The role of the Cardiff Design Festival and other Design Festivals in creating a sense of ‘creative community’ locally and globally.

ABSTRACT

Over the last 10 years a proliferation of Design Festivals has emerged around the world, related to an increase in awareness of Design as a creative profession, global interest in the measurement of creative activity and the economic contribution of a set of interlocking industry sectors known as the Creative Industries. This paper reflects on the experience of the organisers of the Cardiff Design Festival with the aim of starting a discourse on the purpose, format, reception and impact of Design Festivals on the Design profession and wider communities.

The Cardiff Design Festival has been running annually since 2004 and is one of a number of similar events focusing attention on Design in a European Capital city. Other Festivals include Dutch Design Week, Design Mai in Berlin, Istanbul Design Week, Belgrade Design Week, Helsinki Design Week, and the St Etienne International Design Biennale for example. These Festivals project Design on both a local and national platform and can play an essential role in crystallising and consolidating a Design community’s sense of self. For some of the Design Festivals examined in this research this is an important fundamental aim; the desire to create a focus for like minded people and a sense of belonging to a community.

This paper takes the Cardiff Design Festival as a case study. It reflects upon the experience of organising a Design Festival and explores some of the ways in which the Cardiff Design Festival represents a regional creative community. The paper also maps out possible areas for further research that will attempt to understand the extent to which this community role can be said to underpin other Design Festivals and how this might be recognised and discussed.

Before any such research can commence it will be essential to find a useful way to determine what constitutes a Design Festival and to propose a useful taxonomy of Festivals. Further research will enable Design Festivals to be considered on a comparable basis.

Finally there will be consideration of the legacy of such events and their effectiveness in creating an enduring sense of community. The enthusiasm for creating the Cardiff Design Festival event in the first place demonstrates willingness and a desire to be part of a community. The experience of the Cardiff Design Festival clearly shows a sustainable community of interested parties willing to invest time and energy into an annual Festival. The paper will refer to the number of individuals and organisations interested in participating, an increase in the number of related events and the diversity of creative industries involved.

Keywords: Design Practice, Creative Community, Organisational strategy, Creative Industries

Introduction

With this paper and further research my intention is to promote a discussion with regard to Design Festivals. Using my experience of Cardiff Design Festival as a case study and my knowledge of other international Design Festivals I will attempt to categorise Design Festivals by examining their stated aims and mission statements. The intention is to explore the assertion that Festivals that are convened by the Design community themselves and are contemporaneous celebrations of work are the most successful in forming a credible community.

I participated in meeting of International Design Festival organisers in September 2007 in Istanbul and a second meeting in Milan in April 2008 at which presentations from various Design Festivals outlining their events, participants and partners were made. I surmised that there are different models for Design Festivals which can be analysed and compared to conclude whether any has more of a community forming effect.
The purpose of this paper is to reflect on the Cardiff experience and compare it with other Design Festivals.

Outline
I will first define a Design Festival and what is meant by a ‘creative community’. I will further define the creative community, using existing demarcations of the creative industries. Next, a history of the Cardiff Design Festival will be given as a case study, stating its purpose, how and why it was set up, its growth and legacy. An explanation of how information about other Design Festivals was found and how Design Festivals’ mission statements were examined will be given. A differentiation will be made between trade fairs, conferences, government sponsored events and celebrations organised by a Design community. The remit of the paper is to create a discourse around Design Festivals; to reflect on the relationship between the various stakeholders and document the creation of a new community made up of fairly disparate groups. Finally I will map an outline of possible further research in this area.

What is a Design Festival?
Design in the context of Design Festivals refers to the activities of those engaged in the business of Design, from fashion to interiors, graphics, furniture, branding, products, innovation, textiles, architecture, and manufacturing to digital Design.

A Festival is an event, traditionally staged by a local community, which centers on some unique aspect of that community. These events offer a sense of belonging for religious, social, or geographical groups. A Festival that focuses on the activities of a particular group can also seek to inform members and others of their traditions and practices or celebrate their achievements.

A Design Festival therefore is an event or series of events staged by a Design community engaged or interested in the business of Design, reinforcing a sense of belonging, informing others on design practices and celebrating Design achievements.

What is a ‘creative community’?
For this paper, the creative community is taken as meaning a group of stakeholders who are brought together by common interest in Design in particular. As Design is a professional business activity, the term Creative Industries is useful but needs some examination.

The UK Government Department for Culture, Media and Sport (DCMS) has produced a widely-quoted definition of the creative industries as:
“those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property.” (DCMS 2001, p. 04)

Design is one of eleven creative sectors in this grouping, along with Advertising, Architecture, Arts and antique markets, Crafts, Fashion, Film, video and photography, Software, computer games and electronic publishing, Music and the visual and performing arts, Publishing, Television and radio. It is an attempt to measure creative activity and therefore economic contribution. The DMCS list has been influential but the boundaries between the sectors and another grouping of ‘cultural industries’ have proved problematic and have drawn criticism. This is an area for further discussion but beyond the remit of this paper.

The stakeholders of Design Festivals are those engaged in the business of Design, studying Design disciplines or interested in Design.

History of the Cardiff Design Festival
The Cardiff Design Festival came about as a result of a gap in the support for those involved in the Welsh Design industry and a sense of opportunities missed and an invisibility of the talent present. There was also a sense of isolation expressed by a number of designers and a desire to be part of a professional community.

The Welsh Assembly Government recognised the benefits of Design to the national economy and has maintained a service to provide Welsh businesses with free and impartial Design advice; Design Wales was established in 2000 to provide continuity to the previously known Welsh Design Advisory Service which continued the work of the previous office of the Design Council when it operated in
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Wales. Design Wales is managed by the University of Wales Institute, Cardiff (UWIC) under tendered contract from the Welsh Assembly Government.

Whilst Design Wales provided an advisory and educational service to SMEs and has been regarded as a role model by similar Design support initiatives across the world, the focus has been primarily on the business community; it has left the Design community to initiate their own events and create the sense of a Design community.

Prior to the formation of the Cardiff Design Festival, the Chartered Society of Designers had at one time been active in Wales but had a diminishing membership. The only organised regular Design community networking event was a Design/Print industry weekly 5 a side football evening, which was hardly inclusive or particularly creatively focused. An attempt by the Design Business Association to attract membership proved unsuccessful, the feeling being that the return for the subscription rate would not be significant. Without a professional body or the necessity for accreditation the Design community was made up of micro or small enterprises with little reason or excuse to interact.

It became clear that if there was to be an active, recognisable Design community then someone would need to take a lead. The experience of trying to bring practitioners together for example to a degree show opening had proved to be frustrating. The suspicion and rumour was that companies were ‘in competition with each other’ for much of the public sector commissions prevalent in Wales and did not want to socialise. The truth is more likely that for individuals running businesses with tight deadlines and tight margins attending degree show openings or evenings proved difficult; many companies did pay visits during the public access period after the private views. The events that did prove successful were public lectures by Design-related speakers hosted by the University.

The other noticeable factor was how bad the Design community was at publicising its talents and successes to the media. A scan of the Design publications would show week after week showcases of mostly London agencies but also some regional representation. What was clear was that there was work of considerable quality being produced in Wales and particularly in Cardiff which had seen a proliferation and growth of Design companies since in particular the birth of S4C in 1982, but was not gaining the attention it deserved.

When confronted by this omission Lynda Relph Knight, editor of Design Week, issued the challenge and invitation to the Design community to make themselves known. She honoured her part in that challenge by publishing newsworthy items from the Cardiff Design Festival and featuring the work of companies showcased in the event. The Festival gained a place in the Design Week Hot 50 list of the people and organisations making the biggest impact on the UK design scene in 2009.

The Cardiff School of Art and Design, UWIC, was well placed to orchestrate such an initiative. It had a remit to engage with the Design industry and more importantly the organisers had been part of and therefore had knowledge of the local Design scene, but were seen as neutral partners in the Design community. The summer degree shows in the various colleges were a starting point from which to form a Festival and build other events around them. The contribution of time and enthusiasm from key members of the Design community made a loose but credible ‘committee’ possible.

The first edition of the Cardiff Design Festival was largely sponsored by the City of Cardiff’s 2005 Centenary celebrations and by UWIC, and it planted the important seeds for the Festival to grow. In the subsequent years ‘Committee’ meetings were regular and alternated around the Design studios. A sense of ownership was developing among the Design community.

As Darragh Murphy outlines in a recent report: ‘As well as grouping the degree shows under one umbrella the first CDF was significant in exhibiting the best Design work in Wales. It was the first time such a collection of work had been assembled and more importantly it demonstrated the high quality of Design work created in Wales. In subsequent years of the CDF this focal point of the industry standard in Wales evolved into an annual award and showcase for Welsh Design.’

One of the incentives for creative companies to participate in a Festival is to see their work gain recognition and become more visible to the public and potential clients. Introducing an ‘award’, with the accompanying publicity, can motivate companies to become involved in participating in exhibitions and events. This also raises the issue of benchmarking quality, independent and credible judges and also whether a raising of standards or success can be demonstrated as a result of such awards.
The role of Design schools within universities, local and national government, skills councils, industry bodies and private individuals and companies in supporting and financing the Festivals is key to organisers. The experience of Cardiff’s initiative shows that there is interest in supporting the Festival from the Design community itself, usually in the form of contributing in kind with time, services, or financially with submission fees and award party tickets. Sponsorship in kind from suppliers to the Design industries such as printers and exhibition manufacturers is essential to the viability of the Festival as is the supporting infrastructure of the main organising body, in this instance the University of Wales Institute, Cardiff.

In a comparison of the Dutch Design Week and the Cardiff Design Festival, Darragh Murphy makes amongst others, the following observations

- The quadruple helix of support principle is vital for the Festival to grow. The quadruple helix being: industry, government, education and public.
- It is important to give Designers the freedom to do what they want and organise their own events around the Design Festival, for the Festival to grow Designers have to be empowered to do their own events.
- It is possible to make an impact on a low budget. With a low budget the solutions are more creative and with an air of informality can make an event very unique.
- Disused venues can temporarily be brought back to life to facilitate the Festival e.g. empty factory space, empty shop units.
- A Design Festival needs big key events to attract people to the city and gain support from the local business community.
- Unite the Design schools for an annual degree show to make it a more attractive event to potential employers and to raise the standards of undergraduate work.

Legacy

Finally, there is the consideration of the legacy and spin-off from such events and their effectiveness in creating an enduring sense of community. The enthusiasm for creating the Cardiff Design Festival event in the first place demonstrates willingness and a desire to be part of a community. The experience of the Cardiff Design Festival clearly shows a sustainable community of interested parties willing to invest time and energy into an annual Festival. Since the formation of the Festival there has also been the emergence of an online Design community – “Naked Wales” which came about from the desire to continue the discussion and connection and the sense of community between Festivals. An online forum was set up by one of the Design companies and is contributed to regularly. Design Wales and the School of Art & Design have continued to stage ‘Design talks’ that are open to the Design community and well received and attended.

The existence of a sustainable legacy however, can be measured in the following ways and monitored against these criteria:

- Increased sense of Identity amongst the Design community demonstrated by engagement, attendance at events, submission of work to the showcase and awards; the submissions have attained a level of around 170 individual entries.

- Better recognition and understanding of the creative industries by national and local government evidenced by requests for dialogue with Festival directors. The evidence for the impact of the Festival as a gateway to the creative community is that is recognised by the Creative and Cultural Skills Council and the Design Council as a gateway to the Design community. The Design Alliance chose to launch its industry blueprint at the launch of the 2008 Festival.

- Increased interest from the business community, including offers of sponsorship.

- Interest from the press and other media; Television and radio coverage has been monitored and extensive coverage has been sustained in local cultural publications such as Buzz magazine, the national newspaper of Wales - ‘Media Wales, Design Week, and The Financial Times.

- Indicators of esteem; such as invitations from other international Design Festivals to participate in a forum - Dutch Design week 2006, Istanbul 2007, Milan 2008; An ongoing commitment from well respected international Design figures to support the Festival by offering their services as impartial judges; Critical acclaim by Design publications such as Design Week.
An interest from other sectors to join the Festival; The disciplines included in the Cardiff Design Festival are Furniture Design, Product Design, Graphic Design, Branding, Fashion Design, Packaging, Interior Design, Web Design, and Interactive Design. In 2008 the Design Circle (Royal Society of Architects in Wales) approached the organisers and joined forces with the Festival bringing the built environment as an additional discipline.

Maybe the most important measure of success is the enthusiasm from the Design community for continuing, that in itself is validation enough.

**An examination of other Design Festivals**

The use of the Internet as a means of publicising events and networking has proved invaluable in tracking and gleaning information about past and present Design Festivals. It has provided me with a clear picture of the proliferation of Design Festivals and provided useful information on the aims and objectives of the organisers and their mission statements. This, along with first hand conversations and accounts, has enabled me to group Festivals into different categories.

Ben Evans of London Design Festival observes that “when we started in 2003 there were 4 or 5 Design Festivals worldwide. This year there are between 35 and 30 and that number is growing all the time.” [1] This survey of existing Design Festivals reveals that there are some 44 listed on the internet the earliest being Milan Design week in 1961. Appendix 1

The explosion of Festivals can be traced from 2003 with 33 new Festivals appearing world wide in the intervening years. This could be related to an increase in awareness of Design as a creative profession, global interest in the measurement of creative activity and the economic contribution of a set of interlocking industry sectors known as the Creative Industries. It could be argued that the annual degree shows at art and Design institutions should be considered as celebrations of Design talent, and therefore swell the ranks of events considered to be Festivals. For the purposes of this study however, I am concerned with those Festivals which feature work from, represent or pertain to the creative industries i.e. commercial, business focused.

I have made a distinction between trade fairs such as the Milan Fair and the New York furniture week, conferences such as Belgrade Design Week and celebrations of the work of a geographically defined creative community such as DesignMai Berlin and the Cardiff Design Festival. Some events such as the London Design Festival and the now defunct Six Cities Festival in Scotland, like the Cardiff Design Festivals are structured as umbrella organisations for a series of Design related events and exhibitions.

**Mission Statements**

The mission statements of existing Festivals reveal some common features. The desire to celebrate and promote Design is prevalent. Most would cite the intention of encouraging or stimulating business by hosting or creating a series of Design related events that serve as a ‘communication point between Designers, the wider business community and the Designers of tomorrow’. [2]

Many Festivals also have noble ambitions that cite Design as the tool for solving global problems. We read for example that the Singapore Design Festival seeks to be...‘a meeting place for Designers, Design thought leaders and Design clients of the world to establish the “Design Difference”’. In addition Future Design Days, Sweden claim...

‘The future is the only time-zone we can influence, and Design is a sharp tool in shaping the future. The intentions and values of Design are going to be increasingly important in determining our possibilities to create a sustainable way of living.’

Cardiff Design Festival’s intention is to provide a programme of Design related events that would inform, inspire and provoke. Most of the Festivals considered have this broad programme of events in common, but further categorising is possible, as the following suggest.

**Trade fair**

The Milan Design Week for example is clearly a trade fair.

The Salone Internazionale del Mobile di Milano, launched in 1961 by a small coalition of furniture manufacturers from within the Federlegno-Arredo trade association, with the aim of promoting the exportation of Italian furniture.
"The Salone quickly proved itself to be an excellent marketing vehicle for a highly fragmented industry (more than 13,000 companies employing 205,000 people; a national distribution network comprising 20,000 points of sale) that would otherwise have lacked the means to express its overall potential." [3]

Conferences
Belgrade Design Week is quite proud to have little connection with an industry base at all, and has made a virtue of the fact. The organiser claims that there is no creative industry base in Belgrade and that he imports one to stimulate interest in Design. Independently financed, it could be categorized as a Festival which is primarily a conference, with invited international speakers and an international audience.

"the Belgrade Design week is at once the most eastern and the most southern European Design Festival, the most western Design Festival of the Balkans, the only Design Festival in the former Yugoslavia and globally unique in that it takes place in a country with no tradition in Design whatsoever."[4]

Regional government initiatives
The third category is that of government sponsored Festivals usually in conjunction with the Design community, but planned with a conscious strategic aim of developing a segment of industry a political initiative. Portland Design Festival 2003 (Oregon) is such an example;

Portland had already become a nationally recognized center for Design when Mayor Vera Katz opened “DNA PDX,” the inaugural Portland Design Festival. Mayor Katz stated her intent that it would become an annual event in the city. This was the first year of the Festival put on by the “Design Collaborative,” a Cultural Economy Initiative developed by the Office of the Mayor and Worksystems inc., the region’s workforce development team. [5]

It's interesting to note that after the second year of the Portland Festival disappears from view, it may be that the origination of the Festival had something to do with its demise. There are hints that the Design community were resentful and suspicious of a politically motivated initiative. The Design business sector, it transpires, already had its own industry celebratory event.

"Not everyone hopes to see the Festival in 2005 or in any other year, however. Some members of the local Design community confess ignorance about the event, which either shows that organizers haven't had the money to launch a strong publicity campaign or they're maintaining selective outreach efforts that critics of last year's Festival called "exclusive and embarrassingly elitist." Some factions complain that the Festival is redundant, duplicating events like the annual Rosey Awards, which recognize Portland’s advertising and Design industries." [6]

The Rosey awards mentioned are now in their 51st year, a celebration of world-class, locally created work celebrating Oregon and Southwest Washington's Communication Arts, organised by Portland Advertising Federation Industry Awards such as the D&AD (Design and Art Direction) Yellow Pencil awards held annually and publications such as the Penrose and Graphis annuals deserve a separate study of their role in defining and reviewing the graphic arts and advertising.

Victoria's Design Festival in Australia is possibly a more successful model of government initiative. The Festival relates to the Victorian Government's innovation statement (VIS) which aims to meet the challenges of international competition, social and climate challenges and economic growth. [7]Although it seems to co-exist with the Melbourne Design Festival, organised by the national Design Centre, neither organisation acknowledges the existence of the other on their website.

Design Community Celebration
The final category is that of the Festival that came about from a desire for a celebration organised by local Designers. The desire to celebrate and promote the creative work of Designers in a geographically defined area is common to many of the Festivals surveyed. The Dutch Design Week is an example:

The Dutch Design Week is held every October around the city for 10 days. It has grown from a small celebration organised by local Designers to a major international event with hundreds of different events, exhibitions and parties [8]

In 2005, Cardiff Design Festival’s stated aims were;
To bring the Design community together
To promote the Welsh Design sector
To raise the profile and understanding of Design

These objectives have recently been reviewed, through research and discussion with representatives from a number of other Design Festivals from around the world, and it has been concluded that the model of striking a balance of celebrating excellence within the sector, publicising it to the public and business and the promotion of links with education continues to be highly appropriate. The current stated aims are;

- To promote, celebrate and publicise excellence within the Design sector.
- To promote the importance of Design and innovation to business success.
- To promote Welsh Design talent and importance of Design and innovation to the public.
- To promote links between the Design sector, students and academics.

This Festival set out to be a contemporaneous celebration of Design in Wales, produced by Welsh Design companies or commissioned by Welsh companies. It was considered favourably by Design Week to be honest and well rooted in the indigenous Design community, in comparison with other UK regional Festivals, some of which relied on retrospective exhibitions of now world famous Designers no longer working in or for the cities of their origin.

Like other Design Festivals, notably the London Design Festival, DesignMai Berlin, the Dutch Design week, Cardiff Design Festival is an umbrella Festival which encourages the addition of events by numerous parties which contribute to the overall programme. In 2008 the date of the Cardiff Festival shifted to October, partly to ensure that the student body was in town. Previously, it had been in June to coincide with degree shows, but many of the non-graduating undergraduate students had already departed for the summer, also to tie in with the DME (Design Management Europe) Awards hosted in Cardiff, partly because of the groundwork of the Festival. The 2008 programme is summarised in appendix 2;

**Future Research**
The paper highlights possible areas for further research on the extent to which this community forming role is true of other Design Festivals and how this might be recognised and discussed.
Areas for further research present themselves from these initial observations;
The causes of the proliferation of Festivals between 2003 and 2009
The categorisation of Design Festivals
The Growth of the Design Community in Cardiff, taking technological, political and economic factors into consideration. A comparison with other Design Communities could follow.
Methods of visualising those findings, devising an information-design model that could capture and explain that growth and the external influences
The relationship between education, business and government in forming and sustaining of a Design community

**Conclusion**
I have attempted in this paper to reflect on the experience of running a Design Festival in a City without a previous strong sense of Creative Community. Using the knowledge accumulated from being part of a growing group of International Design Festivals, I have attempted to categorise Festivals and ask which is most successful in creating a sense of belonging to a community. The Cardiff Design Festival is an example of a Festival that is owned by the Design community itself and is contemporaneous celebrations of work that has been successful in forming a sustainable community. The existence of Design Festivals gives a focal point for Design communities locally; the International network of Design Festivals gives that sense of belonging a global perspective.

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[1] Robert Urquhart interviews Ben Evans
http://www.dontpaniconline.com/magazine/reason/ben-evans-london-Design-Festival-director


Appendix 1

Design Festivals from Internet searches

Milan Design Week 1961 [http://www.cosmit.it/]

Interieur Kortrijk / Belgium 1967 [http://www.interieur.be]

100% Design London [www.100percentdesign.co.uk]

St Etienne International Design Biennale 1998 [http://biennalesaint-etienne.citedudesign.com/]


Tokyo Designers Week 2001

Zona tortona 2002 [http://www.zonatortona.net/index.html]
Stockholm Design Week / furniture fair 2002 [http://www.stockholmdesignweek.com/]

London Design Festival 2003 [www.londondesignfestival.com]
Monterrey Design Week Mexico 2003 [http://www.dwm.org.mx/]
Deptford Design Festival (LDF) 2003 [www.deptforddesign.co.uk/]

Cardiff Design Festival 2005 [www.cardiffdesignfestival.org]

Design event - Newcastle 2005 [http://www.design-event.co.uk/history.htm]
100% design Tokyo 2005 [http://www.100percentdesign.jp/english/]

The Plus International Design Festival (Birmingham, type) 2006 [http://www.youplusus.net/]
Belgrade Design Week 2006 [www.belgradedesignweek.com]
Pune Design Festival / India 2006 [http://www.indiadesignfestival.org/]
Melbourne Design Festival 2006 [http://www.nationaldesigncentre.com/]
Palermo design week 2006 [http://www.palomodesignweek.it/]

Six Cities 2007 [www.six-cities.com]
Singapore Design Festival 2007 [www.singaporedesignfestival.com]
Vienna Design Week 2007 [http://www.viennadesignweek.at]
Seoul Design Week 2007 [http://seoulmesgdesign.com]
Sante Fe Design Week 2007 [http://www.designweeksantafe.com/]
Cornwall Design Week 2007 [www.cornwalldesignforum.co.uk/]

Design Miami 2008 [www.designmiami.com]
Bristol Design Festival 2008 [www.bristoldesigncollective.com]
Helsinki Design Week 2008 [http://www.helsinkidesignweek.com/]
Design Week Ireland 2008 [www.designweek.ie]
FreedesignDom 2008 Amsterdam and Utrecht [http://www.freedesigndom.com/]
Sydney Design Festival [www.sydneydesign.com.au/]


Appendix 2

Cardiff Design Festival Events

October 2008

2nd Cardiff Design Festival & Showcase Launch at the Senedd building
2nd - 6th Design Showcase exhibition at the Senedd
2nd - 31st Ffres student award winning textiles exhibition at IKEA
3rd - 4th Roath Basin Design Charette (Design Circle, Igloo)
6th Capitol Centre / Cancer Research Fashion Show
7th - 20th Best of Welsh Graduate Show, Butetown History and Arts Centre
8th Design Wales: Trend, Style & colour prediction seminar
8th – 23rd Momentum Modern Greats exhibition
8th - 29th 2008 Ffres Award winners display Wales Millennium Centre
8th - 30th Design Showcase Exhibition at the Wales Millennium Centre
9th Design Wales national student seminar Swansea
9th Eastlake Generations at work seminar evening
9th - 12th WonderCulture Designer’s Market
13th - 14th WJEC Innovation Awards 2008
13th IWDS 2008 – International Workshop on Design Support
13th Success from Design – DME European Showcase
13th 2008 DME Award ceremony
13th - 30th Design Austria at UWIC’s Capitol Centre Gallery
14th Design Wales: Product Design & Service Design event
14th NakedWales - Get together, The Waterguard 5pm
17th Design Wales: Blair Enns ‘How to win without pitching’
24th Grand Recycled Ballroom Party & Design Festival Awards
25th Design Circle Reflecting Wales Exhibition at the Senedd
27th Student Portfolio Clinic