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**D5.4.2
Creative Skills Week 2025
Final Report**

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D5.4.2 Creative Skill Week 2025 Final Report

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

This document is Deliverable D5.4.2, the Creative Skills Week 2025 Final Report, developed for the SACCORD project. It provides a detailed account of the execution and outcomes of the third annual Creative Skills Week (CSW2025), held in Prague, Czechia, from 22 to 26 September 2025. The event, themed "Create. Transform. Regenerate," successfully convened 937 registered participants, primarily aimed at re-skilling and up-skilling the Cultural and Creative Sectors and Industries (CCSI) workforce. The event evaluation confirmed high success, with 93% of participants meeting professional expectations and 94% valuing the robust networking opportunities. The report documents the successful CYANOTYPES Framework training and addresses urgent sectoral transformations (digital and AI, green, social). Utilising both participant surveys and the partners' evaluation with the DAKI retrospective method, the report establishes a comprehensive roadmap for future improvements, emphasising a shift toward hands-on content and streamlined communication. Furthermore, the deliverable outlines the strategic next steps necessary for long-term sustainability, including the development of a future hosting model and securing dedicated resources to maintain the event's quality and growing European policy significance.

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1 EXECUTIVE SUMMARY

Creative Skills Week 2025 (CSW2025), held from **22 to 26 September 2025** in Prague, Czechia, and online, served as a central meeting point for the Cultural and Creative Sectors and Industries (CCSI). Led by **ELIA and Creative Prague**, the third edition of this unique gathering was co-organised with EIT Culture & Creativity, the Creative Pact for Skills, SACCORD, and CYANOTYPES.

As the third consecutive edition of CSW, the 2025 event built upon the foundations laid in Vienna (2023) and Amsterdam (2024), further strengthening its role as Europe's central platform for creative skills intelligence, policy dialogue, and cross-sector peer learning.

The overarching theme, **"Create. Transform. Regenerate."**, underscored a shared commitment to building adaptive, inclusive, and sustainable creative ecosystems. CSW2025 was included in the **Extended Programme 'Towards MONDIACULT 2025'** in the framework of the UNESCO World Conference on Cultural Policies and Sustainable Development, highlighting its relevance within a global dialogue on culture and sustainability.

CSW2025 successfully convened a large audience, achieving a total registered participation of **937 individuals**. The in-person capacity for major elements, including the CYANOTYPES Training and Creative Skills Conference, was **fully booked months in advance**.

Participants' satisfaction feedback was exceptionally high, with **74% rating the overall experience as Excellent** and **93% confirming that the event met their professional expectations** (an increase from CSW2024). Furthermore, **94% of respondents viewed the event as an effective space for networking**.

The **CYANOTYPES training sessions**, the **Project Marketplace** and hands-on workshops were highlighted as the most valuable elements. The evaluation also identified key areas for improvement. Participants emphasised the need for a more concise communication strategy, simpler registration tools, and a stronger focus on practical, hands-on learning instead of long plenaries or panel-driven formats. These findings were echoed in the partners' retrospective evaluation, which called for clearer strategic focus, structured networking, and deeper content. These considerations align with the final recommendations suggested by ELIA in the Conclusions of this report, the Deliverable D5.2 Policy Action Plan and Recommendation. CSW2025 strengthened its position within European and global policy dialogues, including its inclusion in UNESCO's *Towards MONDIACULT 2025* programme. Structural challenges need to be addressed to enhance impact and quality.

CSW is explicitly designed to move the Cultural and Creative Sectors and Industries (CCSI) from advocacy toward systemic agency, equipping the sector to take responsibility for shaping its future amid accelerating digital, green, and social transitions. Each year, the event functions both as a learning space and as a consultation mechanism, enabling the sector to collectively articulate needs, test new tools, surface innovation, and contribute to strategic European processes such as the EU Culture Compass and the EU Competitiveness Compass.

As in previous editions of the gathering, CSW2025 contributed directly to the Creative Pact for Skills' goal of reskilling and upskilling 25% of Europe's CCSI workforce by 2030.

2 CREATIVE SKILLS WEEK 2025

CSW2025 aimed to provide a collaborative, future-oriented platform enabling CCSI stakeholders to exchange knowledge and peer learning around skills and explore emerging transformations. The objectives below guided programme design, ensuring a balance between hands-on learning, strategic discussion, and policy engagement.

2.1 OBJECTIVES

CSW2025 aimed to achieve several key objectives through its programme:

2.1.1 Networking & Trust Building:

To create a dynamic environment fostering interactions among diverse CCSI stakeholders, including Higher Education (HE) and Vocational Education and Training (VET) providers, SMEs, policymakers, educators, and creative professionals. The Project Marketplace was a key activity in this area.

2.1.2 Harnessing Collective Intelligence:

To facilitate the exchange of new ideas, insights, and expertise. Session topics were broadly focused on: Skills for Digital/Green Transition, Open & Cross-Sectoral Innovation, Entrepreneurial Skills, Micro-credentials, Regional Partnerships, Skills for Social Transition, Access to Funding, The Value of Culture, and AI and Ethics.

2.1.3 Reskilling and Upskilling the CCSI Workforce:

To showcase and discuss new approaches to teaching, learning, and applying skills, primarily through the 1.5-day CYANOTYPES Training.

2.1.4 Presenting and Validating Findings:

To integrate visionary projects and fresh contributions selected through the open call, aligning the programme with the work of the Creative Pact for Skills Working Groups.

2.1.5 Advocacy Action:

To actively position the CCSI as a strategic driver of sustainable development, economic resilience, and social innovation, fostering multi-level dialogue between local practitioners and policymakers. Outcomes may contribute to the Cultural Compass and Competitiveness Compass.

2.2 EVENT DESIGN AND PROGRAMME

The CSW2025 programme was shaped through a structured, multi-layered **co-creation process**, integrating inputs from European project partners, the local ecosystem, and the wider CCSI community. This collaborative development model has become a defining characteristic of CSW, ensuring that each edition responds to both long-term sectoral transitions and the specific context of its locality.

Programme content was sourced from three principal streams:

- strategic outputs and learning pathways from core EU projects (CYANOTYPES, SACCORD, EIT Culture & Creativity);
- contributions received through the international **Open Call**, which attracted high-quality proposals aligned with the thematic focus “Create. Transform. Regenerate.”;
- targeted local co-creation, ensuring relevance to regional priorities, creative communities, and policy stakeholders.

Strategic curation drew on the long-term thematic framing of CSW, encouraging a shift in the sector from **defending its value** to **enacting responsibility** within the digital, green, and social transitions. The programme intentionally prioritised competence development, hands-on experimentation, and peer-to-peer knowledge exchange — core design principles reinforced through innovative and participatory formats such as workshops, learning labs, silent-disco project presentations, and fishbowl-style policy dialogues.

The hybrid structure, combining two in-person programme days with a dedicated online programme and a series of satellite events, enabled broad accessibility and multi-level engagement. The result was a programme that was coherent, future-oriented, inclusive, and grounded in the practical realities and aspirations of Europe’s creative ecosystems.

The programme was designed around three complementary pillars, each tailored to a different audience and learning needs. Together, these learning trajectories offered a coherent mix of hands-on experimentation, strategic debate, and community building while ensuring that participants could meaningfully navigate the week.

- **Creative Futures' Lab:** Focused on the needs of the local Czech community, particularly focused on students, creatives and artists across the cultural and creative sector, the day offered a space for hands-on learning and exchange.
- **The CYANOTYPES Training Programme:** A 1.5-day hands-on programme (23–24 September) for educators, strategists, businesses and cultural intermediaries, introducing the **newly developed CYANOTYPES Framework**.
- **The Creative Skills Conference:** A gathering (24–25 September) for sector leaders, educators and policymakers, to explore innovative approaches to learning and systemic change.

The week was structured across three experiential theme tracks to help participants navigate parallel sessions:

- **CREATE:** Focused on hands-on activities, prototyping, and testing.
- **TRANSFORM:** Focused on strategic debates, policy discussions, and addressing systemic challenges.
- **REGENERATE:** Focused on peer-to-peer learning, foresight, and collaborative innovation to shape sustainable pathways.

2.3 SESSION FORMATS

A variety of formats were used to maximise engagement, including plenary discussions, world café discussions, hands-on workshops, case study presentations, and poster presentations. The Conference strand offered two high-level plenary sessions and twelve targeted parallel sessions.

The core training component was the **CYANOTYPES Training** (23–24 September), which led participants through a structured sequence of Learning Labs focusing on key elements of the Framework: Learning Plans, the Blueprinter, Competence Cards, and Pilot organisation. Day Two focused on **Pilot Presentations** and featured a **Learning Café** for tailored exchanges with CYANOTYPES experts.

3 COMMUNICATION

3.1 Before the Event

Call for Contributions: The "Call for Contributions" closed on 6 April 2025, employing a cascading communication strategy through mailing lists, social media, and distribution by project partners.

Registration: In-person registration opened on 28 May 2025 and proved successful, leading to the event being **FULLY BOOKED by mid-July** in record time compared to previous years. Online registration opened later, on 14 August 2025, strategically timed due to the "just in time" nature of online events.

Effectiveness: Mailing engagement was consistently above average, with the initial launch mailing reaching a **52.5% open rate** from 1392 recipients. Social media utilized the hashtags #CreativeSkillsWeek2025 and #CSW2025.

Challenges: A significant delay occurred in the selection process following the contribution deadline, which necessitated multiple messages requesting patience from applicants. This delay was attributed to the complexities of aligning decisions across the large consortium.

3.2 During AND AFTER the Event

Practical and logistical information (travel, accommodation, accessibility, programme details, etc.) was provided via the website and also in direct mailing. Participants on the spot also received a printed programme for easier navigation between parallel sessions, and exact timing with locations. Besides the practicalities, sustainable actions were actively communicated to suppliers, partners, and participants.

The after-event communication focused on the participants' evaluation survey, and to share the documentation (photos, recording, presentation files and after-movies).

Evaluation Feedback: Post-event feedback revealed that while communication was perceived as friendly and clear, the frequency of emails was overwhelming, and late updates sometimes caused confusion. Participants suggested simplifying communication flows and reducing the message volume.

4 FACTS & FIGURES

Participation numbers and engagement patterns in CSW2025 confirm the sustained demand for a European-level competence and skills platform. Growth across three editions indicates that CSW is developing into a shared annual infrastructure for skills intelligence and peer learning, rather than a one-off convening.

Key Metrics Overview:

- **937** total registered participants
- **74%** rated their overall CSW2025 experience as *Excellent*
- **93%** confirmed CSW2025 met their professional expectations
- **94%** viewed CSW2025 as an effective networking space
- **85%** rated logistics as *Excellent*
- **82%** enjoyed hands-on workshops (in-person survey)

4.1 CALL FOR CONTRIBUTIONS

The Call for Contributions closed on 6 April 2025.

Metric	Detail
Total Submissions Received	122 (from 30 countries)
Total Contributions Selected	97
Project Presentation (Online/In-Person)	48.36% of selected contributions
Topic Proposal (In-Person)	44.34% of selected contributions
Online Community Session	13.21% of selected contributions
Total Selected Speakers	Over 125
Total Selected and Formed Sessions	Over 35

4.2 REGISTRATION AND ATTENDANCE

Registration garnered substantial interest, resulting in the in-person events reaching capacity months ahead of time. Overall, CSW2025 successfully convened a large audience, achieving a **total registered participation of 937 individuals**. In-person registration opened on 28 May 2025 and was **fully booked by mid-July** in record time compared to previous years.

The total number of in-person attendees reached **387**, while the total number of online registrants was **598**.

Comparison of Registration and Attendance (2023–2025)

	2023	2024	2025
Total Registered Participants	529	728	937
Total In-Person Attendees	200	208	387
In-person Participation Turnover	82%	79%	69%
Total Online Registrants	286	423	598

Key Details for CSW2025:

- CSW2025 saw a higher number of **total registered participants (937)** compared to CSW2024 (728).
- The total number of online attendees in 2025 (598) also significantly surpassed the number in 2024 (423).
- The in-person capacity for major elements, including the Creative Skills Conference (300 participants) and the CYANOTYPES Training (almost 200 participants expected/attended), was **fully booked months in advance**.
- A waiting list remained active until the second week of September, peaking at 60 people already in early August.
- The turnover of attendance for in-person participants in 2025 was **69%**. This turnover figure, calculated based on the free-attendance policy used in 2025, compares to a 79% turnover in 2024 and 82% in 2023.

4.3 DEMOGRAPHICS

The following demographic data were collected during registration:

- Gender
- Age
- Country
- Target group
 - Training Provider/Academic Staff
 - Professional
 - Student
 - Policymaker/lobbyist/advocate
- Sector
 - Public sector
 - Education (Vocational Education & Training)
 - Education (Higher Education Institution)
 - Private sector/industry
 - Independent professional
- Artistic field
 - Archives, Libraries and Museums
 - Architecture
 - Audiovisual (including film, television and multimedia)
 - Books and publishing
 - Design (including fashion design)
 - Education
 - Festivals
 - Literature
 - Music
 - Performing arts (including theatre and dance)
 - Tangible & intangible cultural heritage
 - Visual arts
 - Others

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 84 countries, 44 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 audiovisual arts.
- All targeted sectors were institutionally represented, with higher education being the largest group.

- The majority of participants, 71,1%, were female.

Statistics about all registered participants (both the in-person programme and online) are below. Please note that, due to invitation lists and other technical issues during registration, we were not able to collect this information from all participants.

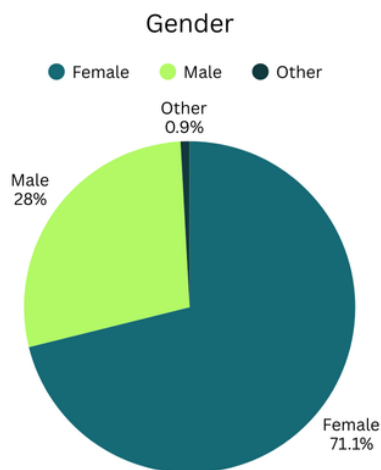


Figure 1 Gender Distribution Among Registered Participants

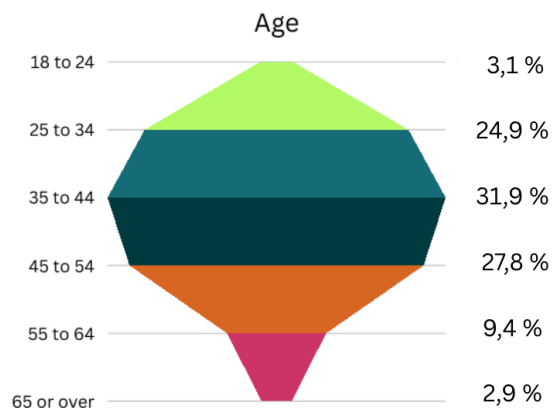


Figure 2 Participants' Age Distribution

List of the countries from which participants registered:

- | | | |
|------------------------------------|--------------------|------------------------|
| • Algeria | • Germany | • Palestine |
| • Argentina | • Ghana | • Peru |
| • Armenia | • Greece | • Poland |
| • Aruba | • Guatemala | • Portugal |
| • Australia | • Guinea | • Romania |
| • Austria | • Hong Kong, China | • Russia |
| • Belgium | • Hungary | • Rwanda |
| • Bolivia | • India | • Saudi Arabia |
| • Bosnia and Herzegovina | • Indonesia | • Senegal |
| • Brazil | • Ireland | • Serbia |
| • Bulgaria | • Israel | • Singapore |
| • Burkina Faso | • Italy | • Slovakia |
| • Cameroon | • Jordan | • Slovenia |
| • Canada | • Kazakhstan | • Somalia |
| • Chile | • Kenya | • South Korea |
| • Colombia | • Latvia | • Spain |
| • Democratic Republic of the Congo | • Lebanon | • Sri Lanka |
| • Costa Rica | • Lithuania | • Sweden |
| • Croatia | • Malaysia | • Switzerland |
| • Cyprus | • Malta | • Taiwan |
| • Czech Republic | • Mexico | • Thailand |
| • Denmark | • Moldova | • Tunisia |
| • Egypt | • Montenegro | • Turkey |
| • Estonia | • Morocco | • Ukraine |
| • Finland | • Netherlands | • United Arab Emirates |
| • France | • Nigeria | • United Kingdom |
| • Georgia | • North Macedonia | • United States |
| | • Norway | • Uruguay |
| | • Pakistan | |

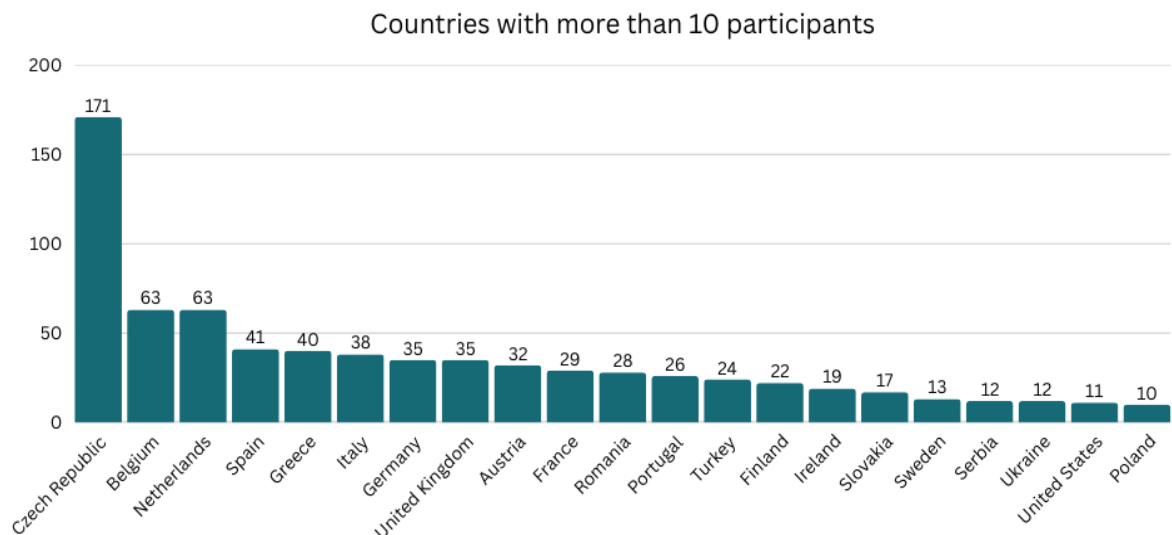


Figure 3 Countries with More Than 10 Registrants

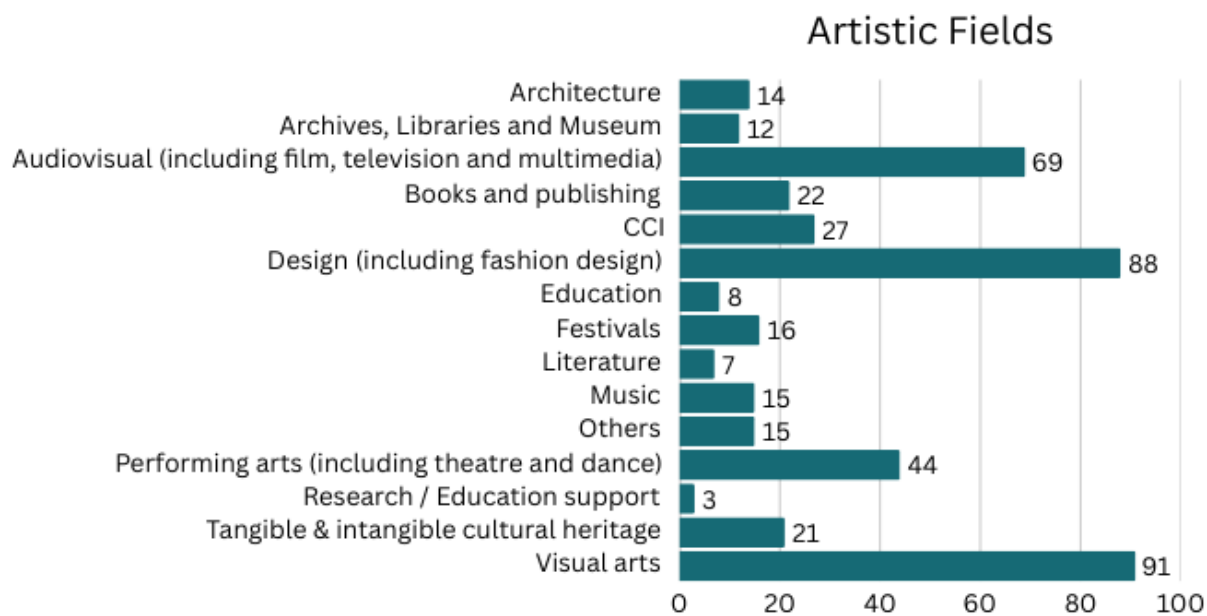


Figure 4 Represented Artistic Fields

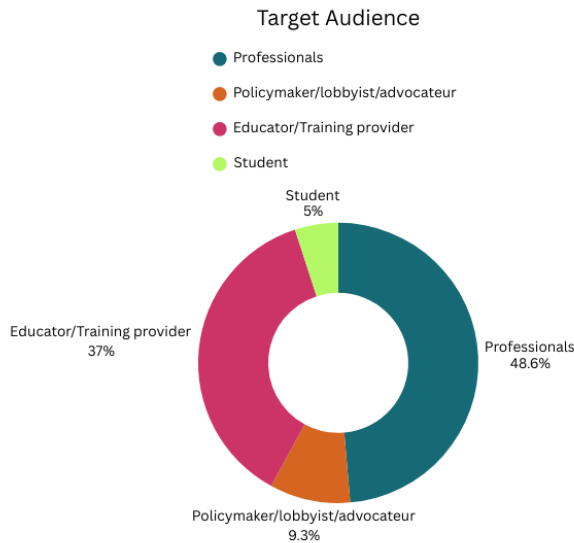


Figure 4 Target Audience Distribution

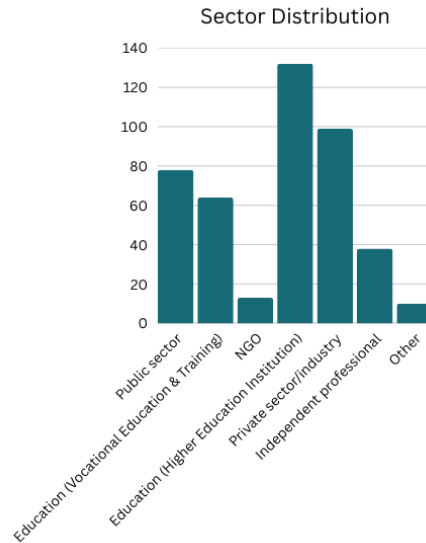


Figure 5 Sector Distribution Among Registrants

5 EVALUATION

A comprehensive evaluation survey was distributed to all participants of Creative Skills Week. A specific feedback instrument was implemented for the CYANOTYPES training, with more detailed content-related and validation questions. Separate sessions were also organised to gather feedback from partners and the organising team using the DAKI (Drop, Add, Keep, Improve) retrospective method.

5.1 Participants Survey

Following the event, a comprehensive evaluation survey was distributed to all participants of Creative Skills Week 2025, including those who attended the CYANOTYPES training as well as other programme activities. The survey aimed to collect participants' experiences – both positive and critical – to inform improvements for future editions of the event. In total, 113 responses were received for the general evaluation survey. Of these, 75 participants attended in person (67%), 23 attended online (21%), and 14 participated in both in-person and online sessions (12%).

Alongside the main survey, a specific feedback instrument was developed for the CYANOTYPES training, which received 44 responses. This survey targeted all individuals who participated in the hands-on Learning Labs and related sessions during the week. Respondents were asked to evaluate only the programme elements they attended, ensuring the insights reflect direct experience rather than general impressions.

In addition, a brief survey was available during the conference via a QR code, allowing participants to provide quick feedback on the spot; this survey received only two responses.

The surveys focused on several key areas, including the structure of the programme, the quality and relevance of the content offered, and participants' perception of practical usefulness and professional impact.

5.1.1 Overall Experience

Feedback on the overall experience of CSW2025 confirmed once again that the event was highly successful, mirroring the strong results of the previous year. Participants consistently highlighted the diversity and relevance of the programme, noting that the plenary sessions were engaging and that the content shared resonated with current sector priorities. The large majority rated their overall experience positively, citing an inspiring atmosphere and valuable learning opportunities. While the breadth of topics was appreciated, some respondents felt that the programme became too extensive at times, making it difficult to follow everything and leading to variability in session depth.

Participants expressed a growing demand for more hands-on and practical sessions that enable deeper knowledge application. Praise for the professional organisation and commitment of the event team was a recurring theme. Critical feedback mainly pointed to inconsistencies in session quality, with some sessions perceived as highly impactful while others were viewed as less substantive.

	EXCELLENT			SATISFACTORY			POOR		
	2023	2024	2025	2023	2024	2025	2023	2024	2025
Overall experience	70%	71%	74%	26%	24%	26%	4%	5%	0%
Overall programme	na.	69%	67%	na.	28%	33%	na.	3%	0%
Overall quality	na.	64%	70%	na.	31%	30%	na.	5%	0%

Satisfaction with CSW2025 was exceptionally high, with 93% of participants confirming that the event met their professional expectations, marking an increase from CSW2024. Respondents highlighted the continued relevance of the programme content, the high quality of speakers, and the value of cross-sector and international collaboration. Interest in future editions remained unanimous, **underlining the event's growing importance in the sector.**

The perception of CSW2025 as a networking opportunity was very positive, with 94% of respondents indicating that they viewed the event as an effective space for connecting with others. Participants appreciated formats such as the Project Marketplace, informal mingling between sessions, and hands-on activities that encouraged interaction. At the same time, several respondents expressed a desire for more structured and thematic networking opportunities, as well as additional time dedicated specifically to peer-to-peer exchange.

Feedback suggests that the density of the programme and the high number of parallel sessions sometimes limited the ability to take full advantage of networking opportunities. **As CSW continues to expand in size and scope, participants increasingly look for curated environments designed to foster meaningful professional connection,** rather than relying primarily on spontaneous encounters. Maintaining – and potentially strengthening – dedicated networking formats will therefore be key to preserving one of the defining strengths of the event.

	YES			NO			I DON'T KNOW			PARTIALLY		
	2023	2024	2025	2023	2024	2025	2023	2024	2025	2023	2024	2025
Did Creative Skills Week meet your professional expectations?	87%	90%	93%	4%	0%	1%	9%	10%	6%	na.	0%	0%
Was Creative Skills Week a good networking event?	83%	70%	94%	2%	0%	0%	0%	0%	0%	15%	30%	6%
Would you be interested in attending the next edition of Creative Skills Week?	92%	100%	94%	2%	0%	0%	6%	0%	6%	na.	0%	0%

5.1.2 Communication & Organisation

	Excellent			Satisfactory			Poor		
	2023	2024	2025	2023	2024	2025	2023	2024	2025
Communication before, during and after the events	62%	64%	48%	36%	26%	46%	2%	10%	5%
Event venues	83%	62%	74%	15%	36%	23%	2%	2%	3%
Event registration process	55%	72%	74%	30%	22%	23%	15%	5%	3%
Catering	56%	50%	67%	42%	33%	31%	2%	17%	2%
Website	na.	50%	48%	na.	45%	47%	na.	5%	5%
Logistics & general experience	na.	57%	85%	na.	43%	14%	na.	0%	1%

- Communication:** Respondents described the communication as friendly, clear and timely. However, many noted that the frequency of emails was overwhelming, and that last-minute updates occasionally caused confusion. Participants suggested simplifying communication flows, reducing the volume of messages, and ensuring earlier clarity on programme adjustments and session information.
- Website:** Participants found the site informative and visually appealing, but many highlighted difficulties navigating the programme, particularly when selecting between parallel sessions. Several comments pointed to delays in sharing final session details, and called for improvements to the website's structure, clarity, and usability to make planning easier.
- Registration Process:** The registration experience was generally perceived as clear and straightforward, with high satisfaction overall. At the same time, respondents pointed to confusion caused by the existence of multiple separate registrations (conference, cyanotypes, online participation). A smaller number of participants also struggled with ticketing clarity, suggesting that a more unified and intuitive registration system would improve the experience.
- Event Venues:** Participants were generally very positive about the event venues, highlighting their quality, comfort, and suitability for the sessions. Several respondents mentioned that the venues contributed to an enjoyable overall experience. At the same time, some noted challenges navigating between multiple locations and suggested more visible signage or guidance in advance to make movement across venues easier.
- Logistics:** Logistical arrangements were widely praised and received an overwhelmingly positive assessment, with virtually no poor ratings. Participants commended the professional organisation, clear coordination, smooth on-site experience, and the quality of the venues. While catering was positively mentioned by many, some respondents expressed that it was not always easily accessible during peak moments. A number of participants also noted that navigating multiple locations across the city was challenging and suggested more visible guidance and clearer directions in advance.

5.1.3 Programme

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

	EXCELLENT					SATISFACTORY					POOR				
	2023	2024		2025		2023	2024		2025		2023	2024		2025	
		In-person	Online	In-person	Online		In-person	Online	In-person	Online		In-person	Online	In-person	Online
The overall structure of the programme	68%	74%	60%	74%	55%	28%	26%	40%	26%	45%	4%	0%	0%	0%	0%
The overall quality of the programme	77%	64%	50%	65%	73%	19%	33%	50%	33%	27%	4%	2%	0%	2%	0%
Relevance of topics and content presented	72%	62%	70%	77%	73%	26%	36%	30%	22%	27%	2%	2%	0%	1%	0%
The overall quality of plenary speakers	70%	67%	70%	60%	73%	30%	33%	30%	34%	27%	0%	0%	0%	4%	0%

For the in-person programme, respondents highlighted the variety of sessions and hands-on workshops as key strengths, particularly the Cyanotypes training, Project Marketplace, and AI-focused sessions. The schedule was generally seen as well-organised, allowing time for networking and reflection between sessions. Many participants praised the practical and inspiring content, as well as the opportunity to connect with a diverse group of creative professionals.

At the same time, some attendees noted challenges related to the parallel session format, including difficulty attending all sessions of interest. A few respondents suggested that certain workshops or panels could benefit from clearer focus or more preparation, and that additional structured opportunities for interaction and applied learning would enhance the overall experience.

	AGREE					NEUTRAL					DISAGREE				
	2023	2024		2025		2023	2024		2025		2023	2024		2025	
		In-person	Online	In-person	Online		In-person	Online	In-person	Online		In-person	Online	In-person	Online
I feel I can apply the ideas shared to my practice and work	75%	67%	60%	85%	44%	19%	29%	30%	15%	50%	6%	5%	10%	0%	6%
The content delivered was relevant and interesting	81%	86%	60%	82%	72%	17%	14%	40%	18%	28%	2%	0%	0%	0%	0%

Questions relevant for only the in-person programme:

	AGREE		NEUTRAL		DISAGREE	
	2024	2025	2024	2025	2024	2025
I enjoyed the hands-on workshops	62%	82%	31%	18%	7%	0%
I would have wanted more plenary sessions	19%	29%	55%	37%	26%	33%
I had fun	n.a.	87%	n.a.	13%	n.a.	0%

The online programme was considered well-structured and relevant, with diverse topics and professional speakers. Participants appreciated the accessible format, though overlapping sessions meant they could not attend everything they were interested in. While the online days were enjoyable and useful, attendees wished more advanced use of collaboration tools. Overall, the online experience was viewed positively and most participants enjoyed participating in the event online.

Questions relevant for only the online programme:

	AGREE		NEUTRAL		DISAGREE	
	2024	2025	2024	2025	2024	2025
I wish there was more interaction with the audience in person	40%	33%	30%	67%	30%	0%
I wished I had come in person	n.a.	72%	n.a.	17%	n.a.	11%
I enjoyed watching the event online	n.a.	83%	n.a.	17%	n.a.	0%

5.1.4 CYANOTYPES Training

General Experience & Logistics

For the CYANOTYPES training at the Creative Skills Week 2025, a separate survey was sent out, which was answered by 44 people. Participants described their overall experience as very positive, often mentioning an energising and supportive atmosphere and appreciation for the opportunity to learn and connect with peers.

	EXCELLENT	SATISFACTORY	POOR
Overall experience	70%	30%	0%
Overall structure	80%	20%	0%
Overall quality	61%	39%	0%

Catering received mainly positive comments, but more vegan options and better coffee were requested. The venue was highly appreciated for its location and atmosphere, and logistics were seen as smooth and well communicated.

	EXCELLENT	SATISFACTORY	POOR
Catering	45%	55%	0%
Venue	80%	20%	0%
Logistics and general experience	89%	11%	0%

Programme

Participants found the programme well-structured and easy to follow, with a good balance of workshops and presentations, though some noted that the second day felt less clear and some pilot

presentations were not very engaging. The overall quality was praised – strong speakers, good materials and supportive staff – with the only criticism being that some sessions were too short or too basic for experienced participants. The topics were seen as relevant and diverse, but a few people wished for more practical depth and real case examples.

	EXCELLENT	SATISFACTORY	POOR
I enjoyed the CYANOTYPES training I have attended	95%	5%	0%
The CYANOTYPES training I attended were very well organised	88%	12%	0%
I have learned new things, and I can apply them to my work and life	88%	12%	0%
I had fun	90%	10%	0%

The hands-on tools consistently stood out: the Blueprinter, the cards, and learning plans were most frequently named. People valued these because they made the framework concrete, enabled experimentation, and clarified how to start a pilot. Many noted that the labs complemented each other well.

	EXCELLENT	VERY GOOD	GOOD	FAIR	POOR	DIDN'T ATTEND
Learning Lab 1 – Diving into the Learning Plans	95%	5%	0%	95%	0%	10%
Learning Lab 2 – Meet the Blueprinter	88%	12%	0%	2%	0%	10%
Learning Lab 3 – The Cards: Shuffle, Play, Develop	88%	12%	0%	2%	0%	12%
Learning Lab 4 – Your Pilot: How to Get Things Organised	90%	10%	0%	5%	17%	12%

Most respondents said nothing was missing, but the few suggestions pointed to a desire for more time for even more hands-on work, more real-life examples of pilots, and clearer explanations of structures such as the skills circle, competences and indicators.

Conclusion

Overall, 67% of participants were satisfied with the organisation of the CYANOTYPES training, and 94% felt it was a good networking event that met their professional expectations, with 86% expressing interest in attending again. Suggestions for improvement focused not on changing the content but on deepening it, calling for longer labs, more time to experiment with the tools, more realistic examples of what can go wrong, and clearer pilot presentations, along with light speaker support to increase engagement.

5.1.5 Highlights of the Event

Participants highlighted several aspects of Creative Skills Week 2025 as key highlights. The most frequently mentioned included the CYANOTYPES training sessions, the Project Marketplace, AI-focused workshops, and the Future of Craft workshop. Networking opportunities – both during plenary sessions and informal breaks – were widely appreciated, with many respondents emphasizing the chance to connect with peers, make new contacts, and explore potential collaborations. Hands-on workshops and practical sessions were also repeatedly praised, as was the multidisciplinary approach that brought together creative professionals, educators, and policy makers. Several participants specifically noted the vibrant atmosphere and the quality of the content as standout features.

For the CYANOTYPES sessions specifically, the most frequently mentioned highlights were networking, the Blueprinter, the cards, the learning plans, and the strong sense of community, with many participants praising the well-designed programme and the enthusiasm of their peers.

5.1.6 Summary of Learnings for the Future

Feedback for future editions of CSW focused on enhancing interactivity, practical learning, and networking opportunities:

- **Workshops & Hands-on Sessions:** Participants expressed strong interest in more hands-on, practical workshops and applied learning activities, including project demonstrations, creative exercises, and skill-building sessions.
- **Networking & Collaboration:** Suggestions included structured networking sessions, “icebreaker” activities, and more dedicated time to reflect and engage with peers between sessions.
- **Cross-sectoral & Thematic Diversity:** Respondents requested a wider range of cross-sectoral presenters, more creative and arts-focused interventions, and sessions highlighting best practices and innovative approaches from other regions or sectors.
- **Programme Accessibility & Flow:** Some participants suggested additional time for project presentations, more structured opportunities for exchange, and clearer facilitation of engagement with the content and other attendees.
- **Practical Support:** A few participants noted potential improvements such as financial support for travel or accommodation to enable broader participation.
- Overall, the feedback confirms that CSW2025 successfully delivered engaging, inspiring, and practical experiences, while highlighting opportunities to further strengthen hands-on learning, networking, and cross-sectoral knowledge exchange in future editions.

5.2 Feedback from the Partnerships and Organising Team

For the internal evaluation of the event the consortium used the DAKI retrospective method to identify and collect feedback from all CYANOTYPES and SACCORD partners and from the ELIA Team. DAKI is a participatory evaluation method that stands for: Drop, Add, Keep and Improve. This process gave each person the opportunity to express their comments, recommendations and reflections about the event.

Category	Key Findings
D - Drop (Remove)	Passive Session Formats (long plenary talks, conventional panels). Communication Overload (high volume of pre-event emails). Complicated Registration Tools (Eventbrite multi-step system). Programme Overload (reduce number of parallel sessions/speakers).
A - Add (Introduce)	Strategic Focus (clear outcome, specific target group). More Hands-on Content (unconference formats, artists actively demonstrating skills). Mobile App (for one-on-one networking and interactive features). Structured Networking and facilitated matchmaking .
K - Keep (Retain)	Hands-On Learning and active engagement (creative workshops, scenario-based discussions). Project Marketplace (online and physical). Informal Social Activities (self-organised dinners, long breaks). Excellent Organisation and local host professionalism.
I - Improve (Enhance)	Interactivity and Session Format (shorter formats, fewer talk-based workshops). Strategic Clarity (clearly define CSW’s vision and target audience). Framework Documentation (clearer articulation of the CYANOTYPES Toolkit’s applicability beyond the creative sector). Hybrid Event Solutions (ensure online participants receive real value and engagement).

For detailed feedback, see below.

5.2.1 Drop (What should we remove next year?)

- **Traditional and Passive Session Formats:** Long plenary talks, conventional panels, and abstract or overly conceptual speeches should be removed, as they do not engage participants effectively. The number of opinion-exchange rounds during plenaries should be limited to one or two, and passive listening formats should be replaced with focused expert workshops and interactive structures that encourage practical learning and exchange.
- **Scheduling Inefficiencies:** Very early programme starts and excessive movement between distant venues should be removed, as they disrupt the flow of the event and reduce attendance and energy levels. A shorter lunch break combined with slightly longer regular breaks would support concentration and engagement, making the programme more balanced and manageable across the day.
- **Communication Overload:** The high volume of pre-event emails and promotional messages should be reduced. The current approach leads to information overload and anxiety rather than improved awareness or preparedness. A more concise and better-timed communication strategy should replace the extensive messaging currently in use.
- **Complicated and Unreliable Organisational Tools and Partners:** The current Eventbrite multi-step registration system should be removed, as it caused confusion and friction for many participants. Similarly, unnecessary digital tools should be avoided; for example, the absence of an event app this year was not missed and can continue. Dependence on unresponsive or unreliable stakeholders and subcontractors – such as the web designer who delayed deliverables – should be eliminated to prevent last-minute crises.
- **Inefficient Internal Workflow and Staffing Pressure:** Excessive staff workload and last-minute operational fixes should also be removed by ensuring clearer task allocation and earlier distribution of responsibilities. Production changes close to the event – especially regarding printed materials and information – should no longer be accepted.
- **Financial Uncertainty and Last-Minute Budget Negotiations:** The current complexity of combining different funding sources and the accompanying uncertainty should be reduced by simplifying budget procedures. The practice of chasing payments or solving financial questions shortly before the event should be eliminated to reduce stress and improve planning. The assumption that certain host cities are inherently “cheaper” should also be dropped; budgeting should reflect real market prices and local service standards.
- **Programme Overload and Formality:** The overall number of parallel sessions and speakers should be reduced to increase focus and impact. Long political speeches, formal closing remarks, and ceremonial statements should be shortened or removed, as they do not add value and reduce participant energy at key moments. Dropping the ineffective aspects of the collaboration model, particularly concerning stakeholder contributions and last-minute information receipt, was advised.

5.2.2 Add (What should we add next year?)

- **Strategic Focus:** Next year, the event should have a clear outcome and a very specific target group. CSW needs to be integral to the project’s exploitation activities, especially in the final year for CYANOTYPES. The event should aim to be a high-impact policy event in Brussels to effectively reach policymakers and generate tangible results.
- **Content and Format:** Consider adding unconference-style formats, as used in previous events, to increase engagement. Include more artists and creative professionals actively demonstrating the skills on stage. More hands-on workshops and group discussion time should be incorporated to deepen participant interaction.
- **CYANOTYPES Integration:** Bring CYANOTYPES content back to the programme and foreground the voices of those running the Open Pilots. Include more case studies showcasing CYANOTYPES Framework applications in diverse contexts to boost sustainability and demonstrate practical impact.

- **Documentation and Accessibility:** Offer hybrid or live-streamed presentations for remote participants and provide recorded sessions online for broader access.
- **Logistics and Team:** Add pre-event webinars to introduce the programme and guide participants. Ensure vegan catering options and clear dietary signage. Establish a dedicated workforce to maintain Creative Skills Week continuity, ideally involving people beyond the CYANOTYPES team.
- **Practical Tools and Networking:** Provide finalized, accessible tools to help creatives and institutions implement project outcomes. Include co-labs or “skill bridges” between creative sectors such as fashion and gaming. Enhance networking opportunities with structured sessions, including one-on-one booking options.
- **Financial Resources:** Increase the budget, as the budget was very tight.
- **Policy and Strategy:** Define clear desired outcomes and establish criteria for success in advance to strengthen strategic impact.
- **Programme Enhancements:** Reintroduce artistic interventions or cultural programmes that were previously cut due to budget constraints.
- **Internal Communication:** Implement communication channels for external stakeholders, such as a WhatsApp or Slack group for speakers and contributors, to reduce high no-show rates (20–30%) in sessions like the Project Marketplace.
- **Team Clarity:** Provide clear briefings in advance to define each staff member’s role and contribution during the event.
- **Social Activity:** Incorporate spontaneous, self-organized dinners as a structured element in future events. These were highly effective for connecting people in smaller, less intimidating settings.
- **Enhanced Networking and Matchmaking:** Include facilitated networking and matchmaking activities embedded within the programme to strengthen participant connections.
- **Mobile App and Digital Tools:** Introduce a mobile app to allow one-on-one networking, access to participant bios, and interactive programme features.
- **Structured Content Levels:** Provide clearer session descriptions, possibly with mechanisms like color-coding, to indicate the level of expertise required. This addresses the issue of sessions being too general for advanced participants.
- **Deep Dive Opportunities:** Add sessions that offer practical advice, examples, and hands-on learning rather than high-level overviews or promotional pitches.
- **Restoring Budget-Cut Elements:** Reintroduce items previously planned but cut due to budget, such as artistic interventions (with appropriate artist compensation) and hybrid or live-stream options for main conference sessions.
- **Info Booths:** Bring back an information booth or point of contact, as used in Amsterdam, to foster deeper connections and provide guidance for participants.

5.2.3 Keep (What should we keep next year?)

- **Hands-On Learning and Active Engagement:** Continue offering practical, hands-on sessions such as creative workshops, scenario-based discussions, labs, and training sessions. Formats like the *Creative Workshops*, *Headphone Sessions*, and the *Workshop on Building Futures* were especially effective, promoting peer-to-peer exchange and deep discussion over promotional content.
- **Programme Structure and Content:** Retain the clear separation between online and in-person programmes to provide tailored participant journeys. Continue the *Project Marketplace* (for both online and physical participants), training and certificate programmes, and policy debates. Maintain thematic focuses such as micro-credentials, AI, and CYANOTYPES to ensure depth and relevance.

- **Networking and Community Building:** Preserve long breaks and networking spaces to foster connections and pilot presentations. Encourage informal social activities, such as self-organised group dinners, which effectively strengthen the community without requiring large budgets. Keep the balance between large and small sessions and maintain the strong local connections that were established.
- **Venue, Logistics, and Atmosphere:** Maintain the informal, practical sessions and excellent organisation. Participants appreciated the high-quality food, well-organised logistics (including spaces for coats and umbrellas), and the professionalism of the local hosts and the ELIA Team, who are essential for smooth operations.
- **Content Depth and Thematic Focus:** Continue exploring in-depth and relevant topics that engage participants and external stakeholders. Highlight participation from private organisations, as their involvement supports the sustainability and commercial viability of the framework.
- **Branding, Communication, and Operational Assets:** Keep the strong branding and clear communication packages for partners and contributors, which had a major impact. The logo and visual identity work well, though a light refresh could be considered. Preserve institutional memory, team know-how, and the dedicated team structure to ensure continuity, even if the event evolves.
- **Overall Insight:** The event's enduring strengths lie in its hands-on learning, meaningful networking, structured yet flexible programming, strong community ties, and seamless organisation. Future iterations should preserve these core elements while maintaining thematic depth, participant diversity, and informal engagement opportunities.

5.2.4 Improve (What should be improved?)

- **Interactivity and Session Format:** Sessions should become more interactive and hands-on, with shorter formats to encourage collaboration, sharing practices, and active engagement. Offering a mix of interactive and non-interactive sessions can accommodate different participant needs, as intense interaction can be overwhelming for some. Overly talk-based workshops should be reduced, and panels should be shortened or held in fewer numbers. Adding program highlights at the end could encourage participants to stay until the conference closes.
- **Strategic Clarity and Policy Impact:** It is important to clearly define CSW's vision and target audience from the outset. Demonstrating the CCSI's relevance to the EU and increasing the visibility of the framework will strengthen policy impact. Including practical and cross-sectoral examples can make content more tangible. The event should be leveraged strategically as a springboard for advocacy and policy actions.
- **Framework and Project Use:** The CYANOTYPES Toolkit and Framework need clearer articulation and documentation to show applicability beyond the creative sector. The process for capturing pilot outcomes should be simplified, providing participants with tools to create clear narratives. The Project Marketplace could improve in attendance and impact by reconsidering its title, scheduling, and overall visibility.
- **Financial and Long-Term Planning:** Securing additional funding and developing a long-term sustainability plan for CSW are critical. Budgeting, including staff and production costs, should be strengthened to avoid "survival mode" during organization. Programmes should align with a focused strategic agenda rather than trying to fit multiple agendas, improving clarity and overall impact.
- **Team, Process, and Communication:** Improve team allocation, workload, and involvement in sessions. Implement a process that allows collaboration without creating "internal team chaos". The entire design process needs to be reviewed to make it more effective, cheaper, and to the point. Communication channels must be enhanced, with better timing and strategic planning, moving away from overreliance on emails. Registration, website, and programme visualization should be improved to make information more accessible and clearer.
- **Stakeholder Engagement and Partnerships:** ELIA Board member and ELIA member involvement should be increased, with a clearer message about the value of the CYANOTYPES

framework and projects. Cooperation between partners and consortium members must be strengthened to prevent off-programme meetings that undermine team spirit. Onboarding processes for new members to the Creative Pact for Skills should be improved to increase conversion and engagement before and during the event.

- **Programme Intensity and Session Delivery:** The programme was too intense, so reducing the number of programme days should be considered. Speakers require better briefing to deliver more in-depth sessions, and a better balance is needed between dynamic, hands-on workshops and discussion-based sessions.
- **Logistics and Event Operations:** Practical improvements, such as more durable badges, are needed. Hybrid event solutions should be enhanced to ensure online participants receive real value and engagement rather than just live streaming.
- **Recruitment and Onboarding:** The conversion of attendees into new Creative Pact for Skills members was insufficient, and improved onboarding processes are required. Introducing pre-event onboarding opportunities and dedicated space/time for new members during the conference would support integration, retention, and long-term engagement.
- **Post-Event Follow-Up and Metrics:** Methods should be developed to track and measure partnerships and outcomes from the event. Closing sessions should be improved for smoother transitions and networking opportunities. Post-event resources, including a knowledge database, digital archive, or project marketplace platform for new projects, would help sustain engagement and impact.

5.3 Eco-Sustainability evaluation

CSW2025 was deeply committed to minimizing environmental impact and was fully aligned with the SHIFT Eco-Guidelines for Networks. The event destination, as well as venues and accommodations were selected in line with norms 4.1, 4.3 and 4.4 of the guidelines. Additional measures included preventing food waste, prioritizing local/seasonal and meat-free catering, filtering water on-site to avoid bottles, and encouraging participants to use sustainable travel methods (trains, public transport, walking). Printed materials and marketing gifts were minimized, and participants were encouraged to return lanyards for reuse.

Norm 4.8 lists 11 points for additional reduction of environmental impact of events, out of which 10 were met during Creative Skills Week: Communicate during the event about the sustainability, As paperless as possible, Sustainable catering, Sustainable name badges, No plastic, No tote bags, Reduce marketing goodies, Recommend team and organisers to environmental-friendly travel to the event & venues, Recommend participants to environmental-friendly travel to the event & venues, Waste separation during event.

As part of the evaluation survey, participants were asked whether they noticed the environmental sustainability efforts before and during the event. The majority (78.26%) responded that **“it was very apparent”**, while 21% said they did not notice the efforts.

89% of respondents also indicated that they agree that sustainability measures should be further developed for future events.

What can be improved for future events?

- The use of paper can be reduced further
- The use of plastic can be reduced further
- Feedback from participants indicates that the catering could include vegan options alongside vegetarian options, and reduce options containing meat
- A specific purchase policy for materials and services could be formulated and instated to further ensure sustainable procurement

- More programs could have a hybrid format, allowing participants to join online and reducing travel and other impacts.

5.4 Finance

The CSW2025 budget was assembled through several complementary funding streams drawn from European projects and local partnerships, reflecting the shared ambition behind the event. This blended approach was intentionally adopted to leverage available resources and maximise overall impact.

Elia allocated funding from both CYANOTYPES and SACCORD, which constituted the core financial foundation for the production of Creative Skills Week 2025. Additional contributions were provided by EIT Culture & Creativity, and—thanks to the partnership with Creative Prague—further support was secured from the Ministry of Culture of the Czech Republic and the City of Prague (Prague City Tourism). The Academy of Arts, Architecture and Design in Prague (UMPRUM) also supported CSW activities with in-kind contributions, including allocated venues and an evening reception.

The combined funds covered key production expenses, including venue and technical facilities, catering, communication services, and other core production costs. Despite these contributions, the event concluded with a limited but still existing **budget deficit**, which was jointly absorbed by **Elia** and **Creative Prague**.

It is important to underline that the substantial staff hours dedicated by ELIA and Creative Prague, covering content co-creation and curation, management, production, communication, knowledge development, and event coordination, **are not included** in the CSW2025 budget. These contributions represent a significant portion of the real cost of delivering an event of this scale and complexity and highlight the need for a more sustainable financial framework for future editions.

6 CONCLUSION

Creative Skills Week 2025 demonstrated once again the growing need for a dedicated European platform where cultural organisations, educators, creative professionals, and policymakers can convene to build competences, share knowledge, and jointly respond to the digital, green, and social transitions. High participation (937 registered) and satisfaction levels confirm that the event’s hands-on, co-creative approach aligns well with sector expectations and needs.

The multi-layered co-creation model ensured legitimacy, breadth of representation, and continuity across the programme. The event effectively advanced the core objectives of upskilling and reskilling and harnessed collective intelligence, supported in particular by the valued CYANOTYPES Training Programme. Networking opportunities, peer exchange on urgent sector transformations (digital, AI, green, social), and high-quality logistical execution were highly praised and contributed significantly to the success of CSW2025, as confirmed by the evaluation.

Several sessions focused on validating emerging findings, with the CYANOTYPES Training being a notable example, though not an isolated one. Validation, empowerment, and advocacy emerged strongly in sessions such as the open debate on micro-credentials, the role of crafts, and the development of local ecosystems. Key stakeholders—including higher and vocational education and industry partners—worked collaboratively to achieve concrete outcomes.

CSW2025 contributed meaningfully to advancing the advocacy agenda by moving the CCSI beyond traditional sector advocacy toward **systemic agency**, enabling practitioners, organisations, and policymakers to actively shape the future of the field. Through competence development, hands-on experimentation, cross-sector coalitions, and open policy consultation, CSW demonstrated how the CCSI can deliver public value and contribute to Europe’s green, digital, and social transitions. The

programme also functioned as an open consultation to gather actionable perspectives for strategic instruments such as the EU Culture Compass and the AI Act.

External recognition from UNESCO's *Towards MONDIACULT 2025* programme further positions CSW2025's insights to contribute to global cultural policy debates, underscoring the event's growing significance beyond the European sphere.

The 2025 edition reaffirmed CSW's function as a **structural mechanism** rather than a project-dependent initiative—a space where EU-funded tools can be validated, where micro-credential innovation can be tested, and where communities and policymakers can gather for learning and foresight.

At the same time, CSW2025 revealed important operational and strategic needs: establishing a sustainable financial model, improving communication timing, simplifying participant-facing tools, deepening hands-on content, and strengthening structured networking opportunities. These lessons align with the long-term CSW development trajectory and underscore the urgency of transitioning toward a multi-annual framework with dedicated governance and resources.

The internal evaluation confirmed this necessity, noting that the CSW2025 budget closed with a deficit jointly absorbed by ELIA and Creative Prague. This emphasises the importance of long-term planning and financial security, as a large-scale gathering of this complexity requires considerable production and project management capacity. Consequently, dedicated next steps have been established to ensure both the event's continuity and the implementation of the identified quality improvements.

Building on the learning from the 2023–2025 editions, the next step is to establish a stable hosting model, a multi-year planning framework, and a funding architecture that will enable Creative Skills Week to mature into a recognised European flagship for skills development, competence innovation, and cross-sector collaboration in the CCSI. The organising team has developed a realistic estimation of production and staff costs for future editions, integrating evaluation feedback and clearly identifying the resources required for long-term sustainability.

In the short term, as no sufficient funding has yet been secured for a full Creative Skills Week in 2026, the CYANOTYPES closing event will serve as a platform for the CCSI community to reconvene in September 2026. To re-establish a full multi-level co-creation process, however, dedicated funding is essential to maintain CSW's annual role as a key European meeting point for skills development in the CCSI.

7 APPENDIX

7.1 Evaluation Data

The evaluation survey and DAKI survey results can be accessed here:

[General Survey](#)

[Cyanotypes Survey](#)

[Short Evaluation Survey](#)

[DAKI results](#)

7.2 List of abbreviations

AI – Artificial Intelligence

CCSI – Cultural and Creative Sector and Industries

CSW2024 – Creative Skills Week 2024

CSW2025 – Creative Skills Week 2025

DAKI – Drop, Add, Keep, Improve (Retrospective Evaluation Method)

EIT – European Institute of Innovation & Technology

EIT Culture & Creativity – European Institute of Innovation & Technology Culture & Creativity

HE – Higher Education

KPIs – Key Performance Indicators

LSP – Large Skills Partnership

SMEs – Small and Medium-sized Enterprises

UNESCO – United Nations Educational, Scientific and Cultural Organization

VET – Vocational Education and Training