supplementary contribution was gathered from ticket sales for a total amount of €2.744, allocated to cover the costs of creative professionals and artists employed. The ticketing sales were aimed at experimenting and potentially reducing the ‘no show’ at the in-person activities, which caused in 2023 (and other public-funded events) a high loss of funds in venues and catering.

The statistics proved not to have an impact and therefore the experiment was unsuccessful. It will not be repeated in the 2025 edition.

These funds are used to cover the costs of venues, technical facilities, catering, website and event app, video and photography, as well as production. The budget was closed with a small loss, which ELIA covered.

The ELIA team heavily contributed to the project as the main organiser by utilising staff hours financed by the projects CYANOTYPES and SACCORD. A designated Event Manager was recruited specifically for the organisation of Creative Skills Week 2024, in addition to the staff engaged in management, communication, knowledge production and coordination of the projects. The staff costs of the ELIA team are NOT included in the CSW2024 budget.

6. CONCLUSION

The resounding success of Creative Skills Week 2024 (CSW24) in Amsterdam, as evidenced by overwhelmingly positive participant feedback and impressive registration numbers, confirms its vital role as a platform for knowledge sharing and networking within the CCSI. The collaborative partnership between CYANOTYPES and SACCORD, supported by the EIT Culture & Creativity Amsterdam Centre and the City of Amsterdam, and the host institution the University of the Arts Amsterdam, set the ground for a virtual and physical space of peer-to-peer learning and matchmaking of various initiatives from all corners of the CCSI.

The diverse programme of events appealed to an audience with different interests, exploring both key topics relevant to all, as well as focused conversations for sub-communities in the CCSI. The high engagement with both the curated main programme and the 30 Satellite events, exceeding initial KPIs, underscores the significant demand for such collaborative initiatives within the cultural and creative sector ecosystem.

Many new collaborations emerged from this gathering, not only at the individual but also at the institutional level, also thanks to the matchmaking process developed through the development of the curated programme. Many public-funded projects have, for example, shared ambitions but do not have the capacity to investigate in-depth other initiatives that can leverage the knowledge developed and enhance learning. Good examples of success in this area are the partnerships that developed thanks to CSW2024 around micro-credentials, green skills and the strengthening of eco-sustainability in the CCSI. In both cases, the collaboration continues beyond the event and involves institutions from higher

education, vocational education, industry associations and SME's. Another example that deserves attention is the collaboration with scientists from the Healthcare sector. The Health Humanities Laboratory (HHLab) of the Italian National Institute of Health (Istituto Superiore di Sanità) participated with great enthusiasm and developed through their attendance several collaborations which are still ongoing and will have a long-term impact.

The participant survey responses confirmed the professional relevance and the value of the networking opportunities offered by CSW2024. The insightful feedback received from participants and the many partners actively involved in the programme development will guide future iterations to improve logistics, diversify representation, and further refine content to maximise the event's impact. By learning from this year's success and incorporating participant feedback, future editions can continue to build upon this strong foundation to effectively support the growth and development of the CCSI.

As much as the enthusiasm of the CCSI community was valuable and proved the relevance of Creative Skills Week, the many sessions composing the Satellite programme proved to create confusion among the participants. To guarantee the quality standards, this evaluation brings to the conclusion that the next edition should be more focused and emphasise the relevance of the content more than the quantity. The high number of sessions and participants also makes the expected attendance quite unpredictable.

The projects' partners, in consultation with the members of the Creative Pact for Skills, secured the collaboration of the City of Prague as host of Creative Skills Week 2025, which was announced in Amsterdam at the closing of the curated programme. Thanks to the collaboration with Kreative Prague, ELIA and the other partners are developing the 2025 edition. With the high profile of Creative Skills Week, some interest has already been expressed in hosting future editions beyond 2025, which is certainly another highlight. The issue of identifying long-lasting funding sources to make CSW a yearly point of reference beyond individual project funding was pointed out by the Creative Pact for Skills members and will be included in the LSP Forward Looking plan.

7. APPENDIX

7.1.EVALUATION DATA

The evaluation survey and DAKI survey results are saved and accessible in the following sheet:

<https://docs.google.com/spreadsheets/d/1T7N0cecP-xkPWGwNH01YRVQp3s2RYBUI/edit?usp=sharing&oid=117922289106899291736&rtpof=true&sd=true>

7.2.LIST OF ABBREVIATIONS

CSW24 – Creative Skills Week 2024

CCSI – Cultural and Creative Sector and Industries

EIT – European Institute of Innovation & Technology

AI – Artificial intelligence

AHK – Amsterdam University of the Arts

KPIs - key performance indicators

HE – higher education

VET – Vocational Education & Training