

Company registration number: 121298

**C.A.F.E. Company Limited by Guarantee t/a Create
(A company not having a Share Capital)**

Financial Statements for the financial year ended 31 December 2017

C.A.F.E. Company Limited by Guarantee t/a Create

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Contents

	Pages
Directors and other information	1
Directors' report	2 – 18
Directors' responsibilities statement	19
Auditor's report	20-21
Statement of income and retained earnings	22
Balance sheet	23
Statement of cash flows	24
Notes to the financial statements	25-31

C.A.F.E. Company Limited by Guarantee t/a Create

(A company not having a Share Capital)

Directors and other information

Directors

Deirdre Figueiredo (Chair)
Stephanie Dickenson
Sinead Dowling
Martin Drury
Paul Johnson
Clodagh Kenny
David McConnell
Louise O'Reilly
Mark Price (resigned 28 November 2017)

Company number

121298

Registered office

2 Curved Street
Temple Bar
Dublin 2

Auditors

Company Auditor 4U Limited
51 Fitzwilliam Street
Dublin 2

Bankers

Bank of Ireland
6, Lower O'Connell Street
Dublin 1

C.A.F.E. Company Limited by Guarantee t/a Create

(A company not having a Share Capital)

Directors' Report

The directors present their annual report and the audited financial statements of the company for the financial year ended 31 December 2017.

1. INTRODUCTION

1.1. Principal activities

The principal activity of the company is to act as the national development agency for collaborative arts and participatory arts in Ireland. The company engages in activities that further its main aims and objects, on a not-for-profit basis, in accordance with its constitution.

The organisation provides information, training, advice and support to arts practitioners, organisations and communities in a range of social and community contexts at local, national, and international levels and across all the artform areas. It is building the professional capacity of the sector to create opportunities for meaningful arts engagement and ensuring high quality artistic experiences and participation.

1.2. Business review

In the year to 31 December 2017, Create had an income of €625,318 and expenditure on services and activities of €632,537, as presented on page 23. The full results are set out on pages 24-33.

1.3. Dividends

As a Company Limited by Guarantee, the company does not have a Share Capital, and during the financial year the directors have not paid any dividends or recommended payment of any dividend.

1.4. Accounting records

The measures taken by the directors to secure compliance with the requirements of sections 281 to 285 of the Companies Act 2014 with regard to the keeping of accounting records are the implementation of necessary policies and procedures for recording transactions, the employment of competent accounting personnel with appropriate expertise and the provision of adequate resources to the financial function. The accounting records of the company are located at the registered office at 2 Curved Street, Dublin 2.

2. STRUCTURE, GOVERNANCE & MANAGEMENT

2.1. Legal Status

C.A.F.E. Company Limited by Guarantee (trading as Create, Create Ireland and, formerly, as Creative Activity For Everyone) is constituted as a company limited by guarantee, not having a share capital, under the Companies Act 2014. The purpose and objects of the company are charitable in nature, as set out in its Constitution; how it conducts its business is also set out in its Constitution. The Constitution is available online from the company's website at www.create-ireland.ie/about/governance.

C.A.F.E. Company Limited by Guarantee t/a Create

(A company not having a Share Capital)

Directors' Report (contd.)

2.2. Charitable Status

In 1996, the company was granted charitable exemption by the Revenue Commissioners, retrospective to the date of incorporation (Approval Number: CHY 9695).

The company is exempted from Corporation Tax, Capital Gains Tax and Deposit Interest Retention Tax (under Section 207, Taxes Consolidation Act, 1997) and from Corporation Tax for certain trading activities under the same section. The company has been approved for the purpose of donations received (under Section 848A, TCA 1997) and is authorised to operate the Donation Scheme for tax exempted donations to Charitable Bodies.

In 2015, the company was registered as a Charity with the Charities Regulatory Authority (Reg. No: 20024291).

2.3. Membership

The number of members at 31 December 2017 was 8, including members of the Board of Directors. The liability of each member is limited to €1.27.

2.4. Appointment of Board of Directors

In accordance with the Company's constitution, the board can have up to 12 members, elected by the members or appointed by the board. Prior to accepting appointment, a nominee attends a board meeting as an observer. Appointees undergo induction into their legal obligations, company operations and strategy, and company financial performance. The nominal term of office for a volunteer director is three years. At the AGM, one-third of the directors retire being the longest serving since the last election. Retiring directors can be re-elected.

The board meets quarterly, and as required, and seeks a balance of skills and representation in its make-up. In 2017, Mark Price resigned from the board. The Directors intend to continue recruitment with a particular focus on artistic expertise, strategic development and building relations with the private sector and higher education.

The following directors, at the time of signing, held office since 1 January 2017:

- Deirdre Figueiredo (Chair)
- Stephanie Dickenson
- Sinead Dowling
- Martin Drury
- Paul Johnson
- Clodagh Kenny
- David McConnell
- Louise O'Reilly
- Mark Price (resigned 28 November 2017)

The Directors hold no beneficial interest in the company and give their time freely; no director receives remuneration from the company, for either their role as a Director or otherwise.

C.A.F.E. Company Limited by Guarantee t/a Create

(A company not having a Share Capital)

Directors' Report (contd.)

2.5. Governance

The Board of Directors retains effective control of policy development, overall direction and the monitoring of executive management and performance.

The Board of Directors retains a schedule of reserved functions.

The directors comply with the organisation's internal *Code of Conduct for Directors and Officers*. The principles that underpin this code include loyalty, integrity, disclosure of interests, confidentiality of information, legal obligations, fairness, impartiality and independence, as well as procedures for the operation of the board.

The board is committed to compliance with the Code of Governance for Community, Voluntary and Charitable Organisations (Type C organisation) and signed up to the journey of implementation in 2015. The organisation remains committed to completing the implementation journey for the *Code of Practice for Good Governance* for voluntary organisations and charities in Ireland in 2017.

The board has registered its compliance with the *Statement of Guiding Principles for Fundraising* from the Irish Charities Tax Reform Group.

Details of current members of the board, and other governance information, are published on the company's website at www.create-ireland.ie.

2.6. Management

An Executive Director / CEO appointed by the board has delegated authority for operational matters. The artist Dr Ailbhe Murphy was appointed as Executive Director in 2015. The Assistant Director acts as Company Secretary.

The company employs six additional staff. This is a highly skilled and competent professional team, complemented through a programme of volunteering, internships and work experience placements. The board is fully confident in the capabilities of its dedicated and loyal staff team.

2.7. Financial Controls

The company relies on externally generated resources to finance operations and is regularly entrusted with responsibility for the stewardship of resources intended for public and charitable benefit.

The company's financial controls systems, set out in a *Financial Management Handbook*, provide a framework for best practice processes for Internal Control and Risk Management. The directors have reviewed the controls and are satisfied that appropriate systems are in place for the management of resources, including grants and donations.

2.8. Principal Risks and Uncertainties

The Board of Directors has ultimate responsibility to ensure that the principal risks to which the company is exposed are identified and reviewed. In 2017, the board reviewed and updated the Risk Management System to ensure that appropriate systems are in place to report, manage and control those risks.

C.A.F.E. Company Limited by Guarantee t/a Create

(A company not having a Share Capital)

Directors' Report (contd.)

The principal risks and uncertainties included in the Risk Register include financial risk associated with reliance and dependence on externally generated resources and the adequacy of income to meet ongoing commitments. Key elements in the management of financial risk include maintaining strong relationships with funders, regular reviews of the adequacy of income, positive liaison with the Company's bankers, and proactive financial management.

In 2018, as part of the process of updating the strategic plan, the Board will ensure a process to review key priorities for the organisation for the next 3 years.

As part of its overall duties of governance, the board is satisfied that the major risks to which the company is exposed have been identified and reviewed and that systems are in place to adequately report, manage and control or mitigate those risks.

3. FINANCIAL REVIEW

The results for 2017 are in line with expectation. The projected cash flows for the forthcoming year are strong and positive. The projects to be undertaken by the Company in 2018 have secured the funding required for their completion.

Statement of Financial Activities	2017	2016
<u>Income:</u>		
Donations / Grants		1,063,174
Income from charitable activities (operation of arts organisation)		34,400
Income from other activities (trading operations)		8,025
Other income		548
		<hr/>
		1,106,147
<u>Expenditure:</u>		
Costs of raising funds		
Expenditure on charitable activities (operation of arts organisation)		804,995
Management and other costs		307,755
		<hr/>
		1,112,750
Net Incoming/(Outgoing) Resources		(6,603)
<u>Reconciliation of funds:</u>		
Total funds brought forward		<hr/>
		62,892
Total funds carried forward		<hr/>
		56,289

3.1. Investment Powers and Policy

In accordance with the constitution the company has the power to invest in any way the members determine.

3.2. Reserves Policy

The company does not have a reserves policy. It does have adequate budgetary controls in place to ensure that the resources of the company are not depleted unnecessarily.

C.A.F.E. Company Limited by Guarantee t/a Create

(A company not having a Share Capital)

Directors' Report (contd.)

4. OBJECTIVES AND ACTIVITIES

Create is the leading national resource organisation for collaborative arts in Ireland. Create plays an important role in furthering government strategy to increase public access to and participation in the arts and provides vital infrastructure for the support and development of collaborative and participatory arts practice. The directors attribute the organisation's continued success to recognition by The Arts Council and other agencies of the importance of the organisation's contribution to contemporary arts, to the depth of its interaction with communities and, to its ability to forge connections between the institutional support frameworks of the broader arts, cultural, and civil society sectors and hard to reach communities throughout the country.

4.1. Mission and Vision

Create is the key resource in Ireland for artists working collaboratively with communities. The organisation's vision and mission are set out in *Create: Tomorrow (2013–2018)*, which sets out its current strategy. In keeping with *Create: Tomorrow*, we are consolidating our artistic programme and strengthen links to the community and voluntary sector as key collaborators and stakeholders in our work.

Create's vision is to lead the development of collaborative arts practice in Ireland, creating opportunities for exchange and interaction that benefit a wide constituency of artists, arts professionals, sectors and communities, strengthening the contribution of collaborative arts to society and encouraging artists and communities to create art that reflects and responds to our times.

Create's artistic policy is to support best practice by collaborative artists and encourage innovative and creative models of engagement that extend and enrich arts engagement and participation with multiple publics and culturally diverse communities. The collaborative practice we support spans across a wide range of art form areas including, architecture, visual arts, music, theatre, dance and live arts. Across art form areas, we interrogate the ethical, democratic, aesthetic and participative possibilities within current frameworks of practice, and where appropriate push beyond established boundaries and support innovation and risk taking.

Create serves its constituent stakeholders by providing support services, by delivering a programme of artistic events and initiatives, by undertaking an advocacy role and making contributions to key policy development work. Create events and activities are designed to attract the participation of professional artists and arts organisations across the full range of the arts, as defined in the Arts Act 2003, as well as communities of interest and/or place in a variety of social contexts. Create seeks to generate opportunities nationally and internationally for collaborative artists, primarily in the context of cultural diversity and the arts, arts and older people, arts and health, arts and communities and arts and disability.

In leading collaborative arts practice in Ireland, Create aims to:

- Support artists, communities and the wider cultural sector through the development of projects, provocations and professional development opportunities
- Encourage exchange and interaction on local, national and international platforms
- Strengthen the contribution of the arts to Irish society, placing collaborative arts practice at the centre of agendas relating to older people, health, cultural diversity, education and civil society
- Deepen critical understanding of collaborative arts practice and champions best practice approaches and methodologies

C.A.F.E. Company Limited by Guarantee t/a Create

(A company not having a Share Capital)

Directors' Report (contd.)

- Advocate the mainstreaming of collaborative arts practice across non-arts sectors
- Build knowledge and evidence bases within art, cultural and social policy fields

We achieve these aims by providing:

- Support for the ongoing professional development of artists ensuring high quality arts participation experiences and various modes of collaboration
- Expertise to connect artists with opportunities for engagement in diverse social and community contexts with participants as collaborators and audience
- Networking and peer-sharing activities that encouraging discussion of collaborative arts practice in the broader cultural and social agenda
- Leadership and advocacy for collaborative arts practice to promote responsive learning opportunities and new opportunities for our stakeholders
- Partnerships in Ireland and abroad to advance critical thinking and support research and policy development in collaborative arts practice

Our ongoing work with artists who champion this dynamic field and the many mutually beneficial partnerships and international connections we have established continue to raise the profile and understanding of contemporary collaborative practice. Our approach and philosophy to supporting artists is to encourage ambition, innovation and rigour in collaborative arts practice. We do this by consistently providing artists with access to best practice and thinking, across art form areas, nationally and internationally, through our programme of support and development.

HIGHLIGHTS OF ACTIVITIES IN 2017

In 2017, Create was funded under the Arts Council's *Annual Funding Programme*, which supports both core operations and artistic programming. Create is recognised as an important resource organisation, providing support to both the Arts Council and the wider arts sector across all of the areas prioritised under Government policy, as expressed in the Arts Council's strategy for Arts Participation, which identifies artists and public engagement as two of its governing priorities.

In line with Arts Council strategy, Create continues to use its programme and profile to benefit artists, organisations and communities throughout Ireland. Create's remit to foster and support collaborative practice is unique in the international landscape of provision for socially engaged practice. With a 30-year history of being at the centre of the emergence of participatory arts practice here in Ireland, the organisation is increasingly active at an international level.

In 2017, Create secured diverse and multi-agency funding to develop existing and new opportunities including:

- European support to profile collaborative arts practice and art as a fundamental part of society
- National support to develop opportunities for professional artists and collaborating communities
- Local support for experiential learning initiatives for emerging artists
- Additional support for the exchange of expertise at local national and international levels
- Strong support from a network of affiliates that includes artists, arts professionals, organisations, artist-led initiatives, communities of interest and location, academic institutions, activists and other interested parties.

C.A.F.E. Company Limited by Guarantee t/a Create

(A company not having a Share Capital)

Directors' Report (contd.)

4.2. International Work

Our roles in EU-supported initiatives, both as a co-ordinator and as a partner, as well as our connections with venues, producers, artists and communities across Ireland, the EU and USA, have meant that Create continues to gain recognition and to promote Irish collaborative arts practice internationally.

Collaborative Arts Partnership Programme (CAPP)

CAPP is a largescale European Cooperation Project, supported under Creative Europe (Culture Sub-Programme) 2014-2018. The project has a budget of €2.85m, and an EU award of €1.425m, which is the largest ever award to an Irish-led arts consortium. National, municipal and local authorities and private sources are providing matching funds in the partner countries.

The partner group varies in scale, artistic interest and organisational type - Create (lead partner); Agora Collective (Berlin); hablarenarte (Madrid); Kunsthalle (Osnabrück); Live Art Development Agency (London); Ludwig Museum: Museum of Contemporary Art (Budapest); M-Cult (Helsinki); Tate Gallery (Liverpool); and Heart of Glass (St Helens).

CAPP will contribute to a broader understanding of collaborative arts and its importance in cultural policy provide opportunities for the professional development of Irish and EU artists. The aim is to open up opportunities for artists working collaboratively across Europe, enhancing mobility and exchange at the same time as engaging new publics and audiences. As a programme, CAPP consists of national and international professional development opportunities, residencies, commissioned works, public presentations and debates, and an international showcase event in Dublin in June 2018. CAPP is engaging with policy makers, academics, cross-sector partners and diverse communities to facilitate knowledge exchange, encourage dynamic arts programming and contribute to cultural policy development. CAPP is also seeking to extend participation in the arts.

Create is the first Irish arts organisation to lead a Creative Europe consortium. This role involves the additional responsibility of co-ordinating the network, convening partner meetings, financial and technical reporting, developing an evaluation framework, initiating research activities and dissemination. Create devises and convenes the partner meetings, hosted by the local partner. Normally a 2-day undertaking, the meetings also include a specialist working groups and plenary sessions. In 2017, partner meetings were held in London (LADA), Helsinki (M-Cult) and Osnabruck (Kunsthalle, Germany).

In 2017, the main programmatic focus was on the completion of residencies and commissions. CAPP's international commissions provided optimum conditions for artists over time, duration and context; opportunities were made available through a combination of open calls and direct invitations across the network. As we harvest the learning from the Programme, we are keen to deepen our research and developmental work as a resource organisation, where longer term planning will yield significant results and offer richer learning opportunities.

CAPP Artists' Residency 1: Collaborative Campus: (Parity Studios UCD)

The Collaborative Campus is a pilot for further interdisciplinary engagement between collaborative artists and the academic fields of knowledge and practice. Create partnered with UCD's Parity Studios to offer an artist residency in the College of Social Sciences & Law, which spans a broad social research sphere. The programme supports the artists to engage with the College of Social Sciences and Law as a valuable and rich source of ideas, thinking and project development. The 2017 residency

C.A.F.E. Company Limited by Guarantee t/a Create

(A company not having a Share Capital)

Directors' Report (contd.)

was awarded to artists Sarah Browne and Glenn Loughran following an open-call process. Browne is working on an Empathy Gym, exploring non-verbal modes of communication in collaborative practice, in the high performance gym, the pool and sports centre. She has also connected to the newly established Centre for Gender, Feminisms and Sexualities. Loughran is working on the theme of labour and the future of work, engaging with the Innovation Lab to explore 3D printing and interacting with the last, now disused, sewing factory in Dublin. He hosted a seminar and exhibition *After the Future* in Robert Emmet CPD, in collaboration with the community, local business, artists, academics and digital technicians.

CAPP Artists' Residency 2: Callan Workhouse Union: Meet You At the Green?

A two-month residency opportunity offered in partnership with Callan Workhouse Union. Over 40 artists responded to an open call, through the CAPP network, and the residency was awarded to Dan Dorocic (Berlin-based architect). Dorocic engaged with local residents and arts initiatives in Callan and Kilkenny in his research on place-based architecture and on a publication on the art and architectural collaborations of Callan Workhouse Union. The residency built on the existing partnership with Callan and supported this emerging artist architect to develop his practice. Dan attended the CAPP Staging Post at LADA to represent Create within an EU matrix of collaborative practice.

CAPP Residency 3: Dublin Dance Festival / Dance Limerick (Sandra Noeth)

Sandra Noeth (dramaturge, curator, writer) undertook a week-long residency in Limerick and Dublin, opening up new ideas and prompting debate around collective and co-creative relationships between dance and the social and political environment. She met practitioners in Limerick, connected with Limerick LIT and Trinity College's Connect Programme, participated in Create's Moving Conversations panel discussion and was interviewed for Create News by Deirdre Mulroony. The residency built on an existing partnership with DDF, expanded to include Dance Limerick and allowed Create to support collaborative dance in two major urban centres.

CAPP Commission 1: Dublin City Gallery The Hugh Lane (Seamus Nolan)

The area around Parnell Square, where Dublin City Gallery The Hugh Lane is situated, has the most intercultural and the highest migrant and 'New Irish' population in the city. The commission (supported by the Hugh Lane) aims to encourage engagement with local communities and the distinct architectural, socio-political and cultural landscape of the North Inner-City. The opportunity was open to socially engaged artist(s) across the EU and we received 41 applications from Ireland, UK, Spain, Germany, and Finland. The selection panel included Barbara Dawson (Hugh Lane), Patrick Fox (Heart of Glass) and Create and awarded the commission to artist Seamus Nolan, working with Pavee Point Traveller & Roma Centre, for a collaborative process of inquiry and production, with a diverse group of practitioners, and to examine conflict, misappropriation, and critical research through sites, objects and documentation. The work will inform a public artwork and presentation at the Hugh Lane in 2018.

CAPP Commission 2: I'M NOT A PIECE OF MEAT (Prof Anna Furse)

In November 2016, artist Prof Anna Furse (Athletes of the Heart, UK) completed a research residency exploring historical medical protocols, in collaboration with Trinity College Anatomy Department and Kings College London's Dissection Lab. The residency culminated in an animated performance, *An Anatomy Act*, a live work that had its world premiere in Dublin.

This project is being developed as a digital artwork, to be published through the CAPP Programme. Designed to appeal to students and scholars as well as artists, *I'M NOT A PIECE OF MEAT* is an

C.A.F.E. Company Limited by Guarantee t/a Create

(A company not having a Share Capital)

Directors' Report (contd.)

online, virtually augmented experience of live performance. The digital work brings together the full range of research and production materials – printed text, video film, medical art, sound scores, still images, 'out takes' from performed work - to generate an interactive and experiential digital interface. The digital work will be launched in summer 2018.

I'M NOT A PIECE OF MEAT is recognised by Create as intangible asset, consisting of a unique digital archive licenced to Create by the artist to allow it to be made accessible online without charge.

CAPP Staging Post I: LADA (UK) - Practice, Participation, Politics Gathering

Co-devised with Create, this was the first in a series of CAPP Staging Post events which are scheduled over 2017/18 designed as important dissemination moments for the programme. This was the LADA Staging Post, a public event to explore the possibilities of collaborative practices within socially engaged contexts reflecting on CAPP Residencies across the network (2016) and wider issues in relation to collaborative ways of working, engagement, participation and social responsibility. Contributors: Lois Weaver, Sibylle Peters, Elena Marchevska, Kelly Green, Patrick Fox, Chrissie Tiller, Christopher Kline, Viviana Checchia, Orekari, Dafna Maimon, Anna Cutler, Selina Thompson, Miklós Tömör and Juli Reinartz. Event was fully booked and attended by an audience of 85, which included artists, arts institutions and policy makers.

CAPP Staging Post II + Partner Meeting: m-Cult (Finland) - Shades of Agency

Co-devised with Create, this Staging Post explored how socially engaged art redistributes artmaking among artists, participants and institutional contexts. The Shades of Agency event addressed the production and presentation of collaborative projects and included a public discussion event with presentations by Michael Birchall (Tate Liverpool / John Moores University), Heidi Tikka (M-cult / Aalto University), Eila Hämäläinen (Arts & Crafts Pedagogue) Tellervo Kalleinen (Artist, YKON) and Susanne Bosch (CAPP Researcher). Artist Michelle Browne attended this event with the Create team and engaged different communities that had been involved with CAPP projects.

CAPP Staging Post III: Osnabruck (Germany)

Create worked with Kunsthalle to devise the event, which evolved around the opportunities and limits of communication through the spoken and written word. Among the artists invited by to delve into these questions are Jakob and Manila, Yvonne Buchheim, and Ruppe Koselleck and Francesca Grilli who will interact with other artists and audience in a performative way. Create will bring two Irish artists to participate in this event.

Research & Development Work

Create has a continuing relationship with CAPP research consultant Dr Susanne Bosch, who was retained to develop the research and evaluation aspects work on behalf of the CAPP consortium. In 2017/18, this has required her to travel to a number of the participating organisations to review the development of a common evaluation framework for the CAPP project and to oversee the development of the physical outputs of the CAPP Programme.

Publications

Impossible Glossary is a CAPP project commissioned by Create, as lead partner, and produced by CAPP partner and cultural association Hablar en Arte. The compendium is comprised of seven

C.A.F.E. Company Limited by Guarantee t/a Create

(A company not having a Share Capital)

Directors' Report (contd.)

independently developed and themed chapters. In this initial print-run 500 copies in English and 500 in Spanish were produced. There is a dearth of English translations of writings about collaborative arts in Spanish contexts and the *Impossible Glossary* shows what is happening and growing today in Spain. The glossary will expand over the coming years, published in digital format through www.cappnetwork.com. It is being disseminated widely among the arts, cultural and academic sectors, in association with the CAPP publishing partner LADA (UK). This type of co-operation between partners is a feature of the CAPP project and was a recommendation of the Creative Europe managing agency.

CAPP Online – www.cappnetwork.com

As coordinating partner, during the year we developed a separate web interface for our Creative Europe CAPP Programme, led by web-developers Animo Creations in Madrid. With Animo, we have now completed Phase 3 of the site development and are currently building the capacity to hold and make accessible the large quantity of materials (digital publications, documentation and public-facing activities) generated by the CAPP consortium partners. The final stages of development will involve preparing the site for archiving, post-project.

The CAPP website hosts information about the partnership and its aims, objectives and activities. Bringing together the broad range of activities supported by CAPP, the emphasis is on highlighting opportunities for artists across Europe and the development of new audiences across the partner territories (UK, Germany, Finland, Spain, Hungary and Ireland).

Orlaith McBride (Director, The Arts Council) performed the public launch of the CAPP website in February 2017 at the Offices of European Commission in Dublin. The event was supported by the Creative Europe Desk at the Arts Council and was attended by artists, activists, arts managers, institutions and policy makers from Ireland as well as by representatives from the CAPP network.

CAPP Webinars

CAPP webinars, named *CAPP On Air*, are devised as a resource for the field of collaborative arts. They consist of interviews, presentations and workshop formats. Create produced two in 2017 – the first is an introduction to CAPP, filmed in Venice in 2015 and with contributions from all the CAPP partners. The second is an interview with performance maker Dr Peggy Shaw (Split Britches), speaking about *Unexploded Ordnances*, a new work devised with artist Lois Weaver. Peggy also discusses engaging new audiences for social practices and progressive creative models of art making, now and of the future. A third webinar, produced by LADA, includes interviews with four CAPP residency artists. The webinars are a digital interface with the CAPP project exploring different themes and practices developed through CAPP. They promote collaborative practice as well as offering perspectives on interactive learning about the field of participatory and collaborative arts.

European Academy of Participation, EU Erasmus+ Programme (2015-2018)

Create is a partner in this four-year programme, exploring training needs for artists working collaboratively. Lead Partner: Goethe Institute (Munich). Partners: Castrum Peregrini (Amsterdam), ACERT (Portugal), Avrupa Kultur Derneği (Istanbul), National University Arts (Bucharest), Central St Martins (London), University Aix-en-Provence (France), Universidad Iglesia Deusto (Bilbao), ELIA (Amsterdam).

The European Academy of Participation (EAP) sets out to develop a shared notion of graduate profile for practitioners working in participatory settings. The project will arrive at a benchmark document for

C.A.F.E. Company Limited by Guarantee t/a Create

(A company not having a Share Capital)

Directors' Report (contd.)

arts educators and practitioners. The network is tapping into the potential of higher education, creative projects and organisations across Europe to realise greater public participation in the arts. During 2015-2016 the partners collaboratively developed a Tuning Document about Participatory Art Practice and the respective graduate profile of a Creative Producer. The document is intended as a reference document that reflects the diversity of the field in Europe and at the same time serves as a benchmark for curriculum builders, teachers, employers and all those academics and practitioners that want to enhance educational and practical development. It sets out to establish a MA level standard and contribute to enhancing pedagogy in this field of practice. Create assisted in piloting the Participatory Art Practice learning module, which was delivered at Central Saint Martin's University (London). Marilyn Lennon (MA Space, LIT), a teacher on the module, represented Create with four students from Ireland.

The EAP Conference: *Living as Form* (held in Amsterdam, in October) was a two-day international event about participatory art in education and culture. It featured keynote presentations of cutting edge initiatives, panel discussions, workshops, sharing of challenging practice and peer-to-peer exchange. This was a follow-up on previous events "Participation on Trial" (Amsterdam, 2014) and "European Academy of Participation" (Dublin, 2016). The event concluded the second year of the project.

Create's participation addresses our remit to support emerging artists, explore collaborative practice and promote the possibilities of this work in a European higher education context. Partner meetings in 2017 included Porto (Portugal), in February and Aix en Provence (France), in June 2017.

International Residency: (Re)Public, Chicago (USA)

Funded through Culture Ireland's 2016 programme, (Re)Public brought seven of Ireland's leading socially engaged arts practitioners to exhibit at the Hyde Park Arts Center, Chicago. In addition to having work included in the exhibition, each artist travelled to meetings, performances and events around the city that were connected to their arts practice. In January the final two artists travelled to research and connect with practitioners in Chicago: Dylan Tighe (theatre / music) also gave a closing performance at the Center and Philippa Donnellan (dance, CoisCeim) hosted a movement workshop for women.

The (Re) Public project promoted Irish collaborative practice in Chicago, a city synonymous with collaborative and socially engaged arts and created significant professional development opportunities and networks for the seven artists.

In 2017, Create continued to build the connection with the Hyde Park Art Center and worked in partnership with IMMA to create a residency exchange programme with Hyde Park and the internationally renowned Sweetwater Foundation. Artist Seoidin O'Sullivan was selected through a limited invitation process and travelled to Chicago for a residency. She returned in September to work with Sweetwater during their Incubator Residency, at the Smart Museum, and assist in their preparations for the Chicago Architectural Biennial.

4.3. National Work

Artist in the Community Scheme (managed on behalf of the Arts Council)

Create has managed the Artist in the Community Scheme for the Arts Council since 2002, implementing an agreed annual plan and proposing ongoing developments that support artistic ambition and capacity in the sector and extend arts practice in specific social and community contexts at a local level. Twice yearly, the scheme offers awards that enable artists and communities to work together on innovative

C.A.F.E. Company Limited by Guarantee t/a Create

(A company not having a Share Capital)

Directors' Report (contd.)

arts projects. The aim is to encourage meaningful collaboration between communities and professional artists. Arts Council believes that cultural interaction enriches the arts in Ireland by offering opportunities for mutual sharing, questioning, learning, understanding and change.

Create's role involves building the artistic ambition and capacity of the arts to engage, and encouraging and supporting artists and communities in a variety of social and community settings. The scheme is open to applications from artists working in any artform, throughout the 26 counties. Projects can take place in a diverse range of social and community contexts.

In 2017, Create implemented an agreed plan for the development and operation of scheme. Create promoted the scheme's availability across various media channels and information events for potential applicants in locations around the country that focus on enhancing the priorities of arts participation. A total of 80 applications were received and 27 awards were made to artists and communities, including a Bursary to support an artist / film-maker working in the area of engaged and/or collaborative arts and activism. The value of awards made was €125,696.

During 2017 there was a series of events, launches, exhibitions and performances as a result of the outcomes from successful applicants to the scheme. These demonstrated artistic ambition, inclusion, and participation between artists and communities across a range of artform areas and social and community contexts. They also promoted arts participation to diverse and often hard-to-reach audiences. Details of the awardees are published online at www.create-ireland.ie.

Office for Public Works, Convention Centre Dublin - The Prosperity Project, artist Jesse Jones

Having designed and agreed the commissioning process on behalf of the OPW and CCD, Create has produced and supported the selected artist, Jesse Jones, through all stages of this Public Art Commission, titled *The Prosperity Project*.

The Prosperity Project, emerged through a collaborative approach to her arts practice. Jones engaged with the CCD site, the residents in the surrounding area and with the broader urban community, to interrogate meanings of prosperity and scarcity and the historical parallels and resonances interwoven into the narrative of Irish deprivation, past and present. There were three distinct phases of the project "WANT", "LAND" and "WORK", which involved collaborations with associate artists and thinkers, nationally and internationally, and included a number of live performances and active research ventilations.

Jones realised the project as a 'durational conference' over a period of several months, culminating in a permanent artwork, *The March of Mount Tambora*, which was installed at the entrance to the auditorium on the third floor of the Convention Centre in 2017. The artwork was completed by master printmaker Ray Hegarty (Black Church Print Studios) and a hanging system for installation in the Convention Centre fabricated by Peter Martin Engineering (Belfast).

4.4. Professional Development for Artists

Learning Development Programme: Academic year 2016/17

In a refreshed Learning Development Programme the focus was on collaborative practices that engage with Art & Environment, creating cross-fertilisation between student artists working in rural and urban contexts. Partnership between Create and Dublin City Council (the LAB Gallery), involving students from

C.A.F.E. Company Limited by Guarantee t/a Create

(A company not having a Share Capital)

Directors' Report (contd.)

UCD School of Architecture (MA Programme), DIT Grangegorman, DIT Sherkin Island, the National College of Art & Design and the Institute of Art Design & Technology.

In addition to developing collaborative projects, students availed of guest lectures including Dr Susanne Bosch (artist, CAPP researcher) and Dan Dorocim (CAPP residency architect), artists Michelle Browne, Ronan McCrea and Irina Gheorghe, architects Emmet Scanlon and Laurence Lord, curators Rosie Lynch and Eilis Lavelle, and producers Lynnette Moran (Live Collision) and Louise Osborne (Dublin Connects Programme). The 12-week programme introduced an online component with the DIT's BAVA Degree. Sessions took place in Robert Emmet CPD, IMMA, Create, Callan Workhouse Union (Kilkenny), the Outpost Office (Phibsboro) and on Sherkin Island. It concluded with a presentation of work at the LAB Gallery, and a critical feedback session with Helen Carey (Fire Station Artists' Studios) and discussion involving the students with representatives from DIT, NCAD, LAB, and DCC Arts Office.

The programme offered strong experiential learning opportunities for emerging artists. It activated a high degree of public engagement, connecting with diverse communities including waste management workers, island residents, civil society organisations, and local residents and community organisations. There was positive feedback from the students and their sense of the possibilities of working in collaborative arts as a viable and exciting direction for their work.

4.5. Continuing Professional Development (CPD)

Continuous Professional Development (CPD) is a core programme element and Create delivers opportunities for professional artists that reflected emerging needs in the sector, focused on skills development, critical thinking and best practice. Sessions were led by leading artists, experts and thinkers, presented in partnership with relevant institutions and organisations and are offered at affordable rates.

CPD Workshop 2: DIY 14, Dublin (Katherina Radeva, On Otherness)

In partnership with the Live Art Development Agency 2017 programme, and as the first DIY partner in Ireland, Create hosted UK-artist Katherina Radeva in an exciting and idiosyncratic CPD exploring difference. This CPD engaged participants in a dialogue about the beauty of difference.

The LADA DIY Programme provides collaborative artists in Ireland with a unique experience of live art offering something innovative and geared to the eclectic and often unusual needs of artists. It connects Create to a dynamic matrix of artists and partners in the UK, including the Attenborough Centre for the Creative Arts, DaDaFest, Delfina Foundation, and National Theatre New Work. This workshop offers a strong connection to live art practice. Venue - Gaiety School of Acting.

CPD Workshop 3: The Politics of Context, Leitrim (Fiona Woods)

Drawing from a diagrammatic mapping of the field of socially engaged art, designed and led by artist Fiona Woods, this CPD explored some of the navigational tools that collaborative and socially engaged artists can use to critically assess their position in a field of practice that involves various and sometimes conflicting interests. The workshop included theoretical considerations and practical explorations, supporting participants in an analysis and peer critique of their own modes of practice. Relating the practice to the politics of institutions was also considered.

C.A.F.E. Company Limited by Guarantee t/a Create

(A company not having a Share Capital)

Directors' Report (contd.)

We held this workshop at The Dock, Leitrim. It targeted both emerging and established artists and aimed to provide navigational tools for practitioners. Feedback was positive and revealed a desire for further CPDs on the theme.

4.6. Networking + Peer Sharing Events

Dis-Ruptive Movements and 'Mobility', with Dublin Dance Festival

Building upon a successful partnership with Dublin Dance Festival over the last three years, Create and the festival continued to profile contemporary collaborative dance at the 2017 event. We presented *Dis-Ruptive Movements* as a moving conversations event at the Dublin Dance Festival in May. Presenters were Eckhard Thiemann (curator/ Shubbak, London Festival of Arab Cultures), Karthika Nair (poet / dance producer) and Euripides Laskaridis (Greek stage director, filmmaker + performer). Chaired by Dr Sarah Tuck (Valand Academy, Gothenberg).

Navigating Difference @ Cork Midsummer, with Nasc Ireland, Immigrant Support Centre Cork

Navigating Difference was a discussion event on collaborative arts with asylum seekers and/or migrants, looking at best practice and examining questions around ethics, identity, audience and responsibility. Held at the Cork Midsummer Festival in June. Guests included Eszter Nemethi (Makeshift Ensemble), cast members from *Utopia Ltd*, Clodagh Emoe (visual artist), members of *Crocospia*. Attendees experienced the artwork *The Plurality of Existence*, by asylum seekers and refugees from Uganda, Rwanda and Croatia who collaborated in its making and who also attended the event.

Create Debate: Working Lives, in partnership with Bealtaine

Create partnered with Bealtaine & VOLTage to present *Working Lives*, a panel discussion held in May at Glór in Ennis. Guests, the artists Dr Deirdre O'Mahony, Dr Anna Furse (Goldsmiths) and Maria Kerin, explored interdisciplinary and intergenerational collaborative practice in rural contexts. The discussion was held in the context of O'Mahony's project and exhibition with older people living in North Clare entitled, *First Citizen's Speak* which was supported by the Bealtaine Iconic Citizen's project, and the VoltAge project with Glór and Clare County Council.

Arts and Health: Check Up Check In

Hosted jointly by Create, with www.artsandhealth.ie and The LAB, this was an event for arts and health practitioners that looked at themes of solidarity amongst arts and health practitioners. Speakers included Clive Parkinson (Manchester), Prof Gerry Kearns (NUI Maynooth), Dr Austin O'Carroll (General Practitioner), and artists Dominic Thorpe and Niamh O'Connor, with a Pechakucha event and a Manifesto workshop by Jesse Jones and Eleanor Philips. A capacity audience of 60 practitioners attended the event.

4.7. Advisory + Shared Services

In 2017, Create continued to build its affinity benefits and provided over 1,000 advisory sessions supporting individual arts practitioners groups and communities tailored to their specific needs. In recognition of the complex project structures and multiple skills artists need in this practice Create continued to develop the idea of an incubation space for emerging and established collaborative

C.A.F.E. Company Limited by Guarantee t/a Create

(A company not having a Share Capital)

Directors' Report (contd.)

practitioners, and continued to support collaborative artists and smaller arts organisations to gather the resources, supports and advice they need to develop and sustain their practice. We will seek to build on this partnership model with a view to expanding Create's incubation service to collaborative artists working in venues and workspaces outside Dublin.

Create is registered with the National Vetting Bureau to provide access to Garda vetting for work in the arts. The commencement of the Vetting Act during 2016 placed vetting on a statutory footing for the first time. Create moved to an online eVetting system during 2016, to ensure speedier processing and the option to track applications through the system. By 2017, the service had facilitated several hundred affiliate employers in the arts and culture sector and processed over 10,000 vetting applications, making a significant contribution to keeping the arts safe for children and vulnerable adults. Create regularly engages with its peers to develop the service.

Create's Reading Room is a key resource for collaborative arts practice - a collection of relevant materials, publications, case studies, reports, critical theory, academic articles - used for research by students, artists and others exploring contemporary collaborative arts practice, its history and development.

4.8. Publications: In Print and Online

Create News is our sectoral publication focusing on topical themes, trends, developments and challenges, distributed in hard and soft copies to an audience of over 5,000 readers. Two volumes were published in 2017:

- Create News Vol 22 - *Bodies, Borders and Movement* (Deirdre Mulrooney, interview with dramaturge/ curator Sandra Noeth)
- Create News Vol 23 – *Talking Between Statues* (Chris Baldwin, creative director for Galway 2020)

In 2017, we were active online at www.create-ireland.ie and via social media. Research on our social media audience reach resulted in an increase in bulletin readership. Our monthly e-news bulletin was enjoyed by an average of 2,300 subscribers. An overview of social media audience in 2017 shows Create had 7,560 followers on Twitter (2016: 7,285) and 7,830 on Facebook (2016: 7,692).

Our media specialists, Killian Waters (Film + Video) and Dave Darcy (Print + Design), continue to develop content that is disseminated through Vimeo and Sound Cloud.

4.9. Future Plans

The board of directors recognises that that the arts sector faces significant challenges and has confidence in the vision and dedication of CEO, Dr Ailbhe Murphy, and Create's loyal and dedicated staff in creating the change that is needed and offering leadership and inspiration for the future.

Create: Tomorrow (2013–2018) is the organisation's ambitious and forward looking strategy, a roadmap to take us to 2018. The 2017/18 period straddles *Consolidation* and *Dissemination*, the themes of years 3 and 4 of the strategy. The organisation is in the process of a new planning cycle for 2019-2022. In 2018 we will engage with the arts sector and thereafter consult with key stakeholders. This process will yield a significant refining of our work, and operational model, and a new Strategic Plan.

C.A.F.E. Company Limited by Guarantee t/a Create

(A company not having a Share Capital)

Directors' Report (contd.)

In the coming period, Create will consolidate its work and shift focus to the wider dissemination of best practice models in the field of collaborative arts, building broad audiences for this work. The organisation will strengthen its links to the community and voluntary sectors as key collaborators and stakeholders and take arts participation further into the realm of policy formation as we continue to campaign for cultural democracy through arts participation. Create will use its involvement in European and international programmes to bring more benefits to artists, arts organisations and communities of location and/or interest.

As the national development agency arts for collaborative arts, aligning with the Arts Council's Strategy (*Making Great Art Work*) and our strategy for 2017–2019, Create will continue to strengthen and expand the dynamic field of collaborative arts. It will do this through work to support artists at all stages of their development and create opportunities for meaningful arts engagement with multiple publics and diverse communities.

In 2018 we will:

- Develop our incubation support for emerging and established artists, via an enhanced developmental research and practice space with access to production and administrative support
- Complete our Creative Europe project, the Collaborative Arts Partnership Programme (CAPP)
- Develop further links to and strengthen the emerging and dynamic field of collaborative arts and architecture and support the development of engaged art/architectural practice
- Develop a unique European wide postgraduate module in socially engaged arts practice through the European Academy of Participation project
- Increase opportunities for Irish collaborative artists to engage internationally via CAPP and in the US through our emerging connections and partnerships
- As well as building professional capacity, we will continue to ensure high quality experiences and engagement for diverse publics at a local level, including:
 - Expand public engagement in collaborative arts through our CAPP commissions
 - Broaden our connections with civil society organisations and the community and voluntary sector in particular as key collaborators and stakeholders in the field of collaborative arts
- Build on our expertise and track record in relation to collaborative practice and cultural diversity to increase access to the arts for culturally diverse communities

In addition to working with key project partners Create will continue to liaise with sectoral partners to promote arts participation, and collaborative practice in arts and health, arts and disability and, in particular, arts and cultural diversity at national and international levels.

C.A.F.E. Company Limited by Guarantee t/a Create

(A company not having a Share Capital)

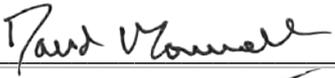
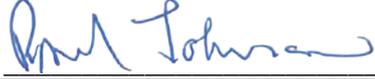
Directors' Report (contd.)

4.10. Statement on Relevant Audit Information

In the case of each of the persons who are directors at the time this report is approved in accordance with section 332 of Companies Act 2014:

- so far as each director is aware, there is no relevant audit information of which the company's statutory auditors are unaware, and
- each director has taken all the steps that he or she ought to have taken as a director in order to make himself or herself aware of any relevant audit information and to establish that the company's statutory auditors are aware of that information.

This report was approved by the board of directors on 3 July 2017 and signed on behalf of the board by:

	
David McConnell	Paul Johnson
Director	Director
	Date: 3 July 2018

C.A.F.E. Company Limited by Guarantee t/a Create

(A company not having a Share Capital)

Statement of Directors' Responsibility

The directors are responsible for preparing the directors report and the financial statements in accordance with applicable Irish law and regulations.

Irish company law requires the directors to prepare financial statements for each financial year. Under the law, the directors have elected to prepare the financial statements in accordance with the Companies Act 2014 and FRS 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland" issued by the Financial Reporting Council, and promulgated by the Institute of Chartered Accountants in Ireland. Under company law, the directors must not approve the financial statements unless they are satisfied that they give a true and fair view of the assets, liabilities and financial position of the company as at the financial year end date and of the profit or loss of the company for the financial year and otherwise comply with the Companies Act 2014.

In preparing these financial statements, the directors are required to:

- select suitable accounting policies and then apply them consistently;
- make judgments and accounting estimates that are reasonable and prudent;
- state whether the financial statements have been prepared in accordance with applicable accounting standards, identify those standards, and note the effect and the reasons for any material departure from those standards; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the company will continue in business.

The directors are responsible for ensuring that the company keeps or causes to be kept adequate accounting records which correctly explain and record the transactions of the company, enable at any time the assets, liabilities, financial position and profit or loss of the company to be determined with reasonable accuracy, enable them to ensure that the financial statements and directors report comply with the Companies Act 2014 and enable the financial statements to be audited. They are also responsible for safeguarding the assets of the company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

C.A.F.E. Company Limited by Guarantee t/a Create

(A company not having a Share Capital)

Independent Auditor's Report

To the members of C.A.F.E. Company Limited by Guarantee:

We have audited the financial statements of C.A.F.E. Limited for the year ended 31 December 2017 which comprise the profit and loss account, statement of income and retained earnings, balance sheet, statement of cash flows and related notes. The relevant financial reporting framework that has been applied in their preparation is the Companies Act 2014 and FRS 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland" issued by the Financial Reporting Council and promulgated by the Institute of Chartered Accountants in Ireland.

This report is made solely to the company's members, as a body, in accordance with section 391 of the Companies Act 2014. Our audit work has been undertaken so that we might state to the company's members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the company and the company's members as a body, for our audit work, for this report, or for the opinions we have formed.

Respective responsibilities of directors and auditor

As explained more fully in the directors responsibilities statement set out on page 19, the directors are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view and otherwise comply with the Companies Act 2014. Our responsibility is to audit and express an opinion on the financial statements in accordance with Irish law and International Standards on Auditing (UK and Ireland). Those standards require us to comply with the Auditing Practices Board's Ethical Standards for Auditors.

Scope of the audit of the financial statements

An audit involves obtaining evidence about the amounts and disclosures in the financial statements sufficient to give reasonable assurance that the financial statements are free from material misstatement, whether caused by fraud or error. This includes an assessment of: whether the accounting policies are appropriate to the company's circumstances and have been consistently applied and adequately disclosed; the reasonableness of significant accounting estimates made by the directors; and the overall presentation of the financial statements. In addition, we read all the financial and non-financial information in the directors report to identify material inconsistencies with the audited financial statements and to identify any information that is apparently materially incorrect based on, or materially inconsistent with, the knowledge acquired by us in the course of performing the audit. If we become aware of any apparent material misstatements or inconsistencies we consider the implications for our report.

Opinion on financial statements

In our opinion the financial statements:

- give a true and fair view of the assets, liabilities and financial position of the company as at 31 December 2017 and of its loss for the year then ended; and
- have been properly prepared in accordance with the relevant reporting framework and, in particular the requirements of the Companies Act 2014.

C.A.F.E. Company Limited by Guarantee t/a Create

(A company not having a Share Capital)

Independent Auditor's Report

Matters on which we are required to report by the Companies Act 2014

- We have obtained all the information and explanations which we consider necessary for the purposes of our audit.
- In our opinion the accounting records of the company were sufficient to permit the financial statements to be readily and properly audited.
- The financial statements are in agreement with the accounting records.
- In our opinion the information given in the Directors' Report is consistent with the financial statements.

Matters on which we are required to report by exception

We have nothing to report in respect of our obligation under the Companies Act 2014 to report to you if, in our opinion, the disclosures of directors remuneration and transactions specified by sections 305 to 312 of the Act are not made.



Ultan McCarthy
Statutory Auditor

For and on behalf of

Company Auditor 4U Limited
Chartered Certified Accountants
51 Fitzwilliam Street
Dublin 2

Date: 3 July 2018

C.A.F.E. Company Limited by Guarantee t/a Create

(A company not having a Share Capital)

Statement of Income and Retained Earnings

Financial year ended 31 December 2017

INCOME AND RETAINED EARNINGS		2017	2016
	Note	€	€
Turnover	5	625,318	1,105,599
Gross surplus		625,318	1,105,599
Administrative expenses		(632,537)	(1,112,750)
Operating loss	6	(7,219)	(7,151)
Other interest receivable and similar income		4	548
Loss before taxation		(7,215)	(6,603)
Tax on loss		-	-
Loss for the financial year		(7,215)	(6,603)

All the activities of the company are from continuing operations.

The company has no other recognised items of income and expenses other than the results for the financial year as set out above.

Loss for the financial year	(7,215)	(6,603)
Retained earnings at the start of the financial year	56,289	62,892
Retained earnings at the end of the financial year	49,074	56,289

The notes on pages 25 to 32 form part of these financial statements.

C.A.F.E. Company Limited by Guarantee t/a Create

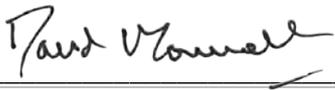
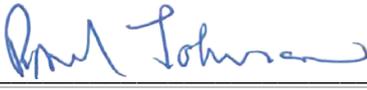
(A company not having a Share Capital)

Balance Sheet

As at 31 December 2017

			2017		2016
	Note	€	€	€	€
Fixed assets					
Intangible assets	11	7,000		7,000	
Tangible assets	12	9,401		7,189	
			<u>16,401</u>	<u>14,189</u>	
Current assets					
Debtors	13	105,986		18,367	
Cash at bank and in hand		211,811		765,646	
		<u>317,797</u>		<u>784,013</u>	
Current liabilities					
Creditors: falling due within one year	15	(285,124)		(741,913)	
Net current assets			<u>32,673</u>	<u>42,100</u>	
Total assets less current liabilities			<u>49,074</u>	<u>56,289</u>	
Net assets			<u>49,074</u>	<u>56,289</u>	
Capital and reserves					
Profit and loss account			<u>49,074</u>	<u>56,289</u>	
Members' funds			<u>49,074</u>	<u>56,289</u>	

These financial statements were approved by the board of directors on 4 July 2018 and signed on behalf of the board by:

	
David McConnell	Paul Johnson
Director	Director
	Date: 3 July 2018

C.A.F.E. Company Limited by Guarantee t/a Create

(A company not having a Share Capital)

Statement of Cash Flows

Financial year ended 31 December 2017

		2017	2016
	Note	€	€
Cash flows from operating activities			
Loss for the financial year		(7,215)	(6,603)
<i>Adjustments for:</i>			
Depreciation of tangible assets		4,170	3,460
Other interest receivable and similar income		(4)	(548)
Accrued expenses/(income)		510	9,359
<i>Changes in:</i>			
Trade and other debtors		(87,619)	107,221
Trade and other creditors		(460,464)	443,289
Cash generated from operations		(550,622)	556,178
Interest received		4	548
Net cash (used in)/from operating activities		(550,618)	556,726
Cash flows from investing activities			
Purchase of tangible assets		(6,382)	(9,024)
Net cash used in investing activities		(6,382)	(9,024)
Net increase/(decrease) in cash and cash equivalents			
Cash and cash equivalents at beginning of financial year	14	764,924	217,222
Cash and cash equivalents at end of financial year	14	207,924	764,924

C.A.F.E. Company Limited by Guarantee t/a Create

(A company not having a Share Capital)

Notes to the financial statements

Financial year ended 31 December 2017

1. General information

The company is a company limited by guarantee (limited by guarantee not having a share capital), registered in Dublin. The address of the registered office is 2 Curved Street, Temple Bar, Dublin 2.

2. Statement of compliance

These financial statements have been prepared in compliance with FRS 102, 'The Financial Reporting Standard applicable in the UK and Republic of Ireland'.

3. Accounting policies and measurement bases

The financial statements have been prepared on the historical cost basis, as modified by the revaluation of certain financial assets and liabilities and investment properties measured at fair value through profit or loss.

The financial statements are prepared in Euro, which is the functional currency of the entity.

Turnover

Turnover is measured at the fair value of the consideration received or receivable for goods supplied and services rendered, net of discounts and Value Added Tax.

Revenue from the sale of goods is recognised when the significant risks and rewards of ownership have transferred to the buyer, usually on despatch of the goods; the amount of revenue can be measured reliably; it is probable that the associated economic benefits will flow to the entity and the costs incurred or to be incurred in respect of the transactions can be measured reliably.

Intangible assets

Intangible assets are initially recorded at cost, and are subsequently stated at cost less any accumulated amortisation and impairment losses. Any intangible assets carried at a revalued amount, are recorded at the fair value at the date of revaluation, as determined by reference to an active market, less any subsequent accumulated amortisation and subsequent accumulated impairment losses.

Intangible assets acquired as part of a business combination are recorded at the fair value at the acquisition date.

Amortisation

Amortisation is calculated so as to write off the cost of an asset, less its estimated residual value, over the useful life of that asset as follows:

If there is an indication that there has been a significant change in amortisation rate, useful life or residual value of an intangible asset, the amortisation is revised prospectively to reflect the new estimates.

C.A.F.E. Company Limited by Guarantee t/a Create

(A company not having a Share Capital)

Notes to the financial statements (contd.)

Financial year ended 31 December 2017

Research and development

Research expenditure is written off in the financial year in which it is incurred.

Development expenditure incurred is capitalised as an intangible asset only when all of the following criteria are met:

- It is technically feasible to complete the intangible asset so that it will be available for use or sale;
- There is the intention to complete the intangible asset and use or sell it;
- There is the ability to use or sell the intangible asset;
- The use or sale of the intangible asset will generate probable future economic benefits;
- There are adequate technical, financial and other resources available to complete the development and to use or sell the intangible asset; and
- The expenditure attributable to the intangible asset during its development can be measured reliably.

Expenditure that does not meet the above criteria is expensed as incurred.

Tangible assets

Tangible assets are initially recorded at cost, and are subsequently stated at cost less any accumulated depreciation and impairment losses.

Any tangible assets carried at revalued amounts are recorded at the fair value at the date of revaluation less any subsequent accumulated depreciation and subsequent accumulated impairment losses.

An increase in the carrying amount of an asset as a result of a revaluation, is recognised in other comprehensive income and accumulated in capital and reserves, except to the extent it reverses a revaluation decrease of the same asset previously recognised in profit or loss. A decrease in the carrying amount of an asset as a result of revaluation is recognised in other comprehensive income to the extent of any previously recognised revaluation increase accumulated in capital and reserves in respect of that asset. Where a revaluation decrease exceeds the accumulated revaluation gains accumulated in capital and reserves in respect of that asset, the excess shall be recognised in profit or loss.

Depreciation

Depreciation is calculated so as to write off the cost or valuation of an asset, less its residual value, over the useful economic life of that asset as follows:

- Office Equipment 25% Straight Line
- Computer Equipment 25% Straight Line

If there is an indication that there has been a significant change in depreciation rate, useful life or residual value of tangible assets, the depreciation is revised prospectively to reflect the new estimates.

C.A.F.E. Company Limited by Guarantee t/a Create

(A company not having a Share Capital)

Notes to the financial statements (contd.)

Financial year ended 31 December 2017

Impairment

A review for indicators of impairment is carried out at each reporting date, with the recoverable amount being estimated where such indicators exist. Where the carrying value exceeds the recoverable amount, the asset is impaired accordingly. Prior impairments are also reviewed for possible reversal at each reporting date.

When it is not possible to estimate the recoverable amount of an individual asset, an estimate is made of the recoverable amount of the cash-generating unit to which the asset belongs. The cash-generating unit is the smallest identifiable group of assets that includes the asset and generates cash inflows that are largely independent of the cash inflows from other assets or groups of assets.

Capital Grants

Government grants are recognised at the fair value of the asset received or receivable. Grants are not recognised until there is reasonable assurance that the company will comply with the conditions attaching to them and the grants will be received.

Government grants are recognised using the accrual model and the performance model.

Under the accrual model, government grants relating to revenue are recognised on a systematic basis over the periods in which the company recognises the related costs for which the grant is intended to compensate. Grants that are receivable as compensation for expenses or losses already incurred or for the purpose of giving immediate financial support to the entity with no future related costs are recognised in income in the period in which it becomes receivable.

Grants relating to assets are recognised in income on a systematic basis over the expected useful life of the asset. Where part of a grant relating to an asset is deferred, it is recognised as deferred income and not deducted from the carrying amount of the asset.

Under the performance model, where the grant does not impose specified future performance-related conditions on the recipient, it is recognised in income when the grant proceeds are received or receivable. Where the grant does impose specified future performance-related conditions on the recipient, it is recognised in income only when the performance-related conditions have been met. Where grants received are prior to satisfying the revenue recognition criteria, they are recognised as a liability.

Financial instruments

- A financial asset or a financial liability is recognised only when the company becomes a party to the contractual provisions of the instrument.
- Basic financial instruments are initially recognised at the transaction price, unless the arrangement constitutes a financing transaction, where it is recognised at the present value of the future payments discounted at a market rate of interest for a similar debt instrument.
- Debt instruments are subsequently measured at amortised cost.
- Other financial instruments, including derivatives, are initially recognised at fair value, unless payment for an asset is deferred beyond normal business terms or

C.A.F.E. Company Limited by Guarantee t/a Create

(A company not having a Share Capital)

Notes to the financial statements (contd.)

Financial year ended 31 December 2017

financed at a rate of interest that is not a market rate, in which case the asset is measured at the present value of the future payments discounted at a market rate of interest for a similar debt instrument.

- Other financial instruments are subsequently measured at fair value, with any changes recognised in profit or loss, with the exception of hedging instruments in a designated hedging relationship.
- Any reversals of impairment are recognised in profit or loss immediately, to the extent that the reversal does not result in a carrying amount of the financial asset that exceeds what the carrying amount would have been had the impairment not previously been recognised.

4. Limited by guarantee

The company is one limited by guarantee not having a share capital under the Companies Act 2014. The purpose and objects of the company are charitable in nature, as set out in its Constitution.

5. Turnover

The whole of the turnover is attributable to the principal activity of the company which is wholly undertaken in Ireland.

6. Operating loss

Operating loss is stated after charging / (crediting):

	2017	2016
	€	€
Depreciation of tangible assets	4,170	3,460
Fees payable for the audit of the financial statements	3,690	3,690

7. Auditors remuneration

	2017	2016
	€	€
Audit of the financial statements	3,690	3,690

8. Other interest receivable and similar income

	2017	2016
	€	€
Other interest receivable and similar income	4	548

C.A.F.E. Company Limited by Guarantee t/a Create

(A company not having a Share Capital)

Notes to the financial statements (contd.)

Financial year ended 31 December 2017

9. Staff costs

	2017	2016
	Number	Number
Administrative	7	7
Aggregate payroll costs incurred during the financial year:	€	€
Wages and salaries	239,382	237,978
Social insurance costs	25,360	25,003
	<u>264,742</u>	<u>262,981</u>

There were no employee is in receipt of benefits for the period of greater than €60,000. There were no employer pension contributions made in the period.

None of the directors received remuneration or payments for either their role as a director or otherwise during the year.

10. Appropriations of profit and loss account

	2017	2016
	€	€
At the start of the financial year	56,289	62,892
Loss for the financial year	(7,215)	(6,603)
At the end of the financial year	<u>49,074</u>	<u>56,289</u>

11. Intangible assets

	Development costs €	Total €
Cost		
At 1 January 2017 and 31 December 2017	7,000	7,000
Amortisation		
At 1 January 2017 and 31 December 2017	-	-
	<u>49,074</u>	<u>56,289</u>
Carrying amount		
At 31 December 2017	7,000	7,000
At 31 December 2016	7,000	7,000

Additions to intangible assets consist of a partially completed digital archive under the EU CAPP programme and this is due to be complete in 2018. Amortisation will not commence until the asset is completed.

C.A.F.E. Company Limited by Guarantee t/a Create

(A company not having a Share Capital)

Notes to the financial statements (contd.)

Financial year ended 31 December 2017

12. Tangible assets

	Plant and machinery €	Fixtures fittings and equipment €	Total €
<u>Cost:</u>			
At 1 January 2017	13,789	25,318	39,107
Additions	6,382	-	6,382
At 31 December 2017	20,171	25,318	45,489
<u>Depreciation:</u>			
At 1 January 2017	8,077	23,841	31,918
Charge for the financial year	3,664	506	4,170
At 31 December 2017	11,741	24,347	36,088
<u>Carrying amount:</u>			
At 31 December 2017	8,430	971	9,401
At 31 December 2016	5,712	1,477	7,189

13. Debtors

	2017 €	2016 €
Trade debtors	102,256	14,619
Prepayments	3,730	3,748
	105,986	18,367

14. Cash and cash equivalents

	2017 €	2016 €
Cash at bank and in hand	211,811	765,646
Bank overdrafts	(3,887)	(722)
	207,924	764,924

C.A.F.E. Company Limited by Guarantee t/a Create

(A company not having a Share Capital)

Notes to the financial statements (contd.)

Financial year ended 31 December 2017

15. Creditors: amounts falling due within one year

	2017	2016
	€	€
Amounts owed to credit institutions	3,887	722
Trade creditors	95,445	556,442
Other creditors	-	(54)
Tax and social insurance:		
PAYE and social welfare	3,986	5,516
Accruals	21,022	20,512
Deferred income	160,784	158,775
	<hr/>	<hr/>
	285,124	741,913

16. Capital Grants

As explained in the directors' report, C.A.F.E. Company Limited by Guarantee (trading as Create) is in receipt of funding from the Creative Europe (Culture Sub-Programme) on behalf of group of European partners providing arts based services. The project (the CAPP Programme) is led by Create. CAPP has a budget of €2.85m (EU award of €1.425m) for the period November 2014 to September 2018. Matching funding is being provided by national, municipal and local authorities and private sources in the participating countries and by the consortium members themselves from their own resources, including in Ireland. To date 80% of the budget has been drawn down and allocated amongst the partners in accordance with the Grant Agreement. The final 20% of EU funds will be receivable on completion of the project, subject to meeting the agreed project criteria.

C.A.F.E. Company Limited by Guarantee has confirmation of ACCESS II funding in the amount of €299,500 from the Department of Culture, Heritage & Gaeltacht. This capital funding is being utilised to provide matching funding to the EU project. To date, funds of €73,956 have been claimed and taken into income.

C.A.F.E. Company Limited by Guarantee has confirmation of Arts Council capital funding in the amount of IR£150,000 (€190,460), now under the aegis of the Department of Culture, Heritage & Gaeltacht. This funding has not yet been utilised by the company.

17. Events after the end of the reporting period

There have been no significant events after the year end.

18. Approval of financial statements

The board of directors approved these financial statements for issue on 3 July 2018.