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Ireland is recognised and valued for its culture of design and craft.

We are the national agency for the commercial development of Irish designers and makers, stimulating innovation, championing design thinking and informing Government policy.
Our Strategy 2017–2020

Enterprise
Drive demand for Irish design and craft by strategically investing in export, online and domestic markets. Support clients to understand and satisfy consumer needs.

Research & Innovation
Lead research and innovative practice in design and craft to embed design as a strategic contributor to the future development of Ireland’s competitiveness, economy and society.

Knowledge & Skills
Collaborate with education, industry and other partners in supporting knowledge and skills development to meet current and future needs.

Promotion & Awareness
Promote the work of Irish designers and makers in domestic and international markets. Collaborate with strategic partners in raising awareness of the design and craft sector.

Policy & Advocacy
Grow awareness of the value of design and craft to society and the economy. Work with Government and stakeholders on the integration of design thinking into Government policy and industry.
## Key Metrics 2017

### Our Community
- **3,094** Number of registered client enterprises*

### Market Development
- **€140.4m** Annualised potential revenue to the exhibitors at Showcase

### Innovation & Development Programmes
- **48** Enterprise and Innovation Workshops delivered

### National Design & Craft Gallery
- **68,450** Visitors attended National Design & Craft Gallery exhibitions (Kilkenny and touring)

### Education, Training & Development
- **10,926** Students and members of the public who participated in outreach programmes

### Member Organisations & Client Services
- **€48,685** Allocated to developing membership organisations through the Network Support Scheme

### Public Affairs & Communications
- **€4.5m** AVE of media coverage for all activities

*as at 31 December 2017
Key Metrics 2017

59 Number of Guilds, Associations, Networks, and Societies (GANS) 79% Clients outside of Dublin

400+ Clients supported through consumer campaigns 40 Enterprises participating in OPTIMISE Design Ireland programme

96 Design Ireland clients received mentoring 65 Client enterprises who benefitted from one-to-one sessions

167 Makers, designers and studios were represented in the exhibitions programme

€22,500 Total prize fund for Future Makers Awards & Supports 2017 programme 2,070 Pupils participated in the CRAFTed programme

24 GANS awarded funding through the Network Support Scheme
As the national organisation for the commercial development of Irish designers and makers, the Design & Crafts Council of Ireland (DCCoI) is proud to represent Ireland’s vibrant design and craft sector at both a national and international level. The sector provides vital jobs in urban and rural areas throughout the country. It also sustains the skills on which Ireland’s unique heritage for design and craftsmanship is based. Collaboration is key to developing the sector and creating a support infrastructure for designers and makers. We are privileged to work with a wide network of partner organisations in delivering on our remit. These partnerships were instrumental to our activities and successes during 2017.

Our Strategy
2017 saw the finalisation and publication of DCCoI’s Strategic Plan 2017 – 2020 which was developed following consultation with our registered clients, member organisations and other stakeholders. Our strategy continues to concentrate on implementing relevant and practical programmes through which we aim to inspire designers and makers at all stages of their career and to support their commercial development. Our goal is to deliver supports that are appropriate to the needs of our registered clients and members while achieving measurable impacts as well as providing value for money and national economic benefits. As stated in our Strategic Plan, key areas of focus include:

— ensuring the sector is well positioned to deliver on future opportunities for growth
— inspiring and helping clients to achieve their ambitions in scaling their business and successfully competing in domestic and international markets
— supporting membership organisations in growing their capability
— engaging with stakeholders and strategic partners in championing the adoption of design thinking across Government and industry, and ensuring the inclusion of design and craft in Government policy
— embedding the potential for design to transform our economy and society for the benefit of all
— meeting future skills needs through our education programmes and our Centres of Excellence strategy

Our Strategic Plan aligns with the objectives of Ireland – the Design Island: a consultation paper towards a National Design Strategy which was launched by Government in 2017. Updates on progress during the year against our stated objectives, and in line with our values of Excellence, Innovation & Creativity, Partnership, Expertise and Heritage, are outlined within the subsequent sections of this report.

Our Sector / Jobs
Employment in the sector we represent has been conservatively estimated at close to 6,000. There is widespread recognition that design and craft hold significant potential in generating exports and in creating additional sustainable regional jobs while boosting Ireland’s international reputation for excellence in creativity and innovation. This is reflected in the inclusion of design and craft as key components of the Government’s Action Plan for Jobs, both at a national and regional level. Our sector provides crucial employment in every region of the country and working with our stakeholders and partners in creating the environment in which design and craft businesses have the opportunity to grow and generate additional jobs is a central focus across all DCCoI activities.

Our education programmes at all levels, ranging from CRAFTed to Future Makers, are instrumental in generating a pipeline of creative talent as well as developing an appreciation of innovative design and craftsmanship amongst current and future consumers of Irish design and craft.
International Opportunities

In parallel with our programmes for developing our clients’ capabilities and growing domestic sales of Irish design and craft, we have continued to develop opportunities in international markets. Our close working relationship with Enterprise Ireland was further strengthened during 2017, particularly in the promotion of Showcase, our annual tradeshow, which included organising previews of the 2018 show in both Paris and Chicago in late 2017. Presenting Irish design and craft under the Design Ireland brand in the prestigious Accent on Design® area at NY NOW® 2017 and the ongoing development of the DesignIreland.ie site has provided valuable exposure for the wealth of creative talent in Ireland. During the year, we were also delighted to partner with the IE Domain Registry (IEDR) and the Local Enterprise Offices in launching the OPTIMISE Design Ireland programme. This inter-agency initiative empowers innovative, design-led businesses to improve their online presence, hone their digital capabilities and grow their global e-commerce sales, ultimately increasing the design and craft sector’s competitiveness in the global market place. During the year, DCCol and the Local Enterprise Offices also collaborated on delivering an accelerated Smart Exporter Programme to a group of design and craft businesses.

DCCol’s clients face two key challenges to their growth in the coming years: the rise of online selling which will test traditional sales channels, and Brexit which will impact exports and sales to tourists, create competition from the UK and increase costs. Despite these twin challenges, the opportunity is significant. Consumer appreciation abroad for quality design and craft is growing, new international retail channels are emerging and awareness of Irish design is rising. Delivering on these opportunities will require capacity building in our sector in the areas of market diversification, new product development, online development and supply chain redesign. These will be central to our activities over the term of our current Strategic Plan as we strive to ensure our organisation and our sector are well placed to respond to the current market challenges.

Our programme of high-quality exhibitions at the National Design & Craft Gallery has been instrumental in generating future opportunities to exhibit the work of Irish designers and makers abroad through our touring programme as well as showcasing innovative work from around the world at our flagship exhibition space in Kilkenny. DCCol was honoured to host a visit of Their Royal Highnesses The Prince of Wales and The Duchess of Cornwall to our Centre of Excellence in Ceramics in May. The visit assisted in raising the profile of the quality of skills training available in Ireland and in creating opportunities for future collaboration with other training facilities internationally which is key to our Centres of Excellence strategy.

Advocacy

The publication of Ireland – the Design Island: a consultation paper towards a National Design Strategy in February 2017 was a significant milestone for the design and craft sector. This was the result of DCCol being mandated by Government to lead the consultation process on a design strategy for Ireland the previous year. A key outcome arising from the consultation paper was the establishment of Ireland’s first Ministerial-led National Design Forum. Comprising businesses, Government agencies, Third Level colleges, design practitioners and design organisations, the purpose of the Forum is to drive Ireland’s capability and reputation as a source of design innovation and to make recommendations to Government, Departments and Agencies.

Further afield, Ireland’s presidency of the World Crafts Council – Europe, which continues until 2020, is instrumental in bringing further visibility and giving a voice to Irish designers and makers internationally, providing them with opportunities to participate in programmes run by partner organisations.

Our Governance

The Board is responsible for the governance of the body in line with best practice and for adhering to its obligations as set out in the Code of Practice for the Governance of State Bodies. DCCol is required to comply with the provision of the Code insofar as applicable to the structure and nature of the company. The Board of DCCol maintained a strong focus on corporate governance during 2017 and undertook corporate governance training. A two-year internal audit plan was developed covering strategic development and implementation, corporate governance compliance, risk management frameworks and internal control reviews.

The Council’s Nominations Sub-Committee reviews the Board membership to ensure that the DCCol Board is appropriately balanced and
has the requisite skills, sectoral coverage and diversity. Changes at Board level during 2017 included a number of directors – Patrick Hughes, Dermott Rowan, Martina Hamilton, Michael Hanley and Sonya Lennon – completing their terms. We wish to commend them all for their valuable contribution to the strategic direction of DCCoI. In addition to the re-election of John C. O’Connor and Elaine Riordan for another term of three years each, we welcomed three new Board members – Fiona Deegan, Mairéad McCorley and Edmund Shanahan – following the election at our Annual General Meeting. The Minister for Business, Enterprise & Innovation subsequently announced the appointment of Andrew Bradley and Toby Scott to the Board of DCCoI.

Our Compliance
Our organisation is committed to complying with our responsibilities and regulatory requirements as a Government-funded body and to operating in line with best practice. Our expenditure complies with the Public Spending Code which sets out the obligations of public bodies to treat public funds with care and to ensure that the best possible value for money is obtained. We are also committed to meeting our current obligations under the Code of Practice for the Governance of State Bodies, 2016; the Ethics in Public Office Act, 1995; the Freedom of Information Act, 2014; and the Official Languages Act, 2003. During 2017 we commenced planning to understand and fulfil our responsibilities under the General Data Protection Regulation (GDPR) and to improve energy efficiency in compliance with the National Energy Efficiency Action Plan (NEEAP).

Our Community
Collaboration is key to the success of design and craft in Ireland. Working closely with our member organisations and client enterprises along with key public and private partners at national and local Government level, and in the areas of enterprise, education, culture and tourism, has been and continues to be critical to our plans for growing the design and craft sector. We are very grateful to the Department of Business, Enterprise and Innovation and Enterprise Ireland who fund our work and support us throughout the year in championing design and craft. We would like to express our appreciation to Minister for Business, Enterprise & Innovation Heather Humphreys T.D. as well as former Ministers for Jobs, Enterprise & Innovation Frances Fitzgerald T.D. and Mary Mitchell O’Connor T.D. and to Enterprise Ireland Chief Executive Julie Sinnamon for their ongoing support of the sector we represent. We are also indebted to many other Government Departments and Agencies and to our network of partners in the wider creative industries, both in Ireland and around the world, for their ongoing support and collaboration in helping us implement our remit. Special thanks to the Department of An Taoiseach, the Department of Foreign Affairs & Trade and the Department of Communications, Climate Action & Environment for their support of initiatives during 2017.

We would like to thank all DCCoI Board members for their oversight and diligence in maintaining the highest standards of corporate governance and for their strategic direction throughout 2017. We would also like to thank each and every member of the DCCoI team for their professionalism, commitment and hard work on behalf of the design and craft sector and for their individual contribution to our activities and achievements during 2017.

Outlook
We look forward to continuing our work with the Department of Business, Enterprise and Innovation, Enterprise Ireland, the Local Enterprise Offices and our clients and member organisations in delivering on our ambitious plans for developing the design and craft sector in Ireland. Working together with our extensive network of strategic partners, we want to ensure that Ireland’s culture of design and craft is recognised and valued both at home and internationally and look forward to seeing the sector continue to develop and succeed in the years to come. In line with our Strategic Plan 2017 – 2020, key areas of focus for the future include increasing export opportunities, expanding Ireland’s skills base through our Centres of Excellence and driving plans to create greater visibility for Irish design and craft through a dedicated high-profile physical presence. We are confident that with ongoing support, our sector can make a significant contribution to the Irish economy as a whole and to Ireland’s international reputation for excellence in innovation, design and craftsmanship.

Breege O’Donoghue
Chair
Karen Hennessy
Chief Executive
DCCoI’s Market Development team works to develop sales and marketing opportunities in Ireland and internationally for our clients through targeted initiatives, including *Showcase*, international trade fairs, retail development programmes, and exhibitions.
**Design Ireland**

*Design Ireland* is DCCoI’s consumer-facing brand that promotes high-quality Irish-made design and craft to inspire a global audience. Launched in 2016, the *Design Ireland* identity features at trade and consumer exhibitions, as retail point of sale, promotional campaigns in-store, digitally and in the media.

**DesignIreland.ie**

*DesignIreland.ie* has quickly become a key access point for consumers to learn more about premium Irish design. It is featuring strongly across multiple search terms on Google globally and has developed highly engaged followings on Instagram and Facebook. It shows considerable potential to grow to become the go-to source for superior Irish design, helping to enhance the reputations of our client brands while also supporting quality online sellers, and future-proofing the industry from the challenges of online purchasing.

*DesignIreland.ie* was launched to create a global digital community for Irish craft and design, linking makers, trusted resellers and consumers. The web platform enables consumers to purchase online in three clicks or less either directly from the maker or from a trusted retailer. Design enhancements were carried out on the site throughout 2017, including it being designed for mobile and tablet viewing with high-quality content and smoother page transition, delivering greater user experience. In 2017, there were 53K unique visitors, of which 29K visitors were from overseas. The site has been consistently growing month on month since its launch and we are very pleased with its trajectory which demonstrates strong online potential for our client enterprises and our sector. In December 2017, 65% of traffic came from Ireland, 24% from the US and 5% from the UK.

**OPTIMISE Design Ireland**

DCCoI, in partnership with the IE Domain Registry (IEDR) and the Local Enterprise Office network, launched an exciting new programme with bold and ambitious plans to bring Irish design and craft to the world. **OPTIMISE Design Ireland** empowers innovative, design-led Irish brands to improve their online presence, hone their digital capabilities and grow their global e-commerce sales by bringing together best-in-class expertise across the digital, enterprise and design sectors. The programme takes some of Ireland’s brightest creative companies on a transformative digital journey, supporting them as they compete globally and grow their business within the e-commerce arena.

Following a selection process, 40 businesses nationwide were chosen to participate in the programme. These included celebrated brands such as jewellery designer, Chupi, alongside fashion designer Alison Conneely, KaroArt (ceramics), Inner Island (jewellery), Jennifer Slattery Textiles, and handmade soft toy brand, Red Rufus. By the end of 2018, the participating design and craft companies will have been through the programme which is designed to bring their business into the modern age, improve their competitiveness and grow their market. The **OPTIMISE Design Ireland** programme was officially launched on 24th November by Pat Breen T.D., Minister for Trade, Employment, Business, EU Digital Single Market and Data Protection.
Showcase 2017 – Ireland’s Creative Expo®

Showcase 2017 was opened on 22nd January by Minister for Jobs, Enterprise & Innovation, Mary Mitchell O’Connor T.D. Showcase is the flagship trade event for the design and craft sector and one of the country’s largest trade events. Showcase 2017, which was the fair’s 42nd year of operation, featured the work of 468 designers and makers keen to display their latest products to the world.

DCCoI has, over a number of years, positioned Showcase as a contemporary design trade fair to appeal to international trade buyers as well as those from Ireland. The marketing materials, website and target list generation has been highly focused on attracting key buyers and efforts are made in association with Enterprise Ireland to promote the show and its benefits internationally.

During 2017, DCCoI and Showcase partnered with Enterprise Ireland to deliver two in-market previews: Paris on 11th October and Chicago on 19th October. These annual events were designed to assist Enterprise Ireland in targeting and attracting new buyers who may be interested in travelling to Dublin in January by offering attendees a chance to sample the diversity and quality that the show has to offer.

The Paris Showcase preview took place in the Centre Culturel Irlandais (CCI) with the support of Enterprise Ireland; Nora Hickey M’Sichili, Directrice of CCI; with guest of honour, Ambassador of Ireland to France, Patricia O’Brien.

In Chicago, the preview was at the Chicago Architecture Foundation. Brian O’Brien, Consul General of Ireland, Midwestern United States, opened the event which was attended by invited retailers, seven Enterprise Ireland and DCCoI client companies, and representatives of the Enterprise Ireland US team.

A capsule exhibition of work from over 40 Showcase exhibitors was curated to give key buyers and journalists in each of these markets a flavour of the quality, diversity and relevance of exciting brands they would find at Showcase 2018. The reaction to each of the previews was positive, and the pre-registration numbers for Showcase 2018 in these markets were strong as a result.

In 2017, the number of buyers attending was 5,108, a decrease of 4% in attendance versus 2016. Reflecting the challenges that Brexit is having on the retail sector in Ireland, the majority of the decrease came from the domestic market of Ireland and Northern Ireland. More positively, there were significant increases from several international markets, with a 14% increase from France, 8% increase from the US and 5% increase from the UK.

Orders placed at Showcase 2017 were €21.2M, slightly down on the 2016 figure of €21.6M, but still well ahead of the 2015 orders of €18.6M. The 2017 annualised market value, based on projected re-orders, equated to €140.4M.

Showcase 2017 was organised by product sectors: jewellery; fashion & accessories; and homeware & giftware, with each sector’s specialist curators Natasha Sherling, Catherine Condell and Alanna Gallagher selecting the top ‘must-see’ products for buyers.

The number of DCCoI clients who participated at Showcase was 251, including 77 selected designer-makers who exhibited in Design Ireland, a newly launched area for 2017 where clients were specially selected by an independent panel of retail experts. The Local Enterprise Showcase, a designated area for 22 of Ireland’s Local Enterprise Offices, featured 110 enterprises at the show.

Winners of the annual Showcase Awards were announced on the opening morning of the fair and were selected by the curators across the show’s three categories. The winners were:

Overall Best Product Award:

John Hanly & Co Ltd in collaboration with Mariad Whisker (TextSLE)

Best Product Category Winners:

Fashion & Accessories: John Hanly & Co. Ltd in collaboration with Mariad Whisker (TextSLE)

Gift: Jo Browne

Jewellery: Emer Roberts Design

Home: Cooper Handcrafted Furniture

Other Showcase Award winners:

The Design & Crafts Council of Ireland Design Ireland Award: Cooper Handcrafted Furniture in collaboration with Wild Cocoon (TextSLE)

Design & Crafts Council of Ireland craftsmanship award: Aoife Mullane Design
In 2017, DCCoI and Showcase presented TextISLE, an exciting new initiative to encourage textile manufacturers and designers to collaborate on the development of new products to be shown in a special display at the fair.

The goal of the project was to unlock some of the vast creative potential of Irish textiles in fashion and homewares, drive stronger design in Irish manufacturing and raise buyer awareness of Ireland’s capabilities.

There were 41 Irish companies selected to participate in the show by an expert advisory group of Catherine Condell, Dr. Karen Fleming, Alanna Gallagher, John Redmond, Deirdre McQuillan and Angela O’Kelly, and 72 new products were displayed in an inspiring fashion show and exhibition. Exciting collaborations were presented, including Mourne Textiles working with Taetum Jones and Peter O’Brien; Electronic Sheep working with Fisherman Out of Ireland; John Hanly & Co. Ltd working with Mariad Whisker; and Thomas Ferguson working with The Tweed Project. The project was positively received by buyers and media, and later resulted in partnerships leading to production work in 2017.

Showcase / LEO Exhibitor Briefings
The Local Enterprise Office (LEO) network worked closely with DCCoI and the Showcase team to prepare their clients for exhibiting at Showcase. The Local Enterprise Showcase provided a well-designed and strongly branded area for the LEO-supported exhibitors. Many of these businesses were new to Showcase with several being less than five years in business.

In all, DCCoI and Showcase assisted the LEO network to deliver three Showcase exhibitor briefings in:

- Kilkenny, 7th November
- Ballinasloe, 8th November
- Dublin, 9th November

Each briefing included a presentation by a representative from one of the LEOs outlining the supports they had available to clients, an overview of Showcase by DCCoI (including what to expect and how to prepare for the show), a talk by Showcase on the practicalities of taking part (set up, take down, stand build etc.) and an in-depth session on sales by
Russel Ferguson, international expert on selling. Attendance was high, with 112 LEO clients present over the three days, and feedback was positive with attendees appreciating the practical and useful nature of the sessions.

**International Fair Fund 2017**

The purpose of the *International Fair Fund* is to support and assist DCCoI clients to exhibit at international trade fairs and to grow their export sales. 2017 was the sixth year of this strategic development fund and, once again, there was a good number of high-quality applicants, with demand for the fund far exceeding supply.

In 2017, 11 enterprises were funded to participate in 11 fairs in three countries during the year. The *International Fair Fund 2017* was also supported by the Western Development Commission.

The funded enterprises were:

- Alan Ardiff
- Arran Street East
- Belinda Northcote Designs
- Caulfield Country Boards
- Ciara Silke
- Hanna Hats
- Jando
- Juvi
- Mullan Lighting
- Superfolk
- Zelouf+Bell

**NY NOW®**

*Jacob K. Javits Convention Center*

20th – 23rd August

DCCoI exhibited at one key international trade show during 2017: NY NOW® in the Jacob K. Javits Center in New York. This was the second time that DCCoI has exhibited at this influential show which reaches a broad range of buyers from the US, Canada, South America, Europe, Japan and the Middle East.

*Design Ireland* was chosen to be part of Accent on Design®, the exclusive selected area of the fair dedicated to high-quality design and production. Seven Irish brands were chosen to exhibit on the *Design Ireland* pavilion in Accent on Design®, each with their own designated area to present their work.

The selected brands were:

- Diem Pottery
- Avoca Handweavers
- Bunny & Clyde
- Stable of Ireland
- Arran Street East
- J. HILL’s Standard
- Field Apothecary

*Design Ireland* was well received by buyers and the media attending this important US trade fair. Buyer engagement was strong with all brands expressing satisfaction with the quality and quantity of contacts made, and with the sales made both at the event and post show. The *Design Ireland* pavilion won the overall Award for Best Curation, the first time a national pavilion has won an award at the fair.

**Retail Development in Ireland**

In 2017, DCCoI supported over 175 Irish retail locations, assisting them in actively selling and promoting Irish design and craft products. DCCoI works throughout the year with associated retailers providing marketing support, staff training, branding, point of sale, and information on registered clients. The Market Development team works closely with larger retailers who are interested in promoting Irish craft and design. Key retail projects in Ireland during 2017 included:

- **Brown Thomas**
  DCCoI supported Brown Thomas in CREATE 2017 (the annual fashion pop-up) and *Design Ireland 2017* (the home and gift pop-up) which launched in-store on 3rd July. In total, 18 DCCoI clients had their work featured in the dedicated spaces in the Grafton Street store for a total of six weeks. Additionally, later in the year, a number of DCCoI clients featured in The Marvel Room at Brown Thomas; products that are available through this luxury space are highly sought after every Christmas.

- **Kilkenny Group**
  DCCoI worked with the Kilkenny Group on a number of new initiatives, including assisting with their new Open Call programme where undiscovered talent could pitch their products to be sold within the store by assisting with the
DCCoI worked with the Kilkenny Group on a number of new initiatives, including assisting with their new Open Call programme where undiscovered talent could pitch their products to be sold within the store by assisting with the launch and marketing plans for the programme.

DCCoI also worked closely with the group on the strategic direction of the company’s relaunch of their new-look stores with the first unveiling during Kilkenny Irish Craft & Design Week, 9th – 15th October. This was a nationwide campaign that shone a spotlight on the best that Kilkenny Group has in Irish design and craft. Kilkenny Group also partnered with DCCoI’s Centre of Excellence in Jewellery & Goldsmithing to find Ireland’s Best Emerging Jewellery Designer to be sold in-store for six weeks in October and November 2017.

Arnotts
DCCoI worked closely with the Arnotts buying team on their dedicated spaces in gift, fashion, accessories and jewellery for Design Ireland clients. While the size of their stores was reduced in 2016, Arnotts increased their offering by a further nine brands with a total in-store of 74 DCCoI clients across various departments. The Irish-made jewellery space under Design Ireland still continues to be the second highest jewellery concession in-store, for the third year in a row. DCCoI continued to support Arnotts on their Irish personalisation gifting for the Christmas period by sourcing clients that could provide such bespoke services.

Other notable projects DCCoI worked on in 2017 included supporting Trinity College Dublin with the development of new Irish-made craft products to be sold under the Trinity brand and assisting House of Ireland in their Christmas campaign with a focus on the Design Ireland clients they stocked.

PORTFOLIO
DCCoI’s PORTFOLIO programme actively works to grow the design reputation and commercial potential of designer-makers across all major disciplines of contemporary design and craft. Featured makers are those producing innovative objects, either one-off pieces or limited editions, and working to high standards of design quality and technical skill. Selected by an international expert panel, PORTFOLIO currently showcases contemporary work by 140 of Ireland’s most renowned makers across the disciplines of ceramics, jewellery, glass, metals, paper, textiles, calligraphy, furniture, woodwork, basketry, fashion and stone.
The selection process for the PORTFOLIO Critical Selection 2017-2018 biennial publication and PORTFOLIO wider programme took place in October 2016. The judges were: Gregory Parsons, Independent Curator, Exhibitions and Retail Consultant; Dr. Maureen Bampton, Director Bluecoat Display Centre, Liverpool; and Suzanne Macdougald, founder of Solomon Fine Art Gallery, Dublin. Deirdre McQuillan joined the panel for the fashion selection.

Twenty-eight makers were selected for the PORTFOLIO: Critical Selection 2017-2018 publication:

Roger Bennett, Wood
Úna Burke, Leather
Anne Butler, Ceramics
Edmond Byrne, Glass
Mike Byrne, Ceramics
Stuart Cairns, Metals
Julie Connellan, Jewellery
Jack Doherty, Ceramics
Liam Flynn, Wood
Sara Flynn, Ceramics
Karl Harron, Glass
Pierce Healy, Jewellery
Jennifer Hickey, Ceramics
Joe Hogan, Basketry
John Lee, Furniture
Alison Lowry, Glass
Michael McCrory, Metals
Cecilia Moore, Metals
Cara Murphy, Metals
Eily O’Connell, Jewellery
Stephen O’Briain, Furniture
Susan O’Byrne, Ceramics
Cóilín Ó Dubhghaill, Metals
Angela O’Kelly, Jewellery
Sasha Sykes, Furniture
Gráinne Watts, Ceramics
Joseph Walsh, Furniture
Zelouf+Bell, Furniture

Fourteen makers were added to the PORTFOLIO wider programme:

Max Brosi, Wood
Cathy Burke, Ceramics
Chloë Dowds, Ceramics
Terry Dunne, Weaving
Chaim Factor, Wood
Róisín Gartland, Fashion
Stevan Hartung, Furniture
Umit Kutluk, Fashion
Emma Manley, Fashion
Ciarán McGill, Furniture
Alan Meredith, Wood
Vaida Rasciute, Fashion
Natasha Rollinson, Jewellery
Jane Seymour, Ceramics

The PORTFOLIO: Critical Selection 2017-2018 publication launched on 12th May alongside the corresponding exhibition, Narratives in Making at the National Design & Craft Gallery. This publication was distributed to galleries, cultural institutions, curators, collectors, media, influencers, and libraries nationally and internationally. The exhibition was curated by Gregory Parsons and toured to the Ruthin Craft Centre in Wales from July to September.

A series of exhibitions of contemporary craft selected from the PORTFOLIO programme took place at Cill Rialaig Arts Centre in Co. Kerry from June to August.

PORTFOLIO supported ‘Decoding Craftsmanship II’, a one-day seminar on 23rd September organised by Joseph Walsh Studio exploring how emerging technologies can enable a new form of maker culture. The speakers were world renowned in their fields and included Humberto Campana, John Makepeace, Gareth Neal, Joe Hogan, Chris Lefteri, Jorg Berchtold and Joseph Walsh.

The Contemporary Collection of Design & Craft at the National Museum of Ireland

The Contemporary Collection of Design and Craft (CCDC) was established in 2003 as a joint purchase fund to collect contemporary high-quality works from Ireland’s leading designer-makers for the National Museum of Ireland (NMI) to preserve tomorrow’s antiques for future generations. The collection is jointly funded by
NMI and DCCoI and work is selected by the museum’s curators with advice from DCCoI to complement and enhance the museum’s existing collection of Ireland’s portable heritage. Such a joint purchase fund is of great benefit to the designer-makers whose work is acquired, in addition to the resulting status associated with inclusion in the collection of the National Museum. All acquisitions since 2003 are featured on an online gallery: portfolio.dccoI.ie/museum. This web project was initiated in order to highlight the extensive collection of contemporary work now held by the museum to a wider audience. The acquisitions made in 2017 were: Conversations (confession) by Louise Rice (glass artist); Memory Map by Pierce Healy (jeweller) and 54 pieces of work by J. HILL’s Standard (glass designers).

The International Contemporary Collection of Irish Design & Craft with the Department of Foreign Affairs and Trade
DCCoI completed a Memorandum of Understanding (MoU) with the Department of Foreign Affairs and Trade (DFAT) formalising a joint-purchase fund agreement which has been in place for over 10 years. This fund is called the International Contemporary Collection of Irish Design & Craft. Working together, DCCoI and DFAT continues to select and purchase top Irish design and craft for embassies worldwide. DCCoI also provides advice in relation to suitable Irish-made crafts for gifting, as required by embassies or other functional areas from time to time.

Irish Contemporary Ceramics Collection
DCCoI maintained its support of the Irish Contemporary Ceramics Collection. Now in its third year, the collection is a collaboration between Limerick School of Art and Design and The Hunt Museum.

Tourism
Irish Craft Studio Experience
The Irish Craft Studio Experience (craftinireland.com/explore), initially launched in partnership with Fáilte Ireland in 2013, continued to identify and promote the best of Ireland’s craft experiences and present them to visitors in a compelling, coherent and user-friendly way. Research by Tourism Ireland shows that visitors to Ireland are interested in seeing craft as part of their holiday. This can be at festivals and markets, in shops and galleries but also, more importantly, in makers’ studios.
Orders placed at *Showcase* 2017

- **€21.2M**
- 5,108 Buyers attended *Showcase*
- 251 DCCoI clients participated in *Showcase*
- 174 DCCoI clients participated at *Gifted — The Contemporary Craft & Design Fair*
- 40 Enterprises participating in *OPTIMISE Design Ireland programme*
Through the provision of mentoring, development and training programmes, the Innovation & Development team plays a key role in the ongoing growth of the design and craft sector. These programmes, where possible, are delivered through national and international strategic partnerships which enable DCCol to maximise available resources. They are provided for Guilds, Associations, Networks and Societies (GANS) members and DCCol-registered clients, and include business and strategic development, design-led initiatives, exhibitions and outreach through the National Design & Craft Gallery, and international partnerships through the World Crafts Council.
The **Building Craft and Design Enterprise Programme** concentrates on product design, production capacity, business development, trade show preparation and the retail environment. A key element is a research trade and retail visit to London.

**Enterprise Development**

**Building Craft and Design Enterprise**

Programme delivered in partnership with Local Enterprise Offices (LEOs)

The objective of the programme is to strengthen craft and design businesses, to develop commercially viable products and to increase export potential. Delivered over a seven-month period, the programme concentrates on product design, production capacity, business development, trade show preparation and the retail environment. A key element is a research trade and retail visit to London. The 2017 programme was delivered to 22 participants with Dublin City LEO, now in its fifth year of partnership. The programme was also run with LEOs in Galway (15 participants), Donegal (10 participants) and Tipperary (10 participants).

**Enterprise and Innovation Workshops**

**Enterprise and Innovation Workshops** are one-day workshops that focus on core development themes and are delivered in partnership with LEOs. In 2017, Mayo LEO partnered on the workshops with 36 businesses attending.

The key development themes were:

- Effective product merchandising
- Preparing for export at national and international fairs
- Product costing and pricing

**Smart Exporter Programme**

DCCoI and the Local Enterprise Offices collaborated on delivering an accelerated **Smart Exporter Programme** to a group of 15 design and craft businesses. This programme was run over a three-year period and a number of the participating companies have grown to become Enterprise Ireland clients. 2017 saw the successful conclusion of this three-year programme.

**Mentoring Programme**

One-to-one mentoring is available to clients throughout the year. The DCCoI panel of mentors has a wide range of expertise in the areas of design, production, business development, export, marketing and branding. During 2017, mentoring focused on design, product development, production capacity, export opportunities, and optimisation of social media as a development tool. A total of 65 client enterprises benefitted from one-to-one sessions during the year, comprising 40 DCCoI clients.
A suite of one-to-one mentoring sessions was provided in 2017 for client enterprises selected for Design Ireland at Showcase 2018 – Ireland’s Creative Expo®. These sessions assisted Design Ireland participants to display their full commercial potential and build on export orders at the show.

Design Ireland at Showcase 2018 Mentoring & Workshops
A suite of one-to-one mentoring sessions was provided in 2017 for client enterprises selected for Design Ireland at Showcase 2018 – Ireland’s Creative Expo®. These sessions assisted Design Ireland participants to display their full commercial potential and build on export orders at the show. A total of 76 businesses participated. On a case-by-case basis, a further 20 had follow-up mentoring for Design Ireland 2018 and others for a long-term development plan towards Design Ireland 2019. One-to-one merchandising mentoring was offered to all DCCoI-registered enterprises exhibiting at Showcase 2017, including Design Ireland, and to the Local Enterprise Showcase exhibitors. The merchandising team provided advice to 63 businesses onsite at the RDS.

Enterprise Website
This dedicated website, DCCoI.ie/enterprise was updated throughout 2017 as a resource for anyone starting or growing their business, providing clients with the latest information and details of workshops delivered throughout the year.

FUSE Product Development Clinics
The FUSE Product Development Clinics are essential for craft and design enterprises looking to develop their product range and brand identity. On 13th October, at Butler House, Kilkenny, a range of experts offered advice in one-to-one clinics and made presentations on the following topics: export; retailing; trade shows; merchandising; branding; and trends. These were delivered by DCCoI in conjunction with the Local Enterprise Office, Kilkenny and 15 clients attended.

Interactive Export Workshop
An Interactive Export Workshop was run in partnership with the Western Development Commission (WDC) and delivered by DCCoI in Leitrim and Galway on 28th February and 1st March. In total, 42 clients attended.
Make:Shift Ireland brought together over 250 professionals, graduates and students interested in hearing about and discussing ground-breaking ideas and concepts that are impacting the way we live, learn, make and share.

Kirsty Emery whose company Unmade has built a customisation platform to reinvent knitwear

Jeff Powers from Heatherwick Studio who works at the intersection of rapid prototyping and craft

Carole Collet who works on future fabrication processes for textiles

Shelley James who explores five-fold symmetry and researches molecular structures that respond to light

Jarmo Eskelinen from Future Cities Catapult which is aiming to advance urban innovation through smart and future cities

Indy Johar of Project 00, Opendesk and WikiHouse who is exploding the making process through global co-operative and collaborative open-source design projects

Shoe designer Noritaka Tatehana whose Heel-less Shoes incorporate traditional Japanese craft techniques into desirable, contemporary forms

Silversmith Cóilín Ó Dubhghail who explores the intersection between traditional craft process and new technology

Make:Shift is a Crafts Council UK brand and event. Make:Shift Ireland was produced by the Design & Crafts Council of Ireland in association with the Crafts Council UK and was supported through funding from Dublin City University and the Finnish Institute in London.
**International Programmes**

*World Crafts Council – Europe (WCCE)*

Louise Allen, DCCoI Head of Innovation & Development Programmes, was elected President of the World Crafts Council – Europe in September 2016. The presidency runs until 2020.

WCC – Europe is a broad network representing more than 29 national, regional and professional craft organisations across the EU.

The main aims of WCC – Europe are:

- to promote design-led crafts and applied arts in Europe
- to build up an international network of contacts in these craft fields
- to collect and spread information across a large network of member entities
- to represent crafts at international, official, political and administrative levels
- to foster crafts as a professional activity producing work of the highest quality
- to participate in international co-operation projects of importance to the crafts sector

**WCC Board Meetings**

A WCC – International board meeting took place in Kuwait on 24th January. The meeting coincided with an exhibition of work by South American and Latin American designers and craftspeople funded by the National Council for Culture and Arts, Kuwait. It was proposed that a similar exhibition would be hosted for EU and North American designers and craftspeople in 2019.

WCC – Europe board meetings took place in:

- Madrid, 23rd February, hosted by EOIFundesarte
- Paris, 4th May, hosted by Atelier d’Arts at Revelation
- Barcelona, 5th October to coincide with Joya, Barcelona’s contemporary jewellery trade event

The WCC – Europe General Assembly took place in Florence from 8th to 10th June. WCCE members from Spain, Italy, France, Norway, Ireland, Belgium, Denmark, England, Finland, Georgia, Germany, Portugal, Scotland and The Netherlands attended.

Presentations were made by members on commercial and promotional opportunities for the craft sector, highlighting key exhibitions, trade events, craft markets, and galleries that members are involved in. Invited guests included the Michelangelo Foundation, the Institutio Europea Di Design, and the President of the Italian Association of Cities of Ceramics and of the European Grouping of Territorial Cooperation.

A number of activities and initiatives were undertaken in 2017, including:

- Upgrade of current WCCE and WCC – International websites
- The launch of the WCC – Belgique Francophone (WCC – BF) European Prize for Applied Arts with prizes of €3,500 for Master Craftsperson and €3,000 for Young Talent
- Rollout of the WCC Craft Cities initiative with Bornholm in Denmark becoming the first EU region to receive the designation and an application pending for Harris Tweed, Scotland
- An application on behalf of WCCE was initiated for the Creative Europe ‘Call for Proposals EACEA 32/2017: Support for European cooperation projects 2018’. The focus of the application was on training and mobility for young curators and craftspeople in the EU. It was unfortunately unsuccessful

**European Year of Cultural Heritage 2018**

The overall objective of the European Year of Cultural Heritage is to encourage the sharing and appreciation of Europe’s cultural heritage, to raise awareness of our common history and values, and to reinforce a sense of belonging in a common European space. The European Commission opened a Structured Dialogue with some selected stakeholders on the topic, ‘Skills, Training and Knowledge Transfer: traditional and emerging heritage’. An application was submitted by DCCoI.
During 2017, DCCol and LEOs provided mentoring, a suite of enterprise and innovation workshops, the Building Craft and Design Enterprise Programme, and business supports to develop client enterprise skills and to enable growth.

Relationship Building
DCCol is aware of the critical importance of strategic partnerships in building the network and infrastructure of supports for the development of Ireland’s design and craft industry. Significant partnerships throughout 2017 led to additional funding, an increased number of programmes, and access to expertise and advice nationally.

Local Enterprise Office Partnerships
DCCol has a Memorandum of Understanding (MoU) with the network of Local Enterprise Offices (LEOs) nationally. This partnership aims to maximise resources and supports for the sector. During 2017, DCCol and LEOs provided mentoring, a suite of enterprise and innovation workshops, the Building Craft and Design Enterprise Programme, and business supports to develop client enterprise skills and to enable growth. DCCol also works with LEOs in the ongoing development of the Local Enterprise Showcase at Showcase – Ireland’s Creative Expo®, raising the standard of visual merchandising at the show.

Western Development Commission
As a strategic partner with an interest in the development and growth of the craft and related creative industries, the Western Development Commission (WDC) provided funding of up to €10,000 to DCCol’s International Fair Fund to support makers in the Western Region participating in international trade fairs. The WDC’s area of operation is the Western Region – counties Donegal, Leitrim, Sligo, Roscommon, Mayo, Galway and Clare.

Design Hub
DCCol has been working with a consortium of partners, including Kilkenny County Council (KCC), IT Carlow (ITC), and Kilkenny Industrial Development Company (KIDCo) on the proposed development of a Design Hub for the South East. This initiative is included in the South-East Action Plan for Jobs (SEAPJ). Treacy Consulting was contracted following a competitive process to undertake a feasibility study to include a business model for the proposed development. A series of consultation sessions took place in October and November 2017 with businesses, corporates and public and private sector stakeholders. Plans will be further developed in 2018.
Design Futures Festival
DCCol received funding from Fáilte Ireland to investigate the feasibility of hosting a Design Futures Festival in the South East. Willie Miller Urban Design, based in Scotland, was awarded a contract to undertake this study. The feasibility was finalised in October.

Michelangelo Foundation
The Michelangelo Foundation is an international non-profit entity (established by Richemont group founders) that celebrates and preserves master craftsmanship and strengthens its connection to the world of design. They are interested in working with both DCCol and WCC – Europe on a number of projects that profile excellence and mastery of craftsmanship and with organisations across the EU. DCCol met with the Head of Strategic Partnerships in Geneva on 24th April and following this meeting, Michelangelo representatives attended the WCCE General Assembly in Florence in June. In July, the Programme Manager with the Foundation visited DCCol with a view to engaging students of DCCol’s Centres of Excellence in Ceramics and in Jewellery & Goldsmithing as part of a large-scale exhibition entitled ‘Homo Faber – Crafting a more human future’. Between five and ten students from the two DCCol Centres of Excellence will be selected to assist with invigilation of the event in September 2018 and two recent graduates from the Centres participated in the promotion video for the event which was filmed in Venice in late September. This offers an unprecedented opportunity to gain insight into the world of luxury brands and top-class international craftspeople.

‘Homo Faber’ is the first major cultural exhibition dedicated to European craftsmanship and it aims to put fine craftsmanship on the global map and increase recognition and visibility for master artisans. Covering some 4,000 square metres, ‘Homo Faber’ will be the largest exhibition ever to be held at Fondazione Giorgio Cini on San Giorgio Maggiore Island in Venice, Italy from 14th to 30th September, 2018. Discussions with the foundation are ongoing in relation to Irish craftspeople to be represented as part of the exhibition in 2018.

Nordic Network
Building on links with the Nordic Network, The Finnish Institute in London provided financial support for the MakeShift Ireland conference and are eager to collaborate on future projects in 2018. Meetings were held with Nordic Ambassadors to Ireland from Denmark and Finland during 2017.

The Office of Public Works (OPW)
DCCol continues to work closely with the OPW, particularly regarding the National Design & Craft Gallery’s exhibitions programme. In 2017, DCCol was delighted to have the Hi! Fashion exhibition tour to Farmleigh Gallery, Dublin.
Design Ireland participants received one-to-one mentoring

65
Clients participated in DCCoI mentoring schemes

48
Enterprise and Innovation Workshops were delivered

57
Enterprises participated in Building Craft & Design Enterprise programme

42
Clients attended Interactive Export Workshops
Established by the Design & Crafts Council of Ireland in 2000, the National Design & Craft Gallery is Ireland’s leading centre for contemporary craft and design. Its exhibitions programme represents the most inventive and skilled designers and makers across Irish contemporary craft and design along with international pillars of best practice. During 2017, work by 167 makers, designers and studios was presented through six exhibitions at the National Design & Craft Gallery. The programme highlighted a diverse range of talent, from emerging creatives to the foremost established Irish makers, as well as international designers with global reach. Key areas of focus included identity and culture, innovation and design, precious jewellery, fashion and contemporary ceramic practice.
2017 Exhibitions Programme

Shape the Future  
18th November, 2016 – 5th February, 2017

*Shape the Future* presented new work by 20 of Ireland’s most exciting and creative designer-makers who had received DCCoI’s *Future Makers Awards & Supports* funding in the previous seven years. Curated by Angela O’Kelly, the exhibition premise asked how craft and design shape our cultural identity and how culture has influenced the work of the participating makers. The exhibition explored cultural influences on contemporary making, as well as the value of provenance and narrative in bringing Irish-crafted goods to a global market. Visitor attendance was 6,301.

Global Irish Design Challenge  
10th February – 1st May

The *Global Irish Design Challenge* was an extensive exhibition of 54 innovative design projects by 81 participating designers and studios that provided unique solutions to challenges we encounter on a daily basis. Centred on core themes of sustainability, wellbeing, sense of place, and innovation, designers of Irish lineage or with a strong affiliation to Ireland were invited to submit projects that addressed societal issues or provided an ingenious solution to a problem. The exhibition was curated by DCCoI’s Louise Allen in partnership with The Office of Public Works (OPW) and had previously been presented at the Coach House in Dublin Castle in 2016. Visitor attendance was 7,121.

Narratives in Making  
12th May – 5th July

*Narratives in Making* was an exhibition celebrating the best of Irish contemporary craft with new, innovative works from DCCoI’s *PORTFOLIO: Critical Selection 2017-2018*. The 28 designer-makers represented were selected by an international panel for demonstrating excellence in craftsmanship, design quality and technical skill. Curated by Gregory Parsons, the exhibition considered the provenance of the objects, who made it, where it was made, how it was made and what it was made of. The exhibition brought together fascinating stories, from the love of material, rituals of making, and the design process, to the physical rhythm and time involved. The curator reflected on the contribution contemporary craft makes to our wellbeing, through the life-enhancing intelligence of the maker’s hand, the delight in what it produces and the joy of owning it. Visitor attendance was 9,472. *Narratives in Making* subsequently toured to Ruthin Craft Centre, Wales from 22nd July to 24th September.

Lustre  
14th July – 7th August

An exhibition of precious jewellery and hollowware in gold, silver, platinum and gems by the ten 2017 graduates of DCCoI’s Centre of Excellence in Jewellery & Goldsmithing, *Lustre* showcased the high level of craftsmanship and skills honed by the students during the intensive two-year programme. A highlight of the exhibition was the exquisite collection of ten Fabergé-style eggs, ranging from minimalist silver eggs set with gemstones, to carefully engraved, textured etched surfaces and elaborate enamelled eggs. Visitor attendance was 11,336.

Hi! Fashion  
12th August – 12th November

An exhibition of fashion from Japan and Ireland, *Hi! Fashion* presented womenswear garments and accessories, exploring visual correlations and contrasts between the two islands over the last 60 years. The concept of Kanreki, which in traditional Japanese culture symbolises the end of one cycle and the beginning of another, was used as a backdrop to explore the cycles of fashion in terms of inspiration and process. Escaping sequential narrative, this experimental exhibition explored visual form, juxtaposing designs in installations to create a loose stylistic essay. Curated by Gemma A. Williams and designed in collaboration with ROJI, the exhibition was presented as part of the Kilkenny Arts Festival and was an official event in the celebrations of the 60th Anniversary of Diplomatic Relations between Japan and Ireland. It was supported by the Japan Foundation. Visitor attendance was 21,537. *Hi! Fashion!* subsequently toured to Farmleigh Gallery in Dublin from 30th November, 2017 to 29th April, 2018.

Touchstone  
17th November, 2017 – 21st January, 2018

*Touchstone* celebrated the breadth of Irish ceramic practice by featuring a variety of approaches to working with clay, exploring form, figure, function and environment. It featured new work by 36 ceramic artists selected by an
As part of the development of a partnership with Ruthin Craft Centre, *Narratives in Making*, curated by Gregory Parsons, toured to Wales in summer 2017, showcasing works from the 28 designer-makers in DCCol’s *PORTFOLIO: Critical Selection 2017-2018*.

An invited panel, including: Ann Mulrooney, CEO at Visual Carlow; Dr. Audrey Whitty, Keeper at the National Museum of Ireland; and Andrew Livingstone PhD. The selection represented a comprehensive body of contemporary Irish ceramics, demonstrating a diversity of techniques and the broad spectrum of clay practices being explored across sculptural, decorative, functional and installation-based works. *Touchstone* marked the 40th anniversary of Ceramics Ireland and was the third in their triennial series curated by Elaine Riordan and Tina Byrne. Visitor attendance to 31st December, 2017 was 4,965.

**Touring Exhibition Programme**

*Narratives in Making* at Ruthin Craft Centre, Wales
22nd July – 24th September

As part of the development of a partnership with Ruthin Craft Centre, *Narratives in Making*, curated by Gregory Parsons, toured to Wales in summer 2017, showcasing works from the 28 designer-makers in DCCol’s *PORTFOLIO: Critical Selection 2017-2018*. The exhibition was accompanied by gallery talks and workshops, including a two-day masterclass with Susan O’Byrne. Visitor attendance was 8,545.

*Hi! Fashion* at Farmleigh Gallery, Dublin
30th November, 2017 – 29th April, 2018

Continuing the ongoing connection with the OPW, *Hi! Fashion* toured to Farmleigh Gallery in winter 2017, where it was officially opened by *The Irish Times*’ Fashion Editor Deirdre McQuillan. Visitor attendance to 31st December, 2017 was 3,500.

**Partnerships & Supports**

In 2017, the National Design & Craft Gallery sought to develop relationships with a number of bodies to increase support for its programmes. Long-time local supporter, Pembroke Kilkenny agreed to extend their backing as accommodation partner as well as provide bespoke cocktails inspired by each exhibition on their respective opening nights.

For our largest annual show, as part of Kilkenny Arts Festival, a grant was secured from The Japan Foundation for almost €14,000 to support the participation of the nine Japanese designers in *Hi! Fashion*. Savour Kilkenny partnered with the gallery to host a special evening of food and fashion with acclaimed Japanese chef Takashi Miyazaki during *Hi! Fashion*. The positive
For our largest annual show, as part of Kilkenny Arts Festival, a grant was secured from The Japan Foundation for almost €14,000 to support the participation of the nine Japanese designers in Hi! Fashion.

relationship with the OPW was developed further during the year with the negotiation of a partnership to present selected National Design & Craft Gallery exhibitions in the OPW’s Dublin venues, the first of these being Hi! Fashion at Farmleigh Gallery which opened in December 2017. The programmes of the National Design & Craft Gallery are made possible through the continued support of such bodies and we are enormously grateful to them.

External Exhibitions Fund
DCCoI continues to support both making for exhibitions and exhibition opportunities for Irish makers and designers through the annual External Exhibitions Fund (EEF). The purpose of this fund is to:

- Stimulate and reward the development of professional gallery-led exhibition skills in makers and curators of design and craft
- Develop significant exhibition opportunities for Irish makers
- Facilitate relationships with international galleries and collectors
- Increase awareness through education and outreach activities associated with high-quality design and craft exhibitions
- Enhance the reputation of Irish design and craft in Ireland and abroad

Following a selection process in 2016, the External Exhibitions Fund supported the realisation of a range of exhibitions in 2017:

- ‘Spirits of the Sky’ at Timeless Textiles Gallery, Newcastle, Australia, 15th February – 12th March: solo exhibition by textile artist and printmaker Nicola Henley exploring the movement of birds in the environment developed from studying birds and their flight during time spent at artists’ retreat, Cill Rialaig in Kerry

- ‘CRUX: A Dialogue in Metal’ at Glór, Ennis as part of the Ennis Bookclub Festival, 3rd March – 1st April. A group exhibition of accomplished Irish metalmakers, ‘CRUX’ illustrated the diversity of metal, from the delicate tracery of Jane Murtagh’s work to the solid architectural forms of Moss Gaynor, to the subtle lines and sensual curves in the work of Michael Calnan, John Hogan and Gunver Anhøj. The exhibition
also toured to Burtown House, Kildare from 4th April to 4th June; Custom House Studios Gallery, Mayo from 13th July to 6th August; and Siamsa Tire, Kerry from 2nd to 27th October.


‘Residue’ at Galway Arts Centre, 12th – 27th October: focusing on clay-based work of a non-functional nature by the acclaimed ceramicist Phoebe Cummings from the UK and recent Royal College of Art MA graduate Gail Mahon from Derry. It was curated by Contemporary Clay (Rob D’Eath and Kate Howard) and explored ceramic traditions and new creative developments.

‘David Seeger: 80 Moving Still’ by Uillinn at West Cork Arts Centre, 4th November – 12th December: on the occasion of his 80th birthday, Uillinn presented a major survey exhibition spanning six decades of work by David Seeger, a pioneer in contemporary ceramic art.

‘Enignum Locus’ at Yufuku Gallery, Tokyo, Japan, 16th November – 10th December: an exhibition in collaboration with Joseph Walsh Studio that centred on themes of island life, form and its relationship with materials employed. This body of work was realised in Japan utilising local materials.

During 2017, the External Exhibitions Fund received 13 applications to support exhibitions in 2018. A selection panel, including two international external judges Liz Cooper and Gaëlle Cornut, reviewed the applications and allocated funding toward six projects:

- Jaki Coffey’s participation in ‘Mutter Schmuckers’ residency exhibition in Germany, March 2018
- ‘A little nonsense now and then’: 15 jewellery designers’ production of an exhibition of new works at Fumbally Exchange, Dublin in April 2018
- Alan Meredith’s participation in ‘Sorti du Bois/Out of the Wood’, an international group exhibition curated by Carole Baillargeon in Deschambault, Canada from June to September 2018
- Irish Society of Stage & Screen Designers’ production of National Scenography Exhibition at the Abbey, Dublin, to coincide with Dublin Theatre festival in September 2018
- Cork Textiles Network’s development of an exhibition showcase for Twisted Threads at The Knitting & Stitching Show, November 2018
- Bernie Leahy’s solo exhibition of new works at the Irish Arts Centre, New York in 2018

Rebrand of the National Craft Gallery
In 2017, the National Craft Gallery incorporated ‘Design’ into its title both to reflect the ongoing inclusion of design-related exhibits, ideas and processes within the gallery’s programme and to be consistent with our organisation’s trading name of the Design & Crafts Council of Ireland. The gallery logo was revised to reflect the change in title to the National Design & Craft Gallery.
**Education and Outreach**

Education, meaningful public engagement and building awareness through its programmes is critical to the work of the National Design & Craft Gallery. An extensive Education & Outreach programme contextualises each of its exhibitions, and includes a varied programme of educational activities such as: gallery tours; family programmes; adult workshops; public engagement events; designer, maker and curators’ talks; production of educational resource materials; professional development masterclasses and seminars. DCCoI was also actively involved in delivering off-site outreach initiatives and events as part of its exhibitions programme. For more details, see page 55.

**Family Programme**

Monthly Family Day workshops facilitated children and parents to learn new skills, experiment with materials and engage in creative learning, introducing craft and design skills to children at an early stage. Workshops facilitated children aged five to 13 with an average of 32 participants per month. The learning area is an integral part of the National Design & Craft Gallery experience, allowing visitors to enjoy a more thorough and sustained engagement within the gallery. Particularly successful response activities in 2017 were the clay-building drop-in workshops during the Touchstone exhibition.

**Schools Programme**

There was a continued focus on the development of the Schools Programme 2017 with 814 students from Primary to Third Level taking part in guided conversational tours of exhibitions and workshops at the gallery. These programmes aimed to promote understanding of craft, design and creative practices in order to nurture visual literacy and to give opportunities for hands-on making skills.

**Design & Health Project**

As part of the Global Irish Design Challenge exhibition outreach programme, a pilot project was developed in response to Frontend’s ‘User Experience Design in the use of the Accu-Chek Pump’. The project, with designers Jaki Coffey and Caroline Schofield, reached out to teenagers and young people who have Type 1 Diabetes with a one-day workshop about the use of their own pumps. The workshop also included the designing and creation of a prototype bag for their own pumps.

**Adult Engagement Workshops, Seminars and Talks**

In 2017, 1,626 adults participated in National Design & Craft Gallery masterclasses, workshops and talks programmed to engage adult audiences, from general visitors to designer-makers.

Highlights in the following exhibitions included:

**Narratives in Making:**

- *Deep Drawing* technique talk and demonstration with Michael McCrory (12 attendees)

**Hi! Fashion:**

- Noritaka Tatehana: leather-dying techniques and shoe construction at the National Design & Craft Gallery and NCAD (60 attendees)

- *Experimental Textile Techniques* inspired by knit, weave and Japanese lacework with fashion designer Derek Lawlor (15 attendees)

- Creating bespoke leather accessories with Una Burke (15 attendees)

Several curators introduced and contextualised their exhibitions with contributions from designer-makers at the shows during the year. The curators who introduced their exhibitions included:

- Louise Allen (Global Irish Design Challenge)
- Gregory Parsons (Narratives in Making)
- Eimear Conyard (Lustre)
- Gemma A. Williams (Hi! Fashion)
- Tina Byrne and Elaine Riordan (Touchstone)
Overall, more than 37 designers and makers spoke about their work at the National Design & Craft Gallery and relayed their influences, techniques and concerns.

Highlights of the gallery’s programme of Late Date events included:

- **Global Irish Design Challenge:**
  - **Narrative and Animation** with Susan Broe of Wigglew蠢
  - **Sustainable Textile Production** with Berni Raeside-Bell of Detta Textiles

- **Narratives in Making:**
  - Sasha Sykes and Stephen O’Brien discussed approaches to furniture

- **Lustre**
  - Students from DCCoI’s Centre of Excellence in Jewellery & Goldsmithing gave an in-depth talk on their work

- **Hi! Fashion**
  - A talk, ‘Samurai Armour – Collections to Contemporary Craft’, by Dr. Audrey Whitty on Japanese armour took place in the National Museum of Ireland. Derek Lawlor also spoke about the contemporary evolution of armour forms.

### Craft Workshops as part of National Programmes

**Bealtaine**

Bealtaine, the festival that celebrates creativity as we age, was marked at the National Design & Craft Gallery with the annual Crafternoon Tea event, coinciding with the Narratives in Making exhibition. There were 63 attendees from various active retirement associations from the Kilkenny area who attended a conversational guided gallery tour of our exhibition and cultural afternoon tea.

**National Drawing Day**

The National Design & Craft Gallery welcomed almost 350 adults, teens and children to join in workshops facilitated by makers from the Craft Education Panel.

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**Kilkenny Arts Festival**

The National Design & Craft Gallery annually presents an extensive programme of workshops and opportunities for children, teenagers and adults to engage with design and craft making during the annual arts festival celebrations in Kilkenny. In 2017, to coincide with *Hi! Fashion* – an exhibition of fashion from Japan and Ireland – workshops for children and teens focused on material exploration across paper, print and mixed media, with thematic inspiration from the work within the show. Almost 500 participated in the workshops.

**Culture Night**

In response to *Hi! Fashion*, the Culture Night programme focused on fashion, primarily targeting a new teenage audience. An unprecedented number of over 920 people of all ages attended Culture Night at the National Design & Craft Gallery. Attendees engaged in multiple activities throughout the evening that included: a Junk Kouture fashion show (Secondary Schools); Fashion Eye-Cons Showcase (local Primary Schools); musical entertainment by Kilkenny Ossory Youth Band; fire performance by Solas; a weave installation; and many drop-in workshops. Culture Night 2017 at the National Design & Craft Gallery saw a 70% increase in attendees on the previous year, many of whom were first-time visitors.
68,450

Visitors attended National Design & Craft Gallery exhibitions (Kilkenny and touring)

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<tr>
<th>167</th>
<th>1,626</th>
</tr>
</thead>
<tbody>
<tr>
<td>Makers, designers and studios were represented in the exhibitions programme</td>
<td>Adults engaged in National Design &amp; Craft Gallery masterclasses, workshops and talks</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>21,537</th>
<th>2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Visitors attended <em>Hi! Fashion</em> at the National Design &amp; Craft Gallery</td>
<td>Exhibitions toured to other galleries: Farmleigh Gallery, Dublin and Ruthin Craft Centre, Wales</td>
</tr>
</tbody>
</table>
Throughout 2017, the Education, Training & Development team focused on strengthening its range of high-quality training and development programmes for emerging and established makers, as well as for individual learners and groups from all levels of education, liaising directly on an ongoing basis with a number of industry partners.
DCCol Education Panel

The DCCol Education Panel is a key resource that assists in the successful delivery and development of DCCol education programmes. The panel consists of over 100 professional makers and designers who receive Garda vetting, child protection training and Continuing Professional Development (CPD) opportunities. A CPD day was held at The Ark Children’s Cultural Centre, Temple Bar on 4th February. The event included talks and masterclasses exploring creative methods and approaches to inspire new ways of engaging in educational contexts with 46 members of the DCCol Education Panel in attendance.

First Level

CRAFTed Learning Skills For Life

CRAFTed is a nationwide, Primary Level programme run by DCCol which supports the delivery of the visual arts curriculum. The CRAFTed: Learning Skills for Life Primary Schools Programme 2017 was delivered in partnership with 15 full-time Associations of Teachers’ Education Centres in Ireland (ATECI). The 2017 programme involved:

- 15 Education Centres
- 68 school projects
- 64 craftspeople
- 68 teachers
- 9 regional coordinators
- 2,070 students actively engaged in craft and design education-based activities in the classroom

All projects were completed by June and the majority of the Education Centres held exhibitions to showcase the creative process facilitated by the programme.

CRAFTed Looking & Responding Sessions Nationwide

There were 15 Looking & Responding sessions which took place nationwide in 2017 to foster peer-evaluation, and sharing of ideas and experiences between craftspeople and teachers, in keeping with international standards of best practice within education.

Special Educational Needs (SEN) Learning Resource

The 2017 CRAFTed programme worked with six schools who had a significant number, if not all, of students with special educational needs (SEN). To support the DCCol Education panel in the delivery of CRAFTed to students with SEN, research for a learning resource was commissioned. Craftsperson Sheila Jordan worked in partnership with the School of the Holy Spirit in Kilkenny to document how the CRAFTed programme is applicable to learners of all abilities. This experience was contextualised with research on SEN and has been published online on the DCCol website.

Creative Craft Skills CPD Summer Course for Teachers

Funded by the Education Centres, CPD Summer Courses for teachers ran in seven centres nationally with 139 teachers participating and ten craftspeople employed. Makers from the DCCol Education Panel delivered talks and workshops to the teachers to upskill them in the delivery of the Visual Arts Curriculum at Primary level.

- Kilkenny: 11 teachers (delivered by makers Carrie Lynam and Adele Stanley)
- Sligo: 25 teachers (Kim Sharkey)
- Mayo: 22 teachers (Aoife O’Toole)
- Tralee (new to CPD course): 25 teachers (Aidan Power)
- West Cork: 25 teachers (Liz Flatman and Julie Forrester)
- Laois: 10 teachers (Marika Mklosi and Christien Van Bussel)
Autumn CRAFTed skills-based CPD courses
Due to interest from Primary school teachers in their area, both Mayo and Clare Education Centres opted to run a suite of CRAFTed-based CPD evening workshops in the autumn term of 2017:

**Mayo Education Centre:**
- 8 teachers
- 2 x fabric & fibre workshops facilitated by Aoife O'Toole
- 2 x clay workshops facilitated by Jodi Coyne

**Clare Education Centre:**
- 13 teachers
- 2 x clay workshops facilitated by Jackie Maurer

The total number of teachers attending CRAFTed-based CPD courses in summer and autumn 2017 was 160, which was an increase of 31 teachers from the previous year.

**Developing CRAFTed Links with Third Level Colleges**
Third Level colleges involved in teacher-training were identified as key partners in order to grow the impact of CRAFTed teaching methodologies on the Visual Arts Curriculum in Primary Schools and to increase understanding of the important role craft and design plays in education. The aim of CRAFTed Third Level partnerships is to challenge and change the perception of arts education while promoting the career potential of the design and craft industry. In 2017, our engagement with Dublin City University, Institute of Education and Mary Immaculate College, University of Limerick was further developed.

Findings from Third Level partnership research conducted by DCCol in collaboration with Mary Immaculate College was presented at:
- ATECI Annual Research Conference; Supporting School Innovation and Change on 14th October
- International Journal of Arts & Design Conference at NCAD on 17th and 18th November

**Second Level**
South East Action Plan for Jobs (SEAPI): DCCol & designCORE Partnership
As part of the SEAPI (Action 84), DCCol is working with Carlow IT in developing a ‘Design Thinking’ initiative for post-Primary teachers to deliver enterprise skills to young people. Following a round of teacher and student interviews in September, the findings were used to inform a co-design workshop which ran in December at IT Carlow led by designCORE facilitators Sandra Reid and Lynne Whelan. There were 19 attendees including representatives from the Professional Development Service for Teachers (PDST), Encountering the Arts Ireland (ETAI), students and teachers from three schools in the South East, and three DCCol-registered designers-makers, as well as IT Carlow and DCCol staff. The aim was to co-construct the ‘Design Thinking’ school programme structure and it is expected to be completed in 2019.

**Transition Year (TY) Creative Careers Day**
As a new Transition Year development, the DCCol Education team designed a TY Creative Careers Day during the inaugural Ireland Glass Biennale, in partnership with NCAD Gallery and the Glass & Ceramics Department in NCAD. Due to the high demand for places at this event, NCAD agreed to facilitate an additional event for those on the waiting list. These events took place on 9th and 10th November. The days consisted of curated tours, workshops, talks and demos where students had the opportunity to meet professional makers and try their hand at glassblowing, lampworking and engraving:
- 21 schools from Monaghan, Louth and Dublin took part in the events
- 117 students attended over the two days
- 8 professional glass makers facilitated talks, demos and workshops

**Post-Primary Teachers CPD: Art Teachers’ Association of Ireland (ATAI) & The Hunt Museum**
DCCol organised and facilitated a design-thinking workshop led by award-winning fashion and accessories designer Ana Faye as part of the Art Teachers’ Association of Ireland’s (ATAI) visit to The Hunt Museum. The workshop utilised the museum’s collection as inspiration for a design brief which was linked to the
For Future Makers 2017, a judging panel, including internationally renowned designer-makers Clive Fiddis and Aisling Farinella, chose a shortlist of 43 for the final assessment and subsequently the selection of 23 winners and recipients of Future Makers Awards & Supports in 2017.
Awards in the Recent Graduates/Emerging Practitioners category:

- Future Maker of the Year Award 2017 (€3,000): furniture maker Alan Meredith
- Innovation Award (€1,500): furniture maker Simon Doyle
- The Design Award (€1,000): knitwear designer Pearl Reddington
- Imagined Futures Award (€1,000): jewellery designer Pierce Healy
- Residency Support (€1,000 each): jewellery designer Aisling McGloughlin and ceramicist Chloé Dowds
- Studio Support (€1,000 each): ceramicist Ann McBride and textile artist Marlene Dahl
- Exhibition/Trade Fair Support (€1,000 each): ceramicists Alanna Plekkenpol and Zsiri Melinda Dempsey

Awards in the Student category:

- Future Makers Student of the Year Award 2017 (€2,000): Caoimhe McGuckin, studying Jewellery and Metalwork at NCAD
- Innovation Award (€1,000): Adele Walsh, a Ceramics student at NCAD
- The Design Award (€1,000): Caoimhe Hill, NCAD Fashion Design student
- Residency Supports (€1,000 each): Fiona Byrne, LSAD Fashion, Knitwear & Textile design student and Sophie Kate Curran, NCAD Ceramics & Glass student
- Materials Supports (€500 each): Georgia Dunne (Textile Surface Design & Visual Culture, NCAD); Laoise Carey (Fashion Design, NCAD); Lauren McElvaney (Fashion Design, LSAD); Marie O’Rourke (Fine Art (Hons), Glass and Ceramics, NCAD); Rachel Blanckensee (Fashion Design, NCAD); Sarah Roseingrave (Contemporary Applied Art, CIT Crawford College of Art & Design); and Matthew Howard (Furniture & Wood Technology, GMIT)
- Exhibition Support (€500): Dan Eames, a BA (Hons) Design & Visual Culture student at NCAD

Other Initiatives

DCCol and RDS Craft Awards Partnership

In 2017, DCCol sponsored the category prizes for both emerging and established makers at the RDS Craft Awards to the value of €10,000. The 2017 RDS Craft Awards had a total prize fund of €30,000. The exhibition occupied the entire RDS Concert Hall at the Dublin Horse Show and was visited by over 8,000 people. Craft demonstrations in feltmaking and woodturning were run in a dedicated area and were very popular with visitors.

The winner of the RDS 2017 Established Maker Award of Excellence (€5,000) and Californian Gold Medal was Gráinne Watts for her hand-thrown porcelain clay, double-walled vessel entitled Vortex. For the third year in a row, a graduate from DCCol’s Centre of Excellence in Jewellery & Goldsmithing won the Emerging Maker RDS Award of Excellence. The 2017 recipient was Eleanor Haworth.

List of Category Prize Winners 2017
(Sponsored by DCCol, €500 per award)

- **BASKETRY**
  - Established Maker: Joe Hogan
- **CALLIGRAPHY & LETTERING**
  - Established Maker: Gareth Colgan
- **CERAMICS**
  - Established Maker: Gráinne Watts
  - Emerging Maker: Kate O’Kelly
- **CONSTRUCTED TEXTILES**
  - Established Maker: Lorna Donlon
  - Emerging Maker: Edel Traynor
- **EMBELLISHED TEXTILES**
  - Established Maker: Mary Palmer & Anne Kiley
  - Emerging Maker: Niamh McCarthy
- **FURNITURE**
  - Established Maker: Ryan Connolly
  - Emerging Maker: Ciarán McGill
- **GLASS**
  - Emerging Maker: Alice Burns
- **JEWELLERY**
  - Established Maker: Nigel O’Reilly
  - Emerging Maker: Eleanor Haworth
- **SILVERSMITHING & METALWORK**
  - Established Maker: Jane Murtagh
  - Emerging Maker: Annemarie Reinhold
- **WOODTURNING**
  - Established Maker: Gintaras Malinauskas
  - Emerging Maker: Alan Meredith
The ‘Future Lights’ annual international competition for people in the early stages of a career in ceramics was promoted throughout Europe in 2017. Successfully selected to represent Ireland was Chloë Dowds, former Future Makers Awards & Supports winner and graduate of DCCol’s Centre of Excellence in Ceramics, who went on to succeed as a Future Lights Ambassador.

National Council of Curriculum Assessment (NCCA) – Junior Art Cert Reform Consultation
DCCol contributed to the NCCA consultation process for the specification for Junior Cycle Visual Art (Art, Craft, Design). The specification replaced the Junior Certificate Art, Craft, Design syllabus and was officially implemented nationally from September onwards.

National Council of Curriculum Assessment (NCCA) – Senior Art Cert Reform Consultation
DCCol contributed throughout 2017 to the NCCA consultation process for the draft specification for Senior Cycle Visual Art. The current Leaving Cert Art (including craft) syllabus has been in existence since 1971 and the new specification, under consultation in 2017 and also onwards into 2018, will replace this from circa 2019 onwards.

Ceramics and its Dimensions – European Project
The ‘Future Lights’ annual international competition for people in the early stages of a career in ceramics was promoted throughout Europe in 2017. Each year, recent graduates from across Europe are invited to apply to ceramics specialists, Porzellanikon, setting out their experience and responding to the year’s theme. Successfully selected to represent Ireland was Chloë Dowds, former Future Makers Awards & Supports winner and graduate of DCCol’s Centre of Excellence in Ceramics, who went on to succeed as a Future Lights Ambassador. As a result, in the latter part of 2017 and continuing into 2018, she was availing of business-related opportunities, helping her career in the ceramics sector.

National Forum for the Enhancement of Teaching and Learning in Higher Education (NFETL) DEL TA Award
In 2017 DCCol continued, in a joint DCCol and NFETL initiative, to provide a designed craft award to be presented to Ireland’s leading Higher Education lecturers. The new DELTA commission award for the NFETL in Higher Education DELTA Award Competition, worth €1,500, was presented to ceramicist Zuzana Jerikova. This award is in partnership with the Universities and Higher Education Institutes across all of Ireland. Zuzana designed and produced the awards to be presented at The Mansion House, Dublin in March, 2018 to DELTA discipline groups who have made a commitment to enhancing and transforming teaching and learning.
Education Programming Partnerships in 2017
DCCol’s Education & Outreach team developed and built on key programming partnerships with other national cultural organisations as part of the National Design & Craft Gallery ongoing audience development strategy. National and local programme partnerships for 2017 included: National Museum of Ireland; National Gallery of Ireland; National College of Art and Design; Limerick School of Art & Design; Vocational Training Opportunities Scheme; Bealtaine; Culture Night; Ceramics Ireland; The Ark; Kilkenny Arts Office; Open Circle Arts; The Heritage Council; Savour Kilkenny; Yulefest; Kilkenny Tradfest; Kilkenny County Council Tourism; Kilkenny Design Centre; The Parade Tower Kilkenny; Ceramics and its Dimensions; Pembroke Kilkenny; Rivercourt Hotel; and Butler Gallery, as well as libraries, craft studios and schools throughout the region.

Education and Outreach
Throughout 2017, DCCol developed educational resources and established partnerships. Events and activities were programmed to explore and support the annual exhibitions programme at the National Design & Craft Gallery while the team was also actively involved in delivering off-site outreach initiatives and events as part of DCCol’s exhibitions programme. For full details on the Education & Outreach Programme at the National Design & Craft Gallery in 2017, see page 43.

Craft Education & Outreach Workshops at Public Events
The Education & Outreach team co-ordinated a series of diverse and engaging workshops for children and adults at large-scale public events and as part of national programmes throughout 2017. Highlights included the following:

Tradfest
DCCol supported a range of craft workshops at The Ark in Dublin during Tradfest 2017, facilitated by DCCol’s Craft Education Panel members. The total number of children that participated in the Crafts Club sessions that took place over the two days was 337, plus 152 accompanying adults, totalling 489 attendees.

Cruinniú na Cásca
DCCol hosted a Mini Craft Village at Dublin Castle for the inaugural Cruinniú na Cásca on Easter Monday. Drawing on DCCol Guilds, Associations, Networks and Societies (GANS) membership representatives, the Mini Craft Village presented demonstrations from Ceramics Ireland, Feltmakers Ireland and Print Block, showing their craft techniques and processes. Over 1,500 members of the public participated in a range of interactive craft workshops.

Bloom in the Park
For Bloom 2017, DCCol presented an exciting range of design and craft experiences at the Irish Craft Village. Five days of workshops in fabric print, clay and textiles, GANS demonstrations and interactive installations in the Irish Craft Village drew record numbers of eager participants amounting to over 3,236 of all ages participating in creative craft activities and making.

Centres of Excellence
DCCol’s Centre of Excellence in Ceramics, which is based in Thomastown, Co. Kilkenny, continues to deliver a unique two-year intensive skills-led programme with an outstanding reputation for training highly motivated students to be the next generation of professional designer-makers. The Centre of Excellence has strong links with the ceramics sector in Ireland and abroad through running workshops, conferences and residencies. Twelve students successfully completed the first year of their course in July 2017 and started the second year of the programme in September 2017.

In May, the Centre of Excellence hosted HRH The Prince of Wales and HRH The Duchess of Cornwall. The Royal visitors were taken on a tour of the Thomastown facilities by course director Gus Mabelson and given demonstrations on all aspects of ceramic production by the students. The Prince of Wales is patron of several educational programmes, including those at Dumfries House Scotland and the Royal Drawing School in London. In November, there were follow-up visits to the Centre of Excellence from Simon Sadinsky, Head of Education for The Prince’s Foundation at Dumfries House, Scotland and Dr. William Beharrell from the Turquoise Mountain foundation in Kabul, Afghanistan. Both foundations run craft-training programmes.

A study trip to Ceramic Art London in March allowed the students to see 80 of Europe’s top ceramic makers display and sell their work. The event also had an extensive lecture programme and the trip included visits to the
British and V&A Museums. In June, students and staff went on a five-day study trip to Hor Grenzhausen, Koblenz, Germany, visiting ceramic markets, museums, colleges, potteries and artists’ studios, and in October the group attended the British Ceramics Biennial in Stoke-on-Trent. Museum and factory visits included the Gladstone, Stoke City and Wedgewood Museums along with a visit to the newly formed Clay College Stoke, which is modelled on DCCoI’s Centre of Excellence in Ceramics.

DCCoI’s Centre of Excellence in Jewellery & Goldsmithing

DCCoI’s internationally renowned Centre of Excellence in Jewellery & Goldsmithing offers high-quality training through an intensive two-year programme which is enhanced by the inclusion and support of industry-trained professionals who are specialists in all aspects of gold and silversmithing. Professional industry work placements took place in February with:

- Theo Fennel, London
- David McCaul, Goldsmith, London
- O.C. Tanner, Utah, USA
- Birmingham School of Jewellery, UK
- Appleby, Dublin
- Rudolf Heltzel, Kilkenny
- JMK Goldsmith, Kilkenny
- Performance Prototypes, Dublin
- Aaron O’Sullivan, Goldsmith, Kildare
- Tuula Harrington, Goldsmith, Cork
- Liam Costigan, Goldsmith, Kilkenny

The Centre of Excellence ran a retail project in conjunction with the Kilkenny Group during 2017 where the students designed and produced a jewellery collection that was presented to a panel of judges. Following a presentation and selection process, four jewellery collections were chosen to be showcased in the window and jewellery hotspot area at the Kilkenny Group flagship store on Nassau Street, Dublin for six weeks in October and November 2017. Of these four graduates, Cassie McCann was also awarded a €1,000 bursary from the Kilkenny Group. A series of short courses were also run for the Association of Fine Jewellers throughout 2017, specifically designed for the association.

Awards

Yasmin Belkhayat, who graduated in July 2017, was awarded the Bursary Award from the Enamelling Guild of Great Britain for excellence in enamelling on her Fabergé-style egg.

Yasmin also won a Silver and Bronze Award at the prestigious Goldsmiths Design and Craft Awards in London in the Enamellers and Enamel Painters Category.

Eleanor Haworth, who graduated in 2015, won the RDS Emerging Maker Award of Excellence and California Gold Medal (€5,000) with her DCCoI graduate work.

The 2017 graduate exhibition, Lustre, opened to the public from 14th July to 7th August, receiving over 11,000 visitors during this period. All ten participants successfully completed the two-year programme and exhibited over 100 pieces of jewellery and silversmithing in the graduate exhibition. A collection of Fabergé-style eggs was the highlight of the exhibition which was officially opened by Gaynor Andrews, former Head of the School of Jewellery Birmingham. Conferring was held in November 2017 at Maynooth University.

Residencies

Jewellery designer Genevieve Howard completed a residency in Paris with Ateliers de Paris and Centre Culturel Irlandais from September to December as part of the exchange programme which is now in its third year. Applications were invited by DCCoI, Ateliers de Paris and Centre Culturel Irlandais for this residency opportunity for an Irish designer to live and work in Paris.

In October, French designer Lili Gayman undertook a three-week residency in the newly completed studio in Thomastown, Kilkenny having applied through open competition and having won the Prize Design-Exchange Paris Irlande. This was a collaborative partnership, supported by the French Embassy Paris and coordinated between DCCoI and Ateliers de Paris. The residency allowed Lili to gain invaluable new skills and gave her access to the facilities and expertise available.

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<table>
<thead>
<tr>
<th>2,070</th>
<th>Pupils participated in the <strong>CRAFTed</strong> programme</th>
</tr>
</thead>
<tbody>
<tr>
<td>160</td>
<td>Teachers participated in <strong>CRAFTed</strong>-based CPD workshops</td>
</tr>
<tr>
<td>68</td>
<td>Individual Primary Schools participated in the <strong>CRAFTed</strong> programme</td>
</tr>
<tr>
<td>10</td>
<td>of Ireland’s newest jewellers graduated from the <em>Jewellery and Goldsmithing Skills &amp; Design</em> Course at DCCoI’s Centre of Excellence in Jewellery &amp; Goldsmithing and exhibited their work in the exhibition, <em>Lustre</em></td>
</tr>
<tr>
<td>€22,500</td>
<td>Total prize fund for <em>Future Makers Awards &amp; Supports</em> 2017, presented to 23 students and emerging makers from the <em>Future Makers Awards &amp; Support</em> programme 2017</td>
</tr>
</tbody>
</table>
The member organisations of the Design & Crafts Council of Ireland, which include GANS (Guilds, Associations, Networks and Societies) as well as corporate bodies, play a pivotal role in DCCoI’s activities and supports in Ireland. The engagement of our member organisations and clients is instrumental in informing our strategic plans for developing the design and craft sector and in enabling the delivery of many DCCoI initiatives across the island of Ireland.
**Guilds, Associations, Networks and Societies (GANS)**

**GANS Information Days**

DCCoI facilitated two GANS information days in 2017, providing a valuable forum for the member organisations to network, receive updates on DCCoI programmes and activities, provide feedback about the sector, and discuss shared challenges and opportunities.

The first GANS meeting took place on 26th April in Pembroke Kilkenny.

Presentations included:

- An overview of DCCoI’s *External Exhibitions Fund* by Susan Holland, Exhibition & Programme Curator at the National Design & Craft Gallery
- ‘How Your Local Enterprise Office can Support You’ by Kilkenny Enterprise Board
- ‘Ireland’s Ancient East and How Craft Experiences can Enhance Tourism Offerings’ by Sarah Fitzpatrick, Fáilte Ireland

The presentations were followed by a guided visit to Kilkenny’s Medieval Mile Museum where the work of a number of Kilkenny-based craftspeople was being exhibited.

The second GANS event took place on 28th November in Butler House, Kilkenny.

Presentations included:

- An overview of DCCoI Education & Outreach programmes by Fiona Byrne, DCCoI Education Manager and Caroline Ryan, DCCoI Education Officer
- ‘Product Photography: Tips & Advice’ by Evelyn McNamara, Photographer
- ‘Information on European Year of Cultural Heritage and Heritage Week’ by Helene O’Keefe, Heritage Council

The presentations were followed by visits to Touchstone, a Ceramics Ireland exhibition at the National Design & Craft Gallery and to *At the Medieval Table*, a DCCoI-curated exhibition at Rothe House, Kilkenny.

**Network Support Scheme**

The *Network Support Scheme* provides funding for activities that will help to develop and professionalise our GANS. In 2017, 24 GANS were awarded funding and the total allocated was €48,685.

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<td>Bridge Street Studios</td>
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<td>Ceardliann Spiddal Craft &amp; Design Studios</td>
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<tr>
<td>Ceramics Ireland</td>
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<tr>
<td>Clare Crafts Association</td>
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<td>Cork Craft &amp; Design</td>
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<td>Council of Irish Fashion Designers</td>
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<td>Guild of Irish Lacemakers</td>
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<td>Society of Cork Potters</td>
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<td>The Quilters Guild of Ireland</td>
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<td>West Cork Craft &amp; Design Guild</td>
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<tr>
<td>Wexford Craft Trail</td>
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€48,685
DCCoI organises a series of craft demonstrations in the central exhibition area for the duration of Gifted, providing visitors with a unique opportunity to meet the makers and watch them as they work.

Craft Demonstrations and Workshops by Member Organisations at Public Events

**Bloom in the Park, Dublin**
1st – 5th June
As part of DCCoI’s participation at Bloom, a colourful garden of creative workshops, demonstrations and drop-in craft activities provided visitors of all ages with a craft experience to remember.

Demonstrations and workshops were provided by the following GANS:
- Felting with Feltmakers Ireland
- Lacemaking with the Guild of Irish Lacemakers
- Embroidery with the Irish Guild of Embroiderers
- Patchwork with the Irish Patchwork Society
- Clay with Ceramics Ireland
- Daily demonstrations with the Irish Artist Blacksmiths Association

**Gifted – The Contemporary Craft & Design Fair**
5th – 10th December
DCCoI organises a series of craft demonstrations in the central exhibition area for the duration of Gifted, providing visitors with a unique opportunity to meet the makers and watch them as they work. Demonstrations are extremely popular with visitors, reflecting the interest in and appreciation for the skills and craftsmanship of these talented makers.

Demonstrations included:
- Woodturning by William McHutcheon of Ballyshane Irish Wood Design
- Weaving by Beth Moran of Ballytoughey Loom
- Jewellery making by jeweller Mairead DeBláca
- Candle-making by Ailbhe Gerrard of Brookfield Farm
- Box making by Mary Coonan of Gléasta
- Pottery by Henri Hedou of Terrybaun Pottery

**Medieval Mile Museum**
An opportunity arose with the Medieval Mile Museum to feature work from Kilkenny craftspeople to be exhibited in the museum for its official opening on 28th February. Due to its popularity with visitors, the exhibition remained in the museum until 14th August.
Initially developed for The Knitting and Stitching Show in 2015, *Thread Song* continued to tour during 2017 and was installed and exhibited in Glór in Ennis from 9th June to 29th July.

Exhibitions

*Thread Song 2017*

Initially developed for The Knitting and Stitching Show in 2015, *Thread Song* continued to tour during 2017 and was installed and exhibited in Glór in Ennis from 9th June to 29th July. Frances Crowe, one of the makers featured in *Thread Song*, delivered a series of workshops for children and adults.

The exhibition featured work by:

- Geraldine Beirne
- Hilary Bell
- Amy Brannigan
- Maeve Coulter
- Patricia Cox
- Frances Crowe
- Marie Danaher
- Ethelda Ellis
- Jane Enticknap

Work by students of DCCoI’s Centre of Excellence in Jewellery & Goldsmithing was also featured in the exhibition at the museum.

**Cruinniú na Cásca**

17th April

DCCoI hosted a Mini Craft Village for the Cruinniú na Cásca celebrations at Dublin Castle. Drawing on representations from DCCoI’s membership organisations and clients, the event involved three workshop spaces. Workshops included how to throw pots on a potter’s wheel; hand-building with clay with members of Ceramics Ireland; learning the art of feltting with Feltmakers Ireland; and printing a tote bag with members from Print Block. Over 1,500 people of all ages participated in the Craft Village event. Cruinniú na Cásca was funded by RTÉ as part of the Creative Ireland programme.

Makers from MADE in Kilkenny included:

- Ceramicist Claire Molloy
- Ceramicist Mark Campden
- Ceramicist Ray Power
- Glass Studio Jerpoint Glass
- Jeweller Freiderike Grace
- Ceramicist Andrew Ludick
At the Medieval Table, an exhibition of Irish craft evoking a medieval banquet, was exhibited in the Tudor Kitchen at Rothe House and, due to its popularity, it was re-developed for Yulefest Kilkenny 2017 with the exhibition extended to January 2018.

Savour Kilkenny and Yulefest Kilkenny
27th October, 2017 to 12th January, 2018

At the Medieval Table, an exhibition of Irish craft evoking a medieval banquet, was organised and curated by florist Lamber de Bie and Mary Whelan, DCCoI in collaboration with Rothe House and Savour Kilkenny food festival. The work was exhibited in the Tudor Kitchen at Rothe House and, due to its popularity, it was re-developed for Yulefest Kilkenny 2017 with the exhibition extended to January 2018. These presentations help to develop relationships with cultural and tourist organisations to provide new opportunities and venues to showcase Ireland’s heritage crafts.

Work from across Ireland featured in At the Medieval Table, including: ceramics by Magda Bethani, Helen Faulkner, Castle Arch Pottery, Klaus Hartmann, Les Reed, Paddy Dunne, Claire Molloy, Aisling McElwain and Nikita Oakley; wood by David Comerford, Willie McHutcheon, Robert O’Connor, Eoghan Leadbetter and Eamon O’Sullivan; Mullingar Pewter; basketry by Kathleen McCormick, Heike Kahle and Cathy Hayden; Jerpoint Glass; candles by Moth to a Flame; and bound books by Barbara Hubert.

Theresa Kelly
Anne Kiely
Frances Leach
Dorinda McCormack
Nessa McCormack
Mary Moorkens
Sara O’Hara
Mary Palmer
Lesley Stothers
GANS were awarded funding through the *Network Support Scheme*

<table>
<thead>
<tr>
<th>59</th>
<th>1,500</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total number of member organisations</td>
<td>People participated in workshops at the <em>Mini Craft Village</em> hosted by DCCol at Cruinniú na Cásca</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>6</th>
<th>6</th>
</tr>
</thead>
<tbody>
<tr>
<td>Makers demonstrated at Gifted – The Contemporary Craft &amp; Design Fair</td>
<td>GANS demonstrated at Bloom in the Park</td>
</tr>
</tbody>
</table>
The Communications team supported and enabled the delivery of projects across all functions of the organisation throughout the year. Working together with our client enterprises, member organisations, numerous partners and the media, our communications activities focused on promoting and generating ongoing publicity for the quality and diversity of the work of Irish designers and makers, and on raising awareness of the significant contribution the design and craft sector makes to Ireland’s economy, culture and tourism offering.
As communications plays an integral role in all DCCoI projects, many of the activities and achievements in this area have already been featured in the preceding sections of this report. Further information and additional programmes are outlined below.

**Partnerships & Relationship Building**

Collaboration is key to the success of our communications activities. Many relationships and partnerships have been established and developed by DCCoI in recent years and this continued in 2017 with regional, national and international press and broadcast media, as well as with the communications teams in other partner organisations.

The Communications team worked closely with counterparts in a number of Government Departments and Agencies, particularly with the Department of Business, Enterprise & Innovation, during the year on the planning and delivery of key events and activities and in reporting on actions included in the Government’s Action Plan for Jobs. Highlights during 2017 included the launch of *Ireland – the Design Island: a consultation paper towards a National Design Strategy* in February and the launch of *OPTIMISE Design Ireland* by the IE Domain Registry (IEDR), in partnership with DCCoI and the Local Enterprise Offices, in November. DCCoI also liaised with the Creative Ireland team in providing content for Ireland.ie and in supporting the promotion of their regional events to engage partner organisations.

The team continued to work closely with Enterprise Ireland as well as the network of Local Enterprise Offices on a number of projects during 2017, particularly in promoting Showcase, both in the lead up to and during the annual tradeshow. Visits to Showcase by international media which were coordinated through Enterprise Ireland’s network of overseas offices resulted in international coverage of Irish designers and makers over a number of months. The RTE series *Nationwide* has been a longstanding supporter of Showcase, and once again a programme dedicated to the trade show was recorded and aired in January, featuring several of the participating exhibitors in either pre-recorded segments or onsite interviews. *Nationwide’s* coverage of Irish designers and makers continued throughout the year with numerous features being aired on this very popular prime time TV programme.

Working closely with both Tourism Ireland and Fáilte Ireland on the inclusion of design and craft experiences on the itineraries of incoming press groups continued to be instrumental in engaging international media during 2017. Scheduled meetings and studio visits with designers and makers resulted in high-profile international coverage of the Irish design and craft sector and in creating further opportunities in the future.

Other key relationships developed during 2017 included working with the Department of Foreign Affairs & Trade, the British Embassy, the British Council and representatives of Clarence House regarding arrangements for hosting the visit of HRH The Prince of Wales and HRH The Duchess of Cornwall to DCCoI’s *Centre of Excellence in Ceramics* as well as Grennan Mill Craft School in Thomastown. This was part of the itinerary for the Kilkenny segment of the Royal visit to Ireland in May.

Supporting other promotional activities during the year included working with partners such as Brown Thomas regarding the *Design Ireland* pop-up shop as part of CREATE 2017; Kilkenny Group on their inaugural Open Call and in planning for their From Bench to Business initiative; Bord Bia in relation to design and craft experiences in the *Irish Craft Village* at Bloom in the Park; and the organisers of Gifted – The Contemporary Craft & Design Fair.

**Policy Development**

February 2017 saw *Ireland – the Design Island: a consultation paper towards a National Design Strategy* officially launched by Minister for Jobs, Enterprise and Innovation, Mary Mitchell O’Connor, T.D. As a follow-up to the Government-backed *Irish Design 2015 (ID2015)* initiative, DCCoI had established and convened a Steering Committee of industry representatives and an extensive consultation process was undertaken during 2016 to actively involve a broad range of industry representatives and convened a Steering Committee of industry representatives and an extensive consultation process was undertaken during 2016 to actively involve a broad range of stakeholders in workshops and interviews. These included DCCoI-registered clients and member organisations; Enterprise Ireland client companies; small and medium enterprises (SMEs) currently using or considering using design, co-ordinated through the Local Enterprise Office network; multinational companies co-ordinated through the IDA; as well as Third Level design educators and professional bodies.

Our Activities: Public Affairs & Communications
The resulting consultation paper which was prepared by DCCoI urged sustained investment in design and proposed a series of actions for the strategic development of design and design thinking. *Ireland – the Design Island* encompasses the breadth of issues that need to be examined in order to develop a National Design Strategy for Ireland and is structured under four themes which reflect the key challenges faced by the sector: Policy & Promotion; Research & Innovation; Education through to Enterprise; and Society, Culture & Collaboration. The main aims of the consultation paper are to:

- develop Ireland as an internationally recognised centre of excellence for design and design research, building on Ireland’s rich heritage in craftsmanship, innovation and creativity
- create a design culture and promote a better understanding of both design and the value of design in business and society
- expand Ireland’s design skills base, from Primary Level education upwards
- increase the use of design as a source of innovation in Irish businesses, especially in the sectors identified as key growth areas for Ireland
- champion the use of good design in addressing Ireland’s societal challenges and increase the use of design by public bodies
- encourage the use of design in public procurement processes in order to drive innovation

The publication of the consultation paper led to the establishment by the Department of Business, Enterprise & Innovation of Ireland’s first Ministerial-led National Design Forum.

**Media Coverage**

DCCoI liaised with media and partner organisations throughout 2017 to support and promote both its clients and the design and craft sector as a whole through high-profile print, broadcast and online media coverage. Designers and makers, and their products, featured heavily in the organisation’s campaigns both as part of its flagship initiatives such as *Showcase* and its consumer-facing brand, DesignIreland.ie as well as through other events.
and activities in Ireland and internationally. DCCI is grateful to all media partners for their continued support of its activities and of the sector. Media coverage generated during 2017 for all projects had an estimated advertising value equivalent (AVE) of €4.5M.

Highlights of media coverage during 2017 are outlined on the following pages.

Showcase 2017

Showcase, the flagship trade event for the design and craft sector and one of the country’s largest trade events, ran from 22nd to 25th January at the RDS. Coverage was widespread across print, broadcast and online, both nationally and internationally.

Key media highlights are below:

Advance coverage included images from the TextISLE photocall featuring in The Irish Times and Irish Independent along with further features and pieces in The Irish Times, The Irish Times Magazine, Irish Examiner, Sunday Independent Business, Irish Independent, Irish Independent Weekend, Irish Examiner Weekend, IMAGE Interiors & Living, Futura, and Irish Country Magazine. IMAGE magazine included a multi-page feature in their first issue of 2017 with all clothing and accessories selected from exhibitors who would be taking part in Showcase. Radio coverage before the fair included an interview on RTÉ Radio One’s The Business.

Coverage of the official opening on 22nd January appeared in The Irish Times, Irish Independent, and Irish Examiner and, during the trade fair, a multi-paged article and front cover was published in The Sunday Business Post Magazine.

TV coverage during Showcase included a full programme dedicated to it on RTÉ’s Nationwide; and segments on RTÉ’s Six One News and TV3’s Xposé while radio coverage included a ten-minute interview on Dublin City FM.

Showcase, the flagship trade event for the design and craft sector and one of the country’s largest trade events, ran from 22nd to 25th January at the RDS.
The official opening was also reported online on BusinessWorld.ie and Newstalk.ie, along with an interview on ThinkBusiness.ie.

There was widespread regional coverage of Showcase 2017 award winners in their respective regional publications both during and after the trade fair.

DCCoI worked with Enterprise Ireland to capture international press following Showcase, resulting in coverage by a wide range of clients abroad, including Marie Claire Belgium; US newsletter The Trend Curve; French fashion source, fashionunited.fr; and German blogs zeitlos-bezaubernd.de and happyface313.com.

Follow-up pieces on TextISLE appeared in the Irish Examiner Weekend and Irish Country Magazine in March.

Design Ireland and DesignIreland.ie

The promotion of DCCoI’s consumer-facing brand Design Ireland continued throughout 2017 following its launch in November 2016. As well as providing ongoing support in the promotion of clients and their products, there was a number of key media campaigns which included the following:

The Design Ireland pop-up shop at Brown Thomas which coincided with CREATE, the store’s annual celebration of Irish creative talent, generated strong coverage for both the pop-up space and individual designers featured in-store. The broad range of titles included The Sunday Times, The Irish Times, Irish Independent, Irish Examiner, Irish Country Magazine, Totally Dublin, Woman’s Way and Beaut.ie as well as a double-page spread in The Sunday Business Post Magazine and an online competition run in association with House and Home which was promoted across their online and social channels.

The launch of DCCoI’s annual seasonal campaign for Christmas coincided with the Design Ireland first anniversary celebration dinner which was included in numerous publications, including Irish Country Magazine, Irish Independent, The Irish Times, The Herald, Business Plus, and Irish Examiner.

As part of a seasonal campaign in the lead up to Christmas 2017, coverage included the Sunday Independent, The Sunday Times and Irish Examiner as well as in gift guides in various publications, including Irish Country Magazine, Sunday Independent and The Gloss Magazine’s ‘Glossy Gift Guide’.

Coverage of Design Ireland at NY NOW® included a range of US online publications such as Home Accents Today, Home World Business and Cultures.

As a follow-up to the launch of the OPTIMISE Design Ireland programme, coverage included an interview about the initiative on Today FM’s The Sunday Business Show featuring jewellery designer Chupi Sweetman-Pell, textile designer Jennifer Slattery, and Oonagh McCutcheon from IEDR as well as articles in The Sunday Business Post and Business Plus.

National Design & Craft Gallery

DCCoI promoted the exhibitions and events programme at the National Design & Craft Gallery as well as providing PR support for touring exhibitions and partnerships throughout 2017. Key highlights of coverage of some of these exhibitions are below:

The Shuttle Hive: A Century of Rising Threads at the National Museum of Ireland – Decorative Arts & History was featured in a multi-page spread in Sunday Independent Life.

Shape the Future’s touring exhibition at NCAD was covered in The Sunday Business Post Magazine and the Irish Independent Weekend.

The Irish Times Magazine included a piece on DCCoI’s touring exhibition VASE: Function Reviewed at Farmleigh.

DCCoI was interviewed on Today FM’s Sunday Breakfast with Alison Curtis about the Global Irish Design Challenge.

Several makers from Narratives in Making, an exhibition of work from DCCoI’s PORTFOLIO: Critical Selection 2017-2018, were highlighted in The Irish Times.

Hi! Fashion was featured in a double-page spread in The Irish Times Magazine and curator Gemma A. Williams was interviewed for a piece in Cara magazine. Other coverage included the Irish Independent, The Sunday Business Post, Irish Examiner and Irish Arts Review’s Design Portfolio.
The Festival of Fashion & Light at the National Design & Craft Gallery celebrating Culture Night 2017 was included in a live broadcast from Castle Yard, Kilkenny on RTÉ’s Six One News. The two-and-a-half-minute segment showcased the events as part of Culture Night and work from the HI! Fashion exhibition, and included pre-recorded interviews. Print coverage included articles in The Irish Times and The Gloss magazine.

Coverage of the jewellery graduate exhibition Lustre was included in The Sunday Business Post, Irish Examiner and Irish Country Magazine. DCCoI’s Centre of Excellence in Jewellery & Goldsmithing was also mentioned in various articles in publications on Irish jewellers to watch out for, such as IMAGE Magazine, Irish Arts Review and across regional press.

The Touchstone exhibition was included in a piece on ceramic makers in The Sunday Business Post as well as in the Sunday Independent and IMAGE Interiors & Living.

Future Makers 2017
DCCoI issued a call-out for applications to the DCCoI Future Makers Awards & Supports 2017 in March and the 23 winners were announced at a ceremony in Dublin on 6th July. Key coverage highlights during this promotional period include:

Coverage of the call for applications appeared nationally, including the Irish Independent, Irish Independent Property Plus and in regional press, including The Clare Champion, Donegal Now, Mayo Advertiser, Nenagh Guardian, West Cork Times, and Donegal Post as well as an interview on Galway Bay FM.

In follow-up coverage, a piece on Future Makers 2017 and the recipients of awards and supports was included in the autumn edition of Irish Art Review’s Design Portfolio.

Coverage on individual winners and their work included Future Makers award winner Alan Meredith in the Irish Examiner; Sunday Independent and House and Home; Pierce Healy in Irish Arts Review; Pearl Reddington in Stellar magazine; Sophie Kate Curran and Adele Walsh in The Irish Times; and Simon Doyle and Chloë Dowds in House and Home.

Other highlights
DCCoI led PR campaigns and supported clients and partners in press activity throughout 2017. In addition to key promotions as outlined in the previous pages, a wide range of other events and initiatives were featured in both Irish and international media. Highlights were as follows:

An 18-page article on Irish craft and design in Hole & Corner, a UK quarterly print magazine, featured an interview with DCCoI and included profiles on J. HILL’s Standard, The Tweed Project, Joe Hogan, Superfolk and Gus Mabelson. DCCoI collaborated with Tourism Ireland in supporting the magazine’s visit to Ireland.

A 12-minute segment on Irish craft and design on RTÉ Radio One’s The Business included recorded interviews with Philip Cushen of Cushendale, Denis Kenny of Ceadogán and Chupi Sweetman-Pell of Chupi promoting the Irish Craft Studio Experience.

A half-page feature including an interview with DCCoI was published in The Sunday Business Post referring to the importance of buying local, the potential implications of Brexit, Showcase and the Irish gift market.

Newstalk’s Business Breakfast interviewed DCCoI regarding the official launch of Ireland – the Design Island: A consultation paper towards a National Design Strategy, with coverage also included on bizplus.ie and industryandbusiness.ie.

Irish Arts Review covered several DCCoI projects throughout the year, including Irish Design 2015, Global Irish Design Challenge exhibition, Showcase 2017 and Future Makers 2016 Residency Support recipient Annemarie Reinhold.
Communications Tools

Website
Throughout 2017, the corporate website, DCCoI.ie was updated regularly to ensure accuracy, consistency and the timely delivery of information to users. DCCoI clients were encouraged to engage with the site by regularly checking the opportunities section for relevant industry notices and call-outs, and to log in to the site's self-service tool to post announcements and classified listings. The craft events listing website, CraftinIreland.com, was also regularly updated by both DCCoI and site users via its self-service portal throughout the year as the main directory of craft events and activities around the country for the general public.

E-Communications and Social Networking
The organisation’s monthly ezine, CRAFTlink, continued to be produced and issued to subscribers, including opted-in registered clients, member organisations and stakeholders throughout the year. These ezines included relevant industry news, opportunities, call-outs for programmes, and funding announcements as well as exhibition and sector updates. The CraftinIreland.com e-newsletter, promoting design and craft activities to the general public, was also issued to subscribers during 2017 along with other one-off ezines created to make key announcements to clients.

DCCoI’s social networking activities continued to grow steadily throughout 2017 across its many platforms, engaging diverse audiences and users via Facebook, Instagram, Twitter and Pinterest both nationally and internationally. Key social media accounts included DCCoI, National Design & Craft Gallery, CraftinIreland.com and Design Ireland which each saw an increase in fans and followers through regular postings and updates, rich content, and cost-effective promotions.

For Showcase 2017, DCCoI collaborated with IMAGE.ie to take over their Instagram account for the opening day of the trade show, posting images from the TextISLE fashion show and sharing product images from several clients’ stands throughout the day, engaging new audiences via IMAGE.ie and cross-promoting brands.

In the lead-up to Christmas, a social media campaign to promote Design Ireland and its clients to followers and engage new audiences was launched with a Design Ireland Festive Giveaway. The giveaway received significant coverage in online articles by The Gloss throughout December and on multiple social media platforms as part of targeted activities to drive consumers to the site.

In addition to this, both DCCoI and Design Ireland platforms continued to share news and imagery of activities at retail events, trade shows, craft and design fairs as well as provide direct links to makers’ websites. Regular blog posts, ‘Stories’, were posted on the Design Ireland website featuring client interviews and monthly digests with high-quality images which were then shared through the Design Ireland social platforms and via its ezine to subscribers to encourage multi-platform engagement.

Key Corporate Publications
The Public Affairs & Communications team supports other DCCoI teams throughout the year in the publication of key documents, such as exhibition catalogues and consumer gift guides. In addition to this, the team is responsible for DCCoI’s corporate publications, including the organisation’s annual report which is produced in both Irish and English each year in compliance with DCCoI’s obligations under the Official Languages Act 2003. During 2017 the team also managed the design and print of DCCoI’s Strategic Plan 2017 – 2020.

The Freedom of Information section of DCCoI’s website was maintained on an ongoing basis during 2017 in compliance with Section 8 of the Freedom of Information Act 2014 which requires FOI bodies to prepare and publish as much information as possible in an open and accessible manner on a routine basis outside of FOI.

Archiving
Throughout 2017, DCCoI continued to archive and make publicly available industry reports, including Ireland – The Design Island: A consultation paper towards a National Design Strategy and DCCoI's Strategic Plan 2017 – 2020 through digital publishing platform ISSUU. This online archive repository also hosts other relevant reports and publications, such as Kilkenny Design Workshops publications, Craft Review 1987-1991; Crafts Council of Ireland newsletters 1975-1993; business guides; education reports/materials; guides to design and craft in Ireland; and DCCoI’s magazine, Stopress 1997-2010. The organisation also holds an image archive dating from the Kilkenny Design Workshops.
<table>
<thead>
<tr>
<th>AVE of media coverage for all activities</th>
<th>€4.5M</th>
</tr>
</thead>
<tbody>
<tr>
<td>Media clippings for the Showcase 2017 campaign</td>
<td>176</td>
</tr>
<tr>
<td>Users of DCCoI.ie in 2017</td>
<td>88,000</td>
</tr>
<tr>
<td>Followers on DCCoI's Facebook, a growth of 30% compared to previous year</td>
<td>8,559</td>
</tr>
<tr>
<td>Total number of impressions DCCoI Tweets earned in 2017 (average 1.4% engagement rate)</td>
<td>569,000</td>
</tr>
</tbody>
</table>
Our clients come from diverse backgrounds and disciplines, designing and making everything from clothing and jewellery to furniture and ceramics, whether conceptual pieces or functional work. Our client enterprises provide sustainable regional jobs, making a vital contribution to Ireland’s economy and cultural offering. The broad range of disciplines included in our client register reflects our ambition to support Ireland’s craft and design heritage while encouraging design innovation in everything our clients do.
### Breakdown of register of client enterprises by county as at 31st December, 2017

#### Client Enterprise Register by County

<table>
<thead>
<tr>
<th>County</th>
<th>Number</th>
<th>County</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dublin</td>
<td>647</td>
<td>Meath</td>
<td>72</td>
</tr>
<tr>
<td>Cork</td>
<td>339</td>
<td>Sligo</td>
<td>65</td>
</tr>
<tr>
<td>Galway</td>
<td>172</td>
<td>Louth</td>
<td>63</td>
</tr>
<tr>
<td>Wicklow</td>
<td>146</td>
<td>Limerick</td>
<td>56</td>
</tr>
<tr>
<td>Kilkenny</td>
<td>124</td>
<td>Westmeath</td>
<td>54</td>
</tr>
<tr>
<td>Kerry</td>
<td>117</td>
<td>Leitrim</td>
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</tr>
<tr>
<td>Wexford</td>
<td>110</td>
<td>Cavan</td>
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</tr>
<tr>
<td>Kildare</td>
<td>109</td>
<td>Roscommon</td>
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</tr>
<tr>
<td>Mayo</td>
<td>106</td>
<td>Offaly</td>
<td>37</td>
</tr>
<tr>
<td>Waterford</td>
<td>93</td>
<td>Monaghan</td>
<td>32</td>
</tr>
<tr>
<td>Clare</td>
<td>88</td>
<td>Armagh</td>
<td>11</td>
</tr>
<tr>
<td>Donegal</td>
<td>88</td>
<td>Longford</td>
<td>15</td>
</tr>
</tbody>
</table>

#### Northern Ireland

<table>
<thead>
<tr>
<th>County</th>
<th>Number</th>
<th>County</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Down</td>
<td>100</td>
<td>Fermanagh</td>
<td>20</td>
</tr>
<tr>
<td>Antrim</td>
<td>71</td>
<td>Derry</td>
<td>17</td>
</tr>
<tr>
<td>Tyrone</td>
<td>33</td>
<td>Armagh</td>
<td>11</td>
</tr>
</tbody>
</table>

#### Island of Ireland Clients

(Rep. of Ireland 2,786/
Northern Ireland 252)

<table>
<thead>
<tr>
<th>Category</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total</td>
<td>3,038</td>
</tr>
</tbody>
</table>

#### International Clients

<table>
<thead>
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<th>Country</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total</td>
<td>56</td>
</tr>
</tbody>
</table>

#### Overall Total of Registered Client Enterprises

- **Total of Registered Client Enterprises**: 3,094

### Associate Register

<table>
<thead>
<tr>
<th>Category</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students</td>
<td>359</td>
</tr>
<tr>
<td>Associate Maker/Start-up</td>
<td>354</td>
</tr>
<tr>
<td>Hobbyists</td>
<td>347</td>
</tr>
<tr>
<td>Craft Lecturers</td>
<td>82</td>
</tr>
<tr>
<td>Temporarily Inactive/Retired</td>
<td>17</td>
</tr>
<tr>
<td>Other</td>
<td>41</td>
</tr>
</tbody>
</table>

#### Overall Total of Registered Associates

- **Total of Registered Associates**: 1,200

---

In 2017, we commenced a review of our register of client enterprises in order to ensure the accuracy of information on our records. We asked clients to review and update their information through our self-service portal. The aim of the project was to ensure that DCCoI clients’ individual profiles were up to date so that the organisation could effectively communicate with them regarding all aspects, from DCCoI programmes to media opportunities, and to ensure that visitors to DCCoI.ie, who use our online directory, were viewing accurate information. This project got underway in 2017 and continued into 2018. As such, the above tables represent the most up-to-date figures on registered client enterprises available while the process is still ongoing.
Key dates in the history of the Crafts Council of Ireland Limited, now trading as the Design & Crafts Council of Ireland.
1970
World Crafts Council (WCC) hosts their General Assembly in Ireland

1971
Crafts Council of Ireland (CCol) set up in Dublin as a voluntary body under the auspices of the RDS

1976
CCol becomes a limited company, receiving funding from the Minister for Industry and Commerce and from the Industrial Development Authority

1977
Showcase begins as the National Crafts Trade Fair

1980
CCol business and skills training opens in Kilworth, Co. Cork

1986
CCol administration moves to Powerscourt Townhouse Centre, Dublin

1989
CCol business and skills training moves to the former Kilkenny Design Workshops in Kilkenny City

1990
CCol opens the Ceramics Skills & Design Course in Thomastown, Co. Kilkenny

1993
CCol opens the Jewellery and Goldsmithing Skills & Design Course in Kilkenny

1997
CCol administration moves from Dublin to Castle Yard, Kilkenny

2000
CCol opens the National Craft Gallery in Castle Yard, Kilkenny

2011
CCol designates 2011 as Year of Craft and celebrates the sector in partnership with Craft Northern Ireland and a network of strategic partners throughout Ireland and internationally

2013
CCol marks the 50th anniversary of the founding of Kilkenny Design Workshops (KDW) and a proposal is made at the Global Irish Economic Forum to designate a year to celebrating and promoting Irish design

2014
CCol amends its trading name to the Design & Crafts Council of Ireland (DCCoI) following the signing of a service level agreement with Enterprise Ireland and launches Irish Design 2015 (ID2015)

2015
DCCoI convenes the year-long Government-backed ID2015 initiative exploring, promoting and celebrating Irish design throughout Ireland and internationally to drive job creation, grow exports and increase competitiveness

2016
A study on the design sector commissioned as part of ID2015 results in the publication by Government of ‘Policy Framework for Design in Enterprise in Ireland’ and DCCoI is mandated by Government to work with partner organisations in leading the development of a design strategy for Ireland

2017
DCCoI publishes Ireland – the Design Island: A consultation paper towards a National Design Strategy leading to the establishment of the country’s first Ministerial-led National Design Forum
Registering with DCCol gives designers and makers the opportunity to avail of the many supports and development programmes that DCCol has to offer. Currently there are four levels of registration: professional designer-maker; semi-professional designer-maker; design/craft enthusiast; and student. Applications for DCCol registration are assessed by the Registration Review Panel every three months. DCCol.ie/register
Innovation and Development Programmes
Craft, Design & Business Mentors
The DCCoI mentoring programme provides craft and design businesses with tailored support from a range of experts in design, production, business, marketing, branding and craft-specific technical expertise. Mentoring is delivered one to one or in group settings. Registered client enterprises can apply for mentoring throughout the year.

Enterprise Development Workshops
Enterprise Development Workshops cover topics that have been identified by DCCoI and our clients as relevant to the ongoing development of craft and design enterprises. These workshops are organised by DCCoI, often in partnership with Local Enterprise Offices (LEOs), and advertised on specific dates and times in various locations in Ireland.

Strategic Plans for Membership Organisations
DCCoI has partnered with Business to Arts to offer expertise to our Guilds, Associations, Networks and Societies (GANS) in devising strategic plans to assist in their ongoing development and professionalisation. This programme includes workshops, advice sessions, site visits and business plan content review, analysis and delivery.

FUSE
FUSE Clinics offer access to a range of design and business mentors over a one- or two-day period. Mentors assess and provide advice relating to different aspects of craft and design products, including merchandising, branding, production, design and the use of innovative materials and technology. FUSE Clinics enable clients to network with one another and with mentors who identify the necessary next steps for developing and growing a craft and design enterprise.

Building Craft and Design Enterprise Programme in Partnership with Local Enterprise Offices (LEOs)
The Building Craft and Design Enterprise Programme, in partnership with LEOs, is a premium package of support tailored for designer-makers to boost their product in the marketplace through a series of design-led workshops. During the programme, participants undertake market research and a research trade and retail visit to London, engage in design-focused workshops and learn about branding, costing, promotion and strategies to expand existing market channels.

Network Support Scheme
DCCoI member organisations can apply for financial support through the Network Support Scheme (NSS). Funding is offered on an annual basis. Individuals can submit an application form on behalf of their network or association, and all applicants must be in a position to provide match-funding. (It should be noted that the minimum number of craftspeople required to form a network or association is six.)

National Design & Craft Gallery
Ireland’s leading centre for contemporary craft and design, the National Design & Craft Gallery Programme inspires appreciation, creativity and innovation through exhibitions, events and education programmes. The National Design & Craft Gallery plays a critical role in building an understanding of craft, design and material culture in Ireland. Programmes feature leading Irish and international designers, artists and makers across a variety of disciplines through in-house and touring exhibitions. ndcg.ie

Market Development Programmes
Showcase
Showcase – Ireland’s Creative Expo® has established itself as the foremost trade event for retailers from around the world to discover unique, design-led products across fashion, jewellery and home & giftware. At the heart of the show is Design Ireland, a space dedicated to promoting leading contemporary Irish brands selected by an independent jury for their creativity, innovation and craftsmanship, with all products in this area designed and made in Ireland. Showcase is a partnership between DCCoI and Showcase Ireland Events Ltd. showcaseireland.com

Design Ireland
Design Ireland is a brand dedicated to promoting the breadth and quality of Irish design and craft to global and Irish audiences. The Design Ireland identity is featured on DCCoI exhibitions at trade shows, in-store point-of-sale material and promotional campaigns. The accompanying website, DesignIreland.ie, discovers and shares ideas, inspiration and information on talented Irish designers and where to buy their work, either online or in listed shops. DesignIreland.ie
OPTIMISE Design Ireland empowers innovative, design-led Irish companies to improve their online presence, hone their digital capabilities and grow their global e-commerce sales by bringing together best-in-class expertise across the digital, enterprise and design sectors.

Direct Selling Opportunities
DCCoI supports and promotes selected design and craft enterprises at direct selling events. These include key shows that are open to the public, such as Bloom in the Park and Gifted – The Contemporary Craft & Design Fair. See DCCoI.ie/opportunities for relevant call outs.

International Fair Fund
The International Fair Fund has been established to financially assist designers and craftspeople in reaching key export markets. The fund provides limited match-funding for wholesale trade fairs abroad.

PORTFOLIO
PORTFOLIO actively works to grow the reputations and potential of contemporary craftmakers and designers who are seeking to develop their presence in the gallery and collector market. The jury for this prestigious programme is made up of Irish and international experts and it selects work based on high standards of design quality and technical skill. PORTFOLIO currently showcases contemporary work by over 130 of Ireland’s most renowned designer-makers. DCCoI.ie/portfolio

Irish Craft Studio Experience
The Irish Craft Studio Experience features some of Ireland’s best studio experiences. Featured sites are either craft studios open to visitors on a full-time basis or craft galleries and retail spaces offering visitors the opportunity to meet or interact with the maker. For a complete listing of approved locations and for information on applying to be assessed for the scheme, visit craftinireland.com/explore
Education, Training & Development

Education and Outreach Programmes
The education and outreach programmes aim to develop public awareness of craft mediums, techniques and design process through workshops with professional makers, craft installations, making demonstrations, talks and discussion forums. Outreach programmes often form part of DCCoI’s presence at national events or are devised as projects to connect with specific groups.

CRAFTed
DCCoI’s CRAFTed programme gives Primary School children and teachers an exciting opportunity to explore their creativity and learn new skills by working with professional designers and craftspeople. It provides collaborative training, access to highly skilled craftspeople and gives both teachers and students the opportunity to explore new materials, such as clay, print, fabric and fibre, as well as metal, wood and willow construction.

designED
designED is an art-and-craft-room action research initiative for Secondary Level art students and their teachers across Ireland. designED encourages collaborative skills and problem solving. It complements curricular learning in the visual arts by enhancing imaginative composition, design and craftwork, and is an enjoyable hands-on approach to making. designED provides funding bursaries to enable Primary Schools to engage in creative projects with professional craftspeople and designer-makers in the classroom setting. designED is a collaborative venture and in 2017 was part of a research-based analysis with partners in IT Carlow.

Future Makers
DCCoI’s Future Makers Awards & Supports programme rewards the next generation of creative makers, providing support for the development of an exciting career in the craft and design industry. The programme funds research, training, residencies, exhibitions, studio development and more. futuremakers.ie

Centres of Excellence
DCCoI’s Centre of Excellence in Jewellery & Goldsmithing specialises in the tradition of working with precious metals and gemstones, equipping graduates with the practical skills needed to develop careers in the jewellery industry in Ireland and internationally. It delivers an intensive two-year programme and is located at DCCoI’s headquarters in Kilkenny. jewellerycourse.ie

DCCoI’s Centre of Excellence in Ceramics is located at Island Mill, Thomastown, Co. Kilkenny. It delivers an intensive two-year skills-based programme which is renowned in the industry both nationally and internationally. ceramicscourse.ie

DCCoI’s vision is to work with partner organisations in developing Centres of Excellence in other key disciplines to ensure industry needs are met through specialised training and access to facilities.
The information in this section presents a summary of the involvement of member organisations, clients, partners and others in DCCoI programmes and events during 2017.
### Market Development:

<table>
<thead>
<tr>
<th>Description</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clients participating at <em>Showcase – Ireland’s Creative Expo®</em></td>
<td>251</td>
</tr>
<tr>
<td><em>Design Ireland</em> clients at <em>Showcase</em></td>
<td>77</td>
</tr>
<tr>
<td>Buyers attending <em>Showcase</em></td>
<td>5,108</td>
</tr>
<tr>
<td>Number of retailers in Ireland supported by DCCol (including online)</td>
<td>175</td>
</tr>
<tr>
<td>Clients supported through consumer campaigns</td>
<td>400+</td>
</tr>
<tr>
<td>Businesses participating in <em>OPTIMISE Design Ireland</em> programme</td>
<td>40</td>
</tr>
<tr>
<td>Makers supported through the <em>International Fair Fund</em></td>
<td>11</td>
</tr>
<tr>
<td>Flagship direct-selling events with a key presence for Irish craft and design</td>
<td>2</td>
</tr>
<tr>
<td>Registered clients participating at <em>Gifted – the Contemporary Craft &amp; Design Fair</em> (formerly National Crafts &amp; Design Fair)</td>
<td>174</td>
</tr>
<tr>
<td>Registered clients exhibiting at <em>Bloom in the Park</em></td>
<td>26</td>
</tr>
<tr>
<td>Registered clients exhibiting in <em>Design Ireland</em> at <em>NY NOW®</em></td>
<td>7</td>
</tr>
<tr>
<td>Locations included in the <em>Irish Craft Studio Experience</em> programme</td>
<td>91</td>
</tr>
<tr>
<td>Makers featured in <em>PORTFOLIO: Critical Selection 2017-2018</em></td>
<td>28</td>
</tr>
<tr>
<td>Makers featured in <em>PORTFOLIO</em> overall programme (<em>Critical Selection</em> plus wider programme)</td>
<td>140</td>
</tr>
</tbody>
</table>

### National Design & Craft Gallery:

<table>
<thead>
<tr>
<th>Description</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exhibitions included in the 2017 programme (<em>Kilkenny and touring</em>)</td>
<td>6</td>
</tr>
<tr>
<td>Designers and makers involved in the exhibitions programme</td>
<td>167</td>
</tr>
<tr>
<td>Number of visitors to <em>National Design &amp; Craft Gallery</em> exhibitions</td>
<td>56,498</td>
</tr>
<tr>
<td>Number of visitors to exhibitions (<em>Kilkenny and touring</em>)</td>
<td>68,450</td>
</tr>
<tr>
<td><em>External Exhibitions Fund</em> recipients</td>
<td>6</td>
</tr>
</tbody>
</table>

### Innovation & Development Programmes:

<table>
<thead>
<tr>
<th>Description</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total number of enterprise and innovation workshops (excluding one-to-one mentoring sessions) delivered</td>
<td>48</td>
</tr>
<tr>
<td>Number of client enterprises participating in enterprise and innovation workshops</td>
<td>36</td>
</tr>
<tr>
<td>Participants involved in <em>FUSE</em> workshops</td>
<td>15</td>
</tr>
<tr>
<td>Participants involved in <em>Interactive Export Workshop</em></td>
<td>42</td>
</tr>
<tr>
<td>Clients participating in DCCol mentoring schemes</td>
<td>65</td>
</tr>
<tr>
<td>Number of <em>Building Craft &amp; Design Enterprise</em> workshops delivered</td>
<td>40</td>
</tr>
<tr>
<td>Total number of participants on the <em>Building Craft &amp; Design Enterprise</em> programme</td>
<td>57</td>
</tr>
<tr>
<td><em>Design Ireland</em> participants receiving mentoring</td>
<td>96</td>
</tr>
<tr>
<td><em>Showcase</em> exhibitors receiving merchandising mentoring</td>
<td>63</td>
</tr>
<tr>
<td>Participants on export programmes</td>
<td>15</td>
</tr>
<tr>
<td>Number of European funding applications submitted</td>
<td>1</td>
</tr>
</tbody>
</table>
### Education, Training & Development

<table>
<thead>
<tr>
<th>Category</th>
<th>Quantity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Regional Education Centres partnering with DCCol for delivery of <strong>CRAFTed</strong></td>
<td>15</td>
</tr>
<tr>
<td>Individual Primary Schools participating in the <strong>CRAFTed</strong> programme</td>
<td>68</td>
</tr>
<tr>
<td>Pupils participating in the <strong>CRAFTed</strong> programme</td>
<td>2,070</td>
</tr>
<tr>
<td>Craftspeople participating in the <strong>CRAFTed</strong> programme</td>
<td>64</td>
</tr>
<tr>
<td>Teachers participating in the <strong>CRAFTed</strong> programme</td>
<td>68</td>
</tr>
<tr>
<td>Teachers participating in <strong>CRAFTed</strong>-based CPD workshops</td>
<td>160</td>
</tr>
<tr>
<td>DCCol Skills Courses embedded with L7 standards achieved</td>
<td>2</td>
</tr>
<tr>
<td>Students and general public participating in outreach programmes</td>
<td>10,926</td>
</tr>
</tbody>
</table>

### Member Organisations & Client Services

<table>
<thead>
<tr>
<th>Category</th>
<th>Quantity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total number of Member Organisations</td>
<td>59</td>
</tr>
<tr>
<td>GANS meetings hosted by DCCol</td>
<td>2</td>
</tr>
<tr>
<td>Clients availing of <strong>Network Support Scheme</strong> funding</td>
<td>24</td>
</tr>
<tr>
<td>Number of participants in DCCol GANS exhibitions</td>
<td>47</td>
</tr>
<tr>
<td>Makers demonstrating at Gifted – the Contemporary Craft &amp; Design Fair (formerly the National Crafts &amp; Design Fair)</td>
<td>6</td>
</tr>
<tr>
<td>Makers demonstrating at Bloom in the park</td>
<td>6</td>
</tr>
<tr>
<td>GANS demonstrating at Cruinniú na Cásca</td>
<td>3</td>
</tr>
<tr>
<td>Number of registered client enterprises</td>
<td>3,094</td>
</tr>
</tbody>
</table>

### Public Affairs & Communications

<table>
<thead>
<tr>
<th>Category</th>
<th>Quantity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Advertising Value Equivalent (AVE) of media coverage for all activities</td>
<td>€4.5M</td>
</tr>
</tbody>
</table>
4.1 Corporate Governance Update

DCCol is a company limited by guarantee without share capital. It is governed by its Memorandum and Articles of Association and operates under the aegis of the Minister for Business, Enterprise & Innovation.
Our Board
The Board is responsible for the governance of the company in line with best practice and for adhering to the obligations of the company as set out in the Code of Practice for the Governance of State Bodies. DCCoI is required to comply with the provision of the Code insofar as applicable to the structure and nature of the company.

The Board of DCCoI maintained a strong focus on corporate governance during 2017 to ensure that its standards of corporate governance operate to the highest level. A two-year internal audit plan was developed covering strategic development and implementation, corporate governance compliance, risk management frameworks and internal control reviews.

Induction for new DCCoI Board members took place in Kilkenny on 28th July, 2017 before the new members' first Board meeting. New members were briefed on their responsibilities as a Board member among other relevant matters. All Board members also undertook corporate governance training in September 2017.

Our Compliance
DCCoI is committed to complying with its responsibilities as a Government-funded body. Our expenditure complies with the Public Spending Code which sets out the obligations of public bodies to treat public funds with care, and to ensure that the best possible value for money is obtained whenever public money is being spent or invested.

We are also committed to meeting our current obligations under the Code of Practice for the Governance of State Bodies, 2016; the Ethics in Public Office Act, 1996; the Freedom of Information Act, 2014; and the Official Languages Act, 2003. We commenced planning during 2017 to understand and fulfil our obligations under the General Data Protection Regulation (GDPR). DCCoI is also committed to improving energy efficiency, in line with our obligations under The National Energy Efficiency Action Plan (NEEAP), the European Communities (Energy End-Use Efficiency and Energy Services) Regulations 2009, and SI 426 of 2014.

The Board is responsible for overseeing the broad strategy and policies for the organisation. It is responsible for the systems of internal financial control in the company and for ensuring that the company has in place processes and procedures for the purpose of ensuring that the systems are effective. It performs these functions directly and through the operation of specific Board committees in accordance with approved terms of reference. There is a formal schedule of matters reserved for the decision of the Board in accordance with best practice. Responsibility for the implementation of policy rests with the Executive Management Team of DCCoI. The Board provides the appropriate level of skill and experience to support the strategy of DCCoI.
Ministerial Appointees

Breege O’Donoghue
Chair

Andrew Bradley

Patrick Hughes

Stephen Hughes

Dermott Rowan

Toby Scott

Elected Representatives

Fiona Deegan

Martina Hamilton

Michael Hanley

Sonya Lennon

Mairéad McCorley

John C. O’Connor

Mary Palmer

Ray Power

Rachel Quinn

Elaine Riordan

Edmund Shanahan

1 appointed 3rd July
2 retired 4th March
3 elected 14th June
4 retired 14th June
5 re-elected 14th June
4.2 Our Board Members

Ministerial Appointees

Breege O’Donoghue (Chair)
Andrew Bradley 1
Patrick Hughes 2
Stephen Hughes
Dermott Rowan 2
Toby Scott 1

Elected Representatives

Fiona Deegan 3
Martina Hamilton 4
Michael Hanley 4
Sonya Lennon 4
Mairéad McCorley 3
John C. O’Connor 5
Mary Palmer
Ray Power
Rachel Quinn
Elaine Riordan 5
Edmund Shanahan 3

1 appointed 3rd July
2 retired 4th March
3 elected 14th June
4 retired 14th June
5 re-elected 14th June

Board Attendance
The table below summarises the attendance of Directors at Board meetings which they were eligible to attend during the year ended 31st December, 2017.

Seven Board meetings were held in 2017:

<table>
<thead>
<tr>
<th>Director</th>
<th>Board Meetings Attended/Eligible</th>
</tr>
</thead>
<tbody>
<tr>
<td>Breege O’Donoghue</td>
<td>7/7</td>
</tr>
<tr>
<td>Andrew Bradley</td>
<td>3/3</td>
</tr>
<tr>
<td>Fiona Deegan</td>
<td>2/3</td>
</tr>
<tr>
<td>Martina Hamilton</td>
<td>3/4</td>
</tr>
<tr>
<td>Michael Hanley</td>
<td>4/4</td>
</tr>
<tr>
<td>Patrick Hughes</td>
<td>1/1</td>
</tr>
<tr>
<td>Stephen Hughes</td>
<td>7/7</td>
</tr>
<tr>
<td>Sonya Lennon</td>
<td>3/4</td>
</tr>
<tr>
<td>Mairéad McCorley</td>
<td>3/3</td>
</tr>
<tr>
<td>John C. O’Connor</td>
<td>6/7</td>
</tr>
<tr>
<td>Mary Palmer</td>
<td>7/7</td>
</tr>
<tr>
<td>Ray Power</td>
<td>7/7</td>
</tr>
<tr>
<td>Rachel Quinn</td>
<td>3/7</td>
</tr>
<tr>
<td>Elaine Riordan</td>
<td>7/7</td>
</tr>
<tr>
<td>Edmund Shanahan</td>
<td>3/3</td>
</tr>
<tr>
<td>Dermott Rowan</td>
<td>1/1</td>
</tr>
<tr>
<td>Toby Scott</td>
<td>3/3</td>
</tr>
</tbody>
</table>

Board members also participated on a number of committees and sub-committees: Fiona Deegan, Stephen Hughes and John C. O’Connor served on the Audit and Finance Committee; Ray Power and Elaine Riordan on the Nominations Committee; Toby Scott, Andrew Bradley and Edmund Shanahan on the DCCoI National Design Forum Sub-Committee.
### 4.3 Our Team

#### Education, Training & Development
- **John Tynan**
  - Head of Education, Training & Development
- **Fiona Byrne**\(^1\)
  - Education Manager
- **Eimear Conyard**
  - Jewellery Skills & Design Course Manager
- **Susan Holland**\(^2\)
  - Education & Engagement Officer
- **Gus Mabelson** (Independent Contractor)
  - Ceramics Skills & Design Course Manager
- **Caroline Ryan**\(^3\)
  - Education & Outreach Officer
- **Amanda Walsh**
  - Education, Training & Development Administrator

#### Innovation & Development Programmes
- **Louise Allen**
  - Head of Innovation & Development Programmes
- **Emer Ferran**
  - Business Development Programme Manager
- **Mary Rhatigan**\(^4\)
  - Client Services Administrator
- **Mary Whelan**
  - Client Liaison Officer

#### Market Development
- **Brian McGee**
  - Market Development Director
- **Nicola Doran**
  - Retail Programme Manager
- **Mary Dunne**
  - Market Development Officer
- **Ciara Garvey**
  - Development Manager, Collector & Tourism Programmes
- **Emma McGrath**
  - Trade Development Manager

#### National Design & Craft Gallery
- **Susan Holland**\(^5\)
  - Exhibition & Programme Curator
- **Brian Byrne**
  - Gallery Co-ordinator

#### Public Affairs & Communications
- **Susan Brindley**
  - Head of Public Affairs & Communications
- **Ciara Gannon**
  - Communications Officer
- **Deirdre O’Reilly**
  - Communications Manager

#### Operations
- **Mary Blanchfield**
  - Head of Operations and Company Secretary
- **Julie Jackman**
  - Finance Assistant
- **Nuala McGrath**
  - HR & Corporate Services Manager

#### Notes
- \(^1\) from 3rd July
- \(^2\) up to 22nd January
- \(^3\) from 10th August
- \(^4\) part-time
- \(^5\) from 23rd January

DCCoI acknowledges the valuable contribution of: Marie Wilgaard Kelly, Jewellery & Goldsmithing Technician; Klaus Hartmann, Ceramics Technician; Carrie Lynam, National Co-ordinator for CRAFTed and Polly Minett, CPD & Research Projects Co-ordinator for CRAFTed, as well as the many short-term contractors and volunteers who assisted at DCCoI events and activities.
4.4 Our Member Organisations

The Crafts Council of Ireland is a Company Limited by Guarantee, trading as the Design & Crafts Council of Ireland. It comprises member organisations and institutions which share DCCoI’s aims and objectives and are involved in the promotion of contemporary and traditional crafts and design.

The members of the company include:
- Subscribers to the Memorandum of Association (also known as founder members)
- Unincorporated Guilds, Associations, Networks and Societies (GANS) which the Board admits to membership
- Bodies corporate which the Board admits to membership

4 Founding Members
- Patsy Duignan (RIP)
- Mary V. Mullin
- Blanaid Reddin
- Betty Searson

In addition to the four Founding Members, for 2017 DCCoI had 12 Corporate Members, 26 Member Organisations by Discipline and 21 Member Organisations by Region.

12 Corporate Members
- Crawford College of Art and Design
- Fire Station Artist Studios
- Irish Countrywomen’s Association
- Limerick School of Art and Design
- Na Pobailí Uilleann
- National College of Art and Design
- New Ross Needlecraft Limited (The Ros Tapestry)
- National University of Ireland, Maynooth
- Royal Dublin Society
- School of Art, Design & Printing at Dublin Institute of Technology
- St. Angela’s College
- University of Ulster

26 Member Organisations – by Discipline
- Blackstack Studios
- Ceramics Ireland
- Contemporary Tapestry Artists (CTA)
- Council of Irish Fashion Designers
- Design Island – The Cream of Irish Design
- Feltmakers Ireland
- Filament Fibre Artists
- Federation of Jewellery Manufacturers in Ireland (FJMI)
- Glass Society of Ireland
- Guild of Irish Lacemakers
- Handweavers Guild of Cork
- Institute of Designers in Ireland (IDI)
- Irish Artist Blacksmiths Association (IABA)
- Irish Basketmakers Association (IBA)
- Irish Guild of Embroiderers
- Irish Guild of Weavers, Spinners and Dyers
- Irish Patchwork Society
- Irish Society of Stage and Screen Designers (ISSSD)
- Irish Woodturners’ Guild
- Mountmellick Development Association Ltd.*
- Peannairí
- Print Block
- Society of Cork Potters
- Textile Collective*
- The Quilters Guild of Ireland
- Traditional Lace Makers of Ireland

*Member organisations that joined DCCoI in 2017
<table>
<thead>
<tr>
<th>21 Member Organisations – by Region</th>
</tr>
</thead>
<tbody>
<tr>
<td>Association of LEOs</td>
</tr>
<tr>
<td>Bridge Street Studios</td>
</tr>
<tr>
<td>Ceardlann, Spiddal Craft &amp; Design Studios</td>
</tr>
<tr>
<td>Clare Crafts</td>
</tr>
<tr>
<td>Cork Craft &amp; Design (CAD)</td>
</tr>
<tr>
<td>Cork Textile Network Group</td>
</tr>
<tr>
<td>Craft &amp; Design Collective (Space Craft)</td>
</tr>
<tr>
<td>Craft Granary</td>
</tr>
<tr>
<td>Donegal Designer Makers</td>
</tr>
<tr>
<td>FORM Designmade In Carlow</td>
</tr>
<tr>
<td>Louth Craftmark Designers Network</td>
</tr>
<tr>
<td>MADE in Kilkenny</td>
</tr>
<tr>
<td>Made in Sligo</td>
</tr>
<tr>
<td>Made in Westmeath</td>
</tr>
<tr>
<td>Offaly Crafty</td>
</tr>
<tr>
<td>Original Kerry</td>
</tr>
<tr>
<td>South Wexford Craft Network</td>
</tr>
<tr>
<td>The Design Tower</td>
</tr>
<tr>
<td>The Leitrim Design House</td>
</tr>
<tr>
<td>West Cork Arts Centre</td>
</tr>
<tr>
<td>West Cork Craft &amp; Design Guild</td>
</tr>
</tbody>
</table>
### 4.5 Our Committees

**Audit & Finance Committee**  
Michael Hanley *Committee Chair*  
Fiona Deegan *Committee Chair*  
Patrick Hughes  
John C. O’Connor  
Stephen Hughes  
Mary Blanchfield*

**Nominations Committee**  
Ray Power *Committee Chair*  
Elaine Riordan  
Martina Hamilton  
Karen Hennessy*  
Louise Allen*

**National Design Forum Sub-Committee**  
Toby Scott *Sub-Committee Chair*  
Andrew Bradley  
Edmund Shanahan  
Eugene Forde*  
Karen Hennessy*

**Strategy Development Sub-Committee**  
Breege O’Donoghue *Sub-Committee Chair*  
Michael Hanley  
Stephen Hughes  
Sonya Lennon  
John C. O’Connor  
Ray Power  
Martina Hamilton  
Karen Hennessy*  
Brian McGee*  
Susan Brindley*  
Mary Blanchfield*

**Joint Venture Company**  
Showcase Ireland Events Ltd. Board  
Karen Hennessy *Chair and Company Secretary*  
Tony Donegan  
Gerry Murphy  
Brian McGee

*Executive in attendance  
**Sub-Committee was dissolved on publication of DCCoI Strategy 2017-2020 on 14th June, 2017*

---

1 retired 14th June  
2 from 19th September  
3 retired 4th March  
4 Principal Officer, DBEI
# Financial Statements

For the financial year ended 31 December 2017
Crafts Council of Ireland Company Limited by Guarantee
t/a Design & Crafts Council of Ireland

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
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<td>Directors’ Report</td>
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<td>Independent Auditors’ Report</td>
<td>119</td>
</tr>
<tr>
<td>Income and Expenditure Account</td>
<td>122</td>
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<td>Statement of Comprehensive Income</td>
<td>123</td>
</tr>
<tr>
<td>Balance Sheet</td>
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</tr>
<tr>
<td>Statement of Changes in Equity</td>
<td>125</td>
</tr>
<tr>
<td>Statement of Cash Flows</td>
<td>126</td>
</tr>
<tr>
<td>Notes to the Financial Statements</td>
<td>127</td>
</tr>
<tr>
<td>The following pages do not form part of the statutory financial statements</td>
<td></td>
</tr>
<tr>
<td>Detailed Profit and Loss Account Summaries</td>
<td>137</td>
</tr>
<tr>
<td>Schedule to the Detailed Accounts</td>
<td>138</td>
</tr>
</tbody>
</table>

Image: DCCoI’s Centre of Excellence in Jewellery & Goldsmithing
## Company Information

### Directors
- Andrew Bradley
- Fiona Deegan
- Stephen Hughes
- Mairéad McCorley
- John C O’Connor
- Breege O’Donoghue (Chair)
- Mary Palmer
- Ray Power
- Rachel Quinn
- Elaine Quinn
- Toby Riordan
- Edmund Shanahan

### Company Secretary
- Mary Blanchfield

### Registered office
- Castle Yard, Kilkenny

### Registered number
- 56642

### Independent Auditors
- Crowe Horwath
- Bastow Charleton
- Chartered Accountants and Statutory Audit Firm
- Marine House
- Clanwilliam Court
- Dublin 2

### Bankers
- Allied Irish Banks plc
  - Bankcentre
  - Ballsbridge
  - Dublin 4

- Bank of Ireland
  - Parliament Street
  - Kilkenny

- Allied Irish Bank
  - St Helens, 1 Undershaft
  - London
  - EC3A 8AB

### Solicitors
- Beauchamps
- Riverside Two
- Sir John Rogerson’s Quay
- Dublin 2
The directors present their annual report and the audited financial statements for the year ended 31 December 2017.

Directors’ Responsibilities Statement
The directors are responsible for preparing the Directors’ Report and the financial statements in accordance with Irish law and regulations.

Irish company law requires the directors to prepare the financial statements for each financial year giving a true and fair view of the state of affairs of the Company. Under the law, the directors have elected to prepare the financial statements in accordance with Irish Generally Accepted Accounting Practice in Ireland, including Financial Reporting Standard 102 ‘The Financial Reporting Standard applicable in the UK and Republic of Ireland’ and promulgated by the Institute of Chartered Accountants in Ireland and Irish law.

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, of the profit or loss of the Company for that 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 confirm that they have complied with the above requirements in preparing the financial statements.

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.

The directors are responsible for the maintenance and integrity of the corporate and financial information included on the Company’s website. Legislation in Republic of Ireland governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.
Principal activities
The Crafts Council of Ireland Limited by Guarantee, which is headquartered in Kilkenny, is the national agency for the commercial development of Irish designers and makers, stimulating innovation, championing design thinking and informing Government policy. The Crafts Council of Ireland Limited by Guarantee activities are funded by the Department of Business, Enterprise and Innovation via Enterprise Ireland.

Business Review
The directors are satisfied with the company’s performance during the year.

At the end of the year the company has assets of €571,886 (2016: €504,344) and liabilities of €330,366 (2016: €340,631). The net assets of the company have increased by €77,807 (2016: increased €53,392) and the directors are satisfied with the level of retained reserves at the year-end.

Results and Dividends
The surplus for the year, after taxation, amounted to €80,937 (2016 - €73,555). The directors do not recommend the declaration of a dividend.

The €80,937 surplus was transferred to the Income and Expenditure Reserve and the Capital Reserve was reduced by €3,130.

Accounting Records
The measures taken by the directors to ensure compliance with the requirements of Sections 281 to 285 of the Companies Act 2014 with regard to the keeping of accounting records, are the employment of appropriately qualified accounting personnel and the maintenance of computerised accounting systems. The company's accounting records are maintained at the company's registered office at Castle Yard, Kilkenny.

Future developments
The main activities of the company remain unchanged and the directors anticipate that any future developments would relate to these activities.

Directors
The directors who served during the year were:

— Andrew Bradley
— Fiona Deegan
— Martina Hamilton
— Michael Hanley
— Patrick Hughes
— Stephen Hughes
— Sonya Lennon
— Mairéad McCorley
— John C O’Connor
— Breege O’Donoghue (Chair)
— Mary Palmer
— Ray Power
— Rachel Quinn
— Elaine Riordan
— Dermott Rowan
— Toby Scott
— Edmund Shanahan

1 appointed 3rd July
2 retired 4th March
3 elected 14th June
4 retired 14th June
5 re-elected 14th June
Financial risk management objectives and policies
The company has budgetary and financial reporting procedures, supported by appropriate key performance indicators, to manage credit, liquidity and other financial risk. All key financial figures are monitored on an ongoing basis.

Statement on Relevant Audit Information
Each of the persons who are directors at the time when this Directors’ Report is approved has confirmed that:

— so far as the director is aware, there is no relevant audit information of which the Company’s auditors are unaware, and
— the director has taken all the steps that ought to have been taken as a director in order to be aware of any relevant audit information and to establish that the Company’s auditors are aware of that information.

Auditors
The auditors, Crowe Horwath Bastow Charleton, are eligible and have expressed a willingness to continue in office in accordance with section 383(2) of the Companies Act 2014.

This report was approved by the board and signed on its behalf.
Independent Auditors’ Report
to the Members of the Crafts Council of Ireland Company
Limited by Guarantee t/a Design & Crafts Council of Ireland

Report on the Audit of the Financial Statements
Opinion
We have audited the financial statements of Crafts Council of Ireland Company Limited by Guarantee t/a Design and Crafts Council of Ireland (the 'Company') for the year ended 31 December 2017, which comprise the Income Statement, the Statement of Comprehensive Income, the Balance Sheet, the Statement of Cash Flows, the Statement of Changes in Equity and the notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is Irish law and Financial Reporting Standard 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’s affairs as at 31 December 2017 and of its surplus for the year then ended;
— have been properly prepared in accordance with Financial Reporting Standard 102 ‘The Financial Reporting Standard applicable in the UK and Republic of Ireland’; and
— have been properly 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 Auditors’ responsibilities for the audit of the financial statements section of our report. We are independent of the Company in accordance with the ethical requirements that are relevant to our audit of 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 the 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.
Independent Auditors’ Report
to the Members of the Crafts Council of Ireland Company
Limited by Guarantee t/a Design & Crafts Council of Ireland

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 Auditors' 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.

Opinion on the other matters prescribed by the Companies Act 2014
Based solely on the work undertaken in the course of the audit, we report that:
— in our opinion, the information given in the Directors' Report is consistent with the financial statements; and
— in our opinion, the Directors' Report has been prepared in accordance with applicable legal requirements.

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, and 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.
Independent Auditors’ Report

to the Members of the Crafts Council of Ireland Company
Limited by Guarantee t/a Design & Crafts Council of Ireland

Respective Responsibilities

Responsibilities of Directors for the Financial Statements
As explained more fully in the Directors’ Responsibilities Statement on page 115, 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 has no realistic alternative but to do so.

Auditors’ 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
Auditors’ 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.

A further description of our responsibilities for the audit of the financial statements is located
on the IAASA’s website at: https://www.iaasa.ie/Publications/ISA-700-(Ireland). This description
forms part of our Auditors' Report.

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

George Kennington
for and on behalf of
Crowe Horwath
Bastow Charleton
Chartered Accountants and Statutory Audit Firm
Marine House
Clanwilliam Court
Dublin 2

22nd May 2018
## Income and Expenditure Account
For the financial year ended 31 December 2017

<table>
<thead>
<tr>
<th>Notes</th>
<th>2017 €</th>
<th>2016 €</th>
</tr>
</thead>
<tbody>
<tr>
<td>Income</td>
<td><img src="cell.png" alt="Cell" /></td>
<td><img src="cell.png" alt="Cell" /></td>
</tr>
<tr>
<td>Expenditure</td>
<td><img src="cell.png" alt="Cell" /></td>
<td><img src="cell.png" alt="Cell" /></td>
</tr>
<tr>
<td>Operations</td>
<td><img src="cell.png" alt="Cell" /></td>
<td><img src="cell.png" alt="Cell" /></td>
</tr>
<tr>
<td>Knowledge and Skills</td>
<td><img src="cell.png" alt="Cell" /></td>
<td><img src="cell.png" alt="Cell" /></td>
</tr>
<tr>
<td>Market and Enterprise Development</td>
<td><img src="cell.png" alt="Cell" /></td>
<td><img src="cell.png" alt="Cell" /></td>
</tr>
<tr>
<td>Research and Innovation</td>
<td><img src="cell.png" alt="Cell" /></td>
<td><img src="cell.png" alt="Cell" /></td>
</tr>
<tr>
<td>Promotions and Awareness</td>
<td><img src="cell.png" alt="Cell" /></td>
<td><img src="cell.png" alt="Cell" /></td>
</tr>
<tr>
<td>Total Expenditure</td>
<td><img src="cell.png" alt="Cell" /></td>
<td><img src="cell.png" alt="Cell" /></td>
</tr>
<tr>
<td>Operating surplus</td>
<td><img src="cell.png" alt="Cell" /></td>
<td><img src="cell.png" alt="Cell" /></td>
</tr>
<tr>
<td>Income from other Fixed Asset Investments</td>
<td><img src="cell.png" alt="Cell" /></td>
<td><img src="cell.png" alt="Cell" /></td>
</tr>
<tr>
<td>Surplus before tax</td>
<td><img src="cell.png" alt="Cell" /></td>
<td><img src="cell.png" alt="Cell" /></td>
</tr>
<tr>
<td>Tax on surplus</td>
<td><img src="cell.png" alt="Cell" /></td>
<td><img src="cell.png" alt="Cell" /></td>
</tr>
<tr>
<td>Surplus for the financial year</td>
<td><img src="cell.png" alt="Cell" /></td>
<td><img src="cell.png" alt="Cell" /></td>
</tr>
</tbody>
</table>

All amounts relate to continuing operations.

There were no recognised gains and losses for 2017 or 2016 other than those included in the income and expenditure account.

The notes on pages 127 to 136 form part of these financial statements.
## Statement of Comprehensive Income
For the financial year ended 31 December 2017

<table>
<thead>
<tr>
<th>Notes</th>
<th>2017 €</th>
<th>2016 €</th>
</tr>
</thead>
<tbody>
<tr>
<td>Surplus for the financial year</td>
<td>80,937</td>
<td>73,555</td>
</tr>
<tr>
<td>Other comprehensive income</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Total comprehensive income for the year</td>
<td>80,937</td>
<td>73,555</td>
</tr>
<tr>
<td></td>
<td>Notes</td>
<td>2017</td>
</tr>
<tr>
<td>---------------------------</td>
<td>-------</td>
<td>--------</td>
</tr>
<tr>
<td><strong>Fixed Assets</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tangible assets</td>
<td>9</td>
<td>224,352</td>
</tr>
<tr>
<td>Financial assets</td>
<td>10</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td></td>
<td>224,353</td>
</tr>
<tr>
<td><strong>Current Assets</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Debtors: amounts falling due within one year</td>
<td>11</td>
<td>331,480</td>
</tr>
<tr>
<td>Cash at bank and in hand</td>
<td>12</td>
<td>16,053</td>
</tr>
<tr>
<td></td>
<td></td>
<td>347,533</td>
</tr>
<tr>
<td><strong>Creditors: amounts falling due within one year</strong></td>
<td>13</td>
<td>(330,366)</td>
</tr>
<tr>
<td><strong>Net Current Assets/(Liabilities)</strong></td>
<td></td>
<td>17,167</td>
</tr>
<tr>
<td><strong>Net Assets</strong></td>
<td></td>
<td>241,520</td>
</tr>
<tr>
<td><strong>Capital and Reserves</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other reserves</td>
<td></td>
<td>224,353</td>
</tr>
<tr>
<td><strong>Income and expenditure account</strong></td>
<td></td>
<td>17,167</td>
</tr>
<tr>
<td><strong>Shareholders' Funds</strong></td>
<td></td>
<td>241,520</td>
</tr>
</tbody>
</table>

The financial statements were approved and authorised for issue by the board:

Breege O'Donoghue  
Director  
9th May 2018

Fiona Deegan  
Director  
9th May 2018

The notes on pages 127 to 136 form part of these financial statements.
Statement of Changes in Equity
as at 31 December 2017

<table>
<thead>
<tr>
<th></th>
<th>Capital Account €</th>
<th>Profit and Loss Account €</th>
<th>Total Equity €</th>
</tr>
</thead>
<tbody>
<tr>
<td>At 1 January 2017</td>
<td>227,483</td>
<td>(63,770)</td>
<td>163,713</td>
</tr>
<tr>
<td>Comprehensive income for the year</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Surplus for the year</td>
<td>—</td>
<td>80,937</td>
<td>80,937</td>
</tr>
<tr>
<td>Funds allocated to acquire fixed assets</td>
<td>40,995</td>
<td>—</td>
<td>40,995</td>
</tr>
<tr>
<td>Amortised in line with depreciation</td>
<td>(44,125)</td>
<td>—</td>
<td>(44,125)</td>
</tr>
<tr>
<td>At 31 December 2017</td>
<td>224,353</td>
<td>17,167</td>
<td>241,520</td>
</tr>
</tbody>
</table>

Statement of Changes in Equity
for the year ended 31 December 2016

<table>
<thead>
<tr>
<th></th>
<th>Capital Account €</th>
<th>Profit and Loss Account €</th>
<th>Total Equity €</th>
</tr>
</thead>
<tbody>
<tr>
<td>At 1 January 2016</td>
<td>247,646</td>
<td>(137,325)</td>
<td>110,321</td>
</tr>
<tr>
<td>Comprehensive income for the year</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Surplus for the year</td>
<td>—</td>
<td>73,555</td>
<td>73,555</td>
</tr>
<tr>
<td>Funds allocated to acquire fixed assets</td>
<td>31,615</td>
<td>—</td>
<td>31,615</td>
</tr>
<tr>
<td>Amortised in line with depreciation</td>
<td>(51,778)</td>
<td>—</td>
<td>(51,778)</td>
</tr>
<tr>
<td>At 31 December 2016</td>
<td>227,483</td>
<td>(63,770)</td>
<td>163,713</td>
</tr>
</tbody>
</table>

The notes on pages 127 to 136 form part of these financial statements.
### Statement of Cash Flows
For the financial year ended 31 December 2017

<table>
<thead>
<tr>
<th>Cash flows from operating activities</th>
<th>2017 €</th>
<th>2016 €</th>
</tr>
</thead>
<tbody>
<tr>
<td>Surplus for the financial year</td>
<td>80,937</td>
<td>73,555</td>
</tr>
<tr>
<td><strong>Adjustments for:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Depreciation of tangible assets</td>
<td>44,125</td>
<td>51,777</td>
</tr>
<tr>
<td>Transfer to/from capital account</td>
<td>(3,130)</td>
<td>(20,163)</td>
</tr>
<tr>
<td>Dividend received</td>
<td>(20,000)</td>
<td>—</td>
</tr>
<tr>
<td>Taxation charge</td>
<td>—</td>
<td>(3,014)</td>
</tr>
<tr>
<td>(Increase) in debtors</td>
<td>(58,072)</td>
<td>(49,039)</td>
</tr>
<tr>
<td>(Decrease) in creditors</td>
<td>(5,199)</td>
<td>(25,919)</td>
</tr>
<tr>
<td>Corporation tax received</td>
<td>—</td>
<td>214</td>
</tr>
<tr>
<td><strong>Net cash generated from operating activities</strong></td>
<td>38,661</td>
<td>27,411</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Cash flows from investing activities</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Purchase of tangible fixed assets</td>
<td>(40,995)</td>
<td>(31,615)</td>
</tr>
<tr>
<td>Sale of fixed asset investments</td>
<td>—</td>
<td>1</td>
</tr>
<tr>
<td>Dividend received</td>
<td>20,000</td>
<td>—</td>
</tr>
<tr>
<td><strong>Net cash from investing activities</strong></td>
<td>(20,995)</td>
<td>(31,614)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Increase/(Decrease) in cash and cash equivalents</th>
<th>2017 €</th>
<th>2016 €</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash and cash equivalents at beginning of year</td>
<td>(1,613)</td>
<td>2,590</td>
</tr>
<tr>
<td>Cash and cash equivalents at the end of year</td>
<td>16,053</td>
<td>(1,613)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Cash and cash equivalents at the end of year comprise:</th>
<th>2017 €</th>
<th>2016 €</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash at bank and in hand</td>
<td>16,053</td>
<td>3,453</td>
</tr>
<tr>
<td>Bank overdrafts</td>
<td>—</td>
<td>(5,066)</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>16,053</td>
<td>(1,613)</td>
</tr>
</tbody>
</table>
1 Accounting Policies
The Crafts Council of Ireland Limited by Guarantee, which is headquartered in Kilkenny, is the national agency for the commercial development of Irish designers and makers, stimulating innovation, championing design thinking and informing Government policy. The Crafts Council of Ireland Limited by Guarantee activities are funded by the Department of Business, Enterprise and Innovation via Enterprise Ireland. The registered office is Castle Yard, Kilkenny.

The company is a company limited by guarantee incorporated and domiciled in Ireland.
The company is tax resident in Ireland.

1.1 Basis of preparation of financial statements
The financial statements have been prepared in accordance with Financial Reporting Standard 102, the Financial Reporting Standard applicable in the UK and the Republic of Ireland and Irish statute comprising of the Companies Act 2014.

The preparation of financial statements in compliance with FRS 102 requires the use of certain critical accounting estimates. It also requires management to exercise judgment in applying the Company's accounting policies (see note 2).

1.2 Revenue
The income shown in the income and expenditure account represents amounts invoiced during the period and grants received during the year.

1.3 Tangible fixed assets
Tangible fixed assets under the cost model are stated at historical cost less accumulated depreciation and any accumulated impairment losses. Historical cost includes expenditure that is directly attributable to bringing the asset to the location and condition necessary for it to be capable of operating in the manner intended by management.

The Company adds to the carrying amount of an item of fixed assets the cost of replacing part of such an item when that cost is incurred, if the replacement part is expected to provide incremental future benefits to the Company. The carrying amount of the replaced part is derecognised. Repairs and maintenance are charged to profit or loss during the period in which they are incurred.

Depreciation is charged so as to allocate the cost of assets less their residual value over their estimated useful lives, using the straight-line method.

Depreciation is provided on the following basis:

- Long Term Leasehold Property — 15 years
- Office Equipment — 3 years
- Workshop equipment — 20 years
- Computer equipment — 3 years
- Other fixed assets — 5 years

The assets' residual values, useful lives and depreciation methods are reviewed, and adjusted prospectively if appropriate, or if there is an indication of a significant change since the last reporting date.

Gains and losses on disposals are determined by comparing the proceeds with the carrying amount and are recognised in the Income and Expenditure Account.
1.4 **Valuation of investments**

Investments in subsidiaries are measured at cost less accumulated impairment. Where merger relief is applicable, the cost of the investment in a subsidiary undertaking is measured at the nominal value of the shares issued together with the fair value of any additional consideration paid.

Investments in unlisted Company shares, whose market value can be reliably determined, are remeasured to market value at each balance sheet date. Gains and losses on remeasurement are recognised in the Income Statement for the period. Where market value cannot be reliably determined, such investments are stated at historic cost less impairment.

Investments in listed company shares are remeasured to market value at each Balance Sheet date. Gains and losses on remeasurement are recognised in profit or loss for the period.

1.5 **Debtors**

Short-term debtors are measured at transaction price, less any impairment. Loans receivable are measured initially at fair value, net of transaction costs, and are measured subsequently at amortised cost using the effective interest method, less any impairment.

1.6 **Cash and cash equivalents**

Cash is represented by cash in hand and deposits with financial institutions repayable without penalty on notice of not more than 24 hours. Cash equivalents are highly liquid investments that mature in no more than three months from the date of acquisition and that are readily convertible to known amounts of cash with insignificant risk of change in value.

In the Statement of Cash Flows, cash and cash equivalents are shown net of bank overdrafts that are repayable on demand and form an integral part of the Company's cash management.

1.7 **Financial instruments**

The Company only enters into basic financial instruments transactions that result in the recognition of financial assets and liabilities like trade and other debtors and creditors, loans from banks and other third parties, loans to related parties and investments in non-puttable ordinary shares.

Debt instruments (other than those wholly repayable or receivable within one year), including loans and other accounts receivable and payable, are initially measured at present value of the future cash flows and subsequently at amortised cost using the effective interest method. Debt instruments that are payable or receivable within one year, typically trade debtors and creditors, are measured, initially and subsequently, at the undiscounted amount of the cash or other consideration expected to be paid or received. However, if the arrangements of a short-term instrument constitute a financing transaction, like the payment of a trade debt deferred beyond normal business terms or financed at a rate of interest that is not a market rate or in case of an out-right short-term loan not at market rate, the financial asset or liability is measured, initially, at the present value of the future cash flow discounted at a market rate of interest for a similar debt instrument and subsequently at amortised cost.

Investments in non-convertible preference shares and in non-puttable ordinary and preference shares are measured:

(i) at fair value with changes recognised in the Income Statement if the shares are publicly traded or their fair value can otherwise be measured reliably;

(ii) at cost less impairment for all other investments.

Financial assets that are measured at cost and amortised cost are assessed at the end of each reporting period for objective evidence of impairment. If objective evidence of impairment is found, an impairment loss is recognised in the Income Statement.
For financial assets measured at amortised cost, the impairment loss is measured as the difference between an asset's carrying amount and the present value of estimated cash flows discounted at the asset’s original effective interest rate. If a financial asset has a variable interest rate, the discount rate for measuring any impairment loss is the current effective interest rate determined under the contract.

For financial assets measured at cost less impairment, the impairment loss is measured as the difference between an asset's carrying amount and best estimate of the recoverable amount, which is an approximation of the amount that the Company would receive for the asset if it were to be sold at the balance sheet date.

Financial assets and liabilities are offset and the net amount reported in the Balance Sheet when there is an enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

Derivatives, including interest rate swaps and forward foreign exchange contracts, are not basic financial instruments. Derivatives are initially recognised at fair value on the date a derivative contract is entered into and are subsequently re-measured at their fair value. Changes in the fair value of derivatives are recognised in profit or loss in finance costs or income as appropriate. The company does not currently apply hedge accounting for interest rate and foreign exchange derivatives.

1.8 Creditors
Short-term creditors are measured at the transaction price. Other financial liabilities, including bank loans, are measured initially at fair value, net of transaction costs, and are measured subsequently at amortised cost using the effective interest method.

1.9 Government grants
Grants are accounted under the accruals model as permitted by FRS 102. Grants relating to expenditure on tangible fixed assets are credited to the Income Statement at the same rate as the depreciation on the assets to which the grant relates. The deferred element of grants is included in creditors as deferred income. Grants of a revenue nature are recognised in the Income Statement in the same period as the related expenditure.

1.10 Finance costs
Finance costs are charged to the Income Statement over the term of the debt using the effective interest method so that the amount charged is at a constant rate on the carrying amount. Issue costs are initially recognised as a reduction in the proceeds of the associated capital instrument.

1.11 Pensions
The company operates a defined contribution PRSA scheme for certain employees. The company operates two contributory, unfunded defined benefit schemes which are now closed to new members, details are set out in note 16 of the financial statements.

1.12 Interest income
Interest income is recognised in the Income Statement using the effective interest method.

1.13 Borrowing costs
All borrowing costs are recognised in the Income Statement in the year in which they are incurred.

1.14 Taxation
Tax is recognised in the Income Statement, except that a charge attributable to an item of income and expense recognised as other comprehensive income or to an item recognised directly in equity is also recognised in other comprehensive income or directly in equity respectively.

The current income tax charge is calculated on the basis of tax rates and laws that have been enacted or substantively enacted by the balance sheet date in the countries where the Company operates and generates income.
Judgments in applying accounting policies and key sources of estimation uncertainty

The preparation of these financial statements requires management to make judgements, estimates and assumptions that affect the application of policies and reported amounts of assets and liabilities, income and expenses.

Judgements and estimates are continually evaluated and are based on historical experiences and other factors, including expectations of future events that are believed to be reasonable under the circumstances.

The company makes estimates and assumptions concerning the future. The resulting accounting estimates, will by definition, seldom equal the related actual results. The estimates and assumptions that have a significant risk of causing a material adjustment to the carrying amounts of the assets and liabilities within the next financial year are discussed below.

(a) Establishing lives for depreciation purposes of property, plant and equipment

Long-lived assets, consisting primarily of property, plant and equipment, comprise a significant portion of the total assets. The annual depreciation charge depends primarily on the estimated lives of each type of assets and estimates of residual values. The directors regularly review these asset lives and change them as necessary to reflect current thinking on remaining lives in light of prospective economic utilisation and physical condition of the assets concerned. Changes in asset lives can have a significant impact on depreciation and amortisation charges for the period. Detail of the useful lives is included in the accounting policies.

Reclassification of prior year presentation

During the year the Design and Crafts Council of Ireland prepared a revised corporate plan which divided activities under five new categories - Operations, Knowledge and Skills, Market and Enterprise Development, Research and Innovation and Promotion and Awareness. Certain prior year amounts have been reclassified for consistency with the revised corporate plan. These reclassifications had no effect on the reported results of operations.

<table>
<thead>
<tr>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Income</td>
<td></td>
</tr>
<tr>
<td>Enterprise Ireland – Grant Income</td>
<td>2,919,000</td>
</tr>
<tr>
<td>Knowledge and Skills</td>
<td>19,597</td>
</tr>
<tr>
<td>Market and Enterprise Development</td>
<td>280,727</td>
</tr>
<tr>
<td>Community Enterprise Initiative</td>
<td>54,559</td>
</tr>
<tr>
<td>Research and Innovation</td>
<td>173,264</td>
</tr>
<tr>
<td>Operations</td>
<td>2,814</td>
</tr>
<tr>
<td>Transfer from capital account</td>
<td>3,130</td>
</tr>
<tr>
<td>All income arose in Ireland.</td>
<td>3,453,091</td>
</tr>
</tbody>
</table>

Surplus/(Deficit) On Ordinary Activities Before Taxation

The operating surplus/(deficit) is stated after charging:

<table>
<thead>
<tr>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Depreciation of tangible fixed assets</td>
<td>44,125</td>
</tr>
<tr>
<td>National travel and subsistence</td>
<td>88,795</td>
</tr>
<tr>
<td>International travel and subsistence</td>
<td>14,578</td>
</tr>
<tr>
<td>Hospitality</td>
<td>17,194</td>
</tr>
</tbody>
</table>
6 Employees
Staff costs were as follows:

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wages and salaries</td>
<td>1,288,018</td>
<td>1,321,683</td>
</tr>
<tr>
<td>Social insurance costs</td>
<td>130,704</td>
<td>120,165</td>
</tr>
<tr>
<td>Cost of defined contribution scheme</td>
<td>40,536</td>
<td>18,521</td>
</tr>
<tr>
<td>and unfunded defined benefit scheme</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1,459,258</td>
<td>1,460,369</td>
</tr>
</tbody>
</table>

The average monthly number of employees, including the directors, during the year was as follows:

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Staff</td>
<td>23</td>
<td>23</td>
</tr>
<tr>
<td>Directors</td>
<td>12</td>
<td>11</td>
</tr>
<tr>
<td></td>
<td>35</td>
<td>34</td>
</tr>
</tbody>
</table>

7 Directors' Remuneration

<table>
<thead>
<tr>
<th>Directors' emoluments</th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>58,140</td>
<td>59,251</td>
</tr>
<tr>
<td></td>
<td>58,140</td>
<td>59,251</td>
</tr>
</tbody>
</table>

Key Management Remuneration

Key management personnel include the senior management team for whom the total remuneration cost was €575,439 (2016: €575,700).

8 Taxation

<table>
<thead>
<tr>
<th>Current tax on profits for the year</th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>—</td>
<td>(3,014)</td>
</tr>
<tr>
<td></td>
<td>—</td>
<td>(3,014)</td>
</tr>
</tbody>
</table>

Factors affecting tax charge for the year

The tax assessed for the year is lower than (2016 – lower than) the standard rate of corporation tax in Ireland of 12.5% (2016 – 12.5%). The differences are explained below:

<table>
<thead>
<tr>
<th>Surplus on ordinary activities before tax</th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>80,937</td>
<td>70,541</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Surplus on ordinary activities multiplied by standard rate of corporation tax in Ireland of 12.5% (2016 – 12.5%)</th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>10,117</td>
<td>8,818</td>
</tr>
</tbody>
</table>

Effects of:

<table>
<thead>
<tr>
<th>Non-tax deductible amortisation of goodwill and impairment</th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>(100)</td>
<td>468</td>
</tr>
<tr>
<td>Franked Investment Income</td>
<td>(2,500)</td>
<td>—</td>
</tr>
<tr>
<td>Utilisation of tax losses</td>
<td>(7,517)</td>
<td>(12,300)</td>
</tr>
<tr>
<td>Total tax charge for the year</td>
<td>—</td>
<td>(3,014)</td>
</tr>
</tbody>
</table>

Factors that may affect future tax charges

There were no factors that may affect future tax charges.
### Notes to the Financial Statements

For the financial year ended 31 December 2017

<table>
<thead>
<tr>
<th>9</th>
<th>Tangible Fixed Assets</th>
<th>Long-term leasehold property €</th>
<th>Office equipment €</th>
<th>Computer equipment €</th>
<th>Investment collection €</th>
<th>Total €</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><strong>Cost or Valuation</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>At 1 January 2017</td>
<td>561,150</td>
<td>388,557</td>
<td>374,899</td>
<td>48,607</td>
<td>1,373,213</td>
</tr>
<tr>
<td></td>
<td>Additions</td>
<td>4,092</td>
<td>11,276</td>
<td>25,627</td>
<td>—</td>
<td>40,995</td>
</tr>
<tr>
<td></td>
<td><strong>At 31 December 2017</strong></td>
<td>565,242</td>
<td>399,833</td>
<td>400,526</td>
<td>48,607</td>
<td>1,414,208</td>
</tr>
<tr>
<td></td>
<td><strong>Depreciation</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>At 1 January 2017</td>
<td>502,500</td>
<td>327,152</td>
<td>316,079</td>
<td>—</td>
<td>1,145,731</td>
</tr>
<tr>
<td></td>
<td>Charge for the year on owned assets</td>
<td>5,663</td>
<td>23,178</td>
<td>15,284</td>
<td>—</td>
<td>44,125</td>
</tr>
<tr>
<td></td>
<td><strong>At 31 December 2017</strong></td>
<td>508,163</td>
<td>350,330</td>
<td>331,363</td>
<td>—</td>
<td>1,189,856</td>
</tr>
<tr>
<td></td>
<td><strong>Net Book Value</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>At 31 December 2017</td>
<td>57,079</td>
<td>49,503</td>
<td>69,163</td>
<td>48,607</td>
<td>224,352</td>
</tr>
<tr>
<td></td>
<td>At 31 December 2016</td>
<td>58,650</td>
<td>61,405</td>
<td>58,820</td>
<td>48,607</td>
<td>227,482</td>
</tr>
</tbody>
</table>
### Notes to the Financial Statements

**For the financial year ended 31 December 2017**

#### Subsidiary undertakings

The following were subsidiary undertakings of the Company:

<table>
<thead>
<tr>
<th>Country of Incorporation</th>
<th>Class of shares</th>
<th>Holding/Principal activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Showcase Ireland Events Limited</td>
<td>Ireland</td>
<td>Ordinary Shares</td>
</tr>
</tbody>
</table>

#### Aggregate of share capital and reserves

<table>
<thead>
<tr>
<th>Aggregate of share capital and reserves</th>
<th>Profit/(loss)</th>
</tr>
</thead>
<tbody>
<tr>
<td>61,928</td>
<td>6,251</td>
</tr>
</tbody>
</table>

#### Financial Statements

<table>
<thead>
<tr>
<th>Investments in subsidiary companies</th>
<th>€</th>
</tr>
</thead>
<tbody>
<tr>
<td>10</td>
<td>Financial Assets</td>
</tr>
<tr>
<td>Cost or Valuation</td>
<td>1</td>
</tr>
<tr>
<td>At 1 January 2017</td>
<td>1</td>
</tr>
<tr>
<td>At 31 December 2017</td>
<td>1</td>
</tr>
<tr>
<td>Net Book Value</td>
<td>1</td>
</tr>
<tr>
<td>At 31 December 2017</td>
<td>1</td>
</tr>
<tr>
<td>At 31 December 2016</td>
<td>1</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Investments in subsidiary companies</th>
<th>€</th>
</tr>
</thead>
<tbody>
<tr>
<td>10</td>
<td>Financial Assets</td>
</tr>
<tr>
<td>Cost or Valuation</td>
<td>1</td>
</tr>
<tr>
<td>At 1 January 2017</td>
<td>1</td>
</tr>
<tr>
<td>At 31 December 2017</td>
<td>1</td>
</tr>
<tr>
<td>Net Book Value</td>
<td>1</td>
</tr>
<tr>
<td>At 31 December 2017</td>
<td>1</td>
</tr>
<tr>
<td>At 31 December 2016</td>
<td>1</td>
</tr>
</tbody>
</table>
### Debtors

<table>
<thead>
<tr>
<th>Description</th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trade debtors</td>
<td>120,085</td>
<td>191,545</td>
</tr>
<tr>
<td>Amounts owed by group undertakings (Note 19)</td>
<td>61,000</td>
<td>60,844</td>
</tr>
<tr>
<td>Other debtors</td>
<td>22,215</td>
<td></td>
</tr>
<tr>
<td>Prepayments and accrued income</td>
<td>128,180</td>
<td>21,019</td>
</tr>
<tr>
<td><strong>Total Debtors</strong></td>
<td>331,480</td>
<td>273,408</td>
</tr>
</tbody>
</table>

### Cash and cash equivalents

<table>
<thead>
<tr>
<th>Description</th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash at bank and in hand</td>
<td>16,053</td>
<td>3,453</td>
</tr>
<tr>
<td>Less: bank overdrafts</td>
<td>—</td>
<td>(5,066)</td>
</tr>
<tr>
<td><strong>Total Cash and cash equivalents</strong></td>
<td>16,053</td>
<td>(1,613)</td>
</tr>
</tbody>
</table>

### Creditors: Amounts falling due within one year

<table>
<thead>
<tr>
<th>Description</th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Overdrafts owed to credit institution</td>
<td>—</td>
<td>5,066</td>
</tr>
<tr>
<td>Trade creditors</td>
<td>134,273</td>
<td>168,647</td>
</tr>
<tr>
<td>Taxation and social insurance</td>
<td>119,762</td>
<td>41,150</td>
</tr>
<tr>
<td>Other creditors</td>
<td>4,230</td>
<td>6,306</td>
</tr>
<tr>
<td>Accruals</td>
<td>52,182</td>
<td>106,862</td>
</tr>
<tr>
<td>Deferred income</td>
<td>19,919</td>
<td>12,600</td>
</tr>
<tr>
<td><strong>Total Creditors</strong></td>
<td>330,366</td>
<td>340,631</td>
</tr>
</tbody>
</table>

### Other taxation and social insurance

<table>
<thead>
<tr>
<th>Description</th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Payroll taxes</td>
<td>99,811</td>
<td>36,262</td>
</tr>
<tr>
<td>Value added tax</td>
<td>19,951</td>
<td>4,888</td>
</tr>
<tr>
<td><strong>Total Other taxation and social insurance</strong></td>
<td>119,762</td>
<td>41,150</td>
</tr>
</tbody>
</table>

### Financial instruments

#### Financial Assets

- Financial assets measured at fair value through income and expenditure account: 16,053 3,453
- Financial assets that are debt instruments measured at amortised cost: 142,300 191,545
- **Total Financial Assets**: 158,353 194,998

#### Financial Liabilities

- Financial Liabilities measured at amortised cost: (134,269) (168,647)
- **Total Financial Liabilities**: (134,269) (168,647)

Financial assets measured at fair value through income and expenditure account comprise cash at bank and in hand.

Financial assets measured at amortised cost comprise trade debtors and other debtors. Financial liabilities measured at amortised cost comprise trade creditors.
Company Status
The company is limited by guarantee and consequently does not have share capital.

Pension Commitments
On 15 December 1986 the then Minister for Industry and Commerce established the Crafts Council of Ireland Limited Staff Superannuation Scheme 1986 and on 11 April 1990 the then Minister for Industry and Commerce established the Crafts Council of Ireland Limited Spouses and Children's Contributory Pension Scheme 1990.

These two pension schemes are now closed to new members. These two schemes are contributory unfunded defined benefit schemes. Contributions deducted from staff over the years are used to fund ongoing pension liabilities.

The directors believe that the State has a responsibility to the company and the members of the scheme to meet the obligations of the Scheme as they arise.

The directors believe that the company has an asset of an equal amount to any unfunded deferred liability for pensions on the basis of the assumptions detailed below and a number of past events. These events include the statutory basis for the establishment of the superannuation schemes and the policy and practice currently in place in relation to funding public service pensions including contributions by employees to the annual estimates process. The company has no evidence that this funding policy will not continue to meet such sums in accordance with current practice.

Based on the above the company has accounted for the contributions as if it were a defined contribution scheme.

Details of the pensions deducted from employees, employer contributions and the benefits paid to former employees during the year are as follows:

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pension contributions deducted from employees during the year</td>
<td>18,807</td>
<td>18,278</td>
</tr>
<tr>
<td>Benefits paid to members of the schemes during the year</td>
<td>41,347</td>
<td>41,301</td>
</tr>
</tbody>
</table>

In addition to the above the company operates defined contribution pension schemes (PRSA) in respect of employees not eligible to enter the above scheme. The assets of the PRSA schemes are held separately from those of the company in independently administered funds. The pension costs represent contributions payable by the company to the fund and amounted to €18,321 (2016: €18,521). Costs of pension contributions recoverable by the state at year end total €22,215.

Deferred Tax Asset
There is a potential tax asset of €43,090 (2016: €53,207) arising from trading losses. These losses are offsettable against potential future taxable trading surpluses.
19  Related Party Transactions
During the year ended 31 December 2017, Crafts Council of Ireland Limited received income of €149,841 and a dividend of €20,000 (2016: €172,719) from Showcase Ireland Events Limited, an associated company. A balance of €61,000 (2016: €60,844) was owed to the company at year end from Showcase Ireland Events Limited.

From time to time, directors of Crafts Council of Ireland Limited may be involved in other membership organisations that may have transactions with Crafts Council of Ireland Limited with no benefit accruing to the directors.

20  Post balance sheet events
There have been no significant events affecting the Company since the year end.

21  Approval of Financial Statements
The board of directors approved these financial statements for issue on 9th May 2018.
### Detailed Profit and Loss Account

For the year ended 31 December 2017

<table>
<thead>
<tr>
<th>Notes</th>
<th>2017 €</th>
<th>2016 €</th>
</tr>
</thead>
<tbody>
<tr>
<td>Income</td>
<td>3,453,091</td>
<td>3,576,502</td>
</tr>
<tr>
<td><strong>Expenditure</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Operations</td>
<td>(154,833)</td>
<td>(182,728)</td>
</tr>
<tr>
<td>Research and Innovation</td>
<td>(1,168,909)</td>
<td>(1,312,540)</td>
</tr>
<tr>
<td>Knowledge and Skills</td>
<td>(323,119)</td>
<td>(351,688)</td>
</tr>
<tr>
<td>Market and Enterprise Development</td>
<td>(1,289,657)</td>
<td>(1,226,887)</td>
</tr>
<tr>
<td>Promotion and Awareness</td>
<td>(455,636)</td>
<td>(432,118)</td>
</tr>
<tr>
<td>Investment income</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Investment income</td>
<td>20,000</td>
<td>—</td>
</tr>
<tr>
<td></td>
<td>(3,372,154)</td>
<td>(3,505,961)</td>
</tr>
<tr>
<td><strong>Operating Surplus</strong></td>
<td>80,937</td>
<td>70,541</td>
</tr>
<tr>
<td>Tax on profit on ordinary activities</td>
<td>—</td>
<td>3,014</td>
</tr>
<tr>
<td><strong>Surplus For The Year</strong></td>
<td>80,937</td>
<td>73,555</td>
</tr>
</tbody>
</table>
### Schedule to the Detailed Accounts

**For the year ended 31 December 2017**

<table>
<thead>
<tr>
<th>Notes</th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>€</td>
<td>€</td>
</tr>
<tr>
<td><strong>Income</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Enterprise Ireland – Grant Income</td>
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<td><strong>Total Research and Innovation</strong></td>
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Design & Crafts Council of Ireland
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Acknowledgements

Design
An Atelier project: www.atelier.ie

Cover Image
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