

**ANNUAL REPORT/
RÁITIS AIRGEADAIS**
2008



IRISH FILM BOARD
BORD SCANNÁN NA hÉIREANN

CONTENTS/ÁBHAIR

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OCCI VERSUS THE WORLD

PREAMBLE

INTRODUCTION / HIGHLIGHTS

Irish films performed well on the international stage throughout 2008 as the film *ONCE* directed by John Carney won an Academy Award for Best Original Song and picked up the coveted Best Foreign Film award at the Independent Spirit Awards.

EDEN picked up a major award at the Tribeca Film Festival with Eileen Walsh receiving the Best Actress award for her role while *KISSES*, directed by Lance Daly was selected for the Locarno, Telluride, Toronto, London and Thessaloniki film festivals and went on to receive unanimous acclaim from the Irish critics when it was released in Irish cinemas.

The short films *FRANKIE* and *NEW BOY* had a very successful 2008 with Frankie winning the UIP Prix Award for Best Short Film at the Berlinale and Best Short Film at the European Film Awards while New Boy was named Best Narrative Short Film at the Tribeca Film Festival.

Irish cast and crew competed at the highest international levels with Joan Bergin taking home the Emmy for Best Costume for the second year running for her work on *THE TUDORS*; Irish actress Saoirse Ronan, cinematographer Seamus McGarvey and sound engineer Peter J Devlin all receiving Academy Award nominations and four of Ireland's leading actors Colin Farrell, Brendan Gleeson, Gabriel Byrne and Jonathan Rhys Meyers receiving nominations for the 2009 Golden Globes.

FUNDING

In 2008 Bord Scannán na hÉireann/the Irish Film Board (IFB) received an 18% increase in funding which meant the agency's budget increased from €19.6 in 2007 to €23.2 million in 2008. The overall value of IFB supported production activity increased to €128.8 million at the end of 2008.

2008 was a record for indigenous production activity with a slate of 25 Irish films having gone into production. This high production activity can be attributed to a number of factors including increased government support, the stability of Section 481, the entrepreneurialism of Irish producers and the wealth of emerging talent in front of and behind the camera.

IFB-funded film and television projects contributed an estimated total of over €75 million to the Irish economy in 2008, showing a significant return on government investment in this sector. Strong production activity in 2009 will remain a priority for the IFB and improvements introduced to the tax incentive Section 481 announced recently by Minister for Arts, Sport and Tourism will hopefully see increased international investment in the industry and increased employment in this sector.

INITIATIVES

2008 saw the agency engaging in a number of new and innovative projects such as a survey being undertaken of the Irish audio-visual content production industry, securing an Irish Film Channel, the development of the Art House Cinema network and an LA trade mission for Irish producers.



HAPPY EVER AFTERS

RÉAMHRÁ

RÉAMHRÁ / BUAICPHOINTÍ

D'éirigh go maith go hidirnáisiúnta le scannáin Éireannacha le linn 2008. Bhuaigh ONCE, a raibh John Carney mar stiúrthóir aige, Gradam Academy don Amhrán Nuascríofa is Fearr agus fuair sé an gradam don Scannán Iasachta is Fearr ag Searmanas Gradaim 'Independent Spirit', gradam a bhfuil an-tóir air.

Bhain an scannán EDEN mórghradam amach ag Féile Scannán Tribeca agus fuair Eileen Walsh an gradam don aisteoir is fearr dá ról ann. Roghnaíodh KISSES, a raibh Lance Daly mar stiúrthóir air, le haghaidh féiltí scannán ag Locarno, Telluride, Toronto, Londain agus Thessaloniki agus fuair sé ardmholadh d'aon ghuth ó léirmheastóirí in Éirinn nuair a eisíodh é i bpictiúrlanna na hÉireann.

Bhí bliain thar a bheith rathúil ag na gearrscannáin FRANKIE agus NEW BOY i 2008. Bhuaigh Frankie an Gradam UIP don ghearrscannán is fearr ag an mBerlinalé agus don ghearrscannán is fearr ag searmanas Gradam na Scannán Eorpacha agus ainmníodh New Boy don Ghearrscannán Reacaireachta is Fearr ag Féile Scannán Tribeca.

Bhí foirne aisteoirí agus criúna Éireannacha san iomaíocht ag na leibhéil is airde idirnáisiúnta agus an Emmy don Fheisteas is Fearr á thabhairt abhaile ag Joan Bergin dá saothar ar THE TUDORS don dara bhliain as a chéile. Fuair an t-aisteoir Éireannach Saoirse Ronan, an cineamatagrafaí Seamus McGarvey agus an t-innealtóir fuaime Peter J Devlin ainmniúcháin do Ghradam Academy agus fuair ceathrar de phríomhaisteoirí na hÉireann, Colin Farrell, Brendan Gleeson, Gabriel Byrne agus Jonathan Rhys Meyers ainmniúcháin le haghaidh Golden Globes na bliana 2009.

MAOINIÚ

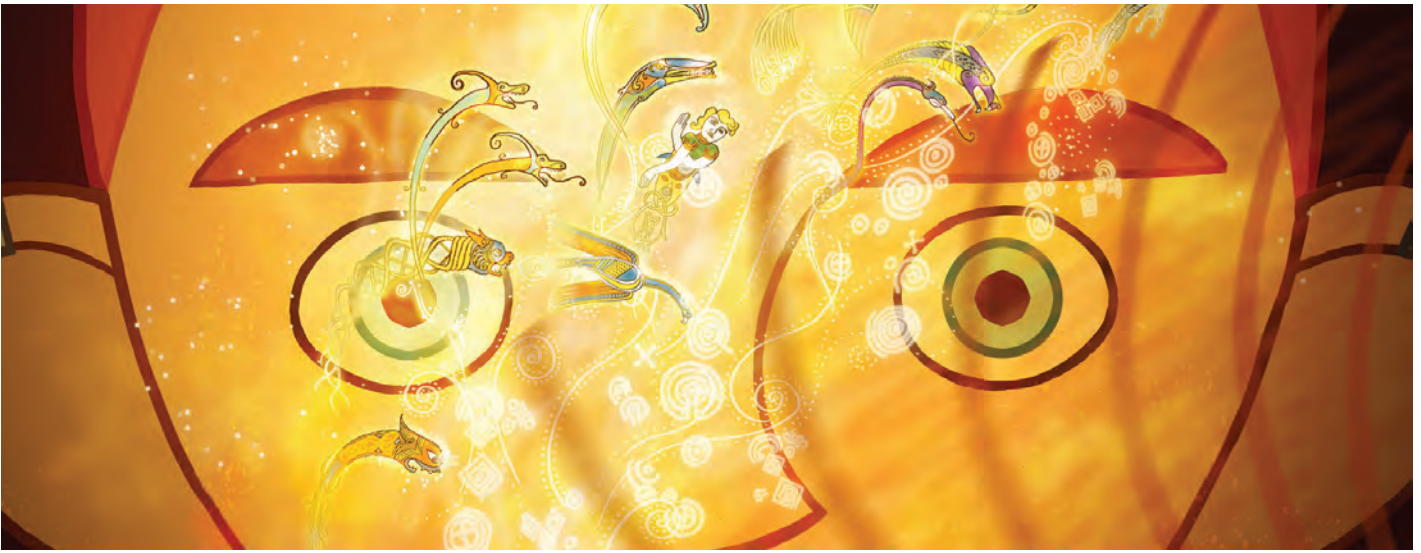
Fuair Bord Scannán na hÉireann/the Irish Film Board (IFB) méadú de 18% ina chuid maoiniúcháin sa bhliain 2008, rud a chiallaigh gur tháinig méadú ó €19.6m i 2007 go dtí €23.2 milliún i 2008 ar bhuiséad na gníomhaireachta i 2008. Tháinig méadú €128.8 milliún ar luach foriomlán na gníomhaíochta léiriúcháin a fuair tacaíocht ón IFB faoi dheireadh na bliana 2008.

Bliain thar na bearta a bhí sa bhliain 2008 ó thaobh gníomhaíocht léiriúcháin dúchasaigh de agus léiriú tosaithe ar shláta de 25 scannán Éireannach. Is féidir an ghníomhaíocht ard léiriúcháin sin a chur i leith líon tosca lena n-áirítear tacaíocht mhéadaithe ón rialtas, seasmhacht Alt 148 agus an saibhreas cumais atá ag teacht chun cinn os comhair agus taobh thiar den cheamara.

Chuir tionscadail scannán agus teilifíse iomlán measta de bhreis is €75 milliún isteach i ngeilleagar na hÉireann i 2008, rud a léiríonn torthaí suntasacha ar infheistíocht an rialtais san earnáil. Beidh gníomhaíocht láidir léiriúcháin ina thosaíocht i 2009 ag an IFB agus táthar ag súil go mbeidh méadú ar infheistíocht idirnáisiúnta sa tionscal agus méadú ar fhostaíocht san earnáil mar thoradh ar na feabhsúcháin a d'fhógair an tAire Ealaíon, Spóirt agus Turasóireachta leis an alt dreasach cánach, Alt 481.

TIONSCNAIMH

I 2008 thug an ghníomhaireacht faoi líon tionscadal nua agus nuálach ar nós suirbhé a dhéanamh ar thionscal léiriúcháin ábhair chlosamhairc na hÉireann, Cainéal Scannán na hÉireann a aimsiú, forbairt an líonra Pictiúrlann Sainealaíne agus misean trádála LA le haghaidh léiritheoirí Éireannacha.



THE SECRET OF KELLS

AUDIO VISUAL INDUSTRY SURVEY

In 2008 the IFB embarked on a major industry survey in order to gauge the exact value, size and character of the Irish audio-visual content production industry. PricewaterhouseCoopers (PwC) were commissioned to carry out this research which included surveying over 3500 freelance personnel and 300 companies involved in this sector.

The results, published in December 2008, show that the overall value of the audio-visual content production industry is worth over €550 million; the industry employs over 6,000 individuals and represents 0.3% of GDP. The sector is predominantly serving the domestic market and is of sufficient scale from which to build an industry with significant export potential. Making a plan to achieve this is the challenge for the Board and the industry in 2009. It is hoped that the proposed Industry Strategy Forum next year will go some way to identifying the steps that must be taken.

IRISH FILM CHANNEL

In early 2008 the IFB was granted an Irish film channel on the proposed free to air, public service, digital multi-plex, which was written into the 2008 Broadcasting Bill. This will provide an opportunity for Irish audiences to see Irish films which have completed their initial commercial cycle along with the best of European and world cinema during prime time, uninterrupted by commercial breaks. It will also provide a platform for education, broadcasting films on the schools curriculum which will be broadcast in the mornings and afternoon. This represents a valuable long term platform for Irish filmmakers to reach and grow Irish audiences.

DEVELOPMENT OF THE ART HOUSE CINEMA NETWORK

The Cultural Cinema Consortium (CCC) is a joint initiative between the IFB and the Arts Council with the aim to expand out the audience for Art house Cinema. In 2008 this initiative yielded results with the opening of the Light House Cinema, offering Dublin cinema-goers increased diversity of programming and providing another much needed venue for Irish films.

During 2007, the Consortium also commissioned a report on the digitization of Irish cinemas and the opportunities for Irish and world cinema. *"Digital Cinema in Ireland; A Review of Current Possibilities"* was launched in 2008. On foot of the findings, the IFB and the Arts Council have provided first round funding for the installation of digital equipment in ten screens, tying investment to non-mainstream programming.

LA TRADE MISSION

The Irish Film Board and Culture Ireland partnered in 2008 to facilitate the trade mission where over 25 Irish production companies travelled to Los Angeles to meet with US studios executives and to promote the Irish film industry during Oscar week. The aim of the trade mission which was organised by the IFB North American office was to raise finance for their slate of film projects in active development, as well as identifying projects for shooting on location in Ireland. A number of networking event were organised along with studio visits.

EFARN

In 2008, the IFB played host to the European Film Agency Research Network (EFARN) who meet to discuss methods of standardizing statistical data in all European territories.



CRACKS

SUIRBHÉ AR THIONSCAL CLOSAMHAIRC NA HÉIREANN

I 2008 thosaigh an IFB ar shuirbhé chun luach cruinn, méid agus carachtar thionscal léiriúcháin ábhar closamhairc na hÉireann a thomhas. Coimisiúnadh PricewaterhouseCoopers (PwC) chun an taighde sin a dhéanamh, lena áiríodh suirbhé a dhéanamh ar bhreis is 3,500 oibrí neamhspleách agus ar 300 cuideachta atá ag saothrú san earnáil sin.

Léiríonn na torthaí, a foilsíodh i Mí na Nollag 2008, gur fiú breis is €550 milliún luach foriomlán an tionscail léiriúcháin ábhar closamhairc; go bhfuil breis is 6,000 duine fostaithe sa tionscal agus go léiríonn an tionscal 0.3% den GDP. Go príomha, freastalaíonn an earnáil ar an margadh intíre agus tá sé mór a dhóthain le go bhféadfaí tionscal a fhás as a mbeadh acmhainn suntasach easpórtála aige. Is é plean a cheapadh chun é sin a dhéanamh an dúshlán a bheidh ag an mBord agus ag an dtionscal i 2009. Táthar ag súil go rachaidh Fóram Straitéise an Tionscail, atá á mholadh don bhliain seo chugainn, cuid den tslí chun na céimeanna gur gá tabhairt fúthu a aithint.

BEALACH SCANNÁN NA HÉIREANN

Go luath sa bhliain 2008 dámhadh cainéal scannán Éireannach ar an IFB ar an ilphléacs digiteach, saor ar an aer, seirbhíse poiblí atá á mholadh, rud a scríobhadh isteach sa Bhille Craolacháin 2008. Tabharfaidh sé sin an deis don lucht féachana in Éirinn scannáin Éireannacha a bhfuil a gcúrsa tosaigh tráchtála críochnaithe acu i dteannta an chuid is fearr de scannáin na hEorpa agus scannáin an domhain a fheiceáil le linn príomh-ama sceidil, gan cur isteach orthu ag sosanna tráchtála. Tabharfaidh sé léibheann don oideachas chomh maith, agus scannáin atá ar churaclaim na scoileanna á gcráoladh ar maidin agus sa tráthnóna. Léiríonn sé sin deis luachmhar do scannánóirí na hÉireann lucht féachana in Éirinn a aimsiú agus a mhéadú.

FORBAIRT AN LÍONRA PICTIÚRLANN SAINÉALÁINE

Comh-thionscnamh idir an IFB agus an Chomhairle Ealaíon is ea an Cuibhreannas Cineama Cultúrtha (CCC) agus tá sé mar aidhm aige an lucht féachana ar Cineama Sainéalaíne a mhéadú. I 2008 bhí toradh leis an dtionscnamh sin nuair a osclaíodh an Light House Cinema, a thairgíonn méadú ar ilchineálacht clár do lucht féachana cineama i mBaile Átha Cliath agus a chuireann ionad eile a raibh géarghá leis ar fáil do scannáin Éireannacha.

Le linn 2007, choimisiúnaigh an Cuibhreannas tuarascáil ar dhigitiú na bpictiúrlann in Éirinn agus ar na deiseanna a bhí ansin le haghaidh cineama in Éirinn agus le haghaidh cineama domhanda. Seoladh *"Digital Cinema in Ireland; A Review of Current Possibilities"* le linn 2008. De bhun na dtorthaí, tá maoiniú céad-dreasa curtha ar fáil ag an IFB agus an gComhairle Ealaíon chun trealamh digiteach a chur isteach ar dheich scáileán, rud a cheanglaíonn infheistíocht agus cláir nach cláir príomhshrutha iad.

MISEAN TRÁDÁLA GO DTÍ LOS ANGELES

Rinne Bord Scannán na hÉireann agus Culture Ireland comhpháirtíocht i 2008 chun an misean trádála seo a éascú nuair a thaisteal níos mó ná 25 cuideachta léiriúcháin go Los Angeles chun bualadh le feidhmeannaigh stiúideo sna Stáit Áontaithe agus chun tionscal scannán na hÉireann a chur chun cinn le linn seachtain na nOscar. Bhí sé mar sprioc ag an misean trádála, a d'eagraigh oifig Mheiriceá Thuaidh an IFB, airgeadas a aimsiú dá sláta tionscadal scannán atá á bhforbairt go gníomhach, chomh maith le tionscadail a aithint a d'fhéadfaí scannánaíocht ar an suíomh a dhéanamh orthu in Éirinn. Eagraíodh líon áirithe ócáidí líonraithe i dteannta cuairteanna ar stiúideonna.

EFARN

I 2008, bhí an IFB mar ósta do Líonra Taighde Gníomhaireachtaí Scannán na hEorpa (EFARN) a thagann le chéile le modhanna a phlé chun sonraí staitisticeacha a chaighdeánú i ngach críoch Eorpach.



ONDINE

INTERNATIONAL PRODUCTION

The IFB's International Production Fund was successful in helping to attract the major US TV series THE TUDORS back to Ireland for the third year running in 2008 as well as the feature film CRACKS and the UK television dramas THE TAKE, GEORGE GENTLY and FATHER AND SON.

In 2008 the Section 481 tax incentive was amended in order to restore the competitiveness of Ireland as an international film and television location.

The changes were introduced by Government in response to the IFB commissioned report "*Restoring Viability and Balance to the Irish Film Production Industry*" which was submitted to the Minister for Arts, Sport and Tourism, Martin Cullen in 2008 and will be implemented in the 2009 Finance Bill.

The new changes will assist the IFB and the sector to raise the profile of Ireland as an international film and television location and attract Hollywood productions to locate in Ireland. Whilst Ireland has not attracted any major US features to film on location here this year, IFB-funded film and television projects contributed an estimated total of over €75 million to the Irish economy in 2008, showing a significant return on government investment in this sector.

The benefits of high levels of film and television production in Ireland will include increased international investment in the economy, increased employment in this sector, positive spin-off effects for promoting Ireland as a tourist location and the improvement of Ireland as an industrial location for all aspects of creative endeavors.

CORPORATE GOVERNANCE

The Irish Film Board fully complies with the Code of Practice for the Governance of State bodies. In line with section 10.2 of the code, I affirm to the best of my knowledge that:

- (i) There were no commercially significant developments affecting the body in 2008 other than those mentioned in the operational review of the year given above.
- (ii) All appropriate procedures for financial reporting, internal audit, procurement and assets' disposals are being carried out.
- (iii) A Statement on the System of Internal Financial Control is given in Page 12 of the Annual Report.
- (iv) The Codes of Business Conduct for Directors and Employees are in place.
- (v) The Government policy on the pay of Chief Executives and all State body employees is being complied with.
- (vi) The Government guidelines on the payment of Directors' fees are being complied with.
- (vii) No significant post balance sheet events occurred.
- (viii) The Guidelines for the Appraisal and Management of Capital Expenditure Proposals are being complied with.
- (ix) The Code of Practice for the Governance of State bodies has been adopted and is being complied with.

James Morris

Chairman



EAMON

LÉIRIÚCHÁN IDIRNÁISIÚNTA

Bhí Ciste Léiriúcháin Idirnáisiúnta rathúil ag cabhrú leis an mórshraith teilifíse meiriceánach THE TUDORS a mhealladh ar ais go hÉirinn don tríú bhliain as a chéile i 2008 chomh maith leis an bpríomhscannán CRACKS agus na sraitheanna teilifíse ón Ríocht Aontaithe THE TAKE, GEORGE GENTLY agus FATHER AND SON.

I 2008 rinneadh leasú ar an ndreasacht cánach Alt 481 chun iomaíochas na hÉireann mar ionad suíomh scannán agus teilifíse a athbhunú.

Thug an Rialtas na hathruithe isteach mar fhreagairt ar an dtuarascáil 'Restoring Viability and Balance to the Irish Film Production Industry' a choimisiúnaigh an IFB agus a cuireadh faoi bhráid an Aire Ealaíon, Spóirt agus Turasóireachta, Martin Cullen le linn 2008 agus a chuirfear i bhfeidhm i mBille Airgeadais na bliana 2009.

Cabhróidh na hathruithe nua leis an IFB próifíl na hÉireann mar ionad scannán agus teilifíse a ardú agus chun léiriúcháin Hollywood a mhealladh chun scannánaíocht a dhéanamh in Éirinn. Cé nár éirigh le hÉirinn aon phríomhscannán ó na Stáit Aontaithe a mhealladh chun scannánaíocht a dhéanamh ar an suíomh anseo i mbliana, meastar gur chuir tionscadail scannán agus teilifíse a fuair maoiniúchán ón IFB breis is €75 milliún isteach i ngeilleagar na hÉireann i rith 2008, a léiríonn toradh suntasach ar infheistíocht an rialtais san earnáil.

I measc na sochar a bhainfidh le leibhéil arda léiriúcháin scannán agus teilifíse in Éirinn beidh infheistíocht mhéadaithe sa ngeilleagar, méadú fostaíochta san earnáil seo, éifeachtaí dearfacha seachthairbhe chun Éire a chur chun cinn mar ionad turasóireachta agus feabhsú ar Éirinn mar ionad tionscail do gach gné de shaothar cruthaitheach.

RIALACHAS CORPORÁIDEACH

Comhlíonann Bord Scannán na hÉireann an Cód Cleachtas maidir le Rialachas Chomhlachtaí Stáit go hiomlán. De réir Alt 10.2 den chód sin, dearbhaím chomh fada agus is eol dom:

- (i) Nach raibh aon fhorbairtí suntasacha tráchtála a raibhbhíonchar acu ar an gcomhlacht le linn 2008 seachas na cinn a luaitear san athbhreithiú ar oibríocht don bhliain thuasluaite.
- (ii) Go bhfuil na nósanna imeachta ar fad a bhaineann le tuarisciú airgeadais, iniúchadh inmheánach, fáil agus diúscairt sócmhainní á ndéanamh.
- (iii) Go dtugtar Ráiteas maidir leis an gCóras Rialaithe ar Airgeadas Inmheánach ar Leathanach 41 den dTuarascáil Bhliantúil.
- (iv) Go bhfuil na Cóid um Iompraíocht Gnó do Stiúrthóirí agus d'Fhostaithe i bhfeidhm.
- (v) Go bhfuil beartas an Rialtais maidir le tuarastal Phríomhfheidhmeannaigh agus gach fostaí i gcomhlacht Stáit á chomhlíonadh.
- (vi) Go bhfuil treoirlínte an Rialtais maidir le táillí Stiúrthóirí a íoc á gcomhlíonadh.
- (vii) Nár tharla aon ócáidí suntasacha tar éis foilsíú an Chláir Chomhardaithe.
- (viii) Go bhfuil na Treoirlínte maidir le Moltaí i dtaobh Chaiteachas Caipitil a Bhreithmheas agus a Bhainistiú á gcomhlíonadh.
- (ix) Gur glacadh leis an gCód Cleachtas maidir le Rialachas Chomhlachtaí Stáit agus go bhfuil sé á chur i bhfeidhm.

James Morris
Cathaoirleach



THE ECLIPSE

ANNUAL REPORT OF BORD SCANNÁN NA hÉIREANN

Bord Scannán na hÉireann/the Irish Film Board works within the framework of The Film Board Act 1980 and the Irish Film Board (Amendment) Acts 1993, 1997, 2000, 2006.

BOARD MEMBERS

The members of Bord Scannán na hÉireann/the Irish Film Board in 2008 were: Alan Gilsean, Tristan Orpen Lynch, James Morris (Chair), Lesley McKimm, Margaret McCarthy MacIntyre, Kevin Moriarty and Kirsten Sheridan.

STAFF

The staff of Bord Scannán na hÉireann/the Irish Film Board at 31st December 2008 were: Simon Perry, CEO; Teresa McGrane, Head of Business Affairs (Deputy CEO); Naoise Barry, Film Commissioner; Celine Forde, Financial Controller; Andrew Meehan, Development Executive; Alan Maher, Production Executive; Emma Scott, Production Executive; Mark Byrne, Business and Legal Affairs Executive; Patrick O'Neill, Industry Affairs Executive; Louise Ryan, Marketing and Communications Executive; Suzanne Keane, Applications and Schemes Co-ordinator; Jill McGregor, Applications and Schemes Co-ordinator; Sarah Dillon, Production and Development Co-ordinator; Mags O'Sullivan, Deputy Film Commissioner; Jonathan Loughran, VP, Irish Film Commissioner, US; Gillian Morrow, Business & Legal Affairs Co-ordinator; Niamh O'Reilly, PA to CEO and Aileen McCauley, Office Assistant.

MEETINGS

The Board held 10 meetings in 2008.

OFFICES

Bord Scannán na hÉireann/the Irish Film Board's head office is based in Galway city:

Queensgate, 23 Dock Road, Galway, Ireland.

Tel +353 91 561398, Fax +353 91 561405

Email info@irishfilmboard.ie, www.irishfilmboard.ie

The Board's office in Dublin is located at:

14-16 Lord Edward Street, Dublin 2.



FATHER AND SON

BORD SCANNÁN NA hÉIREANN'S OBJECTIVES AND POLICIES

BORD SCANNÁN NA hÉIREANN IS ESTABLISHED:

- To promote the creative and commercial elements of Irish film-making and film culture to a home and international audience. The Board supports film projects through the provision of development funding and also provides production finance by way of debt/equity investment.
- To encourage the development and training of technical, artistic and production personnel as a means of improving the overall skills proficiency within the industry.
- To assist the production and marketing of Irish films within Ireland and abroad as a means of stimulating an interest in Ireland, Irish culture and Irish films.

BOTH DEVELOPMENT AND PRODUCTION LOANS ARE ASSESSED BY A NUMBER OF CRITERIA:

- i Additionality
- ii Cultural Priorities, Industrial Priorities
- iii Making Cinema
- iv Originality

(See appendix 4, page 33.)

THE BOARD OFFERS FUNDING TO THE DEVELOPMENT AND PRODUCTION OF PROJECTS AS FOLLOWS:

- i) Development loans (repayable on the first day of principal photography) to a limit of €75,000 per project, as research, development and feasibility loans.
- ii) Production loans for projects with budgets
 - up to €1,500,000 not to exceed 50% of the production budget
 - in excess of €1,500,000 not to exceed the greater of €750,000 or 25% of the production budget
 - in the case of difficult and low budget films, production loans up to 65% of the production budget



PERRIER'S BOUNTY

FINANCE

RECOUPMENT

BSÉ/IFB shares in and recoups profits from revenues generated from sales for cinema, television, video etc. BSÉ/IFB advanced a total of €21,798,580 in feature development and production loans during 2008. In the same period, BSÉ/IFB recouped €2,538,358. This figure brings to 11% the recoupment rate on production feature loans advanced since the re-incorporation of BSÉ/IFB in 1993.

ECONOMIC DATABASE

The Audiovisual Federation of IBEC, in conjunction with the Board and representatives of the Department of Arts, Sport and Tourism, Screen Producers Ireland, TG4 and RTÉ publishes annually the Economic Database. This report covers film and television projects made in Ireland each year.

SCREEN TRAINING IRELAND

During 2008, the Board made available €1,331,818 to FÁS Screen Training Ireland for the direct provision of Industry Training.

CONTRIBUTION TO EUROPEAN AGENCIES

BSÉ/IFB contributes financial support to the following organisations:

Eurimages

Eurimages, founded by the Council of Europe, provides production finance for European co-productions. Ireland has participated in the scheme since 1992. Brendan McCarthy represented Ireland on the Eurimages committee in 2008. The Board paid Ireland's subscription in 2008, which was €278,346.

MEDIA Desk Ireland

MEDIA Desk Ireland provides information and advice on the MEDIA Programme, Eurimages, Eureka Audiovisual and also on EU audiovisual policy. In 2008, the Board contributed €57,011 to the running of the Desk. The office is located in the Irish Film Centre, 6 Eustace Street, Dublin 2, and is open to enquiries and consultancy meetings from Monday to Friday.

MEDIA Antenna

The MEDIA Antenna is located in Galway Film Centre, Cluain Mhuire, Monivea Road, Galway and serves as a regional MEDIA office. It also has a particular remit to provide information and services to the growing Irish language audiovisual community. In 2008 the Board contributed €12,200 to the running costs of the Antenna.

European Audiovisual Observatory

The Observatory is an information network, which collects and distributes legal, economic and practical information on the audiovisual industry in Europe for the benefit of professionals and companies within the fields of television, film and video. The Board paid Ireland's subscription fee of €19,746 in 2008.



WAKE WOOD

STATEMENT OF BOARD MEMBERS' RESPONSIBILITIES

Section 20 (1) of the Irish Film Board Act 1980, requires the members of Bord Scannán na hÉireann/the Irish Film Board to prepare financial statements in such form as may be approved by the Minister for Arts, Sports and Tourism with the consent of the Minister for Finance. In preparing those financial statements, Bord Scannán na hÉireann/the Irish Film Board is required to:

- Select suitable policies and then apply them consistently.
- Make judgements and estimates that are reasonable and prudent.
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that Bord Scannán na hÉireann/the Irish Film Board will continue in business.
- State whether applicable accounting standards have been followed subject to any material departures disclosed and explained in the financial statements.

Bord Scannán na hÉireann/the Irish Film Board is responsible for keeping proper books of account which disclose with reasonable accuracy at any time the financial position of Bord Scannán na hÉireann/the Irish Film Board. It is responsible for taking such steps as are necessary to safeguard the assets of Bord Scannán na hÉireann/the Irish Film Board and to prevent and detect fraud and other irregularities.

James Morris
Chair

Lesley McKimm
Board Member

16 December 2009



WIDE OPEN SPACES

STATEMENT ON INTERNAL FINANCIAL CONTROL

On behalf of Bord Scannán na hÉireann/the Irish Film Board, I acknowledge our responsibility for ensuring that an effective system of internal financial control is maintained and operated.

The system can only provide reasonable and not absolute assurance that assets are safeguarded, transactions authorised and properly recorded, and that material errors or irregularities are either prevented or would be detected in a timely period.

Key Control Procedures:

The Board has put in place the following key internal financial control procedures to ensure an appropriate control environment exists:

- An organisation plan exists which defines and allocates responsibilities to staff and identifies lines of reporting for all aspects of the Board's operations.
- Procedures and security measures exist to ensure the safe custody of the Board's assets and assurance against unauthorised use or disposition.
- A strong culture of openness and accountability is encouraged throughout the organisation.

The Board has also established processes to identify and evaluate business risks:

- Identifying the nature, extent and financial implication of risk facing the body including the extent which it regards as acceptable in different functions.
- Assessing the likelihood of identified risks occurring and assessing the Board's ability to manage and mitigate the risks that do occur.

- Carrying out regular reviews of the Board's strategic plans to ensure that these plans address the current business environment.
- Setting short and long term targets for each Unit within the Board and reviewing progress against same.
- Establishing and enforcing standard procedures under which financial assistance may be made available to projects and reviewing these procedures where necessary.

The Board reviewed its business risks in 2008 and is currently addressing any identified weaknesses.

The system of financial controls is based on a framework of regular management information, administrative procedures including segregation of duties, authorisation, and a system of delegation and accountability. In particular it includes:

- A comprehensive budgeting system with an annual budget which is reviewed and agreed by the Board.
- Regular reviews of periodic and annual financial reports which indicate expenditure against forecasts.
- Setting targets to measure financial and other performances.

The Board has also established an Audit Committee which consists of representatives of the Board and the Executive with a view to furtherance of internal controls.

Review of Internal Financial Control:

The Board monitors the effectiveness of the system of internal financial controls by regular management review and periodic inspection and review studies by external consultants.

The Board carried out a review of its internal financial controls for 2008.

On behalf of the Board

James Morris

Chair



WATER BODIES

REPORT OF THE COMPTROLLER AND AUDITOR GENERAL FOR PRESENTATION TO THE HOUSES OF THE OIREACHTAS

I have audited the financial statements of the Irish Film Board for the year ended 31 December 2008 under the Irish Film Board Act 1980.

The financial statements, which have been prepared under the accounting policies set out therein, comprise the Accounting Policies, the Capital Income and Expenditure Account, the Administration Income and Expenditure Account, the Statement of Total Recognised Gains and Liabilities, the Balance Sheet, the Cash Flow Statement and the related notes.

Respective Responsibilities of the Board and the Comptroller and Auditor General

The Irish Film Board is responsible for preparing the financial statements in accordance with the Irish Film Board Act 1980 and for ensuring the regularity of transactions. The Irish Film Board prepares the financial statements in accordance with Generally Accepted Accounting Practice in Ireland. The accounting responsibilities of the Members of the Board are set out in the Statement of Board Members' Responsibilities.

My responsibility is to audit the financial statements in accordance with relevant legal and regulatory requirements and International Standards on Auditing (UK and Ireland).

I report my opinion as to whether the financial statements give a true and fair view, in accordance with Generally Accepted Accounting Practice in Ireland. I also report whether in my opinion proper books of account have been kept. In addition, I state whether the financial statements are in agreement with the books of account.

I report any material instance where moneys have not been applied for the purposes intended or where the transactions do not conform to the authorities governing them.

I also report if I have not obtained all the information and explanations necessary for the purposes of my audit.

I review whether the Statement on Internal Financial Control reflects the Board's compliance with the Code of Practice for the Governance of State Bodies and report any material instance where it does not do so, or if the statement is misleading or inconsistent with other information of which I am aware from my audit of the financial statements. I am not required to consider

whether the Statement on Internal Financial Control covers all financial risks and controls, or to form an opinion on the effectiveness of the risk and control procedures.

I read other information contained in the Annual Report, and consider whether it is consistent with the audited financial statements. I consider the implications for my report if I become aware of any apparent misstatements or material inconsistencies with the financial statements.

Basis of Opinion

In the exercise of my function as Comptroller and Auditor General, I conducted my audit of the financial statements in accordance with International Standards on Auditing (UK and Ireland) issued by the Auditing Practices Board and by reference to the special considerations which attach to State bodies in relation to their management and operation. An audit includes examination, on a test basis, of evidence relevant to the amounts and disclosures and regularity of the financial transactions included in the financial statements. It also includes an assessment of the significant estimates and judgements made in the preparation of the financial statements, and of whether the accounting policies are appropriate to the Board's circumstances, consistently applied and adequately disclosed.

I planned and performed my audit so as to obtain all the information and explanations that I considered necessary in order to provide me with sufficient evidence to give reasonable assurance that the financial statements are free from material misstatement, whether caused by fraud or other irregularity or error. In forming my opinion I also evaluated the overall adequacy of the presentation of information in the financial statements.

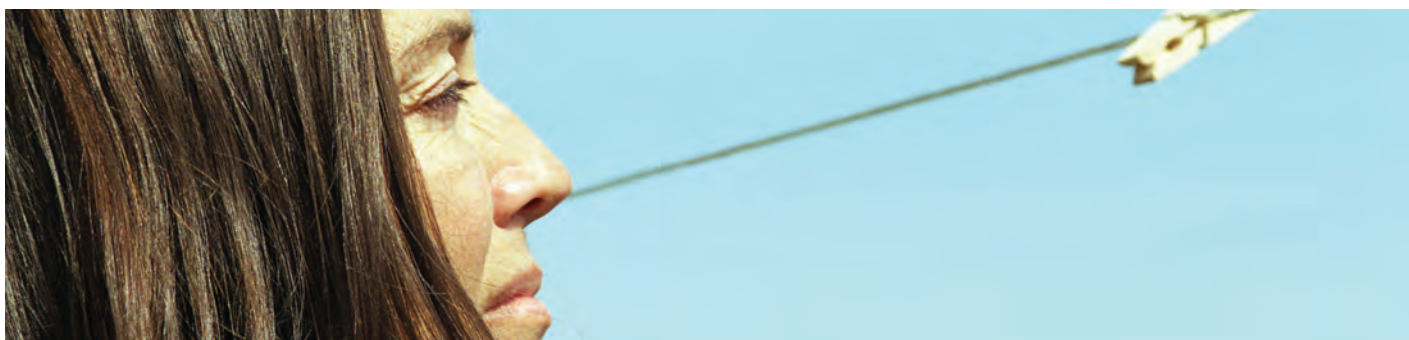
Opinion

In my opinion, the financial statements give a true and fair view, in accordance with Generally Accepted Accounting Practice in Ireland, of the state of the Board's affairs at 31 December 2008 and of its income and expenditure for the year then ended.

In my opinion, proper books of account have been kept by the Board. The financial statements are in agreement with the books of account.

Gerard Smyth

For and on behalf of the Comptroller and Auditor General
21 December 2009



FÉILEACHÁN

ACCOUNTING POLICIES

A. Basis of Accounting

The financial statements consist of two Income and Expenditure Accounts and a Balance Sheet.

- The Capital Income and Expenditure Account records the disbursement of the Board's development and production loans and its contribution to Screen Training Ireland, the national training agency for the film industry in Ireland.
- The Administration Income and Expenditure Account records the administrative transactions in respect of the Board.

The financial statements are prepared under the historical cost convention and in accordance with Generally Accepted Accounting Practice (GAAP) on an accruals basis except as stated below. Financial Reporting Standards recommended by the recognised accounting bodies are adopted as they become applicable.

B. Income

Income shown in the financial statements under Oireachtas Grants represents the actual cash received. Other income is also taken to account on a cash receipts basis.

C. Loans

Production loans are made by the Board to assist in the production of films. Repayments and returns are dependent upon the commercial success of the related films.

Development loans are made to filmmakers for the purpose of developing film projects. Repayments become payable in accordance with the terms of the loan agreements.

These loans are not normally subject to interest charges, but include measures for recoupment and profit participation.

Loans are reviewed by the Board on a periodic basis and appropriate provision is made against loans outstanding, based upon the historical performance of the Board's loanbook. The provision is accounted for through the Capital Reserve.

D. Capital Reserve

The Capital Reserve represents the funding invested in films and Fixed Assets after provisions and amortisation.

E. Tangible Fixed Assets

Tangible Fixed Assets are shown at original historical cost. Assets over €250 are capitalised.

Depreciation is provided at rates calculated to write off the original cost less the estimated residual value of each asset on a straight-line basis over its expected useful life. The rates of depreciation are as follows:

- Office Furniture and Equipment 20% per annum
- Computer Equipment 33% per annum

F. Pension Costs

The Board operates a defined benefit pension scheme which is funded annually on a pay as you go basis from monies available to it, including monies provided by the Department of Arts, Sport & Tourism. The Scheme is awaiting the approval of the Minister of Finance and both Houses of the Oireachtas.

Pension Scheme liabilities are measured on an actuarial basis using the projected unit method.

Pension costs reflect pension benefits earned by employees in the period and are shown net of staff pension contributions which are treated as refundable to the Department in accordance with agency financing arrangements. An amount corresponding to the pension charge is recognised as income to the extent that it is recoverable and offset by grants received in the year to discharge pension payments.

Actuarial gains or losses arising from changes in Actuarial assumptions and from experience surpluses and deficits are recognised in the Statement of Total Recognised Gains and Losses for the year in which they occur and a corresponding adjustment is recognised in the amount recoverable from the Department of Arts Sport and Tourism.

Pension Liabilities represent the present value of future pension payments earned by staff to date. Deferred pension funding represents the corresponding asset to be recovered in future periods from the Department of Arts Sport and Tourism.



BIG TIME

FINANCIAL STATEMENTS OF BORD SCANNÁN NA hÉIREANN/THE IRISH FILM BOARD YEAR ENDED 31 DECEMBER 2008

Capital Income and Expenditure Account

Year ended 31 December 2008

	Notes	2008 €	2007 €
Income			
Oireachtas Grants	1	20,000,000	19,500,000
Contributions from other parties		440,850	494,850
Other Income		224,224	87,159
Repayment of Loans transferred from Capital Reserve	7	2,538,358	1,128,636
Total		23,203,432	21,210,645
Expenditure			
Screen Training Ireland		(1,331,818)	(1,271,000)
Production Loans	2	(18,547,084)	(14,017,830)
Development Loans	2	(3,251,496)	(2,879,320)
Other Capital Payments	13	(1,596,508)	(1,540,569)
Total		(24,726,906)	(19,708,719)
Surplus/ (Deficit)		(1,523,474)	1,501,926
Balance at beginning of year		4,572,190	3,070,264
Balance at end of year		3,048,716	4,572,190

The Accounting policies and notes 1-17 form part of these Financial Statements

James Morris
Chair

Lesley McKimm
Board Member

16 December 2009



THE ROOSTER, THE CROCODILE AND THE NIGHT SKY

Administration Income and Expenditure Account

Year ended 31 December 2008

	Notes	2008 €	2007 €
Income			
Oireachtas Grant	1	3,144,409	2,615,174
Other Income		10,923	6,061
Profit on Disposal of Assets		-	-
Net Deferred Funding for Pension Costs	15c	250,250	266,319
Transfer (to)/from Capital Reserve	12	(18,128)	63,739
Total		3,387,454	2,951,293
Expenditure			
Administration	9	2,384,911	2,049,647
Organisations, Subscriptions and Research	10	16,142	20,797
Marketing Costs	11	639,055	658,636
Education		137,809	-
Pension Costs	15a	205,659	222,493
Total		3,383,576	2,951,573
Surplus/(Deficit)		3,878	(280)
Balance at beginning of year		(22,502)	(22,222)
Balance at end of year		(18,624)	(22,502)

The Accounting policies and notes 1-17 form part of these Financial Statements

James Morris
Chair

Lesley McKimm
Board Member

16 December 2009

Statement of Total Recognised Gains and Losses

Year ended 31 December 2008

	Notes	2008 €	2007 €
Surplus for the Year			
Administration Account		3,878	(280)
Capital Account		(1,523,474)	1,501,927
Total		(1,519,596)	1,501,647
Experience gains on pension scheme liabilities	15(d)	(53,735)	18,456
Changes in assumptions underlying the present value of the pension scheme liabilities		(274,822)	99,286
Actuarial gain/loss on pension liabilities	15(b)	(328,557)	117,742
Adjustment to deferred pension funding		328,557	(117,742)
Total recognised Gain for the Year		(1,519,596)	1,501,647

The Accounting policies and notes 1-17 form part of these Financial Statements

James Morris
Chair

Lesley McKimm
Board Member

16 December 2009



THE TRIAL

Balance Sheet

Year ended 31 December 2008

	Notes	2008 €	2007 €
Fixed Assets			
Tangible Assets	6	218,010	199,883
Investment in Films			
Production Loans	7	1,422,505	2,176,688
Development Loans	7	218,776	173,601
		1,641,281	2,350,289
Current Assets			
Cash at Bank		3,243,654	4,568,743
Prepayments/Debtors/ Accrued Income		383,228	471,481
		3,626,882	5,040,224
Creditors			
Amounts falling due within one year	8	(596,790)	(490,536)
NET CURRENT ASSETS		3,030,092	4,549,688
Total Assets Less Current Liabilities before Pensions		4,889,383	7,099,860
Deferred Pension Funding Asset	15c	1,908,907	1,330,100
Pension Liabilities	15b	(1,908,907)	(1,330,100)
Net Assets		4,889,383	7,099,860
Capital and Reserves			
Capital Account		3,048,716	4,572,190
Administration Account		(18,624)	(22,502)
Capital Reserve	12	1,859,291	2,550,172
Total		4,889,383	7,099,860

The Accounting Policies and Notes 1-17 form part of these Financial Statements

James Morris 
Chair

Lesley McKimm 
Board Member

16 December 2009



Cash Flow Statement

Year ended 31 December 2008

	2008 €	2007 €
Reconciliation of Surplus to Net Cash Inflow from Operating Activities		
Surplus/(Deficit) on Capital Account	(1,523,474)	1,501,926
Surplus/(Deficit) on Administration Account	3,878	(280)
	(1,519,596)	1,501,646
Adjustment for non-operating items		
Bank interest	(224,224)	(87,159)
Transfer to/(from) Administration Income and Expenditure Account	18,128	(63,739)
Loss on disposal of assets	-	-
	(206,096)	(150,898)
Adjustment for non-cash items		
Depreciation	126,500	102,804
(Increase)/Decrease in Debtors	88,251	89,170
Increase/(Decrease) in Creditors	106,255	42,575
	(1,404,686)	1,585,297
Net cash Inflow from Operating Activities		
	(1,404,686)	1,585,297
Cash Flow Statement		
Net cash inflow from Operating activities	(1,404,686)	1,585,297
Payments to acquire assets	224,224	87,159
Proceeds from sale of assets	(144,627)	(39,065)
	-	-
Inflow/(Outflow)	(1,325,089)	1,633,391
Reconciliation of Net Cash Flow to movement in Cash and Cash Equivalents		
Cash at 1 January 2008	4,568,743	2,935,352
Cash at 31 December 2008	3,243,654	4,568,743
Movement in net funds in the period	(1,325,089)	1,633,391

The Accounting policies and notes 1-17 form part of these Financial Statements

James Morris
Chair

Lesley McKimm
Board Member

16 December 2009



SPACEMEN THREE

NOTES TO THE FINANCIAL STATEMENTS

1. Oireachtas Grants

The Oireachtas grant in respect of the Board's capital expenditure is funded under the Productive Sector Operational Programme and the Employment and Human Resources Development Operational Programme of the National Development Plan 2007-2013.

	2008 €	2007 €
<i>Current purposes</i>		
Irish Film Board	3,189,000	2,659,000
Less Pension Contributions	(44,591)	(43,826)
Total	3,144,409	2,615,174
<i>Capital purposes</i>		
Investment in film	20,000,000	19,500,000

2. Commitments

	Feature Production* €	Documentary Production €	Animation Production €	Distribution Loans €	Schemes €	Total €
(a) Production Loans						
Commitments at 01/01/08	989,962	551,012	372,400	54,468	239,054	2,206,896
Commitments in 2008	15,028,529	1,672,668	1,115,000	291,687	1,303,758	19,411,642
Commitments expired 08	-	-	(10,000)	-	-	(10,000)
Total Commitments	16,018,491	2,223,680	1,477,400	346,155	1,542,812	21,608,538
Payments in 2008	(14,584,684)	(1,437,999)	(999,900)	(284,484)	(1,240,017)	(18,547,084)
Commitments at 31/12/08	1,433,807	785,681	477,500	61,671	302,795	3,061,454

* Included in both the commitment and payment for Feature Production is an amount of €499,779 in respect of project related expenses and production legal costs.

	Animation Development €	Feature Development €	Documentary Development €	MPD €	Total €
(b) Development Loans					
Commitments at 01/01/08	99,501	371,742	23,001	511,269	1,005,513
Commitments in 2008	103,260	1,106,500	-	2,004,894	3,214,654
Commitments expired in 08	-	(111,544)	-	-	(111,544)
Total Commitments	202,761	1,366,698	23,001	2,516,163	4,108,623
Payments in 2008	(122,760)	(1,105,200)	(3,000)	(2,020,536)	(3,251,496)
Commitments at 31/12/08	80,001	261,498	20,001	495,627	857,127

3. Provisional Offers of Assistance to Film Projects

In addition to the contracted commitments outstanding at year-end of €3,918,581 disclosed in Note 2 an additional €7,548,300 in respect of provisional offers of assistance was outstanding. The major portion of such commitments, €6,306,000 is in respect of feature productions where offers are subject to certain terms and conditions including cast, crew, recruitment and financial structure. They remain valid for 12 months at which stage they are subject to review. These offers are also conditional on the availability of Board's funds. The Board also had unquantified offers of assistance to a further six feature productions at the year end.



LOWLAND FELL

4. Limitation of Monies Provided by the Board

Under Section 10 of the Irish Film Board Act, 1980 as amended, the maximum amount of any investments, loans, grants and guarantees (less recoveries) shall not exceed €200,000,000. At the 31st December 2008, an amount of €156,254,038 had been provided (At 31/12/2007, €133,359,318 had been provided).

5. Board Remuneration and Employees

	2008	2007
The average number of employees including the Chief Executive, during the year was as follows:	Number	Number
Chief Executive	1	1
Employees	14	15

6. Tangible Fixed Assets

	Furniture	Computers	Total
Cost	€	€	€
At 1 January 2008	331,422	330,202	661,624
Additions	138,698	5,929	144,627
Disposals	(41,227)	-	(41,227)
At 31 December 2008	428,893	336,131	765,024
Depreciation			
As at 1 January 2008	179,515	282,226	461,741
Charge for year	83,549	42,951	126,500
Disposals	(41,227)	-	(41,227)
At 31 December 2008	221,837	325,177	547,014
Net Book Value			
As at 31 December 2008	207,056	10,954	218,010
As at 31 December 2007	151,907	47,976	199,883
Movement	55,149	(37,022)	18,127

7. Investment in Films

	Production Loans €	Development Loans €	Total €
Advanced during the year	18,547,084	3,251,496	21,798,580
Recoupment during the year	(1,993,851)	(544,507)	(2,538,358)
Provision for year	(17,307,416)	(2,661,814)	(19,969,230)
Movement in the Year	(754,183)	45,175	(709,008)
Balance at 1 January 2008	2,176,688	173,601	2,350,289
Balance as at 31/12/08	1,422,505	218,776	1,641,281

8. Creditors

	2008	2007
	€	€
PAYE/PRSI	50,057	45,490
Audit Fee	15,800	15,800
Other Accruals	150,733	105,319
Withholding Tax	5,500	12,319
Pension Contribution	257,933	213,341
Trade Creditors	116,767	98,267
Total	596,790	490,536



THE ROOSTER, THE CROCODILE AND THE NIGHT SKY

9. Administration Expenses

	2008	2007
	€	€
Administration Salaries	1,009,061	1,032,984
Temporary Staff	6,068	-
Board Member Fees*	77,895	38,092
Staff Training	20,609	20,344
Rent and Service Charges	370,270	232,259
Insurance	8,285	7,528
Light / Heat	12,071	5,859
Telephone / Fax	94,703	64,516
Postage / Couriers	41,181	38,015
Office Stationery/Printing	28,659	29,674
Repairs/Maintenance	62,776	72,415
Staff Travel / Subsistence	229,696	216,269
Bank Interest and Charges	2,469	1,966
Board Meeting Expenses	12,883	7,495
Legal Fees	13,222	4,117
Audit Fees	15,800	15,800
Sundry	12,063	6,962
Depreciation	126,500	102,804
Consultancy**	234,110	112,289
Recruitment Costs	6,590	-
Database Development	-	30,492
Foreign Exchange Loss	-	9,767
Total	2,384,911	2,049,647

*The figure for Board fees in 2008 includes backpay of increased fees from 2006

** Included in the figure for Consultancy is the cost of the Survey of the Audiovisual Industry in 2008

10. Organisations, Subscriptions and Research

	2008	2007
	€	€
IBEC	5,637	13,932
Subscriptions to Publications	5,667	6,865
Special Purpose Funding	4,838	-
Total	16,142	20,797

11. Marketing

	2008	2007
	€	€
Festival Promotion	105,095	86,290
Advertising	83,305	148,086
Events/PR	109,878	83,526
Publications	49,144	60,064
Marketing Materials	9,025	334
Branding	-	1,101
Web Site Redesign	9,286	25,883
Locations Services	25,555	20,368
Overseas Marketing	71,568	29,264
LA Office*	176,201	203,720
Total	639,055	658,636

*This represents staff costs of €146,896 and overheads of €29,305



THE DOOR

12. Capital Reserve

	2008	2007
	€	€
Balance at 01/01/08	2,550,172	1,337,561
Investment in Films	(709,008)	1,276,350
Movement in Fixed Asset Funding	18,127	(63,739)
Balance at 31 December 2008	1,859,291	2,550,172
The movement in Fixed Asset funding is comprised as follows:		
Income allocated for Capital purposes	144,627	39,065
Amortisation	126,500	102,804
Total	18,127	(63,739)

13. Other Capital Payments

In addition to the payments made to Production and Development loans, the Board made the following other capital payments in the year.

	2008	2007
	€	€
European Organisations		
Eurimages	278,346	283,654
European Film Promotion	4,100	7,600
European Observatory	19,746	20,793
Media Antenna	12,200	11,600
Media Desk	57,011	51,828
Other	10,000	10,000
Industry Guilds		
Irish Playwrights and Screenwriters Guild	80,000	60,000
Screen Directors Guild	95,000	70,000
Film Market/Industry Event Support		
Dublin International Film Festival	20,000	12,100
Galway Film Fair	35,000	37,000
Guth Gafa Film Festival	10,000	10,000
Stranger Than Fiction	12,500	23,000
Celtic Film Festival	20,000	-
Lights Out	12,750	-
Dingle Film Festival	5,000	-
Sarajevo Film Festival	10,000	-
Others		
Ardmore Studios	-	100,000
Cinemobile	60,000	60,000
Digital Cinema Initiative	500,000	-
Cultural Cinema Initiative	-	550,000
Filmbase	-	12,100
IFTA	180,000	80,000
Irish Film Institute	-	10,000
LA Office	-	14,241
Scriptreaders	58,188	41,652
Scouting/Travel Grants	46,667	-
Solas Picture Palace	70,000	75,000
Total	1,596,508	1,540,568

14. Lease of Premises

The Board has commitments until 2016 in respect of its office in Galway at Queensgate, 23 Dock Road. The annual cost of this lease is €76,350 plus VAT. In 2008 the Board entered into a 9 year 9 month lease in respect of its offices at 14-16 Lord Edward St, Dublin 2. at an annual cost of €116,000 plus VAT. The Board incurred costs of €89,137 representing 13 months rent on the buyout of a lease on a property in Dublin which was vacated when the Board moved to new accommodation.

HELEN

15. Superannuation

a. Analysis of total pension costs charged to Expenditure

	2008	2007
	€	€
Current service cost	188,129	208,460
Interest on Pension Scheme Liabilities	62,121	57,859
Employee Contributions	(44,591)	(43,826)
Total	205,659	222,493

b. Movement in Net Pension Liability during the financial year

	2008	2007
	€	€
Net Pension Liability at 1 January	1,330,100	1,181,523
Current Service Cost	188,129	208,460
Interest Cost	62,121	57,859
Actuarial Loss/(gains)	328,557	(117,742)
Pensions paid in the year	-	-
Net Pension Liability at 31 December	1,908,907	1,330,100

c. Deferred Funding for Pensions

The Board recognises these amounts as an asset corresponding to the unfunded deferred liability for pensions on the basis of the set of assumptions described above and a number of past events. These events include the statutory basis for the establishment of the pension scheme, and the policy and practice currently in place in relation to funding public service pensions including contributions by employees and the annual estimates process. The Board has no evidence that this funding policy will not continue to meet such sums in accordance with current practice.

The Net Deferred Funding for Pensions recognised in the Income and Expenditure Account was as follows:

	2008	2007
	€	€
Funding Recoverable in respect of current year pension costs	250,250	266,319
State grant applied to pay pensioners	-	-
Total	250,250	266,319

The deferred funding asset for pensions as at 31st December 2008 amounted to €1,908,907. (€1,330,100 in 2007).

d. History of defined benefit obligations

	2008	2007	2006	2005
	€	€	€	€
Defined benefit obligations	1,908,907	1,330,100	1,181,523	1,241,449
Experience (gains)/losses on scheme liabilities amount	53,735	(18,546)	(109,770)	127,941
Percentage of Scheme Liabilities	3%	-1%	-9%	10%

The cumulative actuarial gain recognised in the Statement of Total Recognised Gains and Losses amounts to -€477,179.

e. General Description of the Scheme

The pension scheme is a defined benefit final salary pension arrangement with benefits and contributions defined by reference to current "model" public sector scheme regulations. The scheme provides a pension (eightieths per year of service), a gratuity or lump sum (three eightieths per year of service) and spouse's and children's pensions. Normal retirement age is a member's 65th birthday, and pre 2004 members have an entitlement to retire without actuarial reduction from age 60. Pensions in payment (and deferment) normally increases in line with general public sector salary inflation.

The valuation used for FRS17 (Revised) disclosures has been based on a full actuarial valuation completed in May 2009 by a qualified independent actuary taking account of the requirement of the FRS in order to assess the scheme liabilities at 31st December 2008.



PRINCESSA

The principal actuarial assumptions were as follows:

	2008	2007
	€	€
Rate of increase in salaries	3.5%	4%
Rate of increase in pensions in payment	3.5%	4%
Discount Rate	4%	4.75%
Inflation Rate	2%	2.5%

The mortality basis adopted allows for improvements in life expectancy over time, so that life expectancy at retirement will depend on the year in which a member attains retirement age (age 65).

The mortality rates adopted are as follows:

Life Expectancy for Male aged 65	21.4 years
Life Expectancy for Female aged 65	23.1 years
Life Expectancy for Male aged 45 now (from 65)	23.7 years
Life Expectancy for Female aged 45 now (from 65)	24.9 years

f. Revised FRS 17 Disclosures

The information on pensions has been presented in line with new disclosure requirements required from 2008 under an amendment to FRS 17.

16. Board Members - Disclosure of Transactions

In the normal course of business the Irish Film Board may approve assistance to film projects and enter into other contractual arrangements with undertakings in which Board Members are employed or otherwise interested. The Irish Film Board has adopted procedures in relation to the disclosures of interests by Board members and these procedures were adhered to during the year.

In 2008 the following loans were approved in which a Board Member was employed or had an interest:

Board Member	Description	€
Lesley McKimm	Newgrange Pictures Happy Ever Afters (Production)	250,000
	Newgrange Pictures also received three unquantified offers of assistance for the production of Stella Days (Feature Film), Killing Time (Documentary) and Population (Documentary) in 2008.	
James Morris	Treasure Entertainment The Eclipse (Production)	850,000
	Tristan Orpen Lynch	
Tristan Orpen Lynch	Subotica Entertainment La Mula (Production)	500,000
	Advance Party (Development)	15,000
	An Evening of Long Goodbyes (Development)	25,000
	Bernadette (Development)	30,000
	Tillsonburg (Development)	21,000
	Unless (Development)	25,000
	Kirsten Sheridan	Blindside Films Some Rain Must Fall (Development)
Total		1,736,000

17. Board Approval

The financial statements were approved by the Board on the 16th December 2009.

A FILM WITH ME IN IT

APPENDIX 1

Appendices 1 to 5 are for information and do not form part of the accounts from pages 15 to 24.

CAPITAL COMMITMENTS 2008

Feature Development Loans

		Committed €			Committed €
13 Coins	Heavens Gate Films	7,000	Odessa	Great Western Films	20,000
A Good Thing	Ignition Films	25,000	Piglets	Ray Lawlor	12,000
A Hundred Million Suns	Jean Pasley	12,000	Reading in the Dark	DeFacto Films	25,000
A Kiss for Justin	Ignition Films	32,000	Return	Hollywood Productions	15,000
A Place in the Sun	Bandit Films	20,000	Some Rain Must Fall	Blindside Films	20,000
A Wing & A Prayer	Great Western Films	15,000	Standby	Black Sheep Productions	30,000
Advance Party	Subotica Entertainment	15,000	Teddy Curran's Once Upon a Time	Vico Films	12,000
Afric: The Movie	Telegael Media	20,000	The Anatomist	Parallel Film Productions	50,000
Against the Threshold	Wide Eye Films	18,000	The Clown	Rubicon Films	10,000
An Evening of Long Goodbyes	Subotica Entertainment	25,000	The Invention of Everything Else	Ferndale Films	45,000
Anseo	Wildfire Film & TV	12,500	The Misremembered Man	Ironclad Productions	40,000
Bernadette	Subotica Entertainment	30,000	The Other Side of Sleep	Glenn Montgomery	16,000
Coolacrease	An Lár Films	25,000	The Perch	Agnes Productions	10,000
Death & Nightingales	Little Bird	20,000	The Place that Hits the Sun	Ferndale Films	20,000
Deep Trout	Ciaran Foy	12,000	The Runway	Fastnet Films	23,000
Earthbound	Once Off Films	20,000	The Tipping Point	Seaview Pictures	13,500
Harmony	Octagon Films	24,000	The Tipping Point	Ripple World Pictures	15,000
Here Comes the Summer	EPOS Films	10,000	The Underground Man	Parallel Film Productions	40,000
In Love with the Dead	Fastnet Films	10,000	The Wish List	East Side Films	20,000
Jesus Christ Airlines	Lance Daly	12,000	The Year of the Hiker	Wildfire Film & TV	20,000
Jesus Christ Airlines	Fastnet Films	30,000	Tillsonburg	Subotica Entertainment	21,000
Kill Straffan	Jason Tammemagi	12,000	Triage	Parallel Film Productions	40,000
Killing Tom	Little Bird	40,000	Two Moons	Ignition Films	50,000
Magnificat	Ferndale Films	12,500	Unless	Subotica Entertainment	25,000
Na Cloigne	ROSG	14,000	Vamana Burn	Fastnet Films	20,000
Northside Hackney	K Barry & J Butler	16,000	Where We'll Never Grow Old	Ripple World Pictures	5,000
			Total		1,106,500



TIL THE TENTH GENERATION

Animation Development Loans

		Committed €
Cú	Pillarstone Productions	8,260
Cú	Breakthru Films	30,000
Nichlas	Barley Films	40,000
The Hugglewugs	Brown Bag Films	25,000
Total		103,260

MPD

	Committed €
Blinder Films	149,000
Cartoon Saloon	186,875
Element Films	337,500
Grand Pictures	202,500
Quidam Productions	101,250
Newgrange Pictures	197,500
Samson Films	268,100
Still Films	80,000
Treasure Entertainment	325,919
Zanzibar Films	156,250
Total	2,004,894



AN RANGER

Feature Production Loans

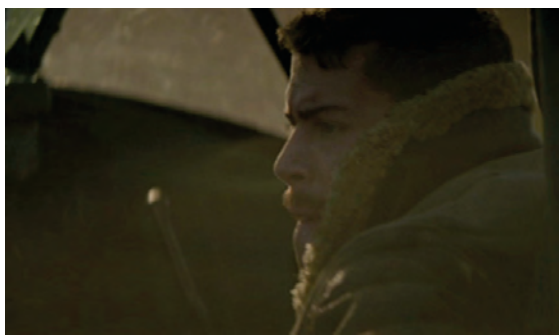
		Committed €			Committed €
Cherry Bomb (Sin Spre)	Green Park Films	580,000	Shine of Rainbows	Octagon Films	350,000
Eamon	Zanita Films	25,000	The Investigator	Fastnet Films	98,000
Happy Ever Afters	Newgrange Pictures	1,000,000	Triage	Parallel Film Productions	900,000
Kings	Newgrange Pictures	13,500	International Production Fund		
Occi Versus the World	Zanzibar Films	500,000	Cracks	Element Films	450,000
Ondine	Octagon Films	1,000,000	Ganglands	Octagon Films	400,000
One Hundred Mornings	Octagon Films	25,000	George Gently III	Element Pictures	500,000
His and Hers (AKA One Hundred to One Outsiders)	Venom Films	100,000	The Take	Element Pictures	400,000
Perrier's Bounty	Parallel Film Productions	1,500,000	The Tudors Series 3	Octagon Films	50,000
Rasaí na Gaillimhe	Great Western Films	213,000	Regional Support Fund		
Redux	Carbon Films	25,000	Occi Versus the World	Zanzibar Films	250,000
Savage	SP Films	197,000	Ondine	Octagon Films	250,000
Seaside Stories	Gallivanting Media	120,000	Rasaí na Gaillimhe	Great Western Films	213,000
Shelter	Paradox Pictures	750,000	Shelter		250,000
The Eclipse	Treasure Entertainment	600,000	The Eclipse	Treasure Entertainment	250,000
The Race	Grand Pictures	750,000	The Race	Grand Pictures	150,000
Wake Wood	Fantastic Films	260,250	Wake Wood	Fantastic Films	195,000
Wide Open Spaces	Grand Pictures	825,000	Wide Open Spaces	Grand Pictures	105,000
Creative Co-production Fund					
Five Minutes of Heaven	Element Pictures	300,000	Creative Chaos	Planet Korda Pictures	30,000
Foxes	Samson Films	400,000	Mary's War	Poolbeg Productions	12,500
Kid and Killer	Wide Eye Films	100,000	The Holy Show	Tern Television	21,500
Nothing Personal	Fastnet Films	250,000	The Legend of Liam Clancy	Crossing the Line Films	120,000
Total					14,528,750

P&A Loans

		Committed €
Alarm	Venus Films	15,000
Kisses	Element Distribution	50,000
Saviours	Eclipse Pictures	35,931
Total		100,931

Print Provision (Festival and Theatrical)

		Committed €
Anton	Fox Glove Films	10,000
Fairytale of Katmandu	Soilsiú Films	34,375
Frankie	Calipo Picture Company	2,361
Helen	Desperate Optimists	35,000
Joyriders	Halfflight Films	1,337
No Regrets in the West	Colm Quinn	4,526
Peacefire	Mayfly Entertainment	3,378
Saviours	Street Films	31,000
Seaview	Still Films	41,230
The Beekeepers Son	Stitch Films	6,565
The Crumblegiant	Raw Nerve Productions	2,600
The Man in 301	Tilted Pictures	8,500
The Sound of People	Diva Media	2,902
The Wednesdays	Conor Ferguson	6,982
Total		190,756



THE GERMAN

Documentary Production Loans

		Committed €
A Boatload of Wild Irishmen	Mac Dara Ó Curraidhín Teo	50,000
A Subtle Movement of Air	Moving Still Productions	80,000
Aftermath	Hawkeye Films	10,000
Aosdána	Fubar Films	70,000
An Páiste Beo Bocht	Glass Machine Productions	51,202
Apples of the Golan	Hawkeye Films	5,000
Bakunin	Camel Productions	10,000
Bloody Sunday - A Derry Diary	Besom Productions	27,216
Big Time	Liberty Films	70,000
Broken Tail's Last Journey	Crossing the Line Films	250,000
Burma Betrayal	LeBrocqy Fraser	8,000
Children of the Revolution	E2 Films	15,000
Colony	Fastnet Films	125,000
El Gusto	Quidam Productions	100,000
Horses	Little Bird Productions	150,000
Identities	Underground Films	65,000
John Healy: Gladiator of the Green Arena	Screenworks Film & TV	10,000
Patrick Ireland	Loopline Films	25,000
Population	Newgrange Pictures	15,000
Ramush	Davu Leon	125,000
Salt in the Blood	Planet Korda	15,000
Saviours	Street Films	38,000
Stone Pastures	Wildfire Film & TV	39,000
Till the Tenth Generation	Praxis Pictures	100,000
Tailwind	Michael Beattie Media	5,500
The Anxiety of Time	Little Bird Productions	7,500
The Bass Player	Portarlington Media	70,000
The Palestine Project	An Lár Films	100,000
The Passion of Artaud	Ned Kelly Pictures	10,000
Uisce Marbh	Still Films	8,000
Waveriders	Inis Films	3,250
Welcome to Europe	Akajava Films	15,000
Total		1,672,668

Animation Production Loans

		Committed €
Abbi's Circle	FOMACS	30,000
Brendan and the Secret of Kells	Cartoon Saloon	207,000
Fadó Fadó	Keg Kartoonz	40,000
Garth	Kavaleer Productions	280,000
Miss Remarkable & Her Career	A Man & Ink	108,000
Roy	Jam Media	450,000
Total		1,115,000

Schemes

	Committed €
Frameworks 13	204,000
Oscailt 11	198,000
Splanc	50,000
Reality Bites	40,000
Shortcuts 14	297,000
Short Shorts 8	105,000
Short Shorts Xtra	45,000
Signatures	346,000
Virtual Cinema	18,758
Total	1,303,758

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APPENDIX 2

OUTSTANDING COMMITMENTS 2008

Feature Development Loans

		Pending €		Pending €	
13 Coins	Heavens Gate Films	1,500	Northside Hackney	K Barry & J Butler	4,000
A Good Thing	Ignition Films	13,000	Odessa	Great Western Films	5,000
A Hundred Million Suns	Jean Pasley	2,000	Piglets	Ray Lawlor	2,000
A Kiss for Justin	Ignition Films	2,000	Reading in the Dark	DeFacto Films	5,000
A Place in the Sun	Bandit Films	3,000	Return	Hollywood Productions	3,000
A Wing & A Prayer	Great Western Films	3,000	Standby	Black Sheep Productions	8,000
Afric: The Movie	Telegael Media	8,000	Teddy Curran's Once Upon a Time	Vico Films	2,000
Against the Threshold	Wide Eye Films	3,000	The Anatomist	Parallel Film Productions	5,000
An Evening of Long Goodbyes	Subotica Entertainment	5,000	The Clown	Rubicon Films	2,000
Anseo	Wildfire Film & TV	2,500	The Invention of Everything Else	Ferndale Films	20,000
Coolacrease	An Lár Films	5,000	The Perch	Agnes Productions	2,000
Death & Nightingales	Little Bird	5,000	The Runway	Fastnet Films	3,000
Deep Trout	Ciaran Foy	2,000	The Tipping Point	Ripple World Pictures	3,000
Earthbound	Once Off Films	5,000	The Wish List	East Side Films	8,000
Harmony	Octagon Films	4,000	The Year of the Hiker	Wildfire Film & TV	5,000
Here Comes the Summer	EPOS Films	1,000	Two Moons	Ignition Films	5,000
In Love with the Dead	Fastnet Films	2,000	Unless	Subotica Entertainment	10,000
Jesus Christ Airlines	Fastnet Films	10,000	Vamana Burn	Fastnet Films	5,000
Kill Straffan	Jason Tammemagi	2,000	Where We'll Never Grow Old	Ripple World Pictures	3,000
Magnificat	Ferndale Films	2,500		Pre 2008 Development Loans	79,998
			Total		261,498

Animation Development Loans

		Pending €
Cú	Breakthru Films	20,000
Nichlas	Barley Films	5,000
Pre 2008 loans		55,001
Total		80,001

Documentary Development Loans

	Pending €
Pre 2008	20,001
Total	20,001

MPD

	Pending €
Blinder Films	62,500
Cartoon Saloon	45,000
Element Films	168,750
Quidam Productions	31,877
Treasure Entertainment	125,000
Zanzibar Films	62,500
Total	495,627



COLOUR CONTAMINATION

Feature Production Loans

		Pending €
Cherry Bomb (Sin Spree)	Green Park Films	58,000
Eamon	Zanita Films	9,000
Happy Ever Afters	Newgrange Pictures	100,000
Occi Versus the World	Zanzibar Films	75,000
Ondine	Octagon Films	75,000
One Hundred Mornings	Octagon Films	25,000
His and Hers (AKA One Hundred to One Outsiders)	Venom Films	20,000
Perrier's Bounty	Parallel Film Productions	100,000
Rasaí na Gaillimhe	Great Western Films	10,200
Redux	Carbon Films	14,950
Savage	SP Films	19,700
Seaside Stories	Gallivanting Media	24,000
Shelter	Paradox Pictures	200,000
The Eclipse	Treasure Entertainment	42,500
The Race	Grand Pictures	90,000
Wake Wood	Fantastic Films	47,462
Wide Open Spaces	Grand Pictures	93,000
Creative Co-production Fund		
Five Minutes of Heaven	Element Pictures	30,000
Foxes	Samson Films	40,000
Kid and Killer	Wide Eye Films	10,000
Shine of Rainbows	Octagon Films	50,000
Triage	Parallel Film Productions	90,000
Pre 2008 Commitments		209,995
Total		1,433,807

2008 P&A Loans

		Pending €
Alarm	Venus Films	6,000
Kisses	Element Distribution	10,000
Saviours	Eclipse Pictures	7,131
Pre 2008		29,182
Total		52,313

Print Provision (Festival and Theatrical)

		Pending €
Anton	Fox Glove Films	2,000
Joyriders	Halflight Films	1,337
Peacefire	Mayfly Entertainment	3,378
Pre 2008		2,643
Total		9,358



AN PÁISTE BEO BOCHT

Documentary Production Loans

		Pending €
A Boatland of Wild Irishmen	Mac Dara Ó Curraidhín Teo	37,500
A Subtle Movement of Air	Moving Still Productions	38,500
Aftermath	Hawkeye Films	2,000
An Páiste Beo Bocht	Glass Machine Productions	14,000
Aosdána	Fubar Films	38,500
Big Time	Liberty Films	7,000
Bloody Sunday - A Derry Diary	Besom Productions	6,806
Broken Tail's Last Journey	Crossing the Line Films	137,500
Children of the Revolution	E2 Films	3,000
Colony	Fastnet Films	43,750
El Gusto	Quidam Productions	30,000
Horses	Little Bird Productions	60,000
Identities	Underground Films	6,500
Patrick Ireland	Loopline Films	13,750
Population	Newgrange Pictures	3,000
Ramush	Davu Leon	12,500
Salt in the Blood	Planet Korda	3,000
Stone Pastures	Wildfire Film & TV	8,500
Tailwind	Michael Beattie Media	5,100
The Bass Player	Portarlington Media	38,500
The Palestine Project	An Lár Films	55,000
The Passion of Artaud	Ned Kelly Pictures	2,000
Uisce Marbh	Still Films	500
Welcome to Europe	Akajava Films	3,000
Pre 2008		215,775
Total		785,681

Animation Production Loans

		Pending €
Abbi's Circle	FOMACS	10,500
Brendan and the Secret of Kells	Cartoon Saloon	41,400
Garth	Kavaleer Productions	140,000
Miss Remarkable & Her Career	A Man & Ink	21,600
Roy	Jam Media	157,500
Pre 2008		106,500
Total		477,500

Schemes

	Pending €
Frameworks 13	199,857
Oscailt 11	30,975
Reality Bites	2,000
Shortcuts 14	29,740
Short Shorts 8	9,985
Short Shorts Xtra	3,000
Signatures	26,487
Virtual Cinema	751
Total	302,795



UNCLE MAX II

APPENDIX 3

DETAILS OF LOAN CONDITIONS

(a) Development Funds

Development Loans are advanced on a phased payment basis with approximately 50-60% paid on satisfactory execution of Development Loan contracts between the Board and the Producer, the balance being paid upon compliance with specific conditions outlined by the Board.

Loans for development are up to a maximum of €75,000, €35,000 at any one time. Teams or individuals (producer/director/script-writer) may apply. The Producer is obliged to repay the Advance to the Board on the first day of principal photography.

These should be seen as development/ feasibility loans; the Board makes every effort to track these monies and provides information and support for independent producers seeking other potential production partners. Some of the projects receiving development loans from the Board will not proceed into production and may eventually have to be written off.

However, all projects which are successfully brought to fruition, are closely monitored by the Board and collection of monies due is actively pursued.

(b) Production Loans

The Board's involvement takes the form of investment in the production and in its sales for cinema, television, video and ancillary markets (cable, satellite, home box-office etc.) both in Ireland and worldwide. The investment is not subject to interest; rigorous measures for recoupment and profit participation are applied. All offers of investment are 'in principle' and subject to contract.

(c) Number of applications

Category	2008
Development Fiction	239
Animation Development	14
Production Features	51
Regional Support	14
Documentary Production	62
Animation Production	5
Completion	16
Prints & Advertising	9
Print Support	17
Schemes	592
Total	1,019



ROY

APPENDIX 4

PRINCIPLES & CRITERIA

BSÉ/IFB's funding programmes are guided by some fundamental principles which form the basis of its decision-making criteria. The principles are:

- **Additionality**
- **Cultural Priorities, Industrial Priorities**
- **Making Cinema**
- **Originality**

These are explained in more detail below. Thereafter we set out some further considerations that may influence a decision in favour of one project over another.

Additionality

An essential rationale for making public money available to an industry is that it should create activity that would not otherwise occur, i.e. that the market, left to itself, would not engender. It follows that films backed by BSÉ/IFB should be films that will not be made, or will not be made with the same level of benefit to Ireland, unless enabled to do so with the support of the agency. Such films, and the benefits that flow from them, will represent 'additional' economic activity.

The procedures for considering submissions for production funding are intended to ensure more effectively that the extent of BSÉ/IFB's involvement in a project really reflects the extent to which its involvement is needed: specifically, that the level of BSÉ/IFB's investment is what is required to complete a film's financing and no more. Clearly this is hard to police with absolute accuracy, given the nature of film financing negotiations, but the principle holds good and will be closely observed.

The aim to fund films that are 'additional' will also affect BSÉ/IFB's preferences in seeking out projects to support. Additionality implies making a difference, and BSÉ/IFB will tend to be drawn towards supporting projects that appear to be of high quality but tangibly distinct and different from films available in the mainstream marketplace. This does not mean

that BSÉ/IFB is interested only in supporting 'un-commercial' material. On the contrary, there is a wealth of cinema history evidence to show that the big hits are frequently ground-breaking, left-field surprises. The market appears to need regular refreshment. BSÉ/IFB will give energetic backing to producers who display an ambition to achieve market success – with projects that display an awareness of the market, but not a prostration to it.

Cultural Priorities, Industrial Priorities

Consistent with its government remit, and responding to the present perceived needs of the Irish film industry, BSÉ/IFB considers that certain projects, in terms of their content, provenance or benefit to the industry, represent clear priorities for its funding as against others.

Strong preference will be given to submissions on behalf of projects which:

- Are of 'Irish initiation' in a creative sense; that is, conceived, written and to be directed by Irish talents
- Tell Irish stories, drawing on and depicting Ireland's culture, history, way of life, view of the world and of itself
- Entail new Irish filmmaking talent in key creative roles, i.e. director, writer, producer, composer, principal actor

Serious attention will also be paid to submissions which:

- Propose a strongly Irish project (in terms of setting, characters, etc) that is to be directed by a non-Irish talent, where BSÉ/IFB regards the director's track-record as an assurance of quality
- Involve an Irish producer as minority co-producer of a film, where (a) BSÉ/IFB is convinced of the quality of the project, (b) the amount of BSÉ/IFB's investment corresponds to the level of involvement of Irish personnel, elements and facilities in the project, and (c) a commitment is in place by the majority co-producer to reciprocate by acting as minority co-producer of a future Irish film

Submissions on behalf of films to be made predominantly in the Irish language will continue to be particularly welcomed by BSÉ/IFB.

BSÉ/IFB will always be vigilant in ensuring that films in which it invests entail a high volume of expenditure on Irish personnel and in the Irish industry, and this aspect of a submission is likely to play a material part in a positive decision. It will not in itself be a decisive factor, however, where BSÉ/IFB is unconvinced by the quality of a project, or where the project in other respects does not comply with any of the priorities set out above. This is dealt with in more detail under Further Considerations below.

Making Cinema

A fundamental reason for BSÉ/IFB's existence is to encourage, sustain and promote work in Ireland that is made to be shown on the big screen.

This has not prevented BSÉ/IFB from supporting work for which the main exhibition outlet in practice is television. Moreover, to the extent that this enables production companies to survive and even thrive, and reflects a healthy and necessary synergy between the cinema and television media, in a country the size of Ireland it would be unrealistic for BSÉ/IFB to confine its support to filmmaking for the cinema.

But, while continuing to respond positively to occasional submissions on behalf of projects that are most likely to find an audience on television, even including made-for-TV films and series, BSÉ/IFB will place somewhat greater emphasis on its obligations towards cinema work and cinema talents in the future.

In practice this will mean:

- Documentaries will be more rigorously assessed in terms of their potential to achieve theatrical release or stimulate interest from international film festivals. Preference will be given to 'feature documentaries'; films aimed at a one-hour TV slot or shorter, with little or no international appeal, are likely to be supported only if they are felt to be of an irresistible quality. Besides BSÉ/IFB's emphasis on cinema, this approach is also designed to respond to the manifest increase in theatrical audiences' desire to see documentaries.
- Animation will be treated with more flexibility, in recognition both of the growing importance of Irish work in this field, and of the narrowness of the theatrical market that exists for animated features. Preference will nonetheless be given to original work from Irish talents that appears to be sufficiently inventive and striking to measure up to the big-screen format if an opportunity becomes available.

- Television fiction, whether singles or series, will be considered for its inherent quality but other factors will also come into play. Strong emphasis will be placed on backing directors (and, on occasions, writers) whose careers to date clearly demonstrate an ability to make cinema films, or who in the view of BSÉ/IFB are headed for a career in cinema filmmaking. Further, BSÉ/IFB will need to be convinced that its financial involvement is crucial to the realisation of the programme and will expect to contribute editorially to its content. Development support by BSÉ/IFB for material specifically aimed at television production will be forthcoming very rarely indeed.

Originality

In the interests of achieving distinction in the way in which it utilises its resources, and consistent with the additional objectives already outlined, BSÉ/IFB will set considerable store by originality in seeking out and selecting projects for support. Artistic benefits apart, there is ample evidence that in a market dominated by high-budget products, the films that compete most effectively are those that offer audiences something not seen before – in terms of controversial content, provocative viewpoint, fresh humour, twisted genre, or new depths of emotion.

This will lead BSÉ/IFB to favour directors (and writers) with distinctive 'voices', whose work depicts a strongly individual view of the world, portrays life in such a way as to give it new meaning, holds a mirror up to aspects of nature that more conventional filmmakers avoid or fail to notice. BSÉ/IFB is concerned to back films that reach as wide an audience as possible, and expects filmmakers to demonstrate a similar ambition. At the same time it recognises that box-office success eludes many. Whether a film succeeds or fails, BSÉ/IFB believes that expenditure of public money can be vigorously defended if the film has something original to say, something original to add to the mass of world cinema.

Further Considerations

The guiding principles described above should serve to give applicants insight into the way in which BSÉ/IFB's executives and advisors will assess a project from the point of view of its content and the creative team involved. In assessing production funding applications, other factors may come into play, concerning the economic effects of the project, the financial arrangements, and the prospects of reaching audiences.

Where BSÉ/IFB does not consider that a project adheres to any of the guiding principles, these other factors will not in themselves be sufficient to secure an offer of funding. But, in the case of a project where content and creative team are seen as persuasive, the following considerations may affect

negotiations between BSÉ/IFB and the filmmakers as to the level of BSÉ/IFB's investment and the way in which the film will be financed, produced and distributed:

- **Track record of the producer**
 - Has the producer managed and delivered films in a professional and efficient manner before?
 - Has BSÉ/IFB had good previous experience of dealing with the producer?
 - In a co-production, do any non-Irish producers involved have good professional track records?
- **Irish employment**
 - Are key creative and technical positions to be filled by Irish personnel?
 - In a co-production, is the proportion of these appropriate?
 - Will the production offer employment to Irish personnel across all possible grades?
- **Spend in the Irish economy**
 - Will the film be shot in Ireland?
 - Will the production make extensive use of Irish production and post-production facilities?
 - Will the project attract inward investment into the Irish economy?
- **Sales and Distribution**
 - Is an international sales agent attached to the film?
 - Does the film have an Irish distributor?
 - Are any distributors or broadcasters providing production finance?
- **Financial structure**
 - Are the proposed co-financiers of the film reliable?
 - Will the proposed financing arrangements allow BSÉ/IFB to negotiate a reasonable recoupment position?
 - Will there be reasonable transparency of accounting with regard to sales revenues, e.g. by use of a collection agent?

It should be emphasised that for a project to be offered production funding it is not necessary for all these questions to be answered affirmatively. But negative answers to a high proportion of them could undermine a strongly positive disposition on the part of BSÉ/IFB towards the creative aspects of a project. At the very least, a mix of affirmative and negative answers will provoke discussion as to the extent and manner of BSÉ/IFB's commitment.

Variant Criteria

Some BSÉ/IFB funding programmes have specific criteria of their own and are not necessarily governed by the principles set out above:

- **Multiple Project Development (MPD)**

Although the guiding principles are applied to assessment of the slates of projects proposed, the MPD programme carries its own additional criteria which should be checked before an application is made.
- **International Production**

This programme, although subject in broad terms to BSÉ/IFB's normal cultural criteria, is more industrially driven than creatively driven. Provided that the principal producer has a good track record, and the creative package appears plausible, assessment by BSÉ/IFB will be based primarily on consideration of the economic 'multiplier' effect of its funding, and of the opportunities for Irish personnel to be employed in key positions.
- **Regional Support**

This programme has an exclusively economic remit. To be eligible, a project must already be in receipt of BSÉ/IFB production funding, and no further creative judgment is applied. An assessment is made of the amount of the production budget to be spent in Ireland outside the metropolitan and adjacent area; this must be at least twice the amount of funding requested.
- **Documenting the Arts**

There are guidelines specific to this programme, as drawn up with the Arts Council which oversees the selection procedure.
- **Distribution**

The Print Provision programme functions on an automatic basis, whereby films become eligible for support if selected for one of a list of approved festivals, subject to agreement with BSÉ/IFB as to the level of funding. Prints & Advertising funding is provided to Irish distributors of BSÉ/IFB-backed films who demonstrate that support from BSÉ/IFB will enhance the promotion of a film in the Irish market.

NOTE: BSÉ/IFB reserves the right to alter, add to or suspend any of the above criteria in response to particular circumstances or as its policies evolve.



LITTLE MATADOR

APPENDIX 5

LOCATION SERVICES

Location Services serves to facilitate and encourage filming of all kinds. We can help whether you are making feature films, television, documentaries, commercials, corporates, music videos or still photography; anything that ends up on screen. Our marketing team is here to answer your questions. Our service is free.

Here are just some of the services we offer:

- The Location Services Unit handles all enquiries relating to filming in Ireland. F.I.L.M (Film Industry Location Manager) is a searchable digital photo database which streamlines our location finding capabilities. The use of the service is free to Irish location scouts, as well as film makers contacting us from abroad.
- As part of our service we also provide visual reference books and other reference information on matters relating to filming in Ireland.
- We also act as the hub for a growing network of regional film offices. Our co-operation with the Northern Ireland Screen means a combination of coverage of the island as a whole.
- We co-operate with other national bodies to make the working environment as film friendly as possible.



CHERRYBOMB

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BORD SCANNÁN NA hÉIREANN RÁITIS AIRGEADAIS

Oibríonn Bord Scannán na hÉireann faoi chreathlach Acht Um Bord Scannán 1980 agus Achtanna Um Bord Scannáin (Leasú) 1993, 1997, 2000, 2006.

COMHALTAÍ

B'iad comhaltaí Bord Scannán na hÉireann i 2008 ná: Alan Gilsonan, Uasal; Tristan Orpen Lynch, Uasal, James Morris, Uasal (Cathaoirleach), Lesley McKimm, Uasal, Margaret McCarthy MacIntyre, Uasal, Kevin Moriarty, Uasal agus Kirsten Sheridan, Uasal.

FOIREANN

B'iad foireann Bord Scannán na hÉireann ar 31ú Mí na Nollag 2008 ná: Simon Perry, An Príomhfheidhmeannach; Teresa McGrane, Uasal, Ceannasaí Chúrsaí Gnó/Leas-phríomhfheidhmeannach; Naoise Barry, Uasal, Coimisinéir Scannán; Celine Forde, Uasal, Rialtóir Airgeadais; Andrew Meehan, Uasal, Feidhmeannach Forbartha; Alan Maher, Feidhmeannach Léiriúcháin; Emma Scott, Feidhmeannach Léiriúcháin; Mark Byrne, Uasal, Feidhmeannach Gnó agus Dlí; Patrick O'Neill, Feidhmeannach Chúrsaí Tionscail; Louise Ryan, Uasal, Feidhmeannach Margaíochta; Suzanne Keane, Comhordaitheoir Iarratas agus Scéimeanna; Jill McGregor, Uasal, Comhordaitheoir Iarratas agus Scéimeanna; Sarah Dillon, Uasal, Comhordaitheoir Léiriúcháin agus Forbartha; Mags O'Sullivan, Uasal, Leas-Coimisinéir Scannán; Jonathan Loughran, Uasal, VP, Coimisinéir Scannán na hÉireann, S.A.M; Gillian Morrow, Uasal, Comhordaitheoir Chúrsaí Gnó agus Dlí; Niamh O'Reilly, Uasal, Cúntóir Pearsanta an Phríomhfheidhmeannaigh agus Aileen McCauley, Uasal, Cúntóir Riaracháin.

CRUINNITHE

Bhí 8 gcruinniú ag an mBord i 2008.

OIFIG

Tá ceannáras Bord Scannán na hÉireann le fáil i gcathair na Gaillimhe:

Queensgate, 23 Bóthar na nDuganna, Gaillimh, Éire.

Teil +353 91 561398, Faics +353 91 561405

R-phost info@irishfilmboard.ie, www.irishfilmboard.ie

Tá oifig Bord Scannán na hÉireann i mBaile Átha Cliath le fáil ag: 14-16 Lord Edward Street, Dublin 2

CUSPÓIRÍ AGUS BEARTAIS BORD SCANNÁN NA hÉIREANN

BUNAÍODH BORD SCANNÁN NA hÉIREANN D'FHONN

- Na gnéithe cruthaitheacha agus na gnéithe tráchtála a ghabhann le scannánaíocht agus le cultúr scannán na hÉireann a chur chun cinn ar mhaithe le lucht féachana na tíre agus ar mhaithe le lucht féachana idirnáisiúnta. Tacaíonn an Bord le tionscadail scannánaíochta trí mhaoiniú forbartha a sholáthar agus cuirtear airgeadas léiriúcháin ar fáil chomh maith trí infheistíocht fhiachais/ chothromais.
- Forbairt agus oilúint phearsanra theicniúil, ealaíne agus léiriúcháin a spreagadh mar shlí chun feabhas a chur ar inniúlacht scileanna laistigh den tionscal.
- Cabhrú chun scannáin Éireannacha a léiriú agus margaíocht a dhéanamh orthu laistigh de thír na hÉireann agus thar lear mar bhealach chun spéis a mhúscailt i dtír na hÉireann, i gcultúr na hÉireann agus i scannáin Éireannacha.

TAIRGÍONN AN BORD MAOINIÚ D'FHORBAIRT AGUS DO LÉIRIÚ TIONSCADAL MAR SEO A LEANAS:

- iasachtaí Forbartha (inaisíochta ar an gcéad lá do phríomhghrianghrafadóireacht) chomh fada le teorainn de €75,000 in aghaidh an tionscadail, mar iasachtaí taighde, forbartha agus féidearthachta.
- iasachtaí Léiriúcháin do thionscadail a bhfuil buiséid acu
 - Suas go dtí €1,500,000 gan dul thar 50% den bhuiséad léiriúcháin
 - Os cionn €1,500,000 gan dul thar €750,000 nó 25% den bhuiséad léiriúcháin
 - I gcás scannáin deacra agus scannáin a mbíonn buiséid bheaga ag baint leo, iasachtaí léiriúcháin de suas go dtí 65% den bhuiséad léiriúcháin

ÚSÁIDTEAR LÍON ÁIRITHE CRITÉAR CHUN MEASÚNÚ A DHÉANAMH AR IASACHTAÍ FORBARTHA AGUS AR IASACHTAÍ LÉIRIÚCHÁIN:

- Breisíocht
- Tosaíochtaí Cultúir, Toasíochtaí Tionscail
- Cruthú Cineama
- Úrnuacht
(Féach aguisín 4, Leathanach 62.)



THE RACE

AIRGEADAS

AISGHABHÁIL

Faigheann an Bord sciar den ioncaim a ghintear as díolacháin do phictiúrlanna, don teilifís, físeáin, etc. agus aisghabhann sé brábús ón ioncam sin. Chuir an Bord iomlán de €21,798,580 ar fáil i le haghaidh forbairt príomhscannán agus iasachtaí léiriúcháin le linn 2008. I gcaitheamh na tréimhse céanna, fuair an Bord €2,538,358 ar ais. Tugann an figiúr sin go 11% an ráta aisghabhála ar iasachtaí léiriúcháin do phríomhscannáin a réamhíocadh ó athcorpraíodh BSÉ/IFB sa bhliain 1993.

BUNACHAR SONRAÍ EACNAMAÍOCHTA

Foilsíonn an Audiovisual Federation de chuid IBEC, i gcomhar leis an mBord agus le hionadaithe ón Roinn Ealaíon, Spóirt agus Turasoireachta, agus le Screen Producers Ireland (Film Makers Ireland roimhe seo), TG4 agus RTÉ, an Bunchar Sonraí Eacnamaíochta gach bliain. Cuimsíonn an tuarascáil sin tionscadail scannáin agus teilifíse a dhéantar in Éirinn gach bliain.

SCREEN TRAINING IRELAND

I gcaitheamh na bliana 2008, chuir an Bord €1,331,818 ar fáil do Fás Screen Training Ireland d'fhonn Oiliúint Tionscail a sholáthar go díreach.

RANNÍOCAÍOCHT LE GNÍOMHAIREACHTAÍ EORPACHA

Tugann Bord Scannán na hÉireann/the Irish Film Board tacaíocht airgeadais do na heagraíochtaí seo a leanas:

Eurimages

Cuireann Eurimages, bunaithe ag Comhairle na hEorpa, airgeadas léiriúcháin ar fáil do chomhléiriúcháin Eorpacha. Tá Éire rannpháirteach sa scéim ó 1992 i leith. Ba é Brendan McCarthy ionadaí na hÉireann ar choiste Eurimages i 2008. D'íoc an Bord as suibscríbhinn na hÉireann i 2008, suibscríbhinn de €278, 346.

MEDIA Desk Ireland

Cuireann MEDIA Desk Ireland faisnéis agus comhairle ar fáil maidir leis an MEDIA Programme, maidir le Eurimages, Eureka Audiovisual agus maidir le beartas chlosamhairc an AE. I 2008, rinne an Bord ranníocaíocht de €57,011 chun cabhrú leis an Desk a reachtáil. Tá an oifig lonnaithe san Irish Film Centre, 6 Sráid an Iústásaigh, Baile Átha Cliath 2, agus bíonn sé ar oscailt le haghaidh fiosruithe agus le haghaidh cruinnithe comhairleoireachta ó Luan go hAoine.

MEDIA Antenna

Tá MEDIA Antenna lonnaithe sa Galway Film Centre, Cluain Mhuire, Bóthar Mhuine Mheá, Gaillimh agus feidhmíonn sé mar oifig réigiúnach MEDIA. Bíonn cúram áirithe air chomh maith eolas agus seirbhísí a chur ar fáil do phobal closamhairc na Gaeilge, atá ag méadú de réir a chéile. I 2006, rinne an Bord ranníocaíocht de €11,600 mar chúnadh do chostais reachtála an Antenna.

European Audiovisual Observatory

Líonra faisnéise is ea an Fhaireachlann, a bhailíonn agus a dháileann faisnéis dlí, eacnamaíochta agus praiticiúil mar gheall ar an dtionscal closamhairc san Eoraip ar mhaithe le lucht gairme agus cuideachtaí i réimse na teilifíse, na scannán agus na bhfíseán. D'íoc an Bord táille suibscríbhinne na hÉireann i 2008, táille de €19,746.



LOVE AND SAVAGERY

RÁITEAS MAIDIR LE FREAGRACHTAÍ CHOMHALTAÍ AN BHOIRD

Éilíonn Alt 20 (1) den Acht um Bord Scannán na hÉireann 1980 go n-ullmhóidh comhaltaí an Bhoird Ráitis Airgeadais i bhfoirm a d'fhéadfadh an tAire Ealaíon, Spóirt agus Turasóireachta a cheadú, le toiliú ón Aire Airgeadais. Agus na Ráitis Airgeadais sin á n-ullmhú aige, tá ceangaltas ar an mBord:

- Beartais oiriúnacha a roghnú agus ansin iad a chur i bhfeidhm go seasta.
- Breithiúnais agus meastacháin a dhéanamh atá réasúnta agus stuama.
- Ráitis Airgeadais a ullmhú ar bhonn gnóthais leantaigh ach amháin mura mbíonn sé cuí glacadh leis go leanfaidh an Bord i bhfeidhm.
- Cur in iúl cibé ar cloíodh nó nár cloíodh le caighdeáin chuntasaíochta infheidhmithe faoi réir ag aon difríochtaí ábhartha a nochtadh agus a míníodh sna ráitis airgeadais.

Tá an Bord freagrach as leabhair chearta cuntasaíochta a choinneáil a nochtaíonn le cruinneas réasúnach staid airgeadais an Bhoird ag am ar bith. Tá sé freagrach as cibé bearta is gá a ghlacadh le sócmhainní Bhord Scannán na hÉireann a chosaint agus le calaois agus mírialtachtaí eile a chosc agus a aimsiú.

James Morris
Cathaoirleach

Lesley McKimm
Comhalta de chuid an Bhoird

16ú Nollaig 2009

TRIAGE

RAITEAS MAIDIR LE RIALÚ INMHEÁNACH AIRGEADAIS

Admháimse leis seo, thar ceann Bhord Scannán na hÉireann/the Irish Film Board, an fhreagracht atá orainn a chinntiú go gcoimeádtar agus go bhfeidhmítear córas éifeachtach rialaithe inmheánaigh airgeadais.

Ní féidir leis an gcóras ach deimhniú réasúnta agus ní dearbhdheimhniú iomlán a thabhairt go gcosnaítear sócmhainní, go mbíonn idirbhearta údaraithe agus taifeadta i gceart, agus go gcosctar earráid ábhartha nó mírialtachtaí nó go n-aimseofaí iad go tráthúil.

Na Príomhnósanna Imeachta Rialaithe:

Tá na príomhnósanna imeachta rialaithe airgeadais inmheánaigh seo a leanas curtha i bhfeidhm ag an mBord chun timpeallacht chúil rialúcháin a chinntiú:

- Tá plean eagraíochta i bhfeidhm a shainíonn agus a leithdháileann freagrachtaí ar an bhfoireann agus aithnítear línte tuairiscithe do gach gné d'oibríochtaí an Bhoird.
- Tá nósanna imeachta agus bearta slándála ar bun lena chinntiú go gcosnaítear sócmhainní an Bhoird agus le dearbh-dheimhniú in aghaidh úsáid nó diúscairt neamhúdaráithe a chinntiú.
- Spreagtar cultúr láidir follasachta agus freagrachta ar fud na heagraíochta.

Tá próisis bunaithe ag an mBord freisin chun rioscaí gnó a aithint agus meastóireacht a dhéanamh orthu trí:

- Nádúr, méid agus impleachtaí airgeadais riosca atá os comhair na comhlachta a aithint, lena n-áirítear an méid a cheaptar a bheith inghlactha i bhfeidhmeanna éagsúla.
- Measúnú a dhéanamh ar an dóchúlacht go dtarlóidh rioscaí aitheanta agus measúnú a dhéanamh ar chumas an Bhoird bhainistíocht agus maolú a dhéanamh ar na rioscaí a tharlaíonn.
- Athbhreithnithe rialta a dhéanamh ar phleananna straitéiseacha an Bhoird lena chinntiú go dtugann na pleananna sin aghaidh ar an timpeallacht reatha gnó.

- Spriocanna gearrthéarmacha agus fadthéarmacha a shocrú do gach Aonad laistigh den Bhord agus athbhreithniú a dhéanamh ar a ndul chun cinn.
- Nósanna imeachta caighdeánaithe a bhunú agus a fhorfheidhmiú faoina bhféadfaí cúnamh airgeadais a chur ar fáil do thionscadail agus na nósanna imeachta sin a athbhreithniú nuair is gá.

Rinne an Bord athbhreithniú ar a rioscaí gnó i 2008 agus tá sé ag tabhairt aghaidh i láthair na huaire ar aon laigeachtaí a aithníodh.

Tá an córas rialaithe airgeadais bunaithe ar chreat oibre d'eolas rialta bainistithe, nósanna imeachta riaracháin lena n-áirítear deighilt dualgas, údarú agus córas tarmligin agus freagrachta. Áirítear air sin, go háirithe:

- Córas cuimsitheach buiséadaithe le buiséad bliantúil athbhreithnithe agus comhaontaithe ag an mBord.
- Athbhreithnithe rialta ar thuarascálacha tréimhsiúla agus bliantúla a léiríonn caiteachas in aghaidh réamhaisnéis.
- Spriocanna a leagadh síos chun feidhmíocht airgeadais agus eile a thomhas.

Bhunaigh an Bord chomh maith Coiste Iniúchta atá comhdhéanta d'ionadaithe den Bhord agus den Fheidhmeannas agus é de chuspóir aige rialúcháin inmheánacha a chur chun cinn.

Athbhreithniú ar Rialú Inmheánach Airgeadais

Déanann an Bord monatóireacht ar éifeachtacht an chórais rialaithe inmheánaigh airgeadais trí athbhreithnithe bainistíochta agus iniúchtaí tréimhsiúla a dhéanamh agus trí staidéir ar athbhreithnithe le comhchomhairleoirí seachtracha. Rinne an Bord athbhreithniú ar a chuid rialuithe inmheánacha airgeadais don bhliain 2008.

Thar ceann an Bhoird



James Morris
Cathaoirleach



LITTLE FOXES

TUAIRISC AN ARD-REACHTAIRE CUNTAS AGUS CISTE

Tá ráitis airgeadais Bhord Scannán na hÉireann don bhliain dar críoch 31 Nollaig 2008 iniúchta agam faoin Acht um Bord Scannán na hÉireann 1980.

Tá na ráitis airgeadais, a ullmhaíodh faoi na beartais chuntasaíochta arna leagan amach sna ráitis, comhdhéanta de na Beartais Chuntasaíochta, an Cuntas Ioncaim agus Caiteachais Caipitiúil, an Cuntas Ioncaim agus Caiteachais Riarachán, an Ráiteas Gnóthachan agus Cailteanas Aitheanta Iomlán, an Clár Comhardaithe, an Ráiteas ar Shreabhadh Airgid agus na nótaí gaolmhara.

Freagrachtaí an Bhoird agus an Ard-Reachtair Cuntas agus Ciste faoi seach

Tá Bord Scannán na hÉireann freagrach as na ráitis airgeadais a ullmhú de réir an Achte um Bord Scannán na hÉireann 1980 agus as rialtacht na n-idirbheart a chinntiú. Ullmhaíonn an Bord Scannán na hÉireann na ráitis airgeadais de réir Cleachtais Chuntasaíochta a nGlactar Leis go Coitianta in Éireann. Tá freagrachtaí cuntasaíochta Chomhaltaí an Bhoird leagtha amach sa Ráiteas um Fhreagrachtaí Chomhaltaí an Bhoird.

Is é m'fhreagrachta ná na ráitis airgeadais a iniúchadh de réir cheanglas ábhartha dlí agus rialúcháin agus Caighdeán Idirnáisiúnta maidir le hlniúcháireacht (Ríocht Aontaithe agus Éire).

Tuairiscím mo thuairim maidir le cibé an dtugann na ráitis airgeadais léargas fíorcheart, de réir Cleachtais Chuntasaíochta a nGlactar Leis go Coitianta in Éirinn. Tuairiscím freisin cibé, dar liom, an raibh leabhair chuntais chúí coinnithe. Lena chois sin, deirim cibé an dtugann na ráitis airgeadais leis na leabhair chuntais.

Tuairiscím ar aon chás ábhartha nár feidhmíodh suimeanna airgid chun na gcríoch a bhí beartaithe nó sa chás nach leanann na hidirbhearta do na húdaráis a rialaíonn iad.

Tuairiscím freisin mura bhfuil an fhaisnéis agus na mínithe ar fad faighte agam agus atá riachtanach chun críocha m'iniúchta.

Scrúdaím an Raiteas maidir le Rialú Inmheánach Airgeadais le féachaint an léirítear ann gur chomhlíon an Bord an Cód Cleachtais maidir le Rialachas Comhlachtaí Stáit agus tuairiscím ar aon chás ábhartha nach ndéanann sé amhlaidh, nó más rud é go bhfuil an ráiteas míthreorach nó nach dtugann sé le faisnéis eile atá ar eolas agam de bharr na ráitis airgeadais a bheith

iniúchta agam. Ní cheanglaítear orm a bhreithniú cibé an gclúdaíonn an Ráiteas maidir le Rialú Inmheánach Airgeadais gach príacal agus rialú airgeadais, ná teach tar thuairim maidir le héifeachtacht na nósanna imeachta le príacail agus rialú.

An Bunús atá le mo Thuairim ar na Ráitis

I mbun m'fheidhme mar Ard-Reachtair Cuntas agus Ciste, rinne mé m'iniúchadh ar na ráitis airgeadais de réir Caighdeán Idirnáisiúnta maidir le hlniúcháireacht (Ríocht Aontaithe agus Éire) arna n-eisiúint ag an mBord un Chleachtais Inniúcháireachta agus trí thagairt a dhéanamh do na nithe ar leith is gá a chur san áireamh i ndáil le cúrsaí bainisteoireachta agus oibriúcháin a ghabhann le comhlachtaí Stáit. Déantar scrudú mar chuid den iniúchadh, ar bhonn tástála, ar fhianaise a bhaineann le suimeanna agus rialtacht na n-idirbheart airgeadais a chuirtear san áireamh sna ráitis airgeadais, agus leis na hidirbhearta a fhoilsítear inotu. Chomh maith leis sin, cuimsíonn an t-iniúchadh measúnacht ar na meastacháin agus ar na breitheanna suntasacha a rinneadh agus na ráitis airgeadais á n-ullmhú, agus measúnacht le féachaint an n-oireann na beartais chuntasaíochta don bhail atá ar chúrsaí an Bhoird, ar feidhmíodh na beartais sin ar bhealach leanúnach agus ar foilsíodh iad ar bhealach sásúil.

Phleanáil mé agus rinne mé m'iniúchadh sa chaoi is go bhfaighinn an fhaisnéis agus na mínithe ar fad a mheas mé a bheith riachtanach ionas go mbeadh leordhóthain fianaise agam a d'fgárfadh cinnteacht réasúnach ann go bhfuil na ráitis airgeadais soar ó mhíríteas ábhartha, cibé calaiois nó neamhrialtacht nó earráid eile is cúis leis sin. I dteacht ar mo thuairim, rinne mémeastóireacht ar a shásúla is a cuireadh faisnéis I láthair sna ráitis airgeadais san iomlán freisin.

Tuairim

Is é mo thuairim go dtugann na ráitis airgeadais léargas fíorcheart, de réir Cleachtais Chuntasaíochta a nGlactar Leis go Coitianta in Éirinn, ar riocht ghnóthaí an Bhoird ag 31 Nollaig 2008 agus ar a ioncam agus ar a chaiteachas don bhliain dar críoch sin.

Is é mo thuairim go raibh leabhair chuntais chúí coinnithe ag an mBord. Tá na ráitis airgeadais ag teacht leis na leabhair chuntais.

Gerard Smyth

Le haghaidh agus thar ceann an Ard-Reachtair Cuntas agus Ciste
21ú Nollaig 2009



NOTHING PERSONAL

BEARTAIS CHUNTASAÍOCHTA

A. Bunús Cuntasaíochta

Áirítear leis na ráitis airgeadais dhá Chuntas Ioncaim agus Caiteachais agus Clár Comhardaithe.

- Taifeadann an Cuntas Caipitil Ioncaim agus Caiteachais íocaíocht amach iasachtaí forbartha agus léiriúcháin an Bhoird agus an rannóc don Screen Training Ireland, an ghníomhaireacht náisiúnta oiliúna don tionscal scannáin in Éirinn.
- Taifeadann an Cuntas Riaracháin Ioncaim agus Caiteachais na hidirbhearta riaracháin i ndáil leis an mBord.

Ullmhaíodh na ráitis airgeadais de réir choinbhinsiún an chostais stairiúil agus de réir an Chleachtais Chuntasaíochta a bhfuil Glactha go Coitianta leis (GAAP) ar bhonn fabhrúithe ach amháin mar atá luaite thíos. Glactar leis na Caighdeáin maidir le Tuairisciú Airgeadais a mholann na comhlachtaí aitheanta cuntasaíochta de réir mar is infheidhme iad.

B. Ioncam

Léiríonn an t-ioncam a thaispeántar sna ráitis airgeadais faoi Dheontais Oireachtais an t-airgead iarbhír a fuarthas. Cuirtear ioncam eile isteach sna cuntais ar bhonn admhálacha airgid a fuarthas.

C. Iasachtaí

Cuireann an Bord iasachtaí léiriúcháin ar fáil chun cuidiú le scannáin a léiriú. Braitheann aisíocaíochtaí agus torthaí ar cé chomh maith agus a éiríonn leis na scannáin a bhaineann ón dtaobh tráchtála de.

Déantar iasachtaí forbartha le déantóirí scannán d'fhonn tionscadail scannán a fhorbairt. Tá aisíocaíochtaí iníoctha de réir théarmaí na gcomhaontuithe iasachta.

Go hiondúil ní bhíonn muirir úis faoi réir na n-iasachtaí sin, ach áirítear bearta aisghabháilte agus rannpháirtíocht brabúis orthu.

Déanann an Bord athbhreithniú ar iasachtaí ar bhonn tréimhsiúil agus déantar soláthar cuí i gcoinne iasachtaí gan íoc, bunaithe ar fheidhmíocht stairiúil leabhar iasachta an Bhoird. Déantar an soláthar a chuntasú tríd an gCúlchiste Caipitil.

D. Cúlchiste Caipitil

Léiríonn an Cúlchiste Caipitil an maoiniúchán a infheistítear i

Scannáin agus i Sócmhainní Seasta tar éis soláthar agus amúchadh.

E. Sócmhainní Dochta Inláimhsithe

Taispeántar Sócmhainní Seasta Inláimhsithe ar a gcéad chostas stairiúil. Déantar sócmhainní a bhfuil luach níos mó ná €250 orthu a chaipitliú.

Cuirtear dímheas ar fáil ag rátaí a ríomhtar chun an chéad chostas a dhíscriobh lúide luach iarmharach gach sócmhainn measta ar bhonn dronlíneach thar a saol ionchais úsáideach. Tá na rátaí dímheasa mar seo a leanas:

- Trealamh agus Troscán Oifige 20% per annum
- Trealamh Ríomhaireachta 33% per annum

F. Costais Pinsin

Oibríonn an Bord scéim phinsin sochar sainithe a fhaigheann maoiniúchán bliantúil ar bhonn íoc mar a théitear as airgead atá ar fáil, lena n-áirítear airgead curtha ar fáil ag an Roinn Ealaíon, Spóirt agus Turasóireachta. Tá an Scéim ag fanacht ar faomhadh ón Aire Airgeadais agus ó Thithe an Oireachtais.

Tomhastar dliteanais na Scéime Pinsin ar bhonn achtúireachta ag baint úsáid as modh an aonaid réamh-mheasta.

Léiríonn costais phinsin na sochair a thuilleann fostaithe sa tréimhse agus taispeántar iad glan ar ranníocaíochtaí pinsin foirne a n-áirítear mar in-aisíochta leis an Roinn de réir socruithe airgeadais gníomhaíochta. Aithnítear méid atá comhréir leis an muirear pinsin mar ioncam sa mhéid is go bhfuil sé in-aisghabhála agus fritháirithe i gcoinne deontas a bhfuarthas i rith na bliana le híocaíochtaí pinsin a dhéanamh.

Aithnítear gnóthachain nó cailteanais Achtúireacha a éiríonn de bharr athruithe sna toimhdí Achtúireacha agus de thoradh bharrachas nó easnamh ó thaithe sa Ráiteas maidir le Gnóthachain agus Cailteanais Iomlán Aitheanta don bhliain ina dtarlaíonn siad agus aithnítear coigeartú comhréireach sa mhéid atá inaisghabhála ón Roinn Ealaíon, Spóirt agus Turasóireachta.

Léiríonn dliteanais pinsin an luach faoi láthair atá ar íocaíochtaí san am atá le teacht atá tuillte ag an bhfoireann go dtí seo. Léiríonn maoiniú pinsin iarchurtha an sócmhainn chomhréireach a bheidh in-aisghabhála i dtréimhsí amach anseo ón Roinn Ealaíon, Spóirt agus Turasóireachta.



A SUBTLE MOVEMENT OF AIR

RÁITIS AIRGEADAIS BORD SCANNÁN NA HÉIREANN DON BHLIAIN DAR CHRÍOCH 31 NOLLAIG 2008

Cuntas Ioncaim agus Caiteachais Chaipitil

Don bhliain dar chríoch 31 Nollaig 2008

	Nótaí	2008 €	2007 €
Ioncam			
Deontais Oireachtais	1	20,000,000	19,500,000
Ranníocaíochtaí ó pháirtithe eile		440,850	494,850
Ioncam Eile		224,224	87,159
Aisíocaíocht ar lasachtaí a aistríodh ón gCúlchiste Caipitil	7	2,538,358	1,128,636
Iomlán		23,203,432	21,210,645
Caiteachas			
Screen Training Ireland		(1,331,818)	(1,271,000)
lasachtaí Léiriúcháin	2	(18,547,084)	(14,017,830)
lasachtaí Forbartha	2	(3,251,496)	(2,879,320)
Íocaíochtaí Caipitil Eile	13	(1,596,508)	(1,540,569)
Iomlán		(24,726,906)	(19,708,719)
Barrachas/(Easnamh)		(1,523,474)	1,501,926
Iarmhéid ag tús na bliana		4,572,190	3,070,264
Iarmhéid ag deireadh na bliana		3,048,716	4,572,190

Is cuid de na Ráitis Airgeadais na Beartais Chuntasaíochta agus nótaí 1-17

James Morris
Cathaoirleach

Lesley McKimm
Comhalta de chuid an Bhoird

16ú Nollaig 2009



COUNTING SHEEP

Cuntas Ioncaim agus Caiteachais Riaracháin

Don bhliain dar chríoch 31 Nollaig 2008

	Nótaí	2008 €	2007 €
Ioncam			
Deontas Oireachtais	1	3,144,409	2,615,174
Ioncam Eile		10,923	6,061
Brabús ar Shocmhainní a Dhiúscairt		-	-
Glanchistiú Iarchurtha do Chostais Phinsin	15c	250,250	266,319
Aistriú (chuig)/ón gCúlchiste Caipitil	12	(18,128)	63,739
Iomlán		3,387,454	2,951,293
Caiteachas			
Riarachán	9	2,384,911	2,049,647
Eagraíochtaí, Síntiúis agus Taighde	10	16,142	20,797
Costais Margaíochta	11	639,055	658,636
Oideachas		137,809	-
Costais Phinsin	15a	205,659	222,493
Iomlán		3,383,576	2,951,573
Barrachas/(Easnamh)		3,878	(280)
Iarmhéid ag tus na bliana		(22,502)	(22,222)
Iarmhéid ag deireadh na bliana		(18,624)	(22,502)

Is cuid de na Ráitis Airgeadais na Beartais Chuntasaíochta agus nótaí 1-17

James Morris
Cathaoirleach

Lesley McKimm
Comhalta de chuid an Bhoird

16ú Nollaig 2009

Ráiteas faoin Iomlán Gnóthachan agus Caillteanas Aitheanta

Don bhliain dar chríoch 31 Nollaig 2008

	2008 €	2007 €
Barrachas don bhliain		
Cuntas Riaracháin	3,878	(280)
Cuntas Caipitil	(1,523,474)	1,501,927
Iomlán	(1,519,596)	1,501,647
Gnóthachain ar dhliteanais na scéime pinsin ó thaithí 15(d)	(53,735)	18,456
Athruithe ar na toimhdí bunúsacha maidir le luach reatha dliteanais na scéime pinsin	(274,822)	99,286
Gnóthachan/caillteanas achtúireach ar dhliteanais phinsin	(328,557)	117,742
Coigeartú ar mhaoiniú pinsin iarchurtha	328,557	(117,742)
Iomlán an ghnóthachain aitheanta don bhliain	(1,519,596)	1,501,647

Is cuid de na Ráitis Airgeadais na Beartais Chuntasaíochta agus nótaí 1-17

James Morris
Cathaoirleach

Lesley McKimm
Comhalta de chuid an Bhoird

16ú Nollaig 2009



RASÁI NA GAILLIMHE

Clár Comhardaithe

Don bhliain dar chríoch 31 Nollaig 2008

	Nótaí	2008 €	2007 €
Sócmhainní Dochta			
Sócmhainní Inláimhsithe	6	218,010	199,883
Infheistíocht i Scannáin			
lasachtaí Léiriúcháin	7	1,422,505	2,176,688
lasachtaí Forbartha	7	218,776	173,601
		1,641,281	2,350,289
Sócmhainní Reatha			
Airgead sa Bhanc		3,243,654	4,568,743
Réamhíocaíochtaí/Fiachóirí/ Ioncam Fabhráithe		383,228	471,481
		3,626,882	5,040,224
Creidiúnaithe			
Suimeanna dlíte laistigh de bhliain amháin	8	(596,790)	(490,536)
SÓCMHAINNÍ REATHA GLAN			
Iomlán Sócmhainní Lúide Dlíteanais Reatha Roimh Phinsin		4,889,383	7,099,860
Sócmhainn Maoinithe Pinsin Iarchurtha	15c	1,908,907	1,330,100
Dlíteanais Phinsin	15b	(1,908,907)	(1,330,100)
Glansócmh		4,889,383	7,099,860
Caipiteal agus Cúlchistí			
Cuntas Caipitil		3,048,716	4,572,190
Cuntas Riaracháin		(18,624)	(22,502)
Cúlchiste Caipitil	12	1,859,291	2,550,172
Iomlán		4,889,383	7,099,860

Is cuid de na Ráitis Airgeadais na Beartais Chuntasáiochta agus nótaí 1-17

James Morris
Cathaoirleach

Lesley McKimm
Comhalta de chuid an Bhoird

16ú Nollaig 2009



FADÓ FADÓ

Ráiteas Sreabhadh Airgid

Don bhliain dar chríoch 31 Nollaig 2008

	2008 €	2007 €
Imréiteach Barrachais agus Glan-Insreabhadh Airgid ó Ghníomhaíochtaí Oibriúcháin		
Barrachas/(Easnamh) ar an gCuntas Caipitil	(1,523,474)	1,501,926
Barrachas/(Easnamh) ar an gCuntas Riaracháin	3,878	(280)
	(1,519,596)	1,501,646
Coigeartú do mhíreanna neamhoibríochta		
Ús bainc	(224,224)	(87,159)
Aistriú chuig/(ón) gCuntas Ioncam agus Caiteachas Riaracháin	18,128	(63,739)
Caillteanas ar Dhiúscairt Sócmhainní	-	-
	(206,096)	(150,898)
Coigeartú do mhíreanna nach míreanna airgid iad		
Dímheas	126,500	102,804
(Méadú)/Laghdú ar Fheichiúnaithe	88,251	89,170
Méadú/(Laghdú) ar Chreidiúnaithe	106,255	42,575
	(1,404,686)	1,585,297
Glan-Insreabhadh airgid ó ghníomhaíochtaí Oibriúcháin		
Ráiteas sreabhadh airgid		
Glan-Insreabhadh airgid ó ghníomhaíochtaí Oibriúcháin	(1,404,686)	1,585,297
Ús bainc	224,224	87,159
Íocaíochtaí chun sócmhainní a cheannach	(144,627)	(39,065)
Fáltais as sócmhainní a dhíol	-	-
	(1,325,089)	1,633,391
Insreabhadh/Eis-sreabhadh		
Réiteach Glan-Insreabhadh airgid le hathruithe in airgead tirim agus i gcomhionann airgid		
Airgead ar an 1 Eanáir 2008	4,568,743	2,935,352
Airgead ar an 31 Nollaig 2008	3,243,654	4,568,743
Athruithe i nglanchistí sa tréimhse	(1,325,089)	1,633,391

James Morris
Cathaoirleach

Lesley McKimm
Comhalta de chuid an Bhoird

16ú Nollaig 2009



NÓTAÍ AG GABHBÁIL LEIS NA RÁITIS AIRGEADAIS

1. DEONTAIS OIREACHTAIS

Maoinítear deontas an Oireachtais i ndáil le caiteachas caipitil an Bhoird faoi Chlár Oibríochta na hEarnála Léiriúcháin agus faoi Chlár Oibríochta Forbartha Acmhainní Daonna agus Fostaíochta den Phlean Forbartha Náisiúnta 2007-2013.

	2008 €	2007 €
Cuspóirí Reatha		
Bord Scannán na hÉireann	3,189,000	2,659,000
Lúide Ranníocaíochtaí Pinsin	(44,591)	(43,826)
Iomlán	3,144,409	2,615,174
Cuspóirí Caipitil		
Infheistíocht i Scannáin	20,000,000	19,500,000

2. Gealltanais

	Léiriúchán Scannán €	Léiriúchán Scannán Faisnéise €	Léiriúchán Beochana €	Iasachtaí Dáileacháin €	Scéimeanna €	Iomlán €
(a) Iasachtaí Léiriúcháin						
Gealltanais @ 01/01/08	989,962	551,012	372,400	54,468	239,054	2,206,896
Gealltanais le linn 2008	15,028,529	1,672,668	1,115,000	291,687	1,303,758	19,411,642
Gealltanais a d'éag i 2008	-	-	(10,000)	-	-	(10,000)
Iomlán Gealltanais	16,018,491	2,223,680	1,477,400	346,155	1,542,812	21,608,538
Íocaíochtaí i 2008	(14,584,684)	(1,437,999)	(999,900)	(284,484)	(1,240,017)	(18,547,084)
Gealltanais ar an 31/12/2008	1,433,807	785,681	477,500	61,671	302,795	3,061,454

* San áireamh leis an ngealltanais agus leis an íocaíocht le haghaidh Léiriúchán Príomhscannáin tá suim de €499,779 i dtaca le costais a bhaineann le thionscadail agus le costais dlí léiriúcháin.

	Beochana Forbartha €	Príomh-Scannán Forbartha €	Faisnéise Forbartha €	MPD €	Iomlán €
(b) Iasachtaí Forbartha					
Gealltanais @ 01/01/2008	99,501	371,742	23,001	511,269	1,005,513
Gealltanais le linn 2008	103,260	1,106,500	-	2,004,894	3,214,654
Gealltanais a d'éag i 2008	-	(111,544)	-	-	(111,544)
Iomlán Gealltanais	202,761	1,366,698	23,001	2,516,163	4,108,623
Íocaíochtaí i 2008	(122,760)	(1,105,200)	(3,000)	(2,020,536)	(3,251,496)
Gealltanais ar an 31/12/2008	80,001	261,498	20,001	495,627	857,127

3. Tairiscintí Sealadacha Cúnamh do Thionscadail Scannán

I dteannta na dtiomantas faoi chonradh a bhí fós gan íoc ag deireadh bliana de €3,918,581 mar atá nochtaithe i Nóta 2 bhí €7,548,300 breise i dtaca le tairiscintí sealadacha fós gan íoc. Tá an sciar is mó de na gealltanais sin, €6,306,000, i dtaca le tairiscintí i dtaobh léiriúcháin príomhscannán mar atá tairiscintí faoi réir théarmaí agus coinníollacha áirithe lena n-áirítear foireann aisteoireachta, criú, earcaíocht agus struchtúr airgeadais. Tá siad bailí go ceann 12 mhí agus ag an bpointe sin tá siad faoi réir athbhreithnithe. Tá na tairiscintí sin coinníollach freisin ar chistí an Bhoird a bheith ar fáil. Bhí tairiscintí neamhchainníochtaithe cúnamh chomh maith ag an mBord ag deireadh na bliana maidir le sé léiriúchán príomhscannán eile.



CREATIVE CHAOS: ROUND ONE

4. Teorainn le hAirgead a Chuireann an Bord ar Fáil

Faoi Alt 10 den Acht um Bord Scannán na hÉireann, 1980, mar atá leasaithe, ní rachaidh uasmhéid aon infheistíochtaí, iasachtaí, deontais agus ráthaíochtaí (lúide aisghabhálacha) thar €200,000,000. Ar an 31 Nollaig 2008, bhí suim de €156,254,038 curtha ar fáil (ar an 31/12/2007 bhí €133,359,318 curtha ar fáil).

5. Luach Saothair an Bhoird agus Fostaithe

	2008	2007
Bhí meán-líon na bhfostaithe i rith na bliana, an Príomhfheidhmeannach san áireamh, mar seo a leanas:		
Príomhfheidhmeannach	1	1
Fostaithe	14	15

6. Sócmhainní Dochta Inláimhsithe

	Troscán	Ríomhairí	Iomlán
	€	€	€
Costas			
Ar an 1 Eanáir 2008	331,422	330,202	661,624
Breiseanna	138,698	5,929	144,627
Diúscairtí	(41,227)	-	(41,227)
Ar an 31 Nollaig 2008	428,893	336,131	765,024
Dímheas			
Mar a bhí 1 Eanáir 2008	179,515	282,226	461,741
Muirear don bhliain	83,549	42,951	126,500
Diúscairtí	(41,227)	-	(41,227)
Ar an 31 Nollaig 2008	221,837	325,177	547,014
NBV			
Mar a bhí ar 31 Nollaig 2008	207,056	10,954	218,010
Mar a bhí ar 31 Nollaig 2007	151,907	47,976	199,883
Gluaiseacht	55,149	(37,022)	18,127

7. Infheistíocht i Scannáin

	Íasachtaí Léiriúcháin €	Íasachtaí Forbartha €	Iomlán €
Airleacain i rith na bliana	18,547,084	3,251,496	21,798,580
Aisghabháil i rith na bliana	(1,993,851)	(544,507)	(2,538,358)
Soláthar don bhliain	(17,307,416)	(2,661,814)	(19,969,230)
Gluaiseacht i rith na bliana	(754,183)	45,175	(709,008)
Iarmhéid ar 1 Eanáir 2008	2,176,688	173,601	2,350,289
Iarmhéid ar 31/12/2008	1,422,505	218,776	1,641,281

8. Creidiúnaithe

	2008	2007
	€	€
IMAT/ASPC	50,057	45,490
Taille Iniúcháireachta	15,800	15,800
Fabhruithe Eile	150,733	105,319
Cáin Shiarchoinneálach	5,500	12,319
Ranníocaíocht Phinsin	257,933	213,341
Creidiúnaithe Trádála	116,767	98,267
Iomlán	596,790	490,536



HOLD THE PASSION

9. Riarachán

	2008	2007
	€	€
Tuarastail Riaracháin	1,009,061	1,032,984
Baill Foirne Sealadacha	6,068	-
Táillí Comhaltaí Boird*	77,895	38,092
Oiliúint Foirne	20,609	20,344
Cíos agus Muirir Seirbhíse	370,270	232,259
Árachas	8,285	7,528
Solas/Teas	12,071	5,859
Teileafón/Faics	94,703	64,516
Postas/Teachtairí	41,181	38,015
Stáiseanóireacht Oifige/Clódóireacht	28,659	29,674
Deisiúcháin/Cothabháil	62,776	72,415
Taisteal/Cothabháil Foirne	229,696	216,269
Ús agus Táillí Bainc	2,469	1,966
Costais Chruinnithe Boird	12,883	7,495
Táillí Dí	13,222	4,117
Taillí Iniúcháireachta	15,800	15,800
Ilchineálach	12,063	6,962
Dímheas	126,500	102,804
Comhairliúcháin**	234,110	112,289
Costais Earcaíochta	6,590	-
Forbairt Bunachar Sonraí	-	30,492
Caillteanas ar Airgeadra Eachtrach	-	9,767
Iomlán	2,384,911	2,049,647

* San áireamh leis an bhfigiúr le haghaidh táillí Boird i 2008 tá pá aisghníomhach i leith táillí méadaithe ó 2006.

** San áireamh leis an bhfigiúr i dtaobh Comhairliúcháin tá costas an tSuirbhé ar an dTionscal Closamhairc le linn.

10. Eagraíochtaí, Síntiúis agus Taighde

	2008	2007
	€	€
IBEC	5,637	13,932
Síntiúis le Foilseacháin	5,667	6,865
Maoiniúcháin Sainchuspóireach	4,838	-
Total	16,142	20,797

11. Margaíocht

	2008	2007
	€	€
Cur Chun Cinn Féilte	105,095	86,290
Fógraíocht	83,305	148,086
Ócáidí/CP	109,878	83,526
Foilseacháin	49,144	60,064
Ábhair Margaíochta	9,025	334
Brandáil	-	1,101
Athdhearadh Láithreán Gréasáin	9,286	25,883
Seirbhísí Suímh	25,555	20,368
Margaíocht Thar Lear	71,568	29,264
Oifig LA*	176,201	203,720
Iomlán	639,055	658,636

* Léiríonn sé sin costais foirne de €146,896 agus forchostais de €29,305.



GARTH AND BEV

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12. Cúlchiste Caipitil

	2008	2007
	€	€
Iarmhéid ar 01/01/2008	2,550,172	1,337,561
Infheistíocht Scannán	(709,008)	1,276,350
Gluaiseacht sa Chistíocht Sócmhainní Seasta	18,127	(63,739)
Iarmmhéid ar 31/12/2008	1,859,291	2,550,172
Tá an ghluaiseacht sa Chiste Sócmhainní Dochta comhdhéanta mar seo a leanas:		
Ioncam Leithdháilte do Chuspóirí Caipitil	144,627	39,065
Amúchadh	126,500	102,804
Iomlán	18,127	(63,739)

13. Íocaíochtaí Caipitil Eile

De bhreis ar na híocaíochtaí a rinneadh i leith iasachtaí Léiriúcháin agus Forbartha, rinna an Bord na híocaíochtaí caipitil eile seo a leanas i rith na bliana.

	2008	2007
	€	€
Eagraíochtaí Eorpacha		
Eurimages	278,346	283,654
Cur Chun Cinn Scannán Eorpacha	4,100	7,600
Faireachtlann Eorpach	19,746	20,793
Media Antenna	12,200	11,600
Media Desk	57,011	51,828
Eile	10,000	10,000
Gildeanna Tionscail		
Irish Playwrights and Screenwriters Guild	80,000	60,000
Screen Directors Guild	95,000	70,000
Tacaíocht do Mhargáíocht Scannán		
Féile Idirnáisiúnta Scannán Bhaile Átha Cliath	20,000	12,100
Fleadh Scannán na Gaillimhe	35,000	37,000
Féile Scannán Guth Gafa	10,000	10,000
Stranger Than Fiction	12,500	23,000
Féile na Scannán Ceilteach	20,000	-
Lights Out	12,750	-
Féile Scannán an Daingin	5,000	-
Féile Scannán Sarajevo	10,000	-
Eile		
Stiúdeonna Ard Mór	-	100,000
Cinemobile	60,000	60,000
Tionscnamh Cineama Digiteach	500,000	-
Tionscnamh Cineama Cultúrtha	-	550,000
Filmbase	-	12,100
IFTA	180,000	80,000
Institiúid Scannán na hÉireann	-	10,000
Oifig LA	-	14,241
Léitheoirí Scripte	58,188	41,652
Deontais Scabhtála/Taistil	46,667	-
Pictiúrlann Solas	70,000	75,000
Iomlán	1,596,508	1,540,568

14. Léas Áitribh

Tá ceangaltais ar an mBord go dtí 2016 i dtaca lena oifig i nGaillimh ag Queensgate, 23 Bóthar na nDuganna. Tá costas de €76,350 móide CBL sa bhliain ar an léas sin. Le linn 2008 ghlac an Bord léas 9 mbliana agus 9 mí i dtaca lena oifig ag 14-16 Sráid an Tiarna Éadbhard, Baile Átha Cliath 2 ar chostas de €116,000 móide CBL. Thabhaigh an Bord costais de €89,137, a léiríonn cíos trí mhí déag i dtaca le léas ar réadmhaoin a fágadh nuair a d'aistrigh an Bord go dtí a áitreabh nua, a cheannach thar barr amach.



ABBI'S CIRCLE

15. Aoisliúntas

a. Anailís ar iomlán na gcostas pinsin a gearradh ar Chaiteachas

	2008	2007
	€	€
Costas Seirbhíse Reatha	188,129	208,460
Ús ar Dhliteanais na Scéime Pinsin	62,121	57,859
Ranníocaíochtaí Fostaithe	(44,591)	(43,826)
Iomlán	205,659	222,493

b. Gluaiseacht i nGlan-Dlíteana Pinsin le linn na bliana airgeadais

	2008	2007
	€	€
Glan-dlíteanas pinsin ar 1 Eanáir	1,330,100	1,181,523
Costas Seirbhíse Reatha	188,129	208,460
Costas Úis	62,121	57,859
Cailiteanas/(Gnóthachain) Achtúireacha	328,557	(117,742)
Pinsin íoctha i rith na bliana	-	-
Glan-dlíteanas pinsin ar 31 Nollaig	1,908,907	1,330,100

c. Cistíocht Iarchurtha do Phinsin

Aithníonn an Bord na suimeanna seo mar shócmhainn atá comhréireach leis an dlíteanas neamhchistithe iarchurtha do phinsin ar bhonn an réimse toimhdí a bhfuil cur síos déanta orthu thuas agus ar líon áirithe tarlúintí san am atá thart. Ináirithe leis na tarlúintí sin tá an bonn reachtach le bunú na scéime pinsin, agus an beartas agus an cleachtas atá i bhfeidhm faoi láthair maidir le cistíocht a dhéanamh ar phinsin sa tseirbhís phoiblí lena n-áirítear ranníocaíochtaí fostaithe agus próiséis na meastachán bliantúla. Níl aon fhiabnais ag an mBord nach leanfaidh an beartas cistíochta sin ar aghaidh ag sásamh na suimeanna sin de réir an chleachtais reatha.

Is mar seo a leanas a bhí an Chistíocht Iarchurtha Ghlan do Phinsin a aithníodh sa Chuntas Ioncaim agus Caiteachais	2008	2007
	€	€
Cistíocht In-aisghabhála i dtaca le costais pinsin na bliana reatha	250,250	266,319
Deontas Stáit curtha i bhfeidhm le pinsinéirí a íoc	-	-
Iomlán	250,250	266,319

Bhí iomlán de €1,908,907 mar shócmhainn cistíochta iarchurtha do phinsin ar an 31 Nollaig 2008 ((€1,330,100 i 2007).

d. Stair na n-Oibligeáidí Sochair Sainithe

	2008	2007	2006	2005
	€	€	€	€
Oibligeáidí sochair sainithe	1,908,907	1,330,100	1,181,523	1,241,449
Taithí (gnóthachain)/cailiteanais ar dhliteanais na scéime méid	53,735	(18,546)	(109,770)	127,941
Céatadán de Dhliteanais na Scéime	3%	-1%	-9%	10%

Suim de €477,179 iomlán an ghnóthachain achtúirigh carnaigh a aithnítear sa Ráiteas maidir le Gnóthachais agus Cailiteanais Iomlán Aitheanta.

e. Cur Síos Ginearálta ar an Scéim

Socrú pinsin sochar sainithe tuarastal deiridh ina bhfuil sochar agus ranníocaíochtaí sainithe trí thagairt a dhéanamh do rialachán scéime eiseamláraigh reatha don earnáil phoiblí is ea an scéim phinsin. Cuireann an scéim pinsean (ochtóduithe ar gach bliain seirbhíse), aisce nó cnapshuim ar fáil (ochtódu amháin ar gach bliain seirbhíse) agus pinsin do chéilí agus do leanaí. An seasca cúigiú breithlá is ea an Gnáth-Aois Scoir agus tá baill a raibh ballraíocht acu roimh 2004 i dteideal scoir ó aois a seasca gan aon laghdú achtúireach. Go hiondúil méadaíonn pinsin ina n-íocaíocht (agus ina n-iarchur) de réir boilscithe ghinearálta tuarastail san earnáil phoiblí.

Tá an luacháil a úsáideadh i dtaca le nochtuithe (Leasaithe) FRS17 bunaithe ar luacháil iomlán achtúireach a rinne achtúire cáilithe neamhspleách i mí Bealtaine 2009 ag cur san áireamh ceangaltas an FRS chun measúnú a dhéanamh ar dhliteanais na scéime ar an 31 Nollaig 2008.

IDENTITIES

Is mar seo a leanas a bhí na príomh-thoimhdí achtúireacha:

	2008	2007
	€	€
Ráta méadaithe tuarastal	3.5%	4%
Ráta méadaithe i bpinsin agus iad á n-íoc	3.5%	4%
Ráta Lascaine	4%	4.75%
Ráta Boilscithe	2%	2.5%

Ceadaíonn an bonn básmhaireachta a glacadh do fheabhsuithe in ionchas saoil le himeacht aimsire ionas go mbraithfidh an t-ionchas saoil ag am scoir ar an mbliain ina shroicheann ball aois scoir (65 bliana d'aois).

Tá na rátaí básmhaireachta a glacadh mar seo a leanas:

Ionchas Saoil d'Fhear ag 65 bliana d'aois	21.4 bliana
Ionchas Saoil do bhean 65 bliana d'aois	23.1 bliana
Ionchas Saoil d'fhear atá 45 bliana d'aois anois (ó 65)	23.7 bliana
Ionchas Saoil do bhean atá 45 bliana d'aois anois (ó 65)	24.9 bliana

f. Nochtuithe FRS 17 Leasaithe

Tá an t-eolas i dtaobh pinsean curtha i láthair de réir ceangaltas nua maidir le nochtú atá éilithe ón bhliain 2008 de réir leasaithe ar FRS 17.

16. Comhaltaí Boird - Nochtadh idirbheart

Ina ghnáth chúrsaí gnó Is féidir le Bord Scannán na hÉireann cabhair do thionscadail scannán a cheadú agus is féidir leis socrúithe conartha a dhéanamh le gnóthais ina bhfuil Comhaltaí Boird fostaithe nó a bhfuil leas eile acu iontu. Tá nósanna imeachta glactha ag Bord Scannán na hÉireann maidir le nochtuithe leasanna Chomhaltaí Boird agus cloíodh leis na nósanna imeachta sin i rith na bliana.

Le linn 2008 ceadaíodh na hiasachtaí seo a leanas ina raibh Comhalta Boird fostaithe nó ina raibh leas acu:

Ainm	Cuideachta	€
Lesley McKimm	Newgrange Pictures Happy Ever Afters (Léiriúchán)	250,000
	Fuair Newgrange Pictures chomh maith trí thairiscint neamhchainníochtithe cúnaimh le haghaidh léiriúchán Stella Days (Príomhscannán), Killing Time (Scannán Faisnéise) agus Population (Scannán Faisnéise) le linn 2008.	
James Morris	Treasure Entertainment The Eclipse (Léiriúchán)	850,000
Tristan Orpen Lynch	Subotica Entertainment La Mula (Léiriúchán)	500,000
	Advance Party (Forbairt)	15,000
	An Evening of Long Goodbyes (Forbairt)	25,000
	Bernadette (Forbairt)	30,000
	Tillsonburg (Forbairt)	21,000
	Unless (Forbairt)	25,000
Kirsten Sheridan	Blindside Films Some Rain Must Fall (Forbairt)	20,000
Iomlán		1,736,000

17. Faomhadh an Bhoird

Rinne an Bord na raitis airgeadais a fhaomhadh ar an 16 Nollaig 2009.



THE FATHER, THE SON AND THE HOUSE KEEPER (AT HOME WITH THE CLEARY'S)

AGUISÍN 1

Tá aguisíní 1 go 5 ann mar thagairt eolais agus ní mar chuid de na cuntais ar leathanaigh 44 go 53.

TIOMANTAIS CHAIPITIL 2008

Iasachtaí Forbartha Scannán

		Geallta €			Geallta €
13 Coins	Heavens Gate Films	7,000	Odessa	Great Western Films	20,000
A Good Thing	Ignition Films	25,000	Piglets	Ray Lawlor	12,000
A Hundred Million Suns	Jean Pasley	12,000	Reading in the Dark	DeFacto Films	25,000
A Kiss for Justin	Ignition Films	32,000	Return	Hollywood Productions	15,000
A Place in the Sun	Bandit Films	20,000	Some Rain Must Fall	Blindside Films	20,000
A Wing & A Prayer	Great Western Films	15,000	Standby	Black Sheep Productions	30,000
Advance Party	Subotica Entertainment	15,000	Teddy Curran's Once Upon a Time	Vico Films	12,000
Afric: The Movie	Telegael Media	20,000	The Anatomist	Parallel Film Productions	50,000
Against the Threshold	Wide Eye Films	18,000	The Clown	Rubicon Films	10,000
An Evening of Long Goodbyes	Subotica Entertainment	25,000	The Invention of Everything Else	Ferndale Films	45,000
Anseo	Wildfire Film & TV	12,500	The Misremembered Man	Ironclad Productions	40,000
Bernadette	Subotica Entertainment	30,000	The Other Side of Sleep	Glenn Montgomery	16,000
Coolacrease	An Lár Films	25,000	The Perch	Agnes Productions	10,000
Death & Nightingales	Little Bird	20,000	The Place that Hits the Sun	Ferndale Films	20,000
Deep Trout	Ciaran Foy	12,000	The Runway	Fastnet Films	23,000
Earthbound	Once Off Films	20,000	The Tipping Point	Seaview Pictures	13,500
Harmony	Octagon Films	24,000	The Tipping Point	Ripple World Pictures	15,000
Here Comes the Summer	EPOS Films	10,000	The Underground Man	Parallel Film Productions	40,000
In Love with the Dead	Fastnet Films	10,000	The Wish List	East Side Films	20,000
Jesus Christ Airlines	Lance Daly	12,000	The Year of the Hiker	Wildfire Film & TV	20,000
Jesus Christ Airlines	Fastnet Films	30,000	Tillsonburg	Subotica Entertainment	21,000
Kill Straffan	Jason Tammemagi	12,000	Triage	Parallel Film Productions	40,000
Killing Tom	Little Bird	40,000	Two Moons	Ignition Films	50,000
Magnificat	Ferndale Films	12,500	Unless	Subotica Entertainment	25,000
Na Cloigne	ROSG	14,000	Vamana Burn	Fastnet Films	20,000
Northside Hackney	K Barry & J Butler	16,000	Where We'll Never Grow Old	Ripple World Pictures	5,000
			Iomlán		1,106,500



SAVAGE

Iasachtaí Forbartha Beochana

		Geallta €
Cú	Pillarstone Productions	8,260
Cú	Breakthru Films	30,000
Nichlas	Barley Films	40,000
The Hugglewugs	Brown Bag Films	25,000
Iomlán		103,260

Forbairt Tionscadal Iolrach (MPD)

	Geallta €
Blinder Films	149,000
Cartoon Saloon	186,875
Element Films	337,500
Grand Pictures	202,500
Quidam Productions	101,250
Newgrange Pictures	197,500
Samson Films	268,100
Still Films	80,000
Treasure Entertainment	325,919
Zanzibar Films	156,250
Iomlán	2,004,894



COLONY

Iasachtaí Léiriúcháin Scannán

		Geallta €			Geallta €
Cherry Bomb (Sin Spree)	Green Park Films	580,000	Shine of Rainbows	Octagon Films	350,000
Eamon	Zanita Films	25,000	The Investigator	Fastnet Films	98,000
Happy Ever Afters	Newgrange Pictures	1,000,000	Triage	Parallel Film Productions	900,000
Kings	Newgrange Pictures	13,500	Ciste Léiriúcháin Idirnáisiúnta		
Occi Versus the World	Zanzibar Films	500,000	Cracks	Element Films	450,000
Ondine	Octagon Films	1,000,000	Ganglands	Octagon Films	400,000
One Hundred Mornings	Octagon Films	25,000	George Gently III	Element Pictures	500,000
His and Hers (AKA One Hundred to One Outsiders)	Venom Films	100,000	The Take	Element Pictures	400,000
Perrier's Bounty	Parallel Film Productions	1,500,000	The Tudors Series 3	Octagon Films	50,000
Rasaí na Gaillimhe	Great Western Films	213,000	Ciste Tacaíochta Réigiúnda		
Redux	Carbon Films	25,000	Occi Versus the World	Zanzibar Films	250,000
Savage	SP Films	197,000	Ondine	Octagon Films	250,000
Seaside Stories	Gallivanting Media	120,000	Rasaí na Gaillimhe	Great Western Films	213,000
Shelter	Paradox Pictures	750,000	Shelter		250,000
The Eclipse	Treasure Entertainment	600,000	The Eclipse	Treasure Entertainment	250,000
The Race	Grand Pictures	750,000	The Race	Grand Pictures	150,000
Wake Wood	Fantastic Films	260,250	Wake Wood	Fantastic Films	195,000
Wide Open Spaces	Grand Pictures	825,000	Wide Open Spaces	Grand Pictures	105,000
Ciste do Chomhléiriúcháin Cruthaitheach			Cur i gcrích		
Five Minutes of Heaven	Element Pictures	300,000	Creative Chaos	Planet Korda Pictures	30,000
Foxes	Samson Films	400,000	Mary's War	Poolbeg Productions	12,500
Kid and Killer	Wide Eye Films	100,000	The Holy Show	Tern Television	21,500
Nothing Personal	Fastnet Films	250,000	The Legend of Liam Clancy	Crossing the Line Films	120,000
			Iomlán	14,528,750	

Iasachtaí P&A

		Geallta €
Alarm	Venus Films	15,000
Kisses	Element Distribution	50,000
Saviours	Eclipse Pictures	35,931
Iomlán		100,931

Soláthar Priontaí (Féilte agus Pictiúrlanna)

		Geallta €
Anton	Fox Glove Films	10,000
Fairytale of Katmandu	Soilsiú Films	34,375
Frankie	Calipo Picture Company	2,361
Helen	Desperate Optimists	35,000
Joyriders	Halfflight Films	1,337
No Regrets in the West	Colm Quinn	4,526
Peacefire	Mayfly Entertainment	3,378
Saviours	Street Films	31,000
Seaview	Still Films	41,230
The Beekeepers Son	Stitch Films	6,565
The Crumblegiant	Raw Nerve Productions	2,600
The Man in 301	Tilted Pictures	8,500
The Sound of People	Diva Media	2,902
The Wednesdays	Conor Ferguson	6,982
Iomlán		190,756



THE TREMBLING VEIL OF BONES

Iasachtaí Léiriúcháin Faisnéise

		Geallta €
A Boatload of Wild Irishmen	Mac Dara Ó Curraidhín Teo	50,000
A Subtle Movement of Air	Moving Still Productions	80,000
Aftermath	Hawkeye Films	10,000
Aosdána	Fubar Films	70,000
An Páiste Beo Bocht	Glass Machine Productions	51,202
Apples of the Golan	Hawkeye Films	5,000
Bakunin	Camel Productions	10,000
Bloody Sunday - A Derry Diary	Besom Productions	27,216
Big Time	Liberty Films	70,000
Broken Tail's Last Journey	Crossing the Line Films	250,000
Burma Betrayal	LeBrocqy Fraser	8,000
Children of the Revolution	E2 Films	15,000
Colony	Fastnet Films	125,000
El Gusto	Quidam Productions	100,000
Horses	Little Bird Productions	150,000
Identities	Underground Films	65,000
John Healy: Gladiator of the Green Arena	Screenworks Film & TV	10,000
Patrick Ireland	Loopline Films	25,000
Population	Newgrange Pictures	15,000
Ramush	Davu Leon	125,000
Salt in the Blood	Planet Korda	15,000
Saviours	Street Films	38,000
Stone Pastures	Wildfire Film & TV	39,000
Till the Tenth Generation	Praxis Pictures	100,000
Tailwind	Michael Beattie Media	5,500
The Anxiety of Time	Little Bird Productions	7,500
The Bass Player	Portarlinton Media	70,000
The Palestine Project	An Lár Films	100,000
The Passion of Artaud	Ned Kelly Pictures	10,000
Uisce Marbh	Still Films	8,000
Waveriders	Inis Films	3,250
Welcome to Europe	Akajava Films	15,000
Iomlán		1,672,668

Iasachtaí Léiriúcháin Beochana

		Geallta €
Abbi's Circle	FOMACS	30,000
Brendan and the Secret of Kells	Cartoon Saloon	207,000
Fadó Fadó	Keg Kartoonz	40,000
Garth	Kavaleer Productions	280,000
Miss Remarkable & Her Career	A Man & Ink	108,000
Roy	Jam Media	450,000
Iomlán		1,115,000

Scéimeanna

	Geallta €
Frameworks 13	204,000
Oscailt 11	198,000
Splanc	50,000
Reality Bites	40,000
Shortcuts 14	297,000
Short Shorts 8	105,000
Short Shorts Xtra	45,000
Signatures	346,000
Virtual Cinema	18,758
Iomlán	1,303,758



AGUISÍN 2

TIOMANTAIS GAN ÍOC 2008

Iasachtaí Forbartha Scannán

	Ar feitheamh €		Ar feitheamh €		
13 Coins	Heavens Gate Films	1,500	Northside Hackney	K Barry & J Butler	4,000
A Good Thing	Ignition Films	13,000	Odessa	Great Western Films	5,000
A Hundred Million Suns	Jean Pasley	2,000	Piglets	Ray Lawlor	2,000
A Kiss for Justin	Ignition Films	2,000	Reading in the Dark	DeFacto Films	5,000
A Place in the Sun	Bandit Films	3,000	Return	Hollywood Productions	3,000
A Wing & A Prayer	Great Western Films	3,000	Standby	Black Sheep Productions	8,000
Afric: The Movie	Telegael Media	8,000	Teddy Curran's Once Upon a Time	Vico Films	2,000
Against the Threshold	Wide Eye Films	3,000	The Anatomist	Parallel Film Productions	5,000
An Evening of Long Goodbyes	Subotica Entertainment	5,000	The Clown	Rubicon Films	2,000
Anseo	Wildfire Film & TV	2,500	The Invention of Everything Else	Ferndale Films	20,000
Coolacreeze	An Lár Films	5,000	The Perch	Agnes Productions	2,000
Death & Nightingales	Little Bird	5,000	The Runway	Fastnet Films	3,000
Deep Trout	Ciaran Foy	2,000	The Tipping Point	Ripple World Pictures	3,000
Earthbound	Once Off Films	5,000	The Wish List	East Side Films	8,000
Harmony	Octagon Films	4,000	The Year of the Hiker	Wildfire Film & TV	5,000
Here Comes the Summer	EPOS Films	1,000	Two Moons	Ignition Films	5,000
In Love with the Dead	Fastnet Films	2,000	Unless	Subotica Entertainment	10,000
Jesus Christ Airlines	Fastnet Films	10,000	Vamana Burn	Fastnet Films	5,000
Kill Straffan	Jason Tammemagi	2,000	Where We'll Never Grow Old	Ripple World Pictures	3,000
Magnificat	Ferndale Films	2,500	Roimh 2008		79,998
			Iomlán		261,498

Iasachtaí Forbartha Beochana

		Ar feitheamh €
Cú	Breakthru Films	20,000
Nichlas	Barley Films	5,000
Roimh 2008		55,001
Iomlán		80,001

Iasachtaí Forbartha Faisnéise

	Ar feitheamh €
Roimh 2008	20,001
Iomlán	20,001

MPD

	Ar feitheamh €
Blinder Films	62,500
Cartoon Saloon	45,000
Element Films	168,750
Quidam Productions	31,877
Treasure Entertainment	125,000
Zanzibar Films	62,500
Iomlán	495,627



A SHINE OF RAINBOWS

Iasachtaí Léiriúcháin Scannán

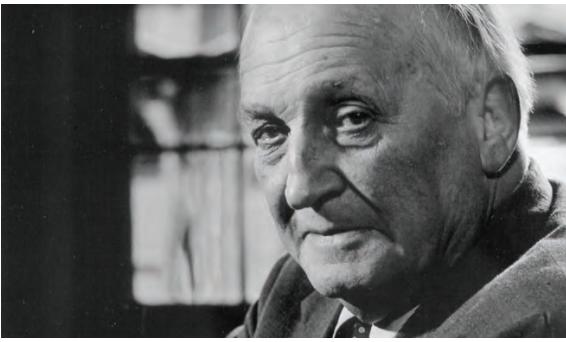
		Ar feitheamh €
Cherry Bomb (Sin Spree)	Green Park Films	58,000
Eamon	Zanita Films	9,000
Happy Ever Afters	Newgrange Pictures	100,000
Occi Versus the World	Zanzibar Films	75,000
Ondine	Octagon Films	75,000
One Hundred Mornings	Octagon Films	25,000
His and Hers (AKA One Hundred to One Outsiders)	Venom Films	20,000
Perrier's Bounty	Parallel Film Productions	100,000
Rasaí na Gaillimhe	Great Western Films	10,200
Redux	Carbon Films	14,950
Savage	SP Films	19,700
Seaside Stories	Gallivanting Media	24,000
Shelter	Paradox Pictures	200,000
The Eclipse	Treasure Entertainment	42,500
The Race	Grand Pictures	90,000
Wake Wood	Fantastic Films	47,462
Wide Open Spaces	Grand Pictures	93,000
Ciste do Chomhléiriúcháin Cruthaitheach		
Five Minutes of Heaven	Element Pictures	30,000
Foxes	Samson Films	40,000
Kid and Killer	Wide Eye Films	10,000
Shine of Rainbows	Octagon Films	50,000
Triage	Parallel Film Productions	90,000
Roimh 2008		209,995
Iomlán		1,433,807

Iasachtaí P&A

		Ar feitheamh €
Alarm	Venus Films	6,000
Kisses	Element Distribution	10,000
Saviours	Eclipse Pictures	7,131
Roimh 2008		29,182
Iomlán		52,313

Soláthar Priontaí (Féilte agus Amharclanna)

		Ar feitheamh €
Anton	Fox Glove Films	2,000
Joyriders	Halflight Films	1,337
Peacefire	Mayfly Entertainment	3,378
Roimh 2008		2,643
Iomlán		9,358



A BOATLOAD OF WILD IRISHMEN

Iasachtaí Léiriúcháin Faisnéise

		Ar feitheamh €
A Boatland of Wild Irishmen	Mac Dara Ó Curraidhín Teo	37,500
A Subtle Movement of Air	Moving Still Productions	38,500
Aftermath	Hawkeye Films	2,000
An Páiste Beo Bocht	Glass Machine Productions	14,000
Aosdána	Fubar Films	38,500
Big Time	Liberty Films	7,000
Bloody Sunday - A Derry Diary	Besom Productions	6,806
Broken Tail's Last Journey	Crossing the Line Films	137,500
Children of the Revolution	E2 Films	3,000
Colony	Fastnet Films	43,750
El Gusto	Quidam Productions	30,000
Horses	Little Bird Productions	60,000
Identities	Underground Films	6,500
Patrick Ireland	Loopline Films	13,750
Population	Newgrange Pictures	3,000
Ramush	Davu Leon	12,500
Salt in the Blood	Planet Korda	3,000
Stone Pastures	Wildfire Film & TV	8,500
Tailwind	Michael Beattie Media	5,100
The Bass Player	Portarlington Media	38,500
The Palestine Project	An Lár Films	55,000
The Passion of Artaud	Ned Kelly Pictures	2,000
Uisce Marbh	Still Films	500
Welcome to Europe	Akajava Films	3,000
Roimh 2008		215,775
Iomlán		785,681

Iasachtaí Léiriúcháin Beochana

		Ar feitheamh €
Abbi's Circle	FOMACS	10,500
Brendan and the Secret of Kells	Cartoon Saloon	41,400
Garth	Kavaleer Productions	140,000
Miss Remarkable & Her Career	A Man & Ink	21,600
Roy	Jam Media	157,500
Roimh 2008		106,500
Iomlán		477,500

Scéimeanna

	Ar feitheamh €
Frameworks 13	199,857
Oscailt 11	30,975
Reality Bites	2,000
Shortcuts 14	29,740
Short Shorts 8	9,985
Short Shorts Xtra	3,000
Signatures	26,487
Virtual Cinema	751
Iomlán	302,795



BALLYBRADDAN

61

AGUISÍN 3

SONRAÍ NA GCOINNÍOLLACHA IASACHTA

(a) Iasachtaí Forbartha

Tugtar Iasachtaí Forbartha ar airleacan ar bhonn íocaíochta céimithe. Íoctar tuairim is 50-60% nuair a chomhlíontar go sásúil conarthaí na Iasachta Forbartha idir an Bord agus an Léiritheoir agus íoctar an iarmhéid nuair a chomhlíontar na coinníollacha sonracha leagtha síos ag an mBord.

Tugtar Iasachtaí forbartha suas go dtí uasmhéid de €75,000, €35,000 ag aon am faoi leith. Is féidir le foirne nó daoine aonair (léiritheoir, stiúrthóir, scríbhneoir scripte) iarratais a dhéanamh. Tá oibligeáid ar an Léiritheoir an t-Airleacan a aisíoc leis an mBord ar an gcéad lá príomhscannánaíochta.

Ba chóir féachaint orthu seo mar Iasachtaí forbartha/féidearthachta; déanann an Bord gach iarracht an t-airgead seo a leanúint agus cuireann sé faisnéis agus tacaíocht ar fáil do léiritheoirí neamhspleácha a bhfuil comhpháirtithe ionchasacha léiriúcháin á lorg acu. Ní éireoidh le roinnt de na tionscadail a fhaigheann Iasachtaí forbartha ón mBord céim an léiriúcháin a bhaint amach agus d'fhéadfadh sé tarlú go gcaithfear iad a dhíscríobh.

Déanann an Bord, áfach, dian-mhonatóireacht ar gach tionscadal a éiríonn leis toradh rathúil a bhaint amach agus éilítear go gníomhach airgead atá dlite a bhailiú.

(b) Iasachtaí Léiriúcháin

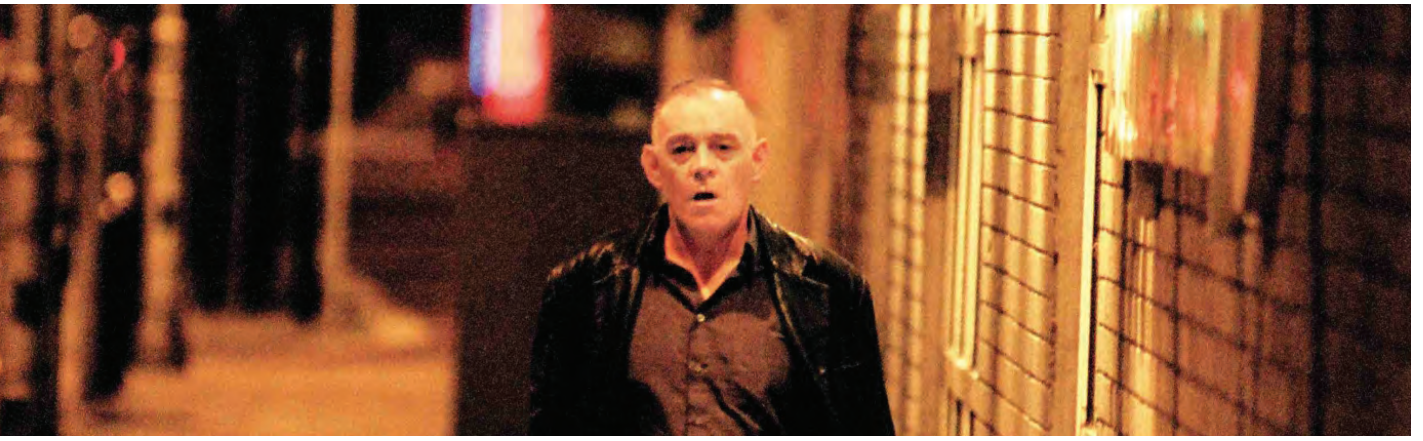
Is mar infheistíocht sa léiriúcháin agus ina chuid díolacháin do mhargaí pictiúrlainne, teilifíse, físeán agus do mhargaí coimhdeacha (cábala, saítílít, díol-oifig baile etc.) in Éirinn agus ar fud ann domhain atá rannpháirtíocht ag an mBord. Níl an infheistíocht faoi réir úis agus cuirtear dianbhearta i bhfeidhm maidir le haisíocaíocht agus rannpháirtíocht brabúis. Tá gach tairiscint ar infheistíocht a dhéanamh 'i bprionsabal' agus faoi réir conartha.

(c) Líon na n-iarratas

Catagóir	2008
Forbartha Scannán	239
Forbartha Beochana	14
Léiriúcháin Scannán	51
Tacaíochta Réigiúnda	14
Léiriúcháin Faisnéise	62
Léiriúcháin Beochana	5
Críochniúcháin	16
Priontaí agus Fógraíocht	9
Tacaíocht priontála	17
Scéimeanna	592

Iomlán

1,019



AOSDÁNA

AGUISÍN 4

PRIONSABAIL & CRITÉIR

Tá roinnt prionsabal bunúsach a chuireann bonn faoi chritéir cinnteoireachta BSÉ agus a thugann treoir dá chlár mhaoiniúcháin. Is iad na prionsabail sin:

- **Breisíocht**
- **Tosaíochtaí Cultúir, Tosaíochtaí Tionscail**
- **Cruthú Cineama**
- **Úrnuacht**

Mínítear iad sin níos sonraí thíos. Ina dhiaidh sin leagann muid amach roinnt cúinsí eile a d'fhéadfadh tionchar a bheith acu ar chinneadh i bhfábhar tionscadail amháin seachas cinn eile.

Breisíocht

Réasúnaíocht atá riachtanach chun go gcuirfí airgead poiblí ar fáil do thionscal ná go gcruthófaí gníomhaíocht nach dtarlódh murach sin i.e. nach nginnfeadh an margadh í as a stuaim féin. Dá bhrí sin ciallaíonn sé gur chóir gur scannáin nach ndéanfaí iad, nó nach ndéanfaí iad agus an leibhéal céanna sochair d'Éirinn iontu, seachas dá gcuirfí ar a gcumas iad a dhéanamh le tacaíocht ón ngníomhaireacht, na scannáin a fhaigheann tacaíocht ó BSÉ/IFB. Léiríonn scannáin den chineál sin, agus na sochair a eascraíonn astu, gníomhaíocht eacnamaíochta 'breise'.

Tá sé i gceist ag na nósanna imeachta chun iarratais ar mhaoiniúchán léiriúcháin a bhreithniú a chinntiú níos éifeachtúla go dtugann rannpháirtíocht BSÉ/IFB i dtionscadal léargas ar an méid rannpháirtíochta is gá; go sonrach, go bhfuil leibhéal infheistíochta BSÉ/IFB ar an leibhéal atá riachtanach chun airgeadú scannáin a chur i gcríoch agus nach bhfuil sé níos airde ná sin. Tá sé soiléir go bhfuil sé deacair póilíneacht a dhéanamh ar sin go cruinn díreach, ag breathnú ar nádúr na n-idirbheartaíochtaí maidir le maoiniúchán scannán, ach tá fiúntas i gcónaí leis an bprionsabal agus cloífead go dlúth leis.

Beidh tionchar ag an aidhm atá ag BSÉ/IFB maoiniú a dhéanamh ar scannáin a bhfuil 'breisíocht' acu ar thosaíochtaí an Bhoird agus tionscadail á lorg aige chun tacaíocht a thabhairt

dóibh. Cuireann breisíocht in iúl go bhfuil difríocht á dhéanamh, agus beidh claonadh ag BSÉ/IFB dul i dtreo tacú le tionscadal a bhfuil cuma orthu gur ar ardchaighdeán atá siad ach go bhfuil siad go sonrach difriúil agus sainiúil ó scannáin a bhfuil fáil orthu sna margáí príomhshrutha. Ní chiallaíonn sé sin nach bhfuil spéis ag BSÉ/IFB ach i dtacaíocht a thabhairt d'ábhar 'neamhthráchtála'. A mhalairt ar fad atá fíor, tá flúirse fianaise i stair an cineama lena thaispeáint gur minic gurb iad na scannáin is mó a bhfuil rath orthu na cinn atá ceannródaíoch agus a thagann aniar aduaidh ar an lucht féachana. Is cosúil go mbíonn athnuachan rialta de dhíth ar an margadh. Tabharfaidh BSÉ/IFB tacaíocht fhuinniúil do léiritheoirí a léiríonn uailmhian le rath a bhaint amach sa mhargadh – le tionscadail a léiríonn feasacht maidir leis an margadh ach nach luíonn síos os a chóir.

Tosaíochtaí Cultúrtha, Tosaíochtaí Tionsclaíocha

Comhsheasmhach lena théarmaí tagartha ón Rialtas, agus ag freagairt do na riachtanais a fheictear faoi láthair ag tionscal na scannán in Éirinn, tá BSÉ/IFB den tuairim go léiríonn tionscadail áirithe, ó thaobh a n-ábhair, a bhfoinsí nó a gcuid sochair don tionscal de, tosaíochtaí soiléire le haghaidh maoiniúcháin seachas cinn eile.

Tabharfar tús áite go tréan d'iarratais maidir le tionscadail:

- A bhfuil 'tionscnamh Éireannach' acu ó thaobh na cruthaitheachta de; 'sé sin le rá gur talainn Éireannacha a chruthaigh, a scríobh agus a stiúróidh iad.
- A insíonn scéalta Éireannacha, ag tarraingt as agus ag taispeáint chultúr, stair agus slí maireachtála na hÉireann agus dearcadh na hÉireann ar an domhain agus uirthi féin
- A mbíonn talann nua Éireannach i gceist le príomhról chruthaitheacha, i.e. stiúrthóir, scríbhneoir, léiritheoir, cumadóir ceoil, príomhaisteoir.

Tabharfar aird faoi leith ar iarratais:

- A mholann tionscadal atá go láidir Éireannach (ó thaobh suímh, carachtar etc.de) atá le stiúru ag talann nach as Éirinn é, nuair atá BSÉ/IFB den tuairim go léiríonn teist

an stiúrtóra go dtí seo cinnteacht go mbeidh ard-chaighdeán ann.

- A mbíonn rannpháirtíocht ag léiritheoir Éireannach mar chomhléiritheoir mionlaigh ar scannán, san áit a bhfuil (a) BSÉ/IFB cinnte maidir le cáilíocht an tionscadail (b) go bhfuil comhfhreagras idir leibhéal infheistíochta BSÉ/IFB agus leibhéal páirtíochta phearsanra, gnéithe agus saoráidí Éireannacha sa tionscadal, agus (c) go bhfuil gealltanas ó thaobh an phríomh-chomhléiritheora socrú comhalartach a dhéanamh go bhfeidhmeoidh sé/sí mar chomhléiritheoir mionlaigh ar scannán Éireannach amach anseo.

Cuirfidh BSÉ/IFB fáilte faoi leith roimh iarratais maidir le scannáin a dhéanfar den chuid is mó i nGaeilge.

Beidh BSÉ/IFB i gcónaí ar an airdeall lena chinntiú go mbeidh caiteachas ard ar phearsanra Éireannach agus i dtionscal na scannán in Éirinn maidir le scannáin a dhéanann sé infheistíocht iontu, agus is dóchúil go mbeidh tionchar ábhartha ag an ngné sin d'iarratas ar chinneadh dearfach. Ní cúinse cinniúnach ann féin a bheidh i gceist leis sin, áfach, i gcás nach bhfuil BSÉ/IFB cinnte faoi chaighdeán tionscadail, nó i gcás nach gcomhlíonann an tionscadal aon cheann de na tosaíochtaí leagtha amach thuas ar shlite eile. Pléitear é sin níos mine faoi Cúinsí Eile thíos.

Cruthú Cineama

Is cúis bhunúsach go bhfuil BSÉ/IFB ar an saol ná chun saothar in Éirinn atá déanta lena thaispeáint ar an scáileán mór a spreagadh, a chothú agus chur chun cinn.

Níl bac curtha aige sin ar BSÉ/IFB tacaíocht a thabhairt do shaothar a mbeadh an teilifís mar phríomh-mheán iarmhír lena thaispeáint. Ina theannta sin, bheadh sé míréadúil i dtír chomh beag le hÉirinn, sa mhéid is go gcuireann sé ar chumas cuideachtaí léiriúcháin maireachtáil agus fiú go n-éireodh go maith leo, agus go léiríonn sé sineirge shláintiúil idir na meáin cineama agus na meáin teilifíse, go dteorannófaí tacaíocht BSÉ/IFB don scannánaíocht don phictiúrlann amháin.

Ach ag an am céanna, cé go ndéanfaidh sé freagairt dhearfach i gcónaí ar aighneachtaí gur dóchúla go bhfaighidh siad a lucht féachana ar an dteilifís, ina measc scannáin agus sraitheanna fiú a dhéantar go sonrach don Teilifís, leagfaidh BSÉ/IFB béim níos mó sa toadhcháir ar a chuid oibligeáidí maidir le saothar cineama agus talainn cineama.

I bhfeidhm ciallóidh sé sin:

- Go ndéanfar measúnú níos déine ar scannáin faisnéise ó thaobh a n-acmhainn eisiúint pictiúrlainne a bhaint amach nó chun spéis a spreagadh ó fhéilte scannán idirnáisiúnta. Tabharfar tús áite do 'phríomhscannáin faisnéise'; ní dócha go dtabharfar tacaíocht do scannáin atá dírithe ar mhír aon uair an chloig nó níos giorra, agus gan acu ach tarraingt teoranta go hidirnáisiúnta, ach amháin i gcás go bhfeictear go bhfuil caighdeán acu nach féidir dul ina choinne. I dteannta béime BSÉ/IFB ar an bpictiúrlann tá an cur

chuige sinn ceaptha le freagairt a dhéanamh ar an méadú soiléir i ndúil an phobail i scannáin faisnéise a fheiceáil.

- Pléifear le scannáin beochana le níos mó solúbthachta, mar aitheantas ar thábhacht an tsaothair Éireannaigh sa réimse sin atá ag méadú i gcónaí, agus ar chúinge an mhargaidh pictiúrlainne atá ann do phríomhscannáin beochana. Mar sin féin, tabharfar tús áite do shaothar úrnua ó thalainn Éireannacha a bhfuil an cuma air go bhfuil sé cruthaitheach agus sonrach go leor le go gcuirfí ar fhormaid an scáileáin mhóir é ach an deis a bheith ar fáil.
- Déanfar ficsean teilifíse, bíodh sin mar chlár amháin nó mar shraith, a mheas ar a cháilíocht bhunúsach ach beidh tosca eile i bhfeidhm freisin. Cuirfear béim láidir ar thacaíocht a thabhairt do stiúrtóirí (agus ó am go chéile, scríbhneoirí) a bhfuil cumas soiléir léirithe acu ina ngairm go dtí seo chun scannáin a dhéanamh don phictiúrlann, nó atá, i dtuairim BSÉ/IFB ag dul i dtreo gairm bheatha a dhéanamh dóibh féin i réimse na scannóireachta don phictiúrlann. Ina theannta sin, beidh sé riachtanach a chur ina luí ar BSÉ/IFB go bhfuil a rannpháirtíocht airgeadais ríthábhachtach chun an clár a thabhairt chun críche agus beifear ag súil le hionchur eagarthóireachta a dhéanamh maidir lena ábhar. Ní bheidh tacaíocht forbartha BSÉ ar fáil maidir le hábhar atá dírithe go sainiúil ar léiriúcháin teilifíse ach go hannamh ar fad.

Úrnacht

Ar mhaithe leis an gcaighdeán is fearr a bhaint amach sa chaoi ina n-úsáidean sé a chuid acmhainní, agus comhsheasmhach leis na spriocanna breisíochta a bhfuil cur síos déanta orthu cheana féin, is mór an bhéim a bheidh ag BSÉ/IFB ar úrnacht agus tionscadail á lorg agus á roghnú aige chun tacaíocht a thabhairt dóibh. Seachas na leasanna ealaíona, tá go leor fianaise ann gurb iad na scannáin a thairgíonn don lucht féachana rud éigin nach bhfuil feicthe acu cheana is mó a n-éiríonn leo iomaíocht éifeachtach a dhéanamh i margadh a bhfuil ceannas ag táirgí mór-airgid – ó thaobh ábhair chunspóidí, dearcadh spreagúil, greann úr, lúbadh séanra nó doimhneas nua mothúcháin.

Dá bharr sin is iad stiúrtóirí (agus scríbhneoirí) a bhfuil 'guthanna' faoi leith acu, a thaispeánann a gcuid saothair dearcadh atá go láidir aonarach ar chúrsaí an tsaoil, a léiríonn an saol ar bhealach a thugann brí nua chun solais nó a chuireann scathán os comhair gnéithe den nádúr a sheachnaíonn scannánóirí níos traidisiúnta nó a theipeann orthu iad a thabhairt faoi deara, is mó a thaitneoidh le BSÉ/IFB. Tá sé i gceist ag BSÉ/IFB tacaíocht a thabhairt do scannáin a aimseoidh lucht féachana atá chomh mór agus is féidir, agus tá sé ag súil go léireoidh scannánóirí uailmhian den chineál céanna. Ag an am gcéanna aithníonn sé nach n-éiríonn le cách rath a bhaint amach ag an oifig díolacháin. Cibé an éiríonn le scannán nó má theipeann air, creideann BSÉ/IFB gur féidir caiteachas airgid poiblí ar an scannán sin a chosaint go láidir má tá rud éigin úrnua le rá aige, má tá rud éigin úrnau aige le cur le méid an cineama ar domhain.

Cúinsí Eile

Ba chóir go dtabharfadh na treoir-phrionsbail a bhfuil cur síos déanta orthu thuas léargas d'iarratasóirí ar an tslí ina ndéanfaidh feidhmeannaigh agus comhairleoirí BSÉ/IFB measúnú ar thionscadal ó thaobh a ábhair de agus ó thaobh na foirne cruthaithe de. Agus measúnú á dhéanamh ar iarratais d'fhéadfadh tosca eile teacht isteach san áireamh, a bhaineann le torthaí eacnamaíochta an tionscadail, na socruithe airgeadais agus an t-ionchas atá ann lucht féachana a aimsiú.

San áit nach mbíonn BSÉ/IFB den tuairim nach bhfuil tionscadal ag cloí le haon cheann de na treoirphrionsabail, ní bheidh na tosca sin iontu féin dóthanach chun tairiscint maoiniúchain a aimsiú. Ach, i gcás tionscadail a fheictear ina leith go bhfuil an t-ábhar agus an fhoireann chruthaitheach áititheach, d'fhéadfadh na cúinsí seo a leanas tionchar a bheith acu ar idirbheartaíochtaí idir BSE/IFB agus na scannánóirí maidir le leibhéal infheistíochta BSÉ/IFB agus leis an chaoi ina ndéanfar an scannán a mhaoiniú, a léiriú agus a dháileadh:

- **Teist an léiritheora go dtí seo**
 - An ndearna an léiritheoir scannáin a bhainistiú agus a sheachadadh roimhe seo ar bhealach atá proifisiúnta agus éifeachtúil?
 - An bhfuil dea-thaithí ag BSÉ/IFB roimhe seo ag plé leis an léiritheoir?
 - I gcás comhléiriúcháin, an bhfuil teist mhaith roimhe seo ag aon léiritheoirí nach léiritheoirí Éireannacha iad?
- **Fostaíocht Éireannach**
 - An bhfuil pearsanra Éireannach chun príomhphostanna cruthaitheacha agus teicniúla a líonadh?
 - I gcás comhléiriúcháin, an bhfuil comhréir chúil díobh sin?
 - An dtairgeoídh an léiriúchán fostaíocht do phearsanra Éireannach trasna gach grád gur féidir?
- **Caiteachas i nGeilleagar na hÉireann**
 - A ndéanfar an scannánaíocht in Éirinn?
 - An mbainfidh an scannán úsáid fhairsing as as saoráidí léiriúcháin agus iar-léiriúcháin in Éirinn?
 - An meallfaidh an tionscadal infheistíocht isteach i ngeilleagar na hÉireann?
- **Díolachán agus Dáileachán**
 - An bhfuil baint ag gníomhaire díolacháin idirnáisiúnta leis an scannán?
 - An bhfuil dáilitheoir Éireannach ag an scannán?
 - An bhfuil airgeadas léiriúcháin á sholáthar ag aon dáilitheoirí nó craoltóirí?
- **Struchtúr Airgeadais**
 - An bhfuil na comh-airgeadaithe atá molta don scannán iontaofa?
 - An gcuirfidh na socruithe airgeadais atá á moladh ar chumas BSÉ/IFB seasamh reasúnach a ghlacadh maidir le haisghabháil?
 - An mbeidh follasacht réasúnach cuntasáíochta maidir le hioncam díolacháin, e.g. trí gníomhaire bailiúcháin a úsáid?
 - Ba chóir a chur in iúl go soiléir nach bhfuil gá freagra

dearfach a thabhairt ar gach ceann de na ceisteanna sin le go dtairgeoí maoiniúcháin léiriúcháin do thionscadal. Ach d'fhéadfadh freagraí diúltacha ar chuid mhaith acu dochar a dhéanamh do dhearcadh a bheadh den chuid is mó dearfach ó thaobh BSÉ/IFB imaidir le gnéithe cruthaitheacha tionscadail. Ar a laghad ar afd, spreagfaidh meascán de fhreagraí dearfacha agus diúltacha plé maidir méid agus mó tiomantais BSÉ.

Critéir Athraitheacha

Tá roinnt cláracha maoiniúcháin ag BSÉ/IFB a bhfuil critéir shonracha dá gcuid féin acu agus nach gá gurb iad na prionsabail atá leagtha amach thuas a rialaíonn iad:

- **Forbairt Tionscadal Iolrach (MPD)**

Cé go gcuirtear na treoirphrionsabail i bhfeidhm chun measúnú a dhéanamh ar shlátaí na dtionscadal a moltar iad, tá critéir bhreise a bhaineann leis an gclár MPD ar chóir iad a sheiceáil sula ndéanfar iarratas.

- **Léiriúchán Idirnáisiúnta**

Cé go bhfuil an clár seo faoi réir tríd is tríd ag gnáthchritéir BSÉ/IFB, tá béim níos mó ar thionscal ná ar chruthaitheacht. An fhad is go bhfuil teist mhaith go dtí seo ag an léiritheoir, agus go bhfuil cuma sochreidthe ar an bpacáiste cruthaitheach, bunófar measúnú BSÉ/IFB go príomha ar bhreithniú ar thionchar 'méadúcháin' a chuid maoiniúcháin, agus ar na deiseanna pearsanra Éireannach a fhostú i bpríomhphostanna.

- **Tacaíocht Réigiúnach**

Tearmaí tagartha eacnamaíochta ar fad atá ag an gclár seo. Le go mbeadh sé incheadaithe, ní mór maoiniú léiriúcháin a bheith á fhail cheana féin ag an dtionscadal, agus ní chuirtear aon bhreithiúnas cruthaitheach eile i bhfeidhm. Déanfar measúnú ar an méid den bhuiséad léiriúcháin atá le caitheamh in Éirinn lasmuigh de Cheantar na príomhchathrach agus den cheantar máguaird; ní mór go mbeadh ar a laghad an dá chuid den mhéid maoiniúcháin a éiliódh i gceist.

- **Doiciméadú ar na hEalaíona**

Tá treoirlínte ann atá go sainiúil don chlár seo, mar atá tarraingthe suas leis an gComhairle Ealaíon a dhéanann maoirseacht ar an nós imeachta roghnúcháin.

- **Dáileachán**

Feidhmíonn an Clár Soláthar Priontaí ar bhonn uathoibríoch, trína mbíonn scannáin incháilithe chun tacaíocht a fháil má roghnaítear iad le haghaidh ceann amháin de liosta féilte faofa, faoi réir comhaonaithe BSÉ/IFB maidir leis an leibhéal maoiniúcháin. Cuirtear maoiniúchán Priontaí agus Fógraíochta ar fáil do dháilitheoirí scannán a bhfuil tacaíocht acu ó BSÉ/IFB a thaispeánann go gcuirfidh tacaíocht ó BSÉ/IFB le cur chun cinn scannáin ar an margadh in Éirinn.

TABHAIR FAOI DEARA: Forchoimeádann BSÉ/IFB an ceart aon cheann de na critéir thuas a athrú nó a chur ar fionraí mar fhreagairt ar chúinsí faoi leith nó de réir mar a thagann éabhlóid ar a chuid beartas.



THE BASS PLAYER

AGUISÍN 5

SEIRBHÍSÍ SUÍMH

Feidhmíonn Seirbhísí Suímh chun scannánaíocht de gach cineál a éascú agus a spreagadh. Is féidir linn cabhrú leat cibé más príomhscannáin, scannáin teilifíse, scannáin faisnéise, fógráin, scannáin chorparáideacha, físeáin cheoil nó grianghraif; aon rud a chríochnóigh ar an scáileán. Tá ár bhfoireann margaíochta anseo le do chuid ceisteanna a fhreagairt. Tá an tseirbhís saor in aisce.

Níl anseo ach cuid de na seirbhísí atá á dtairiscint againn:

- Láimhsíonn an tAonad Seirbhísí Suímh na fiosrúcháin ar fad a bhaineann le scannánaíocht in Éirinn. bunachar sonraí inchoardaithe grianghraif is ea FILM (Bainisteoir Suímh Thionscal na Scannán) a éascaíonn an cumas atá againn suímh a aimsiú. Tá úsáid na seirbhíse saor in aisce do scabhtaí suíomh in Éirinn, agus do scannánóirí a dhéanann teagmháil linn ó thíortha thar lear.
- Mar chuid dár seirbhís soláthraíonn muid leabhair thagartha amhairc agus eolas tagartha eile ar ábhair a bhaineann le scannánaíocht in Éirinn.
- Feidhmíonn muid freisin mar mhol le haghaidh líonra oifigí scannán réigiúnda atá ag méadú i gcónaí. Ciallaíonn an caidreamh atá againn leis an Northern Irish Film and Television Commission go bhfuil comhchlúdach againn ar oileán iomlán na hÉireann.
- Tá comhoibriú eadrainn agus comhlachtaí náisiúnta eile chun an comhshaol oibre a dhéanamh chomh háisiúil don scannánaíocht agus is féidir.

FEATURE FILMS/FADSCANNÁIN

1993-2008

66

32A 2007 / **Director/Script:** Marian Quinn, **Producers:** Tommy Weir, Roshanak Behesht Nedjad, **Production Company:** Janey Pictures.

48 Angels 2006 / **Director:** Marion Comer, **Writers:** Marion Comer, Craig Holland, **Producers:** John McDonnell, Robert Medema, Marion Comer, **Production Company:** Reflected Light Pictures.

A

About Adam 1999 / **Director:** Gerard Stembridge, **Producers:** Anna Devlin, Marina Hughes, **Script:** Gerard Stembridge, **Production Company:** Venus Film & Television.

The Actors 2003 / **Director/Script:** Conor McPherson, **Story by:** Neil Jordan, **Producers:** Neil Jordan, Redmond Morris, Stephen Woolley, **Production Company:** Company of Wolves.

Accelerator 1999 / **Director:** Vinny Murphy, **Producer:** Michael Garland, **Script:** Mark Stewart, Vinny Murphy, **Production Company:** Two For the Show.

Adam & Paul 2004 / **Director:** Lenny Abrahamson, **Producer:** Jonny Speers, **Executive Producers:** Andrew Lowe, Ed Guiney, **Script:** Mark O'Halloran, **Production Company:** Porridge Pictures.

A Further Gesture 1996 / **Director:** Robert Dornhelm, **Producers:** David Collins, Chris Curling, **Script:** Ronan Bennett, **Production Company:** Samson Films.

Agnes Browne 1999 / **Director:** Anjelica Huston, **Producers:** Jim Sheridan, Arthur Lappin, Greg Smith, Anjelica Huston, **Script:** Brendan O'Carroll, John Goldsmith, **Production Company:** Hell's Kitchen.

Alarm 2008 / **Director/Script:** Gerard Stembridge, **Producers:** Anna Devlin, Marina Hughes, **Production Company:** Venus Productions.

All Soul's Day 1997 / **Writer/Director:** Alan Gilsonan, **Producer:** David McLoughlin, **Production Company:** Yellow Asylum Films.

Ailsa 1993 / **Director:** Paddy Breathnach, **Producer:** Ed Guiney, **Script:** Joe O'Connor, **Production Company:** Temple Films.

All Things Bright and Beautiful 1993 / **Director:** Barry Devlin, **Producer:** Katy McGuinness, **Script:** Barry Devlin, **Production Company:** The Good Film Co.

A Film With Me In It 2008 / **Director:** Ian Fitzgibbon, **Producers:** Alan Molony, Susan Mullen, **Script:** Mark Doherty, **Production Company:** Parallel Film Productions.

A Love Divided 1998 / **Director:** Syd Macartney, **Producers:** Tim Palmer, Alan Moloney, Gerry Gregg, **Script:** Stuart Hepburn, **Production Company:** Parallel Films.

A Man of No Importance 1993 / **Director:** Suri Krishnama, **Producer:** Jonathan Cavendish, **Script:** Barry Devlin, **Production Company:** Little Bird.

B

Beckett on Film 2000 / **Act Without Words I, Director:** Karel Reisz, **Act Without Words II, Director:** Enda Hughes, **A Piece of Monologue, Director:** Robin Lefevre, **Breath, Director:** Damien Hirst, **Catastrophe, Director:** David Mamet, **Come and Go, Director:** John Crowley, **Endgame, Director:** Conor McPherson, **Footfalls, Director:** Walter Aasmus, **Happy Days, Director:** Patricia Rozema, **Krapp's Last Tape, Director:** Atom Egoyan, **Not I, Director:** Neil Jordan, **Ohio Impromptu, Director:** Charles Surridge, **Play, Director:** Anthony Minghella, **Rockaby, Director:** Richard Eyre, **Rough for Theatre I, Director:** Kieron J. Walsh, **Rough for Theatre II, Director:** Katie Mitchell, **That Time, Director:** Hales Garrad, **Waiting for Godot, Director:** Michael Lindsay-Hogg, **What Where, Director:** Damien O'Donnell, **Producers:** Alan Moloney, Michael Colgan, **Production Company:** Blue Angel Films.

Becoming Jane 2007 / **Director:** Julian Jarrold, **Producers:** Robert Bernstein, Douglas Rae, Graham Broadbent, James Flynn, Morgan O'Sullivan, **Script:** Kevin Hood, Sarah Williams, **Production Companies:** Ecosse Films, Blueprint Films, Octagon Films.

Black Day at Black Rock 2000 / **Director/Script:** Gerard Stembridge, **Producers:** Anna Devlin, Marina Hughes, **Production Company:** Venus Films.

Blind Flight 2004 / **Director:** John Furse, **Producers:** Sally Hibbin, David Collins, Eddie Dick, **Script:** Brian Keenan, John Furse, **Production Company:** Samson Films.

Bloody Sunday 2001 / **Director/Script:** Paul Greengrass, **Producers:** Mark Redhead, Jim Sheridan, Arthur Lappin, **Production Company:** Hell's Kitchen.

Bloom 2004 / **Director/Script:** Sean Walsh, **Producers:** Sean Walsh, Gerry Murphy, Mark Byrne, **Production Company:** Odyssey Pictures.

Bogwoman 1997 / **Writer/Director:** Tom Collins, **Producers:** Martha O'Neill, Tom Collins, **Production Company:** De Facto Film & Video.

Borstal Boy 2000 / **Director:** Peter Sheridan, **Producers:** Pat Moylan, Arthur Lappin, Jim Sheridan, **Script:** Peter Sheridan, Nye Heron, **Production Company:** Hell's Kitchen.

Boxed 2003 / **Director/Script:** Marion Comer, **Producers:** Laurence Penn, Lene Bausager, Douglas Graham, **Production Companies:** Fireproof Films, Ugly Duckling Films.

The Boxer 1998 / **Producer/Director:** Jim Sheridan, **Producer:** Arthur Lappin, **Script:** Terry George, **Production Company:** Hell's Kitchen.

Boy Eats Girl 2005 / **Director:** Stephen Bradley, **Producers:** Ed Guiney, Andrew Lowe, **Script:** Derek Landy, **Production Company:** Element Films.

The Boy from Mercury 1996 / **Director/Writer:** Martin Duffy, **Producer:** Marina Hughes, **Production Company:** Mercurian Films.

Breakfast on Pluto 2006 / **Director:** Neil Jordan, **Writer:** Neil Jordan (based on the book by Patrick McCabe), **Producers:** Alan Moloney, Neil Jordan, Stephen Woolley, **Production Companies:** Parallel Films, Number 9 Films.

Broken Harvest 1993 / **Director:** Maurice O'Callaghan, **Producer:** Jerry O'Callaghan, **Script:** Kate O'Callaghan, Maurice O'Callaghan, **Production Company:** Destiny Films.

C

Chaos 2001 / **Director/Script:** Geraldine Creed, **Producer:** Brendan McCarthy, **Production Company:** Blue Light Productions.

Circle of Friends 1993 / **Director:** Pat O'Connor, **Producers:** Frank Price, Arlene Sellers, Alex Winitzky, **Script:** Andrew Davies, **Production Company:** Good Girls.

Conamara 2000 / **Director:** Eoin Moore, **Producer:** Ingrid Holzapfel, **Script:** Greg Brennan, **Production Company:** Boje Buck Produktion.

Country 2000 / **Director/Script:** Kevin Liddy, **Producer:** Jack Armstrong, **Production Company:** Indi Films.

Cowboys & Angels 2004 / **Director/Script:** David Gleeson, **Producer:** Nathalie Lichtenthaeler, **Production Company:** Wide Eye Films.

The Crooked Mile 2001 / **Director/Script:** Stephen Kane, **Producers:** Triona Campbell, Avril Ryan, **Production Company:** Campbell Ryan Productions.

Crushproof 1997 / **Director:** Paul Tickell, **Producers:** Nicholas O'Neill, Kees Kassander, **Script:** James Mathers, **Production Company:** Liquid Films.

D

The Daisy Chain 2008 / **Director:** Aisling Walsh, **Producers:** Tristan Orpen Lynch, Dominic Wright, **Script:** Lauren Mackenzie, **Production Company:** Subotica Entertainment.

Dancing at Lughnasa 1998 / **Director:** Pat O'Connor, **Producer:** Noel Pearson, **Script:** Frank McGuinness, **Production Company:** Ferndale Films.

Dead Bodies 2003 / **Director:** Robert Quinn, **Producers:** David McLoughlin, Clare Scully, **Script:** Derek Landy, **Production Company:** Distinguished Features.

Dead Long Enough 2006 / **Director:** Tom Collins, **Script:** James Hawes, Tom Collins, **Producer:** Paul Donovan, **Production Company:** Grand Pictures.

Dead Meat 2004 / **Director/Script:** Conor McMahon, **Producers:** Ed King, Michael Griffin, **Production Company:** 3 Way Productions.

The Disappearance of Finbar 1994/95 / **Director:** Sue Clayton, **Producers:** David Collins/Bertil Ohlsson, Martin Bruce Clayton, **Script:** Dermot Bolger, **Production Company:** Samson Films.

Disco Pigs 2000 / **Director:** Kirsten Sheridan, **Producer:** Ed Guiney, **Script:** Enda Walsh, **Production Company:** Temple Films.

Drinking Crude 1997 / **Writer/Director:** Owen McPolin, **Producers:** Kim Tapsell, Gerry Johnston, **Production Company:** Sweetskin.

Dorothy Mills 2008 / **Director:** Agnes Merlet, **Producers:** Marc Missonier, Eric Jehelman, James Flynn, **Script:** Agnes Merlet, Juliette Sales, **Production Companies:** Fidélité Films, Octagon Films.

E

Eden 2008 / **Director:** Declan Recks, **Producer:** David Collins, **Script:** Eugene O'Brien, **Production Company:** Samson Films.

The Englishman 2008 / **Director:** Ian Sellers, **Producers:** Teresa Mulqueen, David Collins, **Script:** Ian Sellers, Brendan Grant, **Production Company:** Samson Films.

The Escapist 2007 / **Director:** Rupert Wyatt, **Producers:** Adrian Sturges, Alan Molony, **Script:** Rupery Wyatt, Daniel Hardy, **Production Company:** Parallel Film Productions.

F

The Fifth Province 1997 / **Director:** Frank Stapleton, **Producer:** Catherine Tiernan, Nina Fitzpatrick, Frank Stapleton, **Production Company:** Ocean Films.

Flick 1999 / **Director:** Fintan Connolly, **Producer:** Fiona Bergin, **Script:** Fintan Connolly, **Production Company:** Fubar.

Frankie Starlight 1994/95 / **Director:** Michael Lindsay-Hogg, **Producer:** Noel Pearson, **Script:** Chet Raymo, Ronan O'Leary, **Production Company:** Ferndale Films.

Freeze Frame 2004 / **Director/Script:** John Simpson, **Producers:** Michael Casey, Martha O'Neill, **Production Companies:** Parallel World Productions, Wildfire Films.

The Front Line 2006 / **Director/Writer:** David Gleeson, **Producers:** Nathalie Lichtenhaeler, James Flynn, **Production Company:** Wide Eye Films.

G

Garage 2007 / **Director:** Lenny Abrahamson, **Producers:** Ed Guiney, Andrew Lowe, **Script:** Mark O'Halloran, **Production Company:** Element Pictures.

The General 1998 / **Writer/Producer/Director:** John Boorman, **Production Company:** Merlin Films.

Gold in the Streets 1996 / **Director:** Elizabeth Gill, **Producer:** Noel Pearson, **Script:** Janet Noble, Noel Pearson, **Production Company:** Ferndale Films.

Goldfish Memory 2003 / **Director/Script:** Liz Gill, **Producer:** Breda Walsh, **Production Company:** Goldfish Films.

Guiltrip 1994/95 / **Director:** Gerry Stembridge, **Producer:** Ed Guiney, **Script:** Gerry Stembridge, **Production Company:** Temple Films.

H

H3 2001 / **Director:** Les Blair, **Producers:** James Flynn, Juanita Wilson, **Script:** Laurence McKeown, Brian Campbell, **Production Company:** Metropolitan Films.

The Halo Effect 2004 / **Director/Script:** Lance Daly, **Producers:** Macdara Kelleher, Hughie Kelly, **Executive Producers:** John Kelleher, Les Kelly, **Production Company:** Fastnet Films.

Headrush 2003 / **Director/Script:** Shimmy Marcus, **Producer:** Edwina Forkin, **Production Company:** Zanzibar Films.

The Honeymooners 2004 / **Director/Script:** Karl Golden, **Producers:** Martina Niland, Martin Brinkler, **Production Company:** Samson Films.

How About You 2007 / **Director:** Anthony Byrne, **Producer:** Noel Pearson, **Script:** Jean Pasley, based on a short story by Maeve Binchy, **Production Company:** Ferndale Films.

How Harry Became a Tree 2001 / **Director:** Goran Paskaljevic, **Producer:** Liam O'Neill, **Script:** Goran Paskaljevic, Stephen Walsh, **Production Company:** Paradox Films.

How to Cheat in the Leaving Certificate 1997 / **Director:** Graham Jones, **Producers:** Graham Jones, Ciara Flanagan, **Script:** Graham Jones, Tadhg O'Higgins, Aislinn O'Loughlin, **Production Company:** Graham Jones.

High Boot Benny 1993 / **Director:** Joe Comerford, **Producer:** David Kelly, **Script:** Joe Comerford, **Production Company:** Sandy Films.

I

I Could Read the Sky 1999 / **Director:** Nichola Bruce, **Producers:** Janine Marmot, Nicholas O'Neill, **Script:** Nichola Bruce, based on the book by Timothy O'Grady & Steve Pyke, **Production Company:** Liquid Films.

I Went Down 1997 / **Director:** Paddy Breathnach, **Producer:** Rob Walpole, **Script:** Conor McPherson, **Production Company:** Treasure Films.

Inside I'm Dancing 2004 / **Director:** Damien O'Donnell, **Producers:** James Flynn, Juanita Wilson, Catherine Tiernan, **Script:** Jeffrey Caine, based on a story by Christian O'Reilly, **Production Company:** Octagon Films.

Intermission 2003 / **Director:** John Crowley, **Producers:** Neil Jordan, Alan Moloney, Stephen Woolley, **Writer:** Mark O'Rowe, **Production Companies:** Parallel Films, Company of Wolves.

Isolation 2006 / **Director/Writer:** Billy O'Brien, **Producers:** Ruth Kenley-Letts, Bertrand Faivre, Ed Guiney, **Production Companies:** Element Films, The Bureau.

J

Johnny Was 2006 / **Director:** Mark Hammond, **Writer:** Brendan Foley, **Producers:** Patrick Fitzsymons, Tom Maguire, Paul Largan, Lars Hermann, Ira Besserman, Brendan Foley, **Production Company:** Borderline Productions.

K

Kill Daddy, Goodnight (Das Vaterspiel) 2008 / **Director/Script:** Michael Glawogger, **Producers:** Christine Ruppert, Lesley McKimm, **Production Companies:** Tatfilm, Newgrange Films.

Kings 2007 / **Director/Script:** Tom Collins, **Producer:** Jackie Larkin, **Production Company:** Newgrange Pictures

Kisses 2008 / **Director/Script:** Lance Daly, **Producer:** Macdara Kelleher, **Production Company:** Fastnet Films.

Korea 1993 / **Director:** Cathal Black, **Producer:** Darryl Collins, **Script:** Joe O'Byrne, **Production Company:** Black Star Films/Cathal Black Films.

L

The Last Bus Home 1997 / **Writer/Director:** Johnny Gogan, **Producer:** Paul Donovan, **Production Company:** Grand Pictures.

The Last of the High Kings 1994/95 / **Director:** David Keating, **Producer:** Tim Palmer, **Script:** David Keating, Gabriel Byrne, **Production Company:** Parallel Films.

The Last September 1999 / **Director:** Deborah Warner, **Producer:** Yvonne Thunder, **Script:** John Banville, **Production Company:** Thunder Pictures.

Le Dernier Mot 1999 / **Director:** Sebastien Grall, **Producers:** John Kelleher, Fabienne Servan-Schreiber, **Script:** Anne Valton, Marina Ní Dhubhain, **Production Company:** Fastnet Films.

Love and Rage 1998 / **Producer/Director:** Cathal Black, **Producer:** Rudolf Wichmann, **Script:** Brian Lynch, **Production Company:** Cathal Black.

M

The Magdalene Sisters 2003 / **Director/Script:** Peter Mullan, **Producers:** Ed Guiney, Frances Higson, **Production Company:** Element Films.

Man About Dog 2004 / **Director:** Paddy Breathnach, **Producers:** Robert Walpole, Simon Channing Williams, **Script:** Pearse Elliott, **Production Companies:** Treasure Entertainment, Potboiler Productions.

Mapmaker 2001 / **Director/Script:** Johnny Gogan, **Producer:** Paul Donovan, **Production Company:** Grand Pictures.

Mickybo & Me 2005 / **Director/Script:** Terry Loane, **Producers:** Mark Huffam, Mike McGeagh, **Production Companies:** Octagon Films.

Middletown 2006 / **Director:** Brian Kirk, **Writer:** Daragh Carville, **Producers:** Michael Casey, Mark Byrne, Martha O'Neill, **Production Company:** Green Park Films.

The Mighty Celt 2005 / **Director/Script:** Pearse Elliott, **Producers:** Robert Walpole, Paddy McDonald, Paddy Breathnach, Michael Casey, **Production Companies:** Treasure Entertainment, Green Park Films.

Moondance 1993 / **Director:** Dagmar Hirtz, **Producers:** James Mitchell, Jonathan Cavendish, **Script:** Burt Weinsanker, **Production Company:** Little Bird.

The Most Fertile Man in Ireland 2000 / **Director:** Dudi Appleton, **Producer:** David Collins, **Script:** Jim Keeble, **Production Company:** Samson Films.

My Friend Joe 1994/95 / **Director:** Chris Bould, **Producers:** Michael O'Connell, Gerhard Schmidt, **Script:** David Howard, Declan Hughes, **Production Company:** ProMedia.

Mystics 2003 / **Director:** David Blair, **Producers:** Mark O'Sullivan, Michael Ryan, Nigel Warren Green, **Script:** Wesley Burrows, **Production Company:** MR Films.

N

Night Train 1998 / **Director:** John Lynch, **Producer:** Tristan Orpen Lynch, **Script:** Aodhan Madden, **Production Company:** Subotica Entertainment.

Niko and the Way to the Stars 2008 / **Directors:** Michael Hegner, Kari Juusonen, **Script:** Hannu Tuomainen, Marteinn Thorisson, Mark Hodgkinson, **Production Companies:** Magma Films, Animaker, Ulysses Films, Afilm.

Nora 1999 / **Director:** Pat Murphy, **Producers:** James Flynn, Tracey Seaward, **Script:** Pat Murphy, Gerard Stemberge, **Production Company:** Volta/Metropolitan Films.

Not Afraid, Not Afraid 2001 / **Director:** Annette Carducci, **Producers:** Morgan O'Sullivan, James Flynn, Howard Gibbins, **Script:** Annette Carducci, Barry Devlin, **Production Company:** World 2000.

Nothing Personal 1994/95 / **Director:** Thaddeus O'Sullivan, **Producers:** Tracey Seaward, Jonathan Cavendish, **Script:** Danny Mornin, **Production Company:** Little Bird.

November Afternoon 1996 / **Directors:** John Carney, Tom Hall, **Producer:** Pat O'Donoghue, **Script:** John Carney, Tom Hall, **Production Company:** High Hat Productions.

O

Omagh 2004 / **Director:** Pete Travis, **Producers:** Ed Guiney, Paul Greengrass, **Script:** Guy Hibbert, Paul Greengrass, **Production Company:** Hells Kitchen International.

On the Nose 2000 / **Director:** David Caffrey, **Producers:** Tristan Orpen Lynch, Scott Kennedy, **Script:** Tony Philpott, **Production Company:** Subotica Entertainment.

Once 2007 / **Director/Script:** John Carney, **Producers:** Martina Niland, David Collins, **Production Company:** Samson Films.

Ordinary Decent Criminal 1999 / **Director:** Thaddeus O'Sullivan, **Producer:** Jonathan Cavendish, **Script:** Gerry Stemberge, **Production Company:** Little Bird.

Our Wonderful Home 2008 / **Director/Script:** Ivan Kavanagh, **Producers:** Doninic Wright, Jacqueline Kerrin, **Production Company:** Ripple World Pictures.

P

Park 1999 / **Directors:** John Carney, Tom Hall, **Producers:** John Carney, Tom Hall, **Script:** John Carney, **Production Company:** High Hat Productions.

Pavee Lackeen 2005 / **Director:** Perry Ogden, **Producers:** Perry Ogden, Martina Niland, John Rocha, **Script:** Perry Ogden, Mark Venner, **Production Company:** An Lár Films.

Peaches 2000 / **Director/Script:** Nick Grosso, **Producer:** Ronan Glennane, **Production Company:** Stone Ridge Film.

Pete's Meteor 1998 / **Writer/Director:** Joe O'Byrne, **Producer:** Liam O'Neill, John Lyons, **Production Company:** Paradox Pictures.

Puckoon 2001 / **Director/Script:** Terence Ryan, **Producers:** Ken Tuohy, Terence Ryan, **Production Company:** Distinguished Features.

S

Saltwater 1999 / **Director:** Conor McPherson, **Producer:** Robert Walpole, **Script:** Conor McPherson, **Production Company:** Treasure Films.

The Secret of Kells 2008 / **Directors:** Tomm Moore, Nora Twomey, **Producers:** Paul Young, Didier Brunner, Vivian Van Fleteran, **Script:** Fabrice Ziolkowski, Tomm Moore, **Production Company:** Cartoon Saloon.

Separation Anxiety 1997 / **Director:** Mark Staunton, **Producer:** Liam O'Neill, **Script:** Shelagh Harcourt, **Production Company:** Paradox Pictures/Dogtown Films.

Shrooms 2007 / **Director:** Paddy Breathnach, **Producers:** Robert Walpole, Paddy McDonald, **Script:** Pearse Elliot, **Production Company:** Treasure Entertainment.

Silent Grace 2001 / **Director/Producer/Script:** Maeve Murphy, **Production Company:** Follower Productions.

Small Engine Repair 2007 / **Director/Script:** Niall Heery, **Producers:** Tristan Orpen Lynch, Dominic Wright, **Production Company:** Subotica Entertainment.

Snakes and Ladders 1994/95 / **Director:** Trish McAdam, **Producers:** Lilyan Sievernich, Chris Sievernich, **Script:** Trish McAdam, **Production Company:** Livia Film.

Some Mother's Son 1996 / **Director/Writer:** Terry George, **Producers:** Jim Sheridan, Arthur Lappin, Ed Burke, **Production Company:** Hell's Kitchen.

Song for a Raggy Boy 2003 / **Director:** Aisling Walsh, **Producers:** Tristan Orpen Lynch, Dominic Wright, John McDonnell, Kevin Byron Murphy, **Script:** Aisling Walsh, Kevin Byron Murphy, based on book by Patrick Galvin, **Production Company:** Subotica Entertainment.

Spaghetti Slow 1996 / **Director:** Valerio Jalongo, **Producers:** Katy McGuinness, Carlos Pasini Hansen, **Script:** Barry Devlin, Valerio Jalongo, Lucinda Coxon, **Production Company:** The Good Film Company.

Speed Dating 2007 / **Director/Script:** Tony Herbert, **Producers:** John Conroy, Tony Herbert, **Production Company:** System 48.

Spin the Bottle 2003 / **Director:** Ian FitzGibbon, **Producer:** Michael Garland, **Script:** Ian FitzGibbon, Michael McElhatton, **Production Company:** Grand Pictures.

Studs 2006 / **Director/Writer:** Paul Mercier, **Producers:** Fiach Mac Conghail, Cuán Mac Conghail, **Production Company:** Brother Films.

Sugar 2005 / **Directors:** Patrick Jolley, Reynold Reynolds, **Producers:** Samara Golden, Patrick Jolley, Reynold Reynolds, Edwina Forkin, **Script:** Reynold Reynolds, Samara Golden, Patrick Jolley, **Production Companies:** Zanzibar Films, Make Films.

Summer of the Flying Saucer 2008 / **Director:** Martin Duffy, **Producers:** Ralph Christians, Clodagh Freeman, **Script:** Marleinn Thorisson, **Production Company:** Magma Films.

The Sun, the Moon and the Stars 1996 / **Director/Writer:** Geraldine Creed, **Producer:** Brendan McCarthy, **Production Company:** Blue Light.

Sunset Heights 1998 / **Director:** Colm Villa, **Producers:** Denis Bradley, James Flynn, **Script:** Colm Villa, **Production Company:** Northland Films.

Sweetie Barrett 1998 / **Writer/Director:** Stephen Bradley, **Producer:** Ed Guiney, **Production Company:** Temple Films.

Tara Road 2005 / **Director:** Gillies MacKinnon, **Producers:** Noel Pearson, Miron Blumental, Sarah Radclyffe, **Script:** Cynthia Cidre, Shane Connaughton, **Production Company:** Ferndale Films.

This is the Sea 1996 / **Director/Writer:** Mary McGuckian, **Producer:** Michael Garland, **Production Company:** Pembridge Productions.

The Tiger's Tail 2006 / **Director/Writer:** John Boorman, **Producers:** John Boorman, Kieran Corrigan, John McDonnell, John Buchanan, **Production Company:** Merlin Films.

Timbuktu 2003 / **Director:** Alan Gilzenan, **Producers:** Martin Mahon, John McDonnell, Emma Scott, **Script:** Paul Freaney, **Production Companies:** Yellow Asylum Films, Fantastic Films, MR Films.

Tonight is Cancelled 2007 / **Director/Script:** Brendan Grant, **Producer:** Macdara Kelleher, **Production Company:** Fastnet Films.

Trojan Eddie 1996 / **Director:** Gillies MacKinnon, **Producers:** Seamus Byrne, Emma Burge, **Script:** Billy Roche, **Production Company:** Irish Screen.

Trouble with Sex 2005 / **Director:** Fintan Connolly, **Producer:** Fiona Bergin, **Script:** Fintan Connolly, Catriona McGowan, **Production Company:** Fubar.

Ugly Duckling and Me! 2007 / **Directors:** Michael Hegner, Karsten Kiilerich, **Producers:** Ralph Christians, Anders Maastrup, Moe Honan, Daina Sacco, **Script:** Mark Hodgkinson, **Production Companies:** Magma Films, A Film Futurikon, Ulysses.

When Brendan Met Trudy 2000 / **Director:** Kieron J. Walsh, **Producer:** Lynda Myles, **Script:** Roddy Doyle, **Production Company:** Deadly Films 2.

When The Sky Falls 1999 / **Director:** John Mackenzie, **Producers:** Nigel Warren-Green, Michael Wearing, **Script:** Colum McCann, Michael Sheridan, Ronan Gallagher, **Production Company:** Irish Screen.

The Wind That Shakes The Barley 2006 / **Director:** Ken Loach, **Writer:** Paul Laverty, **Producers:** Rebecca O'Brien, Andrew Lowe, **Production Companies:** Sixteen Films, Element Films, BIM Distribuzione, EMC Produktion, Tornasol Films.

Words Upon the Window Pane 1993 / **Director:** Mary McGuckian, **Producers:** Mary McGuckian, Anna J. Devlin, **Script:** Mary McGuckian, **Production Company:** Pembridge Productions.

You Looking at Me? 2003 / **Director/Producer:** Margo Harkin, **Script:** Teresa Godfrey, **Production Company:** Besom Productions.

Zonad 2008 / **Director:** John Carney, **Producers:** Ed Guiney, Andrew Lowe, John McDonnell, **Script:** John Carney, Kieran Carney, **Production Company:** Element Pictures.