

C.A.F.E. COMPANY LIMITED BY GUARANTEE

TRADING AS CREATE

(A COMPANY LIMITED BY GUARANTEE WITHOUT A SHARE CAPITAL)

DIRECTORS' REPORT AND FINANCIAL STATEMENTS

FOR THE FINANCIAL YEAR ENDED 31 DECEMBER 2018

Company Registration Number 121298
Charity Registration Number 20024291
Revenue Charitable Approval CHY 9695

C.A.F.E. COMPANY LIMITED BY GUARANTEE T/A CREATE

FINANCIAL YEAR ENDED 31 DECEMBER 2018

C.A.F.E. COMPANY LIMITED BY GUARANTEE T/A CREATE

FINANCIAL YEAR ENDED 31 DECEMBER 2018

Contents

	Pages
Directors and Other Information	1
Directors' Report	2 – 11
Independent Auditor's Report	12 - 15
Statement of Income and Retained Earnings	16
Balance Sheet	17
Cash Flow Statement	18
Notes to the Financial Statements	19 - 23
Management Schedules	25 - 29

C.A.F.E. COMPANY LIMITED BY GUARANTEE T/A CREATE

DIRECTORS AND OTHER INFORMATION

Directors

Deirdre Figueiredo (Chair)
Sinead Dowling
Martin Drury
Paul Johnson
Clodagh Kenny (Vice Chair)
David McConnell
Louise O'Reilly

Company Secretary

Arthur Duignan

Company number

121298

Registered office

2 Curved Street
Temple Bar
Dublin 2

Auditor

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

DIRECTORS' REPORT

The directors present their annual report and the audited financial statements of the company for the financial year ended 31 December 2018.

STRUCTURE, GOVERNANCE & MANAGEMENT

Principal Activities

The principal activity of the company is 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 and across all the main artform areas.

Legal Status

C.A.F.E. Company Limited by Guarantee (trading as Create, Create Ireland and, formerly, as Creative Activity For Everyone) is constituted under the Companies Act 2014 as a company limited by guarantee, not having a share capital. The purpose and objects of the company are charitable in nature, as set out in its Constitution, which also sets out how it conducts its business.

In 1996, the company was granted Revenue Commissioner charitable exemption, retrospective to the date of incorporation in 1983 (CHY No 9695). It is exempted from certain taxes under Section 207, Taxes Consolidation Act, 1997 and from Corporation Tax for certain trading activities. It is approved for the purpose of donations received and is authorised to operate the scheme for tax-exempted donations.

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

Membership and Liability

The number of members of the company at 31 December 2018 was 7, including members of the board of directors. The liability of each member to the assets of the company is limited to €1.27 in the event of winding up.

Directors

The names of the persons who at any time during the financial year were directors of the company are:

Deirdre Figueiredo	Paul Johnson
Stephanie Dickenson (resigned 13th May 2018)	Clodagh Kenny
Sinead Dowling	David McConnell
Martin Drury	Louise O'Reilly

Appointment of Board of Directors

The board can have up to 12 directors, elected by members or appointed by the board itself. The nominal term of office is three years and a maximum of two terms applies, except where the board has identified a particular skill requirement. At AGM, one-third of the directors retire, being the longest serving since last elected.

The board seeks a balance of skills and representation in its make-up and the directors plan to recruit new members in 2019, with a focus on artistic expertise, strategic development and community engagement. Prior to accepting appointment, nominees undergo induction into their legal obligations, company operations, strategy and financial performance.

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

DIRECTORS' REPORT

Governance

The board of directors retains effective control of policy development, overall direction and monitoring executive management and performance.

- 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 setting out procedures and standing orders for the operation of the board and its meetings.
- 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 ongoing compliance with the Code of Practice.
- The board has registered its compliance with the *Statement of Guiding Principles for Fundraising* from the Irish Charities Tax Reform Group.
- The board is committed to the standards set out in the *Charities Governance Code* (Charities Regulator, 2018) and is in the process of reviewing the systems and processes required to achieve compliance.

The company publishes governance and compliance information on its website at www.create-ireland.ie.

Management

The artist Dr Ailbhe Murphy was appointed as Director (Chief Executive Officer) in 2015 with delegated authority for operational matters. The company employs six additional staff. The board is fully confident in the capabilities of this dedicated, loyal and highly skilled and competent professional team. The team is complemented through a pool of freelance professionals and programme of volunteering, internships and work experience placements.

Financial Controls

As a Company Limited by Guarantee, the organisation 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 board of directors is satisfied that the company has appropriate systems in place for the management of resources, including grants and donations.

The company is compliant with relevant Circulars, including Circular 44/2006 *Tax Clearance Procedures Grants, Subsidies and Similar Type Payments*.

Principal Risks and Uncertainties

As part of its overall duty of governance, the board is aware of the risks to which the company is exposed and is satisfied that systems are in place to manage exposure to risk.

Investment Powers and Policy

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

Reserves Policy

The board of directors assesses on an ongoing basis the financial requirements of the company to ensure its ongoing operation. The directors have examined the requirements for reserves, in light of the main risks to the organisation, and has determined that to comply with good governance and law, a Reserves Policy is required that sets out the extent to which unrestricted funds, not committed or invested in tangible fixed assets, can be set aside to meet the ongoing cashflow requirements of the company. In advance of devising the policy, the board has adequate controls in place to ensure that the resources of the company are not depleted unnecessarily.

DIRECTORS' REPORT

OBJECTIVES AND ACTIVITIES

Create is the national development agency for collaborative arts in Ireland. The organisation plays an important role in furthering public policy to increase 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 Create's continued success to recognition of the importance of its contribution to contemporary arts, the depth of its interaction with communities and its ability to forge connections between the institutional support frameworks of the broader arts, cultural, and civil society sectors and hard-to-reach communities.

Mission and Vision

The organisation's vision and mission are included in *Create: Tomorrow (2013–2018)*, which sets out its current strategy. Create's vision is to lead the development of collaborative arts practice, 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 practices Create supports span a wide range of artforms including architecture, visual arts, music, theatre, dance, film and live arts. Across these areas, Create interrogates the ethical, democratic, aesthetic and participative possibilities within current arts practice and pushes beyond established boundaries to support innovation and risk-taking.

Create provides support services, delivers artistic events and initiatives, and undertakes an advocacy and policy development role. It designs activities to attract the participation of professional artists and arts organisations as well as communities of interest and of place. Create generates opportunities for collaborative artists, nationally and internationally, primarily in the context of cultural diversity and the arts, arts and older people, arts and health, arts and communities and arts and disability.

Highlights of Activities in 2018

In 2018, Create received funding under the Arts Council's *Strategic Funding Programme*, which subvents both its core operations and a programme of artistic activities. Create provides support to the wider arts sector, across all the areas prioritised under public policy as expressed in the council's strategy *Making Great Art Work (2016-2025)*, which identifies artists and public engagement as two of its governing priorities. In line with that strategy, Create continues to use its activities and profile to benefit artists and communities.

Create's remit to foster and support collaborative practice is unique in the international landscape of provision for socially engaged practice, as is its 30-year history at the centre of participatory arts practice here in Ireland. More recently, the organisation is increasingly active at an international level.

In 2018, 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
- Support from a network of affiliates that includes artists, arts professionals, arts organisations, artist-led initiatives, communities of interest and location, academic institutions, activists and others.

DIRECTORS' REPORT

International Programme in 2018

Create's role in EU-supported initiatives, both as a project co-ordinator and as a partner, as well as its connections with venues, producers, artists and communities across Ireland, the EU and the USA, have meant that it continues to gain recognition for promoting Irish arts practice internationally.

Collaborative Arts Partnership Programme (CAPP), 2014-2018

The Collaborative Arts Partnership Programme (CAPP) - a largescale European co-operation project supported under the EU Creative Europe (Culture Sub-Programme) 2014-2018 - was completed in September 2018. CAPP set out to deepen understanding of collaborative arts practice within the European landscape of contemporary arts practice. The overall goal was to open up opportunities across the EU for artists working collaboratively and engage new publics and audiences for collaborative practices, extending the reach of arts participation. Create was the first Irish arts organisation to lead a Creative Europe consortium, which involved responsibilities as both an active programme partner in addition to co-ordinating the network, its partner meetings, financial and technical reporting, as well as evaluation, research and dissemination activities.

The CAPP partner group was varied: Create (lead partner); Agora Collective (Berlin, Germany); hablarenarte (Madrid, Spain); Kunsthalle (Osnabrück, Germany); Live Art Development Agency (London, UK); Ludwig Múzeum: Museum of Contemporary Art (Budapest, Hungary); M-Cult (Helsinki, Finland); Tate Gallery (Liverpool, UK); and Heart of Glass (St Helens, UK). CAPP had a budget of €2,850,000 funded through an EU award of €1.425m and matching contributions from national, municipal and local authorities and private sources in the partner countries, including in Ireland.

CAPP necessitated a high degree of cooperation to navigate the range of complex artistic concepts, project development requirements, programme outputs and administrative and operational landscapes. The project directly engaged 652 artists during the four years, supporting professional development and travel to different countries. The network made a virtue of touring artistic methodologies, bringing artists into the heart of the debate in public fora, presenting work and constituency building through collaborative community-based artistic projects, residencies, and commissions.

- In year 1 CAPP focused on professional development for artists. Workshops opened up new methodologies, redefined cultural practices in community contexts aimed at engaging broad publics as co-makers and co-producers
- Years 2 and 3 tested innovative approaches to audience development, with artists engaged in residencies, working closely with communities to realise commissions and projects. The diversity of timeframes, participant engagement and artistic practices demanded that partners were flexible, adaptable, and innovative in how they managed the programme
- Years 3 and 4 focused on dissemination. Staging Post events – where artists, participants and wider publics exchanged practice - presented work and methodologies in dedicated peer-to-peer learning and exchange platforms. Five Staging Posts took place – London (Mar 2017), Helsinki (Jun 2017), Osnabrück (Nov 2017), Madrid (Jan/Feb 2018), St Helens, Liverpool (Apr 2018). Collaborative arts practice is inextricably connected to site and circumstance and Staging Posts allowed for a context specific demonstration of the projects.

CAPP supported work with marginalised and under-represented and hard-to-reach communities affected by migration, economic disinvestment and lack of socio-political agency. Artists sought to address the realities of the changing face of EU politics through projects that explored notions of otherness, exclusion and displacement. The focus on audience development necessitated active involvement of participant communities and artists invented new tools to engage new audiences, recognising that innovation must respond to context. CAPP delivered 57 events involving 9,792 project participants to audiences of 189,170 over four years and generated an online audience of over 1 million persons.

C.A.F.E. COMPANY LIMITED BY GUARANTEE T/A CREATE

DIRECTORS' REPORT

CAPP contributed to a shared understanding of collaborative arts by disseminating learning. The project website www.cappnetwork.com features details of the project timeline, the partners, as well as documentation, resources, archives, case-studies, evaluations, critical theory and guidebooks in a variety of media. The network produced 18 publications, including the main catalogue *Learning in Public; transEuropean Collaborations in Socially Engaged Art*, published by Create in collaboration with Live Art Development Agency.

The final public dissemination moment, *Practice and Power*, took place in Dublin in June 2018. This four-day event was programmed to reflect high standards of practice in collaborative arts, gathering together an international community of 250 artists, participants, activists, thinkers, and policy makers. In addition to workshops, discussions and networking, *Practice and Power* was a showcase of projects, research and publications. Participating artists reported greater understanding of best practice and business models; partners reported increased audience numbers and a higher profile for their work.

Importantly, CAPP opened up a Europe-wide alliance for collaborative arts and underlined the values of cooperation, negotiation, care, learning, sharing and collaboration. The partners have agreed a significant and concrete legacy in an inaugural *Triennial for Social & Collaborative Arts Practice*, to take place in 2021. The triennial will support the devising, negotiation, making, and presenting of collaborative projects in international contexts and local communities.

Create, as the CAPP project's lead partner, extended its capacity to operate transnationally. The organisation forged new relationships at a local, national, and international level, and will facilitate continued growth and opportunities to promote Irish arts and artists abroad. As it harvests the learning from the programme, Create is keen to deepen its research and development work as a lasting legacy for the arts in Ireland.

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

Create was a partner in this four-year programme, exploring training for artists working in collaborative contexts. Other partners were Goethe Institute (Munich) (lead partner), Castrum Peregrini (Amsterdam), ACERT (Portugal), Avrupa Kultur Dernegi (Istanbul), National University Arts (Bucharest), Central St Martins (London), University Aix-en-Provence (France), Universidad Iglesia Deusto (Bilbao), and ELIA (Amsterdam).

EAP set out to develop a shared notion of graduate profile for practitioners working in participatory settings. It devised a benchmark document for arts educators and practitioners, *The Tuning Document*, focused on participatory art practice and its creative producer. The reference document reflects the diversity of the field in Europe for curriculum builders, teachers, employers and academics and practitioners to enhance educational and practical development and sets out to establish an MA-level standard pedagogy in this field of practice.

Engaging Places: Collaborative Praxis in Art and Architecture Culture Ireland in Britain 2018 @ Tate Exchange, Liverpool - July

This week-long programme at Tate Exchange included screenings, workshops, presentation of visual, reading and archival material and a collective conversation on place-making. Practitioners involved were Emmett Scanlon and Laurence Lord (architects, *Venice Architectural Biennale* team), Michelle Brown (artist), Blaithin Quinn (artist-architect), and Rosie Lynch and Eilis Lavelle (Callan Workhouse Union).

Public visitors to Tate Exchange were invited to engage with the work of Irish arts practitioners, spending time with the exhibits, reading, watching films, asking questions and discussing elements of architecture and place. The differing media (video, posters, cartography) provided a varied and immersive experience.

International Residency Exchange Chicago, USA @ IMMA

In partnership with Hyde Park Arts Center, Sweetwater Foundation (Chicago) and IMMA, a Chicago-based collaborative arts practitioner(s) was hosted at the IMMA Residency Studio in autumn 2018. Create facilitated

C.A.F.E. COMPANY LIMITED BY GUARANTEE T/A CREATE

DIRECTORS' REPORT

connections with collaborative practitioners, the arts, community projects and cross-sectoral initiatives and socially engaged arts including the MA in Socially Engaged Art at NCAD and MA Space.

Conflict Kitchen USA @ European Artistic Research Network Conference, Dublin

Organised by GradCAM, Create supporting the keynote address at the EARN conference by Dawn Weleski of Conflict Kitchen, Pittsburgh USA.

Networking Event: Creative Time Screening, Dublin, October 2018

Building on the designation of Create, Fire Station Artists' Studios and the NCAD as a regional hub for the the most significant international conference platform for collaborative, socially engaged practice - *Creative Time Summit* - a panel discussion on *Archipelagos and Other Imaginaries* took place between the live-streamed addresses, creating a satellite community, connected to the main event.

National Programme in 2018

The Artist in the Community Scheme

Create has managed the Artist in the Community Scheme on a devolved basis on behalf of the Arts Council since 2002. In 2018, its management came under a service level agreement whereby Create is responsible for '*managing and administering the Arts Council's rights, responsibilities and functions in connection with the scheme*'.

The Artist in the Community Scheme significantly extends and enriches public participation in the arts and provides vital support for collaborative projects in social and community contexts. The scheme offers awards to enable artists and communities work together on innovative arts projects. The aim is to encourage meaningful collaboration between communities and professional artists. This cultural interaction offers 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 supporting artists and communities to deliver artistic projects in social settings.

During 2018, Create delivered information sessions, talks, workshops and events around the country to promote the scheme, many in partnership with local authorities, arts organisations and civil society groups. The scheme is open to applications from artists and communities working in any artform. Projects take place in a diverse range of social and community contexts. In 2018, Create received 88 applications, an increase of 13% on 2017. There was increased demand for Research & Development awards and for Mentoring awards.

- 48 eligible applications for R&D awards - 22 were awarded funding
- 3 for R&D / Mentoring Artist from a Minority Ethnic Background - 2 were successful
- 26 applications for Project Realisation awards - 11 were funded
- 14 applications for Bursary Award: Collaborative Arts in Health Contexts – 1 award.

Create has worked with the Arts Council's Arts Participation Team to develop a Cultural Diversity strand that can encourage participation by culturally diverse artists and communities, as well as supporting other artists and practitioners seeking to work in diverse settings. In 2018, Create undertook research on international policies and programmes and produced case-studies of exemplary projects. It established a focus group, to advise on culturally diverse policies and practices, and offered an artist residency award, in partnership with Fire Station Artists' Studios, for an artist from a minority ethnic background. A summer school on cultural diversity was held in July to provide peer-to-peer learning and explore the cultural ecosystem. Áine O'Brien (Counterpoints Arts) directed the school, facilitated by Mary Ann DeVlieg (arts consultant) and Khaled Barakeh (artist, cultural activist). 16 participants were selected to attend, following a public call, representing 11 nationalities.

DIRECTORS' REPORT

Professional Development for Collaborative Artists in 2018

Art and Science Workshop, Softday @ Science Gallery - January

Art/science duo, Softday, facilitated participants to investigate local water sources and convert information into sonic interpretations. The CPD explored the potential of interdisciplinary collaboration in the field of art and science and art and sound in a participative context.

What is it we do now? Beyond Participation, Irish Architecture Foundation @ Project Arts Centre - March

This CPD led by Heather Peake (Studio Morrison, UK) explored the fault line between art and architecture, focusing on critical processes that question how artists and creative practitioners at the intersection of critical spatial practice can make transformative work.

Interiority, Prof Anna Furse @ Crawford Gallery Cork - April

Drawing on her experience of theatre, writing and the medical humanities, Prof Furse introduced her research for *I'm Not a Piece of Meat*. The CPD was a reflection on how culture and medicine are interwoven historically. Participants reflected on ethical, political and social questions related to the interior body, alive and dead.

Collaboration and Film, Eoin Heaney @ Create Office - May

As part of *Bealtaine @ Templebar Festival*, Create presented a workshop with the awardee of the *AIC Bursary 2016: Art & Film*, film-maker Eoin Heaney. This was an opportunity to meet a filmmaker whose work celebrates the poetry of cinema while reflecting more civic-minded topics, in a collaborative context.

Learning Development Programme 2018

Create has worked with third-level art colleges over many years, and more recently universities, to fashion experiential learning initiatives for emerging artists and interdisciplinary platforms for established artists. In 2018, in partnership with LAB Gallery and Dublin City Arts Office, we invited the colleges to nominate students as *CAPP Fellows* within the CAPP Programme. DIT Fellows attended the Staging Post in Madrid; NCAD Fellows attended the Staging Post in St. Helens and Liverpool. All CAPP Fellows engaged with elements of the *Practice & Power* event.

Art & Society, lecture series, @ Limerick School of Art & Design

Create programmed a series of talks as part of the Limerick School of Art & Design MA SPACE, Arts & Civil Society. Between October and January, speakers included John Bisset (community worker), Neil Crowley (equality expert), Karen Till (geographer) and concluded in January with John Lonergan (ex-Governor Mountjoy Prison).

Artform Development in 2018

Check Up Check In –Arts & Health.ie + WHAT @ Crawford Gallery Cork - April

The 3rd annual event was devised and delivered in partnership with WHAT, with support from Uillinn (West Cork Arts Centre), Crawford Art Gallery, Cork Kerry Community Healthcare and Niche Community Health Project. The theme of the event was '*Building Momentum*'.

Participants included healthcare professionals and arts practitioners. They explored the importance of communication and, how to challenge and nurture their own creativity. The programme featured presentations by leading Irish and UK figures in arts and health including Prof Anna Furse, writer, theatre director and lecturer. Contributors included Eszter Nemethi (theatre maker), Liz Clark (musician), Jennifer O'Mahoney (occupational therapist), Marielle MacLeman (artist), Pat Sheehan (musical director), Mary Byrd (community health worker),

C.A.F.E. COMPANY LIMITED BY GUARANTEE T/A CREATE

DIRECTORS' REPORT

Rachel Tynan and Siobhan Clancy (artists) Dr Kirsty Stansfield (P&PW Hospice Glasgow), Ann O'Connor (Arts Council arts participation team) and Caroline Peppard (HSE).

This is Not My Beautiful House III @ O'Donoghue Centre Galway - May

Create, Age & Opportunity (Bealtaine Festival) and the Irish Architecture Foundation used the theme of hospitality to deliver this final event in a series to explore how collaborative and interdisciplinary arts practice engage with housing, public space and cultural rights in the context of aging. Speakers came from architecture, the arts, policy making, health and research. The event featured Brendan McGrath (CEO Galway City Council), Dr Gemma Carney (Social Gerontologist; Queens University Belfast), Niall Crowley (equality and human rights expert), Rosie Webb (Senior Architect, Limerick Council), Philippa Donnellan (Coiscéim Broadreach), Prof Eamon O'Shea (Irish Centre for Social Gerontology), Vukasin Nedeljkovic (artist / activist), Ciarán Ferrie (architect / Abhaile Project), and Mamo McDonald (former chair of Age & Opportunity / ICA president).

WHAT IS AN ISLAND? Art & Archipelagic Thinking in 21st Century @ Baltimore + the Islands – July

Create partnered with BAVA on Sherkin Island (DSCA/DIT/GradCAM) and Uillinn (West Cork Arts Centre) to deliver a durational artistic research event that explored relational form through the concept of archipelagic thinking. Facilitated on the island ferry, on its maiden voyage, participants travelled the West Cork archipelago in search of a deeper connection between islanders, artists and the world.

Three artists developed work: Mona O'Driscoll (Sherkin Island), Tess Leak (Heir Island) and Sheelagh Broderick/art manoeuvres (Long Island). The day also featured boat builder, Pat Tanner, Mona Driscoll's work; Dr Jonathan Pugh, Prof Mick Wilson, a performative walk; reflections by Emer Deane (Brexit Team, Irish Embassy UK); and interaction with the performance *Our Boats are Open and We Sail them for Everyone*, led by Tess Leak; in Baltimore. Philosopher Prof Richard Kearney gave a final summation.

Exhibition, I Slept Like a Stone @ The LAB Gallery - June to August

Devised with Create, and curated by Sheena Barrett and Julia Moustacchi, this show brought Irish collaborative and socially engaged commissions together with work from the CAPP programme. The exhibition featured work by HEED FM, Hablarente, Fiona Reilly, Rhona Byrne, Yvonne McGuinness, Mark Clare, Gareth Kennedy, Clodagh Emoe, Christine Mackey, Michael McLoughlin, Helen Barry, Seoidín O'Sullivan, Seamus Nolan, Christopher Kline, Susanne Bosch, Sibylle Peters, Tibor Gyenis, Mark Storor, Jakob & Manila Bartnik and Antje Schiffers.

Advisory and Shared Services

Create shares its facilities with artists, networks and institutions - ArtsandHealth.ie, Creative Studio Initiative, Fire Station Artists' Studios, Helium Arts and local authority arts officers. In 2018, the organisation created an incubation / studio space for temporary residencies by artists and producers.

Create's library continued to expand, including publications from EU and international partners. We are consolidating our archive, particularly materials related to the AIC Scheme, and looking to expand the catalogue to include social practice, cultural theory, and activism. A design brief for a modular and flexible space is being considered for architects and designers to house the growing collection.

Publications: Print and Online

Communications are a central part of Create's work, from day to day communication of events and opportunities, to the key work of highlighting our mission and values as the national development agency as central to our ongoing efforts to build our audience and retain robust relationships with current affiliates and partners.

C.A.F.E. COMPANY LIMITED BY GUARANTEE T/A CREATE

DIRECTORS' REPORT

Both the [CAPP website](#) and [Create website](#) were further developed during the year; accessibility was enhanced and an increased focus on video reduces the need for users to read text, making the sites more accessible to non-English speakers. On the CAPP website, we added a resources section, creating a research legacy.

Social media continues to be a key communications tool for immediate interaction with our audience. Social media traffic grew substantially in 2018, from 9,000 Twitter followers (Create feed) in early 2018 to 9,750 in August, an 8.3% increase in as many months. Create continued to add to its Vimeo and Soundcloud channels, sharing on social media and websites. These included AIC case studies, the AIC Residency, Summer School on Cultural Diversity, keynotes from Practice and Power, This is Not My Beautiful House III, Check Up Check In and *What is an Island?*

Create e-bulletin - bi-monthly news and opportunities - a valuable information resource for artists, connecting practice and opportunities – has 3,000+ subscribers.

CreateNews is a twice-yearly hard-copy publication widely circulated in the arts sector. The publication was redesigned in 2018.

- Vol 24, May 2018, *Direct Provision Diary* (essay by Vukasin Nedeljkovic, Asylum Archive)
- Vol 25, November 2018, Caroline Cowley *interview on public arts* (Fingal Arts Office, Public Arts).

Future Plans

The board of directors recognises that that the arts sector faces significant challenges and has confidence in the vision and dedication of executive Director, 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.

We are in the process of a new planning cycle for 2019-2022. In 2018, we engaged with the arts sector and consulted with key stakeholders in a process that will culminate a new Strategic Plan, to be published in 2019. As the organisation reshapes its goals, it is deepening its commitment to collaborative arts practice, and awareness and knowledge of artists and the diversity of communities and contexts where it occurs. We will continue to pursue connections with civic organisations that subscribe to cultural democracy and recognise the potential of the arts to shape society.

Our work to advance thinking, expand understanding and create opportunities for artists, cultural producers and communities in the broad context area of cultural diversity will move centre stage in 2019. This process of review and consolidation, informed by our strategic plan, will position Create for a considered and robust approach to the 2020-2022 period.

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 2 Curved Street, Dublin 2.

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, or recommended payment of, any dividend.

C.A.F.E. COMPANY LIMITED BY GUARANTEE T/A CREATE

DIRECTORS' REPORT

Results for the Year

In the year to 31 December 2018, Create had an income of €1,006,713 and expenditure on services and activities of €993,755.

Statement of Financial Activities	2018	2017
	€	€
<u>Income:</u>		
Grants and Donations	937,134	571,231
Income from charitable activities (operation of arts organisation)	37,742	34,048
Income from other activities (trading operations)	31,426	19,989
Other income	411	54
	1,006,713	625,322
<u>Expenditure:</u>		
Costs of raising funds	5,756	2,525
Expenditure on charitable activities (operation of arts organisation)	632,640	266,419
Management and other costs	355,359	363,593
	993,755	632,537
Net Incoming/(Outgoing) Resources	12,958	(7,215)
<u>Reconciliation of funds:</u>		
Total funds brought forward	49,074	56,289
Total funds carried forward	62,032	49,074

The full results are set out on pages 16-18.

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.

C.A.F.E. COMPANY LIMITED BY GUARANTEE T/A CREATE

DIRECTORS' REPORT

DIRECTORS' RESPONSIBILITIES STATEMENT

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. 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 income and expenditure 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.

This report was approved by the board of directors on 29 April 2019 and signed on behalf of the board by:

	
David McConnell	Paul Johnson
Director	Director

C.A.F.E. COMPANY LIMITED BY GUARANTEE T/A CREATE

INDEPENDENT AUDITORS' REPORT TO THE MEMBERS

OPINION

We have audited the financial statements of C.A.F.E. Limited for the financial year ended 31 December 2018 which comprise the income and expenditure account, statement of income and retained earnings, balance sheet, statement of cash flows and notes to the financial statements, including a summary of significant accounting policies set out in note 3. The financial reporting framework that has been applied in their preparation is Irish law and FRS 102 The Financial Reporting Standard applicable in the UK and Republic of Ireland.

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 2018 and of its profit for the financial year then ended;
- have been properly prepared in accordance with FRS 102 The Financial Reporting Standard applicable in the UK and Republic of Ireland; and
- have been prepared in accordance with the requirements of the Companies Act 2014.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (Ireland) (ISAs (Ireland)) and applicable law. Our responsibilities under those standards are further described in the section of our report. We are independent of the company in accordance with the ethical requirements that are relevant to our audit of the financial statements in Ireland, including the Ethical Standard issued by the Irish Auditing and Accounting Supervisory Authority (IAASA), and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

We have nothing to report in respect of the following matters in relation to which ISAs (Ireland) require us to report to you where:

- the directors' use of the going concern basis of accounting in the preparation of the financial statements is not appropriate; or
- the directors have not disclosed in the financial statements any identified material uncertainties that may cast significant doubt about the company's ability to continue to adopt the going concern basis of accounting for a period of at least twelve months from the date when the financial statements are authorised for issue.

Other Information

The directors are responsible for the other information. The other information comprises the information included in the annual report, other than the financial statements and our auditor's report thereon. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

C.A.F.E. COMPANY LIMITED BY GUARANTEE T/A CREATE

INDEPENDENT AUDITORS' REPORT TO THE MEMBERS

Opinions on other matters prescribed by the Companies Act 2014

Based solely on the work undertaken in the course of the audit, we report that:

- 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.

Matters on which we are required to report by exception

Based on the knowledge and understanding of the company and its environment obtained in the course of the audit, we have not identified material misstatements in the directors' report.

The Companies Act 2014 requires us to report to you if, in our opinion, the disclosures of directors' remuneration and transactions required by sections 305 to 312 of the Act are not made. We have nothing to report in this regard.

Respective responsibilities

Responsibilities of directors for the financial statements

As explained more fully in the directors' responsibilities statement, the directors are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the directors determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the directors are responsible for assessing the company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the management either intends to liquidate the company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (Ireland) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

As part of an audit in accordance with ISAs (Ireland), we exercise professional judgment and maintain professional scepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the directors.

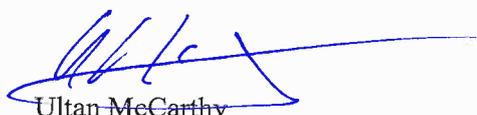
C.A.F.E. COMPANY LIMITED BY GUARANTEE T/A CREATE

INDEPENDENT AUDITORS' REPORT TO THE MEMBERS

- Conclude on the appropriateness of the directors' use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the company's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the company to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.
- We communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

The purpose of our audit work and to whom we owe our responsibilities

Our 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.



Ultan McCarthy
Statutory Auditor

For and on behalf of

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

26 April 2019

C.A.F.E. COMPANY LIMITED BY GUARANTEE T/A CREATE
STATEMENT OF INCOME AND RETAINED EARNINGS
FOR THE FINANCIAL YEAR ENDED 31 DECEMBER 2018

	Note	2018	2017
		€	€
Turnover	3	1,006,713	625,318
Gross surplus		1,006,713	625,318
Administrative expenses		(993,753)	(632,537)
Operating surplus/(loss)	5	12,960	(7,219)
Other interest receivable and similar income		0	4
Other interest payable and similar expenses		(2)	
Loss before taxation		12,958	(7,215)
Tax on surplus/(loss)			-
Surplus/(loss) for the financial year		12,958	(7,215)

All the activities of the company are from continuing operations.

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

Surplus/(loss) for the financial year		12,958	(7,215)
Retained earnings at the start of the financial year		49,074	56,289
Retained earnings at the end of the financial year		62,032	49,074

The notes on pages 19 to 23 form part of these financial statements

C.A.F.E. COMPANY LIMITED BY GUARANTEE T/A CREATE

BALANCE SHEET

FOR THE FINANCIAL YEAR ENDED 31 DECEMBER 2018

	Note	2018 €	€	2017 €	€
Fixed assets					
Intangible assets	12	6,300		7,000	
Tangible assets	13	12,723		9,401	
			19,023		16,401
Current assets					
Debtors	14	126,964		105,986	
Cash at bank and in hand		318,003		211,811	
		444,967		317,797	
Current liabilities					
Creditors: falling due within one year	16	(401,958)		(285,124)	
Net current assets			43,009		32,673
Total assets less current liabilities			62,032		49,074
Total Net assets			62,032		49,074
Capital and reserves					
Income and expenditure account			62,032		49,074
Members' funds			62,032		49,074

These financial statements were approved by the board of directors on 26 April 2019 and signed on behalf of the board by:

	
David McConnell	Paul Johnson
Director	Director

The notes on pages 19 to 23 form part of these financial statements

C.A.F.E. COMPANY LIMITED BY GUARANTEE T/A CREATE

CASH FLOW STATEMENT

FOR THE FINANCIAL YEAR ENDED 31 DECEMBER 2018

	Note	2018	2017
		€	€
Cash flows from operating activities			
Surplus (-Loss) for the financial year		12,958	(7,215)
<i>Adjustments for:</i>			
Depreciation of tangible assets		4,893	4,170
Depreciation of tangible assets		700	
Other interest receivable and similar income		2	
Other interest payable and similar expenses			(4)
Accrued expenses/(income)		21,767	510
<i>Changes in:</i>			
Trade and other debtors		(20,978)	(87,619)
Trade and other creditors		98,062	(460,464)
Cash generated from operations		117,404	(550,622)
Interest paid		(2)	
Interest received			4
Net cash (used in)/from operating activities		117,402	(550,618)
Cash flows from investing activities			
Purchase of tangible assets		(8,214)	(6,382)
Net cash used in investing activities		(8,214)	(6,382)
Net increase/(decrease) in cash and cash equivalents		109,188	(557,000)
Cash and cash equivalents at beginning of financial year	14	207,924	764,924
Cash and cash equivalents at end of financial year	14	317,112	207,924

The notes on pages 19 to 23 form part of these financial statements

C.A.F.E. COMPANY LIMITED BY GUARANTEE T/A CREATE

NOTES TO THE FINANCIAL STATEMENTS

FOR THE FINANCIAL YEAR ENDED 31 DECEMBER 2018

1. General information

The company is a private company limited by guarantee, registered in Ireland. 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

3.1 Basis of preparation

The financial statements are prepared on a going concern basis.

The financial statements are prepared in Euro which is the functional currency of the company

3.2 Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the item(s) of income have been met, it is probable that the income will be received and the amount can be measured reliably.

Income from government and other grants is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants have been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

3.3 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.

3.4 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.

3.5 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.

C.A.F.E. COMPANY LIMITED BY GUARANTEE T/A CREATE

NOTES TO THE FINANCIAL STATEMENTS

FOR THE FINANCIAL YEAR ENDED 31 DECEMBER 2018

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.

3.6 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 Method
- computer equipment - 25% Straight Line Method
- intangible assets - 20% Straight Line Method

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.

3.7 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.

3.8 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 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 the Statement of Income and Retained Earnings, with the exception of hedging instruments in a designated hedging relationship.

C.A.F.E. COMPANY LIMITED BY GUARANTEE T/A CREATE

NOTES TO THE FINANCIAL STATEMENTS

FOR THE FINANCIAL YEAR ENDED 31 DECEMBER 2018

Any reversals of impairment are recognised in the Statement of Income and Retained Earnings 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. Operating surplus/ (loss)

Operating surplus/ (loss) is stated after charging/(crediting):

	2018	2017
	€	€
Depreciation of tangible assets	4,893	4,170
Depreciation of intangible assets	700	
Impairment of trade debtors	6,258	
Fees payable for the audit of the financial statements	3,690	3,690

6. Auditors remuneration

	2018	2017
	€	€
Audit of the financial statements	3,690	3,690

7. Staff costs

The aggregate payroll costs incurred during the financial year were:

	2018	2017
	Number	Number
Administrative staff	6	7
	€	€
Wages and salaries	189,056	239,382
Social insurance costs	20,239	25,360
	209,295	264,742

There were no employees for the period in receipt of benefits in excess of €60,000. There were no employer pension contributions made in the period.

8. Other interest receivable and similar income

	2018	2017
	€	€
Other interest receivable and similar income	4	4

9. Interest payable and similar expenses

	2018	2017
	€	€
Loans and overdrafts from credit institutions	2	-

C.A.F.E. COMPANY LIMITED BY GUARANTEE T/A CREATE

NOTES TO THE FINANCIAL STATEMENTS

FOR THE FINANCIAL YEAR ENDED 31 DECEMBER 2018

10. Appropriations of Retained Earnings

	2018	2017
	€	€
At the start of the financial year	49,074	56,289
Surplus/(deficit) for the financial year	12,958	(7,215)
At the end of the financial year	<u>62,032</u>	<u>49,074</u>

11. Intangible assets

	Development costs	Total
	€	€
<u>Cost:</u>		
At 1 January 2018 and 31 December 2018	7,000	7,000
<u>Amortisation:</u>		
At 1 January 2018	-	-
Charge for the financial year	700	700
At 31 December 2018	<u>700</u>	<u>700</u>
<u>Carrying amount:</u>		
At 31 December 2017	<u>7,000</u>	<u>7,000</u>
At 31 December 2018	<u>6,300</u>	<u>6,300</u>

Intangible Assets consist of a digital archive completed during the year. Amortisation over 5 years, commencing in the latter half of 2018, reflects the term of the licencing agreement for the asset.

12. Tangible assets

	IT Equipment	Office Equipment	Total
	€	€	€
<u>Cost:</u>			
At 1 January 2018	20,171	2,023	22,194
Additions	7,766	449	8,215
At 31 December 2018	<u>27,937</u>	<u>2,472</u>	<u>30,409</u>
<u>Depreciation:</u>			
At 1 January 2018	11,741	1,052	12,793
Charge for the financial year	4,275	618	4,893
At 31 December 2018	<u>16,016</u>	<u>1,670</u>	<u>17,686</u>
<u>Carrying amount:</u>			
At 31 December 2017	8,430	971	9,401
At 31 December 2018	11,921	802	12,723

13. Debtors

	2018	2017
	€	€
Trade debtors	110,655	102,256
Prepayments	16,309	3,730
	<u>126,964</u>	<u>105,986</u>

C.A.F.E. COMPANY LIMITED BY GUARANTEE T/A CREATE

NOTES TO THE FINANCIAL STATEMENTS

FOR THE FINANCIAL YEAR ENDED 31 DECEMBER 2018

14. Cash and cash equivalents

	2018	2017
	€	€
Cash at bank and in hand	318,003	211,811
Bank overdrafts	(892)	(3,887)
	317,112	207,924

15. Creditors: amounts falling due within one year

	2018	2017
	€	€
Amounts owed to credit institutions	892	3,887
Trade creditors	289,819	95,445
Other creditors	(6,125)	-
PAYE and social insurance	2,339	3,986
Accruals	42,789	21,022
Deferred income	72,244	160,784
	401,958	285,124

16. Capital Grants

As outlined in the Directors' Report, the company has been in receipt of funding under the Creative Europe (Culture Sub-Programme) for the CAPP Programme. Led by Create, CAPP had a budget of €2.85m for the period 2014 to 2018. The project had a budget of €2.85m, of which 50% (€1.425m) was from the Culture Sub-Programme. Matching funding was provided by national, municipal and local authorities and private sources in the participating countries. At 31st December 2018, 100% of the budget had been drawn down in accordance with the Grant Agreement. The final 20% of EU funds was transferred in December 2018 on completion of the programme.

The company has confirmation of ACCESS II funding of €299,500 from the Department of Culture, Heritage & Gaeltacht. This funding was utilised to provide matching funding to the CAPP Programme. At 31st December 2018, funds of €146,930 had been claimed and taken into income.

The company 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 26 April 2019.