

The image shows two men in a workshop or office setting. The man on the left is older, with grey hair and glasses, wearing a white t-shirt. The man on the right is younger, with dark hair and a beard, wearing a dark green polo shirt. They are both looking at a laptop screen. The background features white shelves with various items, including a yellow sticky note and several large, colorful circles (orange, pink, green, blue). Overlaid on the image are large, colorful geometric shapes: a blue circle on the left, a green triangle on the bottom left, and a pink triangle on the bottom right. The text '2018-2019' is prominently displayed in white, bold, sans-serif font across the center of the image.

2018–2019

CREATIVE UNITED
ANNUAL IMPACT REPORT

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OUR VISION

Creative United is an entrepreneurial community interest company committed to supporting the growth and development of the arts and creative industries.

We work with partners across the public and private sectors to design and deliver programmes that enable economic growth and social impact.

Our vision is for artists, creative enterprises and cultural organisations to have access to the skills, advice and services they need to achieve their ambitions for growth and impact within their communities.

We are focused on helping the organisations and individuals that we work with to:

- > Understand their business model and the market/s in which they are operating
- > Broaden and diversify their customer base
- > Grow their sales revenue, and increase their social impact
- > Reduce economic barriers to participation

Creative United makes a unique contribution to the lives and opportunities of people across the UK.

We believe that culture, creativity and the arts should be accessible and an essential part of life that everyone should experience and enjoy in some shape or form. That's why we deliver programmes that increase public access to and engagement with the arts and creativity.

We want more people to discover the arts and creativity, and for artists and creative enterprises to flourish and grow.





EXECUTIVE SUMMARY

During the past year, our work as a community interest company has increasingly focused on what it means to provide services, opportunities and experiences that are truly inclusive and accessible for all. But what does 'inclusive and accessible' really mean, and why does it matter?

Creative United's mission is to support the growth and development of the arts and creative industries. However, in the long term, unlocking the true potential of the sector is going to be dependent on our ability to make investing in the arts, culture and creativity meaningful and valuable to a broader and more diverse cross section of society.

I use the word 'investing' in the broadest sense. Investment comes in many forms, but most important of all is the personal investment that an individual makes when they recognise and share the value that

they place on having the arts, culture and creativity as part of their lives.

At a time of political and social division, where entrenched positions may make it difficult for us to connect with those on the other side of the divide, it has never been more important to celebrate the role of artists and their unique ability to capture, challenge, provoke and reflect: to create and share the media through which we can all gain a sense of time, place and purpose.

Access and inclusion in the arts starts with building communities that see themselves as active participants in contemporary culture, and can be proud and protective of their role as custodians and co-creators of our future cultural heritage – as we are.

MARY-ALICE STACK
CHIEF EXECUTIVE

WHO WE ARE



All photos by Teresa Fan Photography.

Staff during the year in review included:

- Natalie Ben Rabah
- Beatrice Boatto
- Ben Gelbrun
- Mhairi Grant
- Renée Jackson
- Lorna Jones
- Sarah Thirtle
- Alexander Tucker

New team members include:

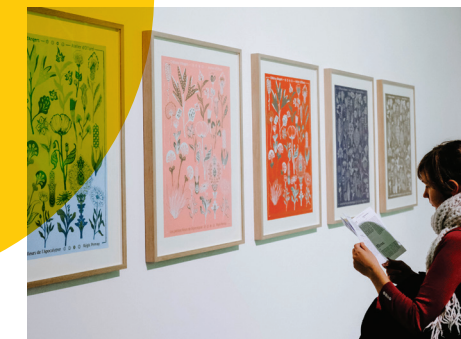
- Mia Dunning
- Teresa Fan
- Jill Kingston
- Hannah Mason
- Sophie Ogunyemi
- Carla Pianese
- Angela Suh
- Stephen Tribbel

OUR BOARD:

- David Gilbert (Chairman)
- Mary-Alice Stack (Chief Executive)
- Suzanne Bull MBE
- Hilary Carty
- Katherine Hall
- Nick Henry
- Fergus McNeill
- Rikesh Shah
- Rosie Wolfenden MBE

In 2018–2019, as part of our commitment to support young creatives, Creative United was delighted to offer two work placements from the Creative Careers Academy at Somerset House Trust.

To contact any member of the board or team about a project, drop us an email on info@creativeunited.org.uk



OWN
ART

OWN ART

Making contemporary art accessible to all

Own Art is a national scheme that helps to stimulate the market for contemporary art by reducing financial barriers for sellers and buyers, particularly those for whom buying art may otherwise be out of reach.

Since 2004, the scheme has provided interest free loans for the purchase of original works of art or craft in any media, supporting over £50 million of contemporary arts and craft sales.

By making it easier and more affordable for people to access art, regardless of their

income and background, Own Art reduces the perceptions of elitism that commonly exist within the art market.

300 organisations across England, Scotland and Northern Ireland are now members of the Own Art scheme, including commercial and not-for-profit galleries, museums, art fairs and artist-led organisations.

Our members enjoy subsidised credit facilities, free marketing support and a range of other benefits offered by partner organisations that can help them to develop, grow and diversify their customer base.

2019 marks the 15th anniversary of the Own Art scheme. We want to celebrate this important milestone with all our member galleries and the nearly 60,000 customers that we have enabled to collect artworks they love.

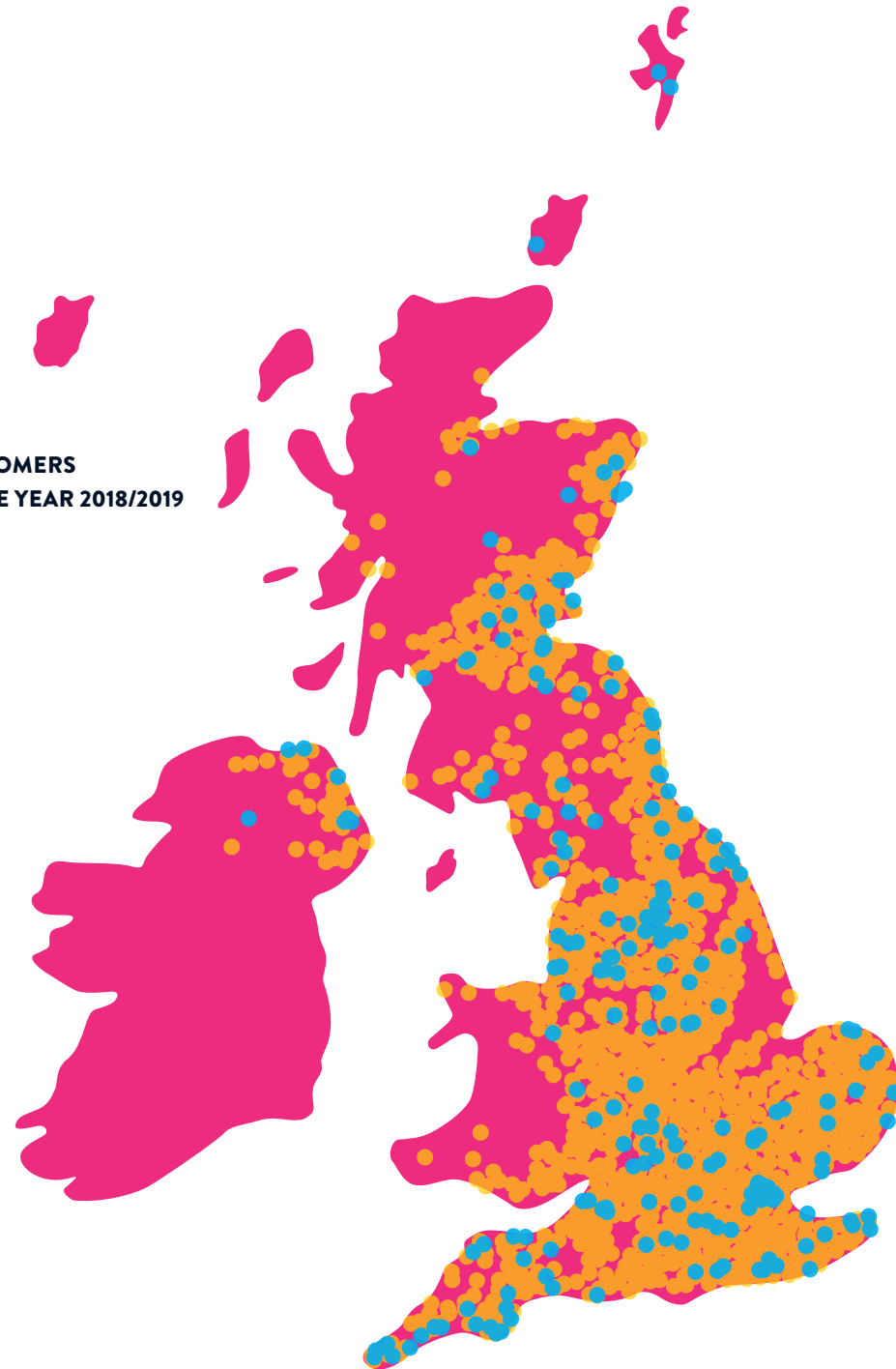
By targeting areas of low engagement and ensuring the scheme is as accessible as possible nationwide, we will continue to support the UK's creative economy alongside partners and organisations that support our vision. For more information please visit ownart.org.uk

In November 2019, Creative United and Own Art are also launching the Future of the Art Market Report, a project initiated in 2018 in partnership with Arts Council England, Creative Scotland and DACS. The report surveys the significant changes that have occurred in the contemporary art market over the past 15 years and explores the dominant issues and trends that are likely to have an impact on the shape of the market in the decades to come. More information can be found at fotam.creativeunited.org.uk

OWN ART

GALLERIES AND CUSTOMERS WE SUPPORTED IN THE YEAR 2018/2019

● GALLERIES
● CUSTOMERS



“For when you truly fall in love with a piece - I mean true, absolute unconditional love with - perhaps - the same passion the artist poured into it... When you fall like that and circumstance and fate may deny you, Own Art was there. **EASY, FAST, AND HASSLE FREE.**”

Damien Holmes, customer

“**OWN ART HAS BEEN GREAT. THIS WAS MY FIRST PURCHASE AND I INTEND TO MAKE ANOTHER ONE.** You don’t notice a small amount each month, yet you have a beautiful piece of art. A great scheme. Thank you!”

Andrea Duff, customer

“**WE ARE REALLY PLEASED TO CONTINUE TO WORK WITH THE OWN ART TEAM TO BE ABLE TO OFFER THE SCHEME,** and it feels like customer awareness of Own Art has really grown over recent years with the increased marketing and presence at art fairs, events etc.”

Dundee Contemporary Arts, Dundee, member gallery

“**THIS IS A GREAT SCHEME AND IT GAVE ME THE CONFIDENCE AND ABILITY TO MAKE MY FIRST ART PURCHASE.** Thanks for being wonderful and welcoming me into art ownership!”

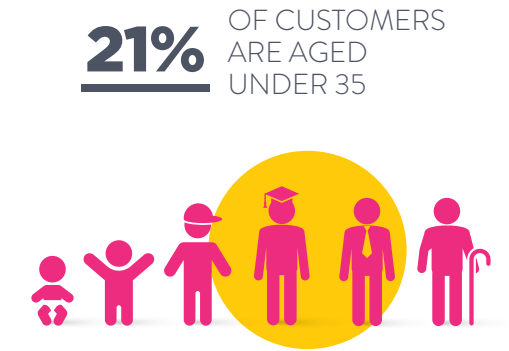
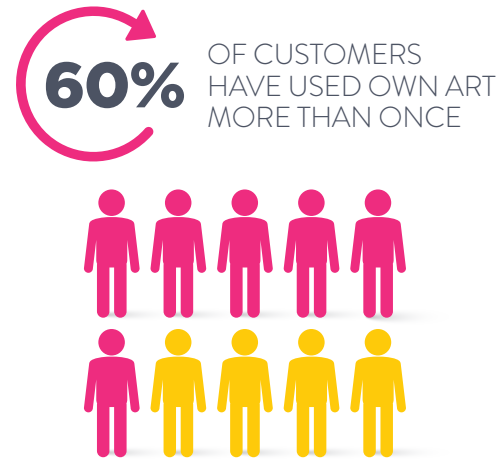
Daisy Sajnog, customer

“We all agree that **OWN ART IS A TERRIFIC SCHEME AND FEEL VERY PRIVILEGED TO BE ABLE TO OFFER IT TO OUR CUSTOMERS.** We do appreciate all the effort made by the organisers to make the scheme easy and friendly to operate.”

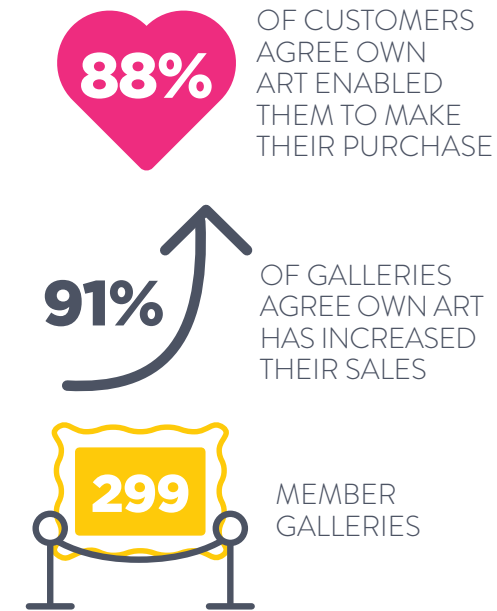
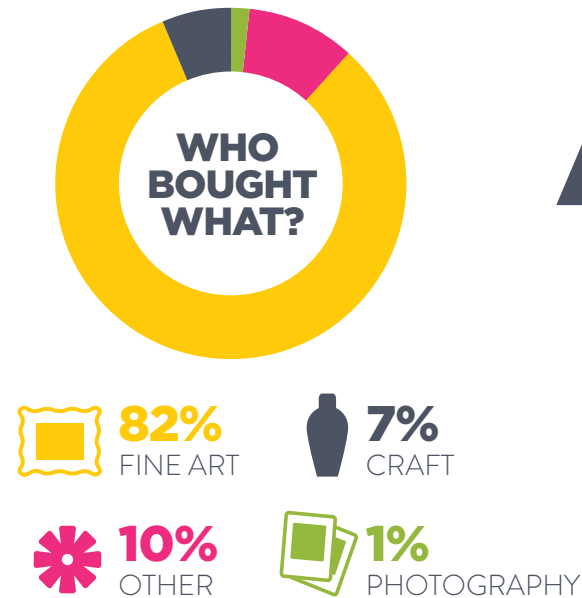
For Arts Sake, Ealing, member gallery

“**THE OWN ART SCHEME HAS HELPED WITH THE PERCEPTION OF OUR GALLERY IN OUR LOCAL COMMUNITY.** It has helped with our fight to show that art is not ‘elitist’ and that quality art can be appreciated by all, especially in a rural area like the one where we are based!”

The Corn Hall, Diss, member gallery



OWN ART



TAKE IT AWAY

Giving music the backing it needs

Take it away is a membership scheme for musical instrument retailers. Our aim is to make music more affordable and open to everyone.

We give our members the facility to offer interest-free loans to their customers, enabling more people, and particularly children and young adults, to get involved in learning and playing music.

Since its launch in 2007, over 92,000 customers have bought more than

£66 million worth of instruments from our retailers.

Take it away helps spread the cost of buying any musical instrument, equipment and tech, whether new or reconditioned, from one of the 136 participating music shops across England and Northern Ireland.

The scheme provides an essential service for young people where the upfront cost of purchasing an instrument is a barrier,

and for parents wanting to support their child's interest in learning music.

Together with our partners, we look to enable and inspire a life-long love of music, ensuring that musicianship is a key skill for life that everyone has the opportunity to develop.

Whilst increasing access to buying musical instruments and equipment, Take it away also supports specialist music shops to remain an essential part of local music services across the country.

When a music shop joins the Take it away scheme, they become a key part of the music education provision in their region and part of a network of nationwide retailers.

Most participating retailers are owner-managed enterprises that provide significant value to their local community. Their shops are trusted places where young people and parents can get advice, connect with other musicians in the area and find information about local music teachers and affordable rehearsal spaces.

Being part of the Take it away network allows us to support these retailers to continue providing these essential services.

Take it away is delivered by Creative United in partnership with Omni Capital Retail Finance. The scheme is supported by Arts Council England and the Arts Council of Northern Ireland. takeitaway.org.uk



Photo by Rache Burt, Learn to Play Day 2019 at Forsyths Music Shop, Manchester



“Easy scheme which allows you to put a deposit that you can afford down on an instrument, then a consistent repay amount which **MAKES THE WHOLE PROCESS SO MUCH EASIER.**”

Matthew Haddock, customer

“Superb. We would not have been able to buy the piano as a one-off payment, so we are really pleased that this is available.

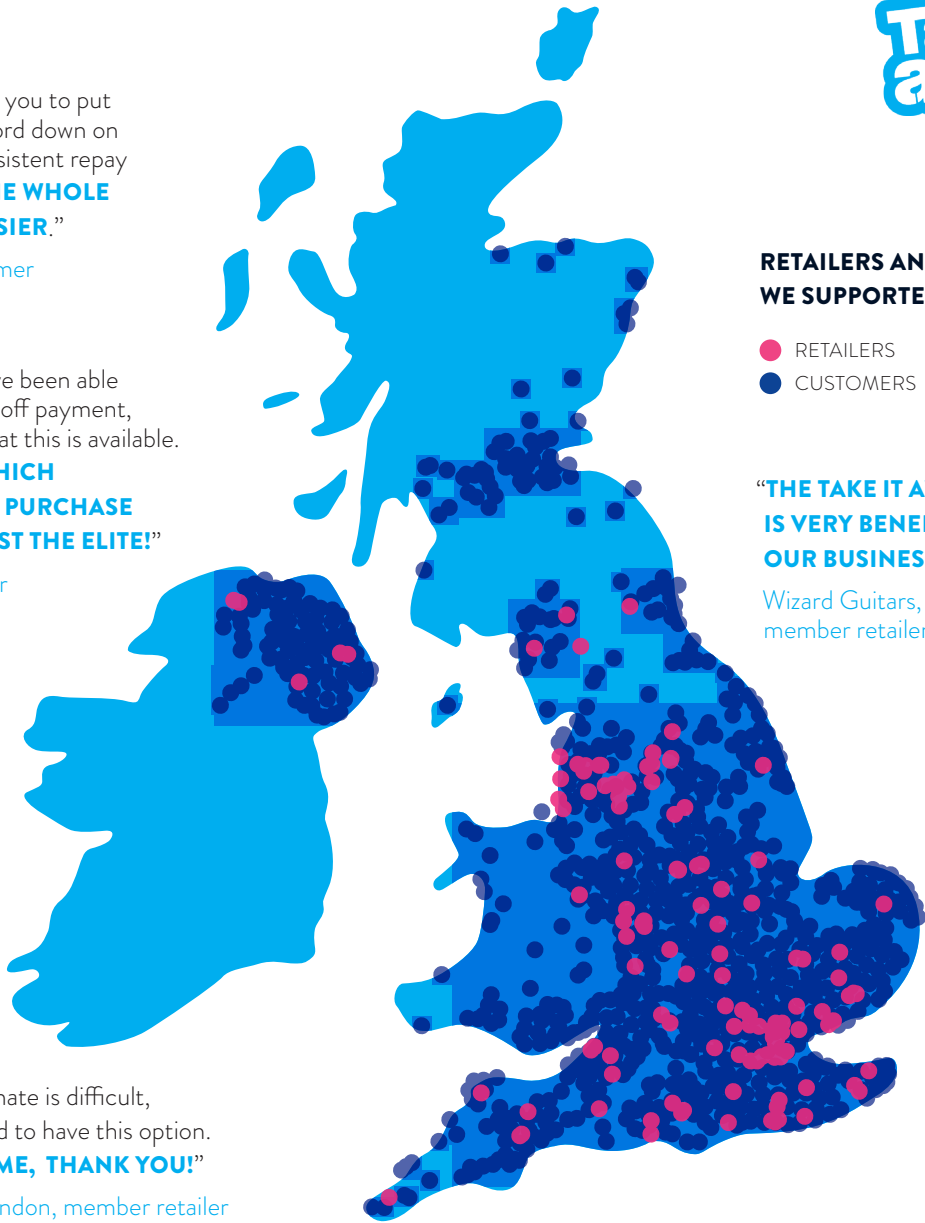
FANTASTIC SCHEME WHICH ALLOWS EVERYONE TO PURCHASE INSTRUMENTS, NOT JUST THE ELITE!”

Robert Shenton, customer

“The general retail climate is difficult, so we are very pleased to have this option.

IT'S A GREAT SCHEME, THANK YOU!”

Early Music Shop, London, member retailer

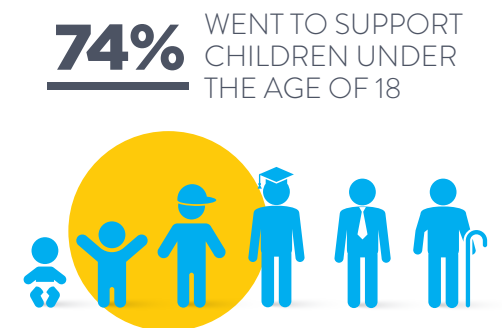


RETAILERS AND CUSTOMERS WE SUPPORTED 2018/2019

- RETAILERS
- CUSTOMERS

“THE TAKE IT AWAY SCHEME IS VERY BENEFICIAL TO OUR BUSINESS.”

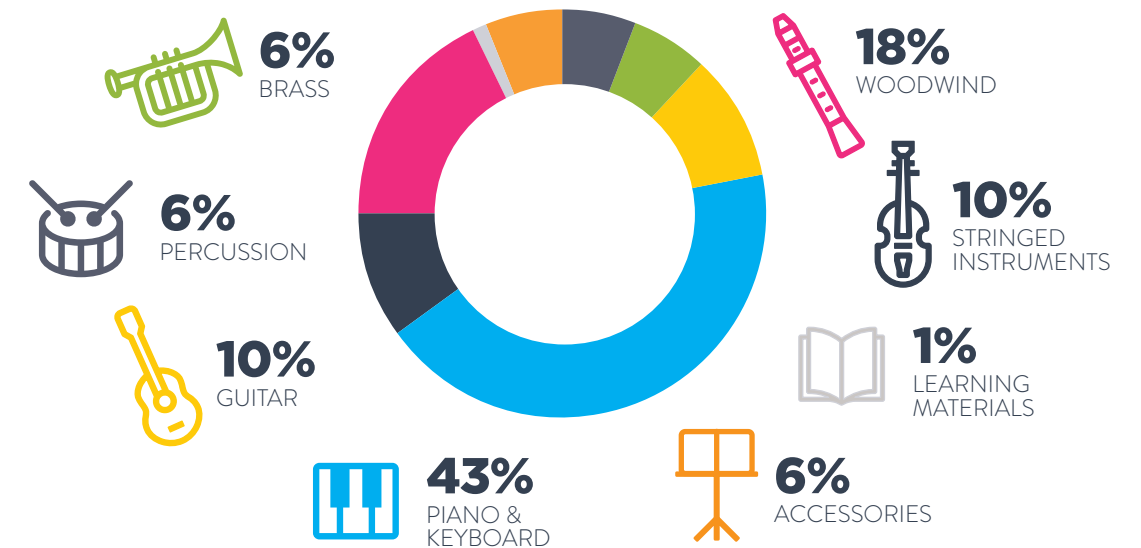
Wizard Guitars, Sheffield, member retailer



TAKE IT AWAY



WHAT INSTRUMENTS WERE BOUGHT?



THE TAKE IT AWAY CONSORTIUM - ACCESS TO MUSIC-MAKING

Make Some Noise: Research Findings

In March 2018, Creative United announced its plans to extend the scope of the Take it away scheme to ensure that disabled people are given the same opportunities to access and enjoy music-making through the provision of adapted instruments and new music technologies.

Brought together by Creative United, the Take it away Consortium is made up of leading music organisations: The OHMI Trust, Drake Music, Open Up Music and Youth Music.

In September 2018, the Consortium launched a major research project called *Make Some Noise: Access to Music*. The aim of the research was to capture a detailed, national picture of the experiences of disabled people regarding music-making, and get a sense of the experiences and participation levels of disabled children and adults.

The findings were made publicly available on the Creative United website and shared

with educators, funders and policymakers across the UK to inform the planning of future projects and investment.

No data of this nature previously existed, despite the fact that there are 13.9 million disabled people in the UK – that's 8% of children, 19% of working age adults and 45% of pension age adults.

KEY FINDINGS:

52%

of parents of disabled children told us that their children experienced moderate or severe limitations to accessing a music lesson of any kind

59%

of music retailers said they are not aware of any specialist products or adapted instruments for disabled people

20%

of music educators believe that high street music shops generally meet the needs of their students in purchasing what they need for their music-making

50%

of music educators tell us that "difficulty accessing a suitable instrument" is a barrier to their students' music-making

Next steps

The Consortium is working on a number of initiatives to help address these barriers, including the recently announced collaboration with the Nottingham Music Hub, which will pilot a new approach to ensuring that disabled children at mainstream primary schools are able to participate fully in making music through Whole Class Ensemble Tuition. Find out more about the work which responds to these findings at takeitaway.org.uk/makesomenoise

BUSINESS SUPPORT PROGRAMMES

2018-19 has been a busy year for our Business Support Programmes team, full of great partnerships and learning.

We gave focused support to London-based creative enterprises with two new programmes and launched a new initiative in the North of England. We also published the evaluation and findings from our business support programme, Prosper.

PROSPER EVALUATION

On 12 September 2018 we published the evaluation and findings from the Prosper programme, launching the report at an event attended by 50 cultural leaders, funders and policy makers.

Between December 2016 and May 2018, we designed, developed, fundraised and delivered a business support programme with the aim of improving the resilience of organisations in the arts, museums and libraries sectors. Funded by Arts Council England, the Access Foundation, Esmée Fairbairn Foundation, Calouste Gulbenkian Foundation and the National Lottery Heritage Fund, Prosper provided free 1:1 support, workshops and webinars to 70 organisations across England. A digital hub was created by partners the Arts Marketing Association, with action research and a programme evaluation undertaken by the Centre for Business in Society (CBiS) at Coventry University.

The evaluation report stated that, overall, following the business support, there was an increase in confidence and resilience by the cohort of organisations across a range of business development outcomes. Please find the executive summary and full versions of the evaluation report on our website creativeunited.org.uk/services/prosper

PREMISES READY

We worked closely with the Culture team at the Mayor of London's Office to design training to enable creative entrepreneurs to take their first steps to owning or leasing a cultural venue.

The first part of this project saw us curating and producing the Premises Ready Symposium. This free event took place at City Hall on 14 November 2018 and featured panels of experts and entrepreneurs from the worlds of music, arts, accessibility and environment policy, sharing their knowledge with an audience of around 50 would-be venue owners from across the capital.

Next, fifteen aspiring venue entrepreneurs who wanted to go further with their plans participated in a two-day workshop at Camden's Roundhouse on 5 and 6 December 2018.

Finally, 5 venue entrepreneurs were selected to receive 4 hours of free, tailored 1:1 business advice to enable them to hone their plans and explore funding and finance options.

FASH TECH EMERGING FUTURES (FTEF)

Creative United was contracted by the Centre for Fashion Enterprise/University of the Arts London, to deliver specialist advice on business planning and cashflow forecasting for fashion and fashion-tech enterprises in London. During 2018-2019 our advisors provided approximately 450 hours of expert, tailored 1:1 support and workshops.

We also developed and delivered workshop content for Building Brand Equity – a sister programme to FTEF.

PROSPER - KEY FINDINGS:

- 64%** increased their confidence with business planning
- 67%** plan to increase the diversity of their funding streams
- 95%** would recommend Prosper to a peer



Photo courtesy Abigail Brown. Supported by Forge



Forge Networking event, 2019. Photo by Carmel King

FORGE

On 4 December 2018, we launched a new free business support programme for SMEs in the Blackhorse Lane Creative Enterprise Zone, Waltham Forest. Backed by the local council, with funds from the Mayor of London, between March 2018 and July 2020 we will be supporting 63 creative businesses with at least 12 hours of business support each.

Around 100 local creative entrepreneurs and cultural leaders attended the launch event, giving a clear indication of the level of interest there is for this support from small creative businesses and freelancers.

We're delivering this programme with local partners Hive, Ayama Coaching, To Market, and innovation and scale-up expert Paul Sturrock. The events and workshops have been co-designed to engage with Blackhorse Lane creative businesses and stimulate growth and impact.



Photo courtesy of Make It Red. Supported by Forge

"Finance can be daunting. This was explained in plain English which made it easy to relate to...
I FEEL WAY MORE EQUIPPED TO PUT INTO ACTION A SYSTEM THAT WILL WORK FOR US."

Workshop participant

"I MADE SOME KEY PROFESSIONAL CONNECTIONS and learned some interesting points with regards to intellectual property that I would have had no idea about."

Making Connections event attendee

"IT WAS NICE TO MEET SOME OTHER LOCAL PEOPLE/BUSINESSES and hear about how people have tackled challenges they've faced."

Networking event attendee

PROSPER NORTH

March 2019 saw the announcement of a new social investment initiative that Creative United played an important role in developing - the Northern Cultural Regeneration Fund (NCRF).

The Northern Cultural Regeneration Fund is being managed by Key Fund and delivered in partnership with Creative United and Social Investment Business.

In 2017 the Government's Inclusive Economy Unit commissioned us to research the use and barriers to social finance in arts and culture, and following this gave the greenlight to set up a new social investment fund. Our role is to advocate for NCRF across the cultural and creative sectors.

We also set ourselves the mission of designing and launching a sister programme that would deliver business support to organisations across the North, improving

investment readiness, resilience, growth and impact. With these outcomes, we will be building a pipeline of investable and socially impactful enterprises which could benefit from the finance available from NCRF.

We were thrilled to receive a grant from the National Lottery Heritage Fund for this programme, which we've called Prosper North. The awarding of this grant was announced at the end of March, coinciding with NCRF's launch.

During 2019, 2020 and 2021, we look forward to supporting 80 cultural heritage organisations in the North, providing tailored 1:1 advice, workshops, networking and training.



Prosper North

A WORD FROM OUR CHAIRMAN

This has been another exciting and successful year for Creative United. We have continued to move ahead strongly on both our social and financial objectives.

Our vision for the creative industries and the arts remains one of cultivating new models of income, expertise and impact for our various beneficiaries, from new musicians to up and coming creative practitioners.

But we never lose sight of the support we get from our funders of whom Arts Council England is the most significant. Their encouragement, help and advice is so critical to the formulation and execution of our strategy, and is deeply appreciated.

We continue to grow the strength and diversity of our Executive team and our Board, and I would like to take this opportunity on behalf of Mary-Alice and myself to state just how critical their skills and engagement are to the continuing success of Creative United.

As regards our specific programmes, you will have read the details of their performance in our report and we hope that you will appreciate the effort that has gone into achieving these results.

The future holds a considerable number of new opportunities for Creative United which we are developing right now with our partners. We look forward to reporting on these in the future. We are confident that these developments will strengthen our position as a leading player in our sector.

DAVID GILBERT
CHAIRMAN



THANK YOU!

We couldn't have done this without the support of our stakeholders, partners, funders and supporters.

OWN ART

AirSea Packing Group
Arts Council England
Arts Council of Northern Ireland
Arts Marketing Association
Brownhill Insurance Group
Creative Scotland
DACS
Hitachi Capital Consumer Finance
Ignition Financial
Ignition Law
Somerset House Trust
Sotheby's Institute of Art
Tagsmart

TAKE IT AWAY

Arts Council England
Arts Council of Northern Ireland
Drake Music
Music for All
Music for Youth
Music Industries Association
The OHMI Trust
Omni Capital Retail Finance
Open Up Music
Youth Music

BUSINESS SUPPORT PROGRAMMES

Bates Wells LLP
Centre for Fashion Enterprise
Hive Collective
National Lottery Heritage Fund
Mayor of London
Slingshot
Social Investment Business
The Key Fund
To Market
University of the Arts London
Waltham Forest Borough Council
Waltham Forest Business Network

And all of our business advisors

ACCOUNTS

For the year ended 31 March 2019 for Creative Sector Services CIC trading as Creative United

DIRECTORS S N Bull H Carty Bing-Pappoe A R Collins D S Gilbert (Chairman) K Hall N D Henry R Shah M-A Stack (Chief Executive)	REGISTERED OFFICE 10 Queen Street Place London EC4R 1BE REGISTERED NUMBER 08280539 (England and Wales)	ACCOUNTANTS Alexandra Anthony Limited 47 Church Street Great Baddow Chelmsford Essex CM2 7JA
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BALANCE SHEET 31 MARCH 2019

	Notes	£	31.3.19	£	31.3.18	£
FIXED ASSETS						
Tangible assets	4			-		1,889
CURRENT ASSETS						
Debtors	5		68,688		140,197	
Cash at bank			<u>295,617</u>		<u>255,635</u>	
			364,305		395,832	
CREDITORS						
Amounts falling due within one year	6		<u>94,899</u>		<u>151,986</u>	
NET CURRENT ASSETS				<u>269,406</u>		<u>243,846</u>
TOTAL ASSETS LESS CURRENT LIABILITIES				<u>269,406</u>		<u>245,735</u>
RESERVES						
Income and expenditure account			<u>269,406</u>		<u>245,735</u>	
				<u>269,406</u>		<u>245,735</u>

The company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 31 March 2019.

The members have not required the company to obtain an audit of its financial statements for the year ended 31 March 2019 in accordance with Section 476 of the Companies Act 2006.


The directors acknowledge their responsibilities for:

A/ ensuring that the company keeps accounting records which comply with Sections 386 and 387 of the Companies Act 2006 and

B/ preparing financial statements which give a true and fair view of the state of affairs of the company as at the end of each financial year and of its surplus or deficit for each financial year in accordance with the requirements of Sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the company.

The financial statements have been prepared in accordance with the provisions of Part 15 of the Companies Act 2006 relating to small companies.

The financial statements were approved by the Board of Directors on 17 October 2019 and were signed on its behalf by:


D Gilbert - Director

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2019

1. STATUTORY INFORMATION

Creative Sector Services C.I.C. is a private company, limited by guarantee, registered in England and Wales. The company's registered number and registered office address can be found on the Company Information page.

2. ACCOUNTING POLICIES

Basis of preparing the financial statements

These financial statements have been prepared in accordance with Financial Reporting Standard 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland" including the provisions of Section 1A "Small Entities" and the Companies Act 2006. The financial statements have been prepared under the historical cost convention.

Turnover

Turnover is measured at the fair value of the consideration received or receivable, excluding discounts, rebates, value added tax and other sales taxes.

Tangible fixed assets

Depreciation is provided at the following annual rates in order to write off each asset over its estimated useful life.

Plant and machinery etc - 33% on cost and 25% on cost

Taxation

Taxation for the year comprises current and deferred tax. Tax is recognised in the Income Statement, except to the extent that it relates to items recognised in other comprehensive income or directly in equity.

Current or deferred taxation assets and liabilities are not discounted.

Current tax is recognised at the amount of tax payable using the tax rates and laws that have been enacted or substantively enacted by the balance sheet date.

Deferred tax

Deferred tax is recognised in respect of all timing differences that have originated but not reversed at the balance sheet date.

Timing differences arise from the inclusion of income and expenses in tax assessments in periods different from those in which they are recognised in financial statements. Deferred tax is measured using tax rates and laws that have been enacted or substantively enacted by the year end and that are expected to apply to the reversal of the timing difference.

Unrelieved tax losses and other deferred tax assets are recognised only to the extent that it is probable that they will be recovered against the reversal of deferred tax liabilities or other future taxable profits.

Pension costs and other post-retirement benefits

The company operates a defined contribution pension scheme. Contributions payable to the company's pension scheme are charged to profit or loss in the period to which they relate.

3. EMPLOYEES AND DIRECTORS

The average number of employees during the year was 12 (2018 - 12).

4. TANGIBLE FIXED ASSETS

	Plant & machinery etc. £
COST	
At 1 April 2018	
and 31 March 2019	<u>26,217</u>
DEPRECIATION	
At 1 April 2018	24,328
Charge for year	<u>1,889</u>
At 31 March 2019	<u>26,217</u>
NET BOOK VALUE	
At 31 March 2019	<u>-</u>
At 31 March 2018	<u>1,889</u>

5. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	31.3.19 £	31.3.18 £
Trade debtors	31,230	17,059
Other debtors	<u>37,458</u>	<u>123,138</u>
	<u>68,688</u>	<u>140,197</u>

6. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	31.3.19 £	31.3.18 £
Trade creditors	57,241	44,820
Taxation & social security	21,152	44,452
Other creditors	<u>16,506</u>	<u>62,714</u>
	<u>94,899</u>	<u>151,986</u>



Please get in touch for more
information about us or any
of our programmes:

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info@creativeunited.org.uk



Supported using public funding by
**ARTS COUNCIL
ENGLAND**



ALBA | CHRUTHACHAIL



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Designed by Laura Jarvis at Studio L in collaboration with Cara Bendon