

Company registration number: 121298

**C.A.F.E. Company Limited by Guarantee
trading as Create
(A Company not having a Share Capital)**

**Financial Statements
for the financial year ended 31 December 2016**

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

(A company not having a Share Capital)

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Directors and Other Information

Directors

Deirdre Figueiredo (Chair)
Stephanie Dickenson
Martin Drury (appointed August 2016)
Sinead Dowling (appointed July 2016)
Paul Johnson
Clodagh Kenny
David McConnell
Louise O'Reilly
Mark Price

Company number

121298

Registered office

2 Curved Street
Temple Bar
Dublin 2

Auditors

McCarthy & Co
51 Fitzwilliam Street
Dublin 2

Bankers

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

Solicitors

Ruadhan Killeen
Killeen Solicitors
14 Mountjoy Square
Dublin 1

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Directors' Report

The directors present their annual report and the audited financial statements of the company for the financial year ended 31 December 2016.

INTRODUCTION

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.

Business review

In the year to 31 December 2016, Create had an income of €1,106,147 and expenditure on services and activities of €1,112,750, as presented on page 26. The full results are set out on pages 27-37.

Dividends

As a Guarantee Company, 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.

Accounting records

The Directors acknowledge their responsibilities under the Companies Act, 2014 (Sections 281 to 285), to keep adequate accounting records for the company. To ensure compliance with these requirements, the company has policies and procedures in place that facilitate the preparation of financial statements giving a true and fair view. The financial function is adequately resourced by the employment of a competent and skilled officer with appropriate supports. The accounting records of the company are kept at the registered office and principle place of business at 2 Curved Street, Dublin 2.

Statement on Relevant Audit Information

In accordance with Section 330 of the Companies Act 2014, so far as each person who was a director at the date of approving this report is aware, there is no relevant audit information, being information needed by the auditor in connection with preparing its report, of which the auditor is unaware. Having made enquiries of fellow directors and the auditor, each director has taken all the steps he/she is obliged to take as a director in order to make himself/herself aware of any relevant audit information and to establish that the auditor is aware of the information.

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Directors' Report (contd.)

STRUCTURE, GOVERNANCE & MANAGEMENT

Legal Status

C.A.F.E. Company Limited by Guarantee (trading as Create, formerly 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, which is available on the company's website at www.create-ireland.ie/about/governance.

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 (Registration Number: 20024291).

Membership

The number of members at 31 December 2016 was 8, including members of the Board of Directors. The liability of each member is limited to €1.27.

Appointment of Board of Directors

The board can have up to 12 members, elected by the members or appointed by the board. The nominal term of office 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. 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 board meets at least quarterly, and as required, and seeks a balance of skills and representation in its make-up. In 2016, it welcomed Sinead Dowling and Martin Drury as new directors. 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.

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Directors' Report (contd.)

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

- Deirdre Figueiredo (Chair)
- Stephanie Dickenson
- Martin Drury (appointed August 2016)
- Sinead Dowling (appointed July 2016)
- Paul Johnson
- Clodagh Kenny
- David McConnell
- Louise O'Reilly
- Mark Price

The Directors hold no beneficial interest in the company and give their time freely; none receives remuneration from the company, for either their role as a director or otherwise.

Governance

The Directors of the company comply with the organisation's 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 and procedures for the operation of the Board of Directors.

The board retains effective control of policy development, overall direction and the monitoring of executive management and performance and retains a schedule of reserved functions.

The board is committed to compliance with the *Code of Governance for Community, Voluntary and Charitable Organisations* (as a Type C organisation) and signed up to the journey of implementation in 2015. We reviewed our organisation's compliance with the principles in the Code on 25 April 2017. We based this review on an assessment of our organisational practice against the recommended actions for each principle. Our review sets out actions and completion dates for any issues that the assessment identifies need to be addressed. The organisation remains committed to completing the implementation journey in 2017.

The company relies on externally generated resources to finance operations and is regularly entrusted with responsibility for the stewardship of resources intended for public benefit. The board has registered compliance with the Statement of Guiding Principles for Fundraising from the Irish Charities Tax Reform Group in relation to the company's fundraising efforts.

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 and advises on governance and compliance matters.

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Directors' Report (contd.)

The company employs six additional staff. It has 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.

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 2016, the board reviewed and updated the Risk Management System to ensure that appropriate systems are in place to report, manage and control those risks.

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

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.

FINANCIAL REVIEW

The results for 2016 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 2017 have secured the funding required for their completion.

Statement of Financial Activities

	2016	2015
<u>Income:</u>		
Grants, Awards and Donations	1,063,174	541,697
Income from charitable activities	34,400	23,280
Income from other activities	8,025	26,270
Other income	548	1,195
	<hr/>	<hr/>
	1,106,147	592,442
<u>Expenditure:</u>		
Costs of raising funds	-	-
Expenditure on artistic programme	804,995	302,774
Management and other costs	307,755	302,246
	<hr/>	<hr/>
	1,112,750	605,020
Net Incoming/(Outgoing) Resources	<hr/>	<hr/>
	(6,603)	(12,578)
<u>Reconciliation of funds:</u>		
Total funds brought forward	62,892	75,470
Total funds carried forward	56,289	62,892

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Directors' Report (contd.)

Investment Powers and Policy

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

Reserves Policy

The company does not have a reserves policy. The board is satisfied that it has adequate budgetary controls in place to ensure that the resources of the company are not depleted unnecessarily.

OBJECTIVES AND ACTIVITIES

Create is the national development agency for collaborative arts. It provides vital infrastructure for the support and development of participatory and collaborative arts practice in Ireland. 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 interaction with communities; and, to an 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

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 serves its constituent stakeholders through the provision of support services, the delivery of a programme of artistic events and initiatives, and by undertaking an advocacy role and 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.

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

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Directors' Report (contd.)

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

HIGHLIGHTS OF ACTIVITIES IN 2016

In 2016, Create continued to be funded under the Arts Council's *Regularly Funded Organisation* programme (RFO), which supports both core operations and artistic programming. Create is recognised as an increasingly 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 the artists and public engagement as its two governing and interdependent priorities.

In line with Arts Council strategy, Create continues to use its growing programme and profile to bring more benefits to more artists, organisations and communities throughout Ireland. In 2016, Create secured diverse and multi-agency funding to develop existing and new opportunities including:

- European support to profile collaborative arts as a critical mode of artistic practice and art as a fundamental part of society

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Directors' Report (contd.)

- Support from national agencies to develop opportunities for professional artists and collaborating communities
- Local support for experiential learning initiatives for emerging artists and new opportunities for participation and engagement
- Additional support for the exchange of expertise at national and international levels

Create's dedicated 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 developing participatory practice in Ireland, the organisation is also actively contributing at an international level. Create continues to enjoy strong support from a network of affiliates and associates that include artists, arts professionals, arts organisations, artist-led initiatives, communities of interest and location, academic institutions, local authority arts offices, as well as activists and other interested parties.

Create staff regularly present at conferences and symposia and participate in peer assessment and recruitment panels for other organisations and agencies. In 2016, this included:

- Selection panel, Richmond Barracks / Dublin City Council, January
- Recruitment panel, Carlow Arts Festival, January
- NCAD MA SEAFace, presentation with Dylan Tighe and Catherine Joyce, January
- Panel chair, *Check Up Check In*, arts & health networking event, January
- Panel, *In Conversation* with Marie Brett, Model Arts Centre, March
- Crawford College of Art & Design Programme Review, March
- Recruitment panel, Creative Frame, Leitrim Arts Office, March
- Lecture, UCD School of Architecture, MA / PhD Architecture Students, April
- Panel discussion, *Trace Elements of Ignite Cork* at FACT (Liverpool), April
- Opening address, *Working Artists Roscommon 25-Year Retrospective*, April
- Panel chair, *Natural History of Hope* Fiona Whelan / Rialto Youth Project, Project Arts, May
- Presentation, *Extending Architecture* MA students, School of Architecture Brittany & MOUI University of Rennes, at Create, May
- Assessment panel, National Cultural Institution & Neighbourhood Project, DCC, June
- Panel discussion, Creative Europe: *Working Together and Challenges/Opportunities of Cross-Border (Mis)Translation* (LAB, Counterpoints Arts, Firestation Artists' Studios, Immigrant Council of Ireland) at Octaganol Exhibition Space, June
- Presentation, *Engaged Architecture, Community & Collaboration (Your Move! Culture, Development + Regeneration in Smaller Cities and Rural Towns, Three Sisters 2020 Bid)*, WIT School of Architecture, June
- Seminar contributor, *Arts & Culture for Inclusive Cities, Latin America and Europe*. BOZAR Center for Fine Arts, Brussels and Interarts Barcelona, June
- Assessment panel, *Incubation Space*, the LAB, June
- Presentation, *Best, Next & Radical Practices in Participatory Art*, 3rd International Teaching Artist Conference, Edinburgh, August
- *In Conversation*, with artist Suzanne Lacy, A Fair Land, IMMA, August
- Assessment panel, Arts Council Arts Participation Bursary Panel, September

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Directors' Report (contd.)

- Panel discussion, screening of *Everyday Rebellion*, Wexford Documentary Film Festival, September
- Panel discussion, *Cumann Exhibition*, Limerick City Gallery of Art, September
- Panel discussion, *Legacies of Community Arts*, Blue Drum, Claiming Our Future, Community Knowledge Initiative GMIT, October
- Panel discussion, Engage Conference *Whose Art? Our Art! Access and Activism in Gallery Education*, Hope University (Liverpool), October
- Active member of the Steering Group of www.arts&health.ie

International Work

Collaborative Arts Partnership Programme (CAPP)

CAPP is a largescale European Cooperation Project, supported under the Creative Europe (Culture Sub-Programme) 2014-2018. The project has a budget of €2.85m (EU award €1.425m), the largest ever award to an Irish-led arts consortium. Matching funds are being provided by national, municipal and local authorities and private sources in the partner countries. The partner group varies in scale, artistic interests and type of organisation - 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, UK).

CAPP is providing significant opportunities for the professional development of Irish and EU artists and will engage in research to contribute to a broader understanding of collaborative arts and its importance in cultural policy. It supports the professional development of artists and provides opportunities for exchange and interaction; the project sets out to expand collaborative arts practice in social contexts across Europe with communities as active participants and audience.

In addition to programme responsibilities as a partner, Create is leading the CAPP consortium, co-ordinating the network, arranging partner meetings, disseminating activities, reporting, developing an evaluation framework and initiating research activities. In October, Create submitted an Interim Financial & Technical Report to the EU, which was approved in December. Aspects of the project were identified as best practice, including the involvement of partners, strong internal communication and impact – a total of 83 professional artists engaged in CPD activities (target 28) and 1,329 participants/ attendees (target 560). Acceptance of the report triggered the drawdown of the second tranche of the EU funding for the project (40% of the award) an amount of €520k for distribution amongst the consortium partners.

In 2016, the main programmatic focus was on residencies. CAPP's International Residencies provided optimum conditions for resident artists over time, duration and context. Opportunities were made available through a combination of open calls and direct invitations.

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Directors' Report (contd.)

Create is developing a framework which involves working in partnership with key agencies to deliver the CAPP Residency Programme in Ireland during 2016/17 including:

- Fingal Arts Office: *Resort Residency at Lynders Mobile Home, Portrane*: UK-based Live artist Selina Thompson was awarded the residency through an open call process and undertook a 3-week residency in autumn 2016
- Callan Workhouse Union, Co Kilkenny: A three-month residency as part of the multi-dimensional year-long project *Meet You at the Green*. An open call for applications was made in October. 40 applications were received and the residency was awarded to Dan Dorocic (architect, Berlin). It will run from February to April 2017
- *Grangegorman Public Art Project (Pathway Two, Community-based Projects)*: Create made a successful application to host this residency, for an Irish artist working with an international artist over a six-month period. The Irish artist will be identified through open call and will nominate an international artist. The artists will work closely with local communities.
- *Trinity Anatomy Department / The Anatomy Act*: As part of her research for a collaborative work exploring historical medical protocols, supported by Kings College London, dance and performance artist Anna Furse was invited to be resident with the Anatomy Department and an interdisciplinary artistic team. The residency took place during November and work was premiered as part of Live Collision Festival to capacity audiences on 30 Nov and 1 Dec.
- *UCD Parity Studios*: An opportunity for collaborative artist to be resident in the College of Social Science and Law for 12 months. An open call was made in November and of 26 applications, four were shortlisted. The residency was awarded to Sarah Browne, who will work on the idea of an Empathy Gym. A second residency opportunity was created with the *UCD in the Community* initiative and was awarded to artist educator Dr Glenn Loughran.

The Create / CAPP Residencies will yield particular outputs over the period as well as informing the research and evaluation strand of the programme. Create is also planning a showcase of national and international collaborative practice in 2018 as part of CAPP's final dissemination event to be held in Dublin and Liverpool. We are in discussion with potential partners in Dublin/Liverpool and throughout the CAPP network regarding the event.

Partner meetings attended in 2016 include Liverpool (April), London (September), and Valentia (November). A presentation on CAPP was made by Create at the *ITAC3: 3rd International Teaching Artist Conference on the Best, Next & Radical Practices in Participatory Art*, in Edinburgh (August).

European Academy of Participation (EAP), EU Erasmus+ Programme 2015-2017

Create is a partner in this 3-year exploration of artists' training needs for working collaboratively, funded under the Erasmus+ Programme. The programme is targeting art students, researchers and teachers from higher education, as well as artists, trainers, and curators from organisations in the third sector. Partners are Goethe Institute (Munich) lead partner, and 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) and ELIA (Amsterdam).

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Directors' Report (contd.)

In 2016, Create convened and hosted a major EAP conference (26, 27 October at the School for Creative Arts & Media, DIT Grangegorman). Speakers included, Michelle Browne (artist), Dave Beech (UK artist / educator), Merlijn Twaalhoven (NL composer / theatre-maker), and Cosmina Goagea (RO architect / curator). The conference explored third level provision for arts participation and provide a consultative platform. The event was fully booked and feedback was extremely positive.

Partner meetings attended in 2016 include: Porto, Portugal (January); London, UK (May); Tondela, Spain (September); and Amsterdam, Holland (October).

(Re)Public @ Hyde Park Arts Center, Chicago

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 in Chicago. Hyde Park is one of Chicago's oldest arts centres, with dedicated artists' studios and an international residency programme. The exhibition was opened on 30 October 2016 by Irish Consul General in Chicago, Ragnar Almquist.

Create worked closely with Hyde Park and the artists to organise ancillary programming including workshops, performances, discussion and meetings with curators, artists, activists, social justice organisations, including Curator Mary Jane Jacob at the School of Art Institute, Experimental Station, Stockyard Institute, Video Data Bank among many others. The artists, Sean Taylor and Mikael Forstrom of Softday (sound), Dylan Tighe (theatre), Megs Morley (curator, visual arts), Seamus Nolan (visual arts), Philippa Donnellan (dance), and Marie Barrett (visual arts) travelled at different times during the exhibition to present, perform, engage in discussions and connect with their peers in a city renowned for some of today's most compelling social practice. *(Re)Public* ran from 23 Oct 2016 to 15 Jan 2017.

Create intends to continue to build links with Hyde Park Art Center, including through an exchange programme with the Sweetwater Foundation.

National Work

Artist in the Community Scheme (AIC)

Twice yearly, the scheme offers awards to enable artists and communities to work together on innovative arts projects. The aim is to encourage meaningful collaboration between communities and professional artists. Create has managed this scheme for the Arts Council on a devolved basis since 2002. The 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.

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Directors' Report (contd.)

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 2016, 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 95 applications were received and 21 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 film.

During 2016 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 artforms and 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*.

A permanent artwork *Prosperity* has been created by Jones, drawing from a year-long performative research process. The artwork has been completed by master printmaker Ray Hegarty (Black Church Print Studios) and a hanging system for installation in the Convention Centre has been fabricated by Peter Martin Engineering (Belfast). The installation will be completed early in 2017.

In the Shadow of the State – Artangel, Arts Council Art: 2016, artists Sarah Browne + Jesse Jones

During 2015 and 2016, Create worked with renowned commissioners Artangel (UK) on *In the Shadow of the State*, a first collaboration between artists Sarah Browne and Jesse Jones. The project was also selected as one of the Arts Council's *ART: 2016* projects. In this work, the artists investigated the role of the Nation State in the control and regulation of the female body, particularly through the legal and judicial systems. They worked with communities of interest in Ireland and the UK, as well as with legal, medical and artistic experts including Lisa Godson (materials culture) and Miriam O Connor (artist /photographer). Four performative live events were delivered, conceptualised as contemporary feminist hauntings, and took place in historically and/or politically resonant buildings.

- *Of Milk and Marble* was an intimate performance which took place in a domestic house on Bogside, Derry which had been repeatedly raided during the Troubles. Featuring a soundscape by composer Alma Kelliher the performer engaged audience members in a compelling and moving performance, focused on the domestic space asking if it exists as a site of retreat from the law or is in fact an origin site of that oppression. The performances were fully booked (60 attended).

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- *The Truncheon and Speculum* was a live-stream broadcast from News From Nowhere Books, Liverpool. Delivered by the artists with Klau Kinky (Gynepunk, Catalan feminist activist group) and Dr Lisa Godson (materials culture expert), this workshop and telefeminist broadcast explored historic state violence enacted through gynaecological means. The event was programmed as part of the Liverpool Biennial and delivered with additional support from Heart of Glass (St Helens).
- *The Touching Contract* was a live performative event held in the Pillar Rooms (Rotunda Hospital) in September. Featuring Mairead Enright (legal expert), Philomena Canning (midwife), six performers, and a composition / soundscape by Alma Kelliher, the event proposed new ways of understanding the political gesture of touch, through an immersive performance work which was the major iteration of *In the Shadow of the State* in the Republic of Ireland.
- *The Touching Contract II* was held in Toynbee Halls (London) on 16–20 November, hosted by Artangel. Each of the six performances (max 40) were sold out and reported very positive responses to the work.

Preceding the events, the artists convened a Legal Drafting Session where a small group of women connected to the impending performance engage in devising a unique feminist contracting process. Mairead Enright led these sessions, which were documented by Alwyn Gillespie (courtroom artist). The artists continue to present *In the Shadow of the State* and its Post Patriarchy Archive at conferences and fora in Ireland and the UK, significantly broadening the audience for this unique project. This project is now completed.

Heed FM, artist Garrett Phelan

HEED FM was a public art work, also commissioned by the Arts Council under the *ART: 2016* initiative. It was an experimental, independent, licensed radio station, created through a process of conversations and engagements with 18-25 year olds from Dublin City and County.

Create took on the responsibility of securing a Temporary Broadcast (Radio) Licence for the project and acted as liaison with the Broadcast Authority of Ireland. A contract signing event was arranged in October to mark the occasion between Create, HEED, the Arts Council and the Broadcast Authority of Ireland. Create also supported Phelan and his team in its engagement with participant groups and communities. HEED recorded interviews with 125 young people from 70 youth groups around the city. The 96.4 FM broadcast aired from 22 October to 18 November, and was available nationally by digital radio (DAB) and internationally online. The station ran for 24 hours, 7 days a week over the period and was very well received.

Arts & Health + Arts & Disability Enquiry: ADI, WHAT + Arts Council

Create, Arts & Disability Ireland + Waterford Healing Arts Trust are working with the Arts Council on a research enquiry exploring points of intersection, divergence, synergy and tension between Arts & Health and Arts & Disability practice, to inform and enhance critical thinking and collaborative practice. Create has a co-ordination role.

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Action Research Project Awardees, artists George Higgs and Aideen Barry, completed projects and Michelle Browne was witness writer for the enquiry. Planning for an e-publication summarising and collating the project's work is underway. The publication will include reflective texts, witness writing, project reports and reflective texts based on the learning.

Continuing Professional Development (CPD)

CPDs are a core element of Create's programme. We deliver CPD opportunities for professional artists where themes and topics are set in consultation and delivered in partnership. Workshops focus on skills development, critical thinking and best practice and are led by leading artists, experts and thinkers.

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.

The sessions offered in 2016 included:

DIY 13, with Live Art Development Agency (LADA)

DIY has been run very successfully by LADA (London) for a number of years and Create is its first Irish partner. The Irish strand is framed in the context of the wider programme. In 2016, Create hosted UK-based artist Stephen Hodge for a workshop rooted in urban peripatetic practices. Entitled *T(r)ipping points: the architect-walker and the destabilised city*, Hodge used disruptive waking practices to initiate a playful debate, collaboration, intervention and spatial meaning-making to negotiate the city and facilitate exchange between artists and non-artists. 16 applications were received to participate.

Masterclass and Panel Discussion with Prof Sonia Boyce at IMMA

Diverse Engagements and Collaborative Practice, with Prof Sonia Boyce was held in November at IMMA. Create and Common Ground partnered on the discussion. Boyce was joined by artist Laragh Pittman (Muslim Women's Project) and Vukasin Nedeljkovic (Asylum Archive) to discuss socially engaged practice in the context of cultural diversity, ethics and representation. Chaired by Anne Mulhall (School of English, Drama and Film).

Create and Common Ground also partnered on a masterclass for collaborative practitioners, drawing on Boyce's extensive practice and research in art as a social practice and the critical and contextual debates that arise from this burgeoning field, with a particular focus on cultural diversity.

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(A company not having a Share Capital)

Directors' Report (contd.)

Disruptive Pedagogy / Research Collaborations - NCAD + UCD Prof Stephanie Springgay

Presented at Limerick School of Art & Design in October in partnership the NCAD and the UCD Centre for Creative Arts & Critical Cultures. This workshop, led by Stephanie Springgay, Associate Professor at Ontario Institute, University of Toronto, explored increasing collaborations among artists and academics that reflect interest in the overlapping fields of critical inquiry, creative practice and education.

Extending Architecture, with The Arts Council

This was an Arts Council training programme, which Create was contracted to deliver following a competitive tendering process. Extending Architecture was developed to encourage greater understanding of participatory architectural practice and a range of engaged practices and collaborative approaches to regeneration, urban design, the public realm, creative neighbourhoods, and sustainable design. Create programmed two events each in three separate locations – a public lecture and CPD training. CPD hours were accredited by the RIAI for its members.

- Todo Por La Praxis (Madrid) in February. Lecture in Sean O'Casey Centre, Dublin. 70 attendees. CPD training was fully subscribed (30 participants).
- Kate Goodwin (UK) in April at Galway Arts Centre. Lecture 40 attendees CPD training was fully subscribed (30 participants)..
- Estudio Teddy Cruz & Forman in April at the Granary Theatre Cork. Lecture fully booked. Training oversubscribed.

Networking + Peer Sharing Events

Suzanne Lacy, Tania Bruguera + Adam Sutherland in conversation, with IMMA

Create partnered with IMMA to deliver an *In Conversation with Suzanne Lacy* on 19 August. Ailbhe Murphy, Director Create conducted the conversation with internationally renowned collaborative artist Suzanne Lacy in the IMMA chapel.

Create partnered with IMMA to deliver an In Conversation with Tania Burguera and Adam Sutherland, Director Grizedale Arts on 21 August.

Both events were fully booked, with many travelling considerable distances to see these two leading socially engaged artists.

Creative Time Summit Live Screening with NCAD & Fire Station Artist's Studios

The Creative Time Summit is an annual global platform for world renowned thinkers, socially engaged artists and activists to speak about their collaborative projects. Hosted by Creative Time (New York),

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Directors' Report (contd.)

the summit attracts speakers and attendees from around the world and is the foremost international platform for raising debates in this area of practice. Held in alternatively in the US and Europe, the summit is live-streamed by the host, connecting a global community. In October 2016, Create partnered with the NCAD MA Space and the Fire Station Artists Studio to host the Irish / UK screening hub.

The Artist & the State International Symposium, with IMMA, Hugh Lane Gallery and Create

The symposium, held on 26 Nov 2016 at IMMA's chapel, examined the potential of contemporary and collaborative arts practice to critically address the challenges now facing our ever changing global society. Speakers included Emily Jacir (Palestine), Annie Fletcher (Van Abbe Museum Eindhoven), Vivian Zihel (Frontier Imaginaries Amsterdam), Sarah Browne and Jesse Jones (Ireland) and Chair Mick Wilson (Valand Academy Gothenberg). The event was fully booked.

E-GRESS – artists Marie Brett, Kevin O'Shanahan, with the Alzheimer Society of Ireland

E-GRESS is an audio-visual artwork, by artist Marie Brett, exploring the relation of ambiguous loss theory with dementia, in collaboration with musician Kevin O'Shanahan and in partnership with the Alzheimer Society of Ireland. As part of the national tour, Create facilitated an In Conversation event in the Model Arts Center in March and worked with the artist and IMMA to mark the conclusion of the tour of E-GRESS in IMMA in July. This event combined a screening of E.gress with dance, choral and written responses to the work.

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 2016 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 *Crocsmia*. 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.

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Directors' Report (contd.)

Create Debate: Cumann & City, Limerick City Gallery of Art

Create and Limerick City Gallery of Art will host a panel discussion on 28 Sept in the LCGA in the context of *Cumann*, a project by artist Michael McLoughlin. *Cumann* celebrates the relationships, friendships, ideas, ideals and common goals between social, political, sporting, artistic and support groups in Limerick. The panel discussion explored the politics of voice, community archiving and the de-institutionalisation of collections. Chair: Dr. Alice Feldman School of Sociology UCD, the artist Michael McLoughlin, Ailbhe Murphy Director of Create and one representative of the groups that participated.

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 Glor and Clare County Council.

Create Debate: Culturally Diverse Practices, in partnership with Common Ground

Common Ground and Create partnered as part of the ongoing *Create Debates* and Common Ground's *Curious Conversations*. This event will host a wide-ranging discussion exploring culturally diverse participatory art practices with women. Panel includes uk based artist sonia boyce, vukasin nedeljkovic of asylum archive and dublin based artist laragh pittman with a representative from muslim women's group with whom she is currently working in the context of her citizen artist award

Drawing on these artist's and collaborators direct project experience the discussion will focus on socially engaged art practice in the context of cultural diversity, in particular on the question of how do we work with integrity and in real partnership with culturally diverse women's groups, avoiding the act of 'Othering' or 'Exoticism?' on 4 November.

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.

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Directors' Report (contd.)

Your Place and Mine

Create is supporting 'Your Place and Mine', the first national survey of public awareness of and participation in the built environment, which is a UCD research project initiated by the School of Architecture and School of Psychology.

Advisory + Shared Services

In 2016, 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 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 National Vetting Bureau (Children & Vulnerable Persons) Act 2012 on 29 April 2016 placed vetting on a statutory footing for the first time. Create moved onto the new online eVetting system in May, which ensures speedy processing and the option to track applications through the system. Since 2007, the service has facilitated hundreds of affiliated employers and has 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, and An Garda, to develop and improve its 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.

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. Three volumes were published in 2016:

- Vol 20: Dr Sheelagh Broderick - *Report on Ignite (Cork)*
- Vol 21: Dave Beech - *Bodies and Subjects*
- Vol 22: Prof Sonia Boyce - *Gender, Performance & Identity*

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Directors' Report (contd.)

In 2016, Create was active online at www.create-ireland.ie and via social media. A refreshed online template was put in place to improve the content and navigation for users. Our specialist media partners, Killian Waters (Film + Video) and Dave Darcy (Print + Design), continue to assist us develop content that is disseminated through Vimeo and Sound Cloud. Research on audience reach shows an increase in bulletin and ebulletins readership (2,300 subscribers). In 2016 Create had 12,938 social media followers - 7,285 on Twitter (2015: 6,801) and 7,692 on Facebook (2015: 6,137).

As coordinating partner, we have developed a separate web interface www.cappnetwork.com for our EU CAPP Programme, led by Animo Creations (Madrid), which we launched in February 2017. Bringing together information about the broad range of activities supported by CAPP partners, the emphasis is on highlighting opportunities for artists across Europe and the development of a new audience across the partner territories (UK, Germany, Finland, Spain, Hungary and Ireland).

Future Plans

The board of directors recognises that that the arts sector faces significant challenges and has confidence in the vision and dedication of its management and 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 2016/17 period straddles *Consolidation* and *Dissemination*, the themes of years 3 and 4 of the strategy. In 2017, as part of the process of developing of the next strategic plan, the Board will ensure a process to review key priorities for the organisation. The strategy for 2018/2020 will focus on building relations with new sectoral partners, institutions and the private sector. It will reflect our intention to expand our agency model, providing more agile forms of incubation, digitalisation, co-working, and hub initiatives that reflect the support mechanisms required by collaborative arts practice and its practitioners.

As the national development agency arts for collaborative arts, we are aligning our plans with both the Arts Council's ten-year strategy (2016–2025), *Making Great Art Work: Leading the Development of the Arts in Ireland* and its three-year plan for 2017-2019. Create will continue to work to strengthen and expand the dynamic field of collaborative arts, through our work to support artists at all stages of their development and by creating opportunities for meaningful arts engagement with multiple publics and diverse communities.

In 2017 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
- Offer major commission opportunities for socially engaged artists in year three of 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

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Directors' Report (contd.)

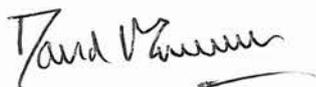
- Support the development of engaged art/architectural practice as part of an expanded Learning Development Programme
- Develop a unique European wide postgraduate module in socially engaged arts practice through the European Academy of Participation project
- Increase opportunities for Irish collaborative 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. In 2017 we will:
- Expand public engagement in collaborative arts through our CAPP commissions
- Pilot a model for further interdisciplinary engagement between artists and academic fields of knowledge and practice in partnership
- 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.

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 27 June 2017 and signed on behalf of the board by:



David Mc Connell

Director



Mark Price

Director

Date: 27 June 2017

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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 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.

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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. Company Limited by Guarantee for the year ended 31 December 2016 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 6, 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 2016 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.

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Independent Auditor's Report (cont.)

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

McCarthy & Co
Chartered Certified Accountants
51 Fitzwilliam Street
Dublin 2

27 June 2017

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 2016

		2016	2015
	Note	€	€
Turnover		1,105,599	591,247
Gross surplus		<u>1,105,599</u>	<u>591,247</u>
Administrative expenses		(1,112,750)	(602,190)
Operating loss	4	<u>(7,151)</u>	<u>(10,943)</u>
Other interest receivable and similar income	6	548	1,195
Interest payable and similar charges	7	-	(2,830)
Loss on ordinary activities before taxation		<u>(6,603)</u>	<u>(12,578)</u>
Tax on loss on ordinary activities		-	-
Loss for the financial year		<u>(6,603)</u>	<u>(12,578)</u>

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	(6,603)	(12,578)
Retained earnings at the start of the financial year	<u>62,892</u>	<u>75,470</u>
Retained earnings at the end of the financial year	<u>56,289</u>	<u>62,892</u>

The notes on pages 29 to 37 form part of these financial statements.

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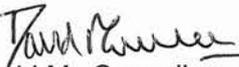
(A company not having a Share Capital)

Balance Sheet

As at 31 December 2016

	Note	€	2016 €	€	2015 €
Fixed assets					
Intangible assets	8	7,000		-	
Tangible assets	9	7,189		8,625	
			<u>14,189</u>	<u>8,625</u>	
Current assets					
Debtors	10	18,367		125,588	
Cash at bank and in hand		765,646		217,944	
			<u>784,013</u>	<u>343,532</u>	
Creditors: amounts falling due within one year	12	(741,913)		(289,265)	
			<u>42,100</u>	<u>54,267</u>	
Net current assets					
			<u>56,289</u>	<u>62,892</u>	
Total assets less current liabilities					
			<u>56,289</u>	<u>62,892</u>	
Net assets					
			<u>56,289</u>	<u>62,892</u>	
Capital and reserves					
Profit and loss account			56,289	62,892	
			<u>56,289</u>	<u>62,892</u>	
Members funds					
			<u>56,289</u>	<u>62,892</u>	

These financial statements were approved by the board of directors on 27 June 2017 and signed on behalf of the board by:


David Mc Connell
Director


Mark Price
Director

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(A company not having a Share Capital)

Statement of Cash Flows

Financial Year Ended 31 December 2016

	Note	2016	2015
		€	€
Cash flows from operating activities			
Loss for the financial year		(6,603)	(12,578)
<i>Adjustments for:</i>			
Depreciation of tangible assets		3,460	2,293
Other interest receivable and similar income		(548)	(1,195)
Interest payable and similar charges		-	2,830
Accrued expenses/(income)		9,359	1,067
<i>Changes in:</i>			
Trade and other debtors		107,221	16,446
Trade and other creditors		443,289	(262,137)
Cash generated from operations		<u>556,178</u>	<u>(253,274)</u>
Interest paid		-	(2,830)
Interest received		548	1,195
Net cash from/(used in) operating activities		<u>556,726</u>	<u>(254,909)</u>
Cash flows from investing activities			
Purchase of tangible assets		(9,024)	(4,740)
Net cash used in investing activities		<u>(9,024)</u>	<u>(4,740)</u>
Cash flows from financing activities			
Payment of finance lease liabilities		-	(2,218)
Net cash used in financing activities		<u>-</u>	<u>(2,218)</u>
Net increase/(decrease) in cash and cash equivalents		<u>547,702</u>	<u>(261,867)</u>
Cash and cash equivalents at beginning of year	11	217,222	479,089
Cash and cash equivalents at end of financial year	11	<u>764,924</u>	<u>217,222</u>

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Notes to the Financial Statements

Financial Year Ended 31 December 2016

1. 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'.

2. Accounting policies - basis of preparation

The financial statements have been prepared on the going concern basis, under the historical cost convention - and comply with the financial reporting standards of the Financial Reporting Council – and the Companies Act 2014.

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.

Income represents grants receivable and other income.

All income is recognised on an accruals basis. Membership income is accrued on receipt. Income in the form of State, European and other revenue and project grants is credited to the Income and Expenditure Account in the year in which the related expenditure occurs, so that an amount equal to the estimate for related expenditure in subsequent years is reserved as deferred income. Any income receivable the year end is recorded as a debtor, whether it was spent during the year or forms part of deferred income.

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.

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.

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Notes to the Financial Statements

Financial Year Ended 31 December 2016

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.

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.

Hire purchase and finance leases

Assets held under finance leases are recognised in the balance sheet as assets and liabilities at the lower of the fair value of the assets and the present value of the minimum lease payments, which is determined at the inception of the lease term. Any initial direct costs of the lease are added to the amount recognised as an asset.

Lease payments are apportioned between the finance charges and reduction of the outstanding lease liability using the effective interest method. Finance charges are allocated to each period so as to produce a constant rate of interest on the remaining balance of the liability.

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Notes to the Financial Statements

Financial Year Ended 31 December 2016

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 performance model.

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 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.
- Where investments in non-convertible preference shares and non-puttable ordinary shares or preference shares are publicly traded or their fair value can otherwise be measured reliably, the investment is subsequently measured at fair value with changes in fair value recognised in profit or loss.
- All other such investments are subsequently measured at cost less impairment.
- 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 profit or loss, with the exception of hedging instruments in a designated hedging relationship.
- Financial assets that are measured at cost or amortised cost are reviewed for objective evidence of impairment at the end of each reporting date. If there is objective evidence of impairment, an impairment loss is recognised in profit or loss immediately.

For all equity instruments regardless of significance, and other financial assets that are individually significant, these are assessed individually for impairment. Other financial assets are either assessed individually or grouped on the basis of similar credit risk characteristics.

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.

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 2016

3. 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.

4. Operating loss

Operating loss is stated after charging/(crediting):

	2016	2015
	€	€
Depreciation of tangible assets	3,460	2,293
Impairment of trade debtors	-	763
Fees payable for the audit of the financial statements	3,690	3,908
	<u> </u>	<u> </u>

5. Staff costs

The average number of persons employed by the company during the financial year was as follows:

	2016	2015
	Number	Number
Administrative	7	7
	<u> </u>	<u> </u>

The aggregate payroll costs incurred during the financial year were:

	2016	2015
	€	€
Wages and salaries	237,978	228,460
Social insurance costs	25,003	24,443
	<u> </u>	<u> </u>
	262,981	252,903
	<u> </u>	<u> </u>

6. Other interest receivable and similar income

	2016	2015
	€	€
Other interest receivable and similar income	548	1,195
	<u> </u>	<u> </u>

7. Interest payable and similar charges

	2016	2015
	€	€
Other loans made to the company:		
Finance leases	-	2,830
	<u> </u>	<u> </u>
	-	2,830
	<u> </u>	<u> </u>

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 2016

8. Intangible assets

	Development costs	Total
	€	€
Cost		
At 1 January 2016	-	-
Additions from internal developments	7,000	7,000
At 31 December 2016	<u>7,000</u>	<u>7,000</u>
Amortisation		
At 1 January 2016 and 31 December 2016	<u>-</u>	<u>-</u>
Carrying amount		
At 31 December 2016	<u>7,000</u>	<u>7,000</u>
Cost		
At 1 January 2015	-	-
Additions from internal developments	-	-
At 31 December 2015	<u>-</u>	<u>-</u>
Amortisation		
At 1 January 2015 and 31 December 2015	<u>-</u>	<u>-</u>
Carrying amount		
At 31 December 2015	<u>-</u>	<u>-</u>

Additions to intangible assets consist of a partially completed digital archive under the EU CAPP programme and this is due to be complete in 2017. 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

Financial Year Ended 31 December 2016

9. Tangible assets

	Computer Equipment €	Office Equipment €	Total €
Cost			
At 1 January 2016	13,789	23,294	37,083
Additions	-	2,024	2,024
At 31 December 2016	<u>13,789</u>	<u>25,318</u>	<u>39,107</u>
Depreciation			
At 1 January 2016	5,164	23,294	28,458
Charge for the financial year	2,913	547	3,460
At 31 December 2016	<u>8,077</u>	<u>23,841</u>	<u>31,918</u>
Carrying amount			
At 31 December 2016	<u>5,712</u>	<u>1,477</u>	<u>7,189</u>
Cost			
At 1 January 2015	9,049	23,294	32,343
Additions	4,740	-	4,740
At 31 December 2015	<u>13,789</u>	<u>23,294</u>	<u>37,083</u>
Depreciation			
At 1 January 2015	2,871	23,294	26,165
Charge for the financial year	2,293	-	2,293
At 31 December 2015	<u>5,164</u>	<u>23,294</u>	<u>28,458</u>
Carrying amount			
At 31 December 2015	<u>8,625</u>	<u>-</u>	<u>8,625</u>

10. Debtors

	2016	2015
	€	€
Trade debtors	14,619	120,762
Other debtors	-	603
Prepayments and accrued income	3,748	4,223
	<u>18,367</u>	<u>125,588</u>

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 2016

11. Cash and cash equivalents

	2016	2015
	€	€
Cash at bank and in hand	765,646	217,944
Bank overdrafts	(722)	(722)
	<u>764,924</u>	<u>217,222</u>

12. Creditors: amounts falling due within one year

	2016	2015
	€	€
Bank loans and overdrafts	722	722
Trade creditors	556,442	41,883
Other creditors	(54)	-
Tax and social insurance: PAYE and social welfare	5,516	5,507
Accruals	20,512	11,153
Deferred income	158,775	230,000
	<u>741,913</u>	<u>289,265</u>

13. Capital Grants

As more fully explained in the directors' report, C.A.F.E. Company Limited by Guarantee 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 C.A.F.E. Company Limited by Guarantee and 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 and budget. 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 Arts, Heritage, Regional, Rural & Gaeltacht Affairs. This capital funding is being utilised to provide matching funding to the EU project. To date, funds of €50,052 have been drawn down.

C.A.F.E. Company Limited by Guarantee has confirmation of Arts Council capital funding in the amount of €190,460, now under the aegis of the Department of Arts, Heritage, Regional, Rural & Gaeltacht Affairs. This funding has not yet been utilised by the company.

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 2016

14. Financial instruments

The carrying amount for each category of financial instruments is as follows:

	2016	2015
	€	€
Financial assets that are debt instruments measured at amortised cost		
Trade debtors	14,619	120,762
Other debtors	3,748	4,825
Cash at bank and in hand	765,646	217,944
	<u>784,013</u>	<u>343,531</u>
Financial liabilities measured at amortised cost		
Bank and other loans	722	722
Trade creditors	556,442	41,883
Other creditors	184,749	246,660
	<u>741,913</u>	<u>289,265</u>

15. Events after the end of the reporting period

There have been no significant events affecting the company since the year-end.

16. Ethical standards

In common with many other businesses of our size and nature we use our auditors to assist with the preparation of the financial statements#

17. Approval of financial statements

The board of directors approved these financial statements for issue on 27 June 2017.