

CYANOTYPES Strategic Skills for Creative Futures

WP4 Dissemination, Communication & Sustainability D4.1.1 Detailed Report on the first-year annual event (EN)

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The content of this document is the result of the work developed by the partners in the context of the project.

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INTRODUCTION

Throughout its first year, CYANOTYPES has focused on building a strong creative skills community and laying the foundations for its upcoming curriculum development prototyping and piloting phase. During the year, several workshops (see [Appendix1.](#)) were organised addressing future and urgent skills needs, accompanied by skills mapping and the subsequent creation of a skill strategy for the Cultural and Creative Sector Industries (CCSI). Part of the closing of Year One, was the dissemination and validation of all the project's outputs so far. It was agreed by the consortium partners that the project's first annual event would be held during Creative Skills Week 2023, taking place 10 – 13 October in Vienna, and would be entitled Anticipating Creative Futures.

To achieve the project's main event goals (i.e. bring together, engage, present, create) a set of design principles were developed and agreed upon. In order to create an open environment for meaningful relationship building, collaboration and co-creation, the consortium partners utilised non-traditional event formats and facilitation models which also worked with the venue spaces available. This report outlines these concepts and their delivery.

As part of the dissemination of the project and its initiatives, the event's communication strategy was also key. For the evaluation of Creative Skills Week 2023 focusing particularly on the CYANOTYPES Anticipating Creative Futures programme. Feedback was collected two ways:

1. A post-event online survey was shared with participants (both in-person and online)
2. Consortium partners were invited to share their feedback retrospectively using the DAKI (drop, add, keep, improve) method.

The success of the event was measured by comparing the original event goals against the post-event feedback. Considering the feedback overall it can be concluded that Creative Skills Week 2023 – Anticipating Creative Futures was a highly appreciated and enjoyable event, with a lot of engaging elements and outcomes. Many participants expressed that they are looking forward to future editions. However, with the consideration that this was the project's first main event, and based on some of the less favourable feedback, there are some areas in need of improvement. These focus around improving the organisation and timing of the event, assessing the needs and expectations of the participants, and contextualising the event outputs, and creating balance in terms of the diversity of the speakers and audience.

With this constructive feedback, the consortium is confident that improvements can be made that will ensure the successful continuation of the Creative Skills Week and CYANOTYPES involvement, placing it at the epicentre of the creative skills community calendar in the future.

Two professional videos have been created that will be used for publicising the Creative Skills Week and CYANOTYPES in general in the coming year. They are available here:

<https://vimeo.com/channels/wearecyanotypes/889899200>

and

<https://vimeo.com/896145925/b2a50bfb40?share=copy>

1. CREATIVE SKILLS WEEK – ANTICIPATING CREATIVE FUTURES

Creative Skills Week 2023 was the first umbrella event of its kind, bringing together stakeholders across the spectrum of the creative skills community for open discussions, presentations of research and participative and generative workshops. The idea for the Creative Skills Week 2023 was the result of the collaboration between CYANOTYPES and the Creative Pact for Skills. From 10 – 13 October, Creative Skills Week 2023 was powered by CYANOTYPES and the European Creative Hubs Network (ECHN) and hosted at the University for Applied Arts Vienna.

The main feature of the week was titled, **Anticipating Creative Futures**, and this was also the CYANOTYPES Project’s main event of the year.

Anticipating Creative Futures was a two-day programme (10 – 11 October) designed to assemble stakeholders from diverse disciplines within the Cultural and Creative Sector Industries (CCSI) to spark new opportunities and ignite new ideas. Anticipating Creative Futures had 3 main goals:

1. Bring stakeholders together to engage in networking & trust building.
2. Present the outputs of the CYANOTYPES project so far and validate them through presentations and feedback.
3. Harness the collective potential of the crowd to generate new outputs.

1.1 OVERVIEW EVENT DESIGN AND PROGRAMME

To achieve these goals, a series of design principles were put in place by several CYANOTYPES consortium partners who formed an event’s steering group:

1. Everyone should be given the opportunity to actively participate.
2. Interaction and contribution from all stakeholders/participants involved should be maximised.
3. Event formats should utilise ‘Dialogue mode’ (embracing feedback and discussion), and less ‘Broadcasting mode’ (relying on PowerPoint and video presentations).
4. There should be a variety of ways for people to contribute. We should not assume one size fits all.
5. The event should be framed using one main track with concurrent side track activities that allow people to participate meaningfully if the main track activity is not suited to them.

A total of 200 in-person and 65 online participants from 33 countries attended **Anticipating Creative Futures**, including 58 participants representing CYANOTYPES consortium partners. With registrations opening on 6 July, it was heartening to see that by early August, the event had already reached its registration target. As this related to the maximum capacity of the venue, we decided to start a waiting list at this time, so that we could manage and fill any last-minute cancellations.

CYANOTYPES consortium partners agreed that in order to create a sense of cohesion and dialogue between the large networks and stakeholders present, it was important to place emphasis on active participation and engagement. The steering group felt that to create meaningful experiences and connections, it would better to adopt non-traditional event formats.

Anticipating Creative Futures consisted of a programme of events:

10 October 2023

The Official Opening of the Creative Skills Week started with choral performance by V.O.I. C.E. – Vienna Pop and Jazz Choir, and words of welcome from Alexander Damianisch and Angelika Zelisko (University for Applied Arts Vienna). Short introductory presentations followed by Barbara Stacher (Senior Expert at the European Commission’s Directorate-General for Education and Culture (DG EAC)’s Cultural Policy Unit), Ilona Lelonek Husting (Policy Officer at the Unit for “Proximity, Social economy and Creative Industries” of the Directorate-General for Internal Market, Industry, Entrepreneurship and SMEs (DG GROW) at the European Commission), Tânia Almeida Santos (Vice President of European Creative Hubs Network), David Crombie (Project Coordinator of CYANOTYPES, HKU – University of the Arts Utrecht), and Charlotte Gimfalk (Managing Director, YNFT – Screen Skills Committee Sweden).

After the opening, participants were plunged into an impromptu speed-networking exercise aimed to break the ice and build connections. This was a lively activity with many keen to take part, followed by a relaxing welcome reception.

11 October 2023

The current acceleration of overlapping ecological, economic, and social transformations has intensified the conversation on how we (un)learn what we need to know to act. CYANOTYPES spoke to this through the self-critical, reflective and generative activities offered through Anticipating Creative Futures. On Wednesday 11 October, the event started with a plenary session (set up in the round), giving consortium work package leaders the opportunity to present the work they have done and the findings they have gathered over the past year. This plenary looked at what we as a consortium and wider community have learned, and what do we still need to learn. This main CYANOTYPES’ event asked what are the skills gaps in the cultural and creative industries, and what are the competencies that we should have, and will need in the future?

The plenary session was followed by two sessions entitled:

Co-creation session: Slaying Sacred Cows

A sacred cow is a figure of speech for something considered immune from question or criticism. This lively session asked uncomfortable questions, encouraged participants at round tables to share failures and then propose possible solutions or improvements together. Its aim was to provide a safe space for participants to address any red flags surrounding the project and its objectives. Input from all tables was collected and shown on large pinboards.

Co-creation session: World Café

Moving around a series of tables in two rounds, participants selected a table which was dealing with a question that interested them. Everyone was encouraged to actively discuss and formulate answers relating to the skills and competencies that are needed to undertake the Green, Digital and Societal Transformation. These questions essentially were to guide stakeholders in co-creating the future of the cultural and creative industries. Input from all tables was collected and shown on large pinboards.

During the afternoon, participants took part in the ‘Open Space’ session. Open Space is a format which makes it possible to include everyone in constructing agendas and addressing issues that are important to them. Based on the principle that if you have co-created the agenda and are free to follow your passion, you will take responsibility very quickly for finding solutions and moving into action. Participants quickly mobilised into action with some suggesting session titles and others attending the sessions they felt most aligned with. For many, this was a big departure from the traditional conference presentation formats, however most participants responded positively and were energised and inspired by the discussions and debates which took place.

After the Open Space session, participants regrouped in the round and session leaders were invited to feed back some of the notable discoveries, comments and insights which had been shared. It was clear that the discussions which had taken place were rich and meaningful. Participants’ perceptions around reskilling, upskilling, micro-credentials and learning to unlearn had been challenged and tested. Many improvements and ideas were documented for integration in the project at a later stage.

1.2 SUMMARY OF SESSION FORMATS USED

Several formats were used to achieve a co-creative gathering. In this summary, where needed, these methods have been hyperlinked (see underlined) to give more context.

1. **Speed networking** - Gave everyone at the gathering an opportunity to “get there” mentally by engaging with the purpose/subject. In pairs, participants made conversations led by the networking cards they received during the registration.
2. **Plenary session** – Instead of a theatre/cinema setting, chairs were moved into concentric rectangles. The speakers were in the middle of the room without a stage, and the chairs positioned 360 degrees around them. The main goal of the plenary session was to present the results of the 1st year of CYANOTYPES. Slides of the presenters can be found [here](#).
3. **TRIZ format** – In groups of 5-7, participants considered what the CYANOTYPES community had to do if it deliberately wanted the project to fail. Pain points and risks were identified. These are areas that the project can now mitigate against in the future.
4. **World Café** – Participants in a group of 5-7 people discussed a question given to them. All together 14 questions were distributed among the tables, and everyone could choose which two discussions they would like to join. [Here](#) is the list of questions asked.
5. **Open Space** – first participants were given the opportunity to co-create the agenda, by suggesting their own topics and issues to address. Then each participant selected the session they would most like to be part of. A free flow of attendance was possible and encouraged, anyone could change the session they

were attending at any time. Discussions were rich and, in some cases, a heated debate ensued. More details about the feedback from participants can be found under the participants survey section.

1.3 COMMUNICATION

Before the Event

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

Branding

After a general concept for the Creative Skills Week 2023 had been decided upon, the branding was developed by designer Paulo Madeira. The brief was to communicate the idea of co-creation and collaboration in a way that would attract creative practitioners and CCSI stakeholders. The colours were chosen to complement but also contrast against the shades of blue used in the funding and partner logos. With regards specifically to Anticipating Creative Futures, we continued to use the CYANOTYPES branding.

Website

The dedicated [Creative Skills Week website](#) served as the central hub for registration, event details, the programme, speakers, and information about the organisers. It provided participants with essential information about the event. Moreover, a dedicated events page was established on the CYANOTYPES website, featuring the main feature, [Anticipating Creative Futures](#), to provide in-depth information about this feature.

Mailings

Email communications were instrumental in ensuring the event's success, which ultimately resulted in registrations reaching full capacity at an early stage. Mailings were scheduled weekly to CYANOTYPES subscribers informing them about the registration process, programme details and event related updates. In total, [12 mailings](#) were sent out to all CYANOTYPES subscribers.

CYANOTYPES consortium partners were also encouraged to actively engage in promotional activities. A comprehensive [communications pack](#) was developed weekly, which includes 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 maximising outreach.

Quarterly Newsletter

The inclusion of Creative Skills Week updates into CYANOTYPES' quarterly newsletter (issued on 25/09/2023) kept our existing community well-informed and engaged. To measure the effectiveness of this engagement, we tracked metrics related to newsletter performance. The open rate estimated 33.9% which is well over the average email benchmarking rate of 21.5%.

Social Media Channels

During the event we used the social platform [LinkedIn](#), [Facebook](#), [Instagram](#) and [X](#) (formerly Twitter). A social media schedule was created, and [social content](#) was crafted to generate enthusiasm and include programme highlights, and countdowns to the event and registration deadline.

To enhance CYANOTYPES' social media visibility and encourage user-generated content, we used the hashtags: #CSW2023 and #CreativeSkillsWeek2023. Consortium partners were encouraged both to create their own posts and to share CYANOTYPES social posts via their own channels and platforms.

During the Event

Event communications during the event – PINE app, interior design, mailings, socials

Events App: PINE

The official events app used was [PINE Events](#). The app provided participants with easy access to the programme, floor maps of the venue, speaker profiles, and interactive features such as 'Speed Networking' where participants were matched 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.

Interior Design

The University of Applied Arts Vienna served as the venue for the event. In keeping with sustainability guidelines, printed materials were kept to a minimum. Some [posters](#) were used and [room signs](#) helped participants to navigate their way. One large [vertical banner](#) on textile was created and hung at the main location and [two digital screens](#) were used to present useful information to participants (e.g. location map, or task descriptions for sessions). Besides the few posters (3 all together), the screens and the vertical banner, the 4 [walls](#) provided a compelling visual display. Sustainable good practice advice was given by ELIA, who are currently working towards achieving [SHIFT Eco-certification](#).

Mailings

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

Social Media Channels

A [communications plan](#) was created to monitor the social media coverage during the Anticipating Creative Futures event. The event's content was strategically scheduled across the CYANOTYPES social channels; Instagram, Facebook, X (formerly Twitter), LinkedIn and the [LIVE POST](#) space on the PINE app. This approach aimed to maximise reach and engagement by catering to diverse audience preferences. As consortium lead for Work Package 4, ELIA promoted and shared event news to its network of over 290 higher arts education institutions and to its contact list with over 13,000 subscribers.

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

There was active engagement on Instagram stories, with a significantly resharing of participants' real-time posts. Social media coverage captured the essence of creativity and collaboration.

The hashtags [#creativeskillsweek](#) and [#creativeskillsweek2023](#) emerged as key drivers of engagement on [Instagram](#) with a total of 83 posts from external accounts. Of these, 71 posts focused on documenting of the event. For [Facebook](#) this was 23, [LinkedIn](#) 33, and [Twitter](#) 13. This showcased the effectiveness of strategic hashtag use.

Documentation

Photography, videos and an event write-up.

Creative Skills Week 2023 was documented by a photographer who was briefed in advance with regards to the key moments to capture. A videographer was also commissioned to make two short promotional films – 1. Documenting Creative Skills Week 2023 in general so this can be used to promote next years' event and inform prospective registrants as to what they can expect. 2. A short interview-based film covering the content highlights and thoughts of the participants of Anticipating Creative Futures (the CYANOTYPES main event).

CYANOTYPES' resident writer, Matthew Stuart-Scobie attended Anticipating Creative Futures sessions and documented in writing how the event was received. This will form one of a series of CYANOTYPES articles which tell the story of the project's development and journey of discovery and solution-building.

2. PARTICIPANT SURVEY

After the event, an online evaluation survey was shared with both in-person and online participants, to collect their general experiences before, during and after the event. The survey provided a space for participants to express their opinions about several aspects of the event (e.g. organising, venue, programme, communications, etc).

All together 47 survey responses were received, representing a response rate of 17,7% of all participants. Despite the somewhat low response rate (which is quite common with a ‘free’ event), the analysis of the survey results provided valuable feedback.

2.1 OVERALL EXPERIENCE

Most respondents (96%) rated their **overall experience** of the Anticipating Creative Futures as either “excellent” or “satisfactory”. This level of satisfaction delighted the consortium partners and organising team, especially because this was CYANOTYPES first main event. Additionally, 87% of respondents stated that the Anticipating Creative Futures met their **professional expectations**. The Anticipating Creative Futures was a **good networking event**, as 83% of the respondents agreed.

The majority of respondents (92%) expressed interest in **joining the next CYANOTYPES main event**. As this was the project's first main event, you will note here that percentages are not comparative but as CYANOTYPES has three more main events to run, we will compare these figures in the future.

	EXCELLENT	SATISFACTORY	POOR
	2023	2023	2023
Overall experience	70%	26%	4%

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

2.2 COMMUNICATION & ORGANISATION

- **Communication before, during, and after the event** was highly rated, with 62% of respondents considering it "excellent" and 36% finding it "satisfactory". Some respondents mentioned that they felt well informed, communication was clear and

received updates and reminders constantly. However, others found the communications flow a little overwhelming and confusing. The main reason for their confusion was the concept of the Creative Skills Week, and the fact there was several events, requiring separate registration, organised by different organisations. Future events will improve and streamline this process.



- The **event registration process** itself received an "excellent" rating from 55% of respondents, while 30% found it "satisfactory," and 15% rated it as "poor." Some respondents stated that the most problematic issue was the registration process and the fact that registration for the Anticipating Creative Futures event was promoted alongside registrations for other events being held as part of Creative Skills Week 2023. Also, some comments stated that there were technical issues related to filling in the form. It was suggested that the digitalisation of registration desk processes could have improved the participant experience. This is something to consider for future events.
- The **event venues** were rated as "excellent" by 83% of respondents, "satisfactory" by 15%, and "poor" by 2%. The venues were appreciated and described as beautiful with a choice of spaces. A few participants missed the outdoors, or open-air opportunities, as the weather was sunny and warm at the time of the event.
- In terms of **catering**, 56% rated this as "excellent," 42% as "satisfactory," and 2% as "poor." From this we can deduce that the meal options were considered satisfactory, and it was suggested that with such a high number of participants, more serving counters would have helped with the distribution.
- The **event app, PINE** was considered "excellent" by 46% of respondents, "satisfactory" by 45%, and "poor" by 9%. Most of the feedback about the PINE app was neutral because most of the respondents said they did not use it (only 1/3 of participants activated their profile on the app). This is something the consortium will promote more in future, as the app is an excellent way to connect and network with fellow participants.

	EXCELLENT	SATISFACTORY	POOR
	2023	2023	2023
Communication before, during and after the events	62%	36%	2%
Event venues	83%	15%	2%
Event registration process	55%	30%	15%
Catering	56%	42%	2%
Event app	46%	45%	9%

2.3 PROGRAMME

- The **overall structure and quality of the programme** received very positive feedback. The majority of respondents (68%) rated the overall structure of the programme as “excellent”, 28% rated it “satisfactory” and the other 4% as “poor”. The overall quality received also 77% “excellent”, 19% “satisfactory” and 4% “poor”. Regarding the structure of the event, most respondents appreciated the mixture of openness and structure in the session. Generally, the co-creative, participatory elements were highly appreciated. However, some comments mentioned that a bit more explanatory background information would be useful.
- The **relevance of topics and content** presented was regarded as excellent by 72% of respondents, while 26% found it satisfying. Some respondents found the topic modern and relevant, but quite heavy as well, and therefore, they expressed their need for more in-depth conversations in the topics and giving them a broader contextualisation.
The overall **quality of plenary speakers** was rated by 70% as excellent and 30% satisfactory. Overall, respondents were highly satisfied with the speakers and the quality of their presentations or sessions. One respondent suggested a need for improvement, which concerned the diversity of the speakers with regards to their relationship to the project, their countries of origin, ability to engage with the audience, and their social background.
- The relevance and **quality of the co-creation sessions** (morning programme) was considered excellent by 66% of respondents, and 26% found it satisfactory. The Open Space session received 64% rating them as excellent and 32% as satisfactory. Some respondents expressed that because of the format of the sessions, being self-organised and self-lead, their experience have been mainly depended on the other participants that were in the same group.
- ONLINE – Out of the total number of survey respondents only 7 people participated in online sessions, but their general opinion of the programme was either excellent or satisfactory. Two respondents expressed that there was a lack of online provision and that this would be great to expand on for future. Note: online participants were unable to take part in the co-creation sessions.

Overall, very positive feedback was received with regards to the relevance of the content and the participatory, co-creative approaches employed. Participants highly appreciated the balance between the more ‘traditional’ plenary sessions, and ‘less traditional’ workshops, and networking formats.

	EXCELLENT	SATISFACTORY	POOR
	2023	2023	2023
Overall structure of the programme	68%	28%	4%
Overall quality of the programme	77%	19%	4%
Relevance of topics and content presented	72%	26%	2%
Overall quality of plenary speakers	70%	30%	0%
Relevance and quality of the co-creation sessions (morning programme)	66%	26%	8%
Open Space	64%	32%	4%

	AGREE	NEUTRAL	DISAGREE
	2023	2023	2023
I feel I can apply the ideas shared to my practice and work	75%	19%	6%
I enjoyed the co-creative approach and interactive sessions	83%	11%	6%
The content delivered in the plenaries was relevant and interesting	81%	17%	2%
I appreciated the Open Space	75%	19%	6%

	YES	NO
	2023	2023
Did you participate in any of the online program sessions during Creative Skills Week 2023?	85%	15%

2.4 SUSTAINABILITY

Creative Skills Week and CYANOTYPES followed the [SHIFT eco-guidelines](#) which ELIA adheres to and is preparing to be certified for (see further). Most respondents (74%) noticed the environmental sustainability efforts made by CYANOTYPES before and during the event, such as the lack of plastic used or the fact that there was an online element in the programme. The fact that we were able to gather several large international colleague networks together in one venue, in one city, was considered a positive factor. More can be done to reduce the carbon footprint of future events and CYANOTYPES will continue to explore these options.

2.5 HIGHLIGHTS OF THE EVENT

In line with the event goals, according to the participants feedback, the highlights can be grouped into the following categories:

1. **The networking moments**, meeting old and new colleagues.
2. **The alternative formats** used during the conference. The adept speakers/facilitators and the co-creational, self-organised and interactive sessions received praise from participants.
3. **The topics**: reskilling, upskilling, learn to unlearn, microlearning were cited as the most preferred discussion topics.



2.6 LEARNINGS & IMPROVEMENTS FOR THE FUTURE

Overall, respondents provided largely positive feedback, expressing enjoyment of the event and appreciating the balance between non-traditional and traditional conference elements. They also expressed a willingness to attend similar events in the future. Valuable comments were received regarding potential improvements for future editions. (The suggestions below represent individual answers selected from a field of 30 respondents).

After analysing the comments, a few themes emerged.

One larger group commented on the **session formats** used, highlighting the role of speakers and presentations, suggesting that they could be more inspiring and industry-focused, featuring international, high-quality speakers.

“More industry talks, rather than academic.”

Some comments also suggested having more formats which would dive a bit deeper into the topics:

“Masterclasses and short workshops on specific topics so as to delve deeper into them / case studies of good practices trying to innovate training systems / innovative training methodologies demos.”

Two respondents reflected on the output of the sessions, the understanding of what exactly were the results or outcomes. They suggested:

“That the activities are goal-oriented and lead to concrete results.”

[To have] “a space to have more closure about all the data and ideas collected.”

Although most of the sessions were created to provide networking opportunities, some feedback suggested providing more networking and meet-up sessions (e.g. in the form of a lunch club, and/or match-making formats).

And last, but not least, a few comments talked about integrating the online programme more, strengthening experimental and participatory approaches, including some open-air activities and putting some more emphasis on art (with more performative, artistic elements, for example, including catering and sound design).

Moving forward from the session formats, **topic suggestions** was another group that was identified in the feedback data. Comments included the desire to have:

“More on creative skills, building, assessment, improvement”

“... work with the forecasts and megatrends in society as well as education.”

“Scenarios of the possible futures”

“The evolution of the toolkit”

The third group of suggestions referred to the **communication and audience**. As mentioned previously, communication had been experienced as a bit confusing because of the several events happening during the same time under the Creative Skills Week umbrella. One comment suggested the message could be made more clear and more understandable by centralising the flow of information into one source.

The **low level of diversity** among the audience and speakers was mentioned in several feedback comments. Two respondents identified the need for a transgenerational aspect, missing the presence of young people at the conference. One comment focused on the diversity of organisations and suggested looking outside of the project consortium and involving more organisations. Another reflection suggested going beyond the borders of Europe and involving more disadvantaged social groups.

Addressing learnings and improvements that could be made, one comment in particular summarised key points worth keeping in mind for next year’s event:

“I get that the conference was part of the research phase of the Cyanotypes and used to collect feedback and validate some topic. There's nothing wrong with it but I think it should have been more balanced and take into account the needs of the participants for being there, by dealing more with the diversity in the room and taking more care of the conversations and formats so that everyone could benefit from them.”

3. FEEDBACK FROM THE CONSORTIUM PARTNERS

For the internal evaluation of the event the consortium used the DAKI retrospective method to identify and collect feedback from all CYANOTYPES consortium partners. 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. See below:

3.1 DROP

Under this section it was apparent that the consortium should consider dropping certain elements for next years' event.

- **Some events took place at the same time and were organised by different organisations** yet all of them had the same target audience. This issue was also highlighted in the participants' survey. Multiple events happening at the same time was one of the main reasons for confusion in the communication. This issue caused both organisational and communicational difficulties during the event. Therefore, it is better to avoid the exact same structure. In general, merging different events is considered a good practice, as it allows bringing together different stakeholders together and lowering the environmental footprint of the events.

As a suggestion it was proposed to rethink the design of the overall concept of CSW: have a clear main objective and coherence between the events under it.

“added events that in fact are not promoted are 'lost' in the framework”

“CSW should be the main event umbrella - not the other way around.”

- **Workshop exercise during evening receptions/at the end of the day:** several comments highlighted that the workshop/networking activities did not work on the first evening, after the opening. The main reason might be, that this took place after a long day of presentations and workshops at the EIT-KIC event, and participants were already tired and primarily interested in networking with other participants.
- **Too many participatory actions/cards to fill out:** although the participatory actions received great reviews, one comment highlighted that participants were asked to complete several tasks on paper and that this collecting of input data was challenging. Reducing the number of required actions might improve the focus of the event and lead to better-quality outputs.
- **Greetings/opening speeches:** one comment suggested dropping this part of the event. This was the most formal part of the event, and making it as short as possible had originally been a goal of the programme design. Since it is a standard element of a conference, it is difficult to skip, but making this section enjoyable and short should be our focus for the future.

3.2 ADD

Partners were asked to mention any elements that were missing from the main event, but they would like to have/see it in the future.

- **Hearing more from other participants:** What they are dealing with? What can they offer? What they need? Session focusing on creatives'/artists' experiences could help in explaining the motivation behind the CYANOTYPES initiative: WHY we are doing this, and for WHO we are doing it.
- **More diverse audience and speakers:** The diversity of the participants and speakers were mentioned in some comments, as was the case with the participants' survey. Especially students and artists were highlighted as a needed target group. Besides the following attributes were mentioned: age, background (cultural, social, ethnic).
- **Session formats more appealing for different generations:** this comment is in line with making the audience more diverse. The session formats and programme elements would be great to follow the needs and interest of different age groups.
- **More thematic background information and documentation:** providing more details on the background of the project and its themes can help to bring participants to the same knowledge-level, which in turn helps to ensure that the workshop sessions are effective. In order to collect inputs from participants, they need to understand the context and the reason why the workshop leader is asking for particular information and how this relates to the CYANOTYPES project. The way in which this information is effectively contextualised and presented could also lead to future events being more accessible.

3.3 KEEP

The most populated column in the partners feedback was the KEEP column. This shows that many elements of the first year's event went well and are worth keeping for the future.

- **Programme structure** – the participatory approach worked well (active attendance) and yielded actionable outcomes. The event also provided a great opportunity to present the project outcomes. It was felt to be important for the future to keep the yearly main event as a primary form of dissemination. Bringing more creative elements to the event is considered important. Involving artists and performances is a good way of breaking the 'traditional' conference expectations and also great opportunity to involve a main stakeholder group of the project to its events.
- **Space for pause from the programme** – the open structure gave the possibility to participants to decide what the agenda should be, and which sessions they would like to join. It also gave them a space to not attend a session, and instead just sit in the gathering space and use that time as they would like to (just having discussions with other, or checking some private emails, etc.). This freedom was appreciated by the partners and participants as well.
- **Facilitation in a catchy and engaging way** – the delivery and personality of the moderators matched well with the alternative formats used. The instructions were presented in a clear and understandable way.
- **Use of space and setting** – table settings (in small groups); separating the plenary and co-creation sessions in a way that every room had its main purpose throughout the whole event; re-arranging seats (breaking the cinema setting into concentric structures). It is worth noting that the 'walls' produced for the event played an important role in the interior design: on the one hand they collected outputs from participants while at the same time providing an interesting visual display.
- **The attitude and expertise of organisers** – the organisers' positive attitude and expertise helped to execute the event in a smooth way.

3.4 IMPROVE

Several suggestions for improvements were made by the consortium partners:

- **Organisation** – The decision-making, roles and responsibilities should be clear, accepted and followed by every team member. Good time management and flexibility should be important rules of thumb for this kind of event.
- **Venue and setting** – important to keep in mind the acoustics and setting of the rooms. It is vital for every participant to hear and see everything clearly. (Also, in order to involve the online audiences, the use of a microphone is crucial).
- **Timing** – we should take into consideration the starting time of the event (e.g. if we start in the evening, we should assume that participants are already tired at the end of the day). Moreover, ‘staying on time’ is crucial out of respect to all participants but especially online participants who may drop off if there are longer delays.
- **Programme** – It is good to create interaction between participants right at the start (e.g. through icebreaking activities). In addition, a better balance is needed in between the input and background setting & participatory actions. Some partners felt that there was a bit of a lack of in-depth presentations on complex topics and themes. In terms of programme, accessing the event remotely could be a more significant focus point.
- **Diversity** – in terms both of speakers and audience more diversity is required according to the feedback, echoing the participants’ feedback.
- **Positioning of the event in the midst of other events** – “If combining with other events, better contextualisation of where we are at in that flow of events is needed.”
- **The registration** – both the technical system and the process are worth rethinking. A clearer process is needed for merging the several events under the Creative Skills Week umbrella, and it is important from the organisers’ point of view to have a technically easy to use and modifiable system, which is reliable.
- **App** - For the future it is important to have a clear view of the purpose of the app and delivering that message more effectively to the participants, in order to reach a higher number of activated users.

As a main function it might be worth focusing on the networking and connection functions of the app and promoting these functions and giving more emphasis on the profiles.

4. SUSTAINABILITY EVALUATION

The Creative Skills Week 2023 – Anticipating Creative Futures is committed to aligning with the [SHIFT Eco-Guidelines](#) which ELIA adheres to and will be certified for by the end of 2023. This involves a required number of measures to minimise the carbon footprint of any event, as well as evidencing these efforts for certification purposes.

The CYANOTYPES first-year event recognised the environmental impact of large international events and strove to minimise its ecological footprint. The following steps were taken during the organisation of this event:

- **Accommodation:** To reduce transportation-related emissions, most recommended hotels for the Anticipating Creative Futures were conveniently located within walking distance of the venues. This encouraged participants to either walk or bike to the venue instead of choosing less sustainable transportation modes. Hotels recommended had an eco-label.
- **Travel:** Participants were encouraged to choose eco-friendly travel options, such as trains or buses, when journeying to Vienna. Within the city, walking, cycling, or using public transportation was strongly recommended.
The main concept of Creative Skills Week was to bring together different activities and stakeholders to the same place, and therefore, participants could easily merge their duties and responsibilities with the advantage of having only one travel obligation.
- **Food & Drinks:** Sustainability was a priority in the catering services provided at the event. The event considered every participant's dietary needs and preferences. The event served only vegetarian options and local and seasonal food. For the drinks, glass bottled water was the primary beverage choice, but participants were encouraged to bring their own water bottles and use tap water.
- **Materials:** Efforts were made to minimize the use of printed materials and giveaways, plastic, and reducing paper waste. Participants had the option to indicate whether they required a printed programme during the registration process. Participants were also encouraged to bring their own tote bags to carry conference materials, reducing the need for additional packaging. The marketing materials and merchandise items were also reduced to minimum, only a few posters have been printed out to give a visual identity to the event.
- **Awareness:** Creating awareness about environmental sustainability was a key objective. Anticipating Creative Futures actively communicated its sustainable actions to suppliers and partners. Continuous engagement with participants was fostered through pre-, during-, and post-conference communications, informing and encouraging them to contribute to the co-creation of a more sustainable event.

Overall, although efforts were noted by participants towards sustainability, especially with the catering and online elements, there is always room for improvement. Some participants were concerned about how sustainable an event can become, but appreciated the effort and looked forward to what can be achieved in the future.

5. REGISTRATION

In total, 243 in-person and 286 online participators registered for the event. Numbers of actual attendance were slightly less, which is to be expected for a “free” event. In the end approximately 265 participants in total attended the Anticipating Creative Futures (including the organising team and consortium partners) (200 in person, 65 online). Online attendance numbers fluctuated throughout the broadcasted sessions.

The top 6 most represented countries for in-person participation:

1. Austria (62 registrants, due to the location and host institution of the event).
2. Belgium (17 registrants).
3. Italy (16 registrants).
4. Germany and the Netherlands (13-13 registrants).
5. Greece (11 registrants).

Below is the overview of *in-person* registrants per country:

Country	Number of Registrants
Austria	62
Belgium	17
Italy	16
Germany	13
Netherlands	13
Greece	11
Portugal	10
Czech Republic	9
Sweden	9
United Kingdom	8
Spain	6
Bulgaria	5
Ireland	5
Romania	5
Slovakia	5
Croatia	4
Finland	4
Latvia	4
Serbia	4
France	3
Lithuania	3
Slovenia	3
Turkey	3
Armenia	2
Moldova	2
Norway	2
Switzerland	2
Albania	1

Denmark	1
Hungary	1
India	1
Poland	1
Ukraine	1

The top 6 most represented countries for *online* participation:

1. Belgium (25 registrants).
2. Italy (24 registrants).
3. Austria & the Netherlands (22-22 participants).
4. Germany (19 participants).
5. United Kingdom (17 participants).

Below is the overview of online registrants per country:

Country	Number of Registrants
Belgium	25
Italy	24
Austria	22
Netherlands	22
Germany	19
United Kingdom	17
Spain	15
Greece	10
Ireland	10
Portugal	9
Czech Republic	8
France	6
Poland	6
Romania	6
Serbia	6
Latvia	5
Turkey	5
Norway	4
Switzerland	4
Bulgaria	3
Canada	3
Finland	3
Hong Kong	3
Hungary	3
Slovenia	3
Sweden	3
Ukraine	3
Australia	2
China	2

Jordan	2
Lithuania	2
North Macedonia	2
Russia	2
South Africa	2
Albania	1
Azerbaijan	1
Bosnia and Herzegovina	1
Brazil	1
Cambodia	1
Croatia	1
Cyprus	1
Denmark	1
Estonia	1
Ethiopia	1
Georgia	1
India	1
Iran	1
Lebanon	1
Moldova	1
Montenegro	1
Nigeria	1
Pakistan	1
Singapore	1
Slovakia	1
South Korea	1
Trinidad and Tobago	1
United States	1
Uzbekistan	1

CONCLUSION

Anticipating Creative Futures, held as part Creative Skills Week 2023, was CYANOTYPES' first main (annual) event, and overall, it is considered a great success.

With 265 participants attending, the event managed to bring together a relatively wide range of stakeholders. However, the consortium has taken note of feedback that the diversity of participants and speakers can be improved in the future.

If we measure success in relation to the goals which were set before the event, we can confidently say that we created engagement. According to comments in the post-event survey, the co-creational sessions were highly appreciated and created an open environment where active participation and meaningful engagement were evident.

Another event goal had been to disseminate the CYANOTYPES project outputs and to validate them through a feedback process. All the speakers and presentations received useful feedback, and it was expressed that this way of contextualising the project during the event could be emphasised even more. Feedback from this session has already provided very valuable inputs, shaping the consortium's future plans for the project.

A large amount of data has been collected as part of Anticipating Creative Futures at Creative Skills Week 2023, and the results will be presented with visualisations and shared on the CYANOTYPES website after the analysis is complete. Through the completion of this process, the event will accomplish its third goal which was to generate new outputs.

Moving from the goals to the evaluation surveys, both from participants and consortium partners - the feedback received mainly used the terms 'excellent' or 'satisfactory.' Generally, participants had a good experience, and were willing to attend similar activities in the future. Overall highlights mentioned included; the venue, the in-person programme structure and the topics discussed. The location with its various space options provided an exceptional experience for the session formats. Also, the way of using the rooms fitted well with the participatory approach of session, which helped to encourage everyone to actively participate.

In addition to the positive feedback received, some valuable learning points and improvements were suggested.

With regards to session formats and content, it has been noted that there was a need for deeper contextualisation of the project aims in relation to the topics discussed. The needs of participants could have also been assessed and catered for as in some cases expectations were not met. Promoting the CYANOTYPES project aims and the purpose of the event more, might have addressed any misunderstandings as other networks had Creative Skills Week events with other aims and agendas.

Concerning the programme structure, it was felt that the online element needed to be further evaluated and discussed among the consortium whether the hybrid nature of the event plays a relevant part or not. If it is important for the future to have an online offer, this should be integrated into the programme in a better way, with audience participation developed further.

The survey also provided insights with regards to communications. Several comments underlined that the main concept of Creative Skills Week should have been positioned in a more accessible way. This might in the future help to centralise the flow of information and ease confusion during the registration process. Respondents also highlighted the need for a

more diverse audience. This comment equally relates to the event organisation, ranging from the programme curation (speaker selection, session types on offer, and audiences targeted etc.) to the tone of communication and the methods of promotion on media channels.

From the post-event feedback, the main takeaway has been to define the target audience properly and to hone the content in a more direct way towards their needs and expectations. This invaluable feedback will be integrated into the CYANOTYPES main event at Creative Skills Week in 2024.

APPENDIX 1: LIST OF FIRST YEAR EVENTS

Expert Meetings

Expert workshop in Helsinki

Date: 22 November 2022

Location: Helsinki, Finland & ONLINE at ELIA Biennial Conference 2022

Participants: 29 in person participants

Website: [Cyanotypes Expert Meeting 22 November 2022 – cyanotypes](#)

Photos:

<https://eliaartschools.sharepoint.com/:f/s/ELIABiennial/EmjsCvOEX0Nljl44hnhUaiABjQ7UUZrAhQsR2NzBpkd9BQ?e=MhZCMx>

Articles: [A Meeting of Minds in Helsinki – cyanotypes](#)

Expert workshop in Brussels

Date: 24 March 2023

Location: Brussels, Belgium

Participants: 28 in-person participants + 1 online

Photos:

https://drive.google.com/drive/folders/1DqvdSn_wXFqwb7KnWDirUa6gfWM41eKE?usp=sharing

Workshops

Rethinking Urgencies

Date: 27-28 April 2023

Location: Brussels, Belgium & ONLINE

Participants: 18 in person & 46 online

Website: [Event: Rethinking Urgencies \(27 & 28 April 2023\) – cyanotypes](#)

Building an ecosystem view

Date: 2 May 2023

Location: ONLINE at ALL DIGITAL Weeks 2023

Participants: 63 online participants

Website: [Event: Build an Ecosystem View \(2 May 2023\) – cyanotypes](#)

Integrate Triple Loop Learning

Date: 10 May 2023

Location: Évora, Portugal at ELIA Academy 2023

Participants: 25 in-person participant

Website: [Event: Integrate Triple Loop Learning \(10 May 2023\) – cyanotypes](#)

Articles: [CYANOTYPES in Portugal – cyanotypes](#)

Adapting ESCO for the needs of the CCSI

Date: 23 May 2023

Location: Helsingborg, Sweden at the #ECIS23 Conference

Participants: 26 in-person participants

Website: [Event: Adapting ESCO for the needs of the CCSI \(23 May 2023\) – cyanotypes](#)

Collective Intelligences

Date: 6-7 July 2023

Location: Brussels, Belgium & ONLINE

Participants: 27 in person participant & 60 online

Website: [Event: Collective Intelligences \(6 & 7 July 2023\) – cyanotypes](#)

Newsletters:

https://eliaartschools.sharepoint.com/:f:/s/ErasmusCyanotypes/Eg2SqvT_RStDtgWzQUwNwqUBbR-9jl_KwdVn_zQ1hnMGjg?e=f5u6TI

Driving the Green Transition

Date: 14-15 September 2023

Location: Brussels, Belgium & ONLINE

Participants: 47 in person participants & 97 online

Website: [Event: Driving the Green Transition \(14-15 September 2023\) – cyanotypes](#)

Mailings:

https://eliaartschools.sharepoint.com/:f:/s/ErasmusCyanotypes/EmUNPYHVKcXlnMbGFIr_gO0BkVY_pETnYS27mGfJ_Dnkkw?e=wjx96L

Newsletters:

https://eliaartschools.sharepoint.com/:f:/s/ErasmusCyanotypes/ErnYGt4huTRLgfEgDU1VV_OEB2aCqcn20qIVY4_RqPZpMyw?e=kbejgb

Main event

Anticipating Creative Futures – main feature of the Creative Skills Week

Date: 10-13 October 2023

Location: Vienna, Austria & ONLINE

Participants: 200 in person participants & 65 online

Websites:

- [Event: Anticipating Creative Futures \(10 -11 October 2023\) – cyanotypes](#)
- [Creative skills week](#)

Mailings:

<https://eliaartschools.sharepoint.com/:f:/s/ErasmusCyanotypes/Eic5YBIZFXtFilOkswGCK3YBJ5REhRk939bJkFMGzZ-OYQ?e=lKs2O4>

Newsletters:

<https://eliaartschools.sharepoint.com/:f:/s/ErasmusCyanotypes/EveRYCr0fAVMiZq6YCukGbABaLyFT1Aa0a2Xcl8dGVljlw?e=G4kKqM>

Social Media:

<https://eliaartschools.sharepoint.com/:f:/s/ErasmusCyanotypes/EkLNzKQgy3tFoszVW8xXLr0BsRdywoCFEnBHSeKyLj1ag?e=ZNrAWv>