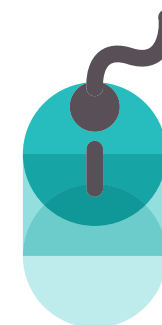


LONDON CREATIVE AND DIGITAL FUSION



EUROPEAN UNION
Investing in Your Future
European Regional
Development Fund 2007-13



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FOREWORD

The London Creative and Digital Fusion programme of interactive, tailored and in-depth support was designed to support the UK capital's creative and digital companies to collaborate, innovate and grow.

London is a globally recognised hub for technology, design and creative genius. While many cities around the world can claim to be hubs for technology entrepreneurship, London's distinctive potential lies in the successful fusion of world-leading technology, design and creativity. As innovation thrives at the edge, where better to innovate than across the boundaries of these two clusters and cultures?

London Fusion's £5.8 million European Regional Development Funding (ERDF)

Dr David Docherty
Chief executive, National Centre for Universities and Business

programme was led by Lancaster University from its London base at the Work Foundation. Lancaster is an institution with proven excellence in leading complex partnerships and extensive experience of managing ERDF funding. Bringing together six London core partners, the programme has delivered new jobs, business growth and new links with London's world-class higher education.

This booklet tells the story of Fusion's innovation journey, its partners and its unique business support. Most importantly of all it tells stories of companies that, having worked with London Fusion, have innovated and grown. We hope that it will inspire others to follow and build on our beginnings.

Professor Sue Cox
Dean, Lancaster University Management School

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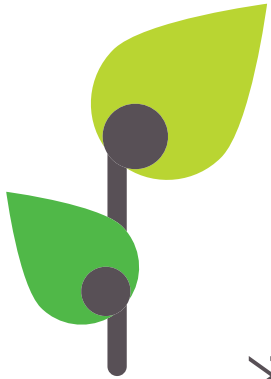
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THE AGE OF FUSION

Responding to an urgent need to bring the digital and creative sectors closer together, London Fusion has provided the spark for collaboration and growth

When the London Creative and Digital Fusion programme began in July 2012, research and feedback from leading entrepreneurs indicated the need to increase the connectivity between the digital and creative clusters in London. While it was clear that the "fusion" of technology with the creative and digital industries was vital to economic growth, there were many barriers holding it back. The London Fusion programme was designed to



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While it
was clear
that 'fusion'
was vital
to growth,
there were
many barriers
holding it
back

address these through a three-phased approach.

The first phase, Inspire, was designed to increase awareness of the opportunities to exploit new technologies. The second, Fuse, was designed to enable small and medium-sized companies (SMEs) to share and develop innovation ideas through the provision of structured tools and guidance. The final phase, Create, sought to support SMEs to develop innovative ideas into new products, processes and services and business models and engage with universities.

The story actually began in 2010 when the Fuse report by the National Centre for Universities and Business proposed that fusion across the creative arts and design and technology drives innovation and growth in these sectors. This thinking was also being articulated at the time by leading global entrepreneurs such as the late Steve Jobs from Apple and

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Eric Schmidt, chairman of Google.

The recognition that innovation happens faster and more deeply in places where a community or "cluster" of like-minded companies can spark ideas off each other provided the final piece of the jigsaw for London Fusion. Research during the life of the London Fusion project has substantiated these findings further, showing that "fused" and "super-fused" companies display markedly higher growth than technology-based companies alone.

The question remained: could fusion be encouraged and companies supported to grow in terms of creating new jobs and increased productivity? This was the ultimate challenge and London provided the testing ground. Research reports had testified to the dominant position of the UK capital, where creative industries are now the second largest sector, worth £22 billion per year, and employing

almost 700,000 people, or one in six jobs. London has also grown to be a leader in digital technology, with over 28,000 technology firms and a quarter of all the technology jobs in Britain.

Significant challenges remained for potential fusion companies. There were gaps in both the ready provision of information for innovation and the support to help enterprises achieve their ambitions. The SMEs had particularly weak links to local universities and were overly dependent on short-term employment of freelancers and contractors, leaving them vulnerable both to local economic shocks and to the increasingly strong global competition enabled by digital technologies themselves.

When London Fusion began, London's creative and digital companies needed to embrace the challenge or be left behind. They needed to be better

Creative industries are the second largest sector in London, worth £22 billion per year

connected both to the wider economy and to each other. Rather than duplicate what was already on the ground, London Fusion set out to work with and join up the disconnected by creating a "network of networks".

London Fusion set out to prove that "the internet has effectively ended any distinction between creative and digital industries". The companies featured here begin to demonstrate just that. ■

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PUTTING IT TO THE TEST

The London Fusion programme has a rigorous evaluation framework based on stakeholder and funding-mechanism requirements. But its success can also be measured in less tangible ways

London Fusion has energised more than 1,000 SMEs to develop their businesses. Many have been inspired to think differently: more than 500 have fused new thinking from leading specialists from London's higher education institutions and elsewhere into their business development. And more than 50 have accessed awards to create new jobs, new processes and new products that are leading

their businesses into growth and sustainability.

This matches the original ambitions of the project, meeting our targets and fuelling meaningful change. In evaluating London Fusion's impact, it is important to recognise that



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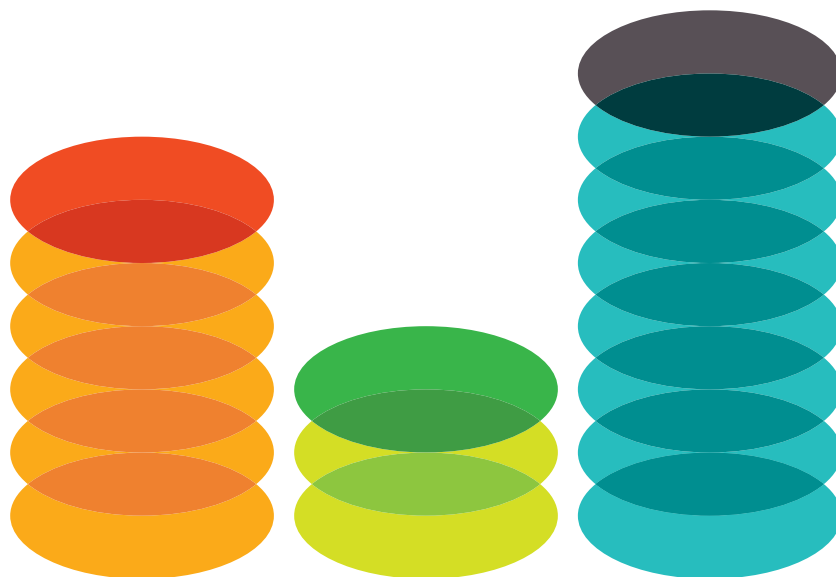
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the programme was not only a response to an important opportunity, but also operated with significant funding conditions and administrative constraints.

London Fusion is part-financed by the European Regional Development Fund (ERDF), which provides 50% of the funding. The overall London ERDF programme is overseen by the Greater London Authority. The administration

surrounding this funding is complex and includes the setting of numeric targets which measure the success of the project in terms of numeric outputs and outcomes.

We believe, however, that the programme will make a significant impact in a number of additional and less easily quantified ways, which may not be evident until long after it has been completed. London

The best test of the programme's impact lies with the companies that took part

Fusion will be formally evaluated and an independent company has been commissioned to undertake this study. It will report in 2015.

Hitting the target

London Fusion had nine clearly identified first-level numeric targets. Principal among these was the mission to support businesses to create new jobs and to grow their income and

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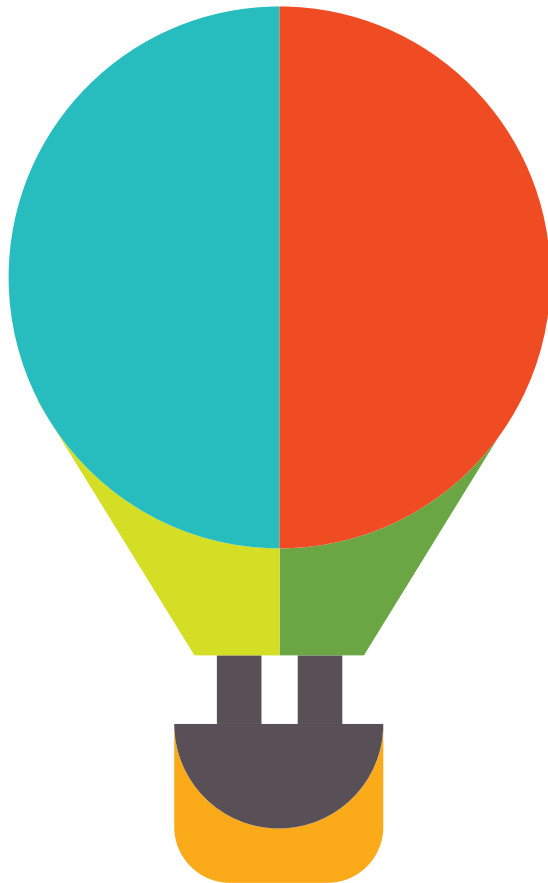
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begin to collaborate with London's world-class universities. Softer targets included increasing the diversity of businesses participating in support programmes and becoming more connected to the London economy. Finally, as the programme was about driving innovation, it has looked to increase the development of new processes and products being established by participating companies.

Measuring impact depends on the perspective taken. With numerous stakeholders, due account has to be taken of different outcomes flowing from the project. In establishing this complex partnership ([see partner profiles, page 78](#)) with an equally complex funding mechanism, the use of tools to define and determine the project direction and necessary actions was vital. Drawing up an early evaluation framework through rigorous processes such as "stakeholder

analysis" and "logic models" has been important to ensure that the many balls juggled throughout the programme delivery remained in the air.

Stakeholders' expectations ranged from those of the Greater London Authority to those specific to each of the partners, the co-funders and last but not least the customer companies taking part. London Fusion therefore had to deliver and be seen to deliver not only added value to the London economy as a whole but to each of the participants at a micro level. The best test of the impact of the programme lies with the companies that have taken part and their evidence is collated throughout this booklet.

Inspire, Fuse, Create

London Fusion's three-phase approach rested on different assumptions at each stage. First, the Inspire phase was designed to raise knowledge of the opportunities for company growth and



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how others successful in related fields had been able to overcome barriers. The programme of inspiring speakers, and importantly the opportunity for companies to connect with others facing similar challenges, was designed to stimulate and increase innovative activity and networks in the creative and digital sectors.

The Fuse phase intensified the engagement with companies to identify their specific needs and desires to innovate and to supply the necessary support to move them from aspiration to action. In this phase London Fusion worked with over 2,000 company delegates to provide tailored support through 10 distinctive business-facing workshops and masterclasses **(see Fuse section, pages 16-35)**. Support here ranged from business strategy development and growth through social media and digital marketing to sales for small companies and workshops

None of the partners had experience of this type of funding mechanism

on finance and intellectual property. Many sessions were then followed up with one-to-one mentoring, repeat engagements and challenges.

Our final phase dedicated specific resources from our leading university partners to those higher-growth companies that had identified specific technical barriers to their continuing growth. Many of these companies share their experiences

in the case studies featured in the **Create section on pages 35-72.**

A learning experience

The funding mechanism added further complexity. Without the experience of Lancaster University and its ISO9001 system specifically designed for ERDF management, the audit and evidence requirements of the funding package would not have been met. None of the partners in the London Fusion programme had experience of this type of funding at the outset; therefore an important learning journey had to be undertaken by the partnership as well as by the customers.

The impact of the funding mechanism on the programme should not be underestimated –the administrative burden and complexity could have made delivery well-nigh impossible in such fast-moving and creative sectors, and in such a fast-moving and vibrant economy as London. ■

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INSPIRE

Innovation first needs inspiration. The success of others can instil confidence and spark new thinking. In the Inspire phase, companies engaged with leading entrepreneurs, and took the first steps towards realising their goals.

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SECRETS OF THEIR SUCCESS

In a series of inspirational talks, leading entrepreneurs revealed how they overcame barriers and seized business opportunities

London Fusion has had the privilege of hearing from a number of leading entrepreneurs from the creative and digital industries – people who had felt the fear but did it anyway. Their stories were often truly inspirational, injecting a real sense of energy into the audience. Here's a flavour:

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Top left: London Fusion team members Top right: Kevin Roberts, worldwide CEO of Saatchi & Saatchi

Other images: Attendees networking at Fusion Inspire events

"Obstacles are Opportunities in Disguise"

Kanya King MBE, founder of the MOBO Awards and CEO of the MOBO Organisation

In January 2013, London Fusion participants heard the inspiring story of how Kanya King established the world-famous MOBO Awards. First launched in 1996, the awards have now expanded to 200 countries and have become an important platform promoting urban music across London. King emphasised the level of hard work needed to succeed and the importance of support networks such as London Fusion for those starting out on a long journey.

"Just having a group of talented individuals to talk to during the tough times would have given me that boost and affirmation you sometimes need to overcome the various hurdles with determination."

Just having a group of talented individuals to talk to during the tough times would have given me that boost ...

"How to Win in the Age of Now"

Kevin Roberts, worldwide CEO of Saatchi & Saatchi

A year later in January 2014, Kevin Roberts emphasised that winning is a no-nonsense journey taken by business leaders and entrepreneurs. And because we live in the "Age of Now", decision-making and delivery have to be instantaneous

and continuous. Conventional business methods are inadequate for creating advantage in this accelerated reality. The context for winning in business has shifted from production to people.

"People reign, not institutions, and people live at warp speed. New doesn't exist anymore. We live in a digital life stream, a forever now or never world. It's a field of instant expectation, instant availability and instant feedback. There is no new, just now."

"Sparks of Creativity: The Journey from Idea to Business Success"

Ian Livingstone CBE, co-founder of Games Workshop, former chairman of Eidos, BAFTA winner and fantasy author

Ian Livingstone has been described as one of the founding fathers of the UK Games Industry and is the mastermind

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behind such iconic brands as Games Workshop, the Fighting Fantasy game-book series and Lara Croft: Tomb Raider. In September 2014, Livingstone visited London Fusion and shared the story of his early struggles as an entrepreneur, giving tips on how to scale digital businesses from great ideas to successful products. He highlighted the value of intellectual property ownership by telling the incredible story of Lara Croft: Tomb Raider.

London Fusion: Innovation Powerhouse

Goldsmiths, University of London

In November 2014, Goldsmiths hosted nearly 200 London Fusion alumni and delivery partners to hear from some of the companies that had joined us on the London Fusion journey.

Pat Loughrey, the warden of



Above: Attendees network at Fusion Inspire events

Goldsmiths, welcomed attendees, and reminded them that, although collaboration between business and universities is valuable, it is seldom easy given that they have very different needs, timescales and ways of working.

The Powerhouse event heard from companies that had worked with London Fusion and had been able to change their businesses because of the support they had received. The afternoon finale was an interactive session where the delegates were able to brainstorm and develop ideas in small teams and then "pitch" their new products and services to a panel of investors and business mentors. The evening showcase displayed more examples of companies and their business ideas that had been enhanced through London Fusion. ■

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FUSE

Innovating in a small company can be a lonely experience. The Fuse offers were designed both to provide expertise and to build connections.

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LIGHTING THE FUSE

A wide range of masterclasses and workshops allowed companies to explore new techniques and business models, and to meet future collaborators

The Fuse phase brought digital and creative companies together principally through a series of workshops and events which typically combined two roles. Firstly, they either familiarised companies with opportunities and techniques they may wish to exploit, such as digital marketing and business model development, or enabled companies to understand more

Left: A participant in an RCA Innovating with People Masterclass

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Left: The RCA Innovating with People Masterclass helped participants to gain new perspectives

about the issues specific to their business, such as barriers they need to overcome in order to grow. Secondly, they identified opportunities for fusing collaborations between creative and digital skills and techniques.

The Fuse programme was intensive, typically requiring one or two six-hour sessions of face-to-face contact between the facilitator of the workshop and the attending companies

themselves. This gave the companies an opportunity to find out more about each other. They could then identify complementary skills and ambitions, or opportunities they might exploit together, either directly or through Create phase activities such as collaborative awards.

The interactive sessions – such as the Business Model Canvas, the Business Growth Masterclass and the Cities

They could identify complementary skills and ambitions, or opportunities they might exploit together

Design Jams – also enabled the Fusion facilitators to become familiar with the companies and introduce potential collaborators or identify opportunities to work with a knowledge base partner. This could mean, for example, enabling a coaching company hitherto reliant on graphic-based “personal maps” to scale its business by creating a software tool to capture data, create the maps and evaluate progress. ■

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Left: Delegates getting hands-on with disability simulation

PRODUCT | TYPE: DESIGN AND COLLABORATION

01 RCA EXECUTIVE MASTERCLASS SERIES

The Royal College of Art (RCA) delivered a suite of three Executive Masterclasses that introduced

companies to the commercial power of creativity and design – for products, services and for the organisation itself.

The masterclasses combined taught modules with practical workshop-style exercises, often using “live” examples brought by the participants themselves. Companies had the opportunity to gain a deeper understanding of why good design is strategically important and why it involves so much more than simply making a product look appealing. They took away valuable creative tools and methods, which when applied to their businesses would make an immediate impact and steer a path towards sustained future success.

Design-led Innovation

This masterclass aimed to give participants an overview of what design-led innovation is and why it is crucial. It introduced the key concept of “design thinking”, demonstrating

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Companies also learned how to conduct 'empathic research' and work with 'extreme users'

how this bottom-up approach differs from traditional technology-led innovation and how it can generate more customer value and therefore raise overall business performance. Companies were also led through the essential principles of branding and design management. They left with specific practical tools and focused guidance on how to launch design-led innovation projects and harness the power of strategic design.

Innovating with People

Participants in this masterclass were introduced to inclusive design and shown how a people-centred approach can be a source of inspiration for innovation, uncovering problems or opportunities not previously identified. The session leaders shared tools for developing a more profound understanding of customer needs.

Companies also learned how to conduct "empathic research" and work with "extreme users" to innovate products, services and environments that significantly widen the consumer base, increase appeal in culturally different global markets and give businesses a real competitive edge.

Creating Better Customer Experiences

The service industry represents about 75% of the UK economy, yet the role of design in transforming both

FUSE VIEWS: MAKE HAPPY

Make Happy is a creative marketing consultancy that works to spark business and marketing innovation in a range of organisations. It has been using the techniques it learned in the sessions with its own clients ever since.

Jonathan Bannister, Make Happy –

"The tools have improved our client offering, which ultimately allows us to win more business."

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Above: Participants were introduced to customer journey exercises

public and private sector services is just emerging. Service design has become the new frontier for companies seeking to make a strategic impact for their own businesses and society as a whole.

The third session of the series examined how design transforms the experience and value of services. It

shared the latest service design tools and techniques, enabling participants to look afresh at their customer experiences and then to redesign them with a view to delivering consistent and positive outcomes every time. Businesses significantly enhanced their skills for better and more efficient service innovation. ■

FUSE VIEWS: MAGMATECH

MagmaTech develops thermally insulating connecting systems and fixings for low-energy buildings. It decided to join Fusion in order to get insights and personal training on design process and design thinking, an area in which it lacked knowledge. The design masterclasses have led MagmaTech to become far more of a design-led business.

Ben Williams, MagmaTech –
"Fusion has helped us a lot – it is a great programme, and the RCA classes have been a great experience. They opened the world of design to us and made it far more user-friendly and approachable."

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PRODUCT 02 | TYPE: DESIGN AND COLLABORATION
CITIES DESIGN JAMS

London is a world leader in film, fashion, design and games. Its annual Design Festival has the world's biggest audience for a design event, with more than 350,000 visitors from over 60 countries. So it is hardly surprising that when Imagination Lancaster offered four interactive Cities Design Jams, they proved extremely popular with London Fusion companies and led to a number of exciting and innovative collaborations and business development opportunities. The Royal College of Arts Design Innovation Awards were similarly over-subscribed.

The Cities Design Jams brought together businesses from across the digital and creative industries to co-create and pitch commercially viable ideas that could shape the cities of

The idea for BELT emerged from the convergence of two contrasting and visionary businesses

Right: Delegates were encouraged to enjoy themselves


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Above: Lego® Serious Play® was used to enhance the interaction between businesses at Design Jams

the future and enhance the lives of residents. They were focused on three areas: 3D printing, Open Data, and Health and Wellbeing.

During the Design Jams, delegates had the chance to listen to inspiring keynote speeches which challenged

them to identify users and solutions as part of a service or product they would later develop. With the Imagination team's guidance, "jammers" gathered into groups to develop a common product, which they then "pitched" in front of a panel

FUSE VIEWS: URBEN STUDIO

Urban Studio is a small urban planning and design practice interested in sustainable city planning. It attended a Design Jam to brainstorm with different companies and left with a host of new contacts, a fresh perspective and a great pitch based on repurposing disused areas of the city: "Green Your Street".

Liz Reynolds, Urban Studio –
"The Design Jam was an interesting event attended by a broad variety of companies –you never know what could come out of it!"

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of experts. The innovative winning team received access to the judges' expert support to develop their concept further.

One example was the innovative project idea, BELT (Bridging Environments and Learning Toolkits), which won the Services in the City (Open Data) Design Jam in March 2014. This was an educational tool that bridges the physical world and the virtual and seeks to complement the way children are currently taught. The idea emerged from the convergence of two contrasting and visionary businesses: Factors, a user-centred design agency founded by Samar Héchaimé; and Entropii, a digital user experience company represented by Shean Malik. BELT, with input from London Fusion, is now in the process of looking for private investors to bring this project to life.

At the same event, Geographics, a small design studio producing



Above: Models were created to reflect thoughts and interactions

interactive and print infographics, data visualisations and websites, used the Design Jam to get real-time feedback on its work, connect with business people from different backgrounds and apply its design expertise to different solutions than those in its day-to-day work.

Samar Héchaimé, Factors –

"Without the London Fusion Design Jam, we would never have got to where we are today. London Fusion has been fantastic, providing support both visible and invisible, giving us space to meet and believing in our idea." ■

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Above: XYZ, a modular construction toy launched in April 2014 by multidisciplinary design company Cinter Design

PRODUCT 03 | TYPE: BUSINESS DEVELOPMENT C4CC WORKSHOPS

The Centre for Creative Collaboration (C4CC) is an initiative that supports new types of collaboration using the principles of open innovation. It developed a new process to support London Fusion companies, combining one-to-one support, workshops and practical advice. The aims were:

- to grow profitable revenues
- to define business strategy
- to access C4CC's networks
- to enable SMEs to collaborate, thereby tackling larger projects and scaling quickly.

Introduction to Business Strategy

In this workshop, commonly used strategic planning tools helped participants to develop a robust framework. Tailored to creative and digital businesses, the emphasis was

on executable plans that are easily understood and communicated. Feedback has been extremely positive:

"Great content and application to individual companies. Resourceful presenter. Good for networking."

"I now feel comfortable with my confusion and the steps I need to take to un-confuse myself."

Introduction to Business Valuation

This workshop followed on from the Introduction to Business Strategy, with the aim of building a simple valuation model. Participants produced a model that represented the economic behaviour of their business and developed insights into creating value. By the end of the workshop, each

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By the end of the workshop, each participant had an outline valuation model to take away and develop

participant had an outline model to take away and develop.

"This financial planning is powerful stuff, and boy do I get it now! You are a force to be reckoned with."

"Very useful. We will be using all the information in our business development."

FUSE VIEWS: CHAKA STUDIO

"Chaka" means bridge in the Quechuan languages of South America. Originally from Chile and Peru, Chaka Studio formed in the UK, developing documentary films and cross-media projects that connect cultural issues and new media technologies.

Maria Court, Rosemarie Lerner and Sebastian Melo, Chaka Studio –

"We believe in the power of stories, in connecting people, and we want to forge connections between the Latin American and UK documentary markets. Since taking a residency at C4CC, we not only had access to a great space and working environment, but also

received support for our business model and strategy."

"The London Fusion programme provided real help that has allowed us to take risks and understand the importance of collaboration within a working environment. We started with a crew of just two filmmakers, but now our team includes developers, designers, composers, and academics too."



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One-to-one Business Support

Consultants from C4CC with expertise across a range of digital and creative disciplines were matched to the client's business and provided direct support. Using diagnostic techniques, the consultant built an understanding of any growth barriers and developed a tailored programme accessing the whole Fusion offer.

"You let us find our own way but nudge us slightly to make us better. Thanks for giving me confidence in my ideas."

"Your collaborative support is such an eye opener for a small business. You develop the vision into a clear statement and make leaders out of us." ■



Above: GrowUp was founded in 2013 to build sustainable urban farms, and is developing London's first commercial aquaponic farm

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PRODUCT TYPE: BUSINESS DEVELOPMENT

04 BUSINESS GROWTH MASTERCLASS

More than 150 companies have benefited from Business Growth Masterclasses. These classes were lively sessions which, by challenging the participants to give responses to 10 growth barriers in a way that was specific to their own business, stimulated a process of self-diagnosis. This is far more effective than a diagnosis by a consultant who tells the company one-to-one where its problems lie and then leaves. With up to 10 companies joining in the process, it created a very open and supportive environment, inspiring honesty and acceptance.

The nature of the solution in each case was brought to the surface in a discussion led by the facilitator (who also described the way in which other companies have faced,



Above: Phil Ternouth, innovation manager, London Fusion at National Centre for Universities and Business

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Left: A company participates in the Business Growth Masterclass

overcome and occasionally fallen at these barriers).

The class started by challenging and debunking the myth that the growth of a company inevitably needs investment – other than the sweat of the founders. On the other hand, it showed how by overcoming many of the barriers

to growth and enabling “bootstrap financing”, a company can find itself in a far better position to raise funding – on its terms – when the time for external input is right.

The class addressed the growth barriers in turn, such as “why do your customers buy from you, and not your

FUSE VIEWS: TRANSLIVE GLOBAL

Translive Global is a rapidly growing, online professional translation service. Through the Business Growth Masterclass, it identified that its key challenge was to understand its main competitive advantage over conventional agencies and then to express that through a clear positioning statement.

Kathryn Birch, Translive Global –
“Through working with Fusion I really understand our sweet spot in the market and our competitive advantage far better, so we can deliberately exploit it.”

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The class started by challenging the myth that the growth of a company inevitably needs investment

competition?". Each company was challenged to give an answer that was meaningful and on which they could act. By relating their answers to a real customer preference, this led on to the concepts of competitive advantage and market segmentation.

Understanding the barriers to growth is the first step to overcoming them. For example, knowing a genuine competitive advantage and appreciating your customers' communication preferences (how they choose to get information) leads on to the idea of positioning

FUSE VIEWS: NUCCO BRAIN

Nucco Brain, a successful and fast-growing animation studio, identified its key business challenge as developing a structured service process, with clear client expectations aligned to its contracts.

The company has been able to organise its business to enter confidently into a phase of managed and sustainable growth. It is now getting repeat business from its larger clients.

Most importantly, it understands what it needs to do to overcome the challenges that growth will

and branding. This in turn enables a sales pipeline to be built and managed cost-effectively.

Learning how to do this, based on

bring. It has started to plan how to use technology to scale even more effectively.

Yana Makliassova, Nucco Brain –
"We could see that the challenges of growing the business were developing, but we weren't absolutely sure at first what they were or how to go about addressing them; the Business Growth Masterclass helped us to articulate them and we then saw clearly that we had to address them. The follow-up sessions helped us to work out how to do this ourselves."

experience of the real market, enables companies to make predictions of workload, revenue and profit to be made – the key to bootstrap finance. ■

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PRODUCT TYPE: BUSINESS DEVELOPMENT

05 BUSINESS MODEL CANVAS

The Business Model Canvas is a powerful business-modelling tool used by leading industry innovators around the world. Business Model Tools and Value Proposition was a two-day workshop delivered by the Institute for Entrepreneurship & Enterprise Development, which taught attendees how to design, analyse, create and test business models; find their ideal customer or audience; and create compelling value propositions.

The business model is the foundation for all future business planning and innovation. This workshop provided tools and techniques to:

- understand the components of a business model and why they are important
- analyse the environment around a business model and understand how

The idea for BELT emerged from the convergence of two contrasting and visionary businesses

Right: Andre Lecointe Gayle, SME growth manager and facilitator



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FUSE VIEWS: AVALON PRINT

Avalon Print is a high-end, project-based print manufacturing organisation. The Business Model Tools workshop was instrumental in developing the company's fledgling idea into a unique and successful business model.

Sam Moore, Avalon Print –

"The Business Model Tools workshop helped us to define what was really important. Historically, companies such as ours follow a specific path – we decided not to do that, following advice from the workshop instead. So far it has worked extremely well!"

external factors can affect business model delivery

- use the Value Proposition Canvas to analyse customer segments
- create compelling value propositions to suit a business' chosen target markets, products and services
- analyse the most appropriate customer segments at which to target products and services.

By thinking in terms of the business model, attendees focused on the creation, delivery and capture of value. This required them to think about their business in a different way and learn more about their customers and what exactly they want.

An appropriate and innovative business model can help SMEs to increase revenue and create new streams, access and create new markets, compete more effectively and capture market share. The workshop gave SMEs the tools to craft their offer to market and move forwards in exciting directions. ■

FUSE VIEWS: eight&four

eight&four is a digital marketing agency focused on international digital content and social media strategies. The Business Model Tools workshop allowed eight&four to better plan for the future. The company developed a map of services to allow it to address clients' needs in a more effective and responsive way.

Amy McCulloch, eight&four –

"London Fusion has provided eight&four with the right tools to sharpen our strategy and achieve growth goals."

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Left:
Interaction
between
businesses at
a workshop

PRODUCT
06 | TYPE: MARKETING AND SALES
EXPERT WORKSHOPS

As London Fusion tested its business support offers with early customers, the Work Foundation was one of the partners able to respond quickest to feedback. This was because, unlike a university, it is not reliant on the support offers being aligned to its specialities. This flexibility and responsiveness was

a key feature in London Fusion's ability to meet the needs of fast-developing companies.

As well as being the centre of the administration of the project, the Work Foundation delivered over 25 key workshops, including extremely successful sessions on sales for SMEs,

digital marketing and social media.

The Sales for SMEs Masterclass was based on the premise that you can have the best product in the world, but unless you understand how to take it to market you will find it hard to achieve the success you aspire to. The masterclass was all about gaining "the edge".

Social media campaigns and digital marketing are the new powers that propel brands and companies into growth. Digital technology such as search-engine optimisation and data analytics may be necessary but it is not sufficient to drive marketing or sales. Effective campaigns and strategies need to combine technology reach with deep understanding of contemporary buying behaviour. They need an appreciation of social tendencies, segmentation, genre and branding preferences. These emerging tools and strategies in many ways define the very essence of London Fusion. ■

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PRODUCT
07 | TYPE: CREATIVE COLLABORATION
FCA DELIVERY PROGRAMME

Between May 2013 and March 2014, the London Fusion team at Queen Mary University of London organised a two-part programme consisting of a series of multidisciplinary problem-solving workshops, or "sandpits", and a series of workshops covering all aspects of intellectual property (IP) relevant to creative and digital businesses.

The workshops were conceived as an introduction to the Fusion Collaborative Award (FCA) programme; they were devised to equip the SMEs applying for a Fusion Collaborative Award with the tools, techniques and knowledge necessary to prepare them both for the application process and their collaboration with the chosen university partner.



Above: The B2B Collaboration Workshop

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B2B Collaboration Workshops

This series of four workshops was an introduction to forming and/or developing creative and digital business partnerships. More specifically, they allowed the participants to:

- meet existing and/or find new collaborative business partners
- identify new or develop existing ideas for a collaborative partnership
- look at existing partnerships and find practical solutions to make these partnerships more effective.

The Gear Groom Company –
"Excellent, concise, thorough."

Diatom Studio –
"Great informative talk on a level that was easy to understand."

IP Workshops

By covering all aspects of IP, and relating them to digital and creative businesses, the aim of the four-workshop series, "Intellectual Property: Lifeblood of Creative and Digital Businesses", was to give businesses the know-how to tackle questions such as:

- What can an individual /company do when people copy their work?
- When an individual /company collaborates with other individuals or companies, who owns the IP?
- How can an individual /company protect software code, and how much of it is automatic?

Astute CD –
"Fantastic. We need more of these workshops that focus on specific business needs." ■



Above: Alison Coward from Brackett facilitating a Creative Collaboration session

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CREATE

A good business needs a strong foundation. By combining the specialist knowledge of leading university thinkers with stronger business methods and skills, Create builds a solid base for sustainable success.

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BUSINESS POWERED BY KNOWLEDGE

Ground-breaking partnerships with London universities helped creative SMEs to take their products and services to the next level

Create was designed as a bespoke phase of the London Fusion programme. Taking into account different cultural requirements, its aim was to nurture creative and digital SMEs, make connections with academia and embed learning within each business, leading to new jobs and growth.

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Above: In London, the creative industries employ 700,000, or one in six, people



The London Creative and Digital Fusion Collaborative Award programme, delivered by Queen Mary University of London, gave selected firms access to innovation vouchers, with which they could purchase support from a range of expert providers. The programme delivered 37 collaborations between SMEs and universities, enabling companies to create new jobs, processes and products that are leading their businesses into growth and sustainability.

The RCA Design Innovation Award gave 12 SMEs access to three intensive months of business and innovation support, including mentoring and design research from the Royal College of Art's industry-focused flagship centres: Innovation RCA and the Helen Hamlyn Centre for Design. Each award was tailored to meet the specific needs of each business, helping both young

and established SMEs to accelerate the innovation of specific products or services. The bespoke support package was drawn from a range of the RCA's areas of expertise, including design research, concept generation and idea development.

The Researcher-In-Residence scheme, run by Queen Mary University of London, enabled doctoral students and early-career academic researchers to develop their skills and share their research expertise with CDIT SMEs. The scheme aimed to achieve three main objectives: it placed doctoral students and researchers from one of the London Fusion partner institutions in the field, thereby introducing them to the creative and digital industries; it fostered long-term relationships with these industries; and it gave SMEs full access to the knowledge and support they needed for their business. ■

The Fusion Collaborative Award scheme delivered 37 collaborations between SMEs and universities

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RETAIL DESIGN FOR THE DIGITAL ERA

Innovare Design worked with Goldsmiths for 12 months to improve its innovation processes and create a knowledge hub, which the company hopes will add value for its clients and improve its market share



Innovare Design is a design consultancy specialising in interiors, branding and graphics for the retail sector. As a small company with an international client base, operating in a highly competitive market, it identified a need for research expertise in design-based innovation to enable it to develop its profile and grow its business.

The London Creative and Digital Fusion Collaborative Awards scheme presented a perfect opportunity. Innovare Design was offered research input from a dedicated postgraduate student, supported by a team of consultants from Goldsmiths, University of London, and building on work carried out within the Goldsmiths MA

Above: JR/Duty Free, Perth, Western Australia. The new store concept has been rolled out to Brisbane, Darwin and Cairns airports

in Design and Innovation. For Innovare Design, this meant that, for the same cost as a single consultant delivering a modest project, it was offered a team of experts who took the project to a new level.

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Above: Lloyd Blakey and Rebecca Sharman of Innovare Design

Project aims

The initial aims of the project were: to identify opportunities in Innovare Design's current business processes to optimise its expertise, thereby adding value for clients; to develop its competitive edge; and to identify digital communications and new software tools to support this development.

Rebecca Sharman, Innovare Design –

"The main aim of the project was to challenge the way in which Innovare Design works. We wanted to see how we could be more effective at meeting the needs of our clients."

The collaboration

The way this collaboration was structured was ground-breaking. The team at Goldsmiths was engaged for 12 months, which proved to be a particularly effective way of achieving a culture change within the business. The Goldsmiths consultants have been able to develop a strategy and development plan for Innovare Design. Through the development of an intranet site the Innovare Design team are building a "knowledge hub", which will incorporate omni-channel retailing as one of the company's new offers to the retail sector. This hub will differentiate

ESSENTIAL INFO

Type: Fusion Collaborative Award

SME: Lloyd Blakey, founder, and Rebecca Sharman, client services director, Innovare Design

www.innovare-design.com

Academics: Dr Mike Waller, Department of Design; Sian Prime, Institute for Creative and Cultural Entrepreneurship; Satish Baurhoo, MA student, Institute for Creative and Cultural Entrepreneurship; Dr Mick Grierson, Department of Computing; all Goldsmiths, University of London

Duration: 12 months

its business from the competition and provide the basis to pitch for new kinds of work.

Rebecca Sharman, client services director at Innovare Design, reports that the collaboration with the Goldsmiths

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team was extremely productive, adding that the success of the project was built on its tripartite delivery process. Important contributory factors included having a very committed client engagement and investing a lot of time in the collaboration, which was especially significant as the success of the project was so critical to Innovare Design's business. The postgraduate student was central to the whole process – Sharman says he was tireless in making sure he understood what Innovare wanted.

Rebecca Sharman, Innovare Design –

"The MA student challenged us, taking us all outside our comfort zone and making sure we did things better."

Dr Mike Waller, Goldsmiths –

"The collaboration has enabled me to create an excellent case study for design-based innovation and



Above: Innovare Design's new concept store for optician David Clulow will be rolled out throughout the UK

transformation. It has also facilitated an MA student to deliver innovation into the company, offering a very high-quality intervention between the university and business."

Satish Baurhoo, MA Innovation in Practice student, Goldsmiths –

"The collaboration with Innovare Design enabled my exploratory research to be effectively applied in the business and deliver innovation in working practices and creative output. A challenging and rewarding journey."

Impact on the business

Innovare Design says that it feels it has received excellent design-based innovation input that, as a small business, it would not otherwise have been able to afford. The London Fusion voucher has delivered the intelligence it required to develop its knowledge hub.

As a result of the collaboration, Innovare Design has improved its internal processes and established effective pathways to innovation in its service delivery. It hopes that this will lead to increased client satisfaction and retention, establish new routes to client acquisition and improve profitability.

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Above: Lola's Cupcakes, Bluewater, Kent. This major rebranding delivered significantly increased profits

Why was academic knowledge essential for the project?

This project presented a very interesting challenge in terms of service design and business culture change. Goldsmiths has developed a programme over the past five years to respond to companies' service and product-design questions, entitled the MA in Innovation in Practice. This programme allows a company to bring

a project to Goldsmiths that requires design and business-innovation thinking and to spend time with its experts over a 12-month period, researching, testing and implementing changes in business culture and service and product design.

Innovare Design's challenge sat perfectly with this provision. Goldsmiths also developed a new initiative to respond to the London Fusion voucher programme, for projects that it believed would benefit from a long-term intervention. Under this scheme, called the Postgraduate Innovation Apprenticeship, Goldsmiths recruits a talented graduate or industry expert to take part in the MA in Design and Innovation and to drive the host company's project forwards. This initiative has been very successfully realised with the Innovare Design project, with both the company and the postgraduate student seeing some excellent outcomes from the collaboration.



The new Postgraduate Innovation Apprenticeship has been very successfully realised with this project

Future directions

Innovare Design was granted another voucher to work with Goldsmiths and the IT department – specifically its Innovation Centre. The company is also planning to work with an IT product design firm to explore a potentially ground-breaking application to be used in the retail sector. This will be piloted with one of Innovare Design's clients. ■

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FROM BRIGHT IDEA TO WORKING PROTOTYPE

As well as creating a prototype of Audiowings' smart headphones, the collaboration with Goldsmiths has led the company to an innovative business model, a redefined value proposition and a new customer base

Project description and aims

Audiowings is developing an audio platform to power smart headphones. The company is looking to create a simple, easy-to-use, accurate, touch-based interface for the headphones



Above: Carl Thomas, CEO, Audiowings

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that provides both haptic (tactile) and voice feedback to prompt the user throughout the menu system.

Audiowings worked with Goldsmiths to develop an understanding of

the technical feasibility of such a system, while suggesting, designing and deploying an intuitive interface that would provide the desired functionality.

ESSENTIAL INFO

Type: Fusion Collaborative Award

SME: Carl Thomas, CEO,
Audiowings

www.audiowings.co.uk

Academic: Dr Mick Grierson,
Department of Computing,
Goldsmiths, University of London

Duration: 3 months

Left: Audiowings' smart headphones

The aim of the project was to develop a functional prototype, which would further demonstrate the concept to potential Audiowings customers.

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Impact on the business

Carl Thomas, Audiowings –

"By using the prototype developed we were able to focus on a new business model, with the audio platform more crucial to the proposition."

The collaboration has enabled us to further understand our unique selling points, allowing us to focus on this and to start prototyping. The project has helped us to further define our value proposition, shifting from a product-focused business to focusing on service provision.

This in turn has helped us to address a new target audience and business model, focusing on licensing the service to other audio device

The collaboration has enabled us to further understand our unique selling points

manufacturers and using the data from the device to enhance the service provided.

Not only has this collaboration and project enabled us to obtain quality feedback, it has also allowed us to develop and use a prototype in demonstrations to our initial investors and journalists and has helped us explain our story further with a visual demonstrator.

Future directions

We will commercialise the technology that was prototyped by continuing to work through our research and development phase, obtaining further investment and seeding the technology within the roadmap of a key technology partner to take the solution to market. ■

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BRIGHTER FUTURES WITH RAPID 3D SCANS

Product Science: Andiamo and Kingston University explored the potential of 3D printing to transform the market for children's orthotics – and slash waiting times

This collaboration between Product Science: Andiamo and the Design School at Kingston University is seeking to change the way of acquiring orthotics for disabled children and thereby reduce the waiting time from 13 weeks to 48 hours. It intends to do

PICS: CLARE GAUL

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Above: Orthotics for disabled children include back braces and splints for limbs

this by exploring the use of advanced 3D scanning and digital printing techniques.

Project aims

Orthotics are artificial supports for limbs or the spine, such as splints for ankles and wrists or back braces. Through the collaboration with Kingston, Product Science: Andiamo wanted to explore manufacturing efficiencies in 3D scanning and printing technology,



Above: Prototypes of 3D-printed orthotics

production cost savings, manufacturing accuracies, and also the potential for greatly improved lead times.

In particular it wanted to explore the use of handheld 3D scanners. Current 3D scanners are not easy to use in orthotics design, as the subject has to stand while being scanned. Therefore, a scanner and appropriate techniques needed to be developed that combined high-speed data capture, accuracy, universal data format, the ability to pick up different skin tones, ease of use, affordability and transportability for use in places such as the child's home or school.

Impact on the business

The study has produced robust evidence that handheld scanners have great potential to be the state-of-the-art technology for rapid, hassle-free and affordable design of disabled children's orthotics. This evidence has confirmed the market potential for the scanners, and consequently boosted the development phase of Product Science: Andiamo's service platform for speeding up the scan process.

Naveed Parvez, Product Science: Andiamo –

"In the next 12 months, we will work with at least 20 families to design the service with them."

The project has also confirmed the market opportunities in the health industry and revealed the size of that market, which was bigger than the company initially thought.

The collaboration with Kingston

ESSENTIAL INFO

Type: Fusion Collaborative Award

SME: Samiya and Naveed Parvez, co-founders, Product Science: Andiamo andiamo.io

Academics: Simon Maidment, Chris China, Alex Farnea, the Design School, Kingston University

Duration: 4 months

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University provided access to many different fields where 3D printing is used. This interaction helped to nurture knowledge exchange with disciplines seemingly unrelated to the company's research area, and inspired the creation of concepts and methodologies specific to 3D scanning for health.

In addition, the collaboration with Kingston helped Product Science: Andiamo to identify concepts that may prove to be transferable to their other research and development activity.

**Naveed Parvez, Product Science:
Andiamo –**

"We saw a 3D knitting machine and suddenly there was this idea; if you can knit things in 3D, you can change how stiff the fabric is."

Why was academic knowledge essential for the project?

Although handheld scanners had been identified as solving some, if not all, of



Above: Naveed and Samiya Parvez,
co-founders of Product Science: Andiamo

the issues of using current 3D scanning technology on disabled children, there was a need to validate their efficacy based on scientific evidence. Kingston had the expertise and resources necessary to conduct this research.

Impact on the academic research

The academic team also had the opportunity to apply and experiment with service design methods and techniques to solve specific problems in conceptualising and designing the application of handheld scanners for orthotics, and to identify possible future areas of R&D. The collaborative project presented the Design School at Kingston with an opportunity to demonstrate the value of design in producing a fundamental change.

Simon Maidment, Kingston University –

"It was about how people understood the way that orthotics could be specified or manufactured; how future thinking challenges an existing paradigm."

"How do we push forward? How do we break those barriers and work in challenging space but with something tangible?"

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The project with Product Science: Andiamo opened up a new space for Kingston students' work, requiring collaboration between more than one design department. In addition, the Design School used the project to demonstrate the value of contemporary design research in challenging industry norms, and to prove that manufacturing and design schools can efficiently co-operate with, support and benefit from commercial initiatives.

The Design Schools says that projects such as this exemplify the power of industry-academia collaborations.

Simon Maidment, Kingston University –

"The more agile we can be, the more we can demonstrate impact and relevance. We can impact positively on the development of enterprises – our students don't need any excuses to be daring."

There was a need to validate the efficacy of handheld scanners based on scientific evidence

Reflections on the collaboration

The collaboration was very smooth and successful for both partners. The company was surprised to see the academics sharing its enthusiasm for designing the service and it was surprised by their efficiency.

The Kingston team also introduced the company to the importance of design as a research approach as well as an aesthetic element, which should not be disregarded during the design process.

Naveed Parvez, Product Science: Andiamo –

"We hadn't fully appreciated how much of an impact people who

only think about [applied] design could have on the aesthetics of our product."

The Design School has a long tradition of working with both large companies and SMEs and therefore was able to apply design and also understand the commercial consequences of the decisions they made. This common ground further strengthened the success of the collaboration.

Future directions

Product Science: Andiamo will continue its collaboration with Kingston University, particularly focusing on making orthotics more appealing visually and converting them into something that can be regarded as a fashion accessory.

It is also planning to seek collaboration with service designers in order to improve the interaction of clients through its service platform. ■

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BEYOND THE POP-UP: NEW APPROACHES TO TEMPORARY USE

A ground-breaking project brought together artists, architects and researchers from Queen Mary University of London to develop a greater understanding of temporary uses of urban space

Revaluing Temporary Urban Use is a research collaboration connecting urban researchers with art and architectural practitioners to discuss temporary urban use. The project focuses on the values mobilised by practitioners, local authorities and users on selected projects in Hackney Wick,

London. It is creating a final publication addressed at practitioners, public and private sector organisations, and policy-makers.

Project aims

The project wanted to provide a space for critical reflection for practitioners

Above: Dr Mara Ferreri, of Queen Mary University of London, and public works' Andreas Lang

operating within a complex set of competing value systems. By bringing together practitioners and urban researchers, it aimed to expand understanding of the values surrounding projects of temporary use



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ESSENTIAL INFO

Type: Creativeworks London
Creative Voucher

SME: Andreas Lang, director, public works

www.publicworksgroup.net

Academic: Dr Mara Ferreri, Dr David Pinder, School of Geography, Queen Mary University of London

Duration: 8 months

of a critical space for temporary-use practitioners to voice their experiences, and discuss aims, material conditions and the competing values embodied by their practices.

The collaboration

The successful collaboration between art and architecture practice public works and the research team from the School of Geography, Queen Mary University of London, has allowed the company to produce a piece of research that directly addresses its needs and those of the networks it operates in.

Andreas Lang, public works –

"The collaboration has allowed us to reassess the rigour with which we interrogate our work."

Impact on the business

public works says it is too early to assess the impact on its business.

The collaborations have had a slightly more academic tone than the company's work usually has

Collaboratively it produced a public debate on the Values of Temporary Use and published a response to the outcomes of the talks. Both contributions have had a slightly more academic tone than the company's work usually has and therefore addressed a new and, in some respects, more critical audience to its event and project.

Why was academic knowledge essential for the project?

Artistic and architectural urban practice produces project-specific knowledge which, according to public works, at

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(e.g. alternative economies, voluntary labour), and their relationship to wider dynamics of urban transformation, and to answer the question: which value(s) are mobilised by temporary uses and who benefits from them? While temporary and interim grassroots uses are promoted by policy-makers, a range of organisations and the media, the project identified the lack



times remains circumscribed. This could benefit from a dialogue with the study of broader cultural, social and economic urban dynamics. For practitioners experimenting with forms of temporary use (re-use, recycling, prototyping, etc), this knowledge is essential to position their practice and understand barriers and possibilities.

By engaging in collaborative academic research through the notion of “values”, it was possible to open up space for critical reflection and dialogue with policy-makers, practitioners, residents and other organisations beyond the day-to-day needs of practice. It facilitated networking and discussions that, it is hoped, will inform and benefit practitioners.

Andreas Lang, public works –
“We also benefited from the working methodologies brought to the collaboration by the researchers.”



Above: Frontside Gardens, skate park and events space, initiated and run by Andrew Willis

Future directions

The changes affecting Hackney Wick are both rapid and complex, and the success of this initial collaboration would provide a strong basis for further academic research,

particularly as the study of temporary urban uses is an emerging field. public works is very interested in establishing an ongoing relationship between its project work and future research. ■

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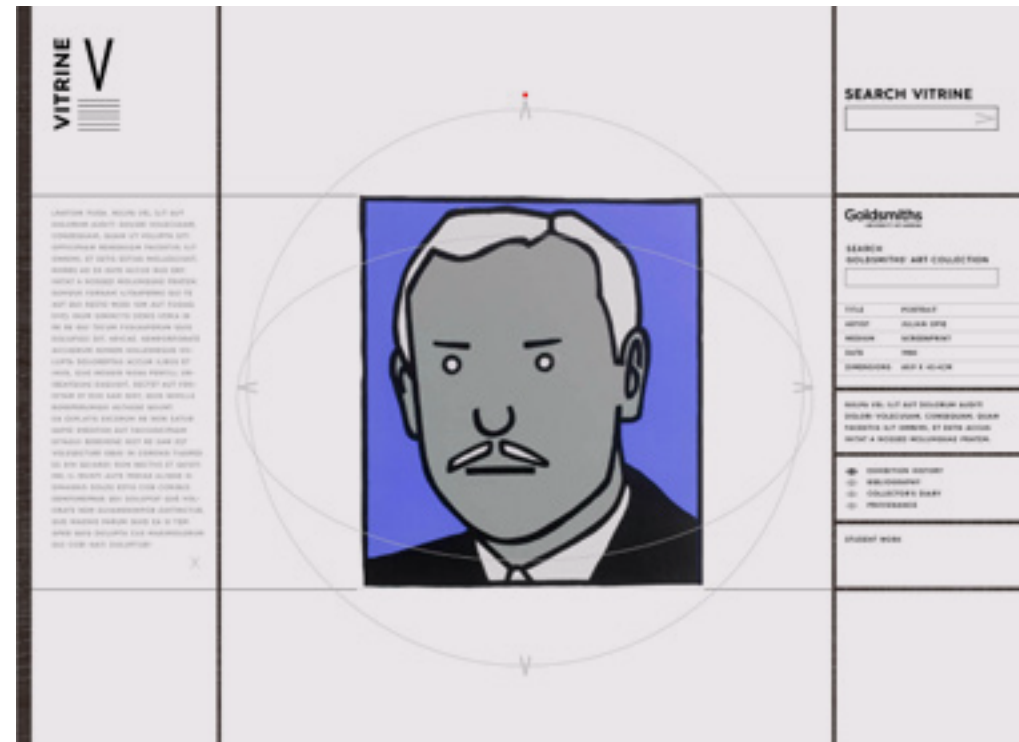
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HIDDEN TREASURES UNVEILED IN DIGITAL FORM

Ribui called on Goldsmiths' curation experts to help develop a computer platform aimed at getting collectors to share art online

Ribui develops mobile software applications, specialising in augmented reality for the cultural and heritage sector. It has observed that the cost of representing objects digitally has fallen sharply, while the tendency to share digitally has increased exponentially.



Left: Artshare, a computing platform for private collectors

However, there are many private collections that remain locked away. There is considerable potential for these collections to be shared.

With this in mind, Ribui proposed ArtShare, a computing platform for private collectors to digitise and share

their artefacts, which would use high-resolution imaging and 3D virtual replicas. The platform consists of a web-based content management system and mobile software application for users to digitise and curate their collections.

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Project aims

The project sought effective ways of translating academic knowledge of curation, such as taxonomies for art categorisation, into the digital realm for the management of collections. It also aimed to design a graphical user interface for frictionless sharing and viewing, thereby encouraging collectors to share.

The collaboration

Ribui collaborated with the Department of Visual Cultures at Goldsmiths to explore the design of a prototype for the ArtShare platform. Goldsmiths' expertise in curation and design was vital for developing the concepts underpinning the platform.

For Ribui, the most important element of the collaboration was understanding one another's objectives – both the academic and the commercial perspectives. Ribui gained an academic understanding of the art world, with

ESSENTIAL INFO

Type: Fusion Collaborative Award

SME: Gary Swabel, founder, Ribui

www.ribui.com

Academics: Dr Jenny Doussan, Department of Visual Cultures; Dr Mick Grierson, Department of Computing; both Goldsmiths, University of London

Duration: 4 months

critical concepts embodied within the design of the prototype of the ArtShare platform. So, these concepts should be available to it when creating future products and services for the emerging digital markets of the art world.

Impact on the business

Ribui is currently seeking to develop a prototype to demonstrate the usability of the platform. The ultimate test of this will be a presentation of the platform

to investors to raise funding for commercial development.

The precise business strategy for ArtShare's commercialisation will develop over time. The expected users are high-net-worth individuals, foundations and similar organisations. It would be free to use, to encourage adoption by collectors, with considerable opportunities to monetise their interactions. For example, Ribui could offer support to digitise collections and advice on curation. It could also partner with leading auction houses, which are currently struggling to reposition themselves.

Future directions

Ribui considers the collaboration to have been successful, and so intends to continue it in broadening the platform to other communities – for example, to art fairs through the use of emerging digital technologies such as near field communications. ■

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The RolleyGolf is a power-assisted golfing aid that enables players to hop on and cruise silently around the course. It has three modes: Walk, which allows the player to stroll around the course unhampered while the Lithium battery-powered RolleyGolf carries their clubs;

Above: The RolleyGolf 1836 in red. The golfer is operating Walk mode

Ride, which makes use of TwinDrive technology to transport the player as well; and Travel, which allows the device to be folded away into a car boot. The business strategy underpinning

A STRONG DRIVE INTO THE LUXURY MARKET

RolleyGolf worked with Goldsmiths to enhance client relationships and boost its business strategy, enabling it to offer new employment opportunities and grow its customer base

this project is to establish RolleyGolf in the luxury golfing market, creating a rental market for the hop-on experience and an affordable sub-brand for retail. The aim is to establish three markets over the next five years: individual sales; volume sales to

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lifestyle resorts and hotel groups; and rental fleets at golf clubs.

Project aims

The collaboration between RolleyGolf and Goldsmiths, University of London addressed the design of the RolleyGolf and changes to the company's supply chain. The Goldsmiths team was asked to review the design of the current products, the means by which they are assembled and the way that this assembly was subcontracted. A preliminary review of the constraints that these aspects imposed on the growth in sales and the risks they created for the company had been prepared by the Fusion team.

The aim of the project was to enable the company to scale productivity to meet market demand and maximise revenue and profit. This would then finance expansion, requiring additional infrastructure and resources, and also creating additional jobs.

ESSENTIAL INFO

Type: Fusion Collaborative Award

SME: Arnold du Toit, founder, Ben Clarke, operations manager, RolleyGolf
www.rolleygolf.com

Academics: Dr Mick Grierson, Department of Computing; Dr Mike Waller, Department of Design; Sian Prime, Institute for Creative and Cultural Entrepreneurship; Pierre Chanquion, Masters student; all Goldsmiths, University of London

Duration: 12 months

The collaboration

There were a number of areas that were addressed in order to raise profits and cut costs:

- First, a comprehensive review was undertaken to enable reverse-engineering of the current products. This helped the Goldsmiths team to

understand the underlying principles of the design.

- Second, the Goldsmiths team reviewed the current designs and supply chain, and prepared a report focusing on capacity and production limitations, the limitations on product variants and the impact on worldwide distribution.
- Third, they identified any interim steps that needed to be taken to improve the supply chain management, in particular those that involved a redesign for manufacturing flexibility and product variables and enhancements. Proposals were prepared for design for manufacture.
- Fourth, proposals were prepared for a long-term redesign of the product and development of the supply chain. These would minimise limitations on worldwide supply and distribution and maximise the flexibility to provide local product variants.

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Arnold du Toit, RolleyGolf –

"Goldsmiths had a group of very knowledgeable, intuitive students who were working with the interaction of digital and physical products."

Why was academic knowledge essential for the project?

Academic knowledge allowed for the development of proposals for longer term and more fundamental design or supply chain developments to provide optimum flexibility in product manufacture and distribution. This included identifying the parts of the chain where the design process could realise maximise value for the company.

The project also established appropriate ways of collaborating in the production of trade and/or research publications beyond the project, including the identification of sources of collaborative project funding.



Left: The RolleyGolf Unleashed model in Ride mode

Impact on the business

Before the collaboration, RolleyGolf was manufacturing and selling small, one-off products via word of mouth and physical presence. The Fusion collaboration allowed enhanced relationship-building with clients, but it did not immediately help the company's growth.

Fast-forward to the end of the project, however, and RolleyGolf has an impending web presence and

also has integrated mobile and back-office operations. This has allowed the company to employ five more sales representatives, improve the spread of the RolleyGolf experience and sell more efficiently while keeping the customer-relationship and value-added experience.

The web presence and back-office technology will be of benefit to many of the company's future developments, which will

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focus on using its TwinDrive technology to explore other electric-vehicle sectors.

Pierre Chanquion, Goldsmiths –

"Initially we started coming up with ideas, then the big focus was on scaling up the business in order to work out what was needed."

Impact on the academic research

The collaboration enabled the academics to explore a range of possible impact approaches from current and contemporary human interaction research. This includes computer vision, motion tracking, skeletonisation, pose estimation and user experience. Although not all of these research fields offer technologies deployable within the timeframe and financial boundaries of the London Fusion project, they have enabled the academics to explore and further understand their



Above: Two RolleyGolfs in the boot of a car, in the compact Travel mode

constraints and possible implications for the future of electric motor vehicle accessory design.

Reflections on the collaboration

The London Fusion Collaborative Awards project has engendered a feeling of trust and shared experience between the project participants that the company feels brings fresh understanding to a range of questions influencing how SMEs and institutions collaborate. This learning includes, for

example, how they share knowledge and innovation, how they develop ideas within specific timescales and briefs, and how research may or may not be deployable within the confines of specific projects. These questions continually feed into their working practices, allowing them to innovate through a better understanding of collaborative working models.

Future directions

Both the company and its academic collaborators expressed a desire to continue to work together in the development of their products. The associated MA student will hopefully be working for RolleyGolf in a freelance capacity, consulting on a per-project basis. Proposed future projects include the innovation of a new mobility assistance vehicle, embedded real-time golf swing analysis, and the continued development of websites for their products. ■

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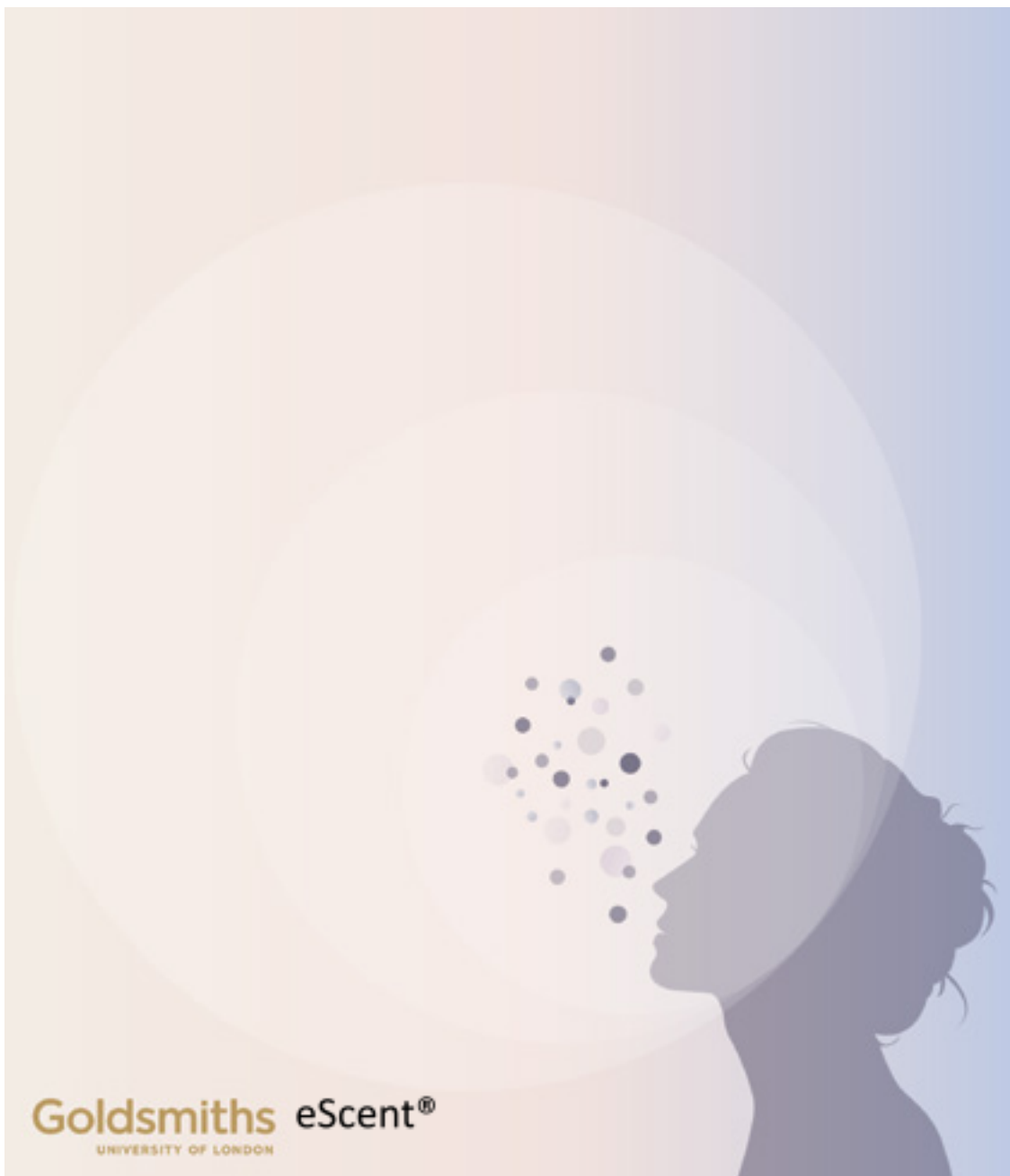
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Goldsmiths eScent®
UNIVERSITY OF LONDON

ILLUSTRATION: MAYA GOLAN

CREATE
CASE STUDY 07
**SENSORY DESIGN
& TECHNOLOGY**



**LONDON
FUSION**
creative & digital collaboration

CAPTURING THE SWEET SMELL OF SUCCESS

Sensory Design & Technology turned to Goldsmiths to help it to establish the business case for its wearable scent technology, eScent®, as well as to conduct further research on its potential applications

This collaboration between Sensory Design & Technology (SDT) and Goldsmiths, University of London both explored how scent interventions have

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Above: Making Scents of Wearable Technology & Social Wellbeing, artwork by Maya Golan

the potential to enhance individual and social wellbeing and further informed the development of eScent®, a wearable, wireless miniature device designed by SDT that is capable of emitting minute doses of scents in short, rapid bursts.

SDT is a fashion technology company and spin-off from University of the Arts London. The company exists at the cross-over of three main disciplines: the developing knowledge and use of digital, nanotechnology and "miniaturisation"; the science of smell and how it affects the brain and senses; and the emerging field of "wearable technology" (WT).

Project aims

SDT wanted to further develop eScent® and confirm that it had the potential to open up new markets and business opportunities. This would have been difficult to do without appropriate research and development expertise.

ESSENTIAL INFO

Type: Fusion Collaborative Award

SME: Dr Jenny Tillotson, CEO, Sensory Design & Technology

Academics: Dr Jennifer Barth, Department of Computing; Dr Chris Brauer, Institute of Management Studies; Lucas Franz, Institute for Management Studies; all Goldsmiths, University of London

Duration: 6 months

Through its collaboration with Goldsmiths, University of London, SDT also hoped to identify and evaluate the ways that certain scents can evoke nostalgia, resilience or hope, and whether this can lead to happier, healthier and therefore more productive and positive individuals.

This assessment of the emotional impact of scents would then inform the development of the eScent®

technology and the types of smell it emits for different applications – for example, to trigger emotional memories for early stage dementia, to relax, reduce stress, anxiety, improve sleep and boost confidence.

The collaboration

Goldsmiths offered the expertise and resources to conduct robust research such as reviewing the eScent® material, conducting a literature review on wearable technology and scent, interviewing fragrance experts to inform scent-based intervention methodologies, undertaking comparative research on scent interventions, interviewing psychiatrists about the benefits and/or risks of WT scent applications, interviewing psychologists about scent interventions and productivity, and organising workshops to validate user experience and evaluate product variants.

As scent is an underdeveloped area

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of research, the project provided the chance to focus on this field, explore the potential device development and consider its impact on social wellbeing. This work was beneficial both to SDT and Goldsmiths' research.

Impact on the business

The study confirmed that no other companies were exploring wearable scent technology in the same way – and this affirmation has really helped the business. In addition, the research confirmed that there is market-readiness to adopt and use eScent®. It also identified the critical characteristics of the technology development needed to enable this adoption, so that eScent® can quickly become normalised in everyday use.

The project has helped SDT to realise the value of eScent® as "contextual technology", which is something the company had not appreciated before. It has allowed it to see eScent® as



Left: Participants experimenting with scent

a new invention that augments the senses, and as a pioneering sensory technology

Dr Jenny Tillotson, SDT –

"Working with an academic who really understood the work helped me understand the work as well."

Impact on the academic research

The inclusion of scent-release technologies and research in the

next stage of device development has allowed the Goldsmiths team to expand scent into all areas of their research on wearable technologies, social and individual wellbeing. This has been a welcome addition and they have already included scent-release technology in subsequent research projects.

In addition, the project allowed them to innovate in terms of methodology. Given the limitations of scent-release technology at the moment, they had to think imaginatively about how to access the relationship between wellbeing and personal scent-release systems. They developed new forms of ethnographic experiments and experience-sampling techniques using a device that imperfectly but usefully approximated what the eScent® will be able to do. They were able to gain significant insight into the challenges involved in the next steps of technological development for the

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SME and at the same time, develop further techniques for not-quite-ready technological devices.

Reflections on the collaboration

The most valuable element of the collaboration from the company's perspective is the validation that the academic research offered in relation both to the value of the product under development and the potential for new business opportunities, which the company would not have been able to do itself. The partnership has shown that universities have a robust and key role to play in helping to find and validate a clear route to market and demonstrate readiness to adopt and social acceptability – in other words, a contribution to the value chain which goes far beyond the simple sourcing of technology.

Finally, despite differences in perspective associated with any SME and its academic partners, the

The project has allowed SDT to see eScent® as a new invention that augments the senses, and as a pioneering sensory technology

collaboration clearly managed to establish shared expectations and research agendas, and also achieved a shared language (perhaps helped by the fact that Dr Jenny Tillotson, SDT's CEO, is an academic).

Dr Jennifer Barth, Goldsmiths –

"We worked from our two different perspectives to understand how we could test something that didn't exist yet."

Future directions

The company plans to start an eScent® Innovation House with a team of fashion, textile and product designers and to sponsor student WT projects at Central Saint Martins. It also wants to generate further opportunities in wearable markets beyond wellbeing – for example, pest or malaria-fly control, pheromones and the sex industry, sensory entertainment, learning, memory recall (dementia) – and to license the technology to non-wearable markets, such as e-books, travel, interior design or the military.

Goldsmiths will continue to work with SDT as the technology develops, monitoring personal wellbeing data linked to the release of scent, and conducting a project on sleep and scent. Goldsmiths plans to publish the results of the research, as it will contribute to the fields of senses and society, WTs and innovative methods around technology and wellbeing. ■

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INSIDE THE MINDS OF GAMERS

Seren worked with Kingston University to analyse the reach of usability testing for video games and explore how biometric testing could widen the company's client base

Seren is a design consultancy specialising in advanced measurement techniques, including data analysis and optimisation, to unlock value from quantitative data sources. Understanding what makes a great user experience is key to the company's success, and it has observed that traditional testing methods for user experience are not



Above: Members of the project team at Seren

fully effective for video games. This is because gamers seek fun and immersion, rather than task efficiency.

A gamer, when totally immersed, feels a sense of being cut off from reality to such an extent that the game is all that matters. Jesse Schell, an American game designer, describes this state in

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the following way: "When people play games, they have an experience. It is this experience that the designer cares about. Without the experience, the game is worthless."

Project aims

Seren was aware that in recent years new techniques (with origins in psychological analysis) have been introduced to provide greater insights into the experience dynamics of gaming, where the user feedback is at a more emotional level. They appreciated that the continuous representation of emotion is a powerful evaluative tool that can be easily combined with proven usability techniques, such as observational analysis and player interviews.

Therefore, the company proposed the Biometric user eXperience and usability Studies (BuXuS) project with the aim of conducting an academic review of existing usability testing for

ESSENTIAL INFO

Type: Fusion Collaborative Award

SME: Terry Heath, founder; Sven Krause, managing consultant; Seren

www.seren.com

Academics: Karen Cham, Carl Yates, the Design School, Kingston University

Duration: 3 months

video games and research into the use of biometric (psychophysiological) testing. The result would be greater understanding of emotional and physical responses in the area of immersion (engagement) and flow.

The collaboration

Seren collaborated with the Design School in the Faculty of Art, Design & Architecture at Kingston University to deliver a refined approach for the inclusion of physiological (biometric)

data in gaming, retail and digital media product-user research. The academic partner offered mentoring support, including introductions to key players in the video games industry. It also offered access to game designer, producer and developer resources to help shape the methodology and ensure that it would be commercially viable. The company shared a passion with its academic collaborator for the area of inquiry; they had very compatible priorities, something that made this a very successful collaboration.

The project covered aspects such as the relationship of different biometric measures to the measurement of emotion, immersion and flow. An iterative design process was applied, leading to a refined experience-based methodology to incorporate key physiological data from users. This provided insight on emotional and behavioural responses to different

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video game experiences. These results were presented in a timeline series of emotions (biometric incidents) using a range of presentation styles adapted to meet the requirements of game designers. Similarly, specific game elements were reviewed in terms of relative biometric measures to validate effectiveness or player response.

The overall initial findings revealed a relationship between aspects of attention levels and gaming elements, such as ratings, level design and genre-specific mechanics. This led to the exploration of algorithms to predict the level of player immersion and validation of elements of game design.

Impact on the business

Seren gained a wider understanding of biometric methodologies and the development of related tools. This included exploring the potential of biometric methodologies for understanding immersive user



Left: Seren's research facilities

experiences. So the project has expanded the company's toolkits and broadened its methodologies in data gathering and analysis, and immersive user experience design. It also highlighted the potential for biometric methodologies in other aspects of its existing business,

such as neuromarketing.

All of these innovations are expected to create new business opportunities within the company's existing markets. The collaboration also provided networking opportunities, raising Seren's profile in the video-gaming industry. Overall, this should enable

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it to gain new clients, and it expects to create new full-time and part-time positions to support this growth.

Terry Heath, Seren –

"We benefited from the expertise of our academic partner and developed tools that we would not have been able to by ourselves."

"The participation in the Fusion programme helped our methodology development and networking with potential partners and clients."

Impact on the academic research

The collaboration provided the academics with the opportunity to explore a biometric feedback for qualitative measurement of emotional engagement. Seren's approaches to emotional engagement provided greater insights for the academic research – for example, demonstrating engagement with brand experience.



Above: Team members in a co-creation workshop at Seren

The collaborative research involved exploring a range of approaches from current and contemporary human interaction research, including computer vision, motion tracking, skeletonisation, pose estimation and user experience. It also involved a wider review of different aspects of psychophysiological measurements and their application in immersive user experience – such as playing video games, viewing branded content or

The project has expanded the company's toolkits and broadened its methodologies in data gathering and analysis

engaging with interactive art.

Finally, the collaborative research led to an improved testing methodology and analysis process. This allowed for investigation of the wider aspects of immersive user experience relationships in relation to genre-specific gaming.

Karen Cham, Kingston University –

"It provided me with a better insight into my own research."

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"We came back with a lot of information about how different types of EEG [electroencephalography] activity were better to monitor in different media environments."

Reflections on the collaboration

Seren gained commercially viable research outputs through the collaboration, and connections to relevant third parties. The project allowed for the methodology to be refined by iterative design and testing; this resulted in a strong methodological basis for a sector-leading approach. Through data analysis from test sessions, a fuller understanding was gained into the relationship between biometric feedback and key user-experience factors in video games. This allowed for the exploration of predictive algorithms relative to different genres of game. ■



Above: Team members exploring the user journey on a tablet device at Seren

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SELLING THE BENEFITS OF OUTDOOR ADVERTISING

Signeer worked with Kingston University to research the value of outdoor posters to SMEs. The results have helped to widen its client base and create new jobs



Left: Zach Mammadov, CEO of Signeer

Signeer is an innovative online advertising marketplace that aims to simplify booking advertising on billboards and other outdoor spaces. Established on the belief that every small company should have access to affordable outdoor advertising, Signeer's website allows customers to order a poster for as short a period as a week via an easy-to-use online platform.

Project aims

The collaboration between Signeer and the Business School at Kingston University aimed to make outdoor advertising available to everyone and design traffic estimation algorithms for advertising sites.

The collaboration

The academics had the expertise

and resources to address two major issues that prevent large groups of the company's potential customers from using the platform:

- First, those who could otherwise benefit from outdoor advertising, such as SMEs and entrepreneurs, assume that if big brands are using it then it must very expensive. Hence, they are unaware that outdoor advertising is

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one of the cheapest forms of media in terms of cost per 1,000 viewers. There was a need to employ data and analytics, to better understand SMEs' possible needs for outdoor advertising and design strategies to engage them.

- Second, most advertisers feel that they have insufficient evidence to demonstrate the impact of their advertising campaigns. Signeer believed that this could be improved by designing algorithms to estimate traffic near to advertising sites, using the available data and analytics.

Impact on the business

The research conducted by Kingston identified potential users of the platform, tested some of Signeer's assumptions, and produced interesting insights that the company will use to develop targeted strategies for those advertiser groups identified. In addition, applying the knowledge gained to its marketing strategy has had a positive impact

by increasing the interest of existing customers. In terms of jobs created, there have been two new part-time posts and the company plans to hire one full-time employee in the next month.

Reflections on the collaboration

The collaboration was particularly productive and effective in terms of achieving the project's initial aims. The partners had worked together before on another bid and this facilitated their communication.

The biggest challenge was to keep to the timescales, given both partners' busy calendars. Steps were taken to overcome this, for example by communicating outside normal office hours.

Funding has been key to enabling long-term impact, as well as sustaining the ethos nurtured within the collaboration. Another challenge was therefore the current lack of future funding to support further development and expansion.

ESSENTIAL INFO

Type: Fusion Collaborative Award

SME: Zach Mammadov, director, Signeer

www.signeer.com

Academic: Dr Debra Riley, Kingston Business School, Kingston University

Duration: 4 months

Zach Mammadov, Signeer –

"The funding through London Fusion has been instrumental in helping us to create a massive impact."

Future directions

Both partners would like to continue the collaboration and will be looking for funding opportunities to build on the work done. Mammadov stressed that it would be really helpful if there was "continuation" funding available to magnify the impact of successful projects.

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Left: EEA's Street Arts Academy performing at Tall Ships Festival, Greenwich, September 2014

TURNING THE SPOTLIGHT ON THE AUDIENCE

The Contemporary Responses to Outdoor Arts project is building a case for future investment in Emergency Exit Arts' playful street theatre by gathering data about attendees and participants

Emergency Exit Arts (EEA), founded in 1980, creates events and participatory experiences using visual performance, processions, puppetry, music and pyrotechnics. The company has a national and international reputation for excellent site-specific and touring work, community and cultural celebrations and interactive performances in public spaces.

During the summer of 2012, venues and producers across London staged major outdoor arts events as part of the Mayor of London's Showtime Programme. Research commissioned by the Audiences Agency and delivered by Tom Fleming Creative Consultancy, including 2,128 face-to-face surveys, revealed the audience profile to be quite different from that of typical arts attendees. The research suggests audiences for outdoor arts are younger, more ethnically

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ESSENTIAL INFO

Type: Researcher in Residence (with Creativeworks London)

SME: Daniel Bernstein, executive director, Emergency Exit Arts

www.eea.org.uk

Academic: Zafeirenia Brokalaki, Department of Culture, Media and Creative Industries, King's College London

Duration: 7 months

diverse, more likely to come from lower socio-economic backgrounds, and more likely to be disabled than a typical arts audience.

Based on this, EEA created a show called Spin Cycle. The essence of competitive game shows is taken into a performance on the streets and in town centres. The story tracks a team

of competitors on an extreme shopping spree that ends with a challenge to everyone to come together to make a change to the way we live.

The audience encounters the Spin Cycle experience at a preliminary roadshow, where they are enticed to join a queue of extreme fans of the Spin Cycle cult. Once they have been invited into the roadshow, they are engaged in a playful and immersive experience that will sift them into teams based on their lifestyle choices.

The main aim of the researcher from King's College London was to help develop EEA's case for future investment by gathering evidence about the participants and audiences at these shows. Specifically, she examined whether they were indeed younger, more ethnically diverse, more likely to come from lower socio-economic backgrounds, and more likely to be disabled than a typical arts audience. ■



Above: EEA's Giant Colossus at Gravity Fields Festival, September 2014

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SWEEPING CHANGES

Hassle.com introduced a number of innovations to its online platform for home-based services after RCA researchers had shadowed both cleaners and customers



They can then proceed to booking and payment of a set fee. Buyers and sellers are able to manage their bookings

Above: Hassle.com's Alex Depledge speaks at a Fusion Water Cooler event

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and communicate with each other effortlessly across the platform.

Hassle.com was a Design Innovation Award winner in 2013 and benefited from Innovation RCA business coaching, as well as user studies and ethnographic research undertaken by the Helen Hamlyn Centre for Design.

The collaboration

Royal College of Art research associates interviewed and shadowed a range of customers and cleaners, gaining insights into their behaviour, routines and specific use of the Hassle.com service. The findings both confirmed existing assumptions and highlighted certain issues of which the Hassle.com team were previously unaware.

Alex Depledge, Hassle.com –

"It was so influential having RCA researchers visit our customers in

ESSENTIAL INFO

Type: RCA Design Innovation Award

SME: Alex Depledge, co-founder,
Hassle.com

Academics: Jonathan West, Maximo Riadigos, the Helen Hamlyn Centre for Design, Royal College of Art

Duration: 3 months

their homes and join our cleaners on their rounds. Their in-depth observations led to many suggestions that have helped improve the Hassle.com experience."

Impact on the business

As a result of the collaboration, many improvements and innovations were

initiated, both on the digital platform and in the back-office processes. These changes were undertaken just as Hassle.com was due to expand, so the time saved on additional queries, glitches and complaints, as well as the goodwill won from happy cleaners and customers, was significant. Hassle.com has gone from strength to strength since the completion of the Design Innovation Award, having raised a £6 million funding round in just 10 weeks earlier in 2014.

Alex Depledge, Hassle.com –

"The impact of these targeted changes on our business is significant, especially when you consider that we're now operating in five additional cities and have doubled our turnover – in the month of May alone! We've taken the user-centred design methodology fully on board and are currently undertaking our own study." ■

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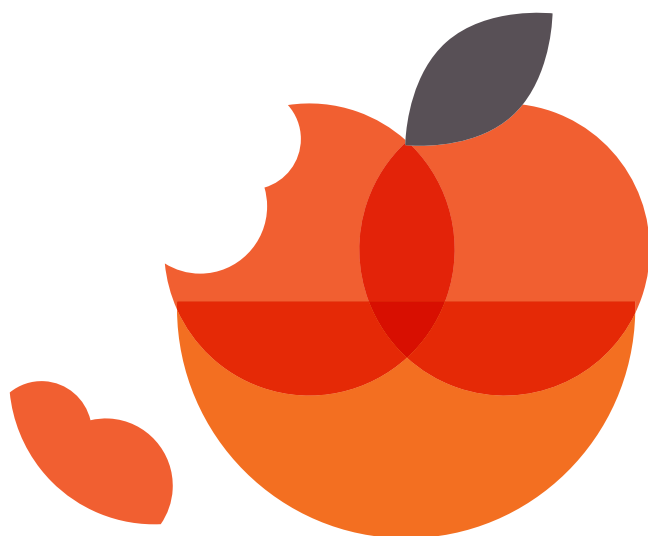
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LEARNING

Five learning lessons: listening to customers, adapting for the future.

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FIVE LESSONS FOR FUTURE FUSIONS

The ground-breaking programme has involved a continuous process of responding to customer feedback and adapting to new approaches

When London Fusion began, we knew that if we could "fuse" creative and digital technologies we could release a powerful force for growth and jobs in London. We understood the general

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issues that faced small companies on a growth trajectory, but we were less certain of the exact nature of business support that might most effectively release these opportunities for companies from the creative sectors in London. We were prepared to listen to our customers however, and to adjust our provision.

Our learning journey can be summarised under five areas, as set out opposite. The first three relate to the nature of the companies we have worked with and the final two relate to the design of a programme.

1. CREATIVE vs COMMERCIAL

Creative companies tend to be small and have fewer internal resources to invest in transformation and developing new products and new markets. Creative entrepreneurs are most frequently driven by their idea, displaying a strong belief in its

In small creative companies, there can be a lack of awareness of marketing principles

success, which may obstruct the need to adjust for commercialisation. Injecting creative approaches into digital companies to overcome challenges such as visualisation, product and user interface design can work faster because digital companies are more likely already to have commercial infrastructures.

2. DON'T FORGET THE BASICS

Basic business skills need to be developed alongside specialist applications. Support offers may need to provide fundamental business development in terms of marketing, business strategy and value creation. To be effective these sessions need to be delivered in relatively small groups where peer-to-peer learning can be best developed. In small creative companies, there can be a lack of awareness of marketing principles or the fine detail of market segmentation needed to target a message effectively without expensive sales effort. Sales to businesses are relational rather than transactional. Company culture, long sales cycles and the need for engagement are vital. These differences need to be recognised.

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3. SERVICE INNOVATION IS DIFFERENT

Developing and scaling a service business requires a deep understanding of the nature of the service structure. The challenge is to deliver economically for the customer and profitably for the company. Customer expectations need to be set so that the customer can perform their client role well.

4. SUPPORT THE SUPPORTERS

The use of vouchers is an effective way to stimulate collaboration with local universities, but it is important to ensure that institutions have the ability to undertake and respond to short-term tailored support. Brokering and support in the development of the relationship between SMEs and the knowledge-based partners can lower risks and increase the likelihood of success.

The challenge is to deliver economically for the customer and profitably for the company

5. PROGRAMME DESIGN: DOs AND DON'Ts

Programme design must be context-specific. In recruiting companies, recommendations through existing networks can be very effective. It is essential to implement a structure of ongoing feedback, ensuring that the programme meets customer needs and demands. Funding complexities need to be shielded from the companies as much as possible. Short-term funding can restrict the long-term impact of interventions.

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PARTNERS

Introducing London Fusion's delivery partners and the London Fusion Steering Group.

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LANCASTER UNIVERSITY

Lancaster University is one of the leading academic institutions in the UK in terms of the volume and scope of its partnerships with SMEs. It has delivered more than 46 projects part-funded by the European Regional Development Fund (ERDF) with a combined total value in excess of £72 million since 2004, and has worked with over 5,000 companies since 1999. Projects deliver knowledge exchange activities in management innovation, eco innovation, information and communications technologies, advanced manufacturing, design and enterprise across the breadth of regional priority and high growth sectors (including extensive engagement with the creative and digital sectors). Lancaster also has extensive experience in the development and delivery of successful multi-partner ERDF collaborative projects. It holds ISO 9001

accreditation for its ERDF Knowledge Exchange Project Management System under which the Creative and Digital Fusion partnership works.

www.lancaster.ac.uk

Project delivery team

Dion Williams – Head of knowledge exchange

Anne Swarbrick – Administration manager

David Bollenberg – Compliance manager

Sula Ross – Claims officer

*Toni Elsworth-Ross – Timesheet/
payroll officer*

Zoe Thomas – Administration support



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INSTITUTE FOR ENTREPRENEURSHIP AND ENTERPRISE

Lancaster's Institute for Entrepreneurship and Enterprise Development (IEED), which leads on the delivery of the Fusion project, specialises in the development and delivery of a suite of SME Knowledge Exchange programmes in the areas of innovation, enterprise development, leadership, and business management. IEED has 10 years' worth of SME engagement, which has led to the department developing a sophisticated understanding of SME engagement and learning processes. Through projects part-financed by the European Union, Northwest Regional Development Agency and Higher Education Innovation Fund, IEED has assisted more than 1,500 SMEs over the

last 10 years, resulting in significant growth in the businesses supported.

www.lancaster.ac.uk/lums/ieed

Project delivery team

Cathy Garner – London Fusion strategic director

Helen Fogg – London Fusion programme lead

Andre Lecointe-Gayle – Growth manager

Alex Errington – Senior project administrator

Jen Melling – Project coordinator

Rebecca Carling – Project assistant

Jess Logan – Project assistant

Sebastian Scott – Project intern



IMAGINATIONLANCASTER

ImaginationLancaster is an open and exploratory research lab that investigates emerging issues, technologies and practices to advance knowledge and develop solutions that contribute to the common good. Imagination conducts applied and theoretical investigations into products, places and systems, using innovative strategies that combine traditional science and social science methods with the practice-based methods arising from the arts. Emphasis is placed on productive collaborations to create desirable and sustainable futures. ImaginationLancaster leads the Creative Exchange AHRC Knowledge Hub. The Hub is predicated on the

belief that maximising the value of creative thinking is a key success factor for the economy, especially as digital technology becomes increasingly pervasive in all aspects of the economy and society.

imagination.lancs.ac.uk

Project delivery team

Noor Aldoy – Senior knowledge exchange associate

David Hands – Senior lecturer

Francesca Cesare-Pintorno – Project events coordinator

Julia Brewer – Project administrator (part-time)



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THE WORK FOUNDATION

The Work Foundation, as a wholly owned subsidiary of Lancaster University, provides the London base for the project manager and Lancaster ERDF administrative and business liaison staff. Since its seminal report for the Department for Culture, Media & Sport in 2007, "Staying Ahead: the economic performance of the UK creative industries", the Work Foundation has been a leading voice in the field of UK creative industries development and policy. Through its creative industries programme, it applies its policy knowledge and influence by helping a network of creative industry businesses understand key issues in regional and national business change, people management, and

employment. This programme is carried out through a range of events, workshops and advice.

www.theworkfoundation.com

Project delivery team

Andrew Sirs-Davies – London Fusion project manager

Rachel Roberts – Programme specialist

Vanesa Perez Sanchez – SME champion

Taj Leonard – Business development manager

Su Weeks – Project officer

Egle Duleckyte – Project officer

Grace Raveendran – Project intern



**THE WORK
FOUNDATION**
PART OF LANCASTER UNIVERSITY

ROYAL COLLEGE OF ART

The Royal College of Art (RCA) is a world leader in digital innovation in design, and its faculty and graduates have long pushed the boundaries of what is possible within the digital realm. To deliver London Fusion, the RCA has drawn on its reserves of post-masters expertise and its proven excellence in industry-focused initiatives such as Design London (a joint project with Imperial College), InnovationRCA (the RCA commercialisation arm) and the Helen Hamlyn Centre for Design (people-centred design). The RCA Design Masterclasses and Design Innovation Awards help companies ignite good ideas or turn new technologies into commercial successes.

www.rca.ac.uk

Project delivery team

Jeremy Myerson – Director, the Helen Hamlyn Centre for Design

Belinda Abbott – Programme director

Pratima Kalmadi – Project manager

Anna Davison – Programme coordinator

Natasha Collen – Programme administrator

Masterclass delivery team

Colum Lowe – Design-Led Innovation

Rama Gheerawo – Innovating with People

Niharika Hariharan – Creating Better Customer Experiences



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Postgraduate Art & Design

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QUEEN MARY UNIVERSITY OF LONDON

Queen Mary University of London, through Creativeworks London (CWL), has been a key delivery partner to the London Creative and Digital Fusion programme. CWL is one of four Knowledge Exchange Hubs for the Creative Economy funded by the Arts and Humanities Research Council (AHRC) to develop strategic partnerships with creative businesses and cultural organisations. The CWL team was particularly involved in the delivery of the Create phase of the London Fusion programme by providing bespoke business support and funding for projects involving university-to-business research collaboration and knowledge exchange through the use of innovation vouchers. The vouchers enabled the

development of significant and sustainable relationships between research institutions and SMEs. The CWL team also delivered the Researcher-in-Residence programme.

www.qmul.ac.uk /
www.cwllondon.org.uk

Project delivery team

Morag Shiach – Director, CWL; vice-principal humanities and social sciences, Queen Mary University of London

Jana Riedel – Hub manager, CWL; London Fusion manager

Jasmina Bolfek-Radovani – London Fusion coordinator

Naomi De Maio – London Fusion administrator

Jasmine Evans – Hub administrator, CWL



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NATIONAL CENTRE FOR UNIVERSITIES AND BUSINESS

The National Centre for Universities and Business (NCUB) is a strategic leadership network of vice-chancellors and senior business leaders aimed at developing the UK's knowledge-based economy. NCUB conducts strategic reviews of major economic issues and undertakes experimental initiatives focused on business and its interface with the knowledge base to increase successful interactions. The impetus for the London Creative and Digital Fusion programme was NCUB's Creative, Digital and Information Technology Industries Task Force, whose first report, "The Fuse: Igniting High Growth for Creative, Digital and Information

Technology Industries in the UK", was launched in September 2010.

www.ncub.co.uk

Project delivery team

Phil Ternouth – Business & innovation manager

Sally Devine – Project coordinator

Karen Surdhar – Project coordinator

Stephanie Scott-Davies – Events manager

Joe Marshall – NCUB lead

Joe Barnsley – Communications officer



THE CENTRE FOR CREATIVE COLLABORATION

The Centre for Creative Collaboration (C4CC) is an initiative of the University of London working in collaboration with Central School of Speech and Drama, Goldsmiths and Royal Holloway. It is also a partner of the Creativeworks London Hub led by Queen Mary University of London. C4CC supports new types of collaboration using the principles of open innovation. It is a neutral place where people from many different backgrounds - universities, large corporates and SMEs - can work together in the belief that real innovation happens at the edge and in the gaps between disciplines.

www.creative-collaboration.net

Project delivery team

Brian Condon – Co-director

Thias Martin – Co-director

Carey Adams – Co-director

Nigel McCune – Co-director

Debbie Davies – SME

engagement manager

Bhimla Dheermojee –

Project manager



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LONDON HIGHER

London Higher is an “umbrella” body representing over 40 publicly funded universities and higher education colleges in London, as well as several universities with centres in London and a small number of private providers. It works closely with partner organisations including the Greater London Authority, London First, the business sector and higher education bodies. London Higher’s mission is: to extend the reach, influence and capacity of members and partners by supporting higher education institutions (HEIs) to work together. HEIs in London are

essentially in competition with one another. They compete for students, staff, resources and for prestige. London Higher has demonstrated over 10 years the ability to build successful and cost-effective collaborations in response to a changing environment, demonstrating that London’s HEIs can work together in certain areas, while still competing in others.

www.londonhigher.ac.uk



LONDON FUSION STEERING GROUP

Nick Appleyard, *head of digital, Technology Strategy Board*

Professor Andrew Atherton, *deputy vice-chancellor, University of Lancaster*

Sir Peter Bazalgette, *chairman, Arts Council England*

Professor Rachel Cooper, *professor of design management, Lancaster University*

Professor Geoffrey Crossick, *director, AHRC Cultural Value Project, School of Advanced Study, University of London*

Rajeeb Dey, *CEO and founder, Enternships*

Dr David Docherty, *chair, London Fusion Steering Group; CEO, National Centre for Universities and Business*

Dr Cathy Garner, *project director, London Creative and Digital Fusion*

Jane Glanville, *CEO, London Higher*

Roly Keating, *CEO, British Library*
Kanya King, *founder, MOBO Awards*

Julie Meyer, *CEO, Ariadne Capital*
Anne Morrison, *director, BBC Academy*

Professor Jeremy Myerson, *director, Royal College of Art*
Professor Morag Shiach, *vice-principal and executive dean, Queen Mary University of London*

Gemma Wan, *London Fusion Steering Group secretary, National Centre for Universities and Business*

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*Helen Fogg, project lead, London Fusion,
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*Dr Gerard Briscoe, post-doctoral research assistant,
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*Dr Mariza Dima, post-doctoral research assistant, CWL,
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*Professor Morag Shiach, vice-principal (humanities and
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*Dr Tarek Virani, post-doctoral research assistant, CWL,
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Centre for Creative Collaboration at the University of
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Queen Mary University of London, Royal College of Art.*

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www.lancaster.ac.uk/lums/ieed

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