Enhancing Employability of Youth in Cultural and Creative Industries

Project Ref: 2022-1-CY02-KA220-YOU-000086328

EPICURIOUS EU Survey Report [Consolidated]
WP2/A3

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Partner Organisation: DigiCULT

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Executive Summary

The survey conducted by the EPICURIOUS project aimed to gather valuable insights into the knowledge and understanding of the Cultural and Creative Industries (CCI) and the Creative Economy among NEETs (young people who are not in education, employment, or training) in seven European Union countries. The results of this survey are presented in the current report, which serves as a foundation for the development of a personalized training program in the later stages of the project.

The survey consisted of 22 questions, carefully designed to cover various aspects related to the target group's awareness and familiarity with the CCI and the Creative Economy. The feedback received from each national report was carefully analyzed and consolidated into the current comprehensive report. The findings obtained from this analysis will play a pivotal role in shaping the upcoming phases of the EPICURIOUS project. By understanding the specific needs, preferences, and knowledge gaps of the target group, the project consortium can develop a personalized and effective e-learning program that addresses these areas and empowers NEETs to enhance their professional, entrepreneurial, and digital skills within the cultural and creative industries.

Overall, the survey results presented in this report will serve as a guiding light for the EPICURIOUS project, ensuring that the subsequent training program meets the requirements of the target group and provides them with valuable opportunities for growth and success in the dynamic field of cultural and creative industries.

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1. Introduction

In recent years, the issue of youth unemployment in EU countries has remained persistently high. To tackle the NEET (Not in Education, Employment, or Training) problem, one potential solution that has gained attention is the Cultural and Creative Industries (CCIs). The CCIs encompass a broad spectrum of sectors, ranging from visual arts, performing arts, film, television, music, design, fashion, architecture, publishing, gaming, and more. These industries are renowned for their emphasis on creativity, innovation, and cultural expression.

However, before addressing this problem head-on, it is crucial to conduct thorough research within the project. The aim is to validate the needs and challenges faced by the current target group. By doing so, the project can gain a comprehensive understanding of the specific issues young individuals encounter and identify the most effective ways to address them. This research will serve as a solid foundation for formulating appropriate strategies and interventions tailored to the unique circumstances of the youth in question.

The data collection for this project involved utilizing a questionnaire specifically designed to gather information related to the interest and training needs of young people in the Cultural and Creative Industries. The questionnaire was distributed among the target group, aiming to reach a total of 210 participants, with each partner responsible for engaging 30 young individuals from their respective countries.

To ensure a comprehensive understanding of the target group's perspectives, the questionnaire covered various aspects related to their interest in the CCIs and their specific training requirements. The questions were carefully crafted to capture insights into their preferred sectors within the CCIs, their motivations, challenges, and expectations.

To reach the target group for this project, a multi-faceted approach was employed by each partner. The partners implemented various strategies to engage young individuals from their respective countries and encourage their participation in the surveys. Partners collaborated with schools, colleges, universities, and vocational training centres to promote the project and distribute the surveys. This involved contacting administrators, teachers, and career counsellors who could help disseminate the questionnaire among the relevant student population. Leveraging the power of digital platforms, partners utilized social media channels, websites, and online communities to raise awareness about the project and share the survey link. They may have employed targeted advertising, influencer collaborations, or online campaigns to attract the attention of young people interested in the CCIs. Partners took advantage of local networking events, workshops, and information sessions, where they had the opportunity to directly interact with young individuals interested in the Cultural and Creative Industries. During these events, they promoted the project and encouraged attendees to participate in the surveys. Partners collaborated with local organizations, youth groups, and cultural institutions that have connections with the target group. These collaborations allowed for wider reach and facilitated the distribution of the surveys among young individuals who might be interested in the CCIs. Existing participants of the project and other stakeholders were encouraged to refer the survey to their peers who might be interested. This word-of-mouth approach helped spread awareness about the project and encouraged more young people to participate.

The survey execution for this project involved a combination of dissemination methods, including both physical questionnaires and online interviews, to accommodate the preferences and accessibility of the target group. Here's a description of the various methods employed:

1. **Physical Questionnaires**: In some cases, partners distributed printed questionnaires to reach young individuals who may have limited internet access or prefer a traditional approach. These physical questionnaires were provided at educational institutions, cultural events, community centres, and other relevant locations. Participants were allowed to complete the survey on paper and return it to the project organizers.

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2. **Online Surveys**: To cater to the digital preferences of the target group, partners also conducted online surveys. They created a web-based questionnaire (google document). Participants were directed to the online survey through email invitations, social media posts, website links, or QR codes. This allowed for convenient and remote participation, enabling individuals to complete the survey at their convenience.

3. **Online Interviews**: In addition to the survey, partners conducted online interviews to gather more detailed information from selected participants. These interviews were conducted via video conferencing platforms or voice calls. Participants were selected based on their expressed interest or specific responses to the survey. The interviews provided an opportunity for more in-depth discussions, clarification of responses, and gathering qualitative insights.

The choice of survey execution method (physical questionnaires, online surveys, or online interviews) depended on factors such as participant preferences, accessibility, geographical constraints, and the availability of resources. By utilizing a combination of these methods, the project aimed to maximize participation and gather a comprehensive understanding of the target group's interest in the Cultural and Creative Industries and their training needs.

2. Survey Results

The survey implemented within the EPICURIOUS project consists of a total of 22 questions, specifically crafted to assess the level of interest NEETs have in the Cultural and Creative Industries and to identify their training requirements. The survey comprises four sections, each addressing different aspects related to NEETs. Here's an expanded description of each section:

Section 1: Introduction (NEETs profile). In this section, the report provides an introduction to the NEETs population and outlines their profile. It includes a short overview of the demographic characteristics of NEETs, such as age range, educational background, nationality and past experience in the field. The section may also delve into the reasons behind NEET status, highlighting factors like educational attainment, economic circumstances, or other social challenges.

Section 2: Cultural and Creative Industries knowledge. This section focuses on exploring the knowledge and understanding of NEETs regarding the CCI and the opportunities available within this sector. It dives into their awareness of different sub-industries, such as performing arts, visual arts, music, film, fashion, or digital media. The report discusses the potential career paths, job prospects, and entrepreneurial opportunities that exist within the CCI sector for NEETs.

Section 3: Cultural and Creative Industries knowledge. In this section, the report examines the specific skills and talents that NEETs possess or express interest in within the cultural and creative domain. It explores their existing competencies in areas like artistic abilities, technical skills, creative thinking, collaboration, or project management. Furthermore, it analyses their intentions, aspirations, and motivations regarding pursuing careers or educational opportunities in the cultural and creative field.

Section 4: Digital Skills. The fourth section of the report focuses on assessing the digital skills of NEETs, considering the growing significance of technology within the cultural and creative industries. It briefly evaluates their proficiency in digital tools, software or social media platforms. The assessment might also explore the potential gaps or areas for improvement in digital skills among NEETs and discuss the importance of these skills for future employment opportunities within the CCI sector.

Each section of the report aims to provide a comprehensive understanding of NEETs' profiles, their knowledge of the cultural and creative industries, their skills and interests, and their digital competencies. By examining these aspects, the report contributes to a better understanding of the potential for NEETs to engage and thrive in the cultural and creative sectors. The primary goal of this analysis is to assist the EPICURIOUS project in developing

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optimized outcomes that genuinely support NEETs in overcoming their challenges and promoting social inclusion.

The survey was conducted across seven European Union countries, namely the Czech Republic, Austria, France, Poland, Cyprus, Netherlands, and Greece. While implementing the survey, the project partners encountered challenges in reaching out to NEETs. Despite these difficulties, the national surveys conducted for the project managed to engage a total of 199 individuals. On average, this translates to approximately 28.4 participants per partner.

2.1 Analysis of Results

Section 1: Introduction

In the first section of the questionnaire, one of the primary objectives was to identify the participants' profiles, gathering crucial information related to their age, nationality, educational background, and past involvement in the Cultural and Creative Industries.

By capturing data on age, the project aimed to gain insights into the specific age groups that expressed interest in the Cultural and Creative Industries. Understanding the distribution of age across the participant pool would provide valuable information for tailoring training programs and initiatives to different age demographics.

The nationality data allowed for a comprehensive analysis of the participants' diversity and the representation of different countries within the project. This information could potentially uncover variations in interests, training needs, or cultural influences, contributing to a more nuanced understanding of the target group.

Education-related questions aimed to explore the participants' educational backgrounds, including their level of education, fields of study, or any relevant qualifications. This information helps assess the existing knowledge base and skill sets among the participants, enabling the project to develop training programs that align with their educational backgrounds and cater to their specific needs.

Moreover, gathering data on participants' past involvement in the Cultural and Creative Industries offered insights into their prior experiences, whether it be through previous employment, freelance work, volunteer activities, or personal projects. Understanding their previous engagement would help gauge the level of familiarity and hands-on experience they may already possess, aiding in the development of training modules at appropriate skill levels.

Analysing these profile-related responses collectively would enable the project to identify patterns, commonalities, and potential gaps within the target group. Such insights would inform the design and implementation of tailored training programs, ensuring they align with the participants' backgrounds, needs, and aspirations. Additionally, the profile data could help identify areas where support, mentorship, or further resources may be required to enhance participants' engagement in the Cultural and Creative Industries.

Questions & Answers

1. **Age**

While the specific numbers and age distributions may have varied between countries, the overall pattern remained consistent across the surveyed population. This comprehensive representation of different age groups allowed for a more holistic understanding of perspectives, experiences, and attitudes within the surveyed population. The survey encompassed individuals from three distinct age groups, with average percentages as follows:
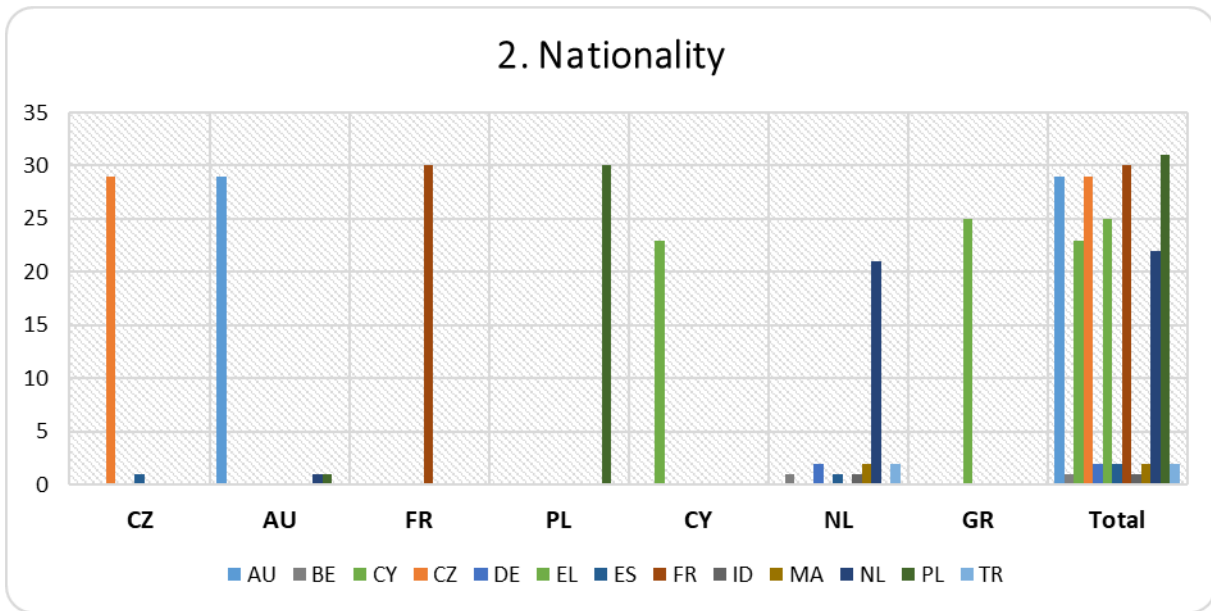
1. **Under 18 years old**: The survey accounted for approximately 15% of participants who fell within this age group.

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2. **Between 18 and 24 years old**: The largest age group in the survey consisted of individuals between 18 and 24 years old, representing approximately 61% of the total participants.
3. **Between 25 and 30 years old**: Approximately 22% of the surveyed population consisted of individuals between the ages of 25 and 30 years old.
4. **Over 30 years old:** The remaining age group covered individuals over 30 years old, making up around 2% of the surveyed population.
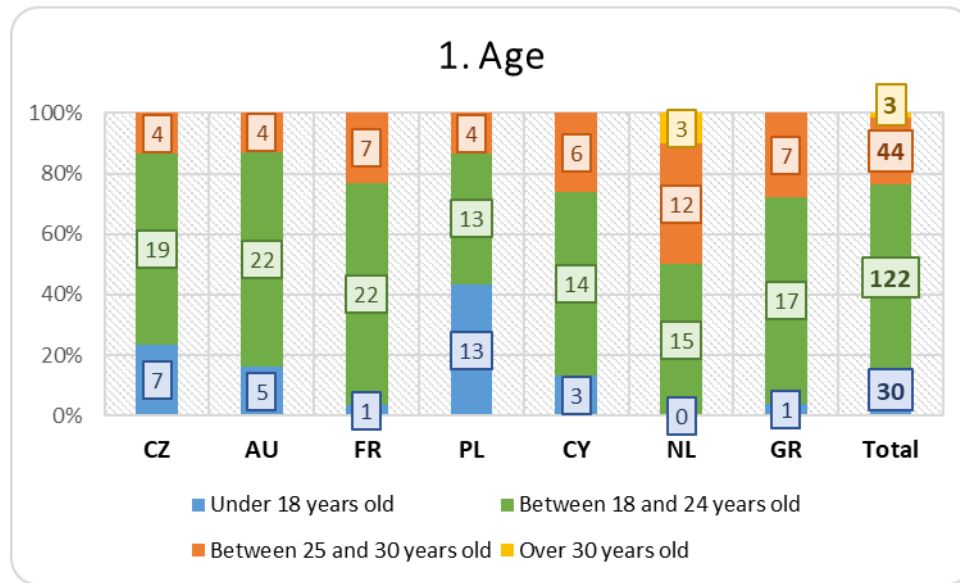
The collected data from these surveys can provide valuable insights into the different age cohorts' viewpoints, priorities, and potential variations in opinions across the age spectrum. Analysing the responses within and across age groups can contribute to a more nuanced understanding of the subject matter under investigation, potentially informing decisions, policies, or future research endeavours.

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2. Nationality

The figure below provides a visual representation of the nationalities of the survey participants. The horizontal axis categorizes the nationalities separately based on partner nationality, while the participants' nationalities are represented by different column colours, allowing for easy identification and comparison. By using distinct colours for each participant's nationality, the figure effectively communicates the diversity within the survey sample. This visualization enables viewers to quickly identify the distribution of participants from different countries and understand the representation of nationalities across partner nationalities.

However, due to the challenge of visually distinguishing between all the different nationalities, let's also present the nationalities of the total participants clearly and concisely. The nationalities of the total participants are as follows:

AU	Austria	29
BE	Belgium	1
CY	Cyprus	23
CZ	Czech Republic	29
DE	Germany	2
EL	Greece	25
ES	Spain	2
FR	France	30
ID	Indonesia	1
MA	Marocco	2
NL	Netherlands	22
PL	Poland	31
TR	Turkey	2

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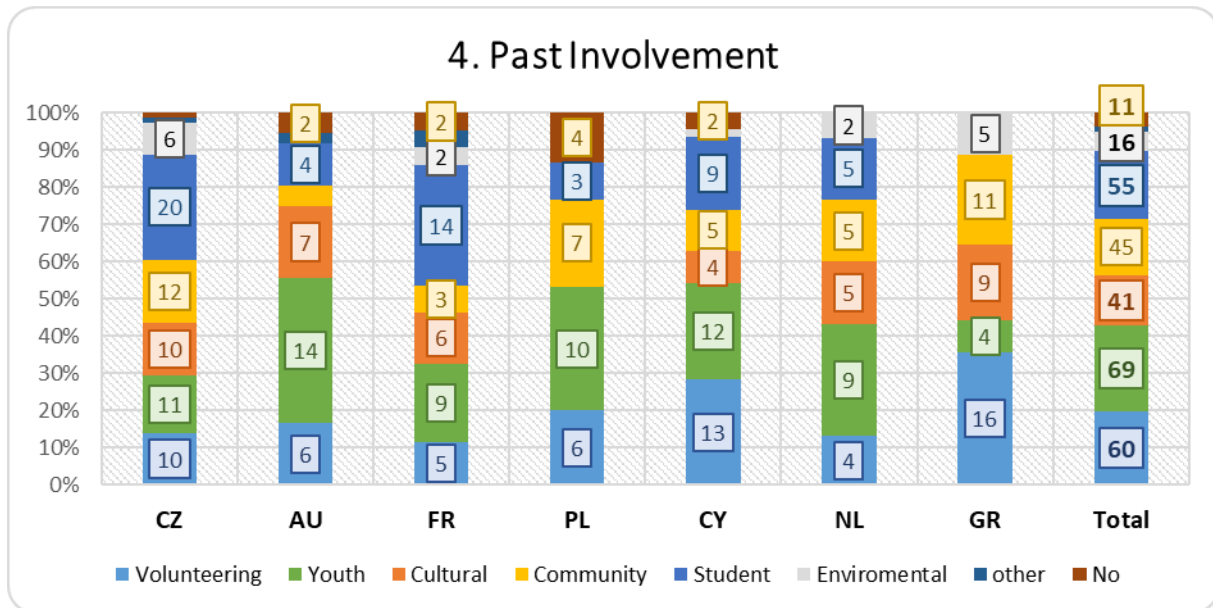## 4. Which is your Educational Level

The visual depiction below illustrates the educational backgrounds of the individuals surveyed. Each participant's level of education is represented by a unique colour assigned to their column, facilitating straightforward identification and comparison. Through the use of different colours corresponding to each participant's nationality, the figure effectively conveys the diversity within the survey sample.

3. Educational Level
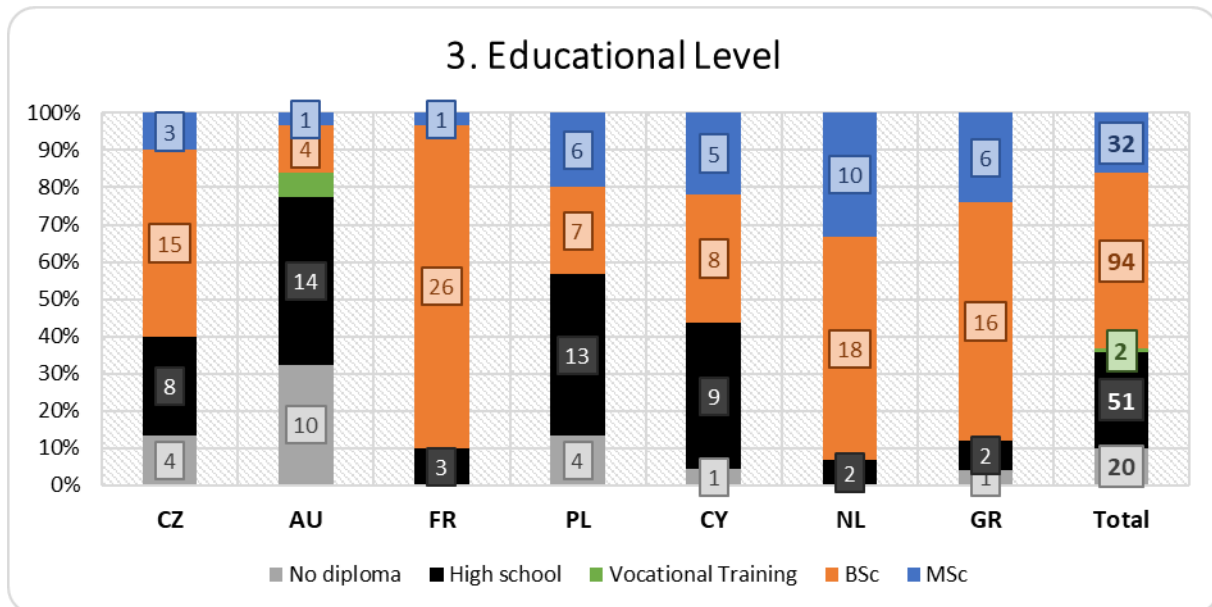
It is intriguing to observe that a significant majority of the NEETs who participated in the survey, accounting for 47% of the respondents, hold a Bachelor of Science (BSc) degree. This trend is particularly pronounced in countries such as France, the Netherlands, Greece, and the Czech Republic. This finding highlights the presence of individuals with higher educational qualifications among the NEET population. The prevalence of BSc degrees suggests that a considerable number of NEETs possess specialized knowledge and skills in scientific fields, which could potentially be harnessed and leveraged to facilitate their reintegration into education, employment, or training opportunities. Understanding the educational background of NEETs is crucial for tailoring targeted interventions and support programs that can address their specific needs and assist them in overcoming the barriers they face.

4. Are you involved in or have you been involved in the past in? (Options Volunteering, Youth organisation, Cultural/Sports associations, Community activities, Student associations, Environmental associations)

Similarly, the visual representation below showcases the previous engagement of the surveyed individuals. The questionnaire presents the following categories for past involvement: Community activities, Cultural/sports associations, Environmental associations, Student associations, Volunteering, Youth organizations, Others, and No past involvement. It is important to mention that participants had the option to select multiple choices in response to the question.

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4. Past Involvement

Regarding the participants' previous involvement in different types of organizations, the results demonstrated consistent trends across all countries. It is worth noting that 5% of the participants either lacked prior experience (4%) or did not respond accurately (1%).

Section 2: Cultural and Creative industries knowledge

In this section, we will explore the knowledge of the survey participants regarding CCIs. We aim to assess their familiarity with these industries and provide an understanding of what CCIs encompass, their domains and outputs, as well as the opportunities available within this sector.

Firstly, it is crucial to gauge the level of familiarity that NEETs have with CCIs. This includes determining if they are aware of the term "Cultural and Creative Industries" and if they possess a basic understanding of its scope. By analysing their responses, we can identify the gaps in knowledge and awareness that may exist within this group.

CCIs, also referred to as the creative economy, encompass a broad range of sectors that combine cultural, artistic, and economic elements. These industries involve the creation, production, distribution, and consumption of cultural goods and services. They contribute to economic growth, employment generation, and innovation, while also enriching the cultural fabric of societies.

The domains of CCIs are diverse and encompass various fields, including but not limited to:

1. **Visual and Performing Arts**: This domain includes disciplines such as painting, sculpture, photography, music, dance, theatre, and film. Artists, performers, and creatives contribute to this domain by producing and presenting their artistic expressions.
2. **Design and Fashion**: Design industries encompass graphic design, industrial design, interior design, fashion design, and other related fields. They involve the creation of functional and aesthetically pleasing products, spaces, and garments.
3. **Publishing and Media**: This domain covers publishing houses, newspapers, magazines, online media platforms, broadcasting, radio, and television. It involves the creation, production, and dissemination of written, visual, and audio-visual content.
4. **Architecture and Heritage**: This field includes architectural design, urban planning, historic preservation, and the conservation of cultural heritage sites. It focuses on creating and maintaining the built environment while preserving cultural and historical significance.

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5. **Digital Media and Gaming**: This domain encompasses digital content creation, game development, virtual reality, augmented reality, and interactive media. It involves the fusion of technology, creativity, and entertainment.

6. **Advertising and Marketing**: This field involves the creation and dissemination of persuasive messages, branding, and promotional activities to reach and engage audiences. It encompasses various forms of advertising, marketing campaigns, and public relations.

CCIs produce a wide array of outputs, ranging from artistic creations and performances to cultural heritage preservation, media content, and innovative products. These outputs can take the form of paintings, sculptures, photographs, films, music albums, books, fashion collections, video games, architectural designs, advertising campaigns, and more.

Within the CCIs, there are abundant opportunities for individuals to pursue diverse careers and entrepreneurial ventures. These industries offer prospects for artists, designers, performers, writers, entrepreneurs, technicians, marketers, and professionals from various backgrounds. Opportunities may include becoming a visual artist, musician, fashion designer, writer, filmmaker, game developer, architect, content creator, marketing specialist, event organizer, or arts administrator, among many others.
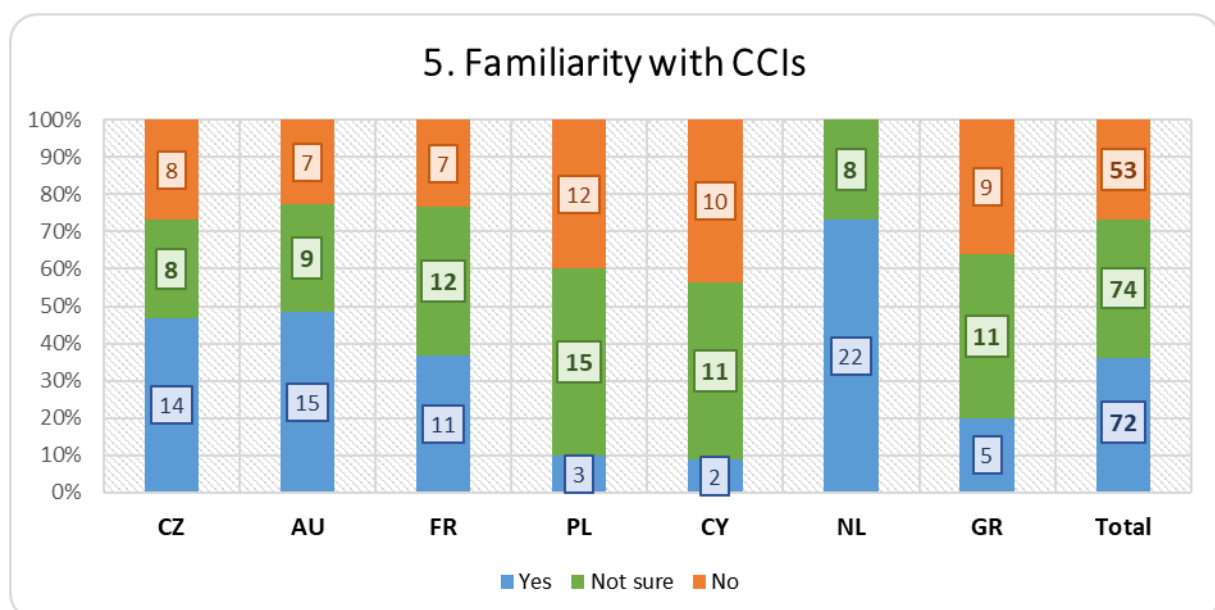
Understanding the potential within CCIs can provide NEETs with new pathways for personal and professional growth, as well as opportunities for economic empowerment. By recognizing the significance of these industries and their impact on society, NEETs can explore and harness their talents and skills in alignment with the dynamic and evolving landscape of CCIs.

Through this survey, we aim to gain insights into the knowledge and perceptions of NEETs regarding CCIs, identify areas where further information and support may be required, and ultimately encourage their active engagement within this vibrant sector.

Questions & Answers

5. Do you know what is Cultural and Creatives Industries?

The visual representation below depicts the participants' responses regarding their familiarity with Cultural and Creative Industries. It is worth mentioning that only 36% of the total participants are acquainted with the specific business sector, while the majority either lack familiarity or are uncertain about it.

5. Familiarity with CCIs

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6. In your opinion, what are the Cultural and Creative Industries?

The participants' responses regarding their definitions of Cultural and Creative Industries were visually represented in the graph below. The data revealed slight variations in responses among the different countries. However, when considering the overall results, the majority of participants associated the industry with creativity, innovation, and artistic expression.

The variations observed among countries could be attributed to cultural differences, educational backgrounds, or varying levels of exposure to the Cultural and Creative Industries within each country. Such insights underscore the need for country-specific approaches in promoting and supporting the industry, tailored to the unique contexts and understanding of the participants.

It is noteworthy that a small percentage, approximately 17%, indicated that they did not know what Cultural and Creative Industries referred to. This highlights the importance of raising awareness and providing clarity about the industry's scope and significance, especially among this subgroup of participants.
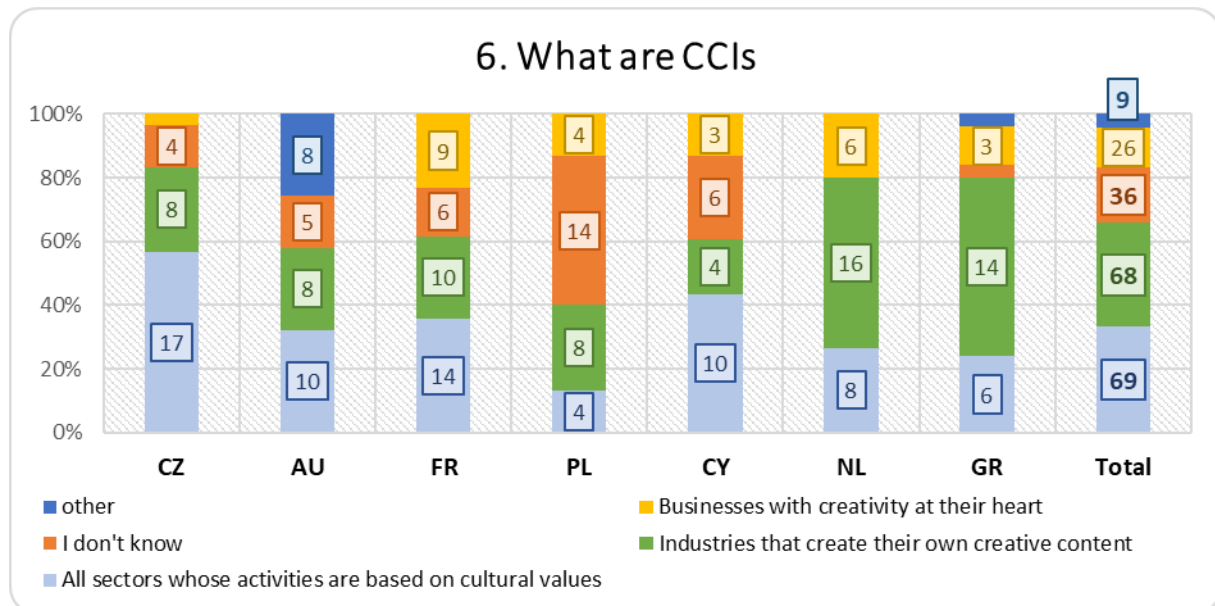
It is important to highlight that this particular question offered both multiple-choice options and an open-text response format. The precise list of available answer choices is provided below for reference:

➢ Businesses with creativity at their heart
➢ All sectors whose activities are based on cultural values, or other artistic individual or collective creative expressions
➢ Industries that involve both the creation, production and marketing of creative content of a cultural and intangible nature
➢ I don't know
➢ other:

7. Which of the following are cultural domains

Participants were also prompted to share their viewpoints regarding the activities they perceived are included in cultural domains. By capturing the participants' perceptions of cultural domains and associated activities, the project aimed to gain valuable insights into their understanding and awareness of various sectors within the Cultural and Creative Industries. This information would help identify the participants' preferences and areas of

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interest, allowing for a more targeted approach to developing training programs and initiatives.
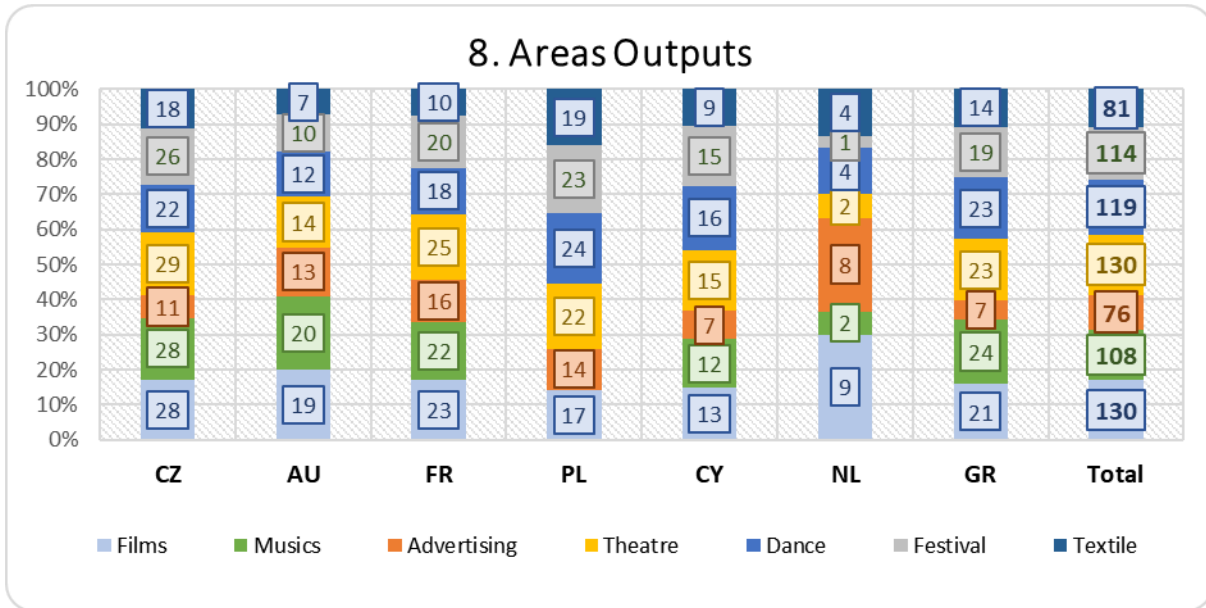
By incorporating participants' perspectives on cultural domains and associated activities, the project can ensure that the training programs and initiatives align closely with the participants' interests, aspirations, and the specific cultural domains they find most compelling. This approach enhances the relevance and effectiveness of the project's interventions, maximizing the potential for participants to thrive and contribute meaningfully within the Cultural and Creative Industries.
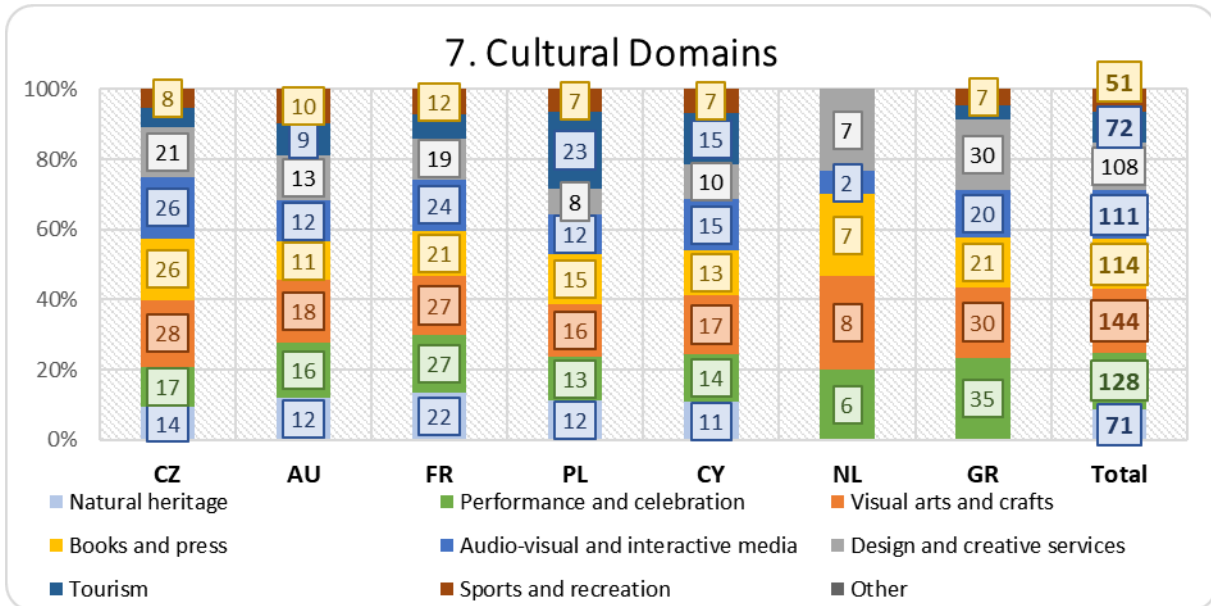
8. What are the outputs of these areas?

In addition to their perspectives on the activities within cultural domains, participants were also encouraged to share their viewpoints regarding the outputs or outcomes associated with these domains. The project sought to gain insights into the participants' understanding and perception of the tangible and intangible results that emerge from the Cultural and Creative Industries.

By capturing participants' perspectives on the outputs of cultural domains, the project aimed to understand their expectations and aspirations regarding the impact and value generated by these sectors. This information would provide valuable insights into the participants' motivations and the outcomes they deemed significant within the Cultural and Creative Industries.
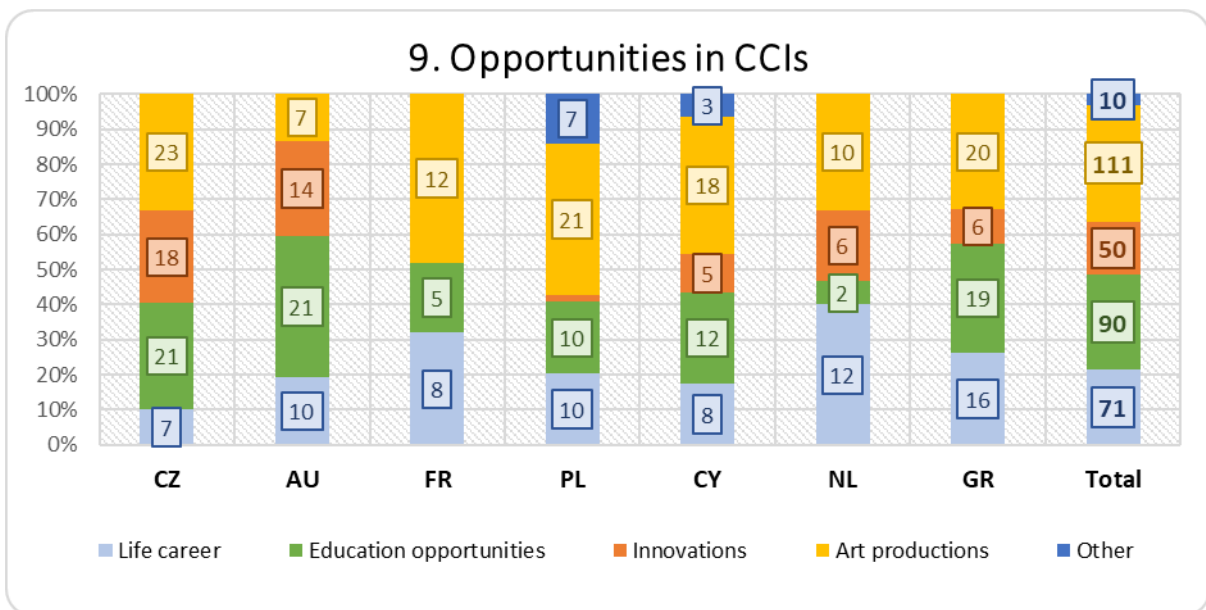
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8. Areas Outputs

	CZ	AU	FR	PL	CY	NL	GR	Total
Textile	18	7	10	19	9	4	14	81
Festival	26	10	20		15	1	19	114
Dance	22	12	18	23		4	23	119
Theatre	29	14	25	24	16	2		130
Advertising	11	13	16	22	15	8	23	76
Musics	28	20	22	14	7	2	7	108
Films	28	19	23	17	12 13	9	24 21	130

Legend: ■ Films ■ Musics ■ Advertising ■ Theatre ■ Dance ■ Festival ■ Textile

9. In your opinion, what are the opportunities of the CCI sectors?

Participants were further encouraged to provide their viewpoints on the existing opportunities within the Cultural and Creative Industries (CCIs) sectors. By soliciting their perspectives, the project aimed to gain insights into how participants perceived the current landscape of opportunities in areas such as visual arts, performing arts, film, television, music, design, fashion, architecture, publishing, gaming, and more.

Understanding the participants' viewpoints on available opportunities would help the project assess the perceived strengths, weaknesses, and gaps within the CCI sectors. It would also provide valuable insights into the participants' awareness of potential career paths, entrepreneurial prospects, and areas where further support or development may be needed.

The input from participants regarding the current opportunities in the CCIs sectors would contribute to a more comprehensive understanding of the industry's dynamics. It would enable the project to identify potential areas for improvement, innovative interventions, or collaborations that could enhance the prospects and possibilities for young individuals interested in pursuing careers within the CCIs.

9. Opportunities in CCIs

	CZ	AU	FR	PL	CY	NL	GR	Total
Other		7		7	3			10
Art productions	23	7	12	21	18	10	20	111
Innovations	18	14			5	6	6	50
Education opportunities	21	21	5	10	12	2	19	90
Life career	7	10	8	10	8	12	16	71

Legend: ■ Life career ■ Education opportunities ■ Innovations ■ Art productions ■ Other

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The participants in the survey showed a broad range of perspectives regarding the opportunities presented by Cultural and Creative Industries (CCIs). While considering all the available choices, it was observed that a significant portion, approximately 33% of the respondents, particularly associated these opportunities with art productions.

This finding suggests that a substantial number of participants recognized the potential of CCIs in the realm of art creation and production. This association could imply that they perceive art-related activities, such as visual arts, performing arts, and other forms of artistic expression, as primary avenues for career prospects and professional growth within the cultural and creative sectors.

Section 3 Cultural and Creative industries knowledge

Building upon the previous section, this section will delve deeper into assessing the participants' knowledge of CCIs, specifically focusing on the skills associated with this sector. Furthermore, it will explore the connection between NEETs' creativity and skills with the business aspect of CCIs. The identified knowledge gaps will be addressed by providing targeted training opportunities to the NEETs.

CCIs not only rely on artistic and creative talents but also require a range of business and entrepreneurial skills for success. These skills enable individuals to transform their creativity into viable and sustainable ventures. By assessing the participants' level of knowledge in this sector, we can identify the specific skills gaps that exist among NEETs and tailor the training programs accordingly.

Recognizing the gaps in NEETs' knowledge and skills, targeted training programs can be designed to bridge these deficiencies. By addressing these gaps, NEETs can enhance their creative and business acumen, ultimately increasing their employability or enabling them to start their ventures.

To tailor the training programs effectively, NEETs were asked to indicate their preference for specific training areas. This empowers them to choose the areas they are most interested in and aligns the training with their aspirations and talents. The preferences could include options such as entrepreneurship, marketing and branding, financial management, legal aspects of CCIs, networking and collaboration, or other relevant areas.

By offering training programs that focus on developing specific skills in CCIs, NEETs can gain a competitive edge and increase their chances of success in this dynamic and growing sector. These programs will equip them with the necessary knowledge and tools to navigate the business side of CCIs while leveraging their creativity and talents.

Through this approach, we aim to provide NEETs with practical training opportunities that address their skills gaps, empower them to pursue careers or entrepreneurial ventures within CCIs and foster their integration into the wider creative economy.

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10. How would you rate your level of Cultural and Creatives Industries knowledge? Rate yourself from 1 to 6.

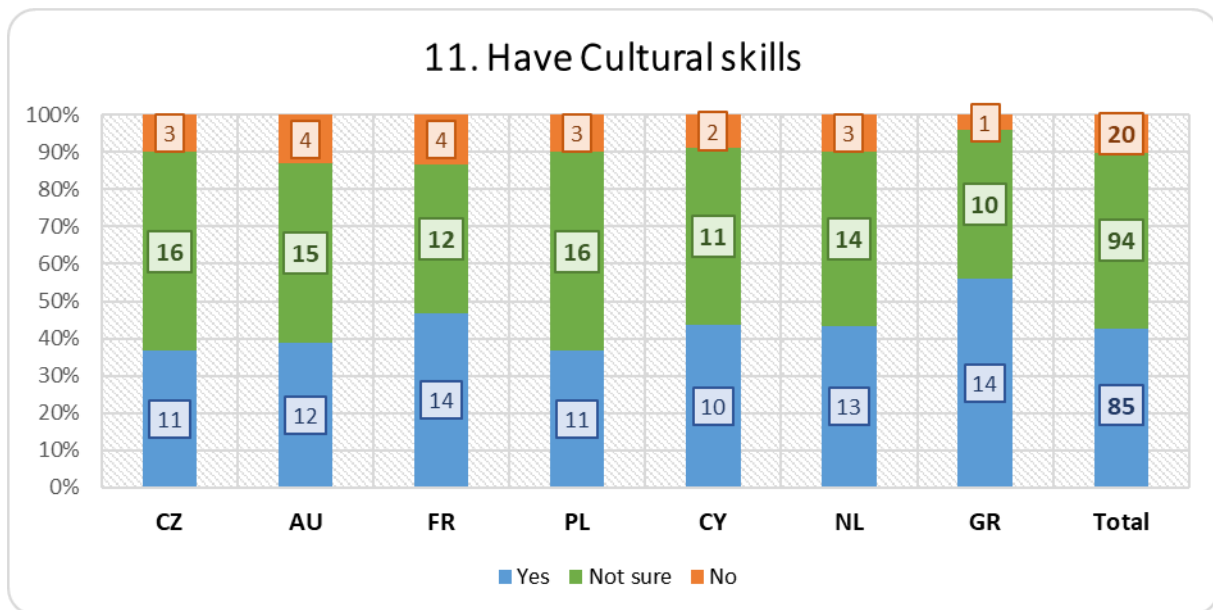**1 = no knowledge and 6 = expert level.**
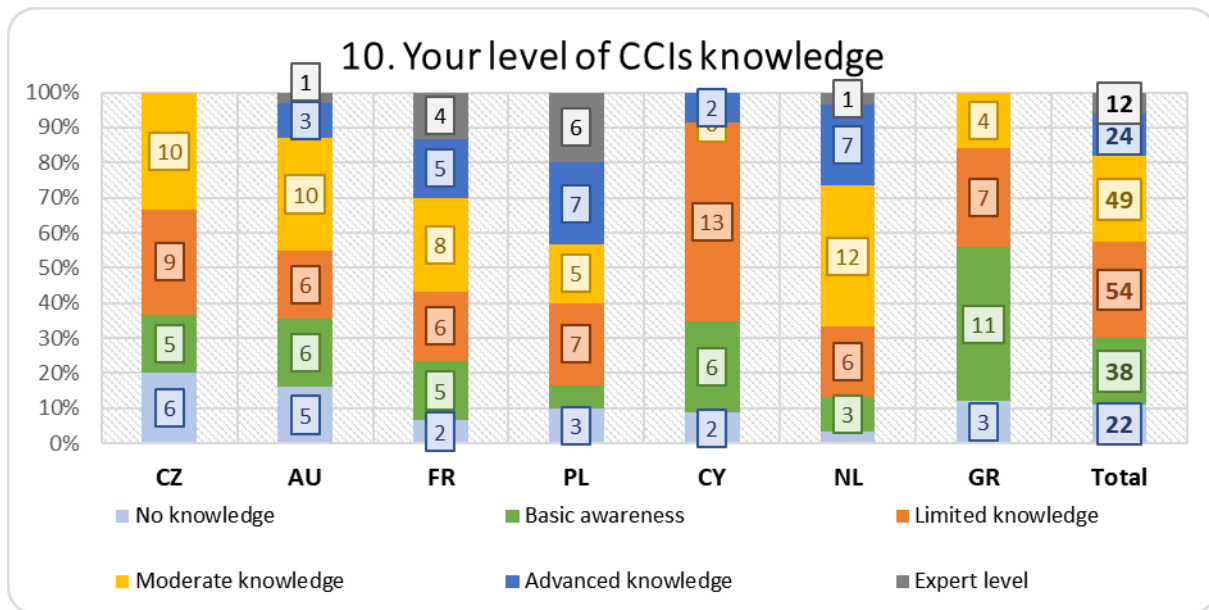
The survey results indicate that a significant majority of the participants, approximately 57%, demonstrated at best-limited knowledge of the Cultural and Creative Industries (CCIs). This finding suggests that many respondents had a relatively low level of understanding and awareness regarding the various sectors, opportunities, and potential career paths within the CCIs.

Additionally, about 25% of the participants self-assessed their knowledge as moderate. This self-assessment reflects a modest level of understanding among this subset of respondents, indicating that they possess some familiarity with CCIs but still perceive their knowledge as needing improvement.

These findings highlight the importance and relevance of the EPICURIOUS project in providing e-learning opportunities for these participants. By targeting youth with limited access to educational opportunities and unemployed NEETs, the project aims to bridge the knowledge gaps and enhance the participants' understanding of the CCIs.

By equipping the participants with a deeper understanding of the CCIs, the EPICURIOUS project aims to empower them to seize the diverse opportunities available and unlock their potential for successful careers within this dynamic and thriving industry.

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11. Do you have creative and/or cultural skills?

11. Have Cultural skills

In addition to the limited knowledge about Cultural and Creative Industries (CCIs), the survey revealed that a significant portion of the participants, approximately 47%, displayed a sense of ignorance or lack of awareness regarding their skills in the field of CCIs.

This finding suggests that a considerable number of respondents were not fully cognizant of the specific skills required to thrive in the cultural and creative sectors. It implies that they may not have recognized their potential or understood the relevance of their existing skills in the context of CCIs.

This lack of self-awareness regarding CCI skills underscores the need for targeted training and support provided by the EPICURIOUS project. By offering e-learning opportunities, the project aims to equip participants with the necessary knowledge and tools to identify and develop their professional, entrepreneurial, and digital skills within the CCIs.

By empowering participants to recognize their skills and potential within CCIs, the EPICURIOUS project aims to foster self-confidence and create pathways for meaningful engagement and success within the industry. The comprehensive training program will enable participants to cultivate their skills and embrace opportunities within the cultural and creative sectors, ultimately increasing their employability and prospects for personal and professional growth.

12. If yes specify

When asked about their creative or cultural skills, the respondents provided varied responses. Their answers encompassed a range of activities and interests. Some participants mentioned their affinity for graphic design and their ability to utilize smartphone apps for editing pictures and other audio-visual content. Painting and drawing were also frequently mentioned, with painting being particularly emphasized. Engaging in crafts was another skill mentioned by some respondents.

Interestingly, the answers exhibited a diverse array of interests beyond traditional art forms. Some participants expressed a passion for sports and cinema, highlighting their inclination towards these cultural domains. Additionally, a small subset of respondents referenced their work skills, indicating that they possessed specific abilities relevant to employment.

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12. If yes, specify
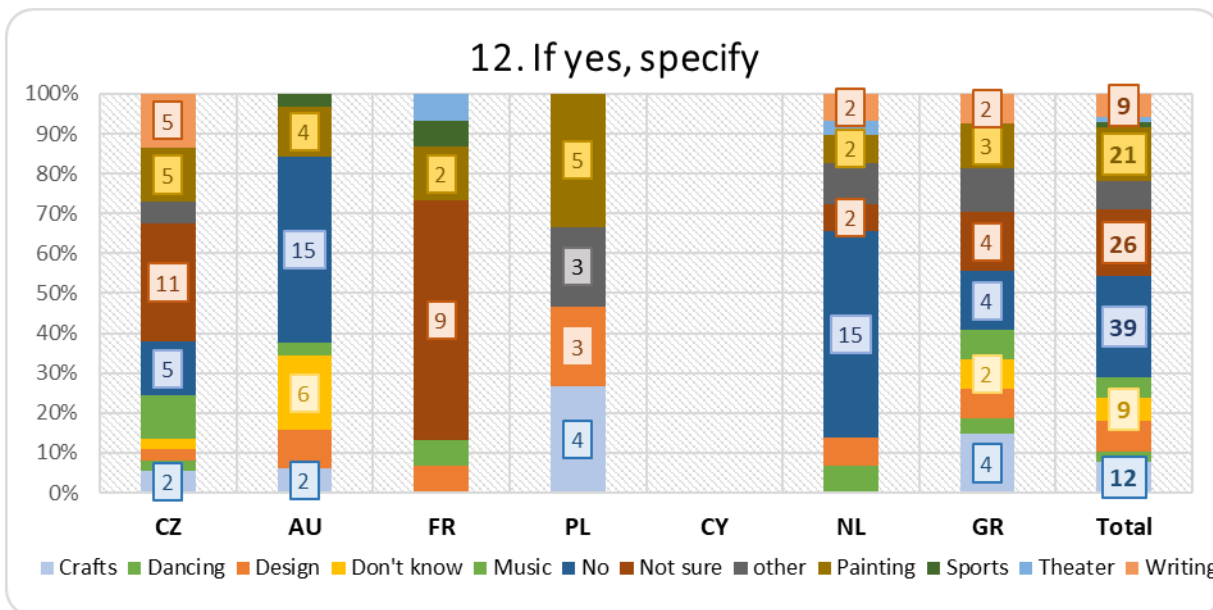
These diverse responses reflect the multifaceted nature of the participants' creative and cultural skills. The EPICURIOUS project can capitalize on these existing skills and interests, fostering their development within the framework of the cultural and creative industries. By recognizing and nurturing these diverse talents, the project can empower participants to channel their passions and abilities into meaningful career opportunities within their areas of interest, whether it be art, sports, cinema, or other relevant domains.

13. Do you know what is the creative economy?

13. Knowledge on Creative economy
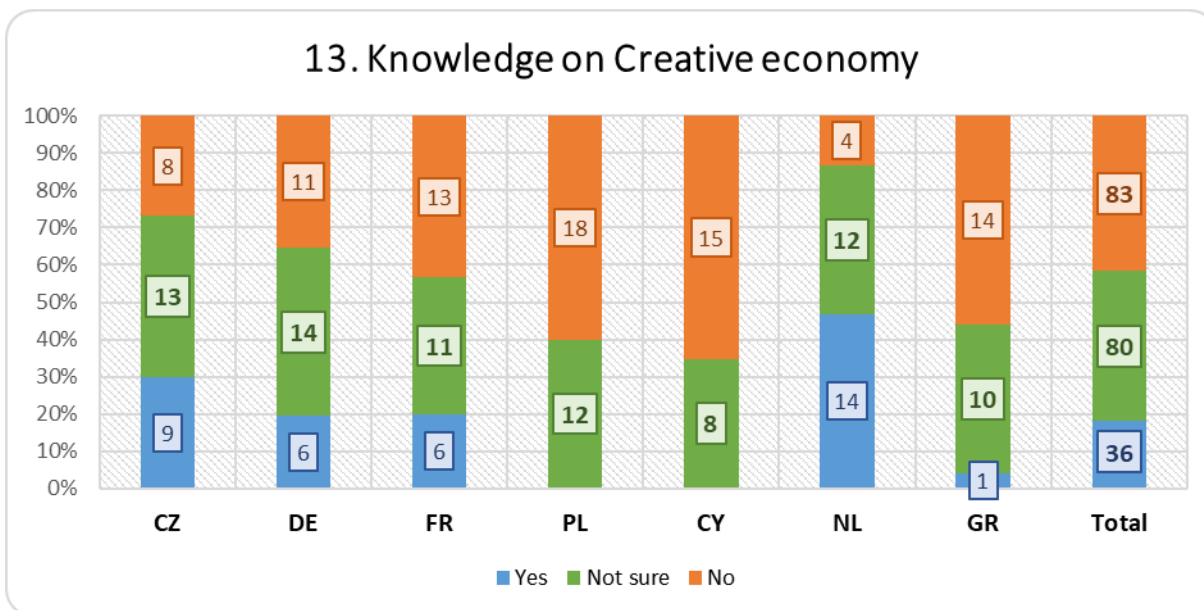
When it comes to the concept of the creative economy, the survey results revealed that a significant proportion of participants, approximately 42%, expressed a lack of knowledge or awareness about it. This finding indicates that a considerable number of respondents were unfamiliar with the specific term and its implications.

Furthermore, approximately 40% of the participants expressed uncertainty or were unsure about their understanding of the creative economy. This suggests that they may have heard of the term before but did not possess a clear comprehension of its meaning or significance within the context of cultural and creative industries.

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These findings emphasize the need for educational initiatives and awareness-building efforts, such as the EPICURIOUS project, to address the knowledge gaps and enhance participants' understanding of the creative economy. By providing targeted e-learning opportunities, the project aims to shed light on the concept, its relevance, and the potential career prospects it offers within the cultural and creative sectors.

14. If yes specify
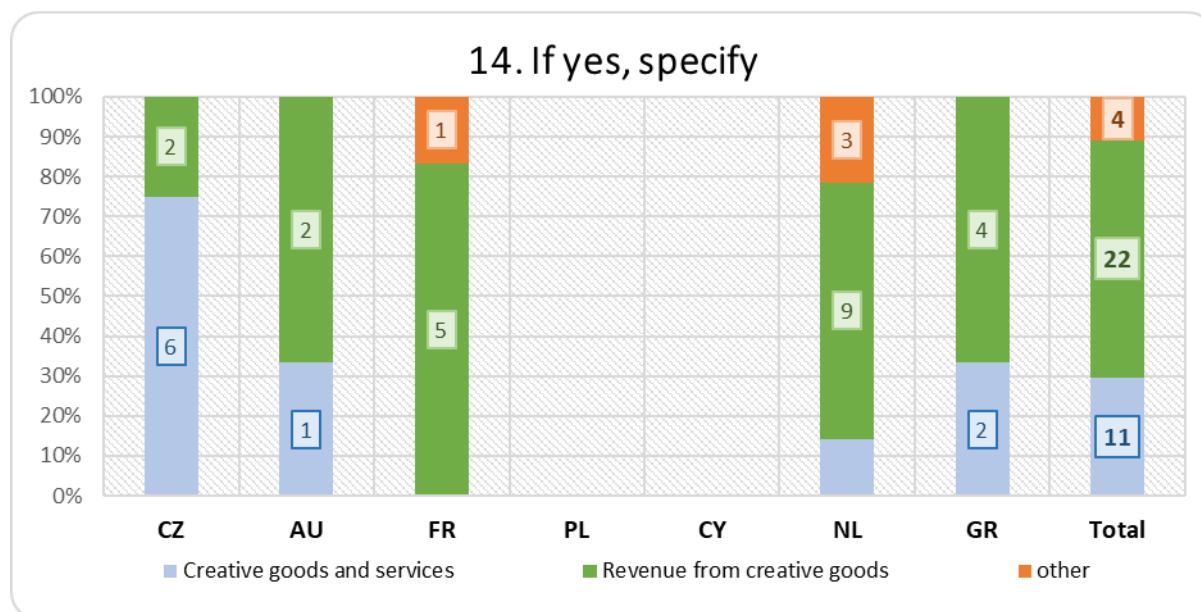
The participant's responses to the question regarding the creative economy varied significantly. While most of the respondents admitted to not knowing about it, others provided detailed explanations. According to the participants, the creative economy is a field where economic value is generated through creative work. They mentioned concepts such as the production and support of cultural and creative projects, the ability of creative finds to sell their results, and the inclusion of various industries like music, film, fashion, design, and advertising.

Individual answers highlighted different aspects of the creative economy, such as its reliance on imagination, originality, and creativity. It was also described as organizing human creativity as an economic asset and generating revenue and jobs through the production and distribution of cultural goods and services. The creative economy was associated with promoting cultural diversity, innovation, and social progress through artistic expression, as well as the promotion and distribution of creative content and products.

Overall, the participants recognized the creative economy as a sector encompassing arts, culture, media, entertainment, design, and other areas where creativity, innovation, and entrepreneurship intersect.

These diverse perspectives shed light on the multifaceted nature of the creative economy and highlight its significance in generating economic value, fostering cultural diversity, and driving innovation and entrepreneurship within the cultural and creative sectors.

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15. How would you define Human creativity? Choose the correct answer.

15. Definition of Human creativity
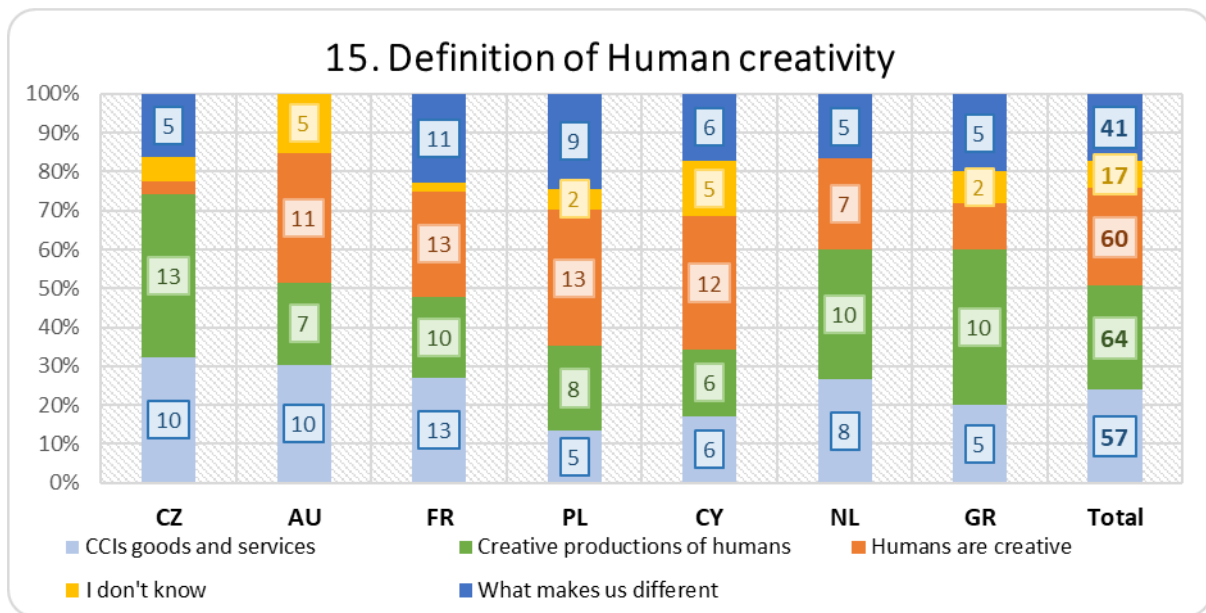
Regarding the question of how participants would define human creativity, the responses were distributed among the available options. The most popular choice, selected by approximately 27% of participants, was "The whole of the creative productions of humans."
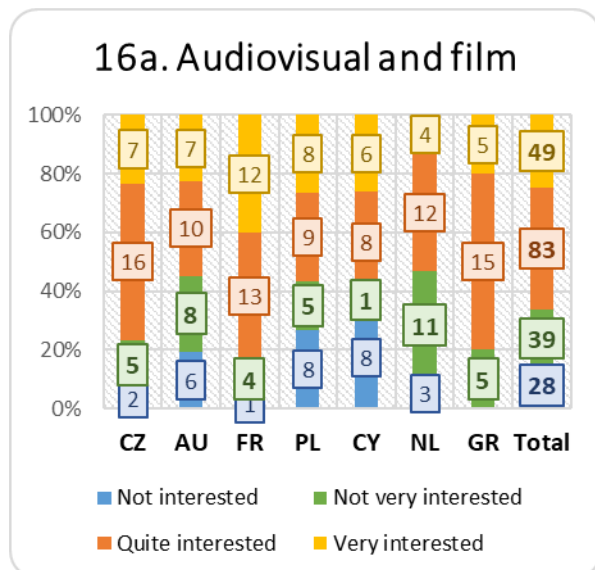
This finding suggests that a significant portion of the participants view human creativity as encompassing all the creative outputs and creations generated by individuals. It indicates an understanding of creativity as a broad concept that spans various domains and forms of expression.
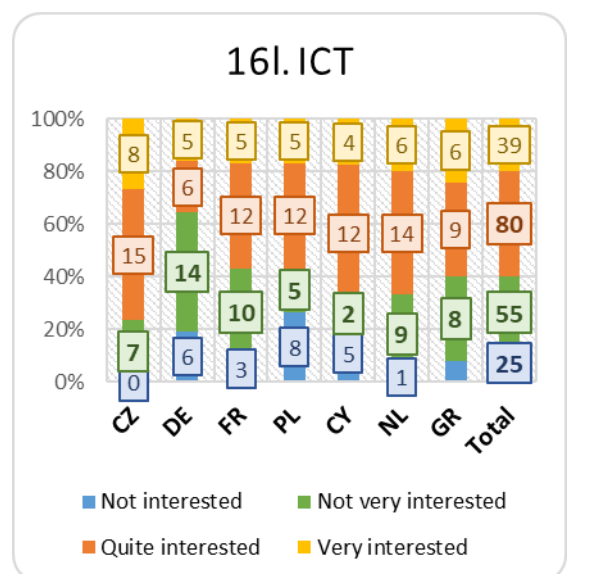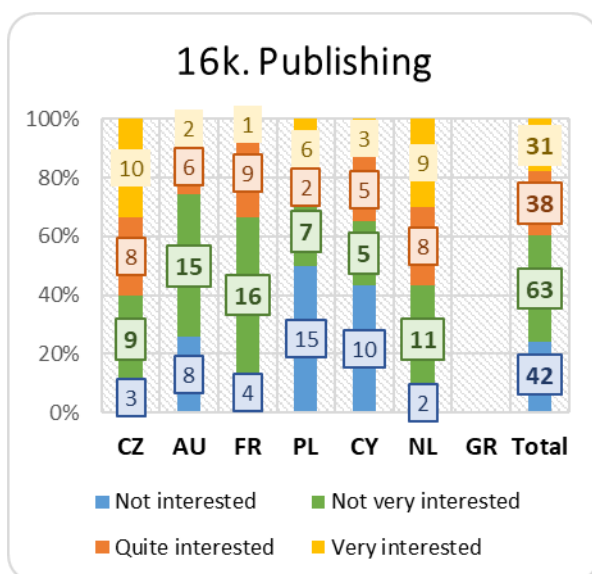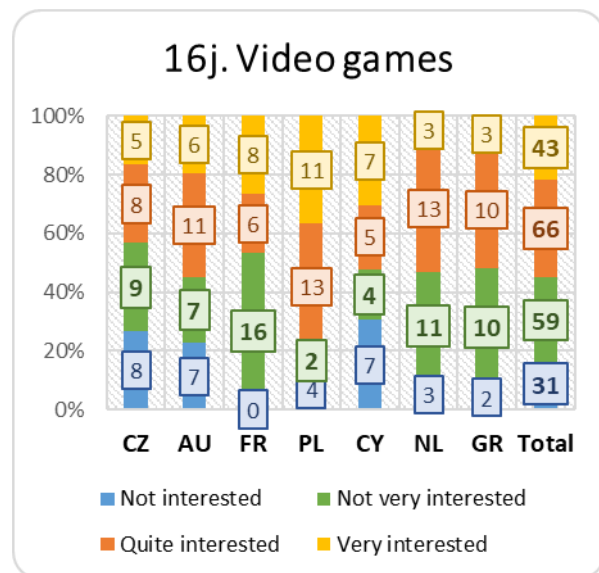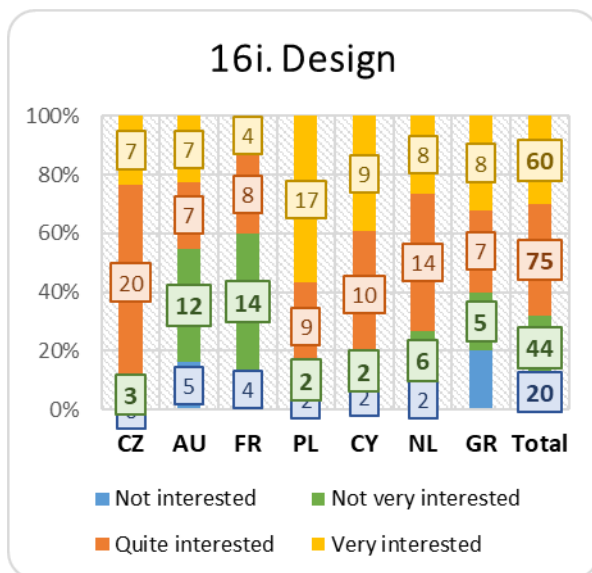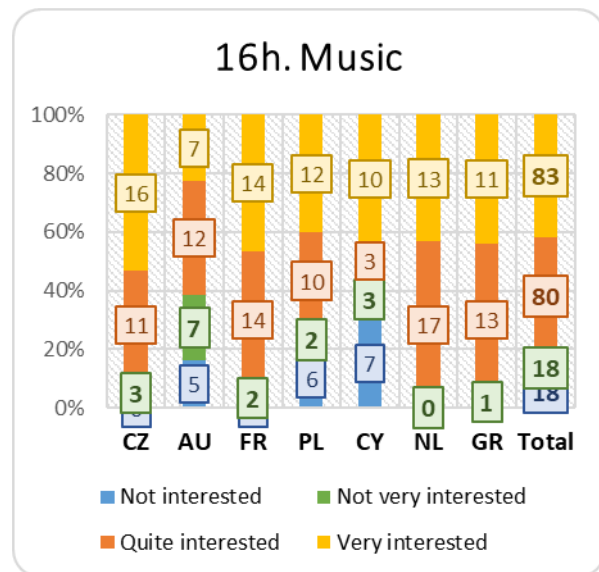
Understanding the participants' perceptions of human creativity will aid in shaping the training program within the EPICURIOUS project. By building upon this foundation of appreciation for creativity, the project can further nurture and enhance participants' creative skills and understanding, empowering them to actively contribute to the cultural and creative industries.

The precise list of available answer choices is provided below for reference:

➢ The source of cultural and creative industries' goods and services
➢ Humans are creative.
➢ This is what makes us different from other species.
➢ The whole of the creative production of humans
➢ I don't know

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16. For each CCI sector, please indicate your interest in the topic.

16a. Audiovisual and film

16b. Performance and celebration

16c. Visual arts and craft

16d. Books and press

16e. Textile and fashion

16f. Intellectual property and copyright

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16g. Fundings

16h. Music

16i. Design

16j. Video games

16k. Publishing

16l. ICT

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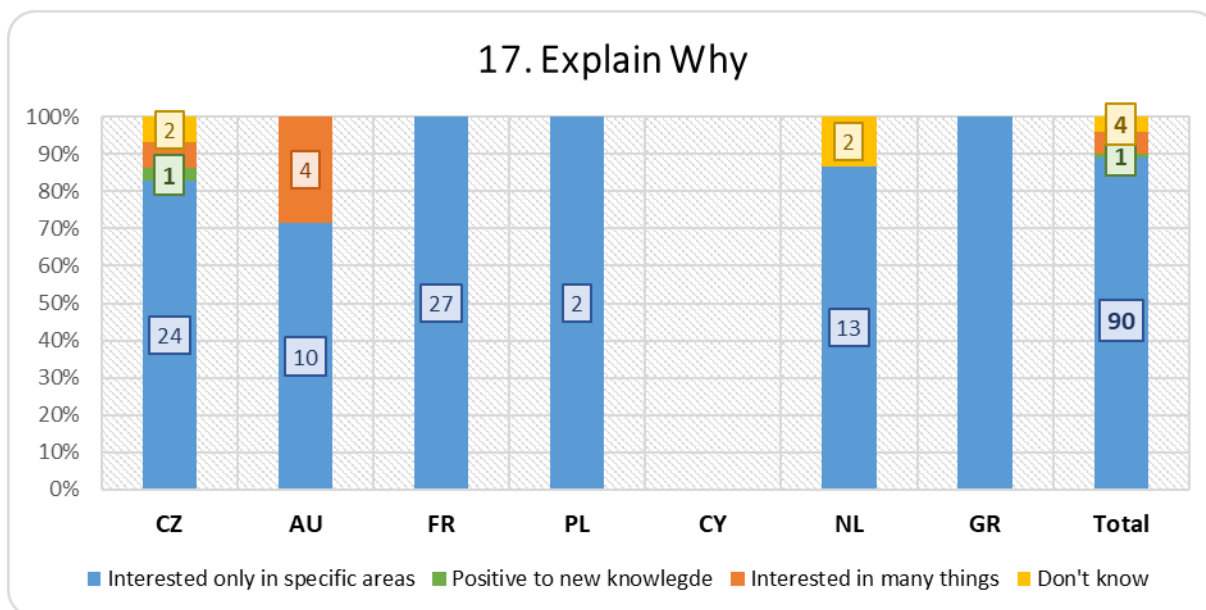16m. Sport and creative leisure

17. Explain Why

The participants' choices regarding their interest in different sectors of the Creative and Cultural Industries (CCI) reflected their personal experiences and preferences. Sectors such as Music and Books/Press, known for their creativity, received high levels of interest. Participants who were already active in these sectors explained their interest through their work involvement. Conversely, sectors like Intellectual Property and Funding, perceived as less creative, garnered lower interest.
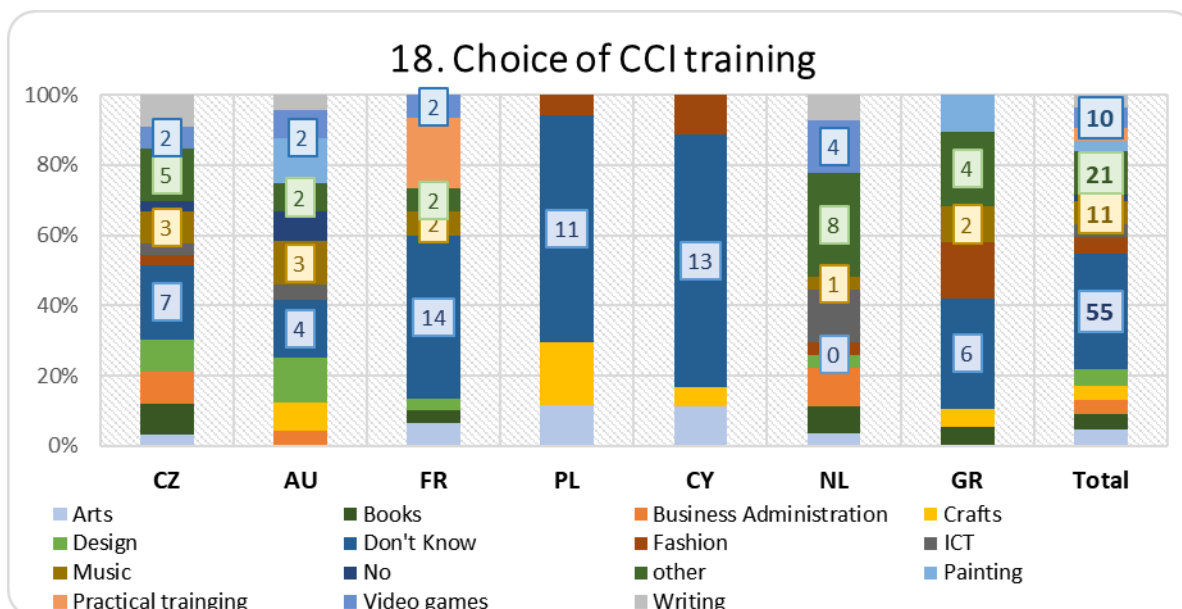
Participants emphasized that their interests played a defining role in shaping their perceptions and rankings. Some participants highlighted their specific interest in fields like graphic design, while others expressed a general interest in multiple areas, particularly graphic and audio-visual fields.

The participants' responses illustrated the level of interest they had in different CCI sectors, with Music, Design, Visual art, Books and Sports/Creative Leisure receiving higher interest levels. These findings underscore the importance of understanding the audience's interests and preferences within the creative and cultural industries.

By considering the participants' interests, CCI sectors can gain insights into areas that require innovation, promotion, and development. Recognizing and catering to the diverse interests and preferences of the audience is crucial for the growth and vitality of the creative and cultural industries.

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17. Explain Why

18. If you could have training in CCI, what would you like to learn?

The responses to the question about desired training in the field of Cultural and Creative Industries (CCI) were highly varied. Some participants provided vague answers, while others mentioned specific skills and areas of interest, such as video game development, book publishing, design, event management, writing, art monetization, business principles, marketing, fashion, music production, and more. Some participants expressed a desire to discover their talents and areas of potential.

The most commonly requested areas for training were music, painting, design, and practical skills such as graphic design apps and music production. Participants emphasized the importance of hands-on, practice-oriented training that would help them improve their skills in various creative disciplines.

Many participants expressed a general eagerness to learn about CCI, as they identified a lack of knowledge in the sector. Some individuals also expressed specific requests for training in visual arts, crafts, textiles and fashion, and an interest in how "non-creative" fields can be applied within the realm of CCI.

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The range of disciplines and skills mentioned by the respondents highlights the diverse nature of the CCI field. Each area has its unique elements and techniques. For example, film production requires an understanding of screenplay writing, camera techniques, and visual storytelling. Fashion design involves knowledge of clothing creation, fabric selection, and business principles. Dance requires mastery of movement, choreography, and rhythm. Multimedia storytelling involves writing, editing, and reporting, as well as technical skills in software tools and audio engineering. Other skills mentioned include graphic design, dance therapy, and cultural policy understanding for arts management.

These varied responses demonstrate the breadth of skills and knowledge needed to succeed in the CCI field. From artistic and technical skills to business acumen and cultural understanding, the CCI encompasses a wide range of disciplines and offers opportunities for individuals to express their creativity and imagination.

19. Which type of training are you most interested in?

19. Preferable type of training
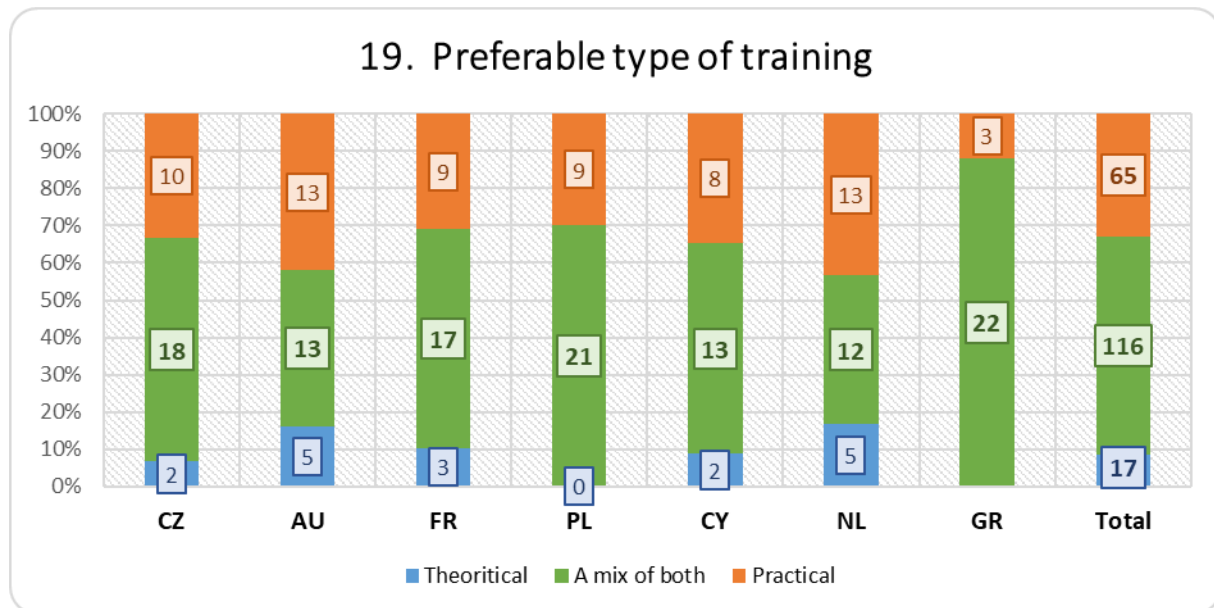
When asked about their preference for the type of training they are most interested in, a significant majority of respondents, approximately 59%, expressed their inclination towards a training program that combines both theoretical and practical activities.

By emphasizing the need for a mix of theoretical and practical activities, participants highlight their desire for a comprehensive learning experience. They recognize that theoretical knowledge provides a foundation and framework for understanding the principles and concepts of the cultural and creative industries. However, they also value the opportunity to engage in practical activities that allow them to apply their knowledge, develop skills, and gain hands-on experience.

This preference for a blended approach to training aligns with effective learning methodologies that promote active engagement, experiential learning, and the integration of theory and practice. By incorporating both theoretical and practical components, the EPICURIOUS project can provide a well-rounded training program that meets the needs and preferences of the participants.

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Section 4: Digital Skills

This section of the survey aims to understand the participants' level of familiarity and competence in utilizing digital technologies and tools.

The section is likely designed to gather insights into the participants' existing digital skills and to identify areas where further training and development may be required. By assessing their digital skills, the EPICURIOUS project can tailor the training program to address specific gaps and needs in this domain.

By gathering data on the participants' digital skills, the EPICURIOUS project can identify areas where additional training and support are needed. This information can then be used to design targeted training modules that enhance the participants' digital competencies, empowering them to leverage technology effectively within the CCI field.

20. Have you ever taken an online training course?

20. Had online Training Before
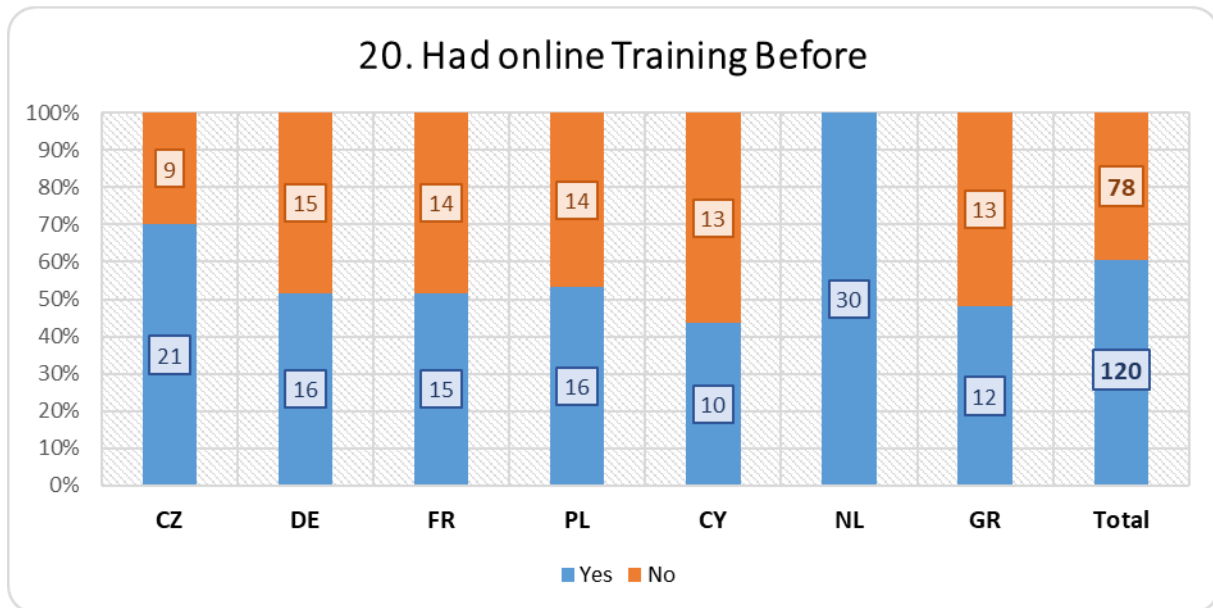
Among the participants, it was found that 61% of respondents had prior experience with taking an online training course, indicating a considerable proportion of individuals who had engaged in online learning.

While the percentage of participants with online training experience may initially appear significant at 61%, it was expected that a higher percentage would have acquired this experience, considering the prolonged periods during which physical gatherings were restricted due to COVID-19-related limitations. The assumption was that the widespread shift to remote learning and digital platforms would have facilitated a greater uptake of online training opportunities.

The lower-than-anticipated percentage suggests that there may be various factors influencing individuals' engagement with online courses, such as access to technology, internet connectivity, personal circumstances, or personal preferences for alternative learning methods.

Understanding the participants' prior experience with online training courses is crucial for the EPICURIOUS project to tailor its training program effectively. By acknowledging the diverse levels of familiarity with online learning, the project can adapt its delivery methods, provide appropriate support, and ensure that all participants can fully engage and benefit from the training opportunities provided.

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The data also highlights the importance of addressing any potential barriers or concerns that may be deterring individuals from participating in online training. By addressing these barriers, providing accessible resources, and promoting the advantages of online learning, the EPICURIOUS project can encourage greater participation and engagement among those who have not yet had the opportunity to experience online training courses.

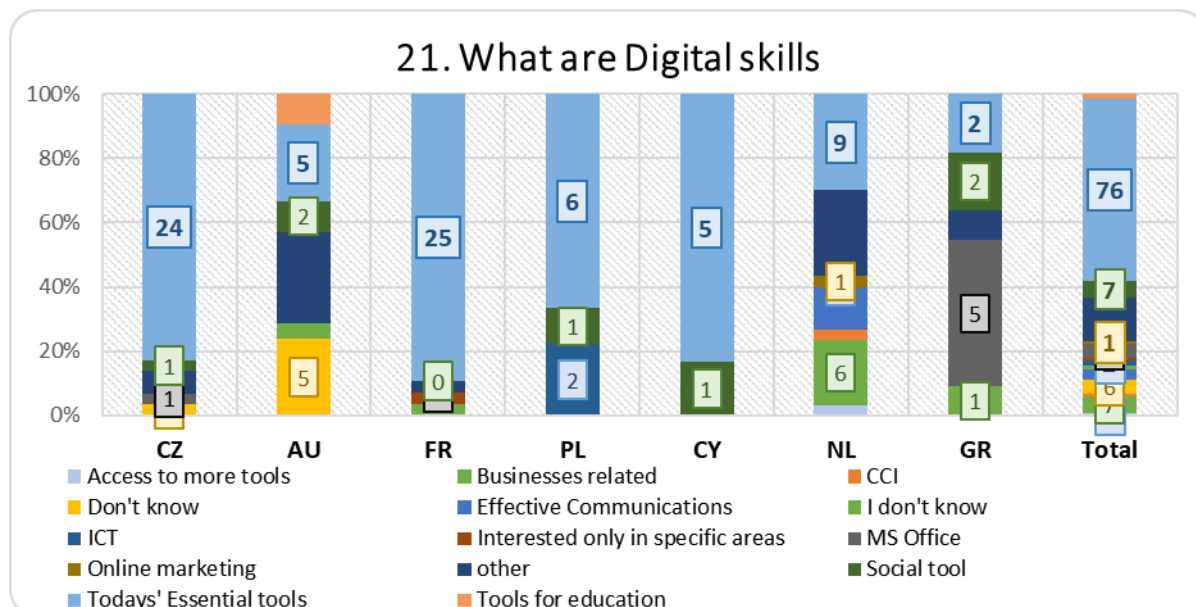**21. What are Digital skills for you and why are they important?**

The respondents highlighted the importance of digital skills, which encompass a range of competencies necessary for functioning effectively in online environments and utilizing digital technologies. These skills are seen as vital in daily life and are considered essential for various tasks such as computer usage, social media engagement, internet research, and communication.

Participants emphasized the practicality and versatility of digital skills, perceiving them as tools that enable navigation in the digital world and serve diverse purposes. They recognized the potential of digital skills for personal growth, career advancement, and staying up-to-date with technological advancements. It was noted that staying connected with current trends and continuously exploring new apps and developments is crucial.

The benefits of digital skills were highlighted, including improved employability, enhanced communication, access to vast information and resources, participation in the digital economy, and the ability to create and share digital content globally. Digital skills were seen as essential for effective communication, efficient information management, remote collaboration, online marketing, e-commerce, and the development of new cultural industries.

Furthermore, digital skills were associated with critical thinking, problem-solving abilities, and the promotion of creativity and innovation in the cultural and creative industries. They enable artists, designers, and creatives to access online cultural resources, showcase their work globally, and expand their customer reach. Digital skills were also seen as instrumental in online event planning, facilitating communication with participants and enhancing the value of digital presence.

Overall, the participants recognized the pervasive influence of digital technologies in contemporary society and acknowledged the necessity of acquiring digital skills to navigate and succeed in various aspects of life, particularly in the cultural and creative industries.

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22. How would you assess your digital skills? Rate yourself from 1 to 6.

1 = no knowledge and 6 = expert level.

22. Self digital skills assessment
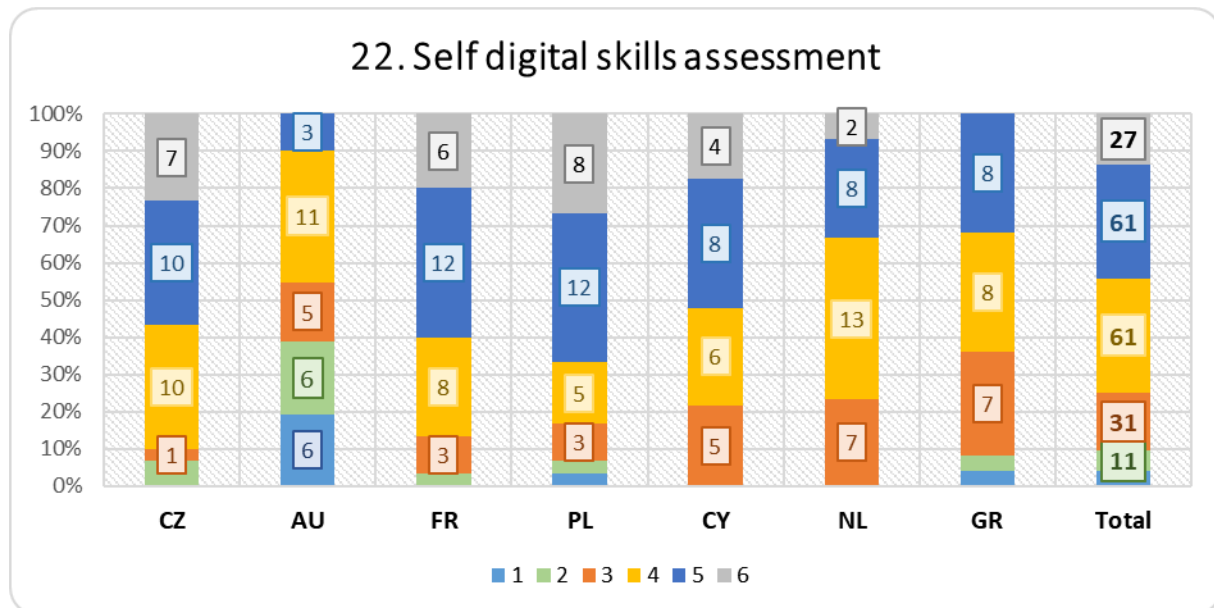
Based on the responses, it is evident that a significant portion of our participants rate their digital skills at a moderate level (31%) and an advanced level (31%). A smaller percentage, specifically 14%, perceive themselves to have an expert level of proficiency in digital skills.

3. Conclusions

The analysis of the questionnaire responses revealed that while there is a significant interest in Cultural and Creative Industries (CCI) among young people, there is also a lack of familiarity with the term itself. This highlights the importance of providing clear explanations in easily understandable language to bridge the gap in understanding. By effectively communicating the meaning and implications of CCI, it becomes more accessible and relatable to young individuals.

The respondents displayed a greater inclination towards practical and relatable topics within the realm of CCI, such as music, writing, design, and art. These subjects resonate with their daily lives and personal interests, capturing their attention and engagement. On the other hand, more technical aspects like funding and copyright generated less interest among the participants. This suggests that to foster greater engagement and participation, it is crucial to highlight the relevance and appeal of different topics within CCI, showcasing their practical applications and benefits.

When it comes to digital skills, the respondents expressed a strong desire for practical and interactive training. They seek opportunities to actively engage with digital tools and technologies, learning through hands-on experiences and real-world applications. This indicates that traditional theoretical approaches may not be as effective in enhancing digital skills. Instead, a practical and experiential learning approach, where participants can directly apply their knowledge and skills, would be more appealing and beneficial.

Overall, the findings underscore the need to enhance digital skills in a practical and relatable manner within the context of CCI. This includes providing training programs and resources that align with the participants' interests and offer opportunities for hands-on learning. Simultaneously, it is crucial to emphasize the relevance and significance of CCI in their lives, explaining how it intersects with their personal and professional aspirations. By effectively addressing these aspects, young people can be more effectively engaged and empowered in

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the world of CCI, gaining the necessary skills and knowledge to thrive in this dynamic and evolving field.