

Creative UK Holdings Ltd

How we are run

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OVERVIEW

Creative UK Holding Ltd is a private company limited by guarantee established in 2019 and serves as the non-trading umbrella organisation for the merged businesses of Creative England, its investment arm, Creative UK Investment, and the Creative Industries Federation.

Our Creative UK brand was launched in 2021. By merging the industry insights and advocacy work of the Federation with the practical support and investment work of Creative England, we aim to have a visible impact and drive real change.

Our board has been formed by bringing together the existing boards of Creative England Limited and Creative Industries Federation and comprises individuals that demonstrate specific knowledge, skills, business expertise and experience in the creative industries.

Our mandate comes from our members who have a direct say in what we do and how we do it. Our UK Council plays a vital role in determining and shaping our impact priorities, steering policy positions and sharing crucial insights from across industry and the UK. It is made up of appointed members from each UK nation and region, the full spectrum of creative sub-sectors, businesses big and small, freelancers and practitioners and education providers.

We also listen to our members through our place-based hubs, working groups, roundtables, surveys and polls, and collaborate with them to take action through member-led initiatives such as public-facing campaigns. We believe in the strength of speaking and acting as one, convening the full breadth of the sector and all parts of the UK.

Purpose

The purpose of this document is to outline the rules governing how the Creative UK group operates, to help build an environment of trust, transparency and accountability necessary for fostering long-term investment, financial stability and business integrity. Embracing purpose and putting it at the heart of our governance is crucial to support stronger growth and more inclusive communities.

GOVERNING STRUCTURE

The group holding company is Creative UK Holdings Ltd (CRN 12105400), incorporated in July 2019. Creative UK Holdings is a private company limited by guarantee and serves as the non-trading umbrella organisation for the merged businesses of Creative England (CRN 07432947), its trading and investment arm now Creative UK Investments Ltd (CRN 09216540 and Creative Industries Federation (CRN 08793599).

This group of entities has been split into distinct areas of activity across 'public benefit' and 'commercial investment'. Entities performing the 'public benefit' activity are private companies limited by guarantee, and those performing 'commercial investment' activity are private companies

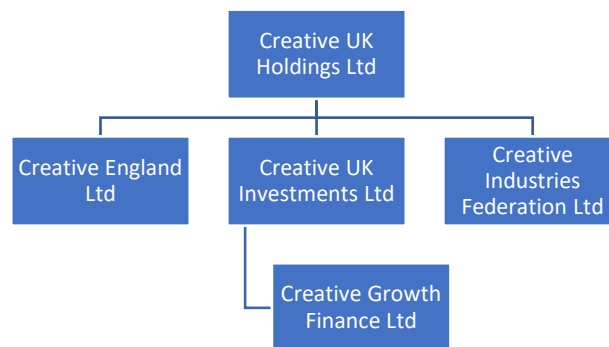
limited by shares. Any ‘profit’ from our ‘commercial investment’ activity is retained and applied towards fulfilment of non-profit social value objectives.

Creative UK Holdings Board

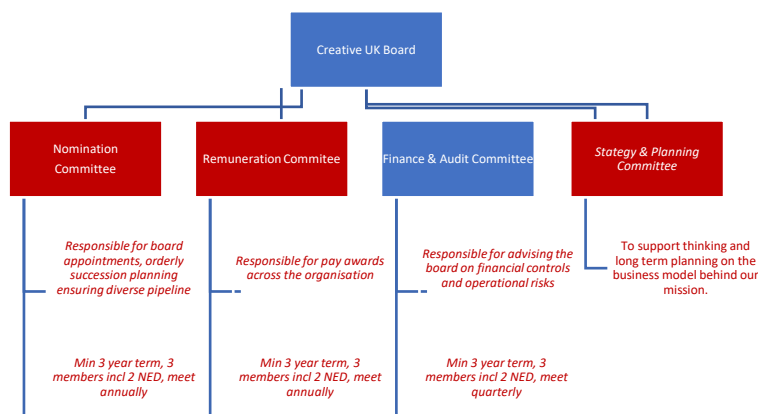
The holding company’s wholly-owned or controlled subsidiaries of Creative England Limited, Creative UK Investments Ltd and Creative Industries Federation have a mixture of executive and non-executive board directors and are currently responsible for discrete programmes of work. Although key contracts and revenues sit in the subsidiary entities, the group is managed as one entity and submits consolidated accounts.

This Board oversees strategy and has the sole decision-making authority, except where the Board delegates its authority to the CEO or to sub-committees, in each case in accordance with the terms of this Corporate Governance document. In such instances the Board remains accountable for those decisions and as such requires oversight and assurance of the systems put in place to deliver day-to-day management of the organisation.

The three subsidiaries each have a small number of exec and non-exec directors who provide oversight on the strategic responsibilities for the subsidiaries and ensure clarity for specific stakeholders.



BOARD SUB-COMMITTEES



CURRENT BOARD MEMBERS

CURRENT BOARD MEMBERS OF CREATIVE UK



Belinda Budge, Chair

Belinda Budge is a textile maker and designer.

For over 30 years, Belinda was a luminary of the book publishing industry. As Group Publisher and Main Board Director at HarperCollins, she provided creative, strategic, commercial and operational leadership to the worldwide business. She worked with many talented authors and honed her love of storytelling. Her vision and passion for building businesses, creative cultures and innovating made her a respected voice within publishing. In response to the then existential threat to her industry of digital and self-publishing, Belinda focused on putting innovation at the heart of the business by re-imagining the relationships between writer, publisher, retailer and audience. As a feminist and activist, she was always drawn to the publishing industry as a platform for expression, and in the 80s worked for both Virago and The Women's Press. At the beginning of the 90s, she was a Founder of the start-up publishing company, Scarlet Press. Issue-oriented, provocative and feminist, Scarlet Press was described by Time Out as 'a welcome new ray of light over feminist publishing'. Belinda was approached by HarperCollins to run the feminist imprint Pandora Press in 1993.

In 2014, Belinda left HarperCollins, working as a transformational change consultant, whilst pursuing her own creative journey. After spending a year at Central St Martins Art School, she graduated with a two-year MA in Textiles at the Royal College of Art in 2019. In 2022, she made a much-praised film, Walnut Ink Markings, about her work. She went on to set up StudioBudgeBudge, a working design studio, and a recent commission includes fabrics for a young fashion designer's first show.

Belinda continues to be a mentor focusing on creativity, strategy and leadership.

Belinda joined the Board of Creative England as a non-executive director in 2014 and was Chair from 2017-2020. Following the integration of the Creative Industries Federation with Creative England, Belinda was Vice Chair of the newly formed Creative UK. She took over as Chair of Creative UK in Autumn 2022.

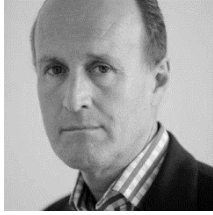
She is Co-Founder of The MultiKids Foundation, a non-governmental organisation, based in Accra, Ghana, which supports children with special needs to access high-quality education and achieve their potential.



Caroline Norbury, Chief Executive

Caroline Norbury OBE is the Chief Executive of Creative UK, the independent network for the UK's Creative Industries working to support and invest in creative talent and businesses, and unite the UK's creative industries.

Caroline sits on the Creative Industries Council and chairs the Investment for Growth sub-group of the Council. She is a non-executive director of Crowdfunder, the UK's largest rewards-based crowdfunding platform; a member of BAFTA and the Royal Society of Arts and a trustee for the PRS Foundation, a charity supporting new music and talent. Caroline is also Chairwoman of The Music Works, a charity in Gloucestershire changing the lives of young people through music. She was awarded an MBE in 2012 for services to the film industry, and has recently been awarded an OBE at The Queen's Birthday Honours 2022 for her leadership and advocacy in shaping the creative sector's response to the Covid-19 pandemic.

**Sir Peter Bazalgette**

Sir Peter has led an extensive career in the creative industries, first as an independent television producer and inventor of internationally successful television formats. He served as President of the Royal Television Society and Deputy Chair of the National Film & TV School. He is also very experienced in leadership roles, working together with government and industry, having co-founded the Creative Industries Federation. He is currently the Chair of ITV, was Chair of the Arts Council England and until recently was a Board member of UKRI.

As a leader in the creative industries, Sir Peter led the Independent Review of the Creative Industries commissioned by the government. This landmark review has shaped the creative industries policy landscape over the past few years, with recommendations being taken forward in the 2018 Sector Deal.

**Karen Blackett OBE, WPP UK Country Manager & GroupM UK CEO**

Karen began her media career in 1993 at CIA MediaNetwork (now known as Wavemaker), working across a range of direct response accounts as a specialist direct response planner and buyer. Karen continued her career by joining Zenith Media in 1995 as a Senior Communications Planner, working on the prestigious BT account. Karen was quickly head-hunted by The Media Business Group to take up the role of Media Manager.

In October 1999, Karen was promoted to the Board of Directors of the newly merged MediaCom and The Media Business Group Board. In January 2003, Karen moved from the Business Director role that she had held for so long to become the Marketing Director of MediaCom.

In 2008, Karen became MediaCom's Chief Operations Officer for EMEA. After 3 years strengthening the EMEA network, during which time MediaCom moved from the 5th to 3rd largest EMEA network media agency, Karen was promoted to CEO of the UK Office in January 2011, running over £1.3bn of media billings and over 1,200 people in 5 UK locations.

In January 2016, after serving as CEO for 5 years, Karen was promoted to Chairwoman of MediaCom UK & Ireland and is closely linked with clients such as Tesco, Coca-Cola and Sky. As of January 2018, Karen took on a newly created role as the first UK Country Manager for WPP, the world's largest communications network, overseeing 11,000 people across a number of well-known operating brands such as Ogilvy, Grey, VMLY&R and Wunderman Thompson. In this role Karen is responsible for delivering growth in WPP's 2nd largest market, with revenue of \$2 billion.

In 2019 Karen was appointed a Non-Executive Director of the UK Cabinet Office. Karen was appointed as CEO of GroupM U.K, the world's leading media investment company, in April 2020 – an additional role to her WPP UK Country Manager responsibilities. In November 2020, Karen featured in one of the Top 100 Great Black Britons.

**Pardeep Duggal, Digital Transformation Leader**

Pardeep Duggal is a digital and transformation leader with experience across the energy, finance and banking and retail sectors. She loves to work in companies and sectors willing to build digital capacity to transform customer experience. Pardeep has extensive expertise in strategy, planning, marketing, brand development and online customer service.

One of very few BAME female leaders in the digital space, Pardeep led E.ON's customer transformation, joining in 2011 to build capability as part of the marketing leadership team and co-create a digitisation strategy with E.ON's CEO.

Over five years Pardeep secured investment of more than £25m and drove savings of £36m. She transformed E.ON's UK digital team from the smallest in marketing by size and budget, growing it to the largest with 60 colleagues. Pardeep's legacy at E.ON is the UK business led E.ON's digital capability globally, with online visitor numbers trebling to over 32m, making digital its primary service channel. Pardeep has a BSc in Business Management from Bradford University Business School – during which she won a scholarship from Bradford & Bingley Building Society – followed by an MSc in Marketing Management from Aston University. Pardeep has broad non executive experience. She currently serves on the Post Office Advisory Council, and previously served on the Board of Go ON UK, a digital inclusion charity chaired by Baroness (Martha) Lane-Fox.



Irene Graham OBE, Scale Up Institute

Irene is the founding CEO and board director of the ScaleUp Institute. A former senior banker at Standard Chartered Bank where she held European and global managing director roles, she set up, and scaled several of the bank's key client and product businesses across its corporate and institutional bank and led several global M&A activities.

Before joining the ScaleUp Institute, she was Managing Director at the UK's banking industry association heading up a range of strategic industry activity across the regulatory, business and international arena. This included leading the industry in the establishment of the Business Growth Fund (BGF) and Open Banking.

Irene sits on various advisory boards and is a visiting professor at Strathclyde University. She was awarded an OBE in 2019 for services to business and the economy.



Tanya Josephs, Managing Director, Corporate Affairs & Advisory

Tanya Josephs heads the Corporate Affairs + Advisory practice at Hill + Knowlton Strategies which brings together corporate and public affairs, issues and crisis management, internal communications and behaviour change and diversity and inclusion teams. She has a wealth of communications experience having worked for the private, public and NGO sectors supporting them across communications.



Jude Kelly CBE, Founder Women of the World

Jude Kelly is the founder of WOW Foundation – Women of the World Festival to celebrate the achievements of Women and Girls. Starting at the Southbank Centre London in 2010 the Festival now takes place in 25 countries across 5 continents. In February 2013 she was assessed as one of the 100 most powerful women in the United Kingdom by Woman's Hour on BBC Radio 4.

Jude is the recipient two Olivier awards, a BASCA Gold Badge Award winner for contribution to music, a Southbank Award for her opera work, Red Magazine's 2014 Creative Woman of the Year, CBIs 2016 First Woman Award winner for Tourism and Leisure and in 2017 won the inaugural Veuve Clicquot Woman of the Year Social Purpose Award. Kelly's talk at a 2016 TED conference, Why

women should tell the stories of humanity, has been viewed more than 1.2 million times as of July 2019. She has founded a range of arts institutions including the international artists space METAL. In September 2018, to mark Time Out magazine's 50th anniversary, she was one of 50 people featured as helping to shape London's cultural landscape and "make the city awesome".

On the international stage, she has recently been honoured by the Finnish government in 2019 for her work with women and girls as well as being made a Knight of Denmark in 2018. She has also Chaired the Women's Prize for Fiction.

Before founding the WOW Foundation Jude was the Artistic Director of the Southbank Centre in London for 12 years. Southbank Centre is Europe's largest Arts Institution and London's 3rd biggest tourist attraction. In 1997, she was awarded an OBE for her services to theatre and in 2015 she was made a CBE for services to the Arts.



Tari Lang, Communications & Strategic Leader; Chair of Lyceum Theatre, Edinburgh

Tari Lang has had an international career advising blue-chip corporations and government leaders. She was CEO of Edelman Public Relations Worldwide and Founding Partner of ReputationInc. Her expertise lies in reputation risk, scenario planning and infrastructure development. She has a non-executive portfolio on the boards of several major arts and culture organisations, which has included the Edinburgh International Festival, the Royal Conservatoire of Scotland and the

National Theatre of Scotland. She currently chairs the board of The Royal Lyceum Theatre and is on the board of the Edinburgh Fringe Festival.



Sir Ian Livingston CBE, Chair Sumo Group

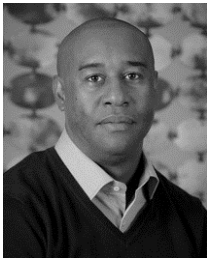
Ian is Chairman of Sumo Group plc and co-founding Partner of Hiro Capital, a VC fund investing in video games studios. Acknowledged as a founding father of the UK games industry, he co-founded Games Workshop in 1975, launching Dungeons & Dragons in Europe, Warhammer, White Dwarf, Citadel Miniatures and the Games Workshop retail chain before embarking on a very successful

career in the video games industry.

He co-authored The Warlock of Firetop Mountain with Steve Jackson in 1982, the first gamebook in the Fighting Fantasy series which has sold 20 million copies worldwide. He has written 15 books in the series including Deathtrap Dungeon and City of Thieves. Fighting Fantasy gamebooks are known to improve children's critical thinking and literacy levels.

In 1995, he co-led the merger that created Eidos plc where he served as Executive Chairman, launching blockbuster titles Lara Croft: Tomb Raider, Deus Ex and Hitman. In 2012, he began angel investing in indie games studios including Golf Clash developers, Playdemic where he served as Chairman, and Fall Guys developers, Mediatonic.

He is a leading advocate for 'the power of play' and digital creativity. In 2011, he co-authored the Livingstone-Hope Next Gen review published by NESTA, recommending changes in ICT education policy to include computer science in the national curriculum. He is opening The Livingstone Academy Bournemouth in September 2021 in association with Aspirations Academies Trust.



Mervyn Lyn, Partner, Strategic Partnership Solutions Ltd

Mervyn Lyn has been at the coal face of contemporary music for over 35 years, helping break some of the most iconic artists in the world. Mervyn set up his company in 2012 helping brands partner with talent in music, sport and entertainment to amplify their messages. His first clients were MasterCard and he completed successful partnerships around The BRITs, UCL Final, Rugby World Cup and Priceless Surprises comprising their Priceless Gigs series.



Janet Markwick, Founder & CEO of Markwick Consulting Ltd

Janet works with boards and their leadership teams to deliver strategic directives into commercial reality.

By focusing on helping businesses identify sources of value, developing action plans to ensure commercial value is harnessed and embedded into organizational culture ensures creative and profitable growth is achieved.

Business transformation requires a program that reaches across and down the business. Adopting a practical approach typically accelerates buy in, and delivers top and bottom line results. Programs include how you capture, measure and report value internally and externally. Building structured programs as an organization enables a long term commercial culture to be established and success follows.

Having held senior financial, marketing, logistics and commercial roles at Coca-Cola and Sony has enabled Janet to bring the voice of the client, their perspectives on business imperatives and wider business understanding into change programs and solutions Janet helps organizations develop.

Janet joined Grey London as CFO, becoming Chief Commercial Officer across Grey EMEA in 2012. Janet's leadership was instrumental in driving 9 successive years of double-digit profitable and award winning growth at Grey.

Janet has a true generosity of spirit that nourishes talent. She drives a powerful agenda to broaden commercial understanding across creative businesses, by empowering people to play bigger roles and develop new ways to measure ROMI. In doing this, Janet has driven and enabled both the creativity and commercial performance of a number of Agencies, Production companies and client businesses to grow.

In 2015 Janet was awarded an IPA Fellowship in recognition of her game-changing work and support for the advertising industry.

In 2020 Janet became part time Executive Chairman of The Effectiveness Partnership.



Danny Perkins, Founder Elysian Film Group

Danny started his career as Marketing Executive at the Feature Film Company in 1996. He then joined Optimum Releasing (now STUDIOCANAL) at the inception of the company in May 1999, taking on responsibility for the positioning and promotion of all titles. As the new company developed and grew through its acquisition by STUDIOCANAL in 2006, his role was extended to include management and development of the company, and he was named CEO on

September 1st 2010 with a responsibility across Production and Distribution.

He has overseen the release of over several hundred titles theatrically and more than a thousand titles in Home Entertainment, including critically acclaimed and commercially successful titles, such as 'FAHRENHEIT 9/11', 'THE HURT LOCKER', 'THIS IS ENGLAND' and 'RUSH', as well as an impressive slate of productions including Tomas Alfredson's 'TINKER TAILOR SOLDIER SPY', Jaime Collet Serra's 'NON-STOP' and Paul King's 'PADDINGTON'. Danny has lectured at both the National Film and Television School and the BFI and has represented the company at events at the London School of Economics, London Film Festival and the BritDoc festival among others.



Neil Rami

Neil oversees the West Midlands Growth Company (WMGC), formerly Marketing Birmingham, which was established in April 2017 to create new jobs, expand existing businesses and attract new investment and visitors to the region, aligned to the ambitions set out in the West Midlands Combined Authority (WMCA) Strategic Economic Plan. Under Neil's leadership of Marketing Birmingham, the city secured the highest number of foreign direct investment projects on record, attracting significant new investments from companies such as HSBC, Deutsche Bank, Jaguar Land Rover and ASOS.

The city's visitor economy has also grown significantly in recent years, with Birmingham enjoying the largest growth in international visitors of any UK city outside London and the tourism sector now contributing £6.5 billion to the local economy, a 22% increase (£1.16bn) since 2013. Previously, Neil held similar roles in Liverpool and Newcastle upon Tyne. He is a member of the British Tourism Industry Group; Chair of the Midlands Trade and Investment Group and is a former Governor and Board Member of the Royal Shakespeare Company.



Gideon Spanier, Editor in Chief, Campaign

Gideon Spanier is an award-winning business journalist, speaker and event organiser with a focus on the creative industries. He joined the advertising magazine, Campaign, in 2015 after previously working for the London Evening Standard, The Times and CNN. He is an executive committee member of the Broadcasting Press Guild and is passionate about the power of creativity.



Vanessa Spence, Design & Visual Director ASOS

Vanessa Spence is the Commercial Design and Visual Director at ASOS. Vanessa was instrumental in creating the successful ASOS brand portfolio. Her expertise lies in creating and presenting innovative ideas to contribute to strategic revenue growth and organisational progress.



Andrea Stark, Director Islington Council

Andrea Stark is Director of Employment, Skills and Culture at Islington Council. During her career Andrea has focussed on making culture and creative industries more inclusive.



Paul Thompson, Vice Chancellor of Royal College of Art

Dr Paul Thompson is a leading authority on art and design having worked at the intersection of culture and education for three decades. Throughout his leadership of three international institutions – the Royal College of Art, the National Design Museum in New York, and the UK’s Design Museum – he has championed the best of design and fostered a positive environment for artists and innovators to flourish.

Dr Thompson has been Vice-Chancellor of the Royal College of Art, the internationally renowned art and design postgraduate university, since 2009. He has instigated strategic shifts in the academic vision of the institution, most notably, introducing scientific members of faculty (in computer science, materials science, and robotics) alongside the ‘traditional’ craft-based practitioners in glass, ceramic, print and painting.

Prior to the RCA, Dr Thompson was Director of the Smithsonian’s Cooper-Hewitt National Design Museum in New York (2001–9). Here, he expanded nationwide education services, instigated the ‘Design for the Other 90%’ research programme, and appointed the world’s first museum curator of socially responsible design.

Dr Thompson is a Trustee of the Victoria and Albert Museum; Board Member of Universities UK and Chair of Universities UK’s Specialists Institutions Forum; Chair of the Creative UK Creative Education & Careers Working Group; Adjunct Professor at the Institute for Global Health Innovation at Imperial College London; Executive Committee Member of SHAPE (Social Sciences, Humanities & the Arts for People and the Economy); and served on the Ashmolean Museum’s governing body at the University of Oxford from 2012-2018.



Jack Pepper, Composer, Broadcaster, Writer

Jack Pepper one of the UK’s youngest commissioned composers and the UK’s youngest-ever national radio presenter. He writes classical orchestral works, music and lyrics for musical theatre shows and standalone pop songs. In his teenage years, Jack composed for the Royal Opera House, the Royal Liverpool Philharmonic, the Royal Philharmonic Society, for Classic FM’s 25th Birthday and for the Bournemouth Symphony Orchestra’s 125th Birthday. His jazz work was performed in Trafalgar Square for the official Canada 150 Celebrations and was nominated for a JUNO Award, whilst his songs have been performed by the likes of The Band of HM Royal Marines at Headley Court and by soprano Camilla Kerslake at London’s Roundhouse. He is currently working on multiple musical theatre projects, including a new musical in association with The Lowry, Southampton Mayflower/MAST Studios and Norwich Theatre.

Aged 19, Jack became the youngest-ever national radio presenter when he joined Bauer Media's Scala Radio, the UK's newest national classical music and entertainment station; he joins a line-up that includes Simon Mayo, Angellica Bell and Mark Kermode. Jack presents and produces the weekly arts show, Jack Pepper's Culture Bunker. He has also presented specials for Magic at the Musicals and Jazz FM, and hosts the musical theatre show Curtain Call for the in-flight entertainment on British Airways and Aer Lingus. In 2019, he was named as one of the ReelWorld Radio Academy's 30 Under 30. In April 2023, a radio format he devised and co-presented, 'Jazz Meets Classical', was shortlisted in the global New York Festivals Radio Awards.

As a writer, Jack has contributed to Gramophone, Musicals Magazine, BBC Music Magazine, The Telegraph, The Daily Mirror, Jewish News, RadioToday and Classical Music Magazine. He is currently writing a book for Templar/Bonnier Books, aimed at introducing children to classical music. He is an ambassador for the national charity Music For Youth, is a board member of Creative UK and the Youth Council of The Ivors Academy, and sits on voting panels for major awards including the BPI BRIT Awards and The Royal Philharmonic Society Awards.



Isaac Huxtable, Writer & Curator

Isaac is a freelance writer, as well as a curator at the arts consultancy Artiq. Prior to this, He studied a BA in History of Art at the Courtauld Institute, followed by roles at British Journal of Photography and The Photographers' Gallery. His words have featured in British Journal of Photography, Elephant Magazine, Galerie Peter Sellim, The Photographers' Gallery, and The South London Gallery. He is particularly interested in documentary ethics, race, gender, class, and the body.

CREATIVE UK MEMBERSHIP GOVERNANCE

Purpose: The 'UK Council' exists to provide a regular forum for policy discussion between industry leaders from across the UK's arts, creative industries and cultural education, and to advise Creative UK on its direction and activities.

Priorities:

- To champion the organisations activity, and assist in membership recruitment
- To establish a UK wide perspective on trends and issues facing the UK's creative industries
- To discuss pressing concerns and future opportunities
- To advise on activities, policy priorities and recommendations
- To forge and strengthen connections between leaders in the creative industries
- To share experience and best practice
- To coordinate advocacy efforts directed at government, politicians, and other key stakeholders

Recruitment: Membership is by invitation from the administration team and/or board. Individuals are drawn from across the membership and reflect the breadth of the creative industries. Members are appointed for a period of two years and then reviewed to ensure the UKC is as diverse and representative as possible.

Members must have an excellent understanding of policy issues facing their sector and/or region as they will be asked to give feedback on policy papers or government submissions from time to time.

In addition to furthering policy and advocacy priorities, members must also have a strong commitment to supporting the broader work of Creative UK. This includes attending events, contributing quotes or case studies for research, and representing Creative UK in the media.

Format: The UKC convenes three times a year, with frequent communication in between. Members are expected to attend all UKC meetings. Dates are communicated at the beginning of the calendar year.

Selection of new members will be due Summer/ Autumn 2023

Administration:

Director of Policy, has overall responsibility for the UKC.

Chief Executive, chairs the UKC meetings.

Partnerships Manager, provides the administrative support for the UKC.

Current UK Council members (July 2022) [Full biographies can be found here](#)

Review and selection of members being undertaken Summer/ Autumn 2023

East Midlands

Louise Fedotov-Clements Artistic Director, QUAD & Director, FORMAT International Photography Festival (*being replaced by Vivek Malhotra*)

Pardeep Duggal, Digital Transformation Leader

Tammy Cookson Interim CEO, Creative Quarter Company Nottingham

Yasin El Ashrafi CEO, HQ Recording

James Morgan HEART, Lincoln College & Founder, Event Tech Lab

London

Annie Warburton CEO, Cockpit Arts

Bernard P Achampong Director - Development, Unedited and CEO, Ideas Genius Ltd.

Caroline Rush CBE CEO, British Fashion Council (BFC)

Deborah Annetts CEO, Incorporated Society of Musician

Deborah Dawton CEO, Design Business Association

Gus Casely-Hayford Director, V&A East

Jo Twist CEO of Ukie, the trade body for UK games and interactive entertainment

Kanya King Founder, MOBO

Kene Igweonu Academic Dean, Middlesex University (Leaving MU for University of the Arts London as Pro Vice-Chancellor & Head of London College of Communication, approach replacement Dr

James Charlton (Interim Academic Dean, Faculty of Arts & Creative Industries))

Lisa Burdge Co-Founder: Olympic Studios, The Cinema at Selfridges, The Cinema in the Arches/the Power Station, Empire Design Ltd.

Marcus Davey Chief Executive and Artistic Director, Roundhouse

Martin Prendergast Director of Development and Public Affairs, RADA

Noshua Watson Founder, Interwoven Impact CIC

Patrick McCrae CEO, Artiq

Russ Shaw CBE Founder, Tech London Advocates & Global Tech Advocates

Sophie Scott Film & TV Communications Consultant

Nicholas Allott Producer / Cultural Fellow, Cameron Mackintosh

Renay Richardson Founder, Broccoli Content

Jack Pepper Young Member, Radio Presenter

North-East

Annabel Turpin CEO & Artistic Director, ARC - Stockton Arts Centre

Helen Craddock Communications Director, Ryder Architecture (Ryder have withdrawn, plan to win them back at our NE reception)

Giselle Stewart Director, UK Corporate Affairs, Ubisoft

Graeme Thompson Pro Vice Chancellor, University of Sunderland

Northern Ireland

Noel Kelly FRSA Chief Executive Officer / Director, Visual Artists Ireland (Stepped down, pending replacement)

North-West

Fiona Armstrong-Gibbs, Director and Chair - Baltic Creative CIC, Baltic Triangle Area CIC.

Mark Senior CEO, Dock 10

Scotland

Natalie Humphreys MD, Storyboard Studios

Rachael Brown CEO, Future Economy Company

Shona McCarthy CEO, Edinburgh Festival Fringe Society

South-East

James Rider Chief Commercial Officer, Pinewood

South-West

Emmie Kell CEO, Cornwall Museums Partnership (Charlotte Morgan interim replacement, Tamzyn Smith pending appointment)

Paul Appleby MBE, Advisor, Bristol Creative Industries & Director, VID Communications

Penny Evans Director of KWMC The Factory and founding member of Knowle West Media Centre

Nick Davies MD, John Murray Press/Hachette UK

Wales

Andrew Ogun Agent for Change, Arts Council Wales

Berwyn Rowlands Iris Prize

Helen Brunsdon Director, British Animation Awards

West Midlands

Alison Grade CEO Mission Accomplished and author The Freelance Bible

Ammo Talwar CEO, Punch Records

Lara Ratnaraja Director, Cultural Consultant

Yorkshire & Humber

Jim Farmery Director of Development, Backstage Academy in Wakefield managing XPLOR

Jo Verrent Senior Producer, Unlimited

Sarah Dear Managing Director, Born Ugly

Syima Aslam CEO, Bradford Literature Festival

Trade Body Representative Group (TBRG)

Creative UK's Trade Body Network exists to provide a regular forum for policy discussion between representatives of all sub-sectors of the UK's Creative Industries and to advise Creative UK on its advocacy priorities. Membership of the Trade Body Network is by invitation, and aims to represent both organisations and individuals across the creative industries by bringing together sub-sector representative bodies, including those who represent individuals, such as trade unions.

Purpose: The Trade Body Network is the primary means by which key trade and representative body members guide Creative UK's policy team in its work to ensure the best possible conditions for the growth and success of the UK's Creative Industries and that all parts of the sector are represented in our work. The Trade Body Network complements the Creative UK's regular consultation of the 80+ representative bodies in our membership and our additional Networks open to all members.

Priorities:

- To establish a sector-wide perspective on trends and issues facing the Creative Industries across all parts of the UK
- To discuss pressing concerns and future opportunities facing the UK's Creative Industries
- To advise Creative UK on advocacy priorities, policy positions and industry-led action
- To forge and strengthen connections across different creative sub-sectors and share experience and best practice
- To coordinate advocacy efforts directed at government, politicians, and other key stakeholders

Membership:

Network members are drawn from Creative UK's membership and reflect the full breadth of the Creative Industries. Members are regularly reviewed to ensure the Trade Body Network is as diverse and representative as possible.

Members are chosen on the basis that they bring a strong understanding of the policy issues facing those they represent and are able to consolidate a wide range of opinion from their sub-sector for the group to consider.

Format:

The Trade Body Network convenes at least once a quarter or to coincide with key moments, with regular communication taking place by email in between meetings. Members can nominate several senior colleagues to attend these meetings as convenient. Dates and times of future meetings are communicated at least one week in advance.

Chair:

Director of Policy & Engagement

Administration:

Policy & Public Affairs Manager
Events & Partnerships Officer

Trade Body Network Members:

Advertising Association
Alliance for IP
Animation UK
Association of Independent Music
BECTU
BPI

British Arts Festivals Association
British Fashion Council
British Film Institute
Contemporary Visual Arts Network (CVAN)
Culture Counts
Design Business Association
Design Council
Directors UK
Guild HE
ISM (Incorporated Society of Musicians)
LIVE (Live music Industry Venues & Entertainment)
Motion Picture Association
National Museum Directors' Council
Professional Publishers Association
Royal Institute of British Architects (RIBA)
Society of London Theatre/UK Theatre
The Crafts Council
The Heritage Alliance
TIGA (The Independent Game Developers' Association)
The Musicians Union
The Publishers Association
The UK Interactive Entertainment Association (UKIE)
UK Fashion and Textiles
UK Music
UK Screen Alliance

Creative Education and Careers Working Group

Purpose: This working group is open to all members with an interest in creative education and careers. It is the Federation's largest working group with over 250 members. This includes the Federation's 80+ members from across higher and further education, and a range of creative enterprises from across the UK.

Priorities:

- **Taking Action:** on matters of great importance. In 2017-2018, members were central to the development of the Creative Careers Programme.
- **Influencing Government:** keep government to account, shape advocacy campaigns, and influence public policy. Working group meetings regularly host senior officials from across government at which members have directly informed policy.
- **Sharing Insights:** share learnings, experiences and new initiatives at the meeting and via the Federation's regular email updates. Falmouth University harnessed this platform in 2017 to communicate an alternative method of reporting value for money of a creative degree. Members also benefit from regular briefing notes on key areas of research, statistics, policy and practice.
- **Informing Research:** central to shaping the Federation's high impact research, which has been cited by ministers and industry leaders. The group is consulted on upcoming and live research to ensure member priorities are reflected in all outputs.
- **Building Networks:** the first of its kind in convening the creative industries together with higher and further education institutions and training providers. It has enabled HE/FE to learn from and collaborate with industry, and vice versa, and for both to add power to their advocacy and

practical interventions. Over 250 HE/FE institutions, creative enterprises, and freelancers from across the UK are currently subscribed to the working group.

Format: The working group convenes three to four times a year with frequent communication between these meetings. Meetings normally last two to three hours, with ample time for networking. Each meeting attracts a regular attendance of around 80 members.

Administration:

Director of Policy, provides agenda content and policy support.

Policy and Public Affairs Manager, provides administrative support.

Partnerships Manager, Education & Skills, provides administrative support.

CREATIVE UK HISTORY

LEGACY COMPANIES

CREATIVE ENGLAND

As a mission-led company Creative England's objective was to create the conditions for creative and cultural businesses to thrive. Creative England was established a traditional grant-giving public sector body but has subsequently evolved into development agency delivering talent development, equity investments, interest-free loans and business services – a direction of travel that is actively supported by government and by the BFI which continues to fund many of its core activities.

Combining a strong public purpose with entrepreneurial flair, brokering partnerships between start-ups and major corporates and building links with local authorities, universities and businesses, Creative England has a strong history of generating jobs, developing innovative models of support and finance and works with government to promote a policy environment to foster growth in the creative economy.

A rapidly growing number of commercial partners, from banks to major media corporations, means that Creative England can continue to evolve and innovate. It's key objectives:

- Be a leading influencer in the Creative Industries
- Enabling creative talent and businesses to thrive
- Building long term sustainability

Tailored in-house expertise can do this via helping to shape the development of policy, providing finance for early stage and scaling businesses, supporting portfolio companies with access to finance, uncovering creative talent, supporting freelancers and businesses outside London and delivering specialist business support and pioneering growth programmes.

Separate to the main board, Creative England is governed by a board comprising of two non-executive directors (currently Belinda Budge and Danny Perkins), and two directors (the CEO and CFO).

CREATIVE ENGLAND INVESTMENT

Since 2012, Creative England ran a pioneering investment programme combining both finance and business support tailored to meet the needs of small creative businesses. The investment programme addressed the recognised market failure in access to finance, which means that creative businesses, especially those based outside London, struggle to secure the investment they need to innovate and grow.

The Good Economy conducted a thorough review into the investment programme's activity from 2012-2017, assessing the extent to which Creative England is supporting the following outcomes:

- Business sustainability
- Business growth
- Job creation
- International trade/exports
- Innovation
- Cluster development

The report found that Creative England was filling the access to finance gap through its investments, particularly for SMEs based outside of London and the South East. Investments proved to be financially sound, with over 99% of loans repaid, and the businesses receiving investment have a higher three-year survival rate than the national average.

Building on this success, the **Creative Growth Finance Debt Fund in partnership with Triodos Bank UK** was launched in 2019. This is a **£24 million fund** providing vital scale up finance to the UK's most promising creative businesses, with add-on support to continuously help businesses on their journey. This includes:

- Development of new financial products and services to address current market gaps for the sector
- Supporting the existing equity portfolio to find growth and exists
- Making connections between portfolio companies and fund providers to secure follow on investment
- Ongoing support for the companies to connect to wider market opportunities and raise profile

The investment arm is currently providing revenues through fees and the potential of future profits from its loan fund. Our ambition as Creative UK is to build on this to develop new financial products and models that scale our investment activity. The aim is to provide future revenue streams that can finance wider work which drives economic growth and social value.

Creative UK Investments Ltd has 5 directors. 3 are non-execs who are joined by Creative UK's CEO and CFO. This is a private company limited by shares, all of which are owned by Creative UK Holdings Limited.

Creative Growth Finance Limited is also a private company limited by shares, all of which are owned by Creative UK Investments Limited. Creative UK's CEO and CFO are its 2 directors.

CREATIVE INDUSTRIES FEDERATION

The Creative Industries Federation is the independent, not-for-profit, membership organisation that connects, supports and champions all of the UK's world-leading creative industries.

The Federation was founded in 2014 and the ambition was to give political clout to a sector that has been the fastest growing part of the UK economy over the last decade but had never punched its weight with government. More than 200 founder supporters funded early development before the membership scheme launched in January 2015.

Since then, CIF have forged strong and effective working relations with government and political parties of all hues, working closely with eight Whitehall departments as well as devolved and city administrations and local authorities.

Its work, both in public and behind the scenes, helped secure the inclusion of the creative industries in plans for the government's industrial strategy and are powerful advocates on issues such as the

skills and talent pipeline, the impact of Brexit, the value of night-time industries, the economic case for public investment in culture, and now recovery planning for Covid-19.

CIF believes that growing our creative industries can tackle regional inequalities, build communities and enable individuals to lead happier, healthier, more sociable lives, enriched through access to culture and creativity. Through a unique network, influential advocacy work, and UK-wide events programme, CIF is able to harness the power of imagination, uncover creative talent, connect people to investment, unlock opportunities and transform lives for the better in every community.