August 2009

Centre for Fashion Enterprise
CFE

High-end fashion manufacturing in the UK - product, process and vision

Recommendations for a Designer and Fashion Manufacturer Alliance and a Designer Innovation and Sampling Centre

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APPENDICES

1.0 EXECUTIVE SUMMARY

The Centre for Fashion Enterprise (CFE) was commissioned by the Department of Culture, Media and Sport (DCMS) to undertake a feasibility study to explore fully the market need for a new high-end production hub. This was in direct response to the need highlighted in the DCMS report, *Creative Britain - New Talents For The New Economy*, published in 2008.

This study has confirmed that there is a need. However the need is for a sampling and innovation facility rather than a production hub. Designers reported a shortage of high quality sampling capacity in the UK, as well as difficulties in getting small quantities produced. Additionally, they do not know where or how to source appropriate manufacturing in the UK, Europe or globally, at the quality the market requires.

Research outline

Detailed interviews were carried out with fifteen targeted manufacturers known to be working in the high-end sector in London. In addition, twenty two London-based designers were interviewed, focusing on their experiences of having garments produced for the high-end fashion sector. Additional data was gathered from French and Italian manufacturers – known within the industry for their strong performance – as well as representatives from relevant UK, French and Italian trade organisations.

Key findings

The research data highlighted a large number of issues currently facing the high-end sector which collectively inhibit the success of UK designer fashion.

Lack of strategy and co-ordination within the sector

The research identified many problems arising from a lack of sector organisation. Several small organisations are doing beneficial work but this does not contribute to an overarching strategy for growing and sustaining the UK designer fashion sector. The report notes that similar issues in France and Italy have been addressed through a long-term sector-wide strategy. There is no organisation in the UK equivalent to the Chambre Syndicale in France, or Systema Moda Italia in Italy.

Gaps in skills and training

Gaps in workforce skills are a major problem for UK manufacturers as they limit the type of work that a factory can take on. In comparison, all of the French and Italian manufacturers said that their workforce was skilled and competent.

Poor product knowledge (manufacturers) and production knowledge (designers)

Many designers feel there is a need for manufacturers to show more professionalism and to have greater respect for designers and for their product. Additionally, there is a need for designers to have better knowledge of production processes.

Inconsistent production quality

UK-produced fashion is not of the consistently high quality required by the high-end sector. Dominant faults lie in basic production issues such as seam strength, demonstrating a lack of product knowledge, an inadequate level of production skills and quality control (QC) procedures that are not appropriate for the market sector.

Sampling services and other service availability

UK manufacturers are offering a much narrower range of services than their overseas competitors. The majority of designers find it difficult to get sampling done in the UK, so are forced to do this in-house or in overseas factories: the provision of affordable sampling services is therefore a priority.

Production gaps and limitations

The research indicates that UK manufacturers don't always have the skills or equipment to handle high-end fabrics. This contrasts with overseas manufacturers in terms of skill levels, ability to handle 'difficult' fabrics and general understanding of the distinctive characteristics of high-end designer fashion.

Poor capital investment

Few UK manufacturers express an interest in investing in equipment specifically for the small volume runs that typify high-end fashion production. This contrasts with French and Italian manufacturers who see ongoing investment as a necessary part of the business. Regular investments are made to upgrade basic equipment and to acquire innovative and advanced technology.

Recommendations

Recommendation one – *creation of a Designer and Fashion Manufacturer Alliance*

To create a Designer and Fashion Manufacturer Alliance with the aim of developing a long-term sector strategy. This should include the two organisations that currently work in the designer fashion sector: the British Fashion Council (designer showcasing and promotion) and the Centre for Fashion Enterprise (designer business support and development) alongside Skillfast-uk (UK skills for the sector), the Manufacturer Advisory Service and the newly formed UKFT (formerly UK Fashion Exports and British Clothing Industry Association).

Recommendation two – *creation of a designer innovation and sampling centre (DISC)*

The second recommendation is to create a designer innovation and sampling centre (DISC), which can produce high-end prototype samples in the fabrics that this study identified as problematic (silks, fine fashion jerseys and sheers). It will also provide an experienced professional team to assist designers in identifying manufacturers across the world that would meet their production needs. DISC will develop local, regional and global manufacturing skills knowledge. DISC will act as the knowledge transfer centre for the fashion and manufacturing industries to research, innovate and share high-end manufacturing skills and knowledge. It will disseminate this skills knowledge widely to UK designers and manufacturers to give sustainability to the designer and fashion manufacturing sectors.

The research noted a lack of innovation in UK fashion manufacturing, unlike France and Italy. This feasibility study recommends that DISC will be innovating finishes and processes through its own prototyping services but will also ‘‘cluster’’ with relevant innovation centres, such as the Digital Fashion Studio at London College of Fashion, and the Innovation Centre at London Metropolitan University.

The report has identified eight specific characteristics of a luxury and high-end designer product through extensive discussions with retailers, designers, trade bodies and manufacturers in the UK, France and Italy. Using these characteristics as criteria, the UK manufacturers score between 17 and 38 out of a potential 55 points; the French manufacturers in the sample score between 33 and 46 points and the Italian manufacturers score between 46 and 47. The threshold for high-end and luxury manufacturing is 46 points and over. DISC will form a cluster with those manufacturers in the UK who achieved a rating sufficiently high enough to demonstrate the potential to become a luxury manufacturer. The cluster will work in partnership with DISC to develop the capacity in their businesses of high-end sample machinists with specialist skills.

The business case

The research identifies a high-end fashion sub-sector large enough to make DISC viable. There are 400 wholesale designer business located in the south-east; and as many as 150 manufacturers who state that they service the high-end sector in some way.

DISC will require only £150,000 start-up funding from industry sponsorship, UK or EU public funding or a loan. The revenue model identified and described in this report will make the centre sustainable within three years by running the expert sourcing advice, 'supertrainer' developments and knowledge transfer core services in years one and two, and specialist prototyping from year three.

The research findings also identified a specific training and education need to bring the other UK manufacturers up to a high-end designer EU level. Training and education recommendations have been prepared in a separate report, to advise Skillfast-uk, UK training organisations, HEIs and Colleges of Further Education. The report is available in September 2009. A further report with detailed overall findings from the research study is available from November 2009.

Action Plan

- To appoint a credible industry 'Champion' to lead the formation of the Alliance
- To appoint a credible 'Higher Education Champion' to access Higher Education funding and a resource network across the sector
- For DCMS to launch the Alliance and the Designer Innovation and Sampling Centre through a press conference and a press release with the Industry Champion and Higher Education Champion

- To set up the Alliance with the first meeting synchronised to London Fashion Week in September 2009
- For the new Alliance to develop an implementation plan for DISC as its first task

2.0 INTRODUCTION

London's success as a globally recognized fashion capital lies in the innovative fashion design talent emerging from the UK's leading fashion colleges. This designer talent enables the growth of a dynamic high-end designer fashion sector, characterised by low volumes and high prices. However, new designers and even more established designer businesses are disadvantaged because their volumes are low. This leaves them no room to negotiate with manufacturers on quality, price or delivery timings. The credibility of designers with their customers is thus undermined as they are unable to fulfil their order-books and guarantee on-time delivery, which in turn restricts their ability to generate revenues from sales.

The high-end designer fashion sector is also problematic from the perspective of UK manufacturers. Although some designers place small orders with UK manufacturers, production is sourced overseas as order sizes grow, leaving little opportunity for manufacturing businesses to experience the economic benefits that come with larger order sizes. This business pattern also inhibits the development of mutually beneficial relationships between designers and manufacturers.

London College of Fashion (LCF) and the Centre for Fashion Enterprise (CFE) recently completed a NESTA commissioned research project into value relationships within the designer fashion sector.[1] One of the barriers to growth identified in the sector was the shortage of sampling services and the availability of highly-skilled production services in the UK. These factors contribute to lost revenue, prevent business growth and ultimately undermine the credibility of designers.

2.1 Aims of the study

The CFE was commissioned by the Department of Culture, Media and Sport (DCMS) to undertake a feasibility study to fully explore the market need for a new high-end production hub. This was in direct response to the need highlighted in the DCMS report *Creative Britain - New Talents For The New Economy*, published in 2008.

The agreed aim of the feasibility study was to:

[1] CFE. December 2008. The UK Designer Fashion Economy.

- Fully explore the market need for a new high-end production hub, to scope out the scale required to be effective, and to identify the skills and management functions needed to deliver any agreed benefits.

The overall objectives of the feasibility study were to:

- Identify and analyse the production service needs of the designer fashion sector, including the size and scale of potential demand;
- Identify the global retailers' experiences and expectations regarding quality, prices and fulfilment of fashion garments/products orders;
- Identify any education and skills gaps within this niche manufacturing sector;
- Provide a proposal for innovative interventions that could make the greatest economic and creative impacts to designers' businesses if addressed appropriately, recognising that this may be a combination of physical facilities and services;
- Assess the feasibility of developing a high-end production hub.

2.2 Methodology

The study was designed so as to obtain a representative picture of high-end fashion manufacturing in London. Details of the research team can be found in Appendix 1.

The research process included four round-table discussions in the form of steering group meetings (see Appendix 2 for details of members) with stakeholders from across the sector. The purpose of these meetings was to gain detailed insights into specific challenges currently facing the sector and to advise on the interpretation of data.

Field data was gathered in the form of interviews with targeted manufacturers known to be working within the high-end sector within London.[2] This fieldwork also attempted to assess which product types are being made and which cannot be made; the skill levels of the workforce and any skills gaps; and manufacturers' perceptions of the market and the specific challenges they face. A total of 15 UK manufacturer interviews were conducted, with 10 participating in follow-up questioning concerning sector definitions. The UK sample included businesses that had been trading between one and twenty-five years, with annual turnovers ranging from less than £50,000 to £300,000. Of the UK

[2] For the purposes of this study, 'London' was considered to be the area within the M25 and all UK subjects interviewed have a greater London postcode.

manufacturers, 40% had been trading for 1-3 years, which represents a relatively high number of new enterprises.

A further 22 in-depth interviews were conducted with London-based designers. In most instances, the designers themselves completed the questionnaire and interview but in the case of some of the larger companies, production managers were interviewed. A spread of micro, small and medium-sized businesses were included in the study. Like the manufacturers, they were asked about the product types that they made or had problems with; in addition they were asked how they located manufacturers; about their experiences in working with both UK and overseas manufacturers; the specific production problems they faced; how they were currently dealing with these problems; and what support or services they felt they might benefit from most.

The original study proposal aimed to conduct detailed interviews with 10 retailers that sell high-end designer womenswear. However, retailers were reluctant to give interviews, possibly because of the current poor economic climate. In response to this, a shortened version of the questionnaire was created and completed by a total of 23 retailers. As the quality of UK-manufactured goods was emerging as a key issue in the early findings, this was the focus of the retailer questionnaire.

The study also included interviews with eight successful overseas manufacturers. The four French and four Italian manufacturers had been in business for 1-3 years to over 25 years. All four French manufacturers had an annual turnover of more than £1 million, whilst the Italian manufacturers had annual turnovers ranging from less than £50,000 to more than £2 million. The findings of these interviews were used in the analysis as a benchmark against which UK high-end fashion production could be compared.

All interviewees signed a confidentiality agreement and throughout the report are only referred to by their research codes so that they cannot be identified. They were also asked if they wanted to be included by name at the end of the report, and a list of those who agreed to this can be found in Appendix 3.

Research was carried out to assess the potential demand for a production hub, as well as a review of existing training and other support services available within the sector.

2.3 Research developments

In additional to the three sample groups of manufacturers, designers and retailers, interviews were also conducted with representatives from three trade organisations: UKFT (formerly the BCIA) in the UK; in France, the Association pour la Promotion et L'Habillement de l'Ouest (APHO), a trade organisation that represents fashion manufacturers in the western region of France; and the Sistema Moda Italia (SMI) in Italy. These additional interviews gave valuable insights into organisation of the sector in the UK and overseas which in turn have helped inform the recommendations.

During the course of the research process, it became evident that there are no agreed standards concerning the production of high-end fashion, so although this was not an initial aim of the study, one of the outcomes has been to establish a set of criteria to assess the standard of high-end fashion production. It is envisaged that this set of characteristics – outlined in section 3.3 - could have both practical and theoretical applications, and a proposal is made in the recommendations section as to how these might be used within the industry.

It should also be noted that considerable efforts were made by the researchers to obtain as much detailed information as possible during the course of the interviews. However, in some instances interviewees were reluctant to give information that they perceived as being sensitive (e.g. information relating to staff background or financial matters).

A list of all acronyms and abbreviations used in this report can be found in Appendix 4.

3.0 THE HIGH END SECTOR - DEFINITIONS

3.1 Definitions of high-end designer fashion in existing research

Existing studies that examine the high-end designer fashion tend to rely on a set of classifications of the industry provided by Mintel.[3] They encompass the following categories:

- Couture – the original designer market dominated by French-based international brands
- International designers – a label usually dominated by one name
- Diffusion – designers producing high-street ranges for specific stores
- High fashion – up-and-coming new designers, usually endorsed by celebrities

However, this categorisation distinguishes between types of designer business rather than fashion products or production processes.

Another definition of the designer industry is used by Newbery in a report commissioned by the Department for Trade and Industry and the British Fashion Council in 2003:[4]

> 'Individuals or teams that combine creativity and originality to produce a clothing collection with a specific or 'signature' identity, exemplified by but not restricted to, the type of company that participates at international trade shows such as London Fashion Week and its equivalents. Fashion designers may produce diffusion lines in addition to their 'flagship' collections and range from established designers with an international reputation or 'brand' to 'cutting edge' newcomers.'

Although this definition incorporates aspects of the designer aesthetic – as distinct from high street or mass production clothing - the emphasis is still on the designer, brand and profile rather than any specific garment characteristics.

The only other categories in use can be found in the Report of the Model Health Enquiry.[5] These categories divide the fashion industry into three sectors: haute couture; ready-to-wear; and high street/mass market. This is helpful as it begins to acknowledge

[3] Creigh-Tyte, A. 2005; The Report of the Model Health Enquiry. September 2007; Roodhouse, 2003.
[4] Newbery, 2003, p.5.
[5] British Fashion Council. 2007, p.33.

differences between the quality of garments in different sectors of the market, the mode of production and an indication of market size and retail outlets captured by each sector but the most useful set of existing definitions is provided by an internal LDA document:[6]

- Couture – high cost, high quality, very high price, low production volumes, often one-offs, brand/reputation is all, designer led
- Bespoke – made-to-measure, still high cost but slightly less high price, high quality one-offs, can be brand/designer led (e.g. Savile Row) or not (e.g. local dressmaker)
- Ready-to-wear – medium cost, good quality but not usually the very best, medium to high price (depending on the designer/retail outlet), usually designer led but not always brand led (more smaller designers with less established reputations)
- Mass production (middle-market) – low to medium cost, medium quality, medium price, not usually designer led but often brand led (e.g. Per Una)
- Mass production (downmarket) – low cost, low quality, low price, not usually designer led (except the designs may be cheap copies of catwalk looks) but often brand led (e.g. Primark)
- Markets – low cost, low quality, low price, not usually designer led; runs are very short

However, the research team felt that none of these adequately or systematically define a high-end fashion designer garment in terms of either the garment itself or the processes involved in its manufacture. That said, the category which best fits the sector examined in this study is 'ready-to-wear'. Whilst both 'couture' and 'bespoke' could also be considered high-end, these terms do not adequately categorise high-end fashion. As the terms used in the Model Health Enquiry, outlined earlier, indicate, 'couture' in its strictest definition is concerned with very high cost, one-off Parisian fashion ateliers. It should not, therefore, be used as a descriptor of any fashionable garment that happens to be expensive or well-made. Likewise, 'bespoke' is a problematic term, and as a recent Advertising Standards Authority case concerning the use of the word indicates, it cannot necessarily be used as an indicator of cost, quality or even mode of production.[7]

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[6] LDA. December 2007. Manufacturing Foresight in London, p10-11.

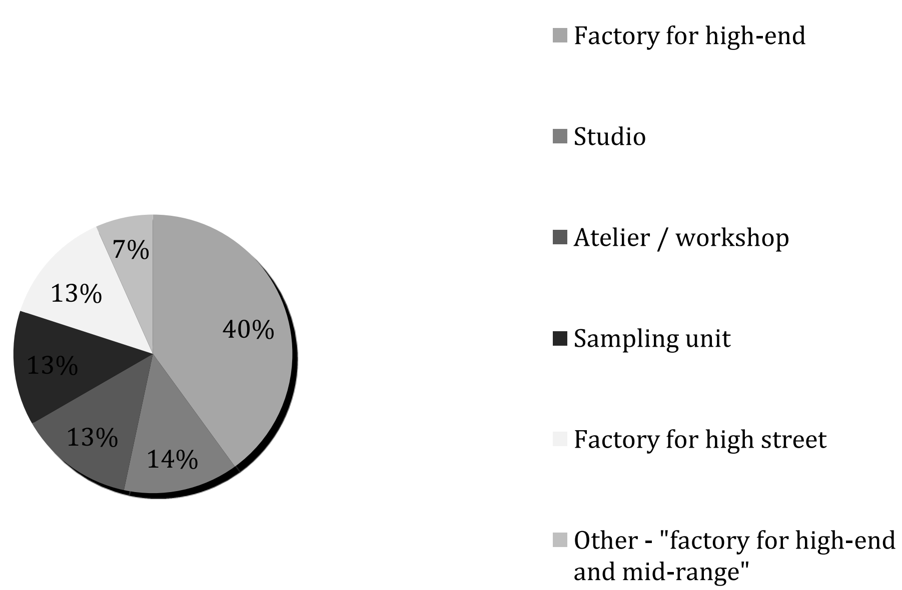
[7] In June 2008, the Advertising Standards Authority noted a complaint that the term 'bespoke suit' was being used to describe suits that were in fact machine cut. Although the term 'Savile Row bespoke' refers to garments made entirely by hand, the more general term 'bespoke' was not found to carry the same implication. The complaint was not upheld.

3.2 New categories used in this study

For the purposes of this study, manufacturers were categorized in order to ascertain what type of businesses are involved in the production of high-end designer fashion. The categories used were:

- Studio (1-3 employees including freelance staff)
- Atelier//workshop (1-5 employees; specialists e.g. in handwork; sheepskin)
- Sampling unit (5-10 employees; specialise in samples rather than production)
- Factory for high-end (6-10 employees plus 5-10 freelance staff; predominantly producing high-end fashion)
- Factory for high street labels (25+ employees; predominantly producing for high street stores rather than designers)
- Other: 'factory for high-end and mid-range' (self-categorisation where interviewees felt that none of the other categories adequately described the business)

Figure 1: UK manufacturers in the study sample by category



Although helpful for mapping the range of businesses involved in the sector, these categories still provide little insight into the defining qualities of high-end fashion. Moreover, most of the manufacturers in the study produce garments for more than one sector of the fashion industry. For instance, a sampling unit may work predominantly for high-end designers but also produce samples for high-street retailers.

3.3 Characteristics of high-end designer garment production

As there does not appear to be an existing definition of high-end manufacturing, the following definition is proposed:

> *'High-end manufacturing' is the making and finishing of luxury and high quality goods that are often referred to as 'designer label' and which compete globally with renowned international brands.*

In the absence of any appropriate definitions relating to the sector, one outcome of this study was to establish a set of criteria that could be used to differentiate between high-end fashion garments and clothing produced for other sectors of the industry.

During the course of the interviews, designers and manufacturers were asked to describe a high-end garment, and to say whether or not their company was able to produce garments with these qualities. Their comments, along with those of members of the steering group, assisted the formulation of a list of characteristics that describe the production processes and qualities involved in high-end garments. They are as follows:

- Use of expensive, luxury and/or innovative fabrics[8] and trims
- Evident high quality of cut (fit of the garment)
- Evident high level of skill involved in the manufacture of a high-end garment
- Evident high quality of seams (e.g. French seams rather than over-locking, where appropriate)
- Evident partnership between designer and manufacturer in achieving the aesthetic of the garment
- Evident high quality of the finish of the interior of the garment (e.g. bound seams, high-quality linings)
- Specialist finishing as appropriate (e.g. hand-work)
- Evident high quality of overall finishing and high level of quality control applied

[8] May include fabrics with a high natural fibre content i.e. pure silk, wool etc.

These criteria were used to evaluate manufacturers participating in the study; three additional criteria were used to assess the overall success and viability of each business:

- Investment in machinery (including recent investments and future plans for investment)
- Investment in skilled people (including skills of existing staff and training given)
- Viability of business (length of time trading, expected future time trading)

Manufacturers were given a grade out of five for each of these eleven criteria on the basis of data taken from both the questionnaire and open-question interview, resulting in a total maximum score of fifty-five.

4.0 RESEARCH FINDINGS: SIZE AND SCALE OF POTENTIAL DESIGNER DEMAND

4.1 Size and location of the UK designer fashion industry

The absence of any robust data on the size of the designer fashion market in the UK is well-established in existing research.[9] However, there are a few studies that can provide insights into the size of the sector.

The most recent credible data is from the DCMS, stating that in 2007 the UK designer fashion industry employed 130,700 people, and further estimating that in 2008 there were 2,800 'designer fashion' businesses',[10] across the range of design, manufacturing, exhibition and sale of designer clothes (including exports and related consultancy work).

NESTA research published in December 2008 confirmed that the majority of these businesses gravitate to London where most of the influential networks and media are based. Furthermore, on the basis of a 2005 TCSG report,[11] it would be reasonable to assume that the majority of the high-end fashion manufacturing that does take place in the UK does so in London. Importantly for London, it is the UK region where the industry as a whole has declined the least, which can be attributed to the growth of the designer fashion sector in London.

Mirroring the lack of robust designer fashion and clothing industry data, there is 'an absence of any comprehensive databases of CMT companies at either a national or regional/local level',[12] which makes the process of identifying and mapping manufacturing companies difficult. However, the TCSG report notes the importance of the high-end fashion market to London businesses.

The TCSG report concludes that CMT businesses in London are very different to their counterparts in other regions. They tend to employ smaller numbers; are more likely to supply independent designers and boutiques[13] rather than wholesalers; and set smaller

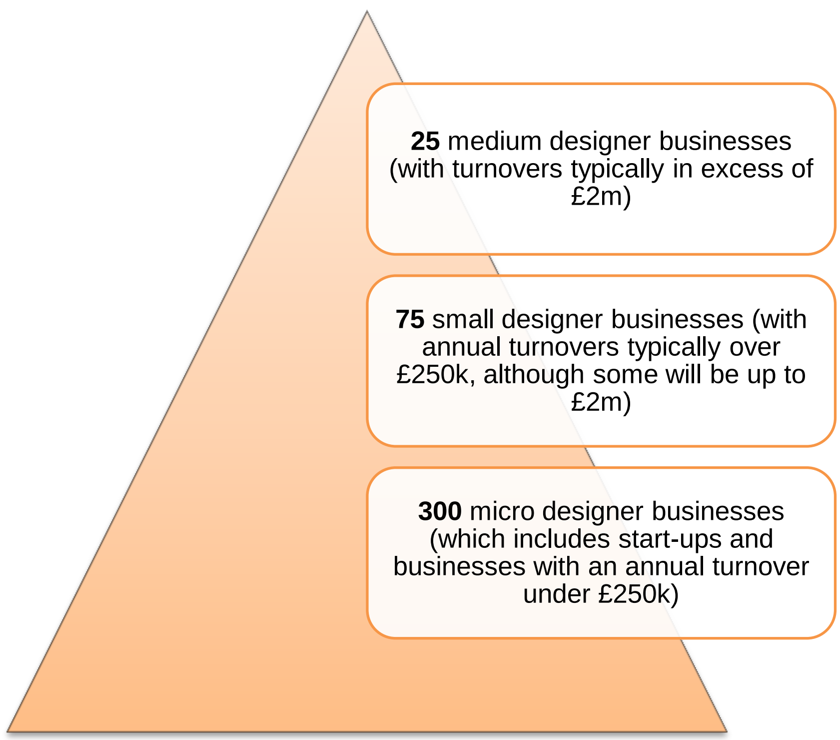
[9] Creigh-Tyte, A. 2005, p.164; Roodhouse, S. 2003; The Report of the Model Health Enquiry. September 2007.
[10] DCMS. January 2009. Creative Industries Economic Estimates Statistical Bulletin.
[11] Textile and Clothing Strategy Group. March 2005. A mapping study of the Cut, Make and Trim sector in the UK.
[12] Ibid, p.8.
[13] Other categories served by CMT companies were: high street chain, manufacturers, wholesalers, mail order, multiples and market traders.

minimum docket sizes. As these are all features associated with the production of high-end fashion – in contrast to other sectors of the fashion industry – it confirms that high-end fashion manufacturing in the UK tends to be located in London.

4.2 The size of the designer (design and wholesale) fashion sector

The NESTA research published in December 2008 identified around 400 designer fashion businesses operating in London as illustrated in Figure 2. This is the estimated size of the sector that would benefit from recommendations made in this report.

Figure 2: Breakdown of designers' businesses by size



Total number of designers: 400

4.3 The size of London's high-end manufacturing sector

Analysis of several recent reports enables the CFE to cautiously estimate that there are in the region of 150 manufacturers operating within London that produce garments for the high-end designer sector.

An internal London Development Agency (LDA) document estimates that there are 1,085 clothing manufacturers, of all types, in London.[14] At the same time, the TCSG report states that 56% of CMT companies in London serve independent designers. The report also states that 30% of CMT units are serving independent stores (as opposed to high street chains or market traders), which are the type of retail outlet most likely to stock high-end designer garments. This would give an estimate of somewhere in the region of 300-500 manufacturers who claim to be concerned with the designer market. However, even this estimate is still likely to be rather high. The TCSG study was published more than four years ago, and it is likely that some of the companies included in that study would have subsequently folded. Also, with no clear definitions around the use of the word 'designer' and no criteria for assessing this in previous studies, there is likely to be an overestimation of the number of manufacturers producing 'designer' fashion, as the term is often applied to a wide range of garment types, not simply high-end or luxury fashion. In the light of forecasts of a 28% reduction in the apparel-manufacturing workforce for the period 2006-2014,[15] and given the global economic recession – which no previous research could take account of – it would be judicious to give a much lower estimate of somewhere in the region of 150 manufacturers operating within London who produce garments for the high-end designer sector.

Further analysis of these 150 high-end manufacturers based on our benchmarking of the manufacturers interviewed as part of this study, enables us to develop an indicative landscape of their capabilities and professionalism. Twenty-five of the 150 manufacturers could be classified as Champion companies. They are achieving high quality standards, are well resourced and have a professional, competitive outlook and will normally have at least one dedicated sample machinist. The Aspiring companies are on the way to achieving a higher quality product and service, if given appropriate

[14] LDA, December 2007.
[15] Skillfast-uk, 2007, p.9.

support. There is also potential in these companies for identifying a member of the production team to focus on prototype sampling.

Figure 3: Breakdown of manufacturers by service level

Total number of manufacturers: 150

On the basis of this projection, 17% of London-based Champion manufacturers could benefit from support and development, with a further 17% Aspiring manufacturers potentially benefitting from more extensive support and development interventions.

4.4 Manufacturer benchmarking

The score for each individual manufacturer is listed in Appendix 5 but Table 1 summarises the evaluations of UK, French and Italian manufacturers.

Table 1: Summary of evaluation of manufacturers

Score range	**UK**	**France**	**Italy**	**Level attained and level of development/support required to attain high-end characteristics**
1-10	2	0	0	Poor – unlikely to meet high-end requirements even with extensive support and development
11-20	4	0	0	Inconsistent – extensive development and support required
21-30	3	0	0	Adequate for mid-range – but could benefit from various forms of support and development
31-40	6	1	0	Good – delivers at high end but could benefit from some support and development
41-55	0	3	4	Excellent – luxury end level; no intervention required

Conclusions

On the basis of this evaluation, it is evident that there are significant differences between UK manufacturers and French and Italian manufacturers working within the high-end sector. Notably, none of the UK manufacturers achieved the top banding level (41-55) whereas the majority of French and Italian companies scored highly, and attained this level. It should, however, be noted that there are some differences between the French and Italian manufacturers. Investment in technology and commitment to research and development were particular strengths of Italian companies whilst the French companies scored best on criteria relating to product quality and relationships with designers.

Even the strongest of the UK manufacturers scored poorly on investment in machinery and staff skills. Overall, the picture of UK manufacturers demonstrated a number of impediments to the successful production of high-end designer garments, which are explored in detail in Section 5.

5.0 CO-ORDINATION AND MARKETING OF THE HIGH-END MANUFACTURING SECTOR

High-end manufacturing in the UK is a fragmented industry, evidenced by the problems in assessing its size (Section 4.1). See appendix 10 for full listing. Although no single trade association represents the interests of the high-end fashion sector, there are two organisations that purport to represent or support parts of the sector.

London Manufacturing Advisory Service (MAS)

Grant Thornton has recently been contracted as MAS in London. In the past, MAS has been the provider of tailored practical support and information for manufacturers on matters such as lean manufacturing, business development and legislative issues across the manufacturing industries, including the fashion industry. However, its remit has never been to act as a trade organisation, nor does it possess the sector-specific expertise that is needed by the high-end fashion sector. It has undertaken a number of projects with individual fashion manufacturers, both directly and as a delivery partner with other organisations.[16] It has also worked in partnership with Fashion Capital to encourage manufacturers to reach a wider market through the 'Manufacturers Online Showroom', a web-based directory, although this research did not find any evidence that high-end designers make contact with manufacturers in this way.

UK Fashion and Textile association (UKFT)

The British Clothing Industry Association (BCIA) has recently been rebranded as UKFT in a move to consolidate the UK's fashion and textile trade associations. In the past, BCIA tended to serve large manufacturing companies but one aim of UKFT is to support companies of all sizes within the industry. The organisation is partly funded by subscription,[17] with annual fees set according to a sliding scale based on annual turnover or number of employees.[18] Most existing members are large, well-established companies and there is little involvement with smaller CMT companies of the type that tend to work with small or newly-established fashion design businesses.

[16] For example, the Fashion MSSSP programme run by the City Fringe Partnership.

[17]Other income streams come from the provision of secretariat services and rent generated through ownership of 5 Portland Place.

[18] A small design company might pay £500 whilst a larger business might pay in excess of £1,000.

UKFT is involved with BSI British Standards in setting generic quality standards for the industry, such as colourfast testing and seam strength, which are used across all clothing product types. However, UKFT does not get involved with specific matters concerning production quality: these are seen to be 'value judgement' issues to be negotiated between individual manufacturers and their clients.

Whilst BCIA has, in the past, been involved in some regional promotion work with manufacturers, a lack of funding has prevented any such activity in recent years. At the time of writing, the new UKFT board members had not met, so any future strategic direction for the sector has yet to be discussed.

Overseas comparisons

In France, trade associations are organised regionally. APHO (Association de la Promotion de l'Habillement de l'Ouest) organises meetings and trade fairs that promote the work of high-end fashion manufacturers located in the west of France. The organisation is paid for by state and regional funding (75%), and to a lesser extent by the manufacturers who are members (25%).

Rather than attempting to take on overseas competitors for high volume, mass market orders, manufacturers across the region made a strategic decision to specialise in the production of high-end designer fashion. Three-quarters of the membership of APHO specialise in this sector of the fashion market.

The benefits of being a member of APHO include: participation in trade fairs both in France and overseas – including one held annually in London – which allows high-end manufacturers to establish contact with new designers. Specific funding streams are also available to assist manufacturers with the export of their products.

In Italy there is a national trade association, Sistema Moda Italia (SMI), that covers all sectors of the textile and garment industry but dedicated committees deal with specific sectors of the market or garment types. The organisation is funded by member companies but primarily by large manufacturing businesses. One of the functions of SMI is to provide the industry with relevant research relating to education, technology and legal matters. SMI also recognizes the importance of logistics in maintaining the strong market position of the Italian fashion and textile industry.

Marketing

Co-ordinated marketing of the high-end manufacturing sector in the UK is non-existent, and nearly all manufacturers surveyed (92.8%) rely primarily on word-of-mouth as a means of attracting new customers. Only one-third of UK manufacturers make use of trade events or stands but none saw this as the most important way of attracting new clients.

Half of the UK manufacturers interviewed have websites but only 14% see this as the most important means of marketing their services. There are currently some websites where manufacturers can publicise their services,[19] but membership is required in order to access some of the features on these sites and there are no areas dealing specifically with high-end production. Feedback from designers suggests that this site is focused on general CMT services rather than those with the specific skills required for high-end production. Moreover, a presence on these sites is not an indicator of quality of production as any business can sign up to publicise their services.

When asked about actions that might improve their businesses, none of the UK manufacturers indicated any interest in enhancing publicity or marketing. This contrasts starkly with the French manufacturers who are actively pursuing contact and new business with UK designers. The representative from APHO said they recognize that there is a demand for high-end manufacturing by UK designers, and the French Fashion day (the annual London-based event) attempts to capture this market.[20] Even the current difficult economic climate is perceived by some French manufacturers as an opportunity for expansion, as they are seeking out new, small design companies to work with.

[19] www.fashioncapital.co.uk, and the associated site www.fashion-enter.org.uk.

[20] More than thirty British designers attended the 2008 event, and each of the ten French manufacturers participating came back with good business contacts.

6.0 RESEARCH EVALUATION

The questionnaires and interview data highlighted a large number of the issues currently facing the high-end sector. A summary of the issues currently facing the high-end fashion sector. A summary of these findings is presented under seven section headings. The full text of the research findings will be published in October 2009 by CFE .

Lack of co-ordination and marketing of the sector

Inconsistent production quality

Sampling services and other service availability

Production gaps and limitations

Poor capital investment

Gaps in skills and training

Poor product knowledge (manufacturers) and production knowledge (designers)

6.1 Lack of co-ordination and marketing of the sector

The research shows that support and representation of the sector is currently insufficiently co-ordinated. Not only is there no trade association to represent the specific needs of the sector but there are no industry definitions that can be used to set standards specifically for high-end designer fashion, as discussed in 3.3 and 4.4.

These findings also indicate that there is potential for significant work to be done with regard to marketing. This corresponds with findings of the TCSG report in 2005, which recommended that CMT firms need to: 're-position themselves in the marketplace, moving away from commodity products towards higher value added segments.'[21] Similarly, an internal LDA report notes that 'many firms are weak at marketing themselves…manufacturers need to be active and visible.'[22] Despite the fact that these recommendations have been circulating within the industry for a number of years, most

[21] TCSG, 2005: p.25. Specific interventions previously recommended include 'help with selling to buyers' and 'help to start selling on the web'.
[22] LDA, 2007: part 2, p.2.

manufacturers are still not taking action and may require support and training in order to make improvements in this area.

The success of the French Fashion day organised by APHO reflects a demand by UK designers for high-quality production but it is overseas manufacturers, not UK manufacturers, who are responding to this demand.

6.2 Inconsistent production quality

UK-produced fashion is not yet seen as being 'value-added' for retailers and there is much room for improvement in the quality of high-end fashion that reaches the shop floor. This study indicates that UK manufacturers are unaware of the problems associated with the garments they produce, or that they are under-reporting them. The fact that major faults lie in very basic production issues such as seam strength demonstrates a lack of product knowledge, an inadequate level of production skills and QC procedures that are not appropriate for the market sector.

London-based manufacturers offer designers an advantage in that it is possible to visit the factory and check on production regularly, which is not possible with overseas manufacturers. However, with the exception of larger companies who have dedicated production staff, this does not appear to happen.

Better training in QC issues for both designers and manufacturers could help address this problem, and the introduction of a set of industry standards, including a certification system, for the sector could give manufacturers an incentive to improve the quality of their production and QC procedures. The characteristics identified in section 3.3 could be used to help assess the skills and knowledge of manufacturers, with a view to strengthening weak areas and developing expertise.[23]

The recurrence of underperformance of fabric as a fault leading to returns suggests designers need to address the fabrics that they are using. Advice from a garment technologist prior to production could help reduce this particular problem.

[23] The steering group also suggested that criteria to measure ethical and 'green' factors could be added to create an industry standard of good practice.

6.3 Sampling services and other service availability

UK manufacturers are offering a much narrower range of services than their overseas competitors. The majority of designers find it difficult to get sampling done in the UK so they are forced to do it in-house or overseas: the provision of affordable sampling services is therefore a priority. If companies wish to expand and compete with overseas producers for larger orders they will need to address the range of services that they are providing.

6.4 Production gaps and limitations

Production gaps

There is a considerable mismatch between London production and designer demand for particular product types. Specifically, there is a lack of production facilities for knitwear, beading, eveningwear/couture, lingerie and swimwear,[24] fine wovens, leather, sheepskin, denim, and garments involving silk, chiffon or jersey.

However, there are some manufacturers who are currently meeting these production needs: better signposting would enable designers to locate them. Other manufacturers need to be encouraged to meet the gaps with additional training in garment and fabric types that they are currently avoiding.

Problem fabrics

The research indicates that manufacturers don't always have the skills or the equipment to handle high-end fabrics. This contrasts with overseas manufacturers not only in terms of actual skill levels and ability to handle 'difficult' fabrics but also in terms of understanding the distinctive characteristics of high-end designer fashion.

As designers in the high-end sector are selecting the fabrics themselves – rather than leaving it to manufacturers – they could benefit from the input of a garment technologist who would be able to give advice on fabric suitability when preparing samples for production. This could save both designers and manufacturers time and money, and could help improve retailer confidence in the quality of the garments.

[24] These products require highly specialized machinery; therefore the recommendation is for better signposting of existing services to meet this production need.

Order size

Order size is perceived to be a major problem for both manufacturers and designers. The majority of orders are for less than 100 units, yet manufacturers are not happy to be producing such small orders. This is reflected in costing scales that effectively penalise designers who are trying to get small orders produced: the issues of small order size and high cost to designers are currently inextricably linked.

The tensions between designers and manufacturers over the size of production runs may in part reflect manufacturers' lack of understanding of the very nature of designer fashion. By definition (as outlined earlier in section 3.1), high-end designer garments are not mass-produced; exclusivity is part of the unique appeal of products in this sector.

There is a need for manufacturers to change their mindset from one that identifies small production runs as problematic to a more collaborative and supportive attitude to young designers who are trying to get established in the market. If these mutually beneficial relationships can be established and strengthened, both designers and manufacturers would be in a stronger market position.

Sourcing manufacturers

Designers rely on referrals from other designers to help them source manufacturers but many struggle to locate appropriate factories. Whilst the majority of designers believe that an advisory service to help with sourcing manufacturers, both in the UK and overseas, would be a good idea, the cost of this service would need to be considered carefully. Should any advisory service be established, membership or subscription fees would need to take account of the size of design companies involved.

6.5 Poor capital investment

Designers have a very bleak view of UK manufacturers' investment in equipment: none rate this as a UK production advantage and all comments made on the subject are negative. Few UK manufacturers express an interest in investing in equipment specifically for the small volume runs that typify high-end fashion production. Those who consider the possibility say that expense prevents such an investment, and they are reluctant to make a big investment unless the machinery would be used a lot.

In contrast, French and Italian manufacturers see ongoing investment as a necessary part of the business, not as a problem. Investments are made regularly both to upgrade basic machinery and to acquire innovative and advanced technology.

Investment in better equipment could bolster designers' confidence in UK manufacturers. For some manufacturers, rental schemes could offer a solution whilst others would benefit from establishing contact and forming partnerships with trusted equipment suppliers. On a very basic level, UK manufacturers need good, well-functioning equipment that is upgraded on a regular basis if they are to compete with French and Italian manufacturers. Furthermore, UK manufacturers need to be encouraged to recognise the long-term benefits of investment in research and development activities and the positive impact that such investment can have on maintaining and improving workforce skills.

6.6 Gaps in skills and training

Research conducted by Skillfast-uk indicates that there is low availability and take-up of publicly funded vocational education and training including apprenticeships. Furthermore, our research found gaps in production skills, and recruitment difficulties with regard to sampling and production types.[25]

Lack of investment in training is not a new problem. In 2004, the LDA's report into manufacturing in London found that:

> *Manufacturers under-invest in training when compared with the rest of the economy…Most of those who do no training at all are generally absorbed with surviving from day to day and are therefore difficult to engage*.[26]

The report goes on to highlight specific skills issues, including: the importance of changing the mindset of employers; ensuring that the skills of experienced workers are not lost; a need for carefully tailored apprenticeship schemes; and the importance of training within the manufacturing environment.

[25] Skillfast-uk. July 2007.
[26] LDA, 2004, p.8.

Even though these recommendations were made five years ago, the findings of this study indicate that these issues have not yet been adequately addressed in the fashion manufacturing sector.

Skillfast-uk is the Sector Skills Council for Fashion and Textiles but it has not articulated an understanding of the higher skills needed for manufacturing to capitalise on the quality and marketability of UK designers. One of its stated objectives is to ensure qualifications are fit-for-purpose. If qualifications are to be used as a basis for training then they need to reflect the way that the industry works and the skills that are required by employers.

These training and education needs have been addressed in a separate set of recommendations to Skillfast-uk as another outcome from this research study.

6.7 Poor product knowledge (manufacturers) and production knowledge (designers)

Manufacturers

Product awareness and knowledge of market position is crucial if manufacturers are to survive the current economic climate. For high-end fashion, particularly of the kind that is associated with the design culture of London, innovation is key and manufacturers need to be on-side with designers if this ambition is to be realised. Although innovation in terms of product is important (although this will be driven primarily by designers, with manufacturers acting as enablers), the LDA suggests that: 'key enablers for innovation are principally internal, for example, creating the right business culture.'[27]

Any attempts to professionalise the sector need to emphasise the benefits to manufacturers. Interventions need to help foster partnerships between designers and manufacturers, encouraging all parties to recognise that everyone's success depends on a positive, collaborative relationship that is not helped by a 'them and us' attitude. Moreover, one of the distinctive features of the sector in the UK is the strength of and reliance upon informal networks and it would be advisable to build on this rather than attempt to replace it with an externally imposed artificial structure.

Designers

[27] LDA, 2004, p.9.

This study underlines the importance of production knowledge. Designers with production experience clearly recognise the benefits it brings to them in their dealings with manufacturers. Whilst some production problems are undoubtedly caused by manufacturers (e.g. poorly produced garments), other problems are caused by designers. Specifically, better knowledge of the time periods required for delivery of components; clear instructions and 'production-ready' samples; and sufficient time allowed for production would result in much more successful working relationships between designers and manufacturers.

Most college training does not currently incorporate manufacturing as part of design courses, which means that graduates gain experience in factories on an ad hoc basis rather than as a formalised component of further and higher education qualifications. Designers often resist the opportunity to gain experience in factories once they have graduated, which means that they rarely develop a good working knowledge of fashion production. Greater knowledge on the part of designers would undoubtedly be beneficial in the early years of establishing a business when they are unlikely to be able to afford a production manager. However, there also appears to be a role for more and better-qualified production managers in UK manufacturing.

These findings provide evidence for what has previously been an anecdotal perception that designers need to improve specific areas of their work. Whilst the creative talent of UK designers is well-documented, the WGSN fashion report for 2009 notes that one of the key challenges for British designers in the years ahead is their 'lack of technical and business skills.'[28]

6.8 Conclusions

Our research indicates that the issues outlined above need to be tackled if the high-end fashion sector is to realise its potential. Whilst some existing manufacturers have the production capacity to meet the needs of small design companies – indeed, in many instances they are desperate for more work – they lack the skills, product knowledge and professionalism to fulfil these orders effectively. As a result, their production compares poorly with European competitors.

[28] WGSN. 2009. p.22.

With reference to the remit of the project, the conclusion is therefore that a high-end production hub is not required. Rather, this study recommends the creation of a high-end sampling and innovation hub along with other measures that address sector co-ordination, skills and training gaps, and industry standards. These recommendations are explored in detail in the following section.

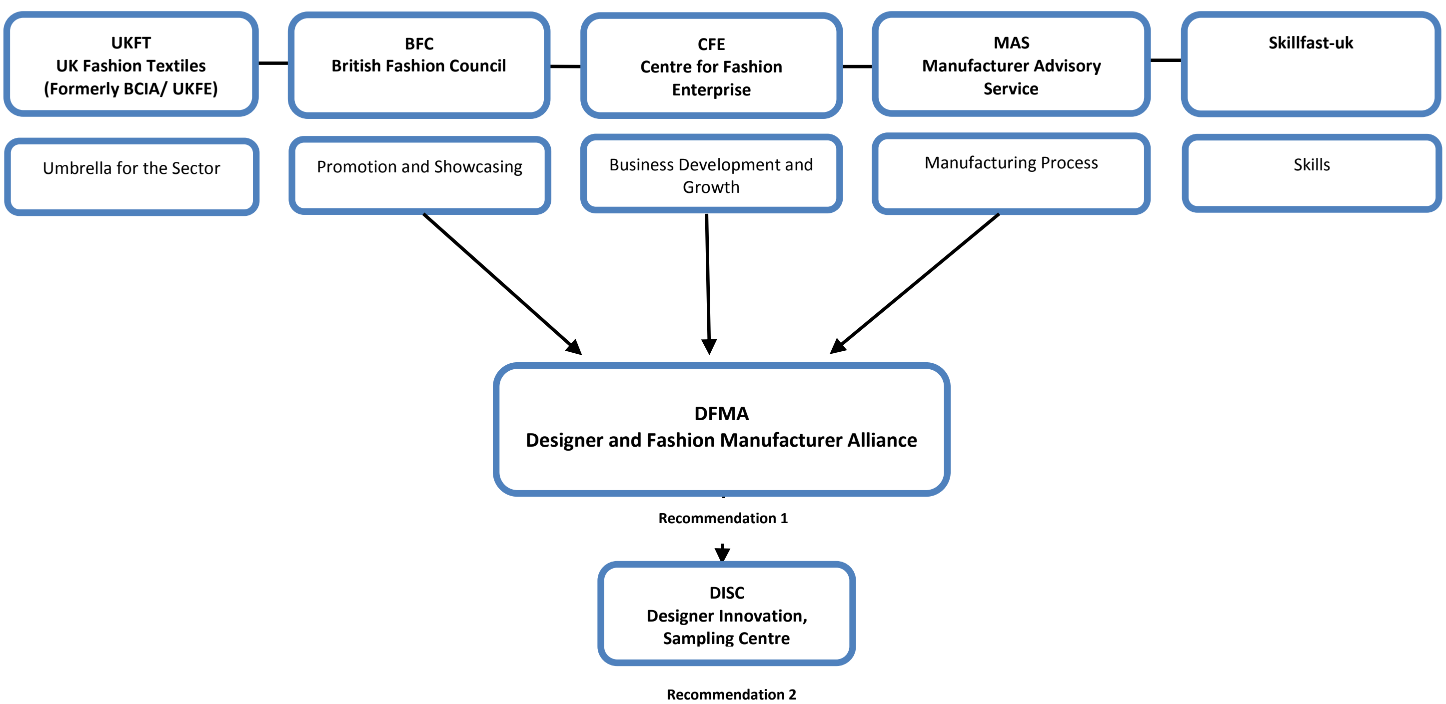
7.0 RECOMMENDATIONS

Recommendations are made here for a **Designer Innovation and Sampling Centre (DISC)** and a **Designer and Fashion Manufacturer Alliance (DFMA).**

The Designer Innovation and Sampling Centre has a full manufacturing and global sourcing advisory team, an innovative sampling service and a knowledge transfer offer. It will also form a cluster with innovation centres and good high end manufacturers. The Designer and Fashion Manufacturer Alliance is a well-informed and dovetailed set of organisations, working to develop an appropriate co-ordinated sector strategy.

This report is not recommending further Government funding. Rather, it identifies a business case for DISC and the need for funding to be allocated strategically and with recognition of the long-term benefits of a well-organised and highly-skilled high-end designer industry.

Figure 6: Proposed Structure for High End Fashion Manufacturing in the UK



Recommendations are presented under the following headings:

1. **Sector organisation** – the introduction of a Designer-Fashion Manufacturer Alliance.
2. **High-end Designer Innovation, Sampling and Knowledge Transfer Centre** rather than a production hub, with prototype sampling and innovation, global production sourcing and knowledge transfer facilities.

Action Plan

- To appoint a credible industry ‘Champion’ to lead the formation of the Alliance
- To appoint a credible ‘Higher Education Champion’ to access Higher Education funding and to identify a network of resources that exist in Higher Education establishments that could be accessed by the sector
- For DCMS to launch the Alliance and the Designer Innovation and Sampling Centre through a press conference and a press release with the Industry Champion and Higher Education Champion
- To set up the Alliance with the first meeting synchronised to London Fashion Week in September 2009
- For the new Alliance to develop an implementation plan for DISC as its first agenda item

7.1 Sector organisation

Recommendations for sector organisation have been made in response to the following identified industry problems:

- **Lack of co-ordination and marketing of the sector**
- **Lack of strategy for the high-end designer sector**

High-end manufacturing in the UK is located in clusters predominantly in London, with other small clusters in Scotland, and Wales (e.g. knitwear). Other industry research shows that fashion and clothing manufacturing is in decline in the UK. However, our research shows that there is a vibrant high-end manufacturing sector that could be expanding: of the UK companies that participated in the study, 40% are new businesses, set up within the past 1-3 years.

The recent NESTA research showed that these companies are outside any formal or informal trade networks linked to the sector. The research conducted for this study also reveals that manufacturers have no formal networks of their own. As outlined in Section 5.1, in comparison with French and Italian counterparts who are represented by proactive and strategic regional organisations like APHO (Association do la Promotion de d'Habillement de l'Ouest), and SMI (Systema Moda Italia), high-end manufacturing in the UK is very fragmented and lacks strategic organisation.[29] With better co-ordination and leadership, the sector could be benefiting from:

- Lobbying for governmental support
- Sector specific skills and workforce development initiatives
- Guidance on overseas competition
- Proactive marketing strategies to inform UK designers of manufacturers' capabilities
- Proactive marketing strategies to inform other European Designer clusters of the manufacturing cluster in London, which is uniquely receptive to working with designers

Recommendation 1:

The formation of a sector-specific Designer and Fashion Manufacturer Alliance. Its purpose is to develop strategies and solutions for the high-end fashion sector. It should be an organisation that can demonstrate an understanding of the differences between fashion sector needs and the designer fashion industry needs. It will identify the manufacturing needs of UK fashion designers and of high-end fashion manufacturers. It will devise a strategy for the proposed Designer Innovation and Sampling Centre (DISC). Initially the Industry Champion will be the DFMA Chairperson. The long-term Director of DISC will be the Chairperson of DFMA. The aim of DFMA would be to grow the sector by achieving better business sustainability (CFE), value added products (CFE and BFC) and enhanced business, skills and

[29] Further details about existing support organisations can be found in Appendix 8.

production methodologies (MAS). The Alliance should be funded within the funding remits of Skillfast-uk, UKTI, BFC, CFE and MAS.

The two organisations that currently operate exclusively with the high-end sector are the British Fashion Council and the Centre for Fashion Enterprise.

- The Centre for Fashion Enterprise (CFE) is a business development platform for emerging fashion design businesses in London.
- The British Fashion Council (BFC) promotes and showcases designers, and owns and organises London Fashion Week and the British Fashion Awards.

The designated organisations for skills, manufacturing and representation in fashion (but currently without high-end specific expertise) are MAS, Skillfast-uk and UKFT.

- The Manufacturing Advisory Service (MAS) is a regional Government support programme which does some advisory work with fashion manufacturers but does not represent the sector fully. It does not have the remit to address the specific issues involved in introducing higher level skills, value added processes and sustainable business models to develop a better informed and higher level high-end manufacturing industry. Its contract with the London Development Agency has just been renewed and this report advocates an extended remit to reposition MAS. It should include sector specialists in order to improve the high end manufacturing businesses in the UK and particularly in London. The remit could include the specific development needs for accreditation, organisational issues and management improvements in the high-end fashion manufacturing sector which are highlighted in these recommendations.
- Skillfast-uk's task is to overcome barriers, and help employers to improve their productivity through better skills.
- UKFT, as discussed in Section 5.1, is working with manufacturers 'across the board'. However, it doesn't get involved in 'perceived quality' or 'value judgement' issues and generally doesn't get involved with smaller CMT companies of the type that often work with newly established design companies. UKFT currently has no strategy for the high-end sector; however, it is proposed as the Fashion Sector Umbrella.

7.2 The 'Designer Innovation and Sampling Centre' (DISC)

Recommendations for the centre have been made in response to the following identified industry problems:

- Production gaps and limitations
- Sampling and small quantity needs of designers
- Lack of innovation and value added processes in manufacturing
- Difficulties sourcing manufacturers
- Lack of knowledge transfer in fashion and manufacturing

Sampling and production are two separate issues.

The basis of all fashion designer businesses is the translation of designs into prototype samples, from which press and buyers select. These samples are also used to sell, are photographed and are used to attract media attention; therefore they must be high quality products that can withstand the scrutiny of industry professionals, buyers and luxury product consumers, and of a quality that justifies a high price tag. Few manufacturers in the sector have a dedicated sample machinist.

Sourcing high quality production is another issue, with a perceived lack of high level techniques and finishes in samples and production made in UK.

Required sampling capacity in London

The conservative estimate of the current designer demand is 105 designers actively operating at small/micro business level.[30] It is assumed that medium-size businesses already have their own in-house sampling facility and designer-makers, dressmakers and recent graduates are doing their own sampling.

If these 105 designers make collections of 40 pieces each, twice a year, then 8,400 high-end designer prototype samples are needed each year. This report suggests that a maximum of 25 of the high-end manufacturers in London have a dedicated sample machinist. Assuming an average of 2 prototype samples a day for 5 months of the year (December to February and July to September) this would yield no more than 5000 prototypes. This leaves a capacity need for a further 3400 professional prototype samples

[30] Estimated by adding together the five most active designer organisations in London: London Fashion Week, Centre for Fashion Enterprise, On/Off, Fashion East and Vauxhall Fashion Scout designers.

per year which are being made by the designers themselves, interns, freelance machinists or by lower level manufacturers. This is the assumed target market for DISC.

Lack of innovation and value added processes in manufacturing

This would be addressed through prototyping at DISC as it introduces the requisite skills to handle more difficult fabrics. These issues would also be tackled by the implementation of high-level training of designated sample machinists in the DISC-manufacturer cluster; the introduction and endorsement of specific high-end skills and technologies in manufacturing; clustering with innovation centres such as the Digital Fashion Studio at London College of Fashion, the Innovation Centre at London Metropolitan University and other knowledge transfer partners.

Difficulties sourcing manufacturers

A team of experts at DISC would be pulled together to research, source and advise.

Lack of knowledge transfer in fashion and manufacturing

The result of the formation of DFMA and DISC will be to create a centre for industry which will be in a unique position to develop knowledge transfer opportunities to underpin the strategy for growth, capacity building and sustainability in the sector. The 'Knowledge Transfer Bureau for the Industry' will be part of DISC, in collaboration with an existing and recognized knowledge transfer service provider such as the University of the Arts London. This organisation has an existing infrastructure that would enable this function to be a cost effective addition to DISC facilities and an immediate contributor to revenues.

DISC will make a positive impact on the high-end sector by:

- Raising the skill levels, and the perceptions of the higher level skills, needed for high end and luxury fashion manufacturing in UK to ensure higher quality levels of product manufacture for UK designer labels
- Improving the capacity for high-end prototype sampling facilities in London through partnerships and services
- Improving profitability through added value processes, innovative working practices and capacity to support the high-end needs in the sector

- Encouraging manufacturers and designers to build mutually supportive relationships, enabling designers to gain better production knowledge at an earlier stage
- Creating sustainable benefit to the sector as a whole and having a long term financial impact on the fashion and manufacturing economy

For London the benefits will be:

- Reducing risk in the sector by reducing quality problems
- Overall professionalizing of the sector
- Increasing the UK's reputation in the international fashion arena
- Increasing business to London's manufacturers (domestic and export markets)
- Increasing employment and job-share opportunities in the sector
- Improving designers' efficiencies due to quicker sourcing of appropriate manufacturers and other suppliers
- Increasing the sector's engagement with sustainability

Recommendation 2

To create a Designer Innovation and Sampling Centre. DISC will be a new concept for the high-end fashion sector, that will provide high quality prototype sampling in specific fabric and garment types that the research has identified, making use of a network of highly-skilled manufacturers. It will have high-end manufacturing expertise and global sourcing knowledge. It will be professionally run by production management experts, initially offering a global production sourcing advisory support (face-to-face and online), and access to a sampling network. It will also focus on enhancing skills and making improvements to London's best high-end manufacturers thus increasing prototyping capacity, networking and B2B introductions.

The aim is to develop a Centre, working with a network of the best expertise sourced in UK and globally. The main features for the full offer are:

- A global manufacturer sourcing advisory service for UK Designers
- A knowledge transfer service for designer innovation and manufacturing
- A high-end designer specialist fashion prototype sampling centre

- A ‘manufacturing cluster’ of high quality prototype sampling provided by a network of manufacturers
- An on-line repository of resources and directories
- An ‘innovation cluster’ which interfaces with relevant innovation centres in technologies and traditional craft

Referrals from one of the five organisations in the sector would regulate the ‘active’ designer businesses who would benefit from support and who are already recognized by BFC, CFE, On/Off, Fashion-East and Vauxhall Fashion Scout.

The business model is initially to provide the expert production sourcing team and set up the clusters; and to move into providing specialist sampling facilities from year three. Industry partnerships, as well as technology and manufacturing partnerships, will be pursued from the outset. DISC would be based in London because an estimated 90% of the sector is there but its on-line outreach would ensure that UK designers and manufacturers based outside of London could access DISC’s knowledge, expertise and resources.

If appropriate funding and support were secured, DISC could be operational within the following timescales:

Year 1:	Development Phase
Year 2:	**Phase 1**: Roll out of core services; secure sponsors for Phase 2
Year 3:	**Phase 2**: Core services plus specialist sampling facility
Year 4 and 5:	**Phase 3**: The full service: core services, specialist prototype sampling and the innovation/technology clusters

The alternative is to find a manufacturing or retail partner. However it must be one that is capable of manufacturing to the higher levels and delivering a standard that matches international designer market values, or one that aspires to such standards and would be open to DISC development. An example of a retailer partnering a manufacturing workshop is Fashion Capital,[31] which has recently opened a Workshop and is targeting contemporary and high-street designers. The Workshop is currently supported by

[31] http://www.fashioncapital.co.uk

ASOS.com, which is an on-line fashion retailer that utilises its sampling facility. Although not operating at the high end of fashion manufacturing, it demonstrates a feasible model of industry sponsorship and support.

Phase one CORE SERVICES to be developed in years one and two

Global advisory sourcing service to designers (launched in Phase 1)

This will specifically:

- Identify difficult-to-find producers for specialist product and fabric types identified in the research, e.g. knitwear, beading, eveningwear/couture, lingerie, swimwear, fine wovens, leather, sheepskin, denim
- Provide contact details of:
    - UK manufacturers
    - overseas manufacturers
    - other suppliers of services (e.g. grading, digital printers etc)
    - links to universities' technology facilities available to the sector, such as textile testing at Huddersfield, digital printing bureau at LCF
    - agents who represent international providers for beading, embroidery and other specialist work services
- Provide advice to designers on the skills required for transition from UK sourcing to global sourcing, e.g. importing/exporting knowledge, critical path management, overseas sampling, best practise procurement contracts and tool kits
- Provide links to other useful on-line resources such as Business Link and the BFC's new Designer Factfile

A knowledge transfer bureau, and accreditation and training advice for the designer-manufacturer sector (launched in Phase 1)

To support, develop and enhance the DFMA Strategy for the sector to develop the stakeholders' businesses and assist in capacity building in the manufacturing sector through knowledge transfer partnerships, knowledge connect, enterprise activity and research.

This will aim to:

- Co-ordinate and share best practise across the manufacturing sector in Europe
- Identify high level skills individuals from the Designer Fashion Manufacturing Alliance (DFMA) international networks to deliver training in high level skills to sample machinists in London manufacturers. Funding applications would be developed by DISC to Skillfast-uk and Train to Gain.
- Develop KTPs, knowledge connect and other knowledge transfer initiatives

Enhancing and up-skilling London's sampling capacity (launched in Phase 1)

DISC will employ a Super Trainer who will work with the 'lead' sample machinists to ensure they have the appropriate whole garment assembly and hand finishing skills and aesthetics required for the sector. All the companies will be expected to nominate a 'lead machinist' within their organisation to work with DISC and act as the conduit to ensure that the new high-end skills are disseminated throughout the organisation they work for. This will include refresher and innovative training aspects that will ensure the machinist is able to work with the new fabrics and processes that designers are newly taking to market. There are approximately 20 manufacturers who could be immediately targeted to develop higher skills to ensure their companies meet the required standard. Initial buy-in to this scheme may only be 50% but this would provide a quick pool of 10 sampling facilities.

Create high quality prototype sampling through a cluster network of manufacturers, (launched in Phase 1)

DISC will support and be an ambassador for the higher level skills, and work with the best of the manufactures for high-end production to develop a sampling cluster in London.

Phase 2 developments

Specialist prototype sampling facility (launched in Phase 2)

The business plan relies on revenues from an in-house prototyping specialist sampling facility from year 3 to compliment London's sampling capacity. One sample machinist would be appointed in year 3, and a second in year 4.

On-line resources and directories (launched in Phase 2)

An Innovations/Marketing Manager will work with the Advisors to develop a website to support the sector. Its scope will be to:

- Create a jobs board to promote job sharing, freelancers and sharing services
- Place all DISC information regarding manufacturers on an on-line directory
- Provide a link to UK and global manufacturer directories already in existence, other projects, networks and support products already available
- Provide an opportunity for manufacturers to market their services
- Attract sponsorship from the private sector
- Develop and promote a network of existing technology equipment in colleges and universities that is able to provide services to industry (designers and manufacturers)
- Provide links to sources of available funding
    - secured production finance schemes – marketed to both manufacturers and designers – like invoice factoring

Create access to innovation labs/access to technology through a cluster network of innovation centres (launched in Phase 3)

During the first two years of the project, relationships will be built with technology providers, equipment manufacturers and existing innovation centres to negotiate partnerships that result in accessing equipment and knowledge, in sponsorships and in donations of both basic and new technologies. These partnerships could also be supplemented through an EU or TSB bid. It is DISC's ambition to have access to innovative facilities by the end of year 3, to be led by the Innovations/Marketing

Manager. It will provide designers and manufacturers with access to specialist machinery, processes and developments. It will also link innovative centres to a network of manufacturers through DISC. Opportunities would be created through such a hybrid arrangement between R&D production innovation centres and a garment laboratory.

Industry analysis and market trends *(launched in Phase 3)*

DISC will be an obvious 'home' for annual reports and publications that provide strategic analysis of global high-end competition, trends, new regions and new markets. If produced by DISC experts, such publications could generate new income streams as well as making DISC a research centre for the industry, networked with other UK HEIs. Separate research funding would be sought for research and for the development of a PhD and post-doctoral research hub as a partnership between UK Universities and DISC.

DISC deliverables/output targets

The marketing manager will assist in achieving targets. s word-of-mouth recommendations spread, more companies in need of support would be identified each year and develop a critical mass. The alliance between CFE, BFC and MAS would facilitate this.

Table 3: Projected DISC outputs

	Year 1	**Year 2**	**Year 3**	**Year 4**	**Year 5**
No. of manufacturers supported to improve their quality and service levels	20	25	25	25	25
No. of global or UK partnerships formed between designers & manufacturers	20	25	30	35	40
No. of designers advised on UK manufacturers	75	100	150	200	250
No. of designers advised on international manufacturers	25	50	75	100	125
No. of designers advised on UK suppliers	75	100	150	200	250

No. of jobs advertised	50	75	100	100	100
No. of manufacturers accredited	10	10	15	15	25
No. of designers accessing new technologies	/	/	/	50	50
No. of manufacturers accessing new technologies	/	/	/	25	25
No. of designers utilising sample making facility	/	/	50	50	50

Systems will need to be developed to ensure that all outputs and outcomes are measured.

DISC organisation, structure and operations

Management & regulatory operations

Given the high visibility and importance of DISC, it is proposed that the DISC director is a production manager with credibility and experience, who is responsible for the direction, management and operations of DISC. The full DISC team could be:

Phase 1 core staff team

- The Director – a global fashion manufacturing expert
- Administrator
- 'Supertrainer' (head trainer and highly skilled sample machinist)
- UK production sourcing expert

Phase 2 additional staff

- Senior sample machinist
- A sample machinist

Phase 3 additional staff

Innovation and Marketing Manager

A second administrator

The Management Board would include the primary stakeholders. The Director of DISC would also be the Chairperson of DFMA. DISC would be governed by DFMA (the alliance between CFC, CFE and MAS) to demonstrate proven success in working with the sector. DFMA is a body collectively set up by partners that are established institutions and stakeholders in the sector. This body should have limited liability. See recommendation 1.

DFMA's role would be to regulate DISC, whether it is a cluster or an independent organisation, and to ensure that the project is progressing in terms of overall project delivery, e.g. financial performance, setting strategic objectives and targets, timings, approving operational procedures, and monitoring successes and outcomes. It would also be responsible for recruitment and appointment of staff.

A sector Advisory Group would also be necessary, with representative experts from relevant sectors, on the model of the advisory board for this research project. This would include high-end retailers such as Selfridges and Harrods, both high profile and emerging designers, and manufacturers. It would also include Skillfast-uk, to advise on training for the sector; NESTA, to advise on innovative futures; and UKFT to advise on manufacturing industry integration. This would provide great scope for achieving synergies between these organisations. The Advisory Group's role would be to advise on optimising services and to develop new services if appropriate. It would meet every three months in the first year, and every six months thereafter.

DISC location

DISC would need to be based in London as this has been identified as the location of 80-85% of the UK's designers.[32] Significant advantages to being based in the capital have been highlighted by London-based designers, and ideally the location should be where there is already some clustering of the sector. Richmix is particularly well located, with existing clustering of fashion businesses in the area (Bethnal Green Rd, London, E1; www.richmix.org.uk). There may be room for negotiation of rental rates, as Richmix was originally developed with LDA funding. They have a charity rate of £15.00 per square foot and £6.48 service charge, plus VAT (which is discounted from the commercial rate of £19.00).

Alternative locations could be within existing sector support providers' infrastructures, such as the CFE or BFC. Additional benefits of these alternative locations would be the cost savings of using existing financial systems, HR, payroll and other organisational facilities.

[32] DCMS, 1998, p.44.

The Business model (see Appendices 6, 7 and 8 for full details)

There are three options explored as part of this feasibility study.

Phase 1: The core functions; UK and global sourcing, upskilling for sampling network, KT.

Phase 2: The core functions plus prototype sampling

Phase 3: The core functions plus prototype sampling and an innovation centre

Summary of business viability of DISC

It has been assumed from the outset these proposals would not rely on the public sector as the main funding source. Figures have been developed to illustrate the three phases, and assume £500,000 private sector investment over 4 years.

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The research establishes that there is a large enough high-end fashion sub-sector to make DISC viable. There are 400 wholesale designer businesses located in the south-east; and as many as 150 manufacturers who state that they service the high-end sector in some way.

DISC will require only £150,000 start-up funding from industry sponsorship, UK or EU public funding or a loan. The revenue model identified and described in this report will make the centre sustainable within three years by running the expert sourcing advice, 'supertrainer' developments and knowledge transfer core services in years one and two, and specialist prototyping from year three.

Phase 1, core services only, would require £300,000 of loan/public finding/EU funding over three years to generate a £261,561 projected surplus over 5 years.

Phase 2, core services and a specialist prototype sampling facility, would require £150,000 in year 1 and £50,000 in year 2 from loan/public funding/EU funding to generate a projected surplus of £423,576 over 5 years.

Phase 3, core, specialist prototype sampling and innovation services, would require £430,000 in loans/public funding/EU finding over 3 years to generate a projected surplus of £389,408 over 5 years.

This illustrates that the DISC model with core services and specialist prototype facilities is the most viable model. Moreover, phase 3 will depend on strategic partnerships as it is not viable otherwise and the Phase 1 core options only model would be reliant on public funding for 3 years.

Table 5: Projected financial modelling for DISC

Phase 1: The core functions; UK and global sourcing, upskilling for sampling network, KT. Appendix 6.

	Year 1	*Year 2*	*Year 3*	*Year 4*	*Year 5*	*Total Yrs 1-5*
Operating costs	£185,100	£347,112	£346,346	£343,235	£378,646	£1,600,439
Income	£185,000	£348,000	£371,000	£444,000	£514,000	£1,862,000
Variance	-£100	£888	£24,654	£100,765	£135,354	£261,561

Phase 2: The core functions plus prototype sampling. Appendix 7

	Year 1	*Year 2*	*Year 3*	*Year 4*	*Year 5*	*Total Yrs 1-5*
Operating costs	£187,100	£294,062	£326,941	£402,397	£427,924	£1,638,424
Income	£185,000	£298,000	£321,000	£584,000	£674,000	£2,062,000
Variance	-£2,100	£3,938	-£5,941	£181,603	£246,076	£423,576

Phase 3: The core functions plus prototype sampling and an innovation centre. Appendix 8

	Year 1	*Year 2*	*Year 3*	*Year 4*	*Year 5*	*Total Yrs 1-5*
Operating costs	£191,500	£413,062	£425,903	£543,797	£588,329	£2,162,592
Income	£195,000	£408,000	£431,000	£659,000	£859,000	£2,552,000
Variance	£3,500	-£5,062	£5,097	£115,203	£270,671	£389,408

Clustering

Clustering would be the preferred organisational option for phase 3 which should be developed in partnership with manufacturing and technology providers. Research has identified a clustering approach in Istanbul to develop the fashion and textiles industries in Turkey. EU pre-ascension funds were used to develop a cluster of three separate centres which opened between 2007 and 2009: a training and education centre, a research and development centre and a consultancy centre. One organisation was set up to govern all three centres using one sector strategy. DISC could evolve using a clustering approach to include the network of accredited high-end manufacturers and sample units as well as a cluster of innovation and technology centres. This approach also reduces risk as each entity remains small and focused and is managed separately but through an alliance strategy.

Securing funding

In Year 0 the DFMA will develop a series of bids to LDA , NESTA, ERDF and other EU funders to establish the salaries to start up the venture, as well as bids to training organisations including Skillfast-uk, Train to Gain and "Cluster" funding to fund the training activities aligned to DISC and the cluster network of good manufacturers. In phase one a combination of skill-training finance, course fees, knowledge transfer activities and manufacturers' accreditation fees will contribute to the Centre's overheads. Directory sponsors will be sought. Expressions of interest have already been sought from potential funders and have been received from a fashion manufacturer in China, a fashion manufacturer trade body in Turkey, several industry equipment manufacturers and a UK high street retailer.

In years 3 and 4, revenues from prototype sampling will be raised both from designers and UK quality retailers would coverer the salaries of the sample machinists. UK quality retailers rely on global manufacturers to make their samples and who could benefit from a high quality sampling facility on their doorstep.

In years 2 and 3, sponsors from the global fashion manufacturing industry, manufacturing equipment, component, distribution and logistics industries will be sought to fund the innovation phase; and bids to the Technology Strategy Board will be developed. The development of additional functions at phase 3 in addition to the core DISC functions will be dependent on the sourcing of the additional funding.

Funding opportunities

Table 4: Other Funding sources

Organisation	Potential for support/funding
BERR (Dept	Discounted from further investigation: fashion & clothing is no longer a

for Business Enterprise & Regulatory Reform)	priority sector for BERR. It is now dealt with by the RDAs according to their own sectoral policies. However, contradicting this, the LDA no longer has sectoral policies.
TSB (Technology Strategy Board)	Discounted from further investigation for stage 1 but could be aligned for phase 2 and the innovation hub: the TSB offers funding/investment in new innovations and their application to industry. TSB funds are not available to businesses simply trying to catch up with their competitors.
ERDF	The next bidding round may be announced – possibly during autumn 2009 for projects commencing Summer 2010. If match funding and the financial sustainability model can be demonstrated, then ERDF could be a good route.
LDA	There is a strong case to be made for a regional seed-fund to launch the hub as the majority of beneficiaries will be within the London region. The proposed high-end hub will make a significant impact on sustaining London's workforce and London's economy. It could have an underlying focus on sustainability, which will provide it with prime mover status as no other fashion manufacturing regions have yet embraced sustainability. There is evidence of other regionally focused sectors receiving significant RDA support; for example in Coventry there are plans for a new Manufacturing Technology Centre (a collaboration between Advantage West Midlands and East Midlands Development Agency, which will be opened in 2010.) It will focus on regional manufacturing strengths and the promotion of a low carbon economy. This Centre will include industrial scale pre-production and demonstration facilities.
Other RDAs	RDAs could fund their regional DISC database development input
HEFCE/HEIF	The universities are currently at the end of year 1 of 3 years of HEIF funding. All funds have been allocated to other projects. Unsure of future HEFCE funding rounds.
Private sector	Charges made to DISC clients for services provided; sponsorship from key stakeholders; donations of equipment from key technology providers.

NESTA	Could be approached to contribute to piloting partnership building and networking events
DCMS	Have indicated definitely that no development funds exist.
Trade bodies	There has been some interest from an international trade body in supporting the innovation and sampling centre with a view to furthering their production opportunities with emerging UK designers.
Retail industry	Asos already sponsor fashion capital and Top Shop sponsors LFW
Global manufacturing industry	Initial conversations show an interest from manufacturers outside the UK to link with UK design in fashion

Charges for Designer Innovation and Sampling Centre services

DISC can expect to charge the following fees for services: :

- Private sector sponsorship
- Membership fees from accredited manufacturers
- Designer annual membership
- Up-skilling sample machinists (fees from Skillfast-uk or Train2Gain)
- Fees for hiring basic equipment
- Fees for hiring specialist equipment
- Consultancy fees
- Prototype sampling charges
- Payment for research reports
- Introductory fees to overseas manufacturers
- Charges for advertising on website
- Events
- Short courses
- Training Summer schools
- Knowledge Transfer Partnerships

Sponsorship opportunities

Sponsorship could be attracted specifically for:

- Advertising on the website
- Equipment resources
- Consumables needed in the Sampling Unit
- The funding of posts
- The innovations

An initial list of companies to target has been proposed in conjunction with the Steering Group Production Managers. The list includes:

Machinery Tradefair Organisers

- ATME-I/MEGATEX – American Textile Machinery Exhibition – International
- CISMA - China's International Sewing Machinery and Accessories Show

Machinery manufacturers

- Juki; Brother

Machinery suppliers

- Pantelli; City Sewing Machines

Trims and thread suppliers

- YKK ; Gutterman ; Moons ; Vilene

Transport and logistics firms

- DHL

Overseas Trade bodies who can advertise their offer and build designer relationships

ITKIB (Turkey) IEFFE (ITALY) APHO (Western France) SMI (Italy)

Risk management to avoid failure

Several interviewees mentioned the London Apparel Resource Centre (LARC), a funded project in association with Newham College and other partners that delivered training and sampling services to fashion companies, including some designer clients. LARC closed in Summer 2008, and the picture that emerges from our interviews (a formal review is not publicly available) is that that LARC may have attempted to offer too broad a range of support interventions in order to attract public sector funding.

Its failure may also have been due, in part, to a failure to recognize the higher level of skills needed to produce high-end fashion products with the quality and finish expected by designers and international consumers. The sector may also have been unable to offer sufficient added value to justify premium prices. It is also possible that LARC's closure may have been due to a business structure that was not commercially viable. These issues should be noted when planning any future developments in the sector.

A risk assessment has been undertaken to identify the broad issues that will face the project.

Table 6: Risk assessment of the DISC project

Risk	Low/medium/high risk	Actions to reduce risk
The formation of DFMA to link DISC to sector strategy	low	To ensure there is a benefit for each of the three organisations that comprise DFMA in achieving their own missions.
Funding not made available for the training and education plan to support ambitions of DISC and develop sustainable benefits in the sector to support it	Low	There is a £23.5 million fund pledged to Skillfast-uk to support and grow the wider sector; Train2Gain and cluster funding are already available.
Difficulty in finding suitable accommodation	Low	There are a number of studio spaces all over the East End of London: Richmix, the Tea Building, Mare Street Studios etc. The difficulty will be keeping within budget. Ideally, a public sector organisation will donate space to the project
Reluctance of manufacturers to pay for services	low	DISC will be providing essential services to the sector. This sector does not have a culture of expecting free support.
Reluctance of designers to pay for services	low	Designers are used to paying treble the production costs to

		have samples made; this provides an adequate funding model for DISC.
Costs of refurbishment of accommodation exceeding original budgets (would need to do a detailed risk assessment of each accommodation option)	medium	Expert accommodation project management skills and knowledge will be needed.
Reluctance of equipment and technology companies to sponsor or loan equipment for the innovation area	medium	The marketing manager will need to be in place to build these relationships through the first two year period; financial markets will improve in the coming few years so that DISC will become an ‘opportunity’ for manufacturers.
Operating costs could exceed income revenues	medium	This is a real risk in the short-term, and public sector funds will need to subsidise the project.
Not enough public funding available to fund start-up costs	medium	The project will not be viable and cannot commence. However early soundings have been positive.

Other recommendations

The research findings also identified a specific training and education need to bring UK manufacturers up to a high-end designer EU level. Specific training and education recommendations have been prepared in a separate report intended to advise Skillfast-uk, UK training organisations, HEIs and Colleges of Further Education.

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Appendix 1: The Research Team

The project team brings together expertise from fashion academics within the London College of Fashion and the business expertise of staff at the CFE.

Wendy Malem is the Director of the Centre for Fashion Enterprise and Dean of Enterprise and International Development at London College of Fashion. She is responsible for chairing the steering committee meetings for this research project, aligning the research within the sector and leading the industry champions in shaping the recommendations. She has significant fashion industry experience, holds an MBA, and has ten years of Higher Education senior management in fashion design and entrepreneurship.

The Project Manager for the study is Jan Miller, who is Business Development Manager at the Centre for Fashion Enterprise (CFE). Jan is also responsible for liaising with and co-ordinating the steering committee. Jan has significant experience of successful project management of externally facing projects at CFE and LCF, including significant funding applications and subsequent delivery of ERDF and RDA-funded projects.

The Principal Investigator for this project is Anna König, who is Senior Research Fellow at the CFE and Lecturer at London College of Fashion. She completed her MA at the London College of Fashion in 2002, and has been a lecturer at LCF since then. In addition to several academic publications, she has written for *The Times* and *The Guardian* on the subjects of education and fashion respectively.

Sara Martins Poltorak is a PhD student at Goldsmiths, University of London. She co-ordinated the data collection and compiled statistical information for the project. Sara also conducted the interviews with French manufacturers and with the APHO representative.

The Research Assistants, Hannah Jones, Katie Jackman and Nana Adusei-Poku conducted the majority of the interviews with designers and manufacturers.

Enrico Venturini, from Next Technology – Tecnotessile, conducted the interviews with Italian manufacturers.

Appendix 2: Steering Group membership

Wendy Malem	Director CFE, Chair
Jan Miller	BDM CFE, Project Manager
Anna König	Senior Research Fellow, LCF
Sara Martins Poltorak	Senior Researcher
Roland Mouret	Creative Director, Roland Mouret
Kinga Kochowitz	Production Manager, Betty Jackson
Barbara McSloy	Production Manager, Richard Nicoll
Helen Clarke	Production Manager, Margaret Howell
Claire Hendrey	Production Manager, Paul Smith
David Mason	Director, Nutters
Nigel Rust	EEF (formerly MAS)
Martin Stone	British Fashion Council
Angela Pugh	NESTA
Wendy Parker	DCMS
Judith Rosser Davies	Senior Project Manager, LDA
Chas Hubbard	Skills Director, Skillfast-uk
Justine Wright	Skillfast-uk

Appendix 3: List of interviewees – companies and individuals

Hirana Ltd.
The Sampling Unit Ltd.
GE Design Ltd.
Style Shake
Yesevi
Rocky Garments
Barbara & Justyna Tailoring
Maderite Ltd.
Kerry Hope Ltd.
New Planet Fashions
+ Samples Ltd.
Kash’s Studio
Catherina Eden Ltd.
Norris Raymond
Classic Cuts
Crossbow Fashions Ltd.
Bruni Couture
Fonlupt Simon
Sefa
Styl Couture
Textile du Maine
Cipriani S.p.A.
Luca Venturini
David di Ferrari Bruno

Betty Jackson Ltd.
Margaret Howell Ltd.
Georgina Harley-Smith
Cassette Playa
Louis de Gama
House of Holland
Braganza Studios
Marios Schwab
Peter Pilotto
Emmeline 4 Re
Jo Sykes
Danielle Scutt
AnnaKarenina Designs and Corsetry
CoOperation Design
Jojo & Malou
Jasmine de Milo
Steph Aman
Feather London
Labour of Love
Uma Miy
Carte Blanche
K3 Japan
Super Sweet
Co Chine Chine

H. Lorenzo
Asos
Sotris
A La Moda
Van Ravenstein
Coming Soon
Circus
KNIQ
Start London
Jenko
Paul Smith Ltd.
Adam Mansell
Charline Fuzeau
Mauro Chezzi
Confezioni Marvi
Fashion Life Style

Appendix 4: Terms of reference (acronyms and abbreviations used in the report)

APHO	Association de Promotion de. l'Habillement de l'Ouest
BCIA	British Clothing Industry Association
BERR	Department for Business Enterprise and Regulatory Reform
BFC	British Fashion Council
BOS	British Occupational Standards
CFE	Centre for Fashion Enterprise
CFP	City Fringe Partnership
CMT	Cut, make and trim
CSF	Centre for Sustainable Fashion
DCMS	Department for Culture, Media and Sport
DFMA	Designer and Fashion Manufacturer Alliance
DISC	Designer Innovation and Sampling Centre
EEF	The manufacturers' organisation
EFF	Ethical Fashion Forum
ERDF	European Regional Development Fund
FE	Further Education
HE	Higher Education
HEFCE	Higher Education Funding Council for England
HEI	Higher Education Institution
HEIF	Higher Education Innovation Fund
KTP	Knowledge Transfer Partnership
LCF	London College of Fashion
LDA	London Development Agency
MAS	Manufacturing Advisory Service
NESTA	National Endowment for Science, Technology and the Arts
NVQ	National Vocational Qualification
QC	Quality Control
SMI	Sistema Moda Italia
TSB	Technology Strategy Board
UKFT	UK Fashion and Textiles Association

Appendix 5: Evaluation of manufacturers

UK manufacturer	Score (maximum 55)
M201	32
M202	31
M203	12
M204	26
M205	26
M206	15
M207	32
M208	9
M209	10
M210	19
M211	33
M212	19
M213	32
M214	28
M216	38
F1 French	46
F2 French	45
F3 French	46
F4 French	33
It1 Italian	47
It2 Italian	46
It3 Italian	46
It4 Italian	46

Appendix 6: DISC Income and expenditure projections Phase one: CORE

Phase one: Income and funding projections

	Unit charge	Yr 1	Yr 2	Yr 3	Yr 4	Yr 5	totals
loans and UK/EU public funding		£150,000	£100,000	£50,000	£0	£0	£300,000
Other RDA support towards database development		£0	£25,000	£25,000	£25,000	£25,000	£100,000
NESTA support linked to new innovation labs		£0	£0	£0	£25,000	£25,000	£50,000
Private sector sponsorship	/	£0	£100,000	£125,000	£125,000	£150,000	£500,000
TSB grants for projects through the innovation labs		£0	£0	£0	£50,000	£50,000	£100,000
KT Revenues	£4k or £9k pa		£8,000	£16,000	£26,000	£44,000	£94,000
Membership from endorsed manufacturers	£1,000		£10,000	£15,000	£20,000	£25,000	£70,000
Designer annual membership	£200		£15,000	£20,000	£25,000	£30,000	£90,000
Consultancy fees	/		£10,000	£30,000	£50,000	£50,000	£140,000
Up-skilling sample machinists (fees from Skillfast-uk or Train2Gain)	/	£25000	£50,000	£50,000	£50,000	£50,000	£225,000
Commercial training			£10,000	£15,000	£20,000	£25,000	£70,000
Summer Schools			£10,000	£10,000	£12,000	£14,000	£46,000
Sale of manufacturing reports	£50		/	/	£1,000	£1,000	£2,000
Accreditation fees	£1,000	£10,000	£10,000	£15,000	£15,000	£25,000	£75,000
Total		**£185,000**	**£348,000**	**£371,000**	**£444,000**	**£514,000**	**£1,862,000**

Phase one: Expenditure projections

	Year 1	Year 2	Year 3	Year 4	Year 5
2 x job adverts (Director/Administrator)	£4,000	£0	£0	£0	£0
Domain name registration	£200	£0	£0	£0	£0
Trademark registration	£500	£0	£0	£0	£0
HUB visual identity design	£10,000	£0	£0	£0	£0
Office furniture and equipment (see Appendix)	£8,900	£0	£0	£0	£0
Misc. other office and kitchen start-up purchases	£1,000	£0	£0	£0	£0
Carpets, blinds, decoration (estimate)	£10,000	£0	£0	£0	£0
1 x job advert (Super Trainer)	£3,000	£0	£0	£0	£0
Stationary, phone, travel & misc. overheads	£2,000	£0	£0	£0	£0
Software licenses	£2,000	£0	£0	£0	£0
Rent/service charges based on Richmix charity rate	£0	£24,700	£25,441	£26,204	£26,990
Staff (Director) £50,000 p.a. + on-costs (full year)	£62,500	£65,625	£68,906	£72,352	£74,522
Staff (Administrator) £28,000 p.a. + on-costs (6 months in full year)	£17,500	£36,750	£38,588	£40,517	£42,543
Staff (super trainer) £40,000 p.a. + on-costs (starts month 10 of Yr1)	£37,500	£52,487	£55,111	£57,867	£60,760
Staff (UK advisor) £40,000 p.a. + on-costs	£0	£50,000	£52,500	£55,125	£57,881
Interns to assist build databases	£0	£10,000	£0	£0	£0
Web site design and build	£0	£30,000	£0	£0	£0
Marketing/publicity material	£0	£10,000	£10,300	£10,609	£10,927

Web maintenance	£0	£5,000	£5,150	£5,305	£5,464
LFW stand launch (free)	£0	£0	£0	£0	£0
DISC launch (free)	£0	£0	£0	£0	£0
Public liability ins. and Prof. indemnity insurance	£2,000	£2,000	£2,060	£2,122	£2,185
Annual audit & accountancy charges	£0	£4,000	£4,120	£4,244	£4,371
External report and evaluation	£0	£0	£20,000	£0	£20,000
Travel and subsistence (UK)	£1,000	£2,000	£3,090	£3,183	£3,278
Travel and subsistence (international)	£5,000	£15,000	£20,600	£21,218	£21,855
Conferences, tradefairs, staff development	£2,000	£4,000	£4,500	£5,000	£5,500
Office (phone, stationary, etc)	£1,000	£4,000	£4,500	£5,000	£5,500
Contingency (approx 10%)	£15,000	£31,550	£31,480	£34,490	£36,870
Total	**£185,100**	**£347,112**	**£346,346**	**£343,235**	**£378,646**

Appendix 7: DISC Income and expenditure projections

Phase two: CORE AND PROTOTYPE SAMPLING

Phase two: Income and funding projections

	Unit charge	Yr 1	Yr 2	Yr 3	Yr 4	Yr 5	totals
loans and UK/EU public funding		£150,000	£50,000	£0			£200,000
Other RDA support towards database development		£0	£25,000	£25,000	£25,000	£25,000	£100,000
NESTA support linked to new innovation labs		£0	£0	£0	£25,000	£25,000	£50,000
Private sector sponsorship	/	£0	£100,000	£125,000	£125,000	£150,000	£500,000
TSB grants for projects through the innovation labs		£0	£0	£0	£50,000	£50,000	£100,000
KT Revenues	£4k or £9k pa		£8,000	£16,000	£26,000	£44,000	£94,000
Membership from endorsed manufacturers	£1,000		£10,000	£15,000	£20,000	£25,000	£70,000
Designer annual membership	£200		£15,000	£20,000	£25,000	£30,000	£90,000
Consultancy fees	/		£10,000	£30,000	£50,000	£50,000	£140,000
Up-skilling sample machinists (fees from Skillfast-uk or Train2Gain)	/	25000	£50,000	£50,000	£50,000	£50,000	£225,000
(iii) Prototype sampling charges for designers	£200 average		/	£50,000/	£80,000	£90,000	£170,000
(iv) Prototype sampling charges for Fashion Groups	£300 average		/	/	£60,000	£70,000	£130,000
Commercial training			£10,000	£15,000	£20,000	£25,000	£70,000
Summer Schools			£10,000	£10,000	£12,000	£14,000	£46,000
Sale of manufacturing reports	£50		/	/	£1,000	£1,000	£2,000
Accreditation fees	£1,000	£10,000	£10,000	£15,000	£15,000	£25,000	£75,000
Total		**£185,000**	**£298,000**	**£321,000**	**£584,000**	**£674,000**	**£2,062,000**

Phase two: Expenditure projections

	Year 1	Year 2	Year 3	Year 4	Year 5
2 x job adverts (Director/Administrator)	£4,000	£0	£0	£0	£0
Domain name registration	£200	£0	£0	£0	£0
Trademark registration	£500	£0	£0	£0	£0
HUB visual identity design	£10,000	£0	£0	£0	£0
Office furniture and equipment (see Appendix)	£8,900	£0	£0	£0	£0
Misc. other office and kitchen start-up purchases	£1,000	£0	£0	£0	£0
Carpets, blinds, decoration (estimate)	£10,000	£0	£0	£0	£0
1 x job advert (Super Trainer,)	£3,000	£0	£0	£0	£0
Stationary, phone, travel & misc. overheads	£2,000	£0	£0	£0	£0
Software licenses	£2,000	£0	£0	£0	£0
Rent/service charges based on Richmix charity rate	£0	£24,700	£25,441	£52,408	£53,980
Staff (Director) £50,000 p.a. + on-costs (full year)	£62,500	£65,625	£68,906	£72,352	£74,522
Staff (Administrator) £28,000 p.a. + on-costs (full year)	£17,500	£36,750	£38,588	£40,517	£42,543
Staff (super trainer) £40,000 p.a. + on-costs (starts month 10 of Yr1)	£37,500	£52,487	£55,111	£57,867	£60,760
Interns to assist build databases	£0	£10,000	£0	£0	£0
Web site design and build	£0	£30,000	£0	£0	£0

Marketing/publicity material	£0	£10,000	£10,300	£10,609	£10,927
Web maintenance	£0	£5,000	£5,150	£15,305	£5,464
LFW stand launch (free)	£0	£0	£0	£0	£0
DISC launch (free)	£0	£0	£0	£0	£0
Public liability ins. and Prof. indemnity insurance	£2,000	£2,000	£2,060	£2,122	£2,185
Annual audit & accountancy charges	£0	£4,000	£4,120	£4,244	£4,371
External report and evaluation	£0	£0	£20,000	£0	£20,000
Travel and subsistence (UK)	£1,000	£2,000	£3,090	£3,183	£3,278
Travel and subsistence (international)	£5,000	£15,000	£20,600	£21,218	£21,855
Conferences, tradefairs, staff development	£2,000	£4,000	£4,500	£5,000	£5,500
Office (phone, stationary, etc)	£1,000	£4,000	£4,500	£5,000	£5,500
job adverts (for Phase 2))	£0	£2,000	£2,000	£0	£0
Staff (Senior sample mach.) £30,000 p.a. +on-costs	£0	£0	£0	£41,344	£43,411
Staffing (sample mach.) £24,000 p.a. + on-costs	£0	£0	£33,075	£34,729	£34,728
Contingency (approx 10%)	£17,000	£26,500	£29,500	£36,500	£38,900
Total	**£187,100**	**£294,062**	**£326,941**	**£402,397**	**£427,924**

Appendix 8: DISC Income and expenditure projections

Phase three: CORE, PROTOTYPE SAMPLING & MANUFACTURING INNOVATION

Phase three: Income and funding projections

	Unit charge	Yr 1	Yr 2	Yr 3	Yr 4	Yr 5	totals
loans and UK/EU public funding		£160,000	£160,000	£110,000			£430,000
Other RDA support towards database development		£0	£25,000	£25,000	£25,000	£25,000	£100,000
NESTA support linked to new innovation labs		£0	£0	£0	£25,000	£25,000	£50,000
Private sector sponsorship	/	£0	£100,000	£125,000	£125,000	£150,000	£500,000
TSB grants for projects through the innovation labs		£0	£0	£0	£50,000	£50,000	£100,000
KT Revenues	£4k or £9k pa		£8,000	£16,000	£26,000	£44,000	£94,000
Membership from endorsed manufacturers	£1,000		£10,000	£15,000	£20,000	£25,000	£70,000
Designer annual membership	£200		£15,000	£20,000	£25,000	£30,000	£90,000
Consultancy fees	/		£10,000	£30,000	£50,000	£85,000	£175,000
Up-skilling sample machinists (fees from Skillfast-uk or Train2Gain)	/	25000	£50,000	£50,000	£50,000	£50,000	£225,000
(i) Fees for hiring basic equipment	*		/	/	£25,000	£50,000	£75,000
(ii) Fees for hiring specialist equipment	*		/	/	£50,000	£100,000	£150,000
(iii) Prototype sampling charges for designers	£200 average		/	£50,000/	£80,000	£90,000	£170,000
(iv) Prototype sampling charges for Fashion Groups	£300 average		/	/	£60,000	£70,000	£130,000

Commercial training			£10,000	£15,000	£20,000	£25,000	£70,000
Summer Schools			£10,000	£10,000	£12,000	£14,000	£46,000
Sale of manufacturing reports	£50		/	/	£1,000	£1,000	£2,000
Accreditation fees	£1,000	£10,000	£10,000	£15,000	£15,000	£25,000	£75,000
Total		**£195,000**	**£408,000**	**£431,000**	**£659,000**	**£859,000**	**£2,552,000**

Phase three: Expenditure projections

	Year 1	**Year 2**	**Year 3**	**Year 4**	**Year 5**
2 x job adverts (Director/Administrator)	£4,000	£0	£0	£0	£0
Domain name registration	£200	£0	£0	£0	£0
Trademark registration	£500	£0	£0	£0	£0
HUB visual identity design	£10,000	£0	£0	£0	£0
Office furniture and equipment (see Appendix)	£8,900	£0	£0	£0	£0
Misc. other office and kitchen start-up purchases	£1,000	£0	£0	£0	£0
Carpets, blinds, decoration (estimate)	£10,000	£0	£0	£0	£0
job adverts (Super Trainer, 2 x sector experts)	£7,000	£0	£0	£0	£0
Stationary, phone, travel & misc. overheads	£2,000	£0	£0	£0	£0
Software licenses	£2,000	£0	£0	£0	£0
Rent/service charges based on Richmix charity rate	£0	£24,700	£25,441	£52,408	£53,980
Staff (Director) £50,000 p.a. + on-costs (full year)	£62,500	£65,625	£68,906	£72,352	£74,522
Staff (Administrator) £28,000 p.a. + on-costs (full year)	£17,500	£36,750	£38,588	£40,517	£42,543
Staff (super trainer) £40,000 p.a. + on-costs (starts month 10 of Yr1)	£37,500	£52,487	£55,111	£57,867	£60,760
Staff (UK advisor) £40,000 p.a. + on-costs	£0	£50,000	£52,500	£55,125	£57,881
Staff (marketing & innovation manager) £40,000 p.a. + on-costs	£0	£50,000	£52,500	£55,125	£57,881
Interns to assist build databases	£0	£10,000	£0	£0	£0

Web site design and build	£0	£30,000	£0	£0	£0
Marketing/publicity material	£0	£10,000	£10,300	£10,609	£10,927
Web maintenance and development	£0	£5,000	£5,150	£15,305	£5,464
DISC launch (free)	£0	£0	£0	£0	£0
London Fashion Week stand (free)	£0	£0	£0	£0	£0
Public liability ins. and Prof. indemnity insurance	£2,000	£2,000	£2,060	£2,122	£2,185
Annual audit & accountancy charges	£0	£4,000	£4,120	£4,244	£4,371
External report and evaluation	£0	£0	£20,000	£0	£20,000
Travel and subsistence (UK)	£1,000	£3,000	£3,090	£3,183	£3,278
Travel and subsistence (international)	£5,000	£20,000	£20,600	£21,218	£21,855
Conferences, tradefairs, staff development	£2,000	£5,000	£5,150	£5,305	£5,464
Office (phone, stationary, etc)	£1,000	£5,000	£5,150	£5,305	£5,291
job adverts (for Phase 2))	£0	£2,000	£2,000	£0	£0
Staff (Administrator) £28,000 p.a. + on-costs (0.5FTE yr 4, 0.75 FTE yr 5)	£0	£0	£0	£19,294	£30,388
Staff (Senior sample mach.) £30,000 p.a. +on-costs	£0	£0	£0	£41,344	£43,411
Staffing (sample mach.) £24,000 p.a. + on-costs	£0	£0	£16,538	£33,075	£34,728
Contingency (approx 10%)	£17,400	£37,500	£38,700	£49,400	£53,400
Total	**£191,500**	**£413,062**	**£425,903**	**£543,797**	**£588,329**

Appendix 9: DISC equipment costs

Equipment	Model no.	Price per item	VAT	Total
2--lockstitch machines (basic machines)	Brother 755	£510 each = £1020	£153.00	£1173.00
2 lockstitch machines (basic machines)	Sunstar 755	£400 each = £800	£120.00	£920.00
1--pegasus 3 or 4 thread overlocker	752	£840 each	£126.00	£966.00
1-- pegasus bottom coverstitch	Mod 1150	£1300 each	£195.00	££1495.00
1--small fusing press	Hm1	£1800 each	£270.00	£2070.00
1--pressing unit including sleeve presser (vac table)		£750 each	£112.50	£862.50
1-- iron station (boiler) with iron		£500 each	£75.00	£575.00
1--button holer (electronic lockstitch straight hole)	Sun. 300	£3500 each	£525.00	£4025.00
4--machinist chairs		£50 each = £200	£30.00	£230.00
Three model DW mannequins size 12	Castor base	£520 each =£1560	£234.00	£1794.00
1 male modern GK mannequin – Size 10	Castor base	£520	£78.00	£198.00
1 women’s full body FL mannequin – Size 12	Pedal base	£1490	£223.50	£1713.50
1 women’s trouser PD3 mannequin – Size 12	Pedal base	£1200	£180.00	£1380.00
1 men’s trouser GT mannequin	Pedal base	£1200	£180.00	£1380.00
Packaging and delivery		£70	£10.50	£80.50
			Total	**£17,942.50**

Appendix 10: Fashion Sector Support organisations

Organisation/scheme name	Description
BERR **Dept for Business Enterprise & Regulatory Reform**	Fashion & Clothing no longer a priority sector for BERR. It is dealt with by the RDAs according to their own sectoral policies.
British Clothing Industry Association (BCIA)	(extract from website) Now merged wit UK Fashion Exports to become UK Fashion and Textiles (UKFT). The British Clothing Industry Association (BCIA) and its export division, UK Fashion Exports (UKFE), sit at the core of their market, working for the benefit of fashion, clothing and knitting businesses across the UK. BCIA guides and advises its members on all the essential aspects of running a business and supplying clothing and knitwear to the global marketplace. Through UKFE it gives help and advice on how to achieve sales in overseas markets. The British Clothing Industry Association (BCIA) provides secretariat support to a number of other trade associations. Over the past 10 years it has developed a strategy of helping associations maintain their services to their members whilst at the same time bringing them under the umbrella of 5 Portland Place. This has helped create a critical mass of associations within the clothing and textile sector and given the members a position in a much wider network. However it does not have a strategy for high-end manufacturing.
British Fashion Council	The BFC promote their New Gen scheme which serves as a prestigious launch pad to showcase the best up-and-coming British fashion talent. It also acts as an important introduction for young UK-based designers to influential press and buyers. Catwalk designers receive £5000 - £10000 towards their show costs, sponsored Exhibition space, usage of the BFC Catwalk tent and mentoring. Recognising the need for ongoing support, this scheme can be awarded to designers for up to four seasons. Designers receive access to sales and marketing support and business advice in partnership with BFC corporate supporters.

Centre for Fashion Enterprise	The CFE has positioned itself as the sole provider exclusively focusing on business support for London's emerging high-end/luxury fashion product designers. It strategically works alongside and in partnership with other key organisations, whose focus is primarily on the launch and showcasing of new and emerging designers. CFE support includes 360° business support, high level advice and coaching tailored to each business, investment opportunities and access to facilities.
Centre for Sustainable Fashion	Summer 2009 sees the CSF launching a programme of workshops and tailored advice to support London based fashion design businesses in analysing their business practices and implementing change for a sustainable future. Workshops will cover design, production, materials/sourcing, communications and new technology, working towards building an innovative and sustainable business management system. Beneficiaries will also be supported in creating a code of conduct for their business and their suppliers. The programme will be free of charge for eligible businesses.
Chartered Society of Designers	A professional body for designers; fashion is one of seven design areas represented and is the third most popular membership group. Training is primarily CPD (continuous professional development), business-focussed rather than skills-focussed. Applicants have to pass an assessment in order to become a member (will look into what this entails).
City Fringe Partnership	Broad focus on fashion and clothing sector. No high-end focus Ran the MSSSP project funded by the LDA between 2006-08 focusing on provision of support to London’s manufacturers (not specifically high-end); also some support (but less of a priority) to Designer. Partners included LCF, London MAS, LARC, Fashion Capital. Currently negotiating new funding. So no support currently available to the sector. They saw the Fashion Expo as very successful, although no high-end designers interviewed as part of this research had heard of it. They offered valuable ‘ Manufacturers Appreciation’ courses: 2 day courses aimed at ensuring designers are able to communicate with Manufacturers. They have an ERDF project awaiting approval but its focus is on export growth for designers and manufacturers. It is not thought to include any Designer-manufacturer communication or partnership support. Nor is it aimed at the high-end. It has a very broad reach. City Fringe partnership ceased operating in 2009.
Clerkenwell	provide business training for their members (who are across the creative

Green Association	industries) but report that nobody has asked about skills for high-end fashion
Cockpit Arts	Business incubator/list of designer makers. About 30% are high-end fashion/textiles. Used to direct some enquiries to LARC but now struggle to find appropriate training. Anecdotally, one member was unable to find a course to improve grading skills, so ended up using outworkers, sourced by word-of-mouth. They don't themselves offer technical skills training as they cover too many different disciplines (i.e. the needs of a ceramicist are very different to those of a high-end fashion designer). Cockpit Arts Also reported difficulties around finding suitable UK production UK facilities although some members are specifically seeking this as it fits with their brand. Building a database/network of manufacturers.
CreativeCapital	Signpost training rather than offer it and report a low number of fashion-related enquiries, although they do receive some enquiries about sustainability. This may be due to their current focus on arts rather than design: they are looking to develop their involvement with fashion but limited resources currently prevents development in this area.
Ethical Fashion Forum	Deals with all levels of the fashion industry but their New Entrepreneurs programme is targeted towards designers looking to start up a fashion business with a strong focus on sustainability. EFF also offers training in the form of networking seminars and masterclasses around specific issues such as ethical sourcing. They noted a 'hole left by LARC' in terms of production.
Fashion Capital	The Workshop, linked to has its own production unit although it is unclear what proportion of users are high-end designers. They also offer tailor-made courses in practical skills such as CAD CAM. This is a self-financing, privately-funded enterprise.
Fashion Works	Broad focus on fashion and clothing sector. No high-end focus Runs 'funded' consultancy and training activities : advice on business start-up, sourcing manufacturers etc. Not specific to high-end, Main focus is on support to designers, Designer/makers. Currently awaiting feedback from ERDF on project funding applications.
HEBA	Broad focus on fashion and clothing sector. No high-end focus HEBA is a training and enterprise project which provides support to women from Black, Asian and Minority Ethnic backgrounds, particularly those from the Bangladeshi community in Spitalfields. They provide machining training from a very basic level to get women back into work. It is not aiming to

	produce high-end seamstresses. Although those 'trainees' who have skills can obviously progress on. Through the CFP's investment HEBA trains women in garment production, giving them skills which lead to flexible employment. To support this HEBA also provides auxiliary services such as childcare as well as further ESOL and IT training. HEBA also brokers commercial piece work for their beneficiaries through its production unit, which has recently worked with a number of organisations using recycled materials and ethical production techniques.
London MAS	A contract is soon to be re-issued from the LDA. In the past funding period, they did not have a specific fashion/tailoring programme. All support was tailored one-to-one. It was free up to 3 days, then 50% thereafter. Typical support would have included: Strategic review; Manufacturing review; Training review; Lean manufacturing, (and training for lean); Sales and marketing support and strategies; Internal systems development
Manufacturing Technology Centre , Coventry	Collaboration between Advantage West Midlands and East Midlands Development Agency To be opened in 2010 Focus on regional manufacturing strengths and promoting a low carbon economy The centre will include industrial scale pre-production and demonstration facilities
Ministerial Advisory Group on Manufacturing	http://www.berr.gov.uk/whatwedo/sectors/manufacturing/strategyreview2008/page45271.html **One of the five major dynamics identified as shaping the manufacturing sector is:** **'The increased recognition that investment in people and skills is among the most important for companies to make'**
National Skills Academy for Manufacturing	Government supported initiative, focusing on employer led training. RDAs have a big input. Focus very much on heavy engineering sectors such as Aerospace, Automotive, Marine, Electrical, Electronics, Metals, Engineered Metals and Bioscience. www.nsa-m.co.uk
Newham College of FE -	Broad focus on fashion and clothing sector. No high-end focus

Centre for Innovation and Partnerships (CIPs)	The training they provide is aimed at employers. Typical training includes courses on photo-shop, illustrator, trend forecasting. Dedicated training facilities; can train up to 20 at one time; fully used at present. Either 3 week on a Sat, or 6 weeks as an evening course. 'Nothing aimed specifically at the high end', 'some' enquiries' but currently not enough to warrant course provision They have an ERDF project 'London Style' (2008-2010) which is awaiting contract signature, offering business support to London based fashion, jewellery and accessories designers. It does not include Designer-manufacturer communication or partnership support. Nor is it aimed at the high-end. It has a very broad reach.
R&D Tax Credits	Definition of R & D for Tax purposes (*extracted from 'R&D Tax Credits. What's In It For You?; DIUS*) 'Just catching up with lots of other companies can do isn't R&D: the work needs to be a genuine advance (though not necessarily a huge one). Work has to fall within the definition of R&D used for tax purposes. Your work may be R&D if it meets these tests: Does it involve developing scientific or technological knowledge that isn't commercially available? What scientific or technological challenges have had to be overcome? (These have to be uncertainties that competent professionals can't readily resolve, and where solutions aren't common knowledge.) Rules There are some detailed rules you need to check before claiming. For example, only some costs qualify, and there's a minimum spend of £10,000 a year on R&D, as defined for tax purposes.'
Skillfast-uk	(extract from website) Skillfast-uk's task is to overcome [these] barriers, and help employers to improve their productivity through better skills. To do this, Skillfast-uk aims to: 1. Develop and broker a 'Sector Skills Agreement' - a 'deal' which brings employers together with funding agencies and learning providers to break down the key barriers to improving skills and training 2. Transform learning supply, by helping the mainstream education system to understand employers' needs, and by developing constructive relationships between employers and institutions 3. Ensure qualifications are fit-for-purpose. If we are to use qualifications as basis for training, then qualifications should reflect the way the industry works, and the skills employers need. We intend to revise qualifications that

	are not fit-for-purpose, develop new qualifications where they are needed, and 'delist' qualifications that are no longer relevant to the industry's needs.
Technology Strategy Board	Funding/Investment in new innovations Companies can access funding to support collaborative research projects but they need to have an emphasis on innovation Definitely not applicable to support businesses to simply catch up with their competitors
Train 2 Grain	**Can skills brokers recommend sector-specific training?** Train to Gain works with the Sector Skills Councils (SSCs) to identify the specific skills needs of each business sector. Your skills broker will have the expertise to offer sector-specific skills advice. **Working together: SSCs and Train to Gain** To meet the needs of all business sectors, we are setting up agreements - called sector compacts - to work together with the SSCs. This means you can be sure your skills broker, college and training provider will understand how your business sector operates and the recent developments that affect your specific skills needs. The agreements let us fund high-level training in the skills that matter to each sector. The SSCs offer expert understanding of their sector and can pinpoint training that delivers real business benefits. You can get extra support from January 2009, including more fully funded training, and funding for smaller, focused training programmes for small and medium sized private sector businesses. • **First full Level 2 qualification (equivalent to 5 good GCSEs)** For employees who don't already have a full Level 2 qualification, we provide funding for literacy, numeracy and English language skills, plus their first Level 2 qualification. There is funding available for a number of additional Level 2 qualifications. Just contact your skills broker, college or training provider to find out more. • **Contributions to Level 3 qualifications (equivalent to 2 A-levels)** For employees with a Level 2 qualification, we'll contribute significantly towards the cost of a Level 3 qualification. For employees who don't have a Level 2 qualification but have the skills to progress straight to Level 3, we will provide full funding for the Level 3 qualification. For those who already possess a Level 3 qualification or above there is funding available for a number of additional Level 3 qualifications. Just contact your skills broker, college or training provider to find out more. For those employees who are aged 19-25 we provide full funding for a Level 3 qualification. • **Apprenticeship programmes** Funding is available for Apprenticeships and advanced Apprenticeships. • **Leadership and management skills** NEW For organisations in the private sector with **5** to **250** employees, we offer an in-depth skills analysis for owner/managers, plus grant support of up to £1000 to develop leadership and management skills. • **Contribution to wage costs**

	For small businesses (less than 50 employees), we'll contribute to the cost of your staff spending time away from work undertaking agreed training.
UK Design Skills Alliance : UK Design Academy	UK Design Skills Alliance includes members from Creative and Cultural Skills Council, DCMS, Design Council and others. The Alliance says they will work towards ensuring the UK design sector has the skills required by manufacturers to compete in global markets www.ukdesignskills.com It includes educational programme and mentoring schemes. No specific reference or application to the issues tackled in our Study
UKFT	A newly formed organisation which brings together the BCIA and UK Fashion Exports as well as several smaller service providers and organisations. It was formed in 2009 to bring all the organisations at 5 Portland Place together under one umbrella. The new Board members have yet to meet and yet to decide policy.

Please note that this list is not exhaustive. Apologies are given to any projects or organisations which may have been overlooked.