

Part 1 Context

1. Introduction

- 1.1 The London Institute is a federated institution comprising five internationally-renowned colleges: - Camberwell College of Arts; Chelsea College of Art and Design; Central Saint Martins College of Art and Design; London College of Fashion and London College of Printing.
- 1.2 The Institute has a strong tradition of providing high quality education in its specialist areas at all levels from access to PhD. It has built an effective and innovative research culture across its discipline areas. Through its commercial company Developments at London Institute (DALI) Ltd., it provides consultancy and training for the creative industries in London, across the UK and internationally. Through its colleges the London Institute plays an important role in serving the needs of the creative industries in the arts (visual and performing), communications, including graphic design, marketing, advertising and the retail industry and two and three dimensional design including fashion and thus contributing directly to wealth creation in the UK.
- 1.3 The pre-eminence of the Institute in serving the creative industries is complemented, informed and maintained by evolving links with current industrial practice. The Institute is directly connected to the most extensive network of contemporary practice in art, design, communications, retail distribution, marketing and management in the UK through its established staff, visiting lecturers, students, alumni and collaborative projects. Increased networking activity through industry bodies, peak groups and NTOs is reinforcing and enhancing the value of these connections.
- 1.4 The London Institute is a unique and vibrant community of colleges whose alumni continue to be amongst the most influential practitioners in their field. The Institute is the largest single centre in Europe providing courses in the arts, design and communications and related fields.
- 1.5 The London Institute has four distinctive characteristics that are of particular relevance to its ability to collaborate with business and especially the creative industries
 - its specialist mission in arts, design and communications
 - the provision of a comprehensive portfolio of specialist courses at levels ranging from foundation to undergraduate and postgraduate programmes, research degrees and continuing professional development.
 - a staff profile with a high proportion of practising artists, designers and media professionals; and
 - its commitment to supporting the creative and cultural industries
- 1.6 The London Institute's medium term strategy 2002-05 prioritises the further development of the Institute's links with business and sets out the future strategic direction of the London Institute. Building on its achievements to date the Institute now aspires:

To be the world's leading centre for learning and creativity and practice in the arts, design and communication by:

- achieving excellence
- building a dynamic and innovative community
- offering progressive learning opportunities to all students
- providing first class facilities for students and staff
- forging stronger relationships with business and the professions

2. The London Institute as a prime resource for the creative industries

- 2.1 The industrial and professional sector that the London Institute serves, and in which its graduates are employed, is one of the most dynamic in the UK economy and its importance has been highlighted in The Creative Industries Mapping Document published by DCMS in 1998 and 2001. The creative industries in the UK generate £76.6 billion and employ some 1.95 million people. Exports contribute £8.7 billion to the balance of trade and the industries account for 7.9% of GDP.¹
- 2.2 The creative industries are the fastest growing industrial sector in London. The London Development Agency has launched a commission to support further growth in this key area of London's economy. The creative industries underwent a period of significant growth in the late 1990s and, as a result, they are the second largest source of wealth in London after business services. They contribute approximately £21 billion to the capital's economy, employ half a million people and, importantly, are responsible for one in five of the new jobs created in London.² Their success is dependent on a highly educated workforce who can make intellectual and creative contributions to the process of generating services and products which are characterised by innovation and design.
- 2.3 The annual report 'Design in Britain' published by the Design Council continues to chart the importance of design for business success. Initial findings from the Design Council Index project show that UK companies recognised for using design outperform the stock market by 25% both when the market is rising and falling³. The most recent report notes that the education of designers should "*foster the ability to rejuvenate and update skills*" and that, where poor standards of graduate performance are found, it is "*associated with less use of visiting lecturers and studio-based activities, including the kind of collaborative and critical team working common in design consultancies*"⁴.
- 2.4 The Institute has a long-standing commitment to vocationally oriented course programmes that feature the use of visiting lecturers who, as current practitioners, are able to critically inform the studio or workshop-based learning undertaken by students. The intention is to produce graduates and diplomates who are capable of meeting the various needs of the creative industries and more importantly of building good careers for themselves.

1. www.culture.gov.uk/pdf/ci_fact_file.pdf

2. www.creativelondon.org.uk/evidence.htm

3. Design Council Research 2002

4. Facts and Figures on Design in Britain 2002-03, www.designcouncil.org.uk

2.5 The colleges of the Institute can demonstrate a long-standing record of collaboration with business and particularly with the industry sectors comprising the creative and cultural industries. HEFCE's Higher Education Reach-out to Business and the Community (HEROBC) and the Higher Education Innovation Fund initiatives has given further impetus to this. Funds from these sources have been heavily complemented by the Institute's own investment in its capability to support the creative industries. The Institute's support for business was set out in its HEIF Bid (July 2001) where it stated a commitment to:

- respond more directly to the needs of business
- provide a means through which college interaction with London regional bodies and business, particularly SMEs, will become more effective;
- unlock the Institute's potential for promoting knowledge transfer and creative innovation to business, and allow a more widespread and systematic transfer of new ideas, products and processes to business.

Part 2 Questions for Consultation

1 Collaboration with business

1.1 The Institute's staff hold a small number of patents. Some of which have been licensed. The Institute has recently appointed an IPR manager within the Research and Enterprise Office to ensure that IPR is adequately protected and commercialised. Several registered designs and copyrights are presently in the process of being licensed.

1.2 The Institute has put its commitment to collaborating with business into practice through a range of initiatives that enable staff to undertake local, regional, national and international consultancy and knowledge transfer activity such as:

- The Enterprise Centre for the Creative Arts at the London College of Printing, an undertaking in collaboration with local, regional and national business sponsors (and part funded by HEROBC), has delivered 1360 seminar placements for enterprise and business management in 2001-2002. In collaboration with Business Links for London the Centre is presently running a pilot business advice/support service for creative practitioners.
- In collaboration with HEI and industry partners from the retail sector, the London College of Fashion undertook a key role in the Size UK project, one of three principal projects under the aegis of the Centre for 3D Electronic Commerce. Size UK was established to pioneer the use of 3D human body metrics in clothing, sizing, manufacture and retail. Partners in this collaborative project include the DTI, UCL, Nottingham Trent University, body scanner manufacturers and partners in the UK retail sector including, Arcadia, BHS, Debenhams, House of Fraser, John Lewis Partnership, Monsoon, Oasis, Speedo and Tesco. The Institute, in collaboration with a business partner, is in the process of establishing Shape LCF as a spin out company from this research activity.

- The Centre for Fashion Enterprise at London College of Fashion (CFE) is a new initiative by The London Institute (part funded by HEIF) to create a focal point for fashion enterprises, supporting fashion design entrepreneurs and fashion start-ups, the UK and global fashion industry, and academia. The 'vision' of the Centre is to.... *'Catalyse the creation of fashion start-ups by providing access to capital and management, and provide strategic market intelligence to fashion enterprises and academia. CFE's mission is to:'*
 1. Enable early stage UK fashion start-ups to obtain required capital to build viable fashion businesses and assist in building strong management teams
 2. Research market intelligence relevant to the fashion and beauty industry and provide strategic advisory services to fashion enterprises
 3. Enhance learning of fashion students through current real-world case studies of the fashion business and fashion start-ups.

The LDA has just awarded the Centre for Fashion Enterprise an initial £100,000 to develop further collaboration with businesses in the fashion and clothing sector, to carry out research into company needs and to support business start-ups generated by the Centre.

- Through its Business Technology Support Centre (originally part funded under the ERDF) London College of Fashion also provides business support to SMEs engaged in fashion design and clothing manufacturing. The Centre provides SMEs with business development and marketing advice as well CAD/CAM facilities and the wherewithal to undertake small batch production of new product lines developed at the Centre.
- The Rootstein Hopkins Space at London College of Fashion, developed in collaboration with (and part funded by) the LDA, provides a relatively low cost central London exhibition conference and showcase facility for SMEs and a commercially priced venue for larger companies that also features a fashion catwalk. Fashion design and technology SMEs, and others, have used this facility to exhibit their products and for supply chain networking etc.
- The London Institute in collaboration with Arts Council England has established Artquest (www.artquest.org.uk). Artquest's mission is to provide a comprehensive advice and information service to London's visual arts professionals at all stages of their careers. Covering all areas of practice, this website provides information relating to the presentation and selling of work; research and development of new work practices and techniques; financial advice and ongoing professional development and training opportunities. Artquest has recently received funding from the Gulbenkian Foundation to incorporate the ArtLaw (legal advice for visual arts professionals) project into its operation.
- Central Saint Martins has established the Innovation Centre London (part funded by HEIF) to further develop its capacity to collaborate with business, particularly through the provision of consultancy and contract research. Within Innovation Centre London the Design Laboratory is an increasingly successful design consultancy which, through a number of successful collaborations with business, is rapidly building an impressive international client list including Jaguar Motors, Intel Corporation, Pearson TV, Alsop Architects, Space Syntax, Michelin and Microsoft UK. The Design Laboratory's most recent consultancy (April 2003) is

to provide creative facilitation of Lever Faberge corporate personnel to generate sensory exploration and modification of working environments via creative thinking.

- Central Saint Martins through its Design Against Crime research group has collaborated with the Design Council to design and subsequently license a range of secure travel accessories, which are presently being marketed under the KarrySafe brand. Similar developments are under way in other research areas.
- Camberwell College of Arts has a long history of collaboration and consultancy in the area of conservation research and practice.
- Developments at London Institute (DALI) Ltd., a wholly owned subsidiary company of the Institute, have been very successful in forging links with, and serving creative businesses. DALI undertakes consultancy, including training needs analysis, through college-based business units. In 2001-02 turnover reached £4.4 million with a profit of £1.1 million. Through DALI the colleges provide bespoke continuing professional development training for a number of businesses including News International, Marks and Spencer, EMAP, L'Oreal and Harrods. In addition CSM has developed specialist postgraduate training for the UK animation industry in collaboration with the Guild of British Animation to equip talented young illustrators and graphic designers for careers in the rapidly growing UK animation industry. LCP has played a significant part in identifying and delivering the training of broadcast journalists for the BBC and the independent broadcasting sector.
- Sponsorship by companies in 2001-02 amounted to approximately £2 million. Equipment and consumables donations, together with curriculum development, are evidence of the confidence that major companies have in collaborating with the colleges of the Institute. By virtue of their growing national and international reputations, the colleges provide a very effective showcase for the products of companies. The Institute has benefited from equipment donations from, and major discounting by, companies such as Heidelberg (over £2.3 million since 1997), AVID (£40,000), Bellows (£250,000), and Gerber Technology (£500,000). In other cases, companies have encouraged and supported the development of particular courses. CPL Aromas supported the development of the BSc Cosmetic Science course by providing £100,000 to develop laboratory facilities, supplying raw materials and by releasing staff to contribute to the delivery of the course.
- Informal contact with business at meetings, conferences, exhibitions and student shows is a regular feature of the Institute's calendar.
- Spin-out companies are a growing feature of the Institutes engagement with business. Shape LCF and the Design Laboratory are two recent examples. There are a number of students who have also started companies on leaving their courses in recent years. The Institute's commitment to providing enterprise training within the Personal Professional Development component of the curriculum will undoubtedly lead to a growth in new company development. The Centre for Fashion Enterprise and the Enterprise Centre for the Creative Arts, allied with envisaged incubation facilities would add to this.

- The Institute is developing its capacity to use Teaching Company Programmes (TCS) as a further means of enabling knowledge/technology transfer to business. Consultants have been engaged to work with each of the Institute's Colleges and with companies to identify opportunities for establishing schemes.

1.3 The Institute's links with businesses in the creative industries have developed over a long period of time. These are now growing under the impetus of the various initiatives outlined above and through collaboration with various bodies including Business Links for London and the LDA. The reputation of the Institute's specialist colleges and of their diplomates and graduates acts as a magnet for such companies. As mentioned above the Institute is directly connected to the most extensive network of contemporary practice in art, design, communications, retail distribution, marketing and management in the UK through its established staff, visiting lecturers, students, alumni.

1.4 The alumni in particular are in positions of influence in creative industry companies and this helps to develop links. The Institute is now however branching out into other industry sectors that are consumers of design and creative input and here once again reputation is an important driver but so too is the commitment and ability of staff to 'sell' the benefits of creative input to them.

2. Main Barriers to strengthening relationships: What the London Institute is doing to overcome these

2.1 The Institute believes that it is addressing any barriers that might have existed internally. There is now a greater commercial awareness within the Institute and a renewed readiness to engage collaboratively with business.

2.2 To further improve its links with business the Institute has recently established the Pro-Rectorate for Commerce and Enterprise as the point of contact with business. The pro-Rectorate is tasked to improve the quality and capabilities of the Institute's customer services to business. An early action was to establish a co-located Research and Enterprise Office (REO) as a management response to the changing demands of various stakeholders, especially those of business. The REO will ensure that interactions between business and the Institute's research, IPR and knowledge/technology transfer matters are appropriately orchestrated and managed.

2.3 An IPR manager has been recruited to the REO and is working to ensure that the Institute's IPR is properly identified, protected and wherever possible commercialised. The Institute in collaboration with leading IPR law firms has provided a series of IPR seminars to key staff and the message permeating through the Institute is that it is serious about its IPR.

2.4 The Institute will be discussing with HEFCE the possibility of it being the core of an embryonic Knowledge Exchange for the creative industries. A diagram is attached (Annex 1) which illustrates the Institute's commitment to collaboration with business and to knowledge exchange.

3. Graduate Skills: The London Institute Approach

3.1 The Institute is disappointed that yet again a government initiative reflects a strong, yet arguably misguided, bias towards science and technology e.g. the introduction to Question 3 'especially in technology'. The Institute accepts that science and

technology are important to the UK economy, but so too is creativity (see **Resource for the creative industries above**).

- 3.2 The Institute takes the employability of its students very seriously. Courses at the Institute are unashamedly specialist and vocational in nature. In addition to a specialist curriculum, students have the opportunity to undertake Personal Professional Development (PPD) credits which provide exposure to enterprise matters that enable them to engage sensibly with business and professional matters and particularly their own career development.
- 3.3 There is a strong common interest shared by business and the Institute in ensuring that graduates and diplomates are properly equipped to develop their careers within the creative industries. The Institute has derived substantial benefits from the close working relationships it has fostered with the creative industry business sector. These benefits, which have greatly enhanced the student learning experience and aided employability, include:
- close, active business involvement in the development of the specialist vocationally oriented curriculum offered by the colleges. Over a number of years the Institute's colleges have fostered the involvement of business in their courses to ensure the relevance and currency of curriculum to the needs of business.
 - live project briefs which have active business involvement
 - external examiners from industry
 - business sponsored projects – many of which may include a prize provided by the sponsoring company
 - work placement opportunities
 - donations of consumable materials by companies to support the student learning experience
 - donations of equipment by companies
- 3.4 Colleges and their course teams liaise with companies, industry bodies and NTOs in the design of curriculum in order to ensure that the development of skills and disciplines are appropriate to the identified needs of the creative industries and of students. This liaison may be through advisory panels comprising knowledgeable and influential business persons from the creative industries and or industry lead bodies etc.
- 3.5 The business community is also very well represented on the Court of Governors of the Institute. Each college has a lead governor appointed to it on the basis of professional interest in the subject disciplines of that college.
- 3.6 Industry projects linking students with the commercial world are a valuable part of the learning experience and give students an opportunity to put their knowledge and skills to work on a live brief ranging from design, promotional ideas, photographic campaigns or the creation of a product. Companies also gain immensely from the experience by obtaining the students' fresh outlook on their brand.
- 3.7 Recent examples of industry linked projects include:
- Working with Gore-Tex to promote the use of their fabric in a fashion context
 - The creation of a new range for Lee Cooper jeans
 - Development of reference profiles for CMYK colour reproduction for the Digital Imaging Group, Association of Photographers
 - Working with Hewlett Packard to improve technology used to print onto fabric

- Creation of special outfits for the Teenage Cancer Trust's Bandana Week
- Investigation into achromatic reproduction on chromatic substrates (2002) for the International Newspaper Research Organisation (INRO Germany) and the Financial Times London
- Promotion of Lycra Duponts DD range of bras

3.8 The colleges of the Institute receive sponsorship from companies, typically in the form of student prizes or consumables, to support individual courses. The London College of Fashion for example has an ongoing collaboration with the fragrance creation company CPL Aromas in which the BSc Cosmetic Science course has benefited from a CPL grant of £100k to develop laboratory facilities, the provision of materials and the release of CPL staff to teach on the course. An indicative list of company sponsors is attached as Annex 2.

4. **Financial considerations**

4.1 Annex 1 attached shows the approximate cost of the London Institute's present level of collaboration with business. Of this, approximately £750k of capital funding has come from publicly funded initiatives i.e. HEIF and the LDA's Clusters Fund. Of the recurrent funding only £220k (approx.) is from such initiatives i.e. £150k p.a. from HEROBC and the balance from ACE. Less than 40% of the Institute's recurrent funding is from HEFCE.

4.2 Clearly the Institute is making a significant investment of funds other than public funds to support its commitment to collaboration with business. The HEROBC/HEIF initiatives have provided an initial impetus and the recent increase in funding is welcome, but more funding would be helpful

5. **Recommendations for improving business – university collaboration for the creative industries.**

- A dedicated, business-facing, Knowledge Exchange/Centre should be established for the creative industries. London is the centre of UK creative industry activity. The London Institute as the UK premier institution for the creative industries would ideally host the Exchange/Centre. The Knowledge Exchange/Centre would work closely with industry bodies/business groupings and with existing creative industries sections of the LDA and of business links for London, London First's Creative Business Network and with other London HEIs. The Exchange/Centre would also link with other creative industries business support services nationally. It would work to ensure that high quality research and development, knowledge/technology transfer, graduate recruitment and critical business support was provided to businesses comprising the creative industries.
- Increase funding of knowledge/technology transfer activities, i.e. staff in HEIs, to a realistic level to enable more effective liaison with businesses to take place.
- Sponsor knowledge/technology transfer Chairs
- Embed business professionals/champions within HE