

1. Provider Context

Information about educational mission and strategic aims, distinctive aims and ambitions of education strategy and how these are relevant to our mix of students and courses.

Istituto Marangoni is a specialist higher education provider in fashion and design offering a comprehensive and well-established portfolio of undergraduate and postgraduate Masters programmes under a long-standing validation partnership with Manchester Metropolitan University (MMU). It was established in 2003 as an independent provider of higher education and it is a Private Company registered with Companies House. It successfully registered with the OfS in 2019 as a higher education provider with approved status. The majority of students are self-funded, with ca. 50 UK domicile students per year making use of student loan funding in England. The School is part of a wider group of specialist fashion, art and design schools, founded in Milan, Italy in 1935 now with Schools in Milan, Paris, Florence, Miami, Mumbai, Shanghai, Shenzhen and most recently Dubai (2022), managing to reconcile entrepreneurial dynamism with academic culture in an expanding network of students each year from more than 100 different countries. Our Strategy and Five-year Plan¹ provides the overarching principles that inform our educational philosophy and provide the context for programme design and delivery and their future direction. It is further developed through the Learning and Teaching Strategy² and mission to 'reach their full employment potential within the global fashion and design industries'

Our mission is to:

Be the leading HE International Group of Fashion, Design and Arts enhancing talent through innovative learning experience to shape the future of the industry

- Drive creative dynamism and beauty, generating disruptive experimental thinking and concepts relevant to the future industry leadership;
- Enable an increasingly global curriculum in which inspiration is in every classroom, driven from the street corner and corporate boardroom of London;
- Deliver graduate leaders for the luxury sector, with a contemporary focus on innovation, sustainability ethical practice and technology;
- Ensure industry readiness for all graduates, where IM brand recognition is strengthened through employability and success;
- Enable active, self-critical self-aware innovative learning between academics and industry leaders with open and creative exchange between communities and stakeholders.

The School also identifies the following distinctive USP that directly link to its Strategic Plan:

- 'Street meets luxury' London as a premium creative centre with diverse and multicultural contemporary fashion and design trends leading to global community of academic faculty;
- Bespoke learning: small student to staff ratios, tailored learning industry networks inspired by experiential pedagogy and Italian luxury;
- 'Born in London/made in Italy' a global graduate mindset inspired by ethical luxury, playful creative pedagogy and Italian luxury;
- 'UK brand HE': international recognition of London's creative and intellectual capital.

Provider name: Istituto Marangoni London
UKPRN: 1000095427

The School identifies 3 key strategic pillars for development, including within them, timed projects for completion within the five-year period (2021-2026): Cutting-edge Academic Development and Industry Projects; New Special projects to enhance the School's DNA; and Sales and Marketing Strategy. The School also identifies 3 key strategic enablers for the same period (2021-2026): Environment, Social Governance; Brand Equity; and Transformation, Innovation, Technology and Operations.

We devise and update our programmes to reflect and be at the forefront of global trends and industry practice to prepare our students for their careers as future business leaders, creative designers, makers and practitioners in luxury fashion and design. This includes equipping students with the relevant technical, creative and transferable skills to be industry ready on graduation. Sustainability is a live topic within the fashion industry and the luxury sector in particular and is embedded across all our programmes setting the School at the forefront of contemporary industry conversation and development. Our unique educational approach lies in its identity, a combination of craftsmanship, technique, well-developed sense of aesthetics and business acumen.

Our Global Community: One of the School's distinctive characteristics is its globally diverse (predominantly international) student and staff profile attracting a broad constituency of students who wish to study in London as one of the major international capital cities in fashion and design, while recognising the difference in other socio-economic centres of luxury. The composition of our diverse international student population (87% overall in 20/21), across 92 nationalities overall and 88 nationalities across our Undergraduates³. Our Undergraduate population comprises a sizeable European student cohort, (26% in 20/21) a broader international community of students (61% in 20/21) as well as a smaller, but critically important domestic UK student constituency (13% in 20/21) mainly recruited from London and the South East (9% local to address prior to entry) in 20/21⁴. Our international community of students and staff benefit from the opportunity to build connections, both academically and socially, including intercultural perspectives and application of different design and business contexts.

We have a range of targeted scholarships⁵ available each year to support access, particularly but not exclusively for home students, based on academic merit as well as competitive global Scholarships based on the most successful projects and/or portfolios. Our links with industry also enable us to offer a limited number of industry sponsored scholarships each year such as Harpers Bazaar, Vogue Talents and Dazed and Confused. Immediately following Brexit, we also established our EU Transitional Scholarship Award scheme to support successful applicants who may have been prevented from accepting our offer following the immediate changes in student finance. We also have a financial hardship scheme of £157,539 for students suffering from unexpected financial hardship and which was also particularly beneficial to students during the COVID-19 pandemic.

Our Place in London: Our programmes are delivered in full-time mode on a single campus in Shoreditch, East London, the leading centre for fashion, art and design and the creative industries, start-up businesses and close to the finance and business quarter of the City of London. The School is based in a grade two listed former textile factory with specialist facilities, including the latest industry-standard equipment for the creative industries.

Our Subject Clusters: The School had 1020 (1223, May 2022) students in 20/21, of which 700 were undergraduates and 320 postgraduate MA students. Students study within 4 subject clusters: fashion business, fashion design, fashion styling and design across three undergraduate UCAS

Provider name: Istituto Marangoni London
UKPRN: 1000095427

subject fields (38% business & management, 45% creative arts & design, 17% media, journalism & communications in 20/21). The student population has grown over the last five years, from 780 (2017/18) to 1,223 (May 2022), in line with our strategic plan, including expansion of the School and its facilities (see SE6 for further information). Growth has been planned to build yet strengthen the unique balance of the School's creative (61% in 17/18, 62% in 20/21) and business (39% in 17/18, 38% in 20/21) communities, national (16% in 17/18, 13% in 20/21) and international (including EU, 84% in 17/18, 87% in 20/21) breadth and undergraduate (69% in 17/18, 69% in 20/21) and postgraduate (31% in 17/18, 31% in 20/21) learners. We attribute such growth (57% from 17/18 to 21/22) to our growing reputation, our international progression routes (from other Marangoni Schools) and an expanding range of specialist programmes. Our Undergraduate programmes are as follows:

Undergraduate programmes	Student Numbers 21/22
BA(Hons) Fashion Design pathways (including sandwich)	257 (35%)
BA(Hons) Fashion Styling pathways (including sandwich)	119 (16%)
BA(Hons) Fashion Business pathways (including sandwich)	292 (39%)
BA(Hons) Design pathways (including sandwich)	72 (10%)

Over this period, we have seen proportionate growth from our domestic market, niche subject areas and established a developing portfolio in the area of design and specifically interiors. The School was one of the first UK institutions to offer Fashion Business (within a creative institution) at both Undergraduate and Postgraduate level and these programmes recruit well and receive excellent NSS scores (see SE1-3 for more information). In 2018 and 2019, we expanded our portfolio to encompass a broader range of Design programmes with Interiors being the strongest in terms of recruitment. The first cohort of Design students graduated in June 2021 and June 2022 respectively, hence why the Graduate Outcomes Survey Data are anticipated for these future cohorts.

Educational Philosophy: A distinctive feature of all the School's programmes is our focus on the luxury sector, combined with specific emphasis on innovation, sustainability and ethical practice that also draw on their location in London, Italian heritage and the global market. All undergraduate degrees offer the opportunity for students to undertake a sandwich year, although student numbers remain relatively small (17 in 21/22). We also take advantage of our academic community across the Istituto Marangoni Group by offering opportunity for international exchange (both incoming and outward exchange) at one of the other Marangoni Schools in Italy, France, India, China and Miami.

Industry led Faculty: Teaching staff are recruited for their expertise and successful career in industry, creative practice or academia. In terms of teaching delivery, the School has a deliberate strategy of retaining a small core team of full-time teaching staff, comprising 7 Programme Leaders, while attracting a wider pool of part-time/fractional staff of over 102 senior tutors and tutors, the majority of whom work in leading luxury fashion and/or design companies or run their own companies/ creative practices. Our part time tutors combine their primary professional roles with teaching, thereby giving students access to the latest practice which is further enhanced by our wide-ranging industry connections and teaching and learning strategies.

This staffing model ensures that students are exposed to current leading industry practice, enabling them to develop the necessary skills, knowledge and competences that most graduates would only acquire following graduation and entry into the employment market. As such, the industry ready nature of our graduates is one of our distinctive strengths with students designing and making,

Provider name: Istituto Marangoni London
UKPRN: 1000095427

already business proficient and ready to enter employment. Established academics are also recruited as tutors, often combining teaching at other institutions with credible scholarship, research or industry expertise. Our relatively large pool of tutors also provides important breadth and diversity of specialist knowledge and professional expertise. Our full-time Programme Leaders, who are recruited on the basis of their academic or industry experience all continue to maintain close connections with the industry.

Preparation for HE: We also offer two-pre-degree Foundation Programmes (Foundation in Fashion and Foundation in Design) and three Graduate Certificate Programmes validated by MMU at Level 3 and Level 6. These programmes provide opportunities for wider access and participation to undergraduate and postgraduate study respectively. Although the Foundation programmes remain out of the formal TEF assessment, these programmes provide an important progression route to successful entry onto our BA programmes (72% in 21/22) with a further 14% in 21/22 progressing to other BA programmes at leading UK and international fashion or design schools (including within the Marangoni Group). The Graduate Certificate Programmes also provide an important progression route to our postgraduate MA programmes. The School also offers short courses to widen entry to HE and is a member of the National Saturday Club in Art and Design, providing annual programmes free of charge to local 13 -16-year-old secondary school pupils which introduce them to exciting opportunities across the School's specialism in the field of fashion and design.

2. Student experience

SE1: Our Learning and Teaching Strategy is based on the following objectives:

- To nurture teaching excellence
- To provide a quality student learning experience
- To maintain the currency and legitimacy of the curriculum
- To ensure the global employability of our graduates
- To provide an inclusive and integrated learning community.

Collectively, these objectives provide the overall framework for teaching delivery and assessment with an emphasis on the integration of theory with practice, where students are equipped to develop the necessary technical skills, knowledge and practice relevant to the industry. Programmes are designed to be at the forefront of their respective academic specialism and industry practice with employability embedded within the curriculum and learning and teaching methods. Teaching/ study programmes is primarily project based and designed to ensure industry relevance, ranging from designing a complete fashion collection, design brief, professional business plan(s) to case studies. Programme Learning Outcomes and assessment methods including projects and case studies, are directly linked to the United Nations Social Development Goals (SDG) including those relating to responsibility and sustainability. The use of industry representatives on assessment panels means students receive comprehensive feedback that incorporates both academic and industry perspectives. Students also appreciate the involvement of and exposure to employers and brands with the majority of teaching delivery undertaken by practitioner-based tutors. Our NSS results show sound 'teaching on the course' results in recent years, with 20/21 results 4% above benchmark. Employability and industry relevance is further enhanced through a combination of transferable skills development and enrichment activities coordinated by our Careers Service including, for example leadership skills development, entrepreneurship, internship and placement opportunity (see SO3 for further information).

Provider name: Istituto Marangoni London
UKPRN: 1000095427

The use of 'live briefs' is well-established that provides industry relevance through the involvement of industry partners ensures assessment is aligned to industry standards and that student attainment maps to these standards as well as academic objectives. This distinctive approach is recognised as good practice acknowledged by the findings of external reviews including the QAA Higher Education Review⁶ and its subsequent QAA Annual Monitoring Report (2019)⁷. The industry relevance of all our programmes is also affirmed by the findings by our External Examiners⁸ and students particularly value the relevance of our programmes and the participation of leading industry practitioners and designers in assessment.

Programmes are subject to rigorous approval and periodic review as part of our own internal approval and periodic processes in addition to validation arrangements with our awarding partner. Our Learning and Teaching Strategy also sets out some distinctive and innovative approaches to learning and assessment which is designed to ensure industry relevance through the use of personal development plans, problem solving as an important component in learning and teaching methodologies including project-based teaching models. Inclusion of project and business plans within unit assessments ensure students are fully equipped for their chosen careers on graduation.

Unit and Programme Handbooks provide comprehensive information setting out academic expectations, assessment criteria and learning outcomes, this is supplemented by structured tutorial guidance provided both in class and on a one-to-one basis. Clear and comprehensive assignment briefs ensure students understand the objectives of projects, the learning outcomes, the assessment process and standards required. Students receive detailed written feedback on all their assignments with emphasis on areas for further development and improvement, including what they may need to demonstrate in order to achieve a higher overall grade. In practice and studio-based work tutors provide formative feedback in class and discuss with students individually their design concepts, techniques and issues of feasibility. Even in creative subjects we were also able to maintain continuity of study for our students throughout with positive NSS scores⁹ ('Assessment & Feedback' results at or above sector rate including in 20/21 4% above, and in 21/22 3% above) as well as our own student feedback. Students undertaking placement complete a skills assessment, based on their own self-evaluation at the start of their placement and are monitored through regular visits by their placement tutor as well as their Company Supervisor in addition to their formal assessment based on a reflective journal and a Company Report. The Annual student evaluation of placements demonstrates that overall students were highly satisfied with their placement experience (83% satisfied overall; 63% highly satisfied with the overall placement experience from 18/19 to 21/22)¹⁰. The timing of the Placement is strategically placed within the overall programme structure to enable students to apply their learning and transferable skills in their final year including their final year project. One example of the way in which the Placement year benefits overall academic attainment and attain some of highest standards in their final year project (and therefore selected for the end of year fashion show) can be seen in the Fashion Design programme leader quote below:

'Students who opt for the sandwich year approach their final year with maturity and professionalism. The experience gained during their placement is evident in their advanced technical and creative skills, time and workload management, and their presentation and communication skills. Students who have completed the placement year have historically performed better during their final major project, with a large percentage being selected for the end of the year fashion show.'

We remain committed to continuing improvements to our NSS scores, narrowing performance differentials between different subject areas through the implementation of annual analysis and

action plans that are monitored and reported through the respective Programme Committee and Quality Committee. Over the census period, we have steadily improved lower scoring areas while our own NSS Analysis effectively tracks our performance both on an annual and periodic basis. As part of our own analysis, we benchmark our performance with similar institutions including with our main competitors and those with similar discipline profiles. Within this context, our periodic NSS analysis of Learning, Teaching and Assessment actually places us above the sector average until 2021⁹. Although the COVID pandemic had considerable impact across our academic and staff community in 2021, it also had many positive benefits in terms of teaching and assessment (demonstrated with above benchmark results in 20/21 for teaching 4% above, assessment 4% above), such as online and blended learning and changes to assessments and digital alternatives including the delivery of the virtual atelier and virtual technician service with NSS feedback comparing well with other benchmark institutions in the fashion and design sector⁹. For example, in relation to assessment and feedback in Fashion Design and Styling we have identified further ways of improving the clarity of submission requirements, greater transparency on the underlying criteria relating to the different grade bandings for assignments focusing on specific suggestions made by students themselves⁹.

SE2. Course content is informed by the latest academic thinking, as well as industry practice as part of the curriculum design and development process, involving consultation with a wide range of stakeholders (including but not limited to industry/sector leaders, alumni, students and external examiners and wider Istituto Marangoni community to inform the design of the curriculum, assessment instruments and delivery methods. The Industry Advisory Panel (IMAC) is also used to inform initial ideas for new programmes and identify emerging themes and developments while the extensive use of tutors working in industry ensure delivery reflects the latest industry practice. The level of programme approval process is based on a process of internal and external peer review and ensures programme learning outcomes and teaching and assessment methods are relevant, reflect subject benchmark statements and provide appropriate progression in terms of the successive acquisition, demonstration and application of knowledge and skills.

Our curriculum is designed not to limit knowledge acquisition through the imposition of predetermined fixed content learning paradigms, but to allow students to broaden their horizons by opening up and offering a variety of possible non-mutually exclusive paths, which among other things consider the acquisition of skills, unplanned experiences as well as the emotional dimension. In developing and designing new programmes, consistency with the Learning & Teaching Strategy is achieved through adopting various innovative teaching pedagogies that would potentially promote dynamic interaction between teacher and student, thus facilitating the acquisition of learning through a dynamic and iterative relationship between theory and practice.

Each level of studies is scaffolded to enable the student experience, and experiential learning is predominantly but not exclusively, and is supported through signature teaching pedagogy. To ensure comprehensiveness and effectiveness, the curriculum is designed holistically to include the input of staff, students and other expert external stakeholders through engaging in periodic reviews, validation events, external examiners visits, and subject benchmarks requirements. This translates into a curriculum intended to elicit deep learning through the alignment of classroom activities, assessment tasks and the feedback that the students receive. In order to define what is good learning and teaching in terms of outcomes and achievements, the School organises learning and teaching forums to encourage all stakeholders to discuss the effectiveness of the curriculum and to identify areas of expansion, enhancement or change. The outcome of this dialogic planning is a curriculum

Provider name: Istituto Marangoni London
UKPRN: 1000095427

that allows students to interrogate and further scrutinise their practice, to explore alternatives and encourage deep thinking.

Alongside its formal and explicit manifestations, the curriculum also includes informal elements and “hidden” parts thus becoming the totality of things encompassing the overall student experience. An important aspect of curriculum design is ensuring that there is the right balance between formative and summative assessments depending on the nature of the subject, the learning outcomes and the assessment criteria. In fashion related subjects, formative assessment allows our students to gain some feedback on their progress not only in writing an assignment but on the development of their practical design skills. We make students aware (starting from the induction week) that the formative nature of assessment is to enable them to gain a better understanding of their subject and to gain the required skills, for example pattern cutting, drawing and sewing techniques rather than contribute towards their summative grade.

SE3. We have a developing and vibrant research community underpinned by a Research Strategy¹¹ and Research Policy¹², that deliberately are not constrained by any requirement to focus on any specific specialism while setting out the expectation that staff will ‘generate high quality, internationally recognised research that contributes to global impact’. Those staff that are research active present at conferences and author books and journals including peer-reviewed at other UK Universities. They are members of research, subject associations, professional bodies and associations of practising artists and designers such as the Association of Dress Historians, Natural Materials Association, the Textile Institute in the UK, the Association of and the Contemporary Glass Society with several who are Fellows of the Royal Society of Arts. Our first Inaugural Research Symposium (in 21/22) generated considerable interest, across UK higher education and the industry as well as international delegates. The next symposium (in 22/23)¹³ will be on ‘What is Luxury Now’ to which all students will be invited, followed by a mini-symposia on Non-Western Fashion, in addition to our regular research community evenings.

Our academic team undertake a combination of advanced scholarship and/or research that not only ensure the currency of our programmes but that they remain ‘cutting edge’ in terms of reflecting and anticipating the future trends, concepts and practice as well as new areas of study¹⁴. The fashion industry has significant challenges in terms of being a major contributor to environmental problems and climate change as well the prevalence of social justice issues associated with employees in supply chains. We not only lead research in areas but we also seek to use this to challenge promote changes to industry practise. Consideration of issues such as ethics and sustainability are well-established within our undergraduate programmes, with the School about to launch a new MA programme in Responsible Fashion commencing from October 2023. The inclusion of ethical and sustainable concepts and practices in terms of the development of students’ academic knowledge and their practical application in terms of their designs and business projects is important in terms of training the next generation of industry leaders, practitioners and influencers who will drive change for the better.

Similarly, our staff have also developed pedagogical approaches that integrate and reflect current research and scholarship such as ethics and Social Development Goals (SDG’s). Our close connections with industry (see SO3 for further details) enable us to directly involve those working as leading designers, creatives and business figures such as (for BA Fashion Styling); Lucy Maguire Business Trends Editor, VM Creative Consultant and real brands such as Yuzefi/Ilia, Formes, Jordanluca, Ilarai Lepore and Patrick Waterhouse, contemporary Artist and 2016 Deutsche Prize

Provider name: Istituto Marangoni London
UKPRN: 1000095427

Winner. Programmes also have regular programme of visiting lectures from major brands such as Google Fashion and alumni, such as Victoria Jenkins, CEO of Unhidden. We utilise an extensive range of live briefs and business plans (for BA Fashion Business, for example) working with leading fashion houses and Design Companies (eg's).

We utilise innovation applying the latest and emerging trends and challenges within the curriculum to provide a dynamic and high-quality academic experience. For example, we have in 21/22 integrated the Metaverse into the curriculum to enable students to be at the forefront of a whole new emerging landscape of digital fashion and accessories in a virtual commerce environment in recognition of its increasing significance and interest amongst the industry and luxury sector.

SE4. Both our Learning and Teaching Strategy and employee policies recognise the importance and provide support for staff professional development in ways that promote academic practice. In accordance with our Recognised Teacher Status Scheme, we require all teaching staff, including our practising industry-based Tutors, to have a teaching qualification or undertake the Postgraduate Certificate in Learning and Teaching in Higher Education (PGCertHE) awarded and delivered by our validating University, MMU. Out of our total teaching staff over 50% have formal teaching qualifications or are currently studying for one¹⁵. We also encourage and promote HEA Fellowship funded through the staff professional development budget. All our Programme Leaders and the Director of Education are HEA Fellows and completion of the PGCertHE provides an important progression route for HEA Fellowship. Active participation in various teaching and subject associations provide important sources of academic professional development that supports academic practice. The staff development budget provides support for a wide range of professional development including; tutor induction, training and mentoring; funded postgraduate and research, and conference presentation and participation

We have a rigorous system for monitoring teaching quality. Peer observation of teaching that applies to all academic staff, while new tutors are observed formally during their first year while student feedback is gathered through termly student voice questionnaires. While peer observation is primarily developmental, it is also used to ensure minimum standards are met. Outcomes feed directly into the annual performance appraisal and are also used to identify support professional development and updating. The Learning and Teaching Coordinator, who coordinates and leads on the Learning and Teaching Strategy also works with Programme Leaders to take forward the themes and findings arising from peer observation to inform and disseminate good practice.

Our Research community evenings provide opportunities not only to explore and discuss current research topics but are also a form of professional development and promote academic practice. To recognise and promote good academic practice, we also run a student nominated annual Tutor of the Year that recognises outstanding teaching with the award. This award is announced and disseminated at part of the annual academic year opening, attended by students and staff. As part of our commitment to supporting, recognising and awarding teaching, we have participated in the Advance HE National Teaching Awards, having entered for the first time in 21/22.

SE5. Students benefit from small group teaching that enable them to benefit from individualised learning and teaching while there is extensive tutorial support ranging from one-to-one support, studio manager and technician demonstration support, in class academic skills support and open access to programme leaders. The extensive breadth of expertise from our wide pool of tutors also provides access to unrivalled range of professional specialism and access to a wide range of industry

Provider name: Istituto Marangoni London
UKPRN: 1000095427

mentors. This is reflected within our NSS Academic Support results which are 4% above benchmark with results consistently above from 19/20-21/22 (19/20 5% above, 20/21 7% above, 21/22 3% above). We note that we are performing above the sector benchmark in the following student cohorts (Disability, under 21, female, non-UK, Business) and will consider tailored further academic support activities to support a differential in Q1 Q2 quintile students in 22/23.

In the creative arts and design programmes, two technicians and two Studio Managers provide important support in the demonstration of specialist equipment and tools to enable students to develop their proficiency in the acquisition of their production, making design and creative skills. Students are encouraged to work as independent learners and in addition to their timetabled schedules, students have access to the Library, studios, design labs and pattern cutting facilities, across evenings and Saturdays with access to a designated technician and studio manager throughout. Students are particularly appreciative of the support and guidance from the Studio Manager, Librarians and Technicians.

Our high contact hours and generous staff student ratios and attendance monitoring enable early intervention where students may be at risk of failure or struggling. In accordance with our Attendance Policy, attendance is monitored with low engagement and poor attendance followed up with appropriate interventions including referral to mentoring, study support or pastoral welfare. Our early intervention for students who may be at risk of non-continuation enables us to support any underlying issues that may be having a negative impact on maintaining satisfactory academic progress or engagement.

There are a range of pastoral and academic support programme including academic skills support, well-being and mental health, disability and diagnostic support; coaching and mentoring services and careers and industry engagement activities. Specific support for English language and academic writing skills is provided by our specialist English language tutor and Librarians. Tutors and Programme Leaders can refer students for diagnostic, pastoral or additional English Language or academic skills and writing support. We also encourage self-referral from students themselves and this support is important in facilitating student achievement with structured support routinely implemented where students required to resubmit their assessment.

Our teaching delivery and additional study skills and academic writing workshops also take account of the needs of the international diversity of our students and that sufficient attention is given to enabling all students to adjust to specific academic conventions and pedagogical approaches which may be new to them to maximise their opportunity for successful progression and attainment. Specialist counselling is provided in-house, there being two professionally qualified counsellors onsite with referral externally to more complex clinical cases.

SE6. The School prides itself on its strategic location and unique building, within the luxury and trendy fashion and design district of Spitalfields, enabling close collaboration with the luxury sector on a day-day- basis, exposing its students to the professional field at point of arrival to School. The conservation status of the converted textile factory draws on its unique heritage features while providing an inspirational learning space/professional industry environment (for employment networks) and an inspirational creative learning space for students. With its unique collaboration with the School Design Ambassador Guilio Cappellini, the interior design and furniture ensures a beautifully crafted 'made in Italy' design aesthetic that greets all visitors, within the cutting edge,

Provider name: Istituto Marangoni London
UKPRN: 1000095427

disruptive Spitalfields quarter that houses the best of contemporary London fashion, art and design, juxtaposed to the financial district of Liverpool Street.

In the last four years, the School has undertaken significant investment into the building, furniture and equipment totalling £1.8 million to seek to both improve existing learning resources in response to student feedback, additional provision to reflect disciplinary and industry developments (such as the digital revolution during the pandemic) and to support the School's growth in student numbers. Industry standard specialist equipment has been updated to better enable students to produce work of the highest quality and to professional design and production standards. Provision of high-quality laboratory facilities for the fine production of creative outputs are embedded within the Istituto Marangoni Mission.

The recent School extension¹⁶, (completed in 2020), increased the overall scale of the School by 67%. It included the addition of two specialist digital design lab, an expanded Materials Lab, two large studio spaces enabling direct access to a wider range of physical materials. The additional expansion of the physical space also provided additional lecture rooms together with flexible open spaces and additional industry presentation spaces enabling direct access to a wider range of physical materials and improved digital presentation facilities for all students. The extension also provided additional lecture rooms together with flexible hybrid social and co-working spaces to facilitate collaboration, networking and independent learning and dedicated counselling spaces. Renovation and investment projects in the last four years have ensured an annual works programme and updating of facilities and subject specific equipment including, construction and refitting costs including furniture; architectural design and consultancy; and specialist equipment, hardware, software and digital facilities.

Works programmes since 2018 were led by the School management team, designed by GPA Partners, an Italian award-winning architectural practice, with full consultation workshops with students and staff to ensure the appropriateness and relevance of works. Specific requirements of the design brief also included the need to ensure that the School remains in a desirable venue for industry collaboration events and activities. These enable direct student access to contemporary fashion and design outwith of their curriculum and support students networking skills and professional engagement. Works therefore reflect anticipated industry developments, promote innovation and facilitate collaborative projects across disciplines and enhanced software and facilities.

As can be seen within the NSS Learning Resources results, the School has worked annually to improve facilities with direct student feedback moving results from a low base in 2018/2019 to a benchmarked position in 2020/21 when the extension was completed. Student feedback following the opening of the extended building was highly positive and additional resources supported the transition to hybrid learning effectively, enabling smooth mixed-mode learning and teaching (in-person and online as appropriate) and enhanced social distancing measures for an international community returning.

Creative programmes benefit from well-equipped practical and digital studios and specialist workshop facilities of industry standard including two pattern cutting rooms, accessory lab, CAD/CAM and digital design labs, material lab, photographic studio, plus make up and dressing room with studio-based learning design and making¹⁷. These facilities are timetabled for dedicated access with additional pop-up facilities (including photo studio and construction lab) to promote wider cross-

Provider name: Istituto Marangoni London
UKPRN: 1000095427

disciplinary student interaction, collaboration and interdisciplinary learning as well as mirroring contemporary industry practice. The Materials Lab exposes students to a wide range of resources to research production and fabrication including sustainable materials to explore and utilise in their production across all the School's fashion and design specialisms including fashion, interiors, products, furniture and jewellery. Similarly, the support and provision of VR/AR headsets in the Digital Lab alongside IT facilities (such as Clo3D) provides many opportunities to maximise the latest visualisation and production applications to support student learning and industry readiness.

Our well-equipped library²⁶ has a comprehensive range of both print-based and digital publications including specialist journals. Student surveys including NSS, student feedback through annual monitoring (programme continuous improvement plans), are used to inform purchase requests and the annual budget planning and review exercise. Our librarians engage in both formal and informal meetings with staff around resource management and development, supporting academic engagement, workshop development, and other educational programming. This happens in a variety of formats outlined below: Librarians engage in formal discussions with programme leaders about the development of each of their programmes, not only looking at the immediate needs, but also trying to determine what the needs of the programmes may be in three to five years to build a collection that will be current for both incoming students and tutors to engage with. These discussions also look at an analysis of student work and engagement to get a better idea of the types of assignments students are submitting, presenting, and creating to allow a deeper understanding of the work librarians need to plan to support. There is continued emphasis on investment in digital resources in recent years, including for example, the addition of ProQuest and subscriptions to Emerald Publishing and Bloomsbury Design Library. Librarians provide induction sessions in library resources, Harvard referencing, and database research skills and contribute to co-teaching events with research classes, working alongside the academic in discussion of resources, archives, and developing research practice. Librarians conduct reference work with tutors and assist with research questions around collections and resources, which ensures understanding of the most relevant resources within the library for student cohorts and what we should continue to expand upon. Librarians also request formal academic staff feedback on digital and donated resources to appropriately develop the collection around the programming needs to adequately devise the collection.

The School has open access to our IT suites with Apple MAC computers equipped with all required software for drawing, fashion design, 3D Max, Full Adobe Suite and Rhino. We have invested in IT laboratory resources to support the application of 3D CAD/CAM, design & prototyping, virtual and augmented reality technology since 2020. Like other institutions with comparable subject profiles lockdowns were particularly challenging for creative design subjects that was further compounded by our significant and diverse international student population. Specific adaptations and investment were essential during COVID lockdown necessitating additional investment in learning platforms and digital resources to enable the effective delivery initially of remote and hybrid learning methods and the introduction of digital pattern cutting software cl 3. Other initiatives included the international transit of physical equipment and materials to enable students to undertake practice-based work, adapting or alternating assessments to enable achievement of the relevant learning outcomes. Another impact from COVID-19 was that many students were not able to immediately take advantage of the new facilities in-person. Only from October 2022 did full campus attendance resume enabling all students to take full advantage of the machinery and equipment in Design Lab, the AR/VR Head sets in the Digital Lab and a range of traditional and emerging sustainable materials in the Materials Lab.

Provider name: Istituto Marangoni London
UKPRN: 1000095427

Our investment in new equipment is consistent with the latest innovations in the professional visual industry, thus allowing our photo studio to set up an actual photo/video session, ensuring the same working flow as an actual photo shoot. The investment in photo studio gear and professional still/moving image equipment allowed our community of students to apply in practice the taught methodology, through the realisation of editorial and advertising outcomes on a real industry simulated scenario (photo/film/digital/XR). Our students are now able to achieve high-quality photography and video training relying on high-pro gears and, and experiencing a true photo/video session. A big range of light modifiers allows us to achieve different styles and light effects to respect all the different mood references from our students. A large supply of stands, wheels, arms, and sand bags ensure our studio to be set with a high level of safety. We follow our students from the concept/idea development to in depth research and production, working with a dedicated team of academics and industry experts in the first theoretical phase, ending up with experienced technicians assisting them (and their teams) on set. This has allowed our students to highly enhance their skills through professional practice, matching the school creative outcomes with industry ones, and also raising employability.

In 2021/22, there has been a lowering in student experience (6.6% below benchmark) for Learning Resources. This is, we believe, in part due to return of in-person learning, alongside the need for further optimisation of new spaces and enhanced staffing modes to better deliver to laboratory-based study, through increased flexibility, expectation and availability on demand. This is currently being prioritised for the 2022/23 delivery requirements and renovation programme works. The School recognises within NSS outcomes that further focus upon the needs of under 21, non-UK and Q1 Q2 quintile cohorts are still to be further prioritised. We acknowledge that despite the high standard of our learning facilities and specialist resources including the recent expansion of our estate, feedback from creative practice students regarding additional specialist design publications, more open access facilities and improved induction in the use of specialist workshops is required in 22/23. We contend that current resource facilities represent an improving resource for creative practice, consistent with increased investment over the last four years including the provision of more open access facilities, longer opening hours and the acquisition of additional online library resources.

SE7. Our Student Engagement Policy¹⁸ sets out our commitment and overall approach to student engagement including our well-established systems across all levels of our governance structure. Students recognise this approach to student engagement and responses to the student voice within our NSS results (these are above benchmark overall, with 19/20 5% above and 20/21 3% above). Our positive scores also on student community are also reflective of and can be summed up by students themselves commenting “the Board of Marangoni really takes our opinion into account”(NSS 2021).

The role of the Academic Student Governor was established three years ago and provides an important and direct channel of communication on the student perspective to the Board of Directors. In addition to attending each meeting, the Academic Student Governor reports¹⁹ annually to the Board identifying key issues pertinent to our student community. The Academic Student Governor also sits on Academic Board as a full member.

Each student class has a student representative. All student representatives are nominated by their peers and receive training and induction to enable them to make most use of their role. Comprehensive feedback, coordinated by the student representatives, is channelled through our termly programme committee and is a main focus to feedback on ‘live’ issues. Such participation

also enables students to input at an early stage on proposed programme developments, NSS outcomes and action planning and relevant aspects of the quality and programme delivery cycle.

Our recent Internal Audit report of the Student Experience cited the student representative system and its tiered trophy system to recognise student representative engagement as good practice²⁰. As part of our quality assurance procedures, we use a wide variety of feedback mechanisms to support the continuous improvement of programmes incorporating a wide variety of student feedback through annual programme monitoring (Continuous Improvement Plans)²¹, termly unit reviews and placement feedback. The Academic Student Governor participates in programme validation and periodic review panels and students are consulted on proposed programme modifications thereby ensuring the student perspectives are considered as part of programme approval, monitoring, review and modifications. All these channels of communication provide valuable insights and suggestions that support academic and wider student feedback and supplement other intelligence including NSS feedback. We also encourage active student participation and feedback when initiating major projects such as recent building expansion and resource enhancements¹⁶. Our approach to teaching and learning promotes students' active engagement in learning from a range of different perspectives relevant to the programme as well as the development of transferable skills. This includes the use of industry experts as part of assessment panels for example in BA(Hons) Fashion Business Investment Panels with experts from corporate investment companies assess and test student business plans and concepts while in Fashion Design industry experts attend fittings to advise and assess students on their design and techniques.

3. Student Outcomes

SO1. The approaches below reflect our individual approach to graduate success and has led in recent years to sound continuation rates overall (at and mostly recently 2.8% above benchmark). Our embedded employability (also demonstrated in SO3) has seen progression (Graduate Outcomes)²² data at benchmark and mostly recently above (20/21 6% above benchmark).

Real-World Experience. It is our mission to deliver talented individuals for innovative work in the creative industries globally. Our curriculum is industry-led and ensures that contemporaneous subject agendas (such as the Metaverse) and global challenges (such as climate change) are reflected within its creation, continuing development and delivery. We provide all students with real-world experience of the luxury fashion and design industry, within which students bring the connected lens of industry engagement upon their own creative and academic ambitions:

- a reflective understanding of their own unique cultural and national identity into direct engagement with
- the ways of working and mission and values unique to London creative and commercial industries alongside
- applied interpretation of the DNA of an international Italian brand identity (Istituto Marangoni) recognised for experiential design, tailored solutions and design excellence.

We bring together students, industry leaders and academics in the review, creation and development of London-based luxury fashion and design business worlds. Each course is grounded in, and aligned to, professional knowledge and understandings required by the fast-moving fashion or design subjects. We aim to produce 'industry-ready' global graduates, who are able to integrate with and deliver based upon 'real world' experience rooted in, and connected to the cultural field of contemporary fashion and design.

Individualised Support. The scale of the School, alongside the supportive and individualised nature of class-sizes, fosters diverse student cohorts to build their personal potential, overcome challenges and actively engage with the sector with resilience and confidence. We foster unique and bespoke tailored relationships between our students and the industry. A personalised understanding of our student strengths, ambitions and skills helps us to provide customised talent matches with the luxury industry, enabling repeat and increasingly strategic relationships. This approach built upon close non-hierarchical student-staff relationships and leading industry professional academics, helps students to experience the breadth and depth of the industry at many points throughout their studies, selecting those that best match their own creative and professional identity. Alongside a tailored and open-to- all mentorship and coaching programme of support (from student services, academic supervision through to careers services) which helps to optimise student confidence, soft-skills and career positioning within a highly competitive industry.

Personal Development Planning (PDP), for example, starts from the assumption that self-knowledge of talent is fundamental when forming professionals and entering the workplace. Personalised support enables students to individuate their career intention prior to graduation. This enhances clarity of intentions and self-confidence, both elements necessary for graduate entry to the Industry. The London School also deploys a diverse range of learning, teaching and assessment methods, carefully designed to enable both formative learning and professionally aligned modes of communication across each programme. Given the diversity of student entry profile, the institution also recognises for example, specific needs such as the importance of developmental UK HE anti-plagiarism support (at all levels of entry), sound academic convention training and clearly sign-posted academic misconduct penalties, following any first instance casework.

Career Exposure. Through multiple engagements with the breadth of the fashion and design international industry (based in London), students are able to select, identify and reflect upon their own potential career paths through a spectrum of career opportunities which focus and refine their ability to act as global employees, entrepreneurs or change makers. Within both dedicated specialist pathways and interdisciplinary careers events, students can choose to engage within sole practice or communities of practice which drive creative and commercial ambition, for themselves, their society and the wider global community.

Work-Based Learning (WBL) is offered as a sandwich year option at level five (between year 2 and the final year) across all undergraduate courses. These directly lead to improved employment understanding and readiness as can be demonstrated through recent employer quotes:

"X has gone from nothing to becoming an integral part of the team. Very dependable and everything X has been given X has done to a good standard. X has taken initiative and far and beyond what was expected of X. X is an amazing asset to the team, and we would like X to stay on during the summer and possibly return when finishing university."

"Y has been such an asset to the company. Y performs well across a variety of tasks including reporting, designing presentations, organizing the buyer appointment calendar, data-entry and helping with the store's VIP appointments. Y has a very entrepreneurial approach to work and has contributed clever ideas to our selling format. Most notably, Y's attitude is great. Y is very polite, gracious, eager to learn and has a can-do attitude. We don't want Y to leave [the company], Y has really been outstanding."

We (academic and careers) closely monitor the qualitative effectiveness of relationships with the industry, through continuous industry relationship partnerships, student and employer feedback from

Provider name: Istituto Marangoni London
UKPRN: 1000095427

placements, talent search responses to recruitment events and student feedback/ needs identification to ensure relevant coaching and training support prior to industry engagement. Students confirm that sandwich placement tasks are valuable to their professional development (76% in 21/22) and overall report to be satisfied or very satisfied with support from the careers team (84% overall 18/19- 21/22) and academic team (87% overall 18/19-21/22).

Graduate Support. We have also developed an extensive Alumni Network, with whom we regularly seek active peer-to-peer models to further integrate students and alumni in the wider industry community. Support for graduates is also available through School alumni services, including for example, one-to-one counselling support, internal employment portal (for job opportunities and digital career resources), alumni mentorship partnerships, collection launch awards and dedicated alumni workshops, training and events. Other examples include the annual showcase of the best 10 graduate fashion design collections within a high-profile external fashion show (curated by leading creative agencies such as Hunger & Fashion East, promoted by international industry PR agencies such as Beside). Graduates awarded the best creative outputs of all BA courses annually are also recognised, publicised and promoted through industry collaborative talent platforms such as the House of Marangoni in collaboration with Vogue Italia and Sara Maino. Istituto Marangoni is also uniquely able to launch student collections internationally across its other Schools. Recent examples saw Natalia Esteve launch within Mumbai Fashion Week and a group of London alumni launch their collections within the Milano Graduate Week.

Hybrid Learning Support Advances in hybrid learning since the COVID-19 School response have further extended the learning support systems in place for students to reflect upon and recognise the value of recorded verbal feedback. Recorded sessions (using Blackboard Collaborate) remain available to students up to 60 days after a teaching session and students have positively reported the benefit of these recordings as part of a developmental feedback approach. In addition, where appropriate, supervisory tutorials are also conducted online.

SO2. Continuation

We have invested in its operational and academic resources to create a stimulating learning environment, with a focus on multi-disciplinary collaborative fashion projects across design, business and styling subject areas. The School's curriculum is designed to keep students motivated which encourages our students to engage with other learners who share interest about a common subject such as fashion, while experiencing the full fashion cycle and from creative direction to business entrepreneurship. To ensure that we have good representative sample on students' feedback, Istituto Marangoni relies on various methods of collecting feedback, and this includes student voice (termly), meeting with class representative (regularly), and programme committee meetings (PCIs) with the academic faculty (director of education, programme leaders, tutor representatives) and various school departments (academic services, library, and IT. Actions plans, and response strategies are discussed in programme leader meetings, quality committee, resource committee and sometimes in the school's academic board.

Our academic services department, the programme leaders and Unit Leaders, SEN support coach, finance team, and the lecturers, work together closely in providing the necessary support for students who are at risk of non-completing. However, we sometimes struggle to understand specifically the variables or the factors that are leading to non-continuation rates. When possible, we organise exit interviews with non-completing student to deeply understand the reasons why they are planning to leave their studies, and we probably need to support these steps with systems that would support us with quantitative and qualitative data around financial hardship, personal factors, and cultural

effects. The school is always looking for ways to improve student analysis of the student journey. The overall school's continuation figures among 2015/16 (year 1) to 2020/21 (year 4) cohorts are at benchmark.

Looking at different subgroups, the continuation figures for males are below benchmarks (-6.8), disability (-4.9), fashion styling (-5.6), while for the cohorts of fashion business, the benchmark is high (5.4). Similar data appear in the NSS with the subject of fashion business performing strongly across different indicators. Other factors that could affect the non-continuation figures of the school related to the staggered and return arrangements stemming from the pandemic in 2021, which probably encouraged some students not to return to their course. This is an extract from NSS 2021: *"Istituto Marangoni London was an overall positive experience. We were constantly challenged with projects involving the industry. Also, most teachers have a wide experience within fashion companies and are able to transmit their knowledge in a practical way. Since part of my degree was online due to the COVID-19, Istituto Marangoni was able to provide their students weekly webinars with people from the industry, turning therefore the academical year more interesting."* The school took various initiatives undertaken during COVID to support student learning and academic progress. We have established effective and strong partnerships with various UK and international organisations such as Walpole, McKinsey, BCG, UKFT, and The Financial Times. This has been highly appreciated by the students, judging by their feedback in student voice and NSS survey. *"I am in the business pathway and I feel ready and empowered from what I learnt. I love this third year with projects with McKinsey and BCG. These are two of my dream consultancies where I want to work in the future. McKinsey guests helped in the research for my business plan. Hope to find a job soon"*. As the school gives the opportunity to the students to engage in intercampus / exchange experience, support measures are put in place to ensure that students gain new transferable skills and engaging with existing students on those programmes. For example, in fashion design, the academic team has implemented a series of support sessions and mentorship to ensure that students joining the course meet the required expectations in pattern cutting, drawing and fashion draping.

Completion: Students who choose the subject of fashion at the higher education level are aware of the skills needed to excel in study and later on work. The latest completion rates are below benchmarks overall (-4.8), yet at benchmarks in year 4 (most recent). Fashion business figures (-3.2) are performing better than those on creative subjects' cohorts for example design (-6.2). The creative subjects tend to be more demanding for students and, in many cases, require a huge amount of focus and mental strength, which means that we face the risk of having students who end up applying to a programme such as fashion design or styling, and later on discovering that they lack the required skills in creating and developing some narratives around design making and styling. We have put measures in place at the application stage to ensure that the students are choosing the right subjects; this includes interviews, skills assessments, and a rigorous process around the requirement for a narrative-driven portfolio supported by drawings and visuals.

Completion rates data at the school shows that country specific factors are important to consider. An analysis of the nationalities of students who requested deferral in 20/21 (and returned the following year) shows that China for example is at top of the list, reflecting the difficulties that many Asian students faced during the pandemic. Other countries in the list include Malaysia, South Korea and Russia. This data on completion rates correlates with that on withdrawals and study suspension which shows that the academic journey of students from Asia (17 out of 37 withdrawals, and 21 out of 28 study suspensions) was largely affected by the pandemic and lockdown.

The curriculum is a fundamental platform for the adoption of approaches and policies that are strongly correlated with student engagement, experience and completion. The School relies on early

engagement (pre-induction) through dissemination of important information about the programmes, arrival arrangements, induction and access to our VLE. We maintain regular and ongoing communication between students, faculty and staff to strengthen and improve our retention rates. Our induction programme is designed in a specific way that allows the students to successfully integrate into the culture, and environment, and enables them to manage their expectations about their experience and the level of learning. New students joining the Fashion Business programme for example, work on a task through which they investigate the future of the store in UK fashion luxury, and present their findings during induction week. On the other hand, those students progressing from level 5 to level 6, are giving the task to prepare from a presentation on their business plan idea (their final project for the year), and which they would need to present to a panel of academics and experts once the academic year starts and they join the programme on their final year. This is a quotation from one of the students commenting on their experience in the NSS 2021 *"The course has a lot to study and prepare. My favourite thing is that we prepare a business plan. The man/lady who runs the business course invited real business people who can help us to make the business profitable. I met very interesting profiles, that I will connect for the future."*

Data on study suspension for the academic year 2020/2021²⁵ reflects the effects of the pandemic on the student's ability to complete: 16 out of 28 student who did not complete, reported medical and health reason for their inability to complete their programmes. We rely heavily on formative assessments to support students in their journey with us, and to capture the extent to which students might struggle to progress or make the transition from college and school learning environment to UK higher education study. Formative assessments take place all over the year, and vary depending on the fashion study pathway. In the case of fashion design, students require a weekly follow up to ensure that their ideas are being translated through drawing and pattern cutting and here we emphasise the importance of the panel facing sessions such as fashion fitting to ensure that the students are on the right track, while receiving regular feedback from their tutors, technicians and industry experts. This is an extract of a student's quotation in then NSS 2021 survey: *The staff such as my teachers and the pattern cutting studio staff/managers are great, they are so helpful and they really are experts on their subjects, they are professional and ready to take out the best from you. I always had support from them when I needed to. The teachers also, have always been available to answer any kind of extra questions even out of the class time via email. I'm really satisfied with all the teachers I had in the past three years; I have learned a lot. They made my experience unique and valuable.* In addition, the formative assessment strategies, allow us to put support measures in places such as collaborative pastoral support, to assist those students facing the risks on non-completion. We will continue to interrogate the efficiency of our early screening system, to ensure we can continue to improve completion rates across our programmes. Our staff participation on various training courses such as those by AdvanceHE and other organisations helps us improve processes to improve retention rates.

We have increased our financial hardship, driven by the belief that this is an area which can mitigate the risk of non-completion when such a factor is caused by a change in a students' circumstances. We have increased the size of our hardship fund to assist those students who are struggling financially when they returned to the full physical school experience in London, and suddenly started to face increased accommodation rates and inflationary movements in prices in London.

SO3. We are committed to providing equality of opportunity for students, tutors and staff and this is built into the policies, procedures and institutional culture of the School. Inclusivity is recognised as a pillar of our community of learners, ensuring that we take pride in creating a safe space (both within the classroom and within work-based learning spaces) to express opinions and develop ideas from

Provider name: Istituto Marangoni London
UKPRN: 1000095427

first concept to final realisation, whilst bridging and bonding cultural differences and backgrounds. Students are supported in the pre-enrolment (roadmap) phase with induction support catering for students with a diverse range of needs, backgrounds and cultural expectations.

Industry Leaders: The School works to extend its academic engagement with top companies & luxury brands, through high employer satisfaction and strategic global initiatives. For example; in BA Fashion Design in 2021/22, students worked with Macintosh on the development of an outerwear garment which led to an 8-week paid internship, while on BA Fashion Styling in 2021/22, students worked with the upcoming designer duo JordanLuca in the restyling and shooting of their recent lookbook. In BA Fashion Business in 21/22, students worked on a collaboration with McKinsey, The Financial Times and Women at Dior which led to a range of internship and mentee opportunities.

Industry Networks: We organise a series of industry talks, exhibitions, fashion shows and events each year to ensure the students are exposed to and participate in a wide range of professional sectors, which have diverse career journeys and opportunities for a breadth of employment profiles. Since 19/20, the School has hosted (for example): Jamie Gill, Anya Hindmarch, Shaun Leane, Katie Grand, Tom Dixon, Karim Rashid, Steve Edge, Phoebe English alongside panel debates on (for example) Diversity in Fashion, Forging a Career in Fashion, Women in Leadership.

Industry Drivers: To ensure our curriculum and employability support is anticipating and delivering future skills and roles to the sector, the London School organises a yearly IMAC (Istituto Marangoni Advisory Committee) which hosts industry leaders to share 'Chatham House' boardroom challenges with the School Management, Academic and Careers Teams. These enable consultation on portfolio developments and ensure our students remain 'industry-ready' when graduating. For example, following the IMAC 2021, the Careers Team established further enhanced workshops on communication skills which employers reported a recent skills deficit in London graduate hires.

Industry Mentors: From 21/22, the London School also launched a School-wide Industry Mentor to further advance and enhance students' professional practice. In 21/22, the infamous fashion editor Katie Grand led a creative project with selected students to innovate their creative thinking and speed of practice. Selected student projects were published in Perfect Magazine and launched in Paris. In 22/23, the School will be working with new Industry Mentors, including Grace Wales Bonner, (2016 winner of the LVMH fashion prize) connecting black theory, history and fashion.

Graduate Employers²³: The level of employers seeking to recruit IM graduates also widely demonstrates the success and value our globally-minded graduates bring to the fashion, design and luxury industries. The high profile of companies that employ our graduates include since 20/21 (for example): Giorgio Armani, Jimmy Choo, Estee Lauder, Harrods, Ralph Lauren, Erdem, Hermes, Soho House, Deloitte, The Financial Times, Mulberry, Max Mara, Gucci, Victoria Beckham, Balmain, LVMH, Elle Magazine, Stella McCartney.

Educational gains

SO4. Our approaches and action plans towards educational gain are strongly rooted in the role that we seek to play in the UK Creative Industries Higher Education sector and our mission. We perceive our identity to be focused upon 'radical creativity merging with responsible luxury' acknowledging the importance of having a USP that is not only focused on creative excellence and business excellence, but also pioneering individual action, practice, and creative thinking.

Student Journey at Istituto Marangoni: Develop skills, enhance talents: Since 1935, this has been the mission of Istituto Marangoni, starting from fashion to design, to provide those who choose the London School the means to fully express themselves creatively within a professional context. Working for - and with - the most interesting names in fashion and design, our academics transmit their expertise to educate excellence within tomorrow's industry professionals, contextualising the

teaching with the global marketplace. Through tailored admissions processes, we learn at point of entry, what aspirations each student has in relation to their own academic and career aspirations.

Academic Development: Our individualised support mechanisms to achieve educational gains are strongly correlated to the disciplines that we teach: fashion design, fashion business, fashion styling and design. We ensure that the curated balance between knowledge and skills is clearly set out within our unit handbooks. This ensures that a strong link between learning outcomes, assessments, and the career aspects is visible throughout the student journey. For example, students who complete the sandwich year placement are able to demonstrate the following industry awareness, interpersonal development, and technical skills outcomes:

- *Demonstrate an understanding of the social, economic, and managerial factors which exist within the working environment.*
 - *Evidence how the theoretical understanding of their previous studies into the practical application of the working environment.*
 - *Apply relevant skills and knowledge into the work context, contributing to a specific area of the fashion industry.*
- Reflect on the working experience and how the skills correlate with their own personal objectives and development.*

Having had a strong tradition within the education systems on both the local and international level; the London School has put a strong focus on offering diverse, well-informed, specialist programmes while continually evolving the area of employability for its students, both in the curriculum as well as in the range of sources such as placement and work-based learning. For example, within Fashion Styling, due to the specific nature of content creation and styling for fashion, diversity and inclusivity have been key factors. The programme therefore makes full use of personal development activities such as Coaching which many students use when in need to address unrealised desires, solve minor emotional blocks, and receive motivational support (see SO1 for further examples).

Personal development: We seek to ensure that support initiatives are well-equipped to ensure fairness and equality in serving the needs and meeting the goals of all students regardless of backgrounds, or student characteristic.

To ensure that our students can best access our resources in line with their needs, we ensure a variety of options are available for them. All key workshops are repeated on a termly basis in a hybrid format (captions are used for online sessions) and these are uploaded to our VLE platform to be accessed at any time. Key information is available in learning guides, available 24/7, with 1-1 appointments available be booked daily during term time.

We will seek to better understand data trends within our student body in relation to ethnicity, disability, deprivation and age to ensure that our curriculum and services are fully inclusive and equally serving all learning needs and objectives (current data on ethnicity, for example shows that 87% of our students are from unknown backgrounds).

A variety of learning styles are supported through different learning opportunities and resources available to seek to meet the needs of a diverse student community. For example, the Careers Service facilitates high industry engagement through Industry Project facilitation, Guest Speakers, Industry and Alumni Panels, Career Fairs. We seek to reflect our community, showcasing a variety of speakers across gender, culture, race, background, disability as well as seniority. In 21/22, the School hosted the UK fashion collection launch and sector talk in London Fashion Week with our alumna , an adaptive clothing fashion designer and garment technologist

. She founded after a chance encounter with a woman with cancer that changed the course of her life. The Careers Service offers individualised student coaching and support on a 1-1 basis. The School recognises that one size does not fit all and that each student must be able to receive individual assistance.

Work Readiness: The School aims to prepare our national and international student population to enter both the local and global luxury fashion & design industry with contemporary industry skills and enhanced soft skills required for graduate roles. Working both with the Careers Service and the academic faculty, our strategy is focused on continuous exposure to the luxury industry during the student experience and for support and development of students to build their professional network whilst studying at the London School. The School acknowledges the importance of our student involvement in competitions and initiatives around diversity and inclusive leadership. For example, six students from Fashion Business have been selected as mentees for the "UNESCO & Women@Dior: Women Leadership & Sustainability" 2022-2023. This is a unique international mentoring & educational programme that has coached and helped blossom thousands of young women all over the world, with the participants being selected from the best business, engineering, art and fashion schools. It provides our students with a unique opportunity to enhance their self-confidence and issues of gender and diversity in leadership., as the programme is built in 5 core values (Source: www.womenatdior.com)

- *Self-Care & Self-Awareness:* Learning to know yourself in order to self-assert, transform, transcend precepts, deconstruct archetypes and enhance inner growth. Connecting body and mind to be able to shine.
- *Autonomy:* Autonomy is necessary for self-affirmation and accountability for our own actions.
- *Creativity:* Creativity encourages innovation and inspires ideas for a more responsible future, a healthier and therefore more serene and resilient planet.
- *Inclusion:* Inclusion lends everyone a voice, offering them a legitimate, respected place in society.
- *Sustainable Development:* Faced with the inadequacy of past initiatives, sustainable development is essential in rethinking and (re)creating today's world, for preserving the diversity of nature and protecting that of the people who live in it, whatever their origins or social milieu.

Entrepreneurship and Business Skills: Our learning gain comes from exceptional links with industry. Industrial practice is embedded in every aspect of the curriculum. We invite industry leaders to deliver learning/master classes and provide the students with the opportunity to engage with real case studies and industry experts, thus providing business solutions. Through this type of engagement, students can understand the dynamics of the fashion industry and establish strong partnerships and connections with emerging and well-established brands.

Extra-curricular Career Support²⁴: An extensive extra-curricular programme provides further quality to students to enter and succeed in the professional world. In 21/22 (for example), our highly attended events included: In Conversation With (Speaker series including Roksanda, Burberry, Wallpaper), I'M Inspired (alumni speakers), IM Career Fair (employer engagement for graduates and alumni), Luxury Part-time Job Fair (hybrid event showcasing local and international part-time opportunities in the fashion and wider luxury sector to gain employment during their studies/ out of term), Money Talks (workshop on basics of UK employment rights, bank account, NI number, Graduate Visa), Career workshops (such as Personal Branding, Networking, CV development, Public Speaking, Portfolio Development).

SO5. We provide a range of additional support to enable our students to achieve the gains described in SO4 and to best demonstrate advanced level creative design skills required of a professional working in the industry. Due to the size of the School, our departments work together to offer a personalised and holistic service and support for each student through their student journey (from Foundation to MA and into employment). The scale of our academic and staff teams supports a very clear overview of the student as a whole and consider any academic/ personal challenges (with appropriate disclosure) tailoring our advice for each student. The support strategies that the School deploys establish a strong collaboration between our teams through the student lifecycle starting from admission through to alumni.

Tailored Academic Support: We also run a wide range of workshops that encourage students to develop specific transferable skills required for employment, preparing them to work or lead project teams; for example, group conflict resolution, presenting and pitching, costing methodologies for business plans, professional design briefs, fashion collections, leadership, critical thinking, and networking skills. By making these available across our student community, we enable students to develop a diverse profile of professional level skills across all programmes, providing flexibility to employment and career trajectory planning. These sessions develop a broader level of skill and competence than strictly required from their own degree specialism.

We have increased the number of our technicians who assist students in the pattern cutting, product design, visual design, and photo studio labs including to support students' application of industry standard digital and software applications such as Photostudio, 3D design software including Adobe Illustrator, Photoshop, InDesign, Virtual and Augmented Reality (AR / VR).

Fashion Styling students, for example, are often unsure of their options and career trajectories which in many cases might include more freelance and contract work than other courses. The Career Service therefore works closely with the Programme Leader, enhancing the curriculum with further sessions on these subjects, enabling students to be better prepared when faced with questions once they graduate. In 21/22, the Career Service organised an alumni panel in Styling for students to learn more about their options within the industry.

Considering the uniqueness of the fashion and design industries in terms of skills and job requirements, we approach academic development in a careful manner, considering, for example, the strong emphasis that the industry puts on experience requiring at least 1-2 years of that for entry level roles. Consequently, our graduates are often facing difficulties in securing a job in their desired field. As a consequence, we have designed our academic curriculum to engage our students in a Sandwich Year Programme after their second year. In supporting this programme, and with the help of the academic team, Careers holds information sessions from the first week of the 2nd BA year. These include alumni speakers who have undertaken the Sandwich Year enabling students to be thoroughly informed about their options, its benefits, and potential challenges. During placement, we communicate regularly with our students undertaking site visits and meeting with the employers to monitor progress, and feedback to our academic and career support teams for customising the support mechanisms in place (for further information see also SO1).

Graduate Enterprise and Career Support: Due to the strong entrepreneurial focus within the Learning & Teaching strategy, the School hosts high percentages of self-employed/ founder graduates. As we have a large interest from our students in being self-employed, we have diversified our offer in the last few years to be both focused on Employability and Enterprise support services. To better meet the needs of creatives in business, the Careers Service launched the Business

Provider name: Istituto Marangoni London
UKPRN: 1000095427

Incubator Programme from 2018. In the 4 years, the programme has established successful start-up enterprises including Soubi Studios, YUN-NA and The Archive Closet. The 2-week summer programme supports students and graduates to learn the basics of what it means to run a business (including business planning and accountancy, supply chain, marketing, production) and receive tailored advice through present their business to an industry expert panel, securing a 6-month mentorship.

Due to the new Graduate Visa Route from 2021, the School has seen a significant increase in demand from final year students who are close to graduation and a few months beyond. The Graduate Visa Route has opened the opportunity to remain in the UK for many more students. To accommodate this demand, the Career Services will be expanded in 22/23 to include a Graduate Development specialist role.

The Careers Service recognises a lower level of careers engagement from early years and first year undergraduates than desirable, often assuming it is only to be focused upon post-graduation. To enable greater engagement with both Level 4 and 5, the Careers Service is tailoring new initiatives such as for example 'Money Talks' workshops during induction (basics of job-hunting, part-time work). Given recent challenges with living expenses, students are increasingly seeking part-time jobs to assist them financially during their studies. To assist these students in finding career-relevant opportunities, in 21/22 for example, the School launched the 'Luxury Part-Time Job Fair'. This event connects students and employers within the luxury segment of the market who are looking for both part-time staff during term time as well as seasonal staff (during the Xmas break for example).

SO6. The majority of our Undergraduate students start their programmes following completion of their School or Foundation level education. While new students commence their programme with little or no career level skills, as described in SO4 all our programmes develop students' advanced level practitioner and professional level career relevant skills. These skills are a combination of the application of their technical academic knowledge and transferable skills at a level more typically only obtained through employment and/or professional practice. The development of these skills is broader than just those demonstrated through summative assessment itself. To evaluate the effectiveness of our support strategies around the learning gains, below is a list of some of the qualitative and quantitative measures that we rely on.

Graduate Jobs and Employer Endorsement: Analysis of graduate employment (cohorts 17/18 to 20/21) demonstrates that 58% hold graduate level/ managerial level posts and 20% of recent graduates are Founders, CEOs, C-level posts within their own businesses and enterprises. Graduate roles include (for example): Buyers, Accessories Designers, Stylists, Merchandisers, Product Developers, Account Executives, Social Media Managers, Marketing Professionals, Studio Assistants, Jewellery Designers. The transferable nature of the skills developed during an Istituto Marangoni course are actively promoted and endorsed through extra-curricular and curricula-led interdisciplinary projects and events. The ability of School alumni to integrate both creative and commercial knowledge and understanding, alongside a global and local socio-economic and cultural reflection, ensures that the luxury fashion and design industries continue to seek out our alumni for a wide cross-section of roles across the creative industries and related corporate fields. We evaluate employer feedback on a regular basis, which requires some extensive reflection to ensure that it is valid and consistent with the requirements of the continuous improvement processes across the school. Below are recent employer quotes:

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UKPRN: 1000095427

"My experience with the students in Marangoni is really good through my years of working with them. Our collaboration is always really strong because I'm very straight forward when I approach the Marangoni team to say what I am looking for." Sales Manager, Moschino UK.

"To really be successful they need to be proactive, they need to be critical thinkers, they need to be passionate and they need to care and I am seeing all of this being nurtured at Marangoni." Digital Transformation Strategist, ex-Burberry UK.

One employer quote: *"Z has been great. It is lovely to see how much Z has improved particularly over the last few months. Z is now a lot more confident and in control in what Z does"*.

Another employer comments on the development of skills for one of our students:

"B has improved a lot since the beginning of B's placement. I am very proud of how B has grown professionally. B takes on new responsibilities very well, has been super helpful for me when training new students, has improved B's work quality and pro-activity. B is reliable, has improved B's communication skills significantly and works very well with the rest of the team. From time to time, B still needs a reminder that B needs to pay more attention to detail but compared to B's whole performance that's minor. The final feedback is outstanding."

To assess the extent to which the students gained from the sandwich year, students are required to submit an assignment that enables us to monitor their academic development considering the strong relationship between academic subjects and skills such as critical thinking, problem solving, academic writing, research and referencing skills.

Academic Development and Student Endorsement: To date, we do not routinely conduct a formal skills audit on entry, but we plan to introduce this approach to inform, in conjunction with industry evaluation, the assessment of learning gain achieved on completion by comparison to entry as a means of identifying and potentially measuring in greater depth the distance travelled. In initiating this development, as with everything we do, we will consult our industry partners and wider employer community on our overall approach and evaluation methodology. Given this 'step change', we will initially conduct this as a pilot based on BA Fashion Business and one of our creative degrees.

Social Entrepreneurship and Ethical Mindsets:

Students are vocal in student voice, on social media, meetings with external examiners, and programme committee meetings. This feedback is valuable for us as it provides us with good insight on their engagement with the programme and external communities. A group of final year Fashion Business students attended the TED x Fiesole event in Milano in 21/22, an open-source community of independently organised events that inspire innovation, thought leadership and visionary insights. The mutual respect and support between students and our academics is very evident here. The event's mission was to look at the future as a field of possibilities in sustainability, women's empowerment, gender equality, social entrepreneurship, climate and sustainable finance, and new technologies. This is a quotation from a student:

"Overall, this experience gave me a new insight into leadership and pushed me to imagine further actions to contribute positively to the fashion industry".

Another student commented on the importance of taking part in an initiative focused on gender inequality:

Provider name: Istituto Marangoni London

UKPRN: 1000095427

"Still can't believe that a few weeks ago I had the pleasure to be in Fiesole to support my amazing programme leader at Istituto Marangoni, it has been a very inspirational event and experience that I will remember forever. Go and watch C fighting for women and for gender equality."

Life-Changing Experiences for our Students: The student journey is deeply rooted in the strong correlation between academic achievement, support, mentoring, and skills enhancement. The feedback from our students points towards an accelerated level of achievement could be reached if they engaged and with what the school offers in terms of industry connection. Below an alumni case study, who graduated from Fashion Business in 21/22, to provide an example on how learning gain is materialised, and the distance measured in relation to that.

- Prior to joining Istituto Marangoni, [redacted] had a very strong passion towards entrepreneurship and women leadership. She excelled very well on the Fashion Business Programme and won various competition and awards while receiving mentorship, advice and support from the school.
- [redacted] won the 1st place in the Financial Times Talent Award [redacted] with a focus on sustainable development and biodiversity. She was invited by The Financial Times to take part in a conversation around [redacted] together with representatives from McKinsey and THE FT. She quotes:

'We worked hard and intensively on coming up with our solution. Fighting different time zones and even attending calls up to 9h long! It was more than worth it because today we can proudly share, we have become the winning team of the FTxSDG Challenge 2021. Massive thank you also to my programme leader for persistently supporting me in my activities and being a constant inspiration in all aspects of my life'.

- [redacted], together with selected students was chosen for a mentoring programme by the well-known founder of Perfect Magazine, Katie Grand. She quotes:

"With complete creative freedom, our team, consisting of five final year Istituto Marangoni London BA Fashion Business students. Taking the role of a producer, working both with my classmates and industry professionals, was a particularly interesting experience as it challenged me to work in a much more creative environment than I am so far used to and in that way pushed me out of my comfort zone".

- She appreciates the role that Istituto Marangoni played in shaping her as a student, and the role it played in providing her with the support and advice when she was chosen as a mentee on the Women@Dior Programme. [redacted] quotes:

"Last week I had the pleasure to attend the Christian Dior Couture x UNESCO Conference in Paris which concluded the woman leadership and sustainability education year-long mentorship program I've been part of. I feel truly honoured to become a Woman@Dior alumna and to see a number of Istituto Marangoni students following our footsteps by becoming '22 edition mentees. Good luck!

- This exceptional journey continued with [redacted] getting selected by the Financial Times for an internship in the Business Development Department. The 2022 year ended with starting a job at Accenture as a Business & Integration Analyst.

Academic Achievements and Support

- Continuation: Data on deprivation quintiles shows that continuation rates for Q3, Q4 and Q5 score are at 95% above benchmark (89%) while Q1 and Q2 scores are at 84%, thus nearly meeting the benchmark (85%). During the TEF period, students with no disability continuation was 91% on benchmark (90%) with 83% continuation with students with disability, lower than benchmark (88%). The School will interrogate this data more extensively way to improve this differential in future periods.
- Student Voice: Within the NSS, students from Q1 Q2 quintiles rated student experience of student voice at 71%, above benchmark (68%). These scores are consistent with the NSS results (please see SE7 for more details).

External Examiners Response on the Student Journey: External Examiners' comments on our support for learning gain has also provided useful insight. The following Fashion Business External Examiner (21/22) comments on student engagement, after meeting the student class representative: *"I have met D and I had a good chat with D about the programme and the way D felt about the management and the assessment process of the course. D was very complimentary about the support D has received in the last 3 semesters D has been studying in Istituto Marangoni. X believes the group projects are helping D in communication and team management and D found the assessment process very clear and fair."*

Another External examiner (21/22) for Design, a subject that is quite different from fashion in terms of skills and career prospects, reported that the digital support offered to students is enhancing their ability in aspects of digital design and understanding the level of their skills:

"The development of students' 3D awareness, construction knowledge and making experience is being positively addressed through a digital lab, materials lab and making lab with technical support. I see this as a very positive step forwards and this learning is beginning to show in student's submitted work, supporting a stronger understanding of material and construction".

4. References

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