

News story: VisitBritain Board Member Appointed

Dame Judith Macgregor was British High Commissioner to South Africa from September 2013 until March 2017, when she retired from the Foreign and Commonwealth Office after a career of some 40 years in the Diplomatic Service.

After graduating from Oxford (LMH) with a first class degree in Modern History, and a year in Romania as a British Council scholar, Dame Judith entered the Foreign and Commonwealth Office in 1976 serving first in the former Yugoslavia, and later as First Secretary in Prague and Paris. In her early years in the FCO, she held various posts dealing with Poland, Western Europe, and as the Secretary of State's speechwriter.

After accompanying her husband as Director General for Trade Promotion in Germany and Ambassador to Poland, she resumed her own career as FCO Director for Security Policy in 2000, and then as Ambassador to Slovakia (2004-6). She was appointed FCO Director for Migration in 2007, and Ambassador to Mexico in 2009, for which she was awarded the CMG. In 2013, she became British High Commissioner to South Africa, Lesotho and Swaziland. She was awarded the DCMG for her services to Diplomacy in January 2016.

Dame Judith was President of the FCO Women's Association from 2006 to 2016 overseeing a significant increase in the number of FCO women in the senior grades. In Mexico and South Africa she led government efforts to increase bilateral trade and investment as well as to boost tourism to the UK, working closely alongside VisitBritain. Dame Judith also spearheaded projects to increase bilateral programmes in R&D and represented UK Embassies overseas on the Whitehall Ministerial Committees Governing ODA Funding for International Research and Innovation.

Since leaving the FCO, Dame Judith has become an Independent Non Executive Member of the Board of the UK/Mexican mining company, Fresnillo plc and a Lay Member of the Governing Council of Southampton University, while remaining on the Advisory Board of the School of Slavonic Studies of UCL. Dame Judith was elected an Honorary Bencher of the Middle Temple and Honorary Fellow of Lady Margaret Hall, Oxford in July 2017.

Dame Judith's husband John, concluded his diplomatic career as Ambassador to Austria and UK Governor of the International Atomic Energy Agency, to become Dean of the University of Kent at Brussels. During his wife's appointment to Mexico he was Visiting Professor of International Relations at the Instituto Tecnológico Autónomo de México, and now teaches and mentors at his old Institute in Brussels and at the Diplomatic Academy in Vienna.

Dame Judith and Mr Macgregor have a daughter and three sons.

The role is remunerated at £320 a day for two days a month. This appointment

has been made in accordance with the Cabinet Office's Governance Code on Public Appointments. The appointments process is regulated by the Commissioner for Public Appointments. Under the Code, any significant political activity undertaken by an appointee in the last five years must be declared. This is defined as including holding office, public speaking, making a recordable donation, or candidature for election. Dame Judith has declared no such political activity.

News story: The Secretary of State for Digital, Culture, Media & Sport makes Arts Council England appointments

The Rt Hon Karen Bradley MP has appointed the following General Council Members to Arts Council England:

- Michael Eakin (for a term of 4 years, commencing on 1 April 2018)
- Catherine Mallyon (for a term of 4 years, commencing on 26 April 2018)
- Andrew Miller, George Mpanga
- Elisabeth Murdoch (for terms of 4 years, commencing on 1 December 2017)
- Paul Roberts OBE and Tessa Ross (for terms of 3 years, commencing on 1 December 2017)

The Rt Hon Karen Bradley MP has also appointed the following Area Chairs to Arts Council England (for terms of 4 years, commencing on 1 December 2017):

- Sukhy Johal MBE as Midlands Area Chair
- Kate Willard as North Area Chair
- Professor Roni Brown as South East Area Chair.

David Joseph CBE has been reappointed for a term of 3 years commencing on 1 November 2017.

Rosemary Squire has been appointed as South West Area Chair by exception for a term of 1 year commencing on 5 December 2017.

MICHAEL EAKIN

Michael Eakin has been Chief Executive of the Royal Liverpool Philharmonic since 2008. The organisation includes the award-winning Royal Liverpool Philharmonic Orchestra and associated ensembles and choirs, a substantial music learning and education programme, and Liverpool Philharmonic Hall.

Michael joined Liverpool Philharmonic from Arts Council England, with whom he had been Executive Director North West since 2001. Previously, he was Director of Arts and Leisure for Reading Borough Council, with a portfolio

including the arts and theatre, libraries, museums and archives, sport and leisure, and tourism.

His initial career was in theatre and concert hall management, including several years as Director of the presenting theatre and concert hall, The Hexagon, Reading. Here he programmed across several artforms including orchestral and popular music, theatre, opera, and dance. He also led the establishment in Reading of the UK's major annual world music festival, the WOMAD Festival, in partnership with the WOMAD organisation; and the renovation and re-opening of the 19th Century Reading Concert Hall.

He is a former Chair of the Association of British Orchestras and a former Vice President of the Theatrical Management Association (now UK Theatre).

CATHERINE MALLYON

Catherine Mallyon has been Executive Director, a Governor and a Board member of the Royal Shakespeare Company since 2012. Catherine sits on the Board of the Coventry and Warwickshire Local Enterprise Partnership and is Chair of their Culture and Tourism Business Group. She is on the Board of the Society of London Theatre and is a Council Member of the Creative Industries Federation and of the Shakespeare Birthplace Trust.

Catherine was previously Deputy Chief Executive of Southbank Centre, leading all Southbank Centre operational activity, including the reopening Royal Festival Hall after refurbishment in 2007 and the renewal of Hayward Gallery in 2010.

In her earlier career in arts management, Catherine was General Manager of Arts and Theatres at Reading Borough Council. There she managed all theatre and arts operations, programmed drama and classical music for the Hexagon and Concert Hall and co-produced the WOMAD festival. Prior to that, she was General Manager at the Oxford Playhouse.

Having spent five years working in the City of London as a trader and analyst, Catherine trained in general arts administration on Arts Council England's bursary programme. She plays violin with the Oxford Sinfonia.

ANDREW MILLER

Andrew Miller is an arts producer, programmer & strategist. He began his career in broadcasting in the 1980s as the first disabled presenter of mainstream British television and went on to become a producer and director of arts & music documentaries. Andrew then joined Arts Council England in Birmingham as Music Officer and Head of Performing Arts. He went on to become the first Head of Creative Programming at the Royal Welsh College of Music & Drama where he established a new and highly successful city centre arts complex in Cardiff promoting classical & contemporary music, opera and theatre.

Andrew is a Council Member of the Arts Council of Wales and serves on the board of UK digital arts agency, The Space and has written extensively on disability in the arts. He is currently Executive Associate at Royal &

Derngate Theatres Northampton and The Core at Corby Cube, a role created for him as one of Arts Council England's first cohort of Changemakers. Andrew is also the Executive Producer of The Russia'17 Season in Wales, a cultural festival marking the Centenary of the Russian Revolution featuring the national arts companies of Wales.

GEORGE MPANGA

George (the Poet) Mpanga George is a London-born spoken word performer of Ugandan heritage. He has a background in Political Science, having studied Politics, Psychology and Sociology at King's College, Cambridge (2010-2013). Since graduating in 2013 his career has spanned entertainment, literature, advocacy, communications and corporate engagement.

George won a social enterprise competition organised by Barclays and Channel 4 called The Stake, which asked entrants how they would spend £100,000. He used his £16,000 prize to fund The Jubilee Line, a series of secondary school poetry workshops for underprivileged children in London. He has performed at the Commonwealth Service (2017) and Rugby World Cup (2015). In 2014 he was shortlisted for the Critics' Choice category at the 2015 BRIT Awards.

ELISABETH MURDOCH

Elisabeth is the Founder and Chair of Freelands Group, comprising Freelands Ventures, a media and technology investment fund and Freelands Foundation, which supports visual arts and cultural programmes. Elisabeth is also the Founder and Chair of both Locksmith Animation Ltd and Vertical Networks.

Elisabeth was the founder and former Chair of Shine Group, which grew to become one of the leading content production companies internationally over her 14 year tenure. Prior to founding Shine, Elisabeth was the Managing Director of Sky Networks, the programming and marketing division of BSkyB plc. Elisabeth began her career in television at the Nine Network in Australia, later joining Fox Television in Los Angeles as Programme and Promotion Manager for seven stations and then went to the FX Cable Network as Director of Acquisitions.

In 1995, Elisabeth started her own company, EP Communications, managing two dominant NBC affiliate stations which won one national and five Californian Emmy Awards as well as the 1995 Peabody Award for Broadcast Excellence.

Elisabeth was a Tate Trustee between 2008 to 2016, and Chairman of the Tate Modern Advisory Council from 2009 to 2016.

PAUL ROBERTS OBE

After a career involving Director of Education posts in Nottingham and London and the post of Managing Director of the Improvement and Development Agency for Local Government, Paul is now Chair of the Board of directors for the Innovation Unit, vice-Chair at Mountview Academy of Theatre Arts and at Nottingham Contemporary. He is a member of the Durham Commission on Creativity and Education as well as of the ABRSM Music Commission. Paul produced the government report "Nurturing Creativity in Young People" in 2008

and his recent writing includes joint authorship of “The Virtuous Circle – why creativity and cultural education count.”

Other work has included being Chair of the Nottingham Music Education Hub, a range of committee work with NESTA, a member of the Warwick Commission on the Future of Cultural Value and of the Ministerial Cultural Education Board. Paul is a Fellow of the Royal Society of the Arts, was awarded an OBE in 2008 for services to Education and the Creative Industries and appointed to the National Council of Arts Council England in December 2017.

TESSA ROSS

Tessa Ross is CEO of House Productions, the film and television production company that she recently launched with her business partner Juliette Howell.

She was previously Controller of Film and Drama at Channel 4, during which time Film4 worked with the most innovative talent in the UK and built a reputation for developing and financing some of the most acclaimed British films of recent years. These include Danny Boyle’s Slumdog Millionaire, Kevin Macdonald’s The Last King of Scotland, Chris Morris’ Four Lions, Shane Meadows’ This is England, Steve McQueen’s Hunger, Shame, and 12 Years A Slave, Martin McDonagh’s In Bruges, Jonathan Glazer’s Under the Skin, Lenny Abrahamson’s Frank and Room, Todd Haynes’ Carol, Alex Garland’s Ex Machina.

Her work in television includes commissioning programmes such as Shameless, Sex Traffic, The Devil’s Whore, Longford, White Teeth, Clocking Off.

Tessa has been a governor at the NFTS, a governor of the BFI and a member of the ICA Council. She was on the Board of the National Theatre and appointed as its first CEO. Tessa was one of eight film industry representatives on the panel of the 2012 Film Policy Review, chaired by Chris Smith. She was appointed CBE in the New Year 2010 Honours List and was awarded a BAFTA for Outstanding British Contribution to Film in 2013.

SUKHY JOHAL MBE

Sukhy has over 25 years of experience across the Midlands region in a range of senior roles, with a strong affinity and understanding of the cultural ecology and the wider regional development agenda. He has breadth of knowledge across the cultural sector, affording him a grounded, holistic and strategic understanding of today’s dynamic and challenging environment.

He has a depth of experience in local government across the full spectrum of cultural services and economic development, having developed both cultural and economic strategies and plans. He is adept at applying his skills forging strategic relationships across different sectors, and with his enterprising mind-set enables him to effect real change as well reframe ambition he has extensive experience with founding partnerships, organisations, policy and generating substantive funds from investors.

As CEO, of Culture East Midlands, the regions Cultural Consortium, Sukhy supported the development of the sector and established large scale transformative projects like ‘Igniting Ambition’ the Regions Cultural

Olympiad programme and devising Regional Policy.

He is currently the Director of The Centre for Culture and Creativity, at the University of Lincoln, and therefore recognizes the growing importance of culture across the Higher Education sector; in terms of research and innovation, as well as their increasingly visible civic leadership role coupled with their primary function in developing the next generation of cultural and creative talent.

Sukhy started his career as a volunteer with Apna Arts at the age of 16, and steered the organisations transformation in becoming the New Art Exchange. He continues to advocate and champion the social and catalytic power of culture, with a particular interest in supporting culturally diversity and social enterprise.

KATE WILLARD

Kate is Head of Corporate Projects with Stobart Group. With a background in cultural and creativity, Kate has lived and worked in Hungary, France and Belgium working as an independent regeneration expert with the European Commission on major transnational projects in employment, social cohesion and regional development. Whilst living and working in Hungary, Kate also established the first UK Hungarian cultural partnership trust, Brouhaha Magyarország and was also CEO of the UK's first rural regeneration company, Rural Regeneration Cumbria. Kate Chairs Atlantic Gateway and Opportunity South Essex, is a Trustee of Liverpool Playhouse and Everyman Theatres, a Churchill Fellow and FRSA.

PROFESSOR RONI BROWN

Roni is Deputy Vice-Chancellor at the University for the Creative Arts (UCA) where she is Professor of Visual and Educational Cultures.

Roni's role at UCA, that has campuses at Farnham, Epsom, Rochester and Canterbury is to lead the Academic Schools, Research, Teaching and Learning and Quality Assurance.

Roni has worked in Higher Education for over 25 years holding senior positions at the University of Chichester, University of the Arts London and UCA. She has a PhD in the History of Architecture and Design and has work published in the fields of design history, pedagogy and quality assurance in art and design. Her recent chapter Teaching Quality in Art, Design and Media: Tacit Knowledge and Experience will be published by Routledge in Spring 2018.

Roni is Chair of the South East Area Council and a member of the National Council of the Arts Council England. She is a Trustee of the Open College of the Arts and Deputy Chair of Artsworld, the South East Bridge Organisation of Arts Council England. Roni is a Principal Fellow of the Higher Education Academy and Fellow of the Royal Society for the Arts.

DAVID JOSEPH CBE

David Joseph joined Universal Music in 1998 as general manager of the

company's Polydor label before moving up in 2002 to become managing director and later co-President of Polydor. In March 2008, he was promoted to Chairman and CEO of Universal Music UK. Universal Music UK includes the labels Capitol, Decca, Island and Virgin EMI as well as Polydor, alongside the world's most famous recording studios, Abbey Road.

Universal Music UK is home to successful artists from across the musical spectrum including The Rolling Stones, U2, Take That, Florence + The Machine, Mumford & Sons, Sam Smith, Emeli Sande, Giggs, Elton John, Ellie Goulding and Nicola Benedetti. It also releases the music of global superstars such as Justin Bieber, Taylor Swift, Kanye West, Drake, Eminem and Rihanna as well as repertoire from Decca, the number one classical label in the world. Prior to joining Universal Music in 1998, Joseph was at RCA where he was head of artist development working with artists including Take That, Kylie Minogue and Annie Lennox.

In 2005 Joseph became a member of the BPI Council and for three years was Chairman of the BRITs Committee, which oversees the BRIT Awards. He worked with Doreen Lawrence on Unity, the 02 concert in September 2013 marking the 20th anniversary of Stephen Lawrence's murder and is executive producer of Amy, the Bafta and Oscar-winning documentary about the late singer Amy Winehouse directed by Asif Kapadia. He was appointed Commander of the Order of the British Empire (CBE) in the 2016 New Year Honours for services to the music industry. He holds no other public appointments.

ROSEMARY SQUIRE OBE

Rosemary Squire OBE is one of the most prominent women in British theatre of the modern era. Co-founding ATG in 1992, it has gone onto become the world's number one live-theatre company.

Last year, Squire stepped down from her post as CEO to move into a new creative phase. Trafalgar Entertainment Group will own and operate theatre buildings, developing a boutique brand as well as producing diverse, high quality, distinctive live work.

In 2014, she made history as the first woman to be named EY UK Entrepreneur of the Year. She is a National Member of the Arts Council England Board and Joint Chair of The Hall for Cornwall. As Chair of Great Ormond Street's Theatres for Theatres Appeal she raised over £5m and now Chairs another major appeal for the hospital.

Widely respected in the industry, Rosemary and her husband/business partner, Sir Howard Panter, have topped The Stage 100 for seven consecutive record-breaking years. Rosemary was awarded an OBE for Services to Theatre, has an Honorary Doctorate from Southampton University and was recently awarded an Honorary Doctor of Arts by both De Montfort University and Trinity Laban Conservatoire of Music and Dance in recognition of her achievements as a theatre entrepreneur.

Council Members

Council Members of Arts Council England are not remunerated. Area Chairs of Arts Council England are remunerated at £6,400 per annum.

These 10 appointments and 1 reappointment have been made in accordance with the Cabinet Office's Governance Code on Public Appointments.

Rosemary Squire's appointment has been made by exception under the Cabinet Office's Governance Code on Public Appointments to ensure South West Area Council has consistent leadership so it is steered and guided as effectively as its other area counterparts. The appointments process is regulated by the Commissioner for Public Appointments. Rosemary Squire was initially appointed as a Council Member of Arts Council England for a period of 4 years, from 26 April 2013. This was extended from 26 April 2017 for a period of 12 months, however this will be superseded by her appointment by exception as South West Area Chair.

It is a requirement of the Code that political activity by those appointed is declared. Michael Eakin, Catherine Mallyon, Andrew Miller, George Mpanga, Elisabeth Murdoch, Paul Roberts OBE, Tessa Ross, Sukhy Johal MBE, Roni Brown, David Joseph CBE, and Rosemary Squire OBE have declared that they have not carried out any political activity. Kate Willard has declared that she has canvassed on behalf of the Labour Party in the past.

Speech: Children's media in a digital world

It's a pleasure to be here at this Children's Global Media Summit to discuss the future of children's media in a digital world.

I'm in the fortunate position where I have two roles here: as the Secretary of State responsible for Digital and Media – the first Secretary of State to include Digital in my official title – but also as a mother to two boys.

So I really do appreciate the importance of this Summit, and of the new digital world for our children.

Like any mother, I want my children to be safe online, but at the same time I don't want to smother them, or unduly limit their freedom. That is the balance I have to strike in my professional role too.

We all know that we're living through a time of great change, and that digital is an ever-increasing part of everything we do, as we move more and more online – and that includes media.

For my generation, media used to mean the shows we watched, the music we listened to, the books and comics we read. And they're all still relevant even in this digital age. Around a third of children have a radio set. Nine out of ten children still watch TV on a traditional set. Millions of families are hooked on Strictly, and I'm sure most of us here, not just our children, will watch history being made at Christmas when Jodie Whittaker becomes the first female Doctor Who.

But the media is changing, and children's engagement with it developing at an incredible rate. It isn't just about settling down in front of the television for whole evenings any more. I know this from personal experience. One minute my children are watching Horrible Histories on the iPlayer, the next they're looking at a Youtube clip to help their homework on the iPad. The platforms, content and experiences the media offers them are far more varied than when I was their age.

That's because in this digital era, media has taken on a broader meaning. Increasingly it is where children socialise, and how they experience the wider world, although that too is changing all the time – in fact the pace of change can feel relentless.

Once it was Myspace and Bebo, now it's Instagram and Snapchat. Ten years ago neither of those existed. Now they have nearly one billion users combined. In the years ahead it will be something we haven't even heard of yet – so it is vital that on all of this we continue to look forward and prepare for the next innovation.

As any parent will tell you, children understand how this technology works. Better than anyone. They were born into it. A fifth of 4 year olds in the UK already have their own tablet, and more than half of them are regularly online – and when you get to 12 to 15 year olds, my children's age, that figure rises to 99%. They are completely at home in the online world. Or think they are. Because what children don't necessarily understand is the level of risk involved.

Ofcom's Media Attitudes Survey, published just last week, made the challenges clear. It tells us almost half of all 12 to 15 year olds have seen something hateful online in the last year. A quarter have been contacted online by someone they don't know. And one in ten have seen something of a sexual nature that, as the report words it, made them feel uncomfortable. Something they weren't emotionally or mentally prepared for. Something, frankly, they should not have seen.

Now as a parent, that really worries me. As Secretary of State, it's my responsibility to do something about it. We don't pretend this government can, on its own, solve this global challenge. But we are committed to taking genuine action and for the United Kingdom to lead the way.

That is why we are working hard in three ways: through our Digital Charter and Internet Safety Strategy; through our work to support children online; and through taking steps to help the media provide for our children in a global society.

First, we announced our Digital Charter in June to establish a new framework to balance freedom with protection. Through the Charter, we will work with businesses, academics, charities and the wider public to build consensus on how technology should be used and how we act online. We announced our Internet Safety Strategy in October – the first major step towards achieving that goal – and the consultation on that closes this Thursday. The aim here is simple: behaviour that is unacceptable in normal life is not acceptable online.

These are, of course, global issues. Every country is being transformed by the rapid development of digital technology, so we are consulting with people from a whole range of backgrounds – other Governments, technology firms, content creators, schools, the voluntary sector, and ordinary people young and old – to make sure we get this right.

That includes consulting on a social media code of practice to tackle harmful conduct – including bullying behaviour – and an industry levy to support educational programmes and technical solutions.

Only a few weeks ago I was fortunate enough to be able to join the Duke of Cambridge to support his Royal Foundation Taskforce on the Prevention of Cyberbullying. It is exactly this sort of action, which brings together tech companies and charities to set out effective industry-driven initiatives, that we need in order to make a real difference. I look forward to His Royal Highness' keynote speech tomorrow, and to continuing to work together on this very important issue.

The second area Government is taking action on is around supporting children online. It is crucial that young people understand online risks, that they know where to get help, and that they're able to recover when things go wrong.

Today's generation is the first to learn about relationships and sex in an online world, and that isn't always something their parents understand or can teach them about. So we're bringing in new compulsory school subjects in England. For the first time, primary school children will be taught Relationships Education, and secondary school children will be taught Relationships and Sex Education.

And we are considering how we can best support children, and their parents and guardians, through industry-designed projects, peer to peer support schemes and partnerships with civil society organisations. It was great to see the BBC Director General today launching the "Own It" website to do exactly this, by giving children the information they need to minimise risks online.

And thirdly, we are taking steps to ensure that the media provides for and supports our children in a global society. While the distinction between TV and online blurs, it is so important that children have access to the content that helps them understand their place in the world.

So we are taking steps to strengthen the children's TV sector in our country.

We have introduced a tax relief. We have given Ofcom new powers to impose quotas on commercial public service broadcasters, taking into account the new platforms on which children watch this content.

And we are committed to establishing a contestable fund to stimulate new public service content, with children's programming as potential area of focus. We want the children's sector, a source of so much imagination and inspiration for all of us, to play its part in a media environment that provides for our children for years to come.

As I said at the outset, I'm in a fortunate position where I see the challenges first-hand, but I am also able to do something about it. When I'm much older, and grey-haired, I want to look back on my time in this role and say we helped to make the digital world a safer place for children.

For me that means protecting them without limiting their freedom, or putting barriers on their ability to learn and explore. If we get it right it is something that will benefit my children, their whole generation and their children after them.

Thank you.

Research and analysis: Co-location displacement in the marine area

Updated: Updated report

Requirement R016

Requirement detail

A key issue in all marine plan areas is the optimisation of space through promoting compatibility and encouraging co-existence between different activities. As such co-existence or displacement of activities should be considered within marine planning.

An evaluation approach providing integrated consideration of the environmental, social and economic impacts of co-location/displacement has been proposed in research project [MM0 1049](#). Some of the recommendations have been implemented. There is a need to create a coherent Coexistence Assessment process, consisting of interaction tables and assessments tools which will inform the development of marine plan policies on colocation. This will help applicants in the marine licensing process to formalise their response by accounting for the impact of their project in terms of activities that can collocate or displace others.

Research and analysis: Marine species migration pathways

Updated: Title changed

Requirement R005

Requirement detail

Improved information on the migratory pathways, timings and relative conservation importance of marine species is required to inform balanced evaluation of the cost and benefits of protecting those pathways.

Though information on all migratory species would be useful, early work will be to identify the species that are of most interest (including migratory fish), particularly species that are subject to statutory conservation measures.

This requirement focuses on migration (predictable large-scale movement in space and time) rather than just mobility e.g. dispersal.