

Background

The current UK Research Excellence framework calls for Higher Education Institutions (HEIs) to evaluate the impact of the research they produce. As a result, HEIs are being challenged to connect more thoughtfully and energetically with the communities around them and to engage the university with civic life, through partnerships of one kind or another involving business, third sector organisations and publicly owned bodies. As well as enriching the civic connectivity and so potentially the usefulness of research, these changes are seen as contributing to employability of graduates. These concerns and behaviours arise across all fields of knowledge, but this paper considers their emergence in the Creative Economy, as it develops in the post-industrial age.

In 2014 Cardiff University established a small creative economy team tasked with understanding these issues and strengthening connections between the university and the city within which it is located. A foundation for this work was the activity of the Research & Enterprise in Arts & Creative Technology (REACT) project, initiated in 2012 by a consortium of five universities (Cardiff, Bristol, Bath, University of the West of England, and Exeter) along with Bristol's Watershed arts centre. Of particular relevance to this discussion was the partnership between two universities in Bristol and the Watershed in establishing an open innovation centre, known as the Pervasive Media Studio. The project's work involved ambitious collaborations between (mostly) arts and humanities researchers, digital technology experts and organisations engaged in fields ranging from museums and galleries to community journalism, games and virtual reality musical performance. This fertilisation of relationships between the universities and the creative industries surrounding them was an important aspect of REACT's legacy.

As the REACT 'creative economy knowledge exchange hub' (one of four such ventures funded by the Arts and Humanities Research Council) approached its final phase of operation, Cardiff University's attention turned to the application of the lessons learned within the Cardiff city region.

Upon its inauguration, the Cardiff Creative Economy team identified lack of data about its potential network as a challenge. In 2015 the decision was made to map the creative economy in Cardiff in a bottom-up manner, with a view to gathering data not previously collected on the specific number of businesses and freelancers within the local authority area of the city and serving the various creative industry sectors defined by the UK government's Department of Culture, Media & Sport (DCMS). This data was intended for two uses: first, to start to build a picture of the creative economy in Cardiff and secondly to establish a database to inform the establishment of a creative economy network. The resulting intensified connectivity, it was hypothesised, would strengthen the city's creative economy, by enabling a more dynamic movement of people, ideas, contracts and collaborations.

This article will explore how this cultural mapping exercise developed and suggest how it might inform the development of Creative Cardiff, the university's city wide creative economy network. It will also examine the role of the university's creative economy work in engaging with civic and industrial life, and assess the usefulness of cultural mapping as a tool to assess and aid in establishing creative relationships. Finally it will consider the role this cultural mapping exercise may have in future developments of the Creative Cardiff network and Cardiff University's relationship with the city's creative economy. It will also explore how this model of using cultural mapping to engage civic society can be transplanted into different global contexts.

The Civic University

Like many other HEIs in the UK, Cardiff University is considering its future as a civic university. By financing the Creative Economy team it has sought to see how it can improve relationships between the humanities and industries. Naturally, this is not without challenges to its traditional way of thinking and provocations are needed to inspire change. This section explores provocations made in higher education literature and seeks to apply these ideas in a Cardiff context.

In his report *Reinventing the Civic University* John Goddard argues for and aims to provoke a rethink in the way universities are established and their mission within the UK Higher education system. Goddard's proposition demands of universities assimilation into a society driven role arguing that:

'If universities accept their role as one of a range of knowledge providers, along with government, business, the non-profit sector, individuals and others, this dichotomy becomes less important and the broad role of all universities in civil society becomes more apparent' (Goddard, 2009, p.9)

Goddard's arguments initially met resistance from universities more accustomed to a uni-directional role in knowledge transfer as opposed to a process of two-way knowledge exchange. Political pressure has grown in favour of a more engaged model for universities, including engagement which favours social innovation as well as the kind of knowledge exchange associated with companies 'spun out' of universities. In Goddard's words: 'We must view innovation in the round, not merely as a process in which academic research leads to saleable products' (p.9, 2009) This takes us to Goddard's proposition for a civic university:

'The civic university has a key role to play in fostering such system wide innovation and tackling the big challenges that confront the modern world, for example the need for sustainable cities or the many challenges and opportunities that arise from an ageing population. It can do this by serving public as well as private interests and embracing business and the community found outside its front door, connecting these communities to the global arena' (2009, p.10)

From here, Goddard further suggests that: 'This means producing graduates with the right skills but also the right values. Part of the task of a university is to educate people with the social as well as the technical capacity that society needs' (2009, p.23). A series of ambitious recommendations follows:

- All universities should have civic engagement on local, regional, national, European and world scales as key parts of their mission.
 - University leaders need to engage with this priority.
 - The funding system should encourage this priority because the alternative is a university system of dwindling local and world importance.
 - It should be on a par with teaching and research as a university mission.
 - This is not solely a matter for universities. Companies, local government, development organisations, NGOs and the public have much to gain from thinking about how to interact more effectively with local universities.
 - Universities should be asked to bid for civic status, with access to substantial amounts of money, in exchange for demonstrating their ability to generate worthwhile impact.
- (p.35, 2009)

These proposals were, by Goddard's own admission, a provocation, aiming to instigate a dialogue for change. To that extent, they have met with considerable success evident in the evolution of

university evaluation procedures and increasingly widespread research practices, such as co-production, where researchers set out to work alongside partners outside the university to share analysis of problems, research design and execution.

Cardiff University have already begun to take on board the ideas mentioned in Goddard's report evident in its creative economy pursuits. The creation of the Creative Cardiff network has allowed it to explore civic engagement and begin a conversation in which the local creative community is pointing to how it perceives the university and the roles it should play in providing them with a workforce and innovation. Although a culture change is still required in prioritising such activity alongside research, a process bound to take time.

Creative Cardiff has been launched as part of Cardiff University's commitment to engaging with the local community. The project aims to connect better the university to a growing part of Cardiff's economy, the creative economy, and to bring together its disparate sectors to collaborate and innovate. The university seeks to play the role of facilitator, positioning itself not only as a source of knowledge exchange, but also as a supplier of other inputs to creative business, such as ideas, script-writing and brand development. Activities of this kind are valuable to universities in satisfying the demands of the Research Excellence Framework (REF). In the most recent REF assessment of 2014 Cardiff University rose from 22nd to 5th place in the rankings of UK universities.

In *Beyond the Creative Campus: Reflections on the evolving relationship between high education and the creative economy* (2015), Roberta Comunian and Abigail Gilmore identify the importance of this engagement agenda to cultural institutions:

'With the changing landscape from industrial to post-industrial economies and changing patterns of employment and skills, many of the local regeneration interventions across the UK have seen the contribution of universities in re-shaping old to new knowledge. Many of these interventions have also been connected with the development of local arts and cultural institutions or new creative clusters and industries' (Comunian and Gilmore, 2015, p.9)

The creative industries are relatively skill and knowledge driven, built upon investment and trade in intangible assets and goods, rather than tangibles. The university as an institution can intervene in stimulating and facilitating dialogues between academics and those working in the creative economy, supporting pathways to innovation, as well as preparing graduates for opportunities in the workforce.

Cardiff University, as a member of the Russell group of universities, is driven by the excellence of its research and thus the impact of it on both teaching and external engagement. Cardiff's other two universities (Cardiff Metropolitan and the University of South Wales) engage in substantial vocationally focused teaching of skills relevant to the creative economy. The Creative Economy team at Cardiff University seeks to engage all three universities in its work. Comunian and Gilmore summarise the position of universities like Cardiff as follows:

'Research-intensive universities (often identified with the term Russell Group and 1994 group) view research (and research-informed teaching) as their main focus and receive significant funding (from the public sector as well as other sources) to fulfil these goals' (Comunian and Gilmore, 2015, p.7)

In an increasingly competitive and international marketplace for universities, individual institutions are under pressure simultaneously to enhance performance in teaching and student experience,

whilst also achieving higher research impact and more dynamic mechanisms for knowledge exchange with the business world. Comunian and Gilmore explain the challenge this presents to arts and humanities schools:

‘Whilst in science and technology knowledge transfer between academia and industry is a common occurrence, this seems not as developed and takes less direct routes within creative disciplines’ (Comunian and Gilmore, 2015, p.7)

Goddard identifies the source of this problem in history: ‘Many older civic universities have a focus on research, and can tend to regard public engagement as a mission for newer, teaching-centred institutions’ (Goddard, 2009, p.19). It is notable that REACT creative economy knowledge exchange hub brings together universities of very different types.

Meanwhile, universities need to demonstrate the versatility to maintain more traditional relationships to the arts, whilst simultaneously developing their relevance as partners with creative businesses.

‘It is commonly forgotten that HEIs are themselves often directly involved in the provision of arts and cultural activities to a range of audiences via their museums, theatres and concert halls’ (Comunian and Gilmore, 2015, p.9)

Cardiff seeks to build upon this theoretical reasoning, along with the practical experience of earlier movers in the creative economy, drawing on lessons from creative hubs and cities around the world (Creative Scotland, 2014). By identifying pre-existing networks, and gathering their resources on a web platform, new opportunities for inter-sector networking are identified. Crucial to the thinking behind Creative Cardiff is that its framework has been constructed in direct partnership with a wide range of other players in the creative economy. This input has proved vital to the early success of the project and is an integral part of its future, benefiting from models well established in user-shaped design and user-tested web solutions. The mapping project also calls upon a reserve of cultural capital in the form of goodwill between the university team involved and stakeholders outside the university. Without this co-creative approach, the project would be impossible.

Mapping Cardiff’s creative economy

The project to map the city’s creative economy was undertaken in summer 2015 over two months. The team comprised two undergraduate students and two PhD students, supervised by the Creative Economy team. As far as is known such a project, aiming to create a network, has not been attempted in any other UK city. This section begins by exploring how literature has defined cultural mapping and challenges of creating such a text, it then explores the process by which Cardiff’s creative economy has been mapped.

Cultural Mapping allows for an explicit examination and visualisation of the relationships of culture and space. A map can define borders and boundaries as well defining the identity of an individual or group depending on who creates it and for what purpose. Literature within cultural mapping has tended to focus on the geo-political significance of cartography and how maps define a nation and its cultural existence. Other maps have examined cultural diasporas in relation to space and some have been used to promote tourism and encourage visitors to particular and culturally resonant destinations.

In his introduction to *Mapping Cultures: Place. Practice and Performance* Les Roberts formulates a definition of what constitutes a cultural map by suggesting that: ‘the indexical image – situated and perspectival framings of topography and place – can function as or indeed be a map’ (2012, p.6).

Roberts demonstrates this argument by pointing to Sohei Nishino's 2010 photography project *Diorama Map London* arguing that it 'help[s] furnish an overall 'image of the city' (ibid) and 'that it frames a cartographic understanding of the city that is cultivated through embedded social and spatial practices rather than [...] as a product of aerial surveys' (ibid). Roberts suggests that spaces presented and curated within images can capture and detail how societies interact culturally with the space around them and provide such a function in operating as cartographical representation of that space, essentially a map.

Cultural mapping is problematised by Tim Ingold who argues that: 'Actual maps are made to appear indexical with regard to cultural tradition only by a rendering of culture as non-indexical with regard to locality. The placing of maps within their cultural context is paralleled by the displacing of culture from its context in the lifeworld' (Ingold, 2000, p.226). Ingold sees cartographical maps as attempting to create a holistic vision of cultural practice within an area but without the specificity and nuances of local culture and its movement. Maps once published are set in the moment of time captured in the cartography and are static with an inability to trace cultural routes and migrations. Cultural mapping as a practice needs to be aware of its displacement of lived culture in indexing the activities of a cartographically determined area. Ingold suggests that mapping as an action can fail to represent cultural movement between locales by presenting a fixed attachment of culture to a specific area.

The mapping project undertaken by the creative economy team at Cardiff University loosely follows Les Roberts' definition of a cultural map in being an image built around social practice and perception of space by the Cardiff creative community. Within its methodology there is a marked consideration of social practice through our semi-ethnographic¹ interviews which guided our mapping data collecting. The mapping conducted for this project had the nominal aim of creating an image of the city with data being compiled into heat maps of creative activity in Cardiff, which can be found in Murray and Taylor (2016). Whilst data collection and statistics may not fulfil a cartographical notion of a map, it does provide a non-token-indexical representation of the Cardiff local authority in a way which could inform policy-making and government investment in the city.

From the conception of the project, the research team was looking at the creative economy – a broad term taken to mean all those working in the creative industries, those doing a creative job outside the creative industries and those people working freelance in either a creative industry or other creative role. This is in line with the definition of 'creative economy' proposed in *"A Manifesto for the Creative Economy"* (Bakhshi, Hargreaves & Mateos-Garcia, 2013). *"those economic activities which involve the use of creative talent for commercial purposes"* (2013, p.34).

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The nine creative industry groups or sub-sectors recognised by the UK government's Department for Culture, Media and Sport (DCMS 1997) are as follows:

- Advertising & marketing (including PR)
- Architecture
- Crafts
- Design: product, graphic and fashion design
- Film, TV, video, radio and photography
- IT, software and computer services
- Museums, galleries and libraries

¹ Semi-ethnographic as the data taken in interviews was used mainly to guide data collection, interviews were also conducted once the data was compiled to explain trends

- Music, performing and visual arts
- Publishing

These creative industries sectors formed the basis of our mapping. However, people working in the creative economy are a complex and often hidden population. In order to recognize and reflect this in our mapping we took an exploratory approach, using a 'snowball' methodology of gathering contacts by meeting key contacts in each industry and asking them to suggest other contacts or leads. We used a multi-faceted approach employing various tools to gather both quantitative and qualitative data: desk research using mind mapping and Google searches; interviews; using existing databases, networks, professional bodies; promoting an online survey and holding consultation events.

For the desk research the researchers in the team discussed each sector within each creative economy group to identify the kinds of companies and organisations they were searching for. They were encouraged to use as broad a definition as possible and to look at supporting, technical infrastructure rather than just creative businesses. They then conducted systematic location based Google searches, for example "TV Production Company" + "Cardiff". All searches conducted were logged so that the process can be developed in future work. We also used data supplied by Cardiff City council which listed creative businesses and organisations operating in the city.

In order to accommodate the dynamic character of the sector we took a reflexive approach and made changes to the research as it progressed. Early on we made the decision to extend our location area to Penarth, a town outside the geographical boundaries of the city of Cardiff local authority. Perhaps due to its close proximity to the creative cluster at Cardiff's waterfront, Cardiff Bay, and the creative businesses and organisations based there, many creative freelancers and organisations are based in Penarth. It was felt that excluding them from the research would impede generation of an accurate picture of the city's creative economy. As the project progressed the team discussed categorisation with key contacts to help determine an organisation's primary area of work or whether an organisation or job role was within the definition of the creative economy.

The data gathered was primarily aimed at creating a contacts database to promote the launch of Creative Cardiff in autumn 2015, although due to data protection restrictions the project became more research driven as it evolved. The following information was sought:

- Contact name
- Organisation/company
- Address
- Email address
- Phone number
- Website
- Twitter handle
- Sector 1 (Creative economy group)
- Sector 2 (Creative economy group)
- Area (specific area of work within the larger creative economy groups)
- Size of organisation/business: micro <10, small <50, medium <250, large >250)

The area mapped included postcodes which sat within or close to the local authority boundaries of Cardiff city council, extended to cover Penarth. Some freelancers mapped did not provide postcodes so could fall outside the boundary of the city but work within. Conversely there are businesses, organisations and freelancers based well outside Cardiff who work mainly in the city and will have

been excluded by the need to define a geographical limit.

As well as online research, digital media provided us with another mapping tool. The project's Twitter followers were all mapped as well as followers of key creative hubs such as the 'Craft in the Bay' gallery, the exhibition space for members of The Makers Guild in Wales.

An online mapping survey was promoted on postcards which were distributed to local arts centres, coffee shops, bars and record shops. It was also shared on social media and emailed to existing creative networks in the city and key sector contacts as well as promoted on existing digital platforms such as the National Theatre Wales' online community.

Key sectoral figures were also invited to participate in non-formal interviews about their respective sectors. During these conversations the research team elicited contacts to add to the map to ensure sectors were represented as accurately as possible.

Results of the Mapping Project

Dr Luke Sloan of the Cardiff University School of Social Sciences used the programme SPSS to analyse our data. The first analysis shows how many businesses and organisations are in each DCMS creative economy grouping:

DCMS Sector	Frequency
Advertising, Marketing & PR	77
Architecture	96
Crafts	75
Design: Product, Graphic & Fashion	220
Film, TV, Radio & Photography	260
IT Software & Computer Services	158
Museums, Galleries & Libraries	57
Music, Performing & Visual Arts	461
Publishing	45

Fig.1 – Table of frequency of businesses within each DCMS sector

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The data indicates that Cardiff has a well-established presence across the range of the creative industries. Music, Performing & Visual Arts has the greatest number of businesses, but may not exceed in scale, say, Cardiff's prominent Film & Television sector, well-known for the BBC Drama Village. Film and television no doubt employ more people but in larger business units than the more fragmented music, performing and visual arts category.

The same analysis was run for freelancers:

DCMS Sector	Frequency
Advertising, Marketing & PR	22
Architecture	2

Crafts	104
Design: Product, Graphic & Fashion	116
Film, TV, Radio & Photography	241
IT Software & Computer Services	46
Museums, Galleries & Libraries	6
Music, Performing & Visual Arts	752
Publishing	65

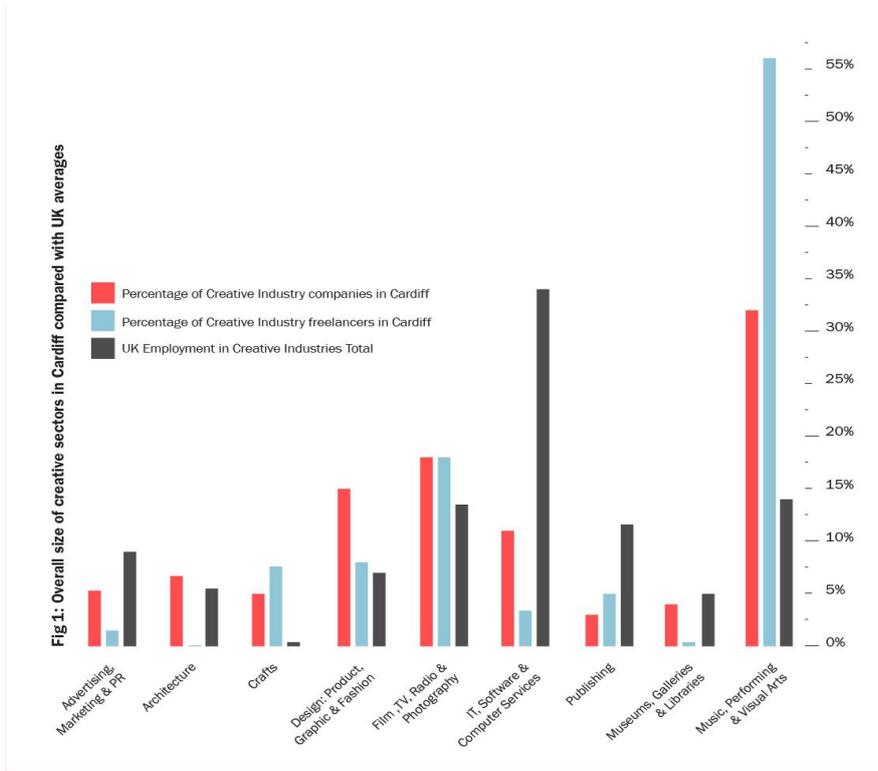
Fig.2 – Table of frequency of freelancers within each DCMS sector

Once again Music, Performing & Visual Arts records the highest numbers of freelancers. The main contributing factor for this outcome was the access to an online directory of music teachers providing 383 freelance tutors, contributing to a wider number of 473 musicians, who accounted for approximately 63% of the freelancers in the Music, Performing & Visual Arts sector.

These figures do not present a complete picture of freelancers in the city. Many arts based freelancers may not feature due to, for example, not having a web presence. Within Film, TV, Radio & Photography the low figure may be either due to professionals not having an online presence or because within the sector most workers are employed within companies. Architecture provided the lowest figure due to the fact that most architects operate within a firm or partnership.

The research was then charted in relation to the DCMS employment statistics included in *Creative Industries Economic Estimate January 2015 (DCMS, 2015)*. The following table charts the number of freelancers and companies found in the tables above against the DCMS employment statistics:

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We also analysed where most companies and freelancers are based as can be seen in Figures 43 and 54:

Postcode	Frequency
CF3	47
CF5	157
CF10	390
CF11	162
CF14	143
CF23	73
CF24	183
CF64	68
No Postcode	211
Anomalous Postcode	16

Fig.43 – Table of frequency of businesses and organisations within each postcode

Postcode	Frequency
CF3	20
CF5	95
CF10	77
CF11	120
CF14	141
CF23	73
CF24	203
CF64	42
No Postcode	583
Anomalous Postcode	1

Fig. 54 – Table of frequency of freelancers within each postcode

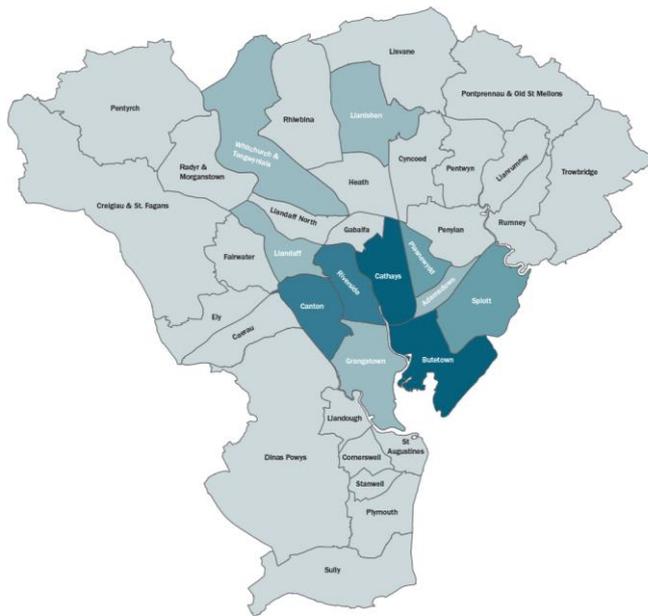
Through our analysis of postcodes it became clear that many freelancers and organisations did not list their postcodes. Some may not feel the need to provide a postcode for their services. Others may not wish their personal information to be online, as freelancers in particular may not have a set work office space, and could be uncomfortable with advertising their home address online.

Among the companies and organisations who provided their postcodes most were based within the CF10 postcode which covers the city centre. The next most business populated postcode was CF24 which includes the student populated areas of Roath and Cathays. Companies in this area could be responding to the student population or positioning themselves near the university.

Our data suggests that freelancers operate with the greatest frequency in CF24. One possible explanation is that university trained students may have decided to stay where they have lived for studies or still be within education. When exploring music tutors, for example, most displayed qualifications from either the Royal Welsh College of Music and Drama or Cardiff University School of Music and live within the CF24 postcode near where they originally trained.

CF3, covering the residential areas of Rumney, Llanrumney and St Mellons, is the postcode with the least frequency of creative businesses and freelancers. This postcode area is on the eastern outskirts of the city away from creative amenities and workspaces; it also lacks industrial space to some degree and relies on buses as a main public transport link. These may be contributing factors for its being the least creatively populated area within our research.

~~As the research progresses we hope to cross-tabulate our gathered data into more specific figures indicating where sectors and jobs are based. This should enable us to understand which areas different creative workers and businesses are concentrated in and we can begin to evaluate why this may be the case. As the researched progressed we cross-tabulate our gathered data into more specific figures indicating the council wards where sectors and jobs are based. The following map was produced to demonstrate the level of creative activity in Cardiff:~~



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Fig.6 – A Map detailing the concentration of creative businesses and freelancers in Cardiff. Cardiff is divided by its city council wards. Designed by Hoffi.

The darker the colour on the map above, the greater concentration of Creative businesses and freelancers. More maps can be found in Murray & Taylor (2016), these additional maps explore each creative sector in detail. These maps allowed us to understand which areas different workers and businesses are concentrated in and allowed an evaluation as why this may be the case.

Research Findings: Process

Defining the creative economy presents challenges for the kind of detailed mapping in our project. We started with the UK government’s creative industry sectors and creative economy definitions, but found that these classifications frequently clashed with the views of those working in the creative economy about what they would consider to be within their industry. Not relying simply on an analysis of Standard Industry Codes or Standard Occupation Codes, but allowing a more intuitive and flexible approach made our process less statistically robust but more responsive to how those working in the creative economy assess their own positions

Many professional bodies use very broad definitions of their sector. The TBR Consultancy Creative & Cultural Team included ‘Engineering activities and related technical consultancy’ within craft as part of the Craft Council commissioned report: *Measuring the Craft Economy: Defining and measuring craft: report 3* (2014). The Chartered Society of Designers uses a very broad set of definitions on their website (2009) including exhibition design, sensory design, food design and service design.

The grey areas often arose where skilled people within a profession could be said to be within the creative economy but those who were less skilled may not, for example hairdressers, stonemasons, landscape gardeners, bakers, brewers, chefs and florists are not included but it could be argued that

many of those at the higher end of their field fall readily within the definition of the creative economy. The issue of professionalism was raised repeatedly. An interview with the Makers' Guild in Wales highlighted that many of their members are not commercial as their work is produced as a hobby. The same applied to the voluntary arts activity which we found, [e.g.](#) community choirs or art classes. We chose not to map these as they were not serving a commercial purpose, but they doubtless contribute to the city's creativity.

Defining businesses which fall within the creative economy also presented challenges. Many pubs and [cafés](#) host creative events such as live music [performances](#) but we chose to only map those businesses which had an established reputation as a music venue. Universities presented another challenge as many employ creatives to teach students. These staff were not mapped as freelancers but will be recorded as employees at their respective higher education institutions.

Language was very important when looking at how people described their work. Depending on the sector people would describe their work very differently. The term 'maker' is widely used in Craft whereas 'freelance' or 'self-employed' is more commonly used in other industries. Freelancers and small businesses often work in multiple areas and it was challenging to identify all these areas in our mapping. Often they were mapped based on their online presence, usually their website. Website information, however, can often be misleading or outdated. This is a limitation of a desktop research project that relies on Google searches of existing companies, organisations and freelance workers.

The creative economy is very fluid and people may move from job to job and may move to work in different locations. Any study that focuses on a small, limited geographical area may miss those people who frequently move for work or work in a national or international setting.

'Embedded creatives', i.e. those doing a creative job outside the creative industries, were the most challenging to map and more work is needed to develop a suitable methodology. The Creative Economy team has recently embarked on a research project (funded by the AHRC) to further investigate the city's embedded creatives.

Looking Forward

The mapping project has provided us with a wealth of information, some of which is still being processed. The information we are gathering will allow us to identify specific dynamics and movement within creative sectors. Through the Creative Cardiff network, it should be possible to follow the evolution of these patterns over time, indicating, for example, which sectors generate most social media traffic or most job searches.

This mapping project presented us with many opportunities to engage with creative practitioners in person, through our consultation events and, virtually, through our survey. Many of these contributors have now become members of the Creative Cardiff network. Creative Cardiff, launched in October 2015, provides a website, training events, social events and a variety of industry resources including advice on trade bodies and job opportunities. The mapping has helped us work out the best areas to host events for specific members of the community, thus improving the quality of our engagement.

Looking further ahead Creative Cardiff has also been assessing the possibilities for establishing a dedicated creative hub space. This hub would provide collaborative open plan work space for academics, freelancers and businesses, as well as providing areas to socialise and develop ideas. Throughout our consultation with creative workers there is a desire for a space to work and collaborate in. Using the mapping data we hope to determine the most effective places for the hub.

Because we think this is the first time a university has mapped its local creative economy in such a way, as well as building a city-wide network as a direct result of such an exercise, we also have the potential to create a transferrable model for other UK institutions to use and adapt in their cities or city regions. Even if this cannot be achieved the project will serve as a case study for knowledge exchange between a research intensive university and a city's creative economy. As the project progresses we hope that our evaluation can show what we have learnt and how we can improve on both the mapping and network design.

There is also great capacity for a project of this scale and scope to be replicated in other cities across the globe. The model Creative Cardiff has produced is one that ~~engages~~ directly ~~engages~~ creative industry practitioners in creating a project that works for them. The model works by mapping and investigating the scale of the creative economy within a city, then using this information and engagement interventions to fashion a network built by its members placing the university as a facilitator for change. Certainly in the UK similar approaches are being explored, for example the Creative Fuse North East project has up-scaled this approach to connect the five universities in the North East (~~Teeside~~~~Teeside~~ University, Durham University, Newcastle University, Northumbria University and University of Sunderland) with the creative practitioners and organisations around them. This model could be explored in wider contexts, with the selection report for Timișoara's successful bid to be European Capital of culture in 2021 alluding to the local university playing a role in assessing outcome of the cultural event:

'The evaluation plan itself based on a logical framework is sound. The outline of objectives and indicators was well presented with a number of key overall targets. The ~~bid~~~~book~~~~bid~~ ~~book~~ recognises the current weakness in evaluation in Romania and intends to use the West University of Timișoara, European experts and consultants' (European ~~Capita~~~~Capital~~ of Culture, 2016)

This role of the University in being an independent assessor and evaluator can be a formative process for the reinvention of the civic university, with universities taking on traditionally tendered consultative roles. Cardiff University itself has grown this consultative model with the ~~university's~~ Festivals Research ~~Group~~ partnering with the Sŵn Festival to produce the report *A Spotlight on the Sŵn Music Festival 2016*, an interdisciplinary consultant exercise looking at how at the audience and performer perspective of a music festival as well as creating an audience-curated music museum. With similar exercises set to continue Cardiff ~~University~~ will continue to advance ~~it's~~~~sits~~ reinvention process and become more immersed in the civic life of the city.

There are also wider opportunities to extend the impact of Creative Cardiff. The project could inform the strategies of Cardiff's universities, further education colleges and other institutions. It will certainly, we hope, contribute to the thinking of government at all levels. Most importantly, we intend that it will contribute to the work and career decisions of individuals and the strategies of creative businesses and organisations. We hypothesise that success for the Creative Cardiff project will have a positive effect upon levels of growth and quality of the city's creative economy. Establishing a suitable methodology to gauge those effects is a task which it would be interesting to attempt in the future.

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