



**Annual
Report
Ráitis
Airgeadais
2018**

**AN PRÍOMHFHEIDHMEANNACH/CHIEF EXECUTIVE
JAMES HICKEY**

**LEAS-Phríomhoifigeach Feidhmiúcháin/
DEPUTY CHIEF EXECUTIVE
TERESA McGRANE**

BUSINESS AFFAIRS/CHÚRSAÍ GHNÓ

Rialtóir Airgeadais/Financial Controller

CELINE FORDE

Bainisteoir Chúrsaí Gnó/Business Affairs Manager

CIAN McELHONE

Feidhmeannach Chúrsaí Gnó/Business Affairs Executive

AILEEN McCAULEY

Cúntóir Feidhmeannach Gnó/Business Executive Assistant

JADE MURPHY

Comhordaitheoir Feidhmeannach Gnó/
Business Affairs Coordinator

GRACE GANNON

**LÉIRIÚCHÁIN, FORBARTHA 7 DÁILIÚCHÁIN/
PRODUCTION, DEVELOPMENT & DISTRIBUTION**

Bainisteoirí Tionscadail/Project Managers

LESLEY McKIMM, CELINE HADDAD, DEARBHLA REGAN

Bainisteoir Léiriúcháin agus Dáiliúcháin/
Production & Distribution Manager

EMMA SCOTT

Feidhmeannach Forbartha/Development Executive

EIMEAR MARKEY

Comhordaitheoir Scéimeanna agus Iarratas/
Schemes & Applications Executive

JILL McGREGOR

Comhordaitheoir Léiriúcháin agus Forbartha/
Production & Development Coordinator

JENNIFER SMYTH

LÉIRIÚCHÁIN ISTEACH/INWARD PRODUCTION

Bainisteoir Léiriúcháin Isteach/Inward Production Manager

STEVEN DAVENPORT

Cúntóir Léiriúcháin Isteach/Inward Production Assistant

GRÁINNE KERNAN

MARGAÍOCHTA/MARKETING

Bainisteoir Margaíochta agus Cumarsáide/
Marketing and Communications Manager

LOUISE RYAN

Feidhmeannach Margaíochta/Marketing Executive

MAGS O'SULLIVAN

Cúntóir Margaíochta agus Cumarsáide Digitigh/
Digital Marketing and Communications Assistant

JAMIE TUOHY

RIARACHÁN/ADMINISTRATION

Cúntóir Feidhmiúcháin/Executive Assistant

NIAMH O'REILLY

SCREEN SKILLS IRELAND

Bainisteoir Forbairt Scileanna/Skills Development Manager

GARETH LEE

Feidhmeannach Forbairt Scileanna - Cruthaitheacht agus
Comhoibriú Cruthaitheac/Skills Development Executive –
Creativity and Creative Collaboration

GRÁINNE BENNETT

Feidhmeannach Forbairt Scileanna - Léiriú Scannán
agus Drámaíocht Teilifíse/Skills Development Executive –
Film and TV Drama Production

FRAN KEAVENEY

Feidhmeannach Forbairt Scileanna – Printíseachtaí agus
Oiliúnachtaí/Skills Development Executive –
Apprenticeships & Traineeships

EMER MacAVIN

Feidhmeannach Forbairt Scileanna - Neamhfhicsean
Teilifíse/Skills Development Executive – TV Non Fiction

CRÍONA SEXTON

Feidhmeannach Airgeadais/Finance Executive

SUSANNE CASSELLS

Comhordaitheoir Beochana Maisíocht Físe agus Cluichí/
Animation, VFX & Games Coordinator

SORCHA SCULLY

Comhordaitheoir Margaíochta agus Cumarsáide/
Marketing & Communications Coordinator

SHARON O'HARA

Comhordaitheoir Gnó, Sparánachtaí & Féilte/Imeachtaí/
Business, Bursaries & Festivals/Events Coordinator

NEIL MURPHY

Riarthóir Oifige/Office Administrator

ELLEN McGREEVY

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THE BREADWINNER

02

Chairperson's Report 2018

2018 was a galvanising year for Irish film and screen content production, as we experienced a series of positive developments and firsts. It was a year in which real progress was made in efforts, both to grow the strength and depth of the sector creatively and economically, and towards becoming a more inclusive, representative, diverse and equal industry.

Focusing on change, Bord Scannán na hÉireann/the Irish Film Board rebranded as Fís Éireann/Screen Ireland and Screen Training Ireland as Screen Skills Ireland. For the first time ever, our Government made a long-term commitment to film culture with a sustained funding allocation of €200 million over the next ten years from 2018 – 2027.

Throughout 2018, Screen Ireland embarked on a number of inaugural initiatives and partnerships aimed at developing and investing in Irish creative talent as well as supporting emerging and established voices. We announced the successful applicants from our POV funding scheme for female writers and directors alongside the first slate of projects from our Irish language feature film scheme, Cine4 in collaboration with TG4 and the BAI. We also announced the participants of our New Writing scheme, unveiled the projects from our Scripted TV Comedy initiative with RTÉ and the projects from our international co-production development fund with Creative BC.

AWARDS AND ACHIEVEMENTS

2018 was a successful year for Irish creative filmmaking talent — particularly female talent. Nora Twomey's debut animated feature *The Breadwinner* led the Irish nominations at the Academy Awards® and Twomey became the first ever female solo director to win Best Independent Animated Feature at the

Annie Awards. Carmel Winters' *Float Like a Butterfly* captured hearts at TIFF — screening alongside five other Screen Ireland-supported titles — and took home the prestigious FIPRESCI Prize for the Discovery Programme. Meanwhile, Emer Reynolds' debut feature documentary, *The Farthest*, won an Emmy Award for Outstanding Science and Technology Documentary.

Newer Screen Ireland titles enjoyed a strong reception at major international film festivals, including TIFF, Berlinale and Hot Docs, and animated short *Late Afternoon* taking home Best Short Film prize at the Tribeca Film Festival, heralding its subsequent shortlisting for the Academy Awards later that year.

Irish films such as Paddy Breathnach's *Rosie*, Aoife McArdle's *Kissing Candice*, Dave Tynan's *Dublin Oldschool* and Frank Berry's *Michael Inside* revealed diverse portraits of Irish culture that struck a chord with critics and audiences alike. At the Irish box office, Lance Daly's epic revenge thriller, *Black 47* — which marked the first time the Irish Famine had ever been depicted on the big screen — grossed over €1.8 million at the all-Ireland box-office.

PRODUCTION ACTIVITY

Alongside indigenously produced screen content, Ireland continued to cement its reputation as a world-class filming location, with a host of major international productions filming in Ireland over the course of the year. Alongside the continued recognition for Irish creative filmmaking talent on the international stage is the flourishing and valuable reputation of Ireland as a key global screen content production territory. In 2018, *Nightflyers* marked the inaugural production in Limerick's Troy Studios, with support from Screen Ireland, following the agency's commitment to increasing regional production



FLOAT LIKE A BUTTERFLY

Tuarascáil an Chathaoirligh 2018

Bliain spreagúil ab ea 2018 ó thaobh léiriú scannáin agus ábhar scáileáin de. Bhí sraith forbairtí dearfacha againn agus nithe eile a tharla don chéad uair riamh. Bliain ab ea í ina ndearnamar fiordhul chun cinn inár gcuid iarrachtaí chun neart agus doimhneas na hearnála a mhéadú ó thaobh na cruthaitheachta agus an gheilleagair de, agus i dtreo tionscail níos cuimsithí, níos ionadaíoch, níos uilechineálaí agus níos comhionann a chruthú.

Ag díriú ar athrú, rinne Bord Scannán na hÉireann/the Irish Film Board athbhrandáil air féin mar Fís Éireann/Screen Ireland agus rinne Screen Training Ireland an rud céanna mar Screen Skills Ireland. Don chéad uair riamh, rinne ár Rialtas gealltanais fadtéarmach do chultúr na scannán le cionroinnt leanúnach maoiniúcháin de €200 milliún thar an deich mbliana atá amach romhainn ó 2018 go dtí 2027.

Ar feadh na bliana 2018, chuir Fís Éireann tús le líon áirithe tionscnamh céaduaire agus comhpháirtíochtaí a bhí dírithe ar infheistíocht a dhéanamh i dtallann cruthaitheach Éireannach agus ar fhorbairt a dhéanamh ar an dtallann sin chomh maith le tacaíocht a thabhairt do ghuthanna atá ag teacht chun cinn agus seanbhunaithe. D'fhógraíomar na hiarratasóirí rathúla ónár scéim mhaoiniúcháin POV do bhanscábhneoirí agus stiúrthóirí maraon leis an gcéad scláta de thionscadail ónár scéim príomhscannán Gaeilge, Cine4, i gcomhpháirt le TG4 agus BAI. D'fhógraíomar freisin na rannpháirtithe inár scéim New Writing, nochtaíomar na tionscnadail ónár dtionscnamh Scannánaíocht Réamhscriptithe Grinn le RTÉ agus na tionscadail ónár gciste forbartha do chomhléiriúcháin idirnáisiúnta le Creative BC.

GRADAIM AGUS ÉACHTAÍ

Bliain ráthúil ab ea 2018 do thallann cruthaitheach scannánaíochta na hÉireann – tallann bhaineann ach go háirithe. Fuair an chéad príomhscannán beochana le Nora Twomey, *The Breadwinner*, tús áite ar na hainmniúcháin Éireannacha ag Duaiseanna an Acadaimh® agus ba í Twomey an chéad stiúrthóir aonair ban leis an ngradam le haghaidh an

Príomhscannán Beochana Neamhspleách is Fearr a bhaint amach ag na Gradaim Annie. Chuir *Float Like a Butterfly* le Carmel Winters gliondar ar chroíthe ag TIFF – taispeánadh é i dteannta cúig teideal eile a fuair tacaíocht ó Fís Éireann/Screen Ireland – agus rug sí abhaile an Duais mórmheasúil FIPRESCI, don Chlár Discovery. San am céanna, bhuaigh an scannán faisnéise tosaigh le Emer Reynolds, *The Farthest*, Gradam Emmy don Scannán Faisnéise Eolaíochta agus Teicneolaíochta is Suntasáí.

Glacadh go fonnmhar le teidil nua ó Fís Éireann/Screen Ireland ag mórfhéilte idirnáisiúnta scannán, ina measc TIFF, Berlinale agus Hot Docs agus bhuaigh an gearrscannán beochana *Late Afternoon* an duais don Ghearrscannán is Fearr ag Féile Scannán Tribeca, rud a d'fhógair é a bheith curtha ar an ngearrliosta do Dhuaiséanna an Acadaimh níos deireanaí sa bhliain.

Thaispeáin scannáin Éireannacha ar nós Rosie le Paddy Breathnach, *Kissing Candice* le Aoife McArdle, Dublin Oldschool le Dave Tynan agus Michael Inside léargais éagsúla ar chultúr na hÉireann a chuaigh i bhfeidhm go láidir ar lucht féachana agus ar léirmheastóirí araon. Sna pictiúrlanna in Éirinn, ghnóthaigh an scéinséir díoltais eipice, *Black 47*, le Lance Daly – arbh é an chéad uair gur taispeánadh an Gorta Mór in Éirinn ar an mórscaileán – breis is €1.8 milliún ag oifigi ticead ar fud na hÉireann.

GNÍOMHAÍOCHTAÍ LÉIRIÚCHÁIN

Mar aon le hábhar ar léiríodh é go dúchasach, lean Éire ar aghaidh ag cur lena cáil mar shuíomh scannánaíochta domhanda den chéad scoth, agus neart mórléiriúcháin idirnáisiúnta ag scannánaíocht in Éirinn i rith na bliana. I dteannta an aitheantais leanúnaigh a fhaigheann tallann cruthaitheach scannánaíochta na hÉireann ar stáitsí idirnáisiúnta tá an clú luachmhar agus faoi rath atá ag Éirinn mar phríomhcheantar domhanda le haghaidh ábhar scáileáin a léiriú. Le linn 2018, eisíodh *Nightflyers*, an chéad léiriúchán ó



THE FARTHEST

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activity. The regional uplift of 5% to the Irish film tax credit, Section 481 — delivered as part of Budget 2019 — will support a wider variety of screen content and provide additional incentives to increase Irish and international production activity outside of the Dublin/Wicklow region.

INDUSTRY AND THE FUTURE

The great work of Screen Skills Ireland over the years was recognised in the Crowe Horwath Report published in late 2017 and now under its new focus of skills development, it will move into a new era of growth in its work. The Olsberg Report proposed a doubling of full-time equivalent employment in film, TV and animation production to 24,000 full-time equivalents in five years, and ensuring this is central to the role

of Screen Skills Ireland, is a vital part of achieving that future. This provides opportunity for strong growth, both culturally and economically, within the Irish screen industries. These developments, alongside the extension of Section 481 and Screen Ireland's capital funding for 2019 of €16.2 million will allow us to bolster our commitment to Ireland's already-thriving film, television and animation production sector. They will also facilitate in unlocking the full potential of Irish creative talent in new and exciting ways.

Dr Annie Doona

Chairperson

Fís Éireann/Screen Ireland

17 December 2019



LATE AFTERNOON

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Stiúideonna Troy i Luimneach, le tacaíocht ó Fís Éireann/Screen Ireland, de réir ghealltanais na gníomhaireachta le gníomhaíocht réigiúnach léiriúcháin a mhéadú. Tabharfaidh an borradh réigiúnach de 5% ar an gcreidmheas cánach scannán in Éirinn, Alt 481 – ar tugadh é mar chuid de Bhuiséad 2019 – tacaíocht do réimse níos leithne d’ábhar scáileáin agus cuirfidh sé spreagadh breise ar fail le gníomhaíocht léiriúcháin Éireannach agus idirnáisiúnta a mhéadú lasmuigh de réigiún Bhaile Átha Cliath/ Chill Mhantáin.

AN TIONSCAL AGUS AN TODHCHAÍ

Aithníodh an mórshaothár atá déanta ag Screen Skills Ireland i gcaitheamh na mblianta i dtuarascáil Crowe Horwath a foilsíodh i dtreo deireadh na bliana 2017 agus anois de réir an fhócais nua atá ag an eagraíocht scileanna a fhorbairt, tosóidh ré nua fáis ina chuid oibre. Mhol Tuarascáil Olsberg go ndéanfaí dúbailt ar fhostaíocht lánaimseartha chóibhéiseach in earnálacha léiriúcháin scannán, teilifíse agus scannán beochana go dtí

24,000 post cóibhéiseach lánaimseartha i gceann cúig bliana, agus tá a chinntiú go bhfuil sé sin ina chuid lárnach den ról atá ag Screen Skills Ireland ina chuid riachtanach de bhaint amach na todhchaí sin. Tapaíonn sé sin deis do mhéadú tréan, ó thaobh cultúir agus geilleagair de, laistigh de na tionscail scáileáin in Éirinn. Cuirfidh na forbairtí sin, mar aon leis an tsíneadh ar Alt 481 agus maoiniú caipitil Fís Éireann/Screen Ireland de €16.2 milliún don bhliain 2019, ar ár gcumas ár dtiomantas maidir leis na hearnálacha scannán, teilifíse agus léiriú scannán beochana, earnálacha atá faoi bhláth cheana féin in Éirinn, a neartú. Cabhróidh siad freisin leis an acmhainn iomlán atá ag tallann cruthaitheach in Éirinn a scaoileadh saor ar bhealaí spreagúla nua.

Dr Annie Doona
Cathaoirleach
Fís Éireann/Screen Ireland
17 Nollaig 2019



KISSING CANDICE

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Board Members and other information

BOARD MEMBERS AND OTHER INFORMATION

The board members of Fís Éireann/Screen Ireland in 2018 were: Larry Bass, Dr Annie Doona (Chairperson), Mark Fenton, Rachel Lysaght, Katie Holly, Kate McColgan and Marian Quinn.

STAFF

The staff of Fís Éireann/Screen Ireland at 31st December 2018 were: James Hickey, CEO; Teresa McGrane, Head of Business Affairs (Deputy CEO); Celine Forde, Financial Controller; Cian McElhone, Business Affairs Manager; Aileen McCauley, Business Affairs Executive; Grace Gannon, Business Affairs Coordinator; Emma Scott, Production and Distribution Manager; Celine Haddad, Lesley McKimm & Dearbhla Regan, Project Managers; Jennifer Smyth, Production and Development Coordinator; Eimear Markey, Development Executive; Jill McGregor, Applications and Schemes Coordinator; Louise Ryan, Marketing and Communications Manager; Mags O'Sullivan, Marketing Executive; Jamie Tuohy, Digital Marketing and Communications Assistant; Steven Davenport, Inward Production Manager; Gráinne Kernan, Inward Production Assistant; Jade Murphy, Business Executive Assistant and Niamh O'Reilly, Executive Assistant.

SCREEN SKILLS IRELAND (FORMERLY KNOWN AS SCREEN TRAINING IRELAND):

Gareth Lee, Skills Development Manager; Gráinne Bennett, Críona Sexton, Fran Keaveney and Emer MacAvin, Skills Development Executives; Sharon O'Hara, Marketing and Communications Coordinator; Sorcha Scully, Animation, VFX & Games Coordinator and Susanne Cassells, Finance Executive.

OFFICES

Fís Éireann/Screen Ireland's head office is based in Galway city:
Queensgate, 23 Dock Road, Galway, Ireland.
Tel +353 91 561398, Fax +353 91 561405
Email info@screenireland.ie, www.screenireland.ie

The Board's office in Dublin is located at:
14-16 Lord Edward Street, Dublin 2.



DUBLIN OLDSCHOOL

Fís Éireann/Screen Ireland's Objectives and Policies

Fís Éireann/Screen Ireland is established as a state agency under the Irish Film Board Act 1980 as amended. The remit of Fís Éireann/Screen Ireland is set out as follows: “The Board shall assist and encourage by any means it considers appropriate the making of films in the State and the development of an industry in the State for the making of films.”

Included in this remit is the promotion of the creative elements of film making and of film culture in Ireland as well as the technical, artistic and production related skills in film. In addition the remit also comprises the promotion of the film industry in Ireland including inward production and the development of Ireland as a film location. Training and education in relation to film production and film culture also forms part of the role of Fís Éireann/Screen Ireland.

Fís Éireann/Screen Ireland fulfils these roles and remits by providing funding for the development production and distribution of films through loans and grants to feature films, TV dramas, TV animation, feature documentaries and short films. It also provides funding to training initiatives and schemes.

Fís Éireann/Screen Ireland provides development loans of up to €100,000 which are repayable if the project goes into production. In addition it provides production loans which currently range from €100,000 to €900,000 per project (the figures are reviewed annually by Fís Éireann/Screen Ireland) are subject to specific State Aid compliance requirements as well as any other caps or limits required by law.

Fís Éireann/Screen Ireland as part of its remit as outlined above may also make specific funding awards to promote the film industry and the activities of the film industry.

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

- i Making Cinema
- ii Accessing Audiences
- iii Originality
- iv Additionality
- v Developing Talent, Cultural & Industrial Priorities
- vi Further Considerations

(See **Principles and Criteria**, page 40.)



MICHAEL INSIDE

Governance Statement and Board Members' Report

GOVERNANCE

The Board of Fís Éireann/Screen Ireland was established under the Irish Film Board Act 1980. The functions of the Board are set out in Section 4 of this Act. The Board is accountable to the Minister for Culture, Heritage and the Gaeltacht and is responsible for ensuring good governance and performs this task by setting strategic objectives and targets and taking strategic decisions on all key business issues. The regular day-to-day management, control and direction of the Fís Éireann/Screen Ireland are the responsibility of the Chief Executive Officer (CEO) and the senior management team. The CEO and the senior management team must follow the broad strategic direction set by the Board and must ensure that all Board members have a clear understanding of the key activities and decisions related to the entity, and of any significant risks likely to arise. The CEO acts as a direct liaison between the Board and management of Fís Éireann/Screen Ireland.

BOARD RESPONSIBILITIES

The work and responsibilities of the Board are set out in Fís Éireann/Screen Ireland's Code of Governance Framework which also contains the matters specifically reserved for Board decision. Standing items considered by the Board include:

- Reserved matters
- Declarations of interest
- Reports from committees
- Financial Reports/Management Accounts
- Performance Reports

Section 20 (1) of the Irish Film Board Act 1980, places responsibility on the members to keep, in such form as may be approved by the Minister for Culture, Heritage and

the Gaeltacht with the consent of the Minister for Public Expenditure and Reform, all proper and usual accounts of money received and expended by it.

In preparing those Financial Statements, Fís Éireann/Screen Ireland 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 the 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.

The Board is responsible for keeping proper books of account which disclose, with reasonable accuracy at any time, its financial position which enables it to ensure that the financial statements comply with Section 20 (1) of the Irish Film Board Act 1980.

The Board is responsible for approving the annual plan and budget. An evaluation of the performance of Fís Éireann/Screen Ireland by reference to the annual plan and budget was carried out throughout the year.

The Board is also responsible for safeguarding its assets and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The Board considers that the financial statements of Fís Éireann/Screen Ireland give a true and fair view of the financial performance and the financial position of Fís Éireann/Screen Ireland at 31 December 2018.



BLACK 47

BOARD STRUCTURE

The Board consists of a Chairperson and six ordinary members, all of whom are appointed by the Minister for Culture, Heritage and the Gaeltacht. The members of the Board were appointed on the 30th March 2017 and met nine times throughout the year.

The table below details the appointment period for current members appointed on 30 March 2017:

BOARD MEMBER	ROLE	APPOINTMENT PERIOD
Dr Annie Doona	Chairperson	Four Years
Larry Bass	Ordinary Member	Three Years
Mark Fenton	Ordinary Member	Three Years
Katie Holly	Ordinary Member	Four Years
Rachel Lysaght	Ordinary Member	Three Years
Kate McColgan	Ordinary Member	Four Years
Marian Quinn	Ordinary Member	Four Years

The Board completed an external Board Effectiveness Review in Q4 2018.

The Board has established two committees:

1. Audit and Risk Committee:

This Committee comprises of two Board members and two external independent members. The role of the Audit and Risk Committee (ARC) is to support the Board in relation to its responsibilities for issues of risk, control and governance and associated assurance. The ARC is independent from the financial management of the organisation. In particular the Committee ensures that the internal control systems, including audit activities, are monitored actively and independently. The ARC reports to the Board after each meeting and formally in writing annually. The ARC meets a minimum of four times per year.

The members of the Audit and Risk Committee are:

MEMBER	ROLE	DATE OF APPOINTMENT
Mark Fenton	Chair and Board Member	30 May 2017
Katie Holly	Board Member	30 May 2017
Kevin Thompstone	Independent Member	30 May 2017
Clodagh O'Donnell	Independent Member	30 May 2017

2. Gender, Equality and Diversity Committee:

The Committee comprises of three Board members. Through positive communication, the vision of the Committee is to lead the film and screen industry in bridging the gender gap and diversity deficit. The Committee aims to do this by engaging a broad stakeholder map and driving the Board's Six Point Plan on Gender Equality.

The members of the committee are:

Marian Quinn (Chair), Mark Fenton and Rachael Lysaght.

SCHEDULE OF ATTENDANCE, FEES AND EXPENSES

The Board held 9 meetings in 2018 and the attendance of the individual board members is given below. The figure for expenses includes both amounts paid directly to Board members and amounts paid on their behalf by Fís Éireann/ Screen Ireland. None of the Board members received a fee.

MEMBER	ROLE	NUMBER OF MEETINGS	EXPENSES 2018 €
Dr Annie Doona	Chairperson	9	2,831
Larry Bass	Ordinary Member	9	110
Mark Fenton	Ordinary Member	8	110
Katie Holly	Ordinary Member	7	440
Rachel Lysaght	Ordinary Member	9	230
Kate McColgan	Ordinary Member	8	220
Marian Quinn	Ordinary Member	9	1,716
Total			5,657



NIGHTFLYERS

AUDIT AND RISK COMMITTEE (ARC)

The Audit and Risk Committee held 5 meetings in 2018. The attendance of the Committee is given below. None of the members of the Committee were paid a fee in 2018.

		MEETINGS	2018 €
Mark Fenton	Chair and Board Member	5	-
Katie Holly	Board Member	4	-
Kevin Thompstone	Independent Member	5	-
Clodagh O'Donnell	Independent Member	5	-
lomlán			-

GENDER, EQUALITY AND DIVERSITY COMMITTEE

The Gender, Equality and Diversity Committee held 2 meetings in 2018. The attendance of the Committee is given below. In addition to the meetings of the Committee itself, members of the Committee also met with various stakeholders throughout the year and expenses incurred for these meetings are also included.

None of the members of the committee were paid a fee in 2018.

MEMBER	ROLE	NUMBER OF MEETINGS	EXPENSES 2018 €
Marian Quinn	Chair and Board Member	2	2,438
Mark Fenton	Board Member	2	-
Rachel Lysaght	Board Member	2	-
lomlán			2,438

KEY PERSONNEL CHANGES

There were no key personnel changes in 2018.

DISCLOSURES REQUIRED BY CODE OF PRACTICE FOR THE GOVERNANCE OF STATE BODIES (2016)

CONSULTANCY COSTS

Consultancy costs include the cost of external advice to management:

	2018 €	2017 €
Production and Development	66,614	99,109
Inward Production	2,255	98,627
Business Improvement	16,010	34,243
Research	-	31,868
Financial/Actuarial	25,541	26,180
Training/Others	6,027	9,376
Consultancy Travel Costs	5,181	32,557
lomlán	121,628	331,960

LEGAL COSTS AND SETTLEMENTS

The table below provides a breakdown of amounts recognised as expenditure in the reporting period in relation to legal costs, settlements and conciliation and arbitration proceedings relating to contracts with third parties.

	2018 €	2017 €
Legal fees – legal proceedings	-	-
Conciliation and arbitration payments	-	-
Settlements	-	-
lomlán	-	-

TRAVEL AND SUBSISTENCE EXPENDITURE

	2018 €	2017 €
International Staff Travel	118,458	85,224
Domestic Staff Travel	47,545	43,016
International Board Travel	1,671	703
Domestic Board Travel	6,423	5,592
iomlán	174,097	134,535

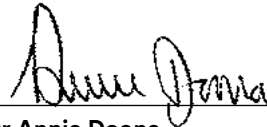
HOSPITALITY EXPENDITURE

	2018 €	2017 €
External Hospitality	9,057	3,786

STATEMENT OF COMPLIANCE

The Board has adopted the Code of Practice for the Governance of State Bodies (2016) and has put procedures in place to ensure compliance with the Code. Fís Éireann/Screen Ireland was in full compliance with the Code of Practice for the Governance of State Bodies for 2018.

On behalf of the Board of Fís Éireann/Screen Ireland:



Dr Annie Doona

Chair

17 December 2019



Mark Fenton

Board Member



PSYCHIC

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Statement on Internal Controls

SCOPE OF RESPONSIBILITY

On behalf of Fís Éireann/Screen Ireland, I acknowledge our responsibility for ensuring that an effective system of internal control is maintained and operated. This responsibility takes account of the requirements of the Code of Practice for the Governance of State Bodies (2016).

PURPOSE OF THE SYSTEM OF INTERNAL CONTROL

The system of internal control is designed to manage risk to a tolerable level rather than to eliminate it. The system can therefore 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.

CAPACITY TO HANDLE RISK

Fís Éireann/Screen Ireland has an Audit and Risk Committee (ARC) comprising two Board members and two external members, with financial and audit expertise. The ARC met five times in 2018.

Fís Éireann/Screen Ireland has also established an internal audit function which is adequately resourced and conducts a programme of work agreed with the ARC.

The ARC has developed a risk management policy which sets out its risk appetite, the risk management processes in place and details the roles and responsibilities of staff in relation to risk. The policy has been issued to all staff who are expected

to work within Fís Éireann/Screen Ireland's risk management policies, to alert management on emerging risks and control weaknesses and assume responsibility for risks and controls within their own area of work.

RISK AND CONTROL FRAMEWORK

Fís Éireann/Screen Ireland has implemented a risk management system which identifies and reports key risks and the management actions being taken to address and, to the extent possible, to mitigate those risks.

A risk register is in place which identifies the key risks facing Fís Éireann/Screen Ireland and these have been identified, evaluated and graded according to their significance. The register is reviewed and updated by the ARC on a quarterly basis. The outcome of these assessments is used to plan and allocate resources to ensure risks are managed to an acceptable level.

The risk register details the controls and actions needed to mitigate risks and responsibility for operation of controls assigned to specific staff. I confirm that a control environment containing the following elements is in place:

- Procedures for all key business processes have been documented
- Financial responsibilities have been assigned at management level with corresponding accountability
- There is an appropriate budgeting system with an annual budget which is kept under review by senior management
- There are systems aimed at ensuring the security of the information and communication technology systems
- There are systems in place to safeguard the assets



CASTRO'S SPIES

- Control procedures over grant funding to outside agencies ensure adequate control over approval of loans/grants and monitoring and review of grantees to ensure loan/grant funding has been applied for the purpose intended

ONGOING MONITORING AND REVIEW

Formal procedures have been established for monitoring control processes and control deficiencies are communicated to those responsible for taking corrective action and to management and the Board, where relevant, in a timely way.

I confirm that the following ongoing monitoring systems are in place:

- Key risks and related controls have been identified and processes have been put in place to monitor the operation of those key controls and report any identified deficiencies
- Reporting arrangements have been established at all levels where responsibility for financial management has been assigned, and there are regular reviews by senior management of periodic and annual performance and financial reports which indicate performance against budgets/forecasts

PROCUREMENT

I confirm that Fís Éireann/Screen Ireland has procedures in place to ensure compliance with current procurement rules and guidelines. In 2018 there was one instance of non-compliance with public sector procurement guidelines. This related to a contract for IT support which had not been subject to a tendering exercise. The total amount of expenditure under this contract amounted to €91,063 in 2018. Corrective action has been taken in 2019 and the contract has been advertised on e-tenders.

REVIEW OF INTERNAL CONTROL

I confirm that Fís Éireann/Screen Ireland has procedures to monitor the effectiveness of its risk management and control procedures. Fís Éireann/Screen Ireland's monitoring and review of the effectiveness of the system of internal control is informed by the work of the internal and external auditors, the Audit and Risk Committee which oversees their work and the senior management within Fís Éireann/Screen Ireland responsible for the development and maintenance of the internal control framework.

I confirm that the Board conducted an annual review of the effectiveness of the internal controls for 2018.

INTERNAL CONTROL ISSUES

No weaknesses in internal control were identified in relation to 2018 that require disclosure in the financial statements.

On behalf of the Board of Fís Éireann/Screen Ireland:

Dr Annie Doona
Chair

17 December 2019



ANIMALS

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Report of the Comptroller and Auditor General for presentation to the Houses of the Oireachtas

FÍS ÉIREANN/SCREEN IRELAND

OPINION ON FINANCIAL STATEMENTS

I have audited the financial statements of Fís Éireann for the year ending 31 December 2018 as required under the provisions of section 20 of the Irish Film Board Act 1980. The financial statements comprise

- The statement of income and expenditure and retained revenue reserves
- The statement of comprehensive income
- The statement of financial position
- The statement of cash flows
- The related notes, including a summary of significant accounting policies

In my opinion, the financial statements give a true and fair view of the assets, liabilities and financial position of Fís Éireann/Screen Ireland at 31 December 2018 and of its income and expenditure for 2018 in accordance with Financial Reporting Standard (FRS) 102 — *The Financial Reporting Standard applicable in the UK and the Republic of Ireland*.

BASIS OF OPINION

I conducted my audit of the financial statements in accordance with the International Standards on Auditing (ISAs) as promulgated by the International Organisation of Supreme Audit Institutions. My responsibilities under those standards are described in the appendix to this report. I am independent of Fís Éireann/Screen Ireland and have fulfilled my other ethical responsibilities in accordance with the standards.

I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.

REPORT ON INFORMATION OTHER THAN THE FINANCIAL STATEMENTS, AND ON OTHER MATTERS

Fís Éireann/Screen Ireland has presented certain other information together with the financial statements. This comprises the annual report, the governance statement and Board members' report, and the statement on internal control. My responsibilities to report in relation to such information, and on certain other matters upon which I report by exception, are described in the appendix to this report.

I have nothing to report in that regard.

Andrew Harkness

For and on behalf of the Comptroller and Auditor General
20 December 2019

APPENDIX TO THE REPORT

RESPONSIBILITIES OF BOARD MEMBERS

As detailed in the governance statement and Board members' report, the Board members are responsible for:

- The preparation of financial statements in the form prescribed under section 20 of the Irish Film Board Act 1980
- Ensuring that the financial statements give a true and fair view in accordance with FRS102
- Ensuring the regularity of transactions
- Assessing whether the use of the going concern basis of accounting is appropriate
- Such internal control as they determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

RESPONSIBILITIES OF THE COMPTROLLER AND AUDITOR GENERAL

I am required under section 20 of the Irish Film Board Act 1980 to audit the financial statements of Fís Éireann/Screen Ireland and to report thereon to the Houses of the Oireachtas.

My objective in carrying out the audit is to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement due to fraud or error. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with the ISAs will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

As part of an audit in accordance with the ISAs, I exercise professional judgment and maintain professional scepticism throughout the audit. In doing so,

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

obtained, on whether a material uncertainty exists related to events or conditions that may cast significant doubt on Fís Éireann/Screen Ireland's ability to continue as a going concern. If I conclude that a material uncertainty exists, I am required to draw attention in my report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify my opinion. My conclusions are based on the audit evidence obtained up to the date of my report. However, future events or conditions may cause Fís Éireann/Screen Ireland to cease to continue as a going concern.

- I evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

I communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that I identify during my audit.

Information other than the financial statements

My opinion on the financial statements does not cover the other information presented with those statements, and I do not express any form of assurance conclusion thereon.

In connection with my audit of the financial statements, I am required under the ISAs to read the other information presented and, in doing so, consider whether the other information is materially inconsistent with the financial statements or with knowledge obtained during the audit, or if it otherwise appears to be materially misstated. If, based on the work I have performed, I conclude that there is a material misstatement of this other information, I am required to report that fact.

Reporting on other matters

My audit is conducted by reference to the special considerations which attach to State bodies in relation to their management and operation. I report if there are material matters relating to the manner in which public business has been conducted.

I seek to obtain evidence about the regularity of financial transactions in the course of audit. I report if there is any material instance where public money has not been applied for the purposes intended or where transactions did not conform to the authorities governing them.

I also report by exception if, in my opinion,

- I have not received all the information and explanations I required for my audit, or
- the accounting records were not sufficient to permit the financial statements to be readily and properly audited, or
- the financial statements are not in agreement with the accounting records.



THE CHRISTMAS LETTER

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Financial Statements of Fís Éireann/Screen Ireland

FOR THE YEAR ENDED 31 DECEMBER 2018

STATEMENT OF INCOME AND EXPENDITURE AND RETAINED REVENUE RESERVES

For the year ended 31 December 2018

	Notes	Capital	Administration	Total 2018 €	Total 2017 €
Income					
Oireachtas Grant	2	14,202,000	3,761,028	17,963,028	16,937,717
Own Resources	3	1,415,414	-	1,415,414	1,822,714
Other Income		53,577	184,700	238,277	267,327
Training Income	4	-	444,259	444,259	317,047
Net Deferred Funding for Retirement obligations	12c	-	477,000	477,000	590,637
Transfer (To)/From Capital Reserve	17	-	(28,009)	(28,009)	(43,545)
Total Income		15,670,991	4,838,978	20,509,969	19,891,897
Expenditure					
Production Loans	18	12,563,784	-	12,563,784	12,417,270
Development Loans	18	2,070,366	-	2,070,366	2,150,592
Other Capital Payments	7	1,345,668	-	1,345,668	1,531,055
Screen Skills Ireland	20	-	760,165	760,165	659,730
Other Training		-	-	-	150,000
Administration	8	-	2,498,370	2,498,370	2,285,975
Organisations, Subscriptions and Research	9	-	234,765	234,765	215,567
Marketing Costs	10	-	646,823	646,823	547,535
Screen Skills Ireland Administration	21	-	265,905	265,905	156,502
Retirement Benefit Costs	12a	-	424,023	424,023	546,858
Total Expenditure		15,979,818	4,830,051	20,809,869	20,661,084
Surplus/(Deficit) for the Year		(308,827)	8,927	(299,900)	(769,187)
Balance Brought Forward at 1 January 2018		7,372,604	401,713	7,774,317	8,543,504
Balance Carried Forward at 31 December 2018		7,063,777	410,640	7,474,417	7,774,317

The Statement of Cash Flows and Notes 1-23 form part of these financial statements.

On behalf of the Board of Fís Éireann/Screen Ireland

Dr Annie Doona
Chair

Mark Fenton
Board Member

17 December 2019



Q4L (QUEST FOR LOVE)

STATEMENT OF COMPREHENSIVE INCOME

For the year ended 31 December 2018

	Notes	2018 €	2017 €
Retained Surplus/(Deficit)		(299,900)	(769,187)
Experience Gains on Retirement Benefit Obligations	12d	206,039	966,246
Change in Assumptions Underlying the Present Value of Retirement Benefit Obligations		171,419	184,888
Total Actuarial Gain/Loss in the Year		377,458	1,151,134
Adjustment to Deferred Retirement Benefits Funding	12b	(377,458)	(1,151,134)
Other Comprehensive Income for the Year		(299,900)	(769,187)

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The Statement of Cash Flows and Notes 1-23 form part of these financial statements.

On behalf of the Board of Fís Éireann/Screen Ireland

Dr Annie Doona
Chair

Mark Fenton
Board Member

17 December 2019



WOLFWALKERS

STATEMENT OF FINANCIAL POSITION

For the year ended 31 December 2018

	Notes	2018 €	2017 €
Fixed Assets			
Equipment	13	89,763	61,752
Financial Assets	6	1,297,154	1,229,913
Total Fixed Assets		1,386,917	1,291,665
Current Assets			
Cash and Cash Equivalents		8,122,855	8,796,477
Receivables	16	130,411	72,960
		8,253,266	8,869,437
Current Liabilities (Amounts falling due within one year)			
Payables	14	(644,393)	(990,120)
Deferred Income	15	(134,457)	(105,000)
Net Current Assets		7,474,416	7,774,317
Total Assets Less Current Liabilities before			
Pensions		8,861,333	9,065,982
Deferred Pension Funding Asset	12c	6,606,925	6,507,383
Pension Liabilities	12b	(6,606,925)	(6,507,383)
Total Net Assets		8,861,333	9,065,982
Representing:			
Retained Revenue Reserves		7,474,417	7,774,317
Capital Reserve	17	1,386,916	1,291,665
		8,861,333	9,065,982

The Statement of Cash Flows and Notes 1-23 form part of these financial statements.

On behalf of the Board of Fis Éireann/Screen Ireland

Dr Annie Doona
Chair

Mark Fenton
Board Member

17 December 2019



SONGS FOR WHILE I'M AWAY

STATEMENT OF CASH FLOWS

For the year ended 31 December 2018

	2018	2017
	€	€
Cash Flows from Operating Activities		
Excess Income over Expenditure	(299,900)	(769,187)
Bank Interest Received	(2,402)	(6,498)
Transfer to/(from) Administration Income and Expenditure Account	28,009	43,545
Depreciation	39,009	31,742
Loss on Disposal of Assets	-	298
(Increase)/Decrease in Receivables	(57,451)	177,902
Increase/(Decrease) in Payables	(345,727)	118,570
Increase/(Decrease) in Deferred Income	29,457	-
Net Cash Flows from Operating activities	(609,005)	(403,628)
Cash Flows from Investing Activities		
Payments to Acquire Property, Plant & Equipment	(67,019)	(75,585)
Net Cash Flows from Investing Activities	(67,019)	(75,585)
Cash Flows from Financing Activities		
Bank Interest Received	2,402	6,498
Net Cash Flows from Financing Activities	2,402	6,498
Net Increase/(Decrease) in Cash and Cash Equivalents	(673,622)	(472,715)
Cash and Cash Equivalents at 1 January	8,796,477	9,269,192
Cash and Cash Equivalents at 31 December	8,122,855	8,796,477

The Statement of Cash Flows and Notes 1-23 form part of these financial statements.

On behalf of the Board of Fís Éireann/Screen Ireland (formerly known as Bord Scannán na hÉireann/the Irish Film Board)

Dr Annie Doona
Chair

Mark Fenton
Board Member

17 December 2019



THE CASTLE

Notes to the Financial Statements

FOR THE YEAR ENDED 31 DECEMBER 2018

1. ACCOUNTING POLICIES

The basis of accounting and significant accounting policies adopted by Fís Éireann/Screen Ireland are set out below. They have all been applied consistently throughout the year and for the preceding year.

A) GENERAL INFORMATION

Fís Éireann/Screen Ireland was set up under the Irish Film Board Act 1980, with a head office at Queensgate, 23 Dock Road Galway.

Fís Éireann/Screen Ireland's primary objectives as set out in Section 4 of the Irish Film Board Act are as follows:

To assist and encourage by any means it considers appropriate the making of films in the State and the development of an industry in the State for the makings of films, and may engage in any other activity (including the establishment of a national film archive) which it is empowered by the Act to engage in.

In so far as it considers it appropriate, the Board shall have regard to the need for the expression of national culture through the medium of film making.

The Board shall have power to participate and promote participation in international collaborative projects in accordance with any of its functions under this Act and, where appropriate, to enter into agreements with comparable bodies outside the State, subject to the consent of the Minister for Culture, Heritage and the Gaeltacht and the Minister for Public Expenditure and Reform.

Screen Skills Ireland (SSI) is the national training and development resource specifically created for Ireland's film and television industry. As part of Fís Éireann/Screen Ireland

SSI works to identify, design and deliver training for Irish professionals across the whole of the screen sector. Training programmes are offered to practitioners and companies to enhance their expertise in Film, Television, Animation and Interactive Screen Content.

(B) STATEMENT OF COMPLIANCE

The financial statements of Fís Éireann/Screen Ireland for the year ended 31st December 2018 have been prepared in accordance with FRS 102, the financial reporting standard applicable in the UK and Ireland issued by the Financial Reporting Council (FRC), as promulgated by Chartered Accountants of Ireland.

(C) BASIS OF PREPARATION

The financial statements have been prepared under the historical cost convention, except for certain assets and liabilities that are measured at fair values as explained in the accounting policies below. The financial statements are in the form approved by the Minister for Culture, Heritage and the Gaeltacht with the concurrence of the Minister for Public Expenditure and Reform under the Irish Film Board Act 1980. The following accounting policies have been applied consistently in dealing with items which are considered material in relation to Fís Éireann/Screen Ireland's financial statements.

Expenditure recognised in the Income and Expenditure and Retained Revenue Reserves account is split between capital and administration on the following basis. The capital element records the disbursement of the Board's development and production loans and other capital payments.

The Administration element records the administrative transactions in respect of the Board and Screen Skills Ireland. It also records the payments made by Screen Skills Ireland in relation to training and development of the Irish screen sectors.



SIR MOUSE

(D) REVENUE

Oireachtas Grants

Oireachtas Grants are recognised on a cash receipts basis.

Repayments of Loans

Repayments of loans arising from the commercial exploitation of the Board's films are recognised on a cash receipts basis.

Interest Income

Interest income is recognised on an accruals basis using the effective interest rate method.

Deferred Income

Income is recognised as deferred where income has been received at the balance sheet date but relates to the following year. Income received from the Commission of Europe is treated in this way where moneys are received for training courses which are to be delivered in the following year by Screen Skills Ireland.

Other Income

All other income is recognised on an accruals basis.

(E) PROPERTY, PLANT & EQUIPMENT

Property, Plant and Equipment are stated at cost less accumulated depreciation, adjusted for any provision for impairment. Depreciation is provided on all fixed assets at rates estimated to write off the cost less the estimated residual value of each asset on a straight line basis over their estimated useful lives as follows:

(i) Fixtures and Fittings	20% per annum
(ii) Computers	33% per annum

Residual value represents the estimated amount which would currently be obtained from disposal of an asset, after deducting estimated costs of disposal, if the asset were already of an age and in the condition expected at the end of its useful life.

If there is objective evidence of impairment of the value of an asset, an impairment loss is recognised in the Statement of

Income and Expenditure and Retained Revenue Reserves in the year.

(F) FINANCIAL ASSETS

Financial Assets comprising investment in films are measured at fair value with the valuation based upon the historical performance of the Board's loanbook. A provision is made based on the likely percentage of loans which will be repaid and this provision is accounted for through the Capital Reserve.

Repayments and returns on production loans are dependent on the commercial success of the related films and all repayments are 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.

Development Loans become repayable on the first day of principal photography in accordance with the terms of the loan agreements. These loans are not subject to interest charges.

(G) EMPLOYEE BENEFITS

Short-term Benefits

Short term benefits such as holiday pay are recognised as an expense in the year, and benefits that are accrued at year-end are included in the Payables figure in the Statement of Financial Position.

Retirement Benefits

Fís Éireann/Screen Ireland previously established its own defined benefit pension scheme, funded annually on a pay as you go basis from moneys provided by the Department of Culture, Heritage and the Gaeltacht and from contributions deducted from staff members' salaries. Fís Éireann/Screen Ireland also operates the Single Public Services Pension Scheme ("Single Scheme"), which is a defined benefit scheme for pensionable public servants appointed on or after 1 January 2013. Single Scheme members' contributions are paid over to the Department of Public Expenditure and Reform (DPER).



PROCESSION

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Pension costs reflect pension benefits earned by employees and are shown net of staff pension contributions which are remitted to the Department of Culture, Heritage and the Gaeltacht. 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 on scheme liabilities are reflected in the Statement of Comprehensive Income and a corresponding adjustment is recognised in the amount recoverable from the Department of Culture, Heritage and the Gaeltacht.

The financial statements reflect at fair value the assets and liabilities arising from Fís Éireann/Screen Ireland's pension obligations and any related funding, and recognises the costs of providing pension benefits in the accounting periods in which they are earned by employees. Retirement benefit scheme liabilities are measured on an actuarial basis using the projected unit credit method.

(H) OPERATING LEASES

Rental expenditure under operating leases is recognised in the Statement of Income and Expenditure and Retained Revenue Reserves over the life of the lease. Expenditure is recognised on a straight line basis over the lease period, except where there are rental increases linked to the expected rate of inflation, in which case these increases are recognised when incurred. Any lease incentives received are recognised over the life of the lease.

(I) CRITICAL ACCOUNTING JUDGEMENTS AND ESTIMATES

The preparation of the financial statements requires management to make judgements, estimates and assumptions that affect the amounts reported for assets and liabilities as at the balance sheet date and the amounts reported for revenues and expenses during the year. However, the nature of estimation means that actual outcomes could differ from those estimates. The following judgements have had the

most significant effect on amounts recognised in the financial statements.

Provisions

Fís Éireann/Screen Ireland makes provisions for legal and constructive obligations, which it knows to be outstanding at the period end date. These provisions are generally made based on historical or other pertinent information, adjusted for recent trends where relevant. However, they are estimates of the financial costs of events that may not occur for some years. As a result of this and the level of uncertainty attaching to the final outcomes, the actual out-turn may differ significantly from that estimated.

Retirement Benefit Obligation

The assumptions underlying the actuarial valuations for which the amounts recognised in the financial statements are determined (including discount rates, rates of increase in future compensation levels, mortality rates and healthcare cost trend rates) are updated annually on current economic conditions, and for any relevant changes to the terms and conditions of the pension and post-retirement plans. The assumptions can be affected by:

- (i) The discount rate, changes in the rate of return of high-quality corporate bonds
- (ii) Future compensation levels, future labour market conditions
- (iii) Health care cost trends, the rate of medical cost inflation in the relevant regions



ROSIE

2. OIREACHTAS GRANTS

The Oireachtas Grants voted to Fís Éireann/Screen Ireland from the Department of Culture, Heritage and the Gaeltacht as shown in the financial statements consist of:

	2018 €	2017 €
Current Purposes		
Grants for Current Expenditure	3,820,000	3,785,491
Less: Net Superannuation Contributions Repayable	(58,972)	(49,774)
Total	3,761,028	3,735,717

Capital Purposes

Grants for Capital Expenditure	14,202,000	13,202,000
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3. OWN RESOURCES

	2018 €	2017 €
Repayments of Loans	1,405,108	1,805,633
Pre-Production Finance Charges	10,306	17,081
Total	1,415,414	1,822,714

4. TRAINING INCOME

	2018 €	2017 €
Media Income	137,893	132,949
Training Course Fee Income	77,626	89,962
Co-Funders/Partnerships	228,740	73,773
Sponsorship	-	20,363
Total Training Income	444,259	317,047

5. 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 €500,000,000. At the 31st December 2018, an amount of €299,064,192 had been provided (At 31/12/2017 €281,660,007 had been provided).



THE SHERIFF

6. INVESTMENT IN FILMS

	Production Loans €	Development Loans €	TOTAL €
Advanced During the Year	12,563,784	2,070,366	14,634,150
Recoupment During the Year	(947,958)	(457,150)	(1,405,108)
Provision for Year	(11,564,326)	(1,597,475)	(13,161,801)
Movement in the Year	51,500	15,741	67,241
Balance at 1 January 2018	1,088,217	141,696	1,229,913
Balance as at 31/12/18	1,139,717	157,437	1,297,154

7. 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.

	2018 €	2017 €
European Organisations		
Eurimages	446,026	420,872
Creative Europe Desk Dublin	32,500	32,500
Creative Europe Desk Galway	10,000	10,000
European Film Promotion	5,800	9,200
European Observatory	18,387	16,588
Industry Guilds		
Writer's Guild of Ireland	80,000	80,000
Screen Directors Guild	80,000	80,000
Screen Producers Ireland	30,000	30,000
Animation Ireland	30,000	30,000
Screen Guilds of Ireland	40,000	-
Film Market/Industry Events		
Cork Film Festival	16,000	15,000
Dingle Film Festival	15,000	8,000
Dingle Animation Film Festival	12,000	8,000
Dublin International Film Festival	30,000	30,000
European Film Market Support	80,540	63,690
Galway Film Fair	73,000	55,000
Guth Gafa Film Festival	8,000	8,000
Others	18,250	16,500
Others		
Irish Film Archive	99,450	98,650
Young Irish Film Makers	35,000	25,000
IFTA	70,000	80,000
Palás	3,945	374,055
Travel Grants	3,000	1,000
Script Readers	108,770	36,500
Talent Development	-	2,500
Total	1,345,668	1,531,055



SWEETNESS IN THE BELLY

8. ADMINISTRATION

	2018 €	2017 €
Remuneration and Other Pay Costs	1,660,124	1,414,319
Recruitment Costs	21,576	3,533
Rent and Service Charges	337,974	261,121
Insurance	15,928	10,846
Light/Heat	19,566	13,220
Telephone/Fax	23,863	27,204
Postage/Couriers	8,663	11,246
Office Stationery/Printing	19,228	11,965
Repairs/Maintenance/Fitout	162,896	127,366
Bank Interest and Charges	5,150	2,792
Board Meetings and Expenses	8,667	7,202
Legal Fees	23,257	3,124
Audit Fees	16,000	16,000
Sundry	14,841	12,336
Depreciation	39,009	31,742
Consultancy	121,628	331,960
Total	2,498,370	2,285,976

	2018 €	2017 €
(a) Remuneration and Other Pay costs		
Staff Salaries (including CEO)	1,328,477	1,144,757
Employer's Contribution to Social Welfare	124,983	108,929
Staff Training and Development	31,604	28,608
International Staff Travel	118,458	85,224
Domestic Staff Travel	47,545	43,016
External Entertainment Expenses	9,057	3,786
Total	1,660,124	1,414,320

The total number of staff employed as at 31st December 2018 was 26.4 (2017: 20.4)

(b) Employee Benefits breakdown

From	NUMBER OF EMPLOYEES	
	2018	2017
€60,000 - €69,999	6	2
€70,000 - €79,999	1	-
€80,000 - €89,999	1	1
€90,000 - €99,999	-	-
€100,000 - €109,999	1	1

The CEO's remuneration package for 2018 was made up as follows: Annual basic salary: €109,747. The CEO's pension entitlements do not extend beyond the standard entitlements in the public sector defined benefit superannuation scheme.

(c) Board Members' Emoluments

The Board held a total of 9 meetings in 2018. The figure for expenses includes both amounts paid directly to Board members and amounts paid on their behalf by Fís Éireann/Screen Ireland. None of the Board members received a fee.

Board Member	2018 €	2017 €
Larry Bass	110	220
Dr Annie Doona	2,831	1,703
Mark Fenton	110	-
Katie Holly	440	330
Rachael Lysaght	230	18
Kate McColgan	220	330
Marian Quinn	4,154	3,694
Total	8,095	6,295



HOPSCOTCH & THE CHRISTMAS TREE

9. ORGANISATIONS, SUBSCRIPTIONS AND RESEARCH

	2018	2017
	€	€
IBEC	4,671	4,558
Subscriptions to Publications	6,699	11,185
Creative Europe Desks	182,830	181,873
Sponsorship	40,565	17,951
Total	234,765	215,5672

10. MARKETING

	2018	2017
	€	€
Festival and Trade Promotion	320,634	275,900
Advertising	64,863	58,928
Events/PR	52,122	19,818
Publications	36,535	24,388
Marketing Materials	52,760	50,936
Web Site/Online Promotion	21,285	48,478
Locations Services	5,922	14,215
Scouting	71,912	54,871
International Promotion	20,790	-
Total	646,823	547,534

11. LEASE COMMITMENTS

The Board's lease in respect of its offices at Queensgate, 23 Dock Road Galway expired in April 2018 and the Board entered into a new lease until April 2023 at the same premises. The term of the lease is 5 years and the annual cost is €39,800 plus VAT.

The Board has commitments until December 2026 in respect of Units 1,3 and 4 at 14-16 Lord Edward St Dublin 2. The term of the lease is 10 years and the annual cost is €141,418 plus VAT.

The Board has commitments until August 2026 in respect of Unit 9 at 14-16 Lord Edward St Dublin 2. The term of the lease is 10 years and the annual cost is €47,577 plus VAT.

The Board also has commitments until March 2027 in respect of the offices occupied by Screen Skills Ireland at Unit 10, 14-16 Lord Edward St. The term of the lease is 10 years and the annual cost is €70,125 plus VAT.

At 31 December 2018 Fís Éireann/Screen Ireland had the following minimum lease payments under non- cancellable operating leases for each of the following periods:

	2018	2017
	€	€
Payable within One Year	367,671	311,988
Payable within Two to Five Years	1,470,682	1,210,018
Payable after Five Years	1,221,612	1,264,022

Operating lease payments recognised as an expense were €362,440 (2017: €236,523).



MARY

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12. SUPERANNUATION

a. Analysis of Total Pension Costs Charged to Expenditure

	2018 €	2017 €
Current Service Cost	339,250	447,747
Interest on Pension Scheme Liabilities	143,745	148,885
Employee Contributions	(58,972)	(49,774)
Total	424,023	546,858

b. Movement in Net Pension Liability During the Financial Year

	Main Scheme €	2018 Single Scheme €	Total €	Main Scheme €	2017 Single Scheme €	Total €
Net Pension Liability at 1 January	6,366,903	140,480	6,507,383	7,023,947	43,933	7,067,880
Current Service Cost*	274,354	64,896	339,250	335,090	112,657	447,747
Interest Cost	140,422	3,323	143,745	147,880	1,005	148,885
Actuarial Loss/(gains)	(138,085)	(67,954)	(206,039)	(954,622)	(11,624)	(966,246)
Changes in Assumptions (gain)/loss	(167,579)	(3,840)	(171,419)	(179,397)	(5,491)	(184,888)
Pensions paid in the year	(5,995)	-	(5,995)	(5,995)	-	(5,995)
Net Pension Liability at 31 December	6,470,020	136,905	6,606,925	6,366,903	140,480	6,507,383

* The Current Service Cost includes employee contributions totalling €58,972 in 2018 (€37,822 in Main Scheme, €21,150 in Single Scheme) and €49,774 in 2017.

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 backing for the establishment of the pension scheme, and the policy and practice 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 Income and Expenditure Account was as follows.

	Main Scheme €	2018 Single Scheme €	Total €	Main Scheme €	2017 Single Scheme €	Total €
Funding Recoverable in Respect of Current Year Pension Costs	414,776	68,219	482,995	482,970	113,662	596,632
State Grant Applied to Pay Pensioners	(5,995)	-	(5,995)	(5,995)	-	(5,995)
Net Deferred Funding for Pensions	408,781	68,219	477,000	476,975	113,662	590,637

The deferred funding asset for pensions as at 31 December 2018 amounted to €6,606,925 (€6,507,383 in 2017)

d. History of Defined Benefit Obligations

	2018 €	2017 €	2016 €	2015 €
Defined Benefit Obligations	6,606,925	6,507,383	7,067,880	6,142,446
Experience (gains)/losses on Scheme Liabilities Amount	(206,039)	(966,246)	48,732	(186,736)
Percentage of Scheme Liabilities	(3.1%)	(14.8%)	0.7%	3.0%

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 actuarial reduction from age 60. Pensions in payment (and deferment) normally increase in line with general public sector salary inflation.

The valuation used for FRS102 has been based on a full actuarial valuation at each date performed by an independent qualified actuary to take account of the requirements of FRS 102 in order to assess the scheme liabilities at 31 December 2018.



GRETA

The principal actuarial assumptions were as follows:

	31/12/2018	31/12/2017
Rate of Increase in Salaries	2.90%	3.0%
Rate of Increase in Pension Payment	2.90%	3.0%
Discount Rate	2.20%	2.2%
Inflation	1.65%	1.75%

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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)

Life Expectancy for Male aged 45 now (from 65)	24.8 years
Life Expectancy for Female aged 45 now (from 65)	25.9 years

13. TANGIBLE FIXED ASSETS

Cost	Furniture €	Computers €	Total €
At 1 January 2018	447,974	256,219	704,193
Additions	24,930	36,677	61,607
SSI Additions	5,412	-	5,412
Disposals	(71,819)	(10,793)	(82,612)
SSI Disposals	-	-	-
At 31 December 2018	406,497	282,103	688,600
Depreciation			
As at 1 January 2018	406,092	236,349	642,441
Charge for Year	15,952	21,975	37,927
SSI Charge	1,082	-	1,082
Disposals	(71,820)	(10,793)	(82,613)
SSI Disposals	-	-	-
At 31 December 2018	351,306	247,531	598,837
Net Book Value			
As at 31 December 2018	55,191	34,572	89,763
As at 31 December 2017	41,882	19,870	61,752
Movement	13,309	14,702	28,011

Cost	Furniture €	Computers €	Total €
At 1 January 2017	417,001	268,369	685,370
Additions	51,239	24,349	75,588
Disposals	(18,776)	(36,499)	(55,275)
SSI Disposals	(1,490)	-	(1,490)
At 31 December 2017	447,974	256,219	704,193
Depreciation			
As at 1 January 2017	409,044	258,122	667,166
Charge for Year	17,016	13,955	30,971
SSI Charge	-	771	771
Disposals	(18,776)	(36,499)	(55,275)
SSI Disposals	(1,192)	-	(1,192)
At 31 December 2017	406,092	236,349	642,441
Net Book Value			
As at 31 December 2017	41,882	19,870	61,752
As at 31 December 2016	7,957	10,247	18,204
Movement	33,925	9,623	43,548



THE CURIOUS WORKS OF ROGER DOYLE

14. PAYABLES

	2018	2017
	€	€
PAYE/PRSI	39,569	30,971
Other Accruals	145,764	240,922
Withholding Tax	7,738	25,271
Pension Contribution	-	8,292
Trade Creditors	451,322	684,665
Total	644,393	990,121

15. DEFERRED INCOME

	2018	2017
	€	€
Creative Europe Media Training Fund	134,457	105,000
Total	134,457	105,000

16. RECEIVABLES

	2018	2017
	€	€
Debtors	16,351	20,949
Prepayments	81,167	24,062
Accrued Income	32,893	27,949
Total	130,411	72,960

17. CAPITAL RESERVE

	2018	2017
	€	€
Balance at 01/01/18	1,291,665	1,019,247
Investment in Films (Note 6)	67,241	228,872
Movement in Fixed Asset Funding	28,010	43,545
Balance at 31/12/18	1,386,916	1,291,665

The Movement in Fixed Asset Funding is Comprised as Follows:

Income Allocated for Capital purposes	67,018	75,585
Amortisation (Note 13)	(39,009)	(31,742)
Loss on Disposal of Assets	-	(298)
Total	28,009	43,545



CRITTERS

18. COMMITMENTS

	Feature Production*	Documentary Production	Animation Production	Distribution Loans	Schemes	Total
	€	€	€	€	€	€
Production Loans						
Commitments @ 01/01/18	2,042,367	470,599	578,499	269,930	541,165	3,902,560
Commitments in 2018	10,495,305	1,243,000	1,012,600	767,626	560,000	14,078,531
Commitments Expired 2018	-	-	-	(65,116)	-	(65,116)
Total Commitments	12,537,672	1,713,599	1,591,099	972,440	1,101,165	17,915,975
Payments in 2018	(9,424,677)	(1,168,150)	(821,000)	(595,367)	(554,590)	(12,563,784)
Commitments at 31/12/18	3,112,995	545,449	770,099	377,073	546,575	5,352,191

*Included in both the commitment and payment figure for Feature Production is an amount of €20,463 in respect of project related expenses and production legal costs.

	Animation Development	Feature Development	Documentary Development	Total
	€	€	€	€
Development Loans				
Commitments @ 01/01/18	195,095	898,678	74,634	1,168,407
Commitments in 2018	159,700	1,983,494	173,120	2,316,314
Commitments Expired 2018	(38,894)	(227,105)	-	(265,999)
Total Commitments	315,901	2,655,067	247,754	3,218,722
Payments in 2018	(187,100)	(1,735,206)	(148,060)	(2,070,366)
Commitments at 31/12/18	128,801	919,861	99,694	1,148,356

19. PROVISIONAL OFFERS OF ASSISTANCE TO FILM PROJECTS

In addition to the contracted commitments outstanding at year-end of €6,500,548, disclosed an additional €6,604,706 in respect of provisional offers of assistance was outstanding. The major portion of such commitments, €3,575,000 is in respect of feature productions where offers are subject to certain terms and conditions which include the procurement of finance.

They remain valid for a period of up to three 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 eight feature production at the year end.



HONEST

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20. SCREEN SKILLS IRELAND

Screen Skills Ireland (SSI) is the national training and development resource specifically created for Ireland's film and television industry. As part of Fís Éireann/Screen Ireland, SSI works to identify, design and deliver training for Irish professionals across the whole screen sector. Training programmes are offered to practitioners and companies to enhance their expertise in Film, Television, Animation and Interactive Screen Content. Costs as detailed in Notes 20 and 21 are included in expenditure in the financial statements.

	2018 €	2017 €
Bursaries	34,747	46,866
Business and Enterprise	3,995	56,619
Creative and Creative Collaboration	225,928	158,330
Media Programs	184,517	160,110
Other European Programs	26,065	23,792
Production and Technical Skills	29,114	214,014
Skills Profiling	35,935	-
New Entrant Courses	18,047	-
Animation & VFX	16,136	-
Traineeships & Apprenticeships	185,681	-
Total	760,165	659,731

21. SCREEN SKILLS IRELAND ADMINISTRATION

	2018 €	2017 €
Cleaning and Refuse	4,299	7,299
IT Maintenance	10,325	7,455
Light and Heat	4,647	3,368
Marketing Costs	48,022	15,809
Office Equipment	16,991	8,036
Office Refurbishment	396	5,033
Office Rent and Rates	101,991	66,047
Office Stationery and Printing	2,717	4,810
Other Office Overhead	10,893	10,620
Professional Fees	1,842	1,216
Staff Costs	54,382	17,259
Subscriptions to Publications	3,357	1,997
Telephones	6,043	7,255
Loss on Disposal of Assets	-	298
Total	265,905	156,502



PAPI CHULO

22. BOARD MEMBERS - DISCLOSURE OF TRANSACTIONS

Fís Éireann/Screen Ireland adopts procedures in accordance with the guidelines issued by the Department of Public Expenditure and Reform covering the personal interests of Board members. In the normal course of business, Fís Éireann/Screen Ireland may approve grants or enter into other contractual arrangements with entities in which Fís Éireann/Screen Ireland Board Members are employed or are otherwise interested.

In cases of potential conflict of interest, Board members do not receive Board documentation or otherwise participate in or attend discussions regarding these transactions. A register is maintained and available on request of all such instances.

In 2018 the following loans were approved in which a Board Member was employed or had an interest:

Name	Company	Project	Amount €	Total €
Larry Bass	Shinawil Productions	Kill	21,750	
		Costigan	35,250	
	Wildcard Distribution	Cry From the Sea	8,375	
		The Cured	20,000	85,375
Dr Annie Doona	Young Irish Filmmakers		35,000	35,000
Katie Holly	Blinder Films	Silvia	10,000	
		Famine	12,510	
		Sunlight	15,000	
		A Mother Brings her Son to be Shot	15,000	
		The Domestique	800,000	
		Extra Ordinary*	750,000	1,602,510

*The Loan for Extra Ordinary was first approved in 2017 and extended and increased in 2018. Blinder Films also received in 2018 an extension to the loan for the project A Dog Called Money (previously PJ Harvey: Staring Through the Looking Glass) which was first approved in 2017.

Rachel Lysaght	Underground Films	Lupa	17,700	
		The Unreliable Narrator	21,500	
		Bird	15,600	
		Dream House	33,950	
		Famine Girls	27,000	
		White Privilege	15,000	
		In Blood	13,400	
		Once in a Lifetime	50,000	
		Pure Grit	125,000	319,150

Underground Films also received a Production Loan offer for Defenders which subsequently expired.

Rachel Lysaght & Katie Holly	Irish Film Institute	Irish Film Archive		98,650
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Grand Total				2,140,685
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23. BOARD APPROVAL

The financial statements were approved by the Board on the 17 December 2019.



PURE GRIT

Annual Report

INFORMATION ON COMMITMENTS 2018

This is for information and does not form part of the accounts from pages 6 to 32.

PRODUCTION LOAN FEATURES

		Committed €
Arracht (Cine4)	Macalla Teo	300,000
Dark Lies the Island	Grand Pictures	7,500
Dublin Old School (Additional)	Element Pictures	36,000
Extraordinary	Blinder Films	750,000
Finky (Cine4)	Abu Media	300,000
Here are the Young Men	Five Knight Films	550,000
Highway	Highway Pictures	65,000
Oops the Adventure Continues	Moetion Films	700,000
Rose Plays Julie	Samson Films	650,000
Rosie	Element Pictures	600,000
Sea Fever	Fantastic Films	700,000
The Last Right	Deadpan Pictures	800,000
The Winter Lake	Tailored Films	650,000
Trade	Roads Entertainment	600,000
Vivarium	Fantastic Films	800,000
Wildfire	Samson Films	726,966
Wolf Walker	Cartoon Saloon	750,000
Athrí	De Facto Films	9,375
Bainne	Anabasis Films	30,000
Total		9,024,841

CO-PRODUCTION FUND

Jade	SP Films	150,000
Animals	Vico Films	250,000
Calm with Horses	Element Pictures	250,000
The Castle	Samson Films	250,000
Sweetness In The Belly	Parallel Film Productions	300,000
The Other Lamb	Subotica	250,000
Total		1,450,000

DOCUMENTARY PRODUCTION

Trouble	Marcie Films	80,000
Citizen Lane	Soho Moon Pictures	100,000
Wing And A Prayer	Loosehorse Limited	60,000
Best Before Death	Screenworks	75,000
The Alexander Complex	Soilsiú Films	150,000
Katie Taylor: Comeback	True Films	150,000
Caught In The Cross Fire	Fine Point Films	50,000
Gaza: Out Of The Ordinary	Real Films	100,000
Jihad Jane (Additional)	Fastnet Films	38,000
Songs For While I'M Away	Marcie Films	175,000
Prisoners of the Moon	Bandit Films	100,000
A Dog Called Money	Blinder Films	85,000
Once In A Lifetime	Underground Films	50,000
The Curious Works of Roger Doyle (Completion)	Instigator Films	15,000
The Camino Way (Completion)	Anú Pictures	15,000
Total		1,243,000

ANIMATION PRODUCTION

		Committed €
Peek Zoo	Igloo Films	175,000
The Day Henry Met 3	Wiggleywoo	130,000
Hopscotch and the Christmas Tree	Ink and Light	30,000
Sir Mouse	Salty Dog Pictures	100,000
Boy Girl Dog Cat Mouse Cheese	Kavaleer Productions	100,000
Critters.TV	Turnip and Duck	200,000
Urban Tails	Pink Kong Studios	180,000
The Day Henry Met 4	Wiggleywoo	97,600
Total		1,012,600

PRINTS AND ADVERTISING

Michael Inside	Wildcard Distribution	55,000
Damo and Ivor: The Movie	Wildcard Distribution	75,000
The Cured	Wildcard Distribution	20,000
Citizen Lane	Eclipse Pictures	20,000
The Breadwinner	Element Pictures Distribution	75,000
Black 47	Wildcard Distribution	75,000
Kissing Candice	Wildcard Distribution	16,500
I, Dolours	Element Pictures Distribution	15,840
Dublin Old School	Element Pictures Distribution	65,000
Katie	Wildcard Distribution	35,000
The Delinquent Season (Ds)	Element Distribution	27,373
A Cambodian Spring	Eclipse Pictures	15,000
Rosie	Element Pictures Distribution	60,000
The Meeting	Eclipse Pictures	32,710
Total		587,423

DIRECT DISTRIBUTION

Unless	Subotica	15,000
A Mother Brings Her Son To Be Shot	Blinder Films	15,000
The Lonely Battle of Thomas Reid	FSE Films	15,000
The Silver Branch	Sea Fever Productions	12,500
Good Favour	Savage Productions	12,500
The Lodgers	Tailored Films	15,000
The Camino Voyage	Anú Pictures	15,000
John Hume	Creaney Films	15,000
Total		115,000

PUBLICITY SUPPORT

Total		65,203
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BOY GIRL DOG CAT MOUSE CHEESE

DEVELOPMENT

Contracted		Committed €	Contracted		Committed €
Diamonds	Blinder Films	23,700	Nocebo	Lovely Productions	25,800
Alice Wants an Ice Cream	Samson Films	13,900	Northern Light	Subotica	16,700
Alima	Treasure Entertainment	18,500	OMGWACA	Element Pictures	36,000
Arrangements	Snapshot Productions	22,893	One More Tune	Treasure Entertainment	31,000
At Swim, Two Boys	Parallel Film Productions	40,000	Ottoline	Kennedy Films	16,300
Beards	Tilted Pictures	36,350	Patasnik	Samson Films	20,300
Bird	Underground Films	15,600	Plurabelle	John Kelleher Media	23,050
Black Unicorn	Tailored Films	17,500	Right of the Boom	Metropolitan Film Productions	25,000
Blackbird	Tiger Darling Productions	14,000	RTÉ		20,000
Bring Your Blue Sky Back	Grand Pictures	14,500	Send In The Clowns	Fastnet Films	8,500
Choosing Sides	Mammoth Films	16,000	Silent Caller	Fastnet Films	15,000
Cine 4	TG4	50,000	Silvia	Blinder Films	10,000
Crossword	Treasure Entertainment	20,000	Soldiers of Fortune	Subotica	40,000
Daguerreotype	Deadpan Pictures	45,000	Son	Park Films	18,000
Dead Cities	Tailored Films	15,600	Soul Hunter (Siberia)	Savage Productions	18,250
Don't Come After Me	Tailored Films	11,600	Succession	Marcie Films	12,800
Doom Newt	Piranha Bar	20,000	Tainted	Footnote Productions	25,000
Double Blind	Failsafe Films	34,500	That They May Face		
Dr Glas	Fantastic Films	20,000	the Rising Sun	South Wind Blows	21,500
Dreamhouse	Underground Films	33,950	The Aran Islands	Harvest Films	22,400
Drift	Treasure Entertainment	22,000	The Bank	Mammoth Films	30,000
Eternal City	An Pointe Productions	18,650	The Encounter	Black Sheep Productions	29,850
Faith	Savage Productions	12,300	The Foundling	Tailored Films	16,500
Famine Girls	Underground Films	27,000	The Gee Gees	Element Pictures	10,000
Fifty Thousand Words	Kennedy Films	13,250	The Last Right	Deadpan Pictures	17,950
Fish and the Duck	Deadpan Pictures	10,000	The Midnight Choir	Fastnet Films	12,000
Flying Blind	Shinawil	30,000	The Navigator	Black Sheep Productions	14,350
Freight	Samson	16,100	The Night I Got Shot By Santa	Calico Pictures	18,300
Get the Boat	Treasure Entertainment	26,500	The O'Neill	Subotica	51,350
Hanging From the Rafters	Black Sheep Productions	15,900	The Quiet Woman	Park Films	28,340
Here Comes the Night	Element Pictures	34,450	The Shee	Marcie Films	20,000
Hive Mind	Tailored Films	11,950	The Smaller I Am	Sixty Six Pictures	14,000
July Fly	Venom Films	11,750	The Unreliable Narrator	Underground Films	21,500
Kin	Tailored Films	11,800	Throwdown	Fastnet Films	4,500
Let the Wrong One In	Workshed Films	19,200	Undone	Ailbhe Keogan	12,000
Limbo	Treasure Entertainment	25,000	Wolf	Feline Films	16,400
Little Pictures	Treasure Entertainment	20,500	Zom B	Fantastic Films	25,000
Lupa	Underground Films	17,700	Three Feet of Snow	Element Pictures	12,500
Michael Dobbs	Enigma Productions	20,611	The Broken Empire	RedTed Media	18,000
Neon	925 Productions	13,900	If You'll Have Me	Subotica	29,700
No Filter	Horizon Pictures	19,500			
			Total		1,689,494

NEW WRITERS SCHEME

Jolly	Sinead Fagan	8,000
Some Kind of Atlantis	Sarah-Jane Drummey	8,000
The Last Watch	Sam Uhlemann	8,000
The Wild Kindness	Sean Smith	8,000
The Blow In	Sarah Ingersoll	8,000
Our House Our Rules	Eoin Maher	8,000
CLASS A (Working Title)	Cara Loftus	8,000
Drinking for Two	Máire Robinson	8,000
Herself	Janet Hayes, Deborah McGee	10,000
The Gamal	Ciaran Collins	8,000
Total		82,000

POV DEVELOPMENT

Knowl	Blue Ink Films	15,000
It is In Us All	Savage Productions	13,000
Down By Your Side	Swansong Films	13,000
Sunlight	Blinder Films	15,000
Tryst	Treasure Entertainment	13,000
You Are Not My Mother	Fantastic Films	13,000
Total		82,000



FRIDA THINK

COMEDY INITIATIVE

		Committed €
Bump	Blue Ink Films	65,000
DAD	Blue Ink Films	65,000
Total		130,000

ANIMATION DEVELOPMENT

My Brother The Minotaur	Cartoon Saloon	20,000
Pooka	Grand Pictures	14,700
Frankie's Valley	Ben & Anvil	20,000
Freddy Buttons	Tumbledown Media	20,000
Bonobo JoJo	Maggie6 Media	5,000
Old Irish Tales	Igloo Animation	20,000
Auntie Cupcake	Prize Pig Productions	20,000
Atom Town	Treehouse Republic	20,000
Lily's Little Acre	Pewter Animation	20,000
Total		159,700

DOCUMENTARY DEVELOPMENT

Prisoners Of the Moon	Bandit Films	15,000
The Alexander Complex	Soilsiú Films	15,000
Limbo	Besom Productions	15,000
11 A Day	Greg & Gimble Productions	15,000
The Good Father	Soilsiú Films	15,000
The Irish Wedding	Atom Films	15,000
White Privilege	Underground Films	15,000
Step by Step	Atlantic Film Alliance	10,000
The Baby Snatchers	Flawless Films	13,120
Without his Tie	Marcie Films	15,000
The Last Nomad	Bear Print Media	15,000
Lullaby	Subotica	15,000
Total		173,120

REAL SHORTS

		Committed €
Above the Law	Invisible Hand	20,000
Pump	Venom	20,000
The Grass Ceiling	Kennedy Films	20,000
Welcome to a Bright White Limbo	Invisible Thread Films	20,000
Total		80,000

FOCUS SHORTS

A Better You	Army of Id	50,000
Maya	Fail Safe Films	50,000
Christy	Treasure Entertainment	50,000
Sister This	Rocket Science Productions	50,000
Total		200,000

SHORT STORIES

Something Doesn't Feel Right	Against the Grain Films	20,000
Wrath	Bear Print Media	20,000
Break Us	925 Productions	20,000
Twin	Banjoman Films	20,000
Total		80,000

FRAMEWORKS

A Cat Called Jam	A Man & Ink	50,000
Lady Isabel & the Elf Knight	Made Image	50,000
Nitelink	Radii	50,000
Hedy	Banjoman Films	50,000
Total		200,000

Project Expenses 20,464

Total Contracted Commitments @ 31/12/2018

16,394,845



CALM WITH HORSES

INFORMATION ON OUTSTANDING COMMITMENTS 2018

PRODUCTION LOAN FEATURES

		Pending €
<i>Pre 2018 Commitments</i>		
Arracht (Cine4)	Macalla Teo	180,480
Extraordinary	Blinder Films	30,000
Finky (Cine4)	Abu Media	75,000
Here are the Young Men	Five Knight Films	35,250
Oops the Adventure Continues	Moetion Films	55,000
Rose Plays Julie	Samson Films	490,000
Sea Fever	Fantastic Films	65,000
The Last Right	Deadpan Pictures	57,500
The Winter Lake	Tailored Films	252,524
Trade	Roads Entertainment	650,000
Vivarium	Fantastic Films	60,000
Wildfire	Samson Films	87,500
Wolf Walker	Cartoon Saloon	109,045
Athrí	De Facto Films	375,000
Bainne	Anabasis Films	4,688
		9,000
Total		2,535,987

CO-PRODUCTION FUND

<i>Pre 2018 Commitments</i>		
Jade	SP Films	84,500
Animals	Vico Films	15,000
Calm with Horses	Element Pictures	25,000
The Castle	Samson Films	12,500
Sweetness In The Belly	Parallel Film Productions	127,500
The Other Lamb	Subotica	62,500
		250,000
Total		577,000

ANIMATION PRODUCTION

Contracted		
<i>Pre 2018 Commitments</i>		
Peek Zoo	Igloo Films	292,999
The Day Henry Met 3	Wiggleywoo	17,500
Hopscotch and the Christmas Tree	Ink and Light	13,000
Sir Mouse	Salty Dog Pictures	3,000
Boy Girl Dog Cat Mouse Cheese	Kavaleer Productions	50,000
Critters.TV	Turnip and Duck	70,000
Urban Tails	Pink Kong Studios	100,000
The Day Henry Met 4	Wiggleywoo	126,000
		97,600
Total		770,099

DOCUMENTARY PRODUCTION

		Pending €
<i>Pre 2018 Commitments</i>		
Trouble	Marcie Films	248,449
Wing And A Prayer	Loosehorse Limited	4,000
Best Before Death	Screenworks	6,000
The Alexander Complex	Soilsiú Films	22,500
Katie Taylor: Comeback	True Films	75,000
Caught In The Cross Fire	Fine Point Films	7,500
Gaza:Out Of The Ordinary	Real Films	15,000
Songs For While I'M Away	Marcie Films	10,000
Prisoners of the Moon	Bandit Films	87,500
A Dog Called Money	Blinder Films	30,000
Once In A Lifetime	Underground Films	8,500
The Curious Works of Roger Doyle		25,000
(Completion)	Instigator Films	3,000
The Camino Way (Completion)	Anú Pictures	3,000
Total		545,449

DISTRIBUTION

Contracted		
<i>Pre 2018 Commitments</i>		
Michael Inside	Wildcard Distribution	189,947
Damo and Ivor: The Movie	Wildcard Distribution	5,500
The Cured	Wildcard Distribution	7,500
The Breadwinner	Element Pictures Distribution	10,000
Black 47	Wildcard Distribution	37,500
Kissing Candice	Wildcard Distribution	7,500
I, Dolours	Element Pictures Distribution	8,250
Dublin Old School	Element Pictures Distribution	7,920
Katie	Wildcard Distribution	32,500
The Delinquent Season (Ds)	Element Distribution	17,500
Rosie	Element Pictures Distribution	13,686
The Meeting	Eclipse Pictures	30,000
Expiries		15,210
		(65,116)
Total		317,897

DIRECT DISTRIBUTION

<i>Pre 2018 Commitments</i>		
Unless	Subotica	10,432
A Mother Brings Her Son To Be Shot	Blinder Films	7,500
The Lonely Battle of Thomas Reid	FSE Films	7,500
The Silver Branch	Sea Fever Productions	7,500
Good Favour	Savage Productions	6,250
The Lodgers	Tailored Films	12,500
The Camino Voyage	Anú Pictures	-
John Hume	Creaney Films	7,500
		-
Total		59,182



OOOPS! BACK IN THE DEEP END

DEVELOPMENT

Contracted		Outstanding €	Contracted		Outstanding €
<i>Pre 2018 Commitments</i>		489,530	OMGWACA	Element Pictures	18,000
Alice Wants an Ice Cream	Samson Films	6,950	One More Tune	Treasure Entertainment	15,500
Alima	Treasure Entertainment	9,250	Ottoline	Kennedy Films	8,150
At Swim, Two Boys	Parallel Film Productions	20,000	Patashnik	Samson Films	10,150
Bird	Underground Films	7,800	Right of the Boom	Metropolitan Film Productions	5,000
Black Unicorn	Tailored Films	8,750	Silent Caller	Fastnet Films	7,500
Choosing Sides	Mammoth Films	4,000	Silvia	Blinder Films	5,000
Crossword	Treasure Entertainment	10,000	Soul Hunter (Siberia)	Savage Productions	9,125
Dead Cities	Tailored Films	7,800	Succession	Marcie Films	6,400
Don't Come After Me	Tailored Films	5,800	Tainted	Footnote Productions	12,500
Doom Newt	Piranha Bar	10,000	That They May Face the Rising Sun	South Wind Blows	10,750
Double Blind	Failsafe Films	9,750	The Aran Islands	Harvest Films	11,200
Dr Glas	Fantastic Films	10,000	The Bank	Mammoth Films	14,800
Dreamhouse	Underground Films	16,975	The Encounter	Black Sheep Productions	7,463
Drift	Treasure Entertainment	11,000	The Foundling	Tailored Films	8,250
Eternal City	An Pointe Productions	3,730	The Gee Gees	Element Pictures	4,000
Famine Girls	Underground Films	13,500	The Midnight Choir	Fastnet Films	6,000
Fifty Thousand Words	Kennedy Films	6,625	The Navigator	Black Sheep Productions	7,175
Fish and the Duck	Deadpan Pictures	2,500	The Night I Got Shot By Santa	Calico Pictures	9,425
Flying Blind	Shinawil	10,000	The O'Neill	Subotica	12,250
Freight	Samson	8,050	The Quiet Woman	Park Films	9,670
Get the Boat	Treasure Entertainment	13,250	The Shee	Marcie Films	5,000
Hanging From the Rafters	Black Sheep Productions	7,950	The Unreliable Narrator	Underground Films	10,750
Here Comes the Night	Element Pictures	17,225	Undone	Ailbhe Keogan	6,000
July Fly	Venom Films	5,875	Wolf	Feline Films	3,280
Limbo	Treasure Entertainment	12,500	Zom B	Fantastic Films	6,250
Little Pictures	Treasure Entertainment	10,250	Three Feet of Snow	Element Pictures	6,250
Lupa	Underground Films	8,850	The Broken Empire	RedTed Media	5,000
Neon	925 Productions	7,625	If You'll Have Me	Subotica	14,850
Nocebo	Lovely Productions	12,900	Expiries		(227,105)
Northern Light	Subotica	8,350	Total		898,685

NEW WRITERS SCHEME

Jolly	Sinead Fagan	4,000
Some Kind of Atlantis	Sarah-Jane Drummey	4,000
The Last Watch	Sam Uhlemann	4,000
The Wild Kindness	Sean Smith	4,000
The Blow In	Sarah Ingersoll	4,000
Our House Our Rules	Eoin Maher	4,000
CLASS A (Working Title)	Cara Loftus	4,000
Drinking for Two	Máire Robinson	4,000
Herself	Janet Hayes, Deborah McGee	5,000
The Gamal	Ciaran Collins	4,000
Total		41,000

POV DEVELOPMENT

Knowl	Blue Ink Films	15,000
It is In Us All	Savage Productions	13,000
Down By Your Side	Swansong Films	6,500
Sunlight	Blinder Films	5,000
Tryst	Treasure Entertainment	6,500
You Are Not My Mother	Fantastic Films	13,000
Total		59,000



PRISONERS OF THE MOON

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COMEDY INITIATIVE

		Outstanding €
Bump	Blue Ink Films	10,500
DAD	Blue Ink Films	4,000
Total		14,500

ANIMATION DEVELOPMENT

		Outstanding €
<i>Pre 2018 Commitments</i>		150,194
My Brother The Minotaur	Cartoon Saloon	5,000
Bonobo JoJo	Maggie6 Media	2,500
Auntie Cupcake	Prize Pig Productions	5,000
Atom Town	Treehouse Republic	5,000
		(38,894)
Total		128,800

DOCUMENTARY DEVELOPMENT

		Outstanding €
<i>Pre 2018 Commitments</i>		59,634
Limbo	Besom Productions	3,000
The Good Father	Soilsiú Films	3,000
The Irish Wedding	Atom Films	5,000
White Privilege	Underground Films	7,500
The Baby Snatchers	Flawless Films	6,560
Without his Tie	Marcie Films	3,000
The Last Nomad	Bear Print Media	7,500
Lullaby	Subotica	4,500
Total		99,694

REAL SHORTS

		Outstanding €
<i>Pre 2018 Commitments</i>		14,000
Above the Law	Invisible Hand	20,000
Pump	Venom	18,000
The Grass Ceiling	Kennedy Films	18,000
Welcome to a Bright White Limbo	Invisible Thread Films	8,000
Total		78,000

FOCUS SHORTS

		Outstanding €
<i>Pre 2018 Commitments</i>		11,500
A Better You	Army of Id	45,000
Maya	Fail Safe Films	45,000
Christy	Treasure Entertainment	45,000
Sister This	Rocket Science Productions	45,000
Total		191,500

SHORT STORIES

		Outstanding €
<i>Pre 2018 Commitments</i>		8,000
Something Doesn't Feel Right	Against the Grain Films	4,000
Wrath	Bear Print Media	4,000
Break Us	925 Productions	4,000
Twin	Banjoman Films	4,000
Total		24,000

FRAMEWORKS

		Outstanding €
<i>Pre 2018 Commitments</i>		93,288
A Cat Called Jam	A Man & Ink	45,000
Lady Isabel & the Elf Knight	Made Image	30,000
Nitelink	Radii	30,000
Hedy	Banjoman Films	20,000
Total		218,288

Other Schemes 34,787

Total Contracted Commitments @ 31/12/2018

6,500,551



ALVA & THE TROLLS

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 €100,000, €50,000 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.



THE VASECTOMY DOCTOR

PRINCIPLES & CRITERIA

In addition to focusing on the editorial and creative merits of a project, Screen Ireland's funding programmes are guided by some fundamental principles which form the basis of the decision-making process. These principles are:

1. Making Cinema
2. Accessing Audiences
3. Originality
4. Additionality
5. Developing Talent, Cultural & Industrial Priorities
6. Further Considerations

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

1. MAKING CINEMA

Because it is the only source of public funding for feature films directed towards a cinema release, Fís Éireann/Screen Ireland's (formerly known as Bord Scannán na hÉireann/the Irish Film Board) primary objective is to encourage, sustain and promote work in Ireland that is made to be shown on the big screen. In addition, Screen Ireland, also has as part of its aims and objectives the support of certain other high-quality audiovisual works.

In addition to continuing its commitment to live-action feature films, this means:

Documentaries will be rigorously assessed in terms of their potential to achieve theatrical release, stimulate interest from international film festivals or engage on new and emerging platforms. Preference will be given to visual, cinematic 'feature documentaries'; films aimed at a one-hour TV slot or shorter, with little or no international appeal, are unlikely to be supported. Emphasis will be placed on backing directors, writers and producers whose careers to date clearly demonstrate a strong commitment to making cinematic documentaries. Besides Screen Ireland's commitment to cinema, this approach is also designed to

respond to the manifest increase in theatrical audiences' desire to see documentaries.

Animation feature films and television series will be provided with funding in recognition of the importance of Irish work in this field, the narrowness of the theatrical market that exists for animated features and the very limited funding from broadcasters for animated television series. Preference will be given to original work from Irish talent that appears to be sufficiently inventive and striking to measure up to the big-screen format and/or international television and other distribution.

Television drama, whether singles or series, will be rigorously assessed and may be funded for its inherent quality, but other factors will also come into play. Strong emphasis will be placed on backing directors, writers and producers whose careers to date clearly demonstrate an ability to make dramatic works or who, in the view of Screen Ireland are headed for a career in feature-film or high-quality television drama production. Furthermore, Screen Ireland will need to be convinced that its financial involvement is crucial to the realisation of the programme or series and that the contribution from the broadcaster is commensurate with the seat of editorial control. Screen Ireland will also expect to contribute editorially to the development of this content.

2. ACCESSING AUDIENCES

Screen Ireland is increasingly focused on ensuring that funding decisions will favour projects that are clearly targeted at the appropriate audience. This does not mean that Screen Ireland is only interested in supporting material with commercial prospects, but instead that it is open to considering projects that may appeal to a wide spectrum of viewers, be they commercial, arthouse, festival-going or on television etc. Particular emphasis will be paid to a project's potential to engage its intended audience as well as the planned approach and scale of the project.



WILDFIRE

3. ORIGINALITY

Screen Ireland funding will be directed to supporting projects that are original and of high quality, and that bring to cinema, through the talents of Irish writers, directors, producers and other Irish personnel, a different and distinctly Irish talent-driven cultural experience. Funding decisions will favour those Irish writers and directors, producers and other personnel who bring to film a distinctive voice and a strongly individual view of the world, and who create works that give a new and/or reinvigorated sensation to that experience.

These requirements do not mean that existing forms or genres of film will be avoided, but instead that the Irish writers, directors and producers supported will bring a fresh approach and new thinking to these forms or genres of films. Given the limited capacity for market and other funding of film in Ireland, Irish talent will need to be able to work with talent from other countries on projects being funded by Screen Ireland, and originality will continue to be factored in as part of the assessment of the combined talents of all parties involved

4. DEVELOPING TALENT, CULTURAL & INDUSTRIAL PRIORITIES

Consistent with its government remit and responding to the present perceived needs of the Irish audiovisual production industry, Screen Ireland considers that certain projects, in terms of their content, provenance or benefit to the industry, represent clear priorities for its funding.

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

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

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 Screen Ireland regards the director's track record as an assurance of quality;

- Involve an Irish producer as minority co-producer of a film, documentary or drama television programme or series, where (a) Screen Ireland is convinced of the quality of the project and (b) the amount of Screen Ireland's investment corresponds to the level of involvement of Irish personnel, elements and facilities in the project.

Submissions on behalf of works to be made wholly or predominantly in the Irish language will continue to be particularly welcomed by Screen Ireland.

Screen Ireland will always be vigilant in ensuring that films and high-quality drama and animation television programmes and series 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 be a decisive factor in itself, however, where Screen Ireland is not convinced by the quality of a project or where the project does not comply with any of the other priorities set out above. This is dealt with in more detail under Further Considerations below.

5. 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 audiovisual works backed by Screen Ireland should be those that would not be made, or would not be made with the same level of benefit to Ireland, unless enabled to do so with the support of Screen Ireland. Such audiovisual works and the benefits that flow from them represent 'additional' economic activity.

This does not mean that Screen Ireland is interested only in supporting material with limited commercial prospects. There is a wealth of evidence in our audiovisual history to show that the successes are frequently ground-breaking films. Screen Ireland will give energetic backing to producers who display



LAND WITHOUT GOD

an ambition to achieve market success and to projects that display an awareness of the market while at the same time providing a challenge to existing perceptions of what the marketplace expects.

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6. FURTHER CONSIDERATIONS

The guiding principles described above should give applicants an insight into the way in which Screen Ireland's executives and advisors 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 Screen Ireland 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 the content and creative team are seen as persuasive, the following considerations may affect the outcome between Screen Ireland and the producers as to the level of Screen Ireland's investment and the way in which the work will be financed, produced and distributed:

Track Record of the Producer

- Has the producer managed and delivered audiovisual works in a professional and efficient manner before?
- Has Screen Ireland had good previous experience of dealing with the producer and the creative team?
- In a co-production, do any of the non-Irish producers involved have good professional track records?

Irish Employment

- Are the 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 work be made in Ireland?
- Will the project 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 sale of the film or television programme or series?
- Does the film have an Irish distributor?
- Are any sales agents, distributors or broadcasters providing production finance?

Financial Structure

- Are the proposed co-financiers of the film or television programme reliable?
- Will the proposed financing arrangements allow Screen Ireland 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 of 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 Screen Ireland 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 Screen Ireland's commitment.

Cinema Distribution

Some Screen Ireland funding programmes have specific criteria of their own and are not necessarily governed by all of the principles set out above. Distribution Support is provided to Irish distributors of Screen Ireland-backed films who demonstrate that funding from Screen Ireland will enhance the promotion of a film in the Irish market. Direct Distribution/Exhibition Support is provided to Irish producers to help defray the cost of a limited theatrical release in Ireland (including Northern Ireland) for feature films already in receipt of Screen Ireland production funding that have been unable to secure suitable theatrical distribution by a bona fide Irish distribution company but that still have clear potential to reach and engage an Irish audience.

Ráitis
Airgeadais
2018



THE BUTCHER

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Comhaltaí Boird agus Eolas Eile

BOARD MEMBERS AND OTHER INFORMATION

B'iad comhaltaí Fís Éireann 2018 ná: Larry Bass, Dr Annie Doona (Cathaoirleach), Mark Fenton, Rachel Lysaght, Katie Holly, Kate McColgan and Marian Quinn.

FOIREANN

B'iad foireann Fís Éireann ar 31ú Mí na Nollag 2018 ná: James Hickey, Príomhoifigeach Feidhmiúcháin; Teresa McGrane, Ceannasaí Chúrsaí Gnó/Leas-Phríomhoifigeach Feidhmiúcháin; Celine Forde, Rialtóir Airgeadais; Cian McElhone, ainisteoir Chúrsaí Gnó; Aileen McCauley, Feidhmeannach Chúrsaí Gnó; Grace Gannon, Comhordaitheoir Chúrsaí Gnó; Emma Scott, Bainisteoir Léiriúcháin agus Dáileacháin; Celine Haddad, Lesley McKimm & Dearbhla Regan, Bainisteoirí Tionscadal; Jennifer Smyth, Comhordaitheoir Léiriúcháin agus Forbartha; Eimear Markey, Feidhmeannach Forbartha; Jill McGregor, Comhordaitheoir Iarratas agus Scéimeanna; Louise Ryan, Bainisteoir Margaíochta agus Cumarsáide; Mags O'Sullivan, Feidhmeannach Margaíochta; Jamie Tuohy, Cúntóir Margaíochta Digitigh agus Cumarsáide; Steven Davenport, Bainisteoir Léiriúcháin Isteach; Grainne Kernan, Cúntóir Léiriúcháin Isteach; Jade Murphy, Cúntóir Léiriúcháin Gnó agus Niamh O'Reilly, Cúntóir Feidhmiúcháin.

SCREEN SKILLS IRELAND

Gareth Lee, Bainisteoir Forbartha Scileanna; Gráinne Bennett, Críona Sexton, Fran Keaveney, Emer MacAvin, Feidhmeannaigh Forbartha Scileanna; Sharon O'Hara, Comhordaitheoir Margaíochta agus Cumarsáide; Sorcha Scully, Comhordaitheoir Beochana, VFX agus Cluichí agus Susanne Cassells, Feidhmeannach Airgeadais.

OIFIG:

Tá ceannáras Fís Éireann (ar a dtugtaí Bord Scannán na hÉireann roimhe seo) 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



VIVARIUM

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Fís Éireann Cuspóirí agus Beartais

Bunaíodh Fís Éireann/Screen Ireland mar ghníomhaireacht stáit de réir an Achta um Bord Scannan na hÉireann 1980 arna leasú. Leagtar amach téarmaí tagartha Fís Éireann/Screen Ireland mar seo a leanas: “Cabhróidh agus neartóidh an Bord in aon slí is iomchuí leis le scannáin a dhéanamh sa Stát agus le tionscal a fhorbairt sa Stát chun scannáin a dhéanamh.”

San áireamh leis na téarmaí tagartha sin tá cur chun cinn gnéithe cruthaitheacha déanamh scannán agus cultúr na scannán in Éirinn maraon leis na scileanna teicniúla, cruthaitheacha agus léiriúcháin a bhaineann le cúrsaí scannán. Ina theannta sin cuimsíonn na téarmaí tagartha chomh maith cur chun cinn tionscal na scannán in Éirinn lena n-áirítear léiriúcháin isteach agus cur chun cinn na hÉireann mar shuíomh scannán. Anuas ar sin tá oiliúint agus oideachas maidir le léiriú scannán agus le cultúr na scannán ina chuid den ról atá ag Fís Éireann/Screen Ireland.

Comhlíonann Fís Éireann/Screen Ireland na ról agus na téarmaí tagartha sin trí mhaoiniú a sholáthar chun scannáin a fhorbairt, a léiriú agus a dháileadh le hiasachtaí agus deontais do phríomhscannáin, drámaí teilifíse, beochan teilifíse, príomhscannáin faisnéise agus gearrscannáin. Cuireann sé maoiniú ar fáil freisin do thionscnaimh agus do scéimeanna oiliúna.

Soláthraíonn Fís Éireann/Screen Ireland iasachtaí forbartha suas go dtí €100,000 atá inaisíoctha má chuirtear tús leis an tionscadal a léiriú. Ina theannta sin cuireann sé iasachtaí

léiriúcháin ar fáil de shuímeanna atá faoi láthair idir €100,000 agus €900,000 an tionscadail (déanann FÉ/Sl athbhreithniú bliantúil ar na suimeanna sin) agus atá faoi réir cheangaltas comhlíontachta a bhaineann go sonrach le stáitchabhair maraon le haon caidhpeanna nó teorainneacha atá riachtanach de réir an dlí.

Is féidir le Fís Éireann/Screen Ireland mar chuid dá théarmaí tagartha mar atá leagtha amach thuas dámhachtainí sonracha maoiniúcháin a dhéanamh chun tionscal na scannán agus gníomhaíochtaí thionscal na scannán a chur chun cinn.

DÉANTAR IASACHTAÍ FORBARTHA AGUS LÉIRIÚCHÁIN A MHEASÚNÚ DE RÉIR LÍON ÁIRITHE CRITÉAR:

- i Déanamh Cineama
 - ii Aimsiú Lucht Féachana
 - iii Úrnuacht
 - iv Breisíocht
 - v Talann a Fhorbairt, Tosaíochtaí Cultúir agus Tionscail
 - vi Cúinsí Eile
- (Féach **Prionsabail agus Critéir**, Leathanach 78.)



GAZA

Ráiteas maidir le Rialachas agus Tuarascáil Chomhaltaí Boird

RIALACHAS

Bunaíodh Bord Fís Éireann/Screen Ireland de réir an Achta um Bord Scannan na hÉireann 1980. Leagtar amach feidhmeanna an Bhoird in Alt 4 den Acht sin. Freagraíonn an Bord don Aire Cultúir, Oidhreacht agus Gaeltachta agus tá sé freagrach as dea-rialachas a chinntiú agus déanann sé an obair sin trí chuspóirí agus spriocanna straitéiseacha a leagadh síos agus trí chinntí straitéiseacha a ghlacadh faoi gach príomhcheist gnó. Tá an Príomhoifigeach Feidhmiúcháin (POF) agus an fhoireann shinsearach bainistíochta freagrach as bainistíocht ó lá go lá, agus as rialú agus treorú FÉ/SI. Ní mór don POF agus an fhoireann shinsearach bainistíochta an treo leathan straitéiseach atá leagtha síos ag an mBord a leanúint agus tá dualgas air a chinntiú go mbíonn tuiscint shoiléir ag gach comhalta boird maidir leis na príomhghníomhaíochtaí agus cinntí a bhaineann leis an eintiteas, agus maidir le haon rioscáí suntasacha a d'fhéadfadh tarlú. Feidhmíonn an POF mar theagmhálaí díreach idir an Bord agus bainistíocht Fís Éireann/Screen Ireland.

FREAGRACHTAÍ AN BHOIRD

Leagtar amach obair agus freagrachtaí an Bhoird i gCreatchód Rialachais Fís Éireann/Screen Ireland ina bhfuil cuimsithe na nithe atá forchoimeádh do chinntí an Bhoird. I measc na míreanna buana a mheasann an Bord tá:

- Cúrsaí forchoimeádh
- Dearbhuithe Leasa
- Tuarascálacha ó choistí
- Tuarascálacha Airgeadais/ Cuntais Bhainistíochta
- Tuarascálacha Feidhmíochta

Cuireann Alt 20 den Acht um Bord Scannán na hÉireann 1980 freagracht ar na comhaltaí gach cuntas ceart agus gnáthúil den airgead a fhaigheann sé agus a chaitheann sé a choimeád i cibé cruth a mbíonn faofa an Aire Cultúir, Oidhreacht agus Gaeltachta le cead ón Aire Caiteachais Phoiblí agus Athchóirithe.

Agus na Ráitis Airgeadais sin á n-ullmhú, tá dualgas ar Fís Éireann/Screen Ireland:

- Beartais oiriúnacha a roghnú agus iad sin a chur i bhfeidhm go comhsheasmhach.
- Breithiúnais agus meastúcháin a dhéanamh atá réasúnach agus stuama.
- Na ráitis airgeadais a ullmhú ar bhonn gnóthais leantaigh ach amháin i gcás nach bhfuil sé cuí glacadh leis go leanfaidh an Bord ar aghaidh ag feidhmiú.
- A chur in iúl ar claíodh le caighdeáin cuntasáíochta a bhaineann faoi réir aon imeachtaí ábhartha a nochtáitear agus a mínítear sna ráitis airgeadais.

Tá an Bord freagrach as leabhair chearta cuntasáíochta a choimeád a thaispeánann le cruinneas réasúnach ag am ar bith, a sheasamh airgeadais a chuireann ar a chumas a chinntiú go gcomhlíonann na ráitis airgeadais Alt 20 (1) den Acht um Bord Scannán na hÉireann 1980.

Tá an bord freagrach as an plean agus an buiséad bliantúil a fhaomhadh. Rinneadh measúnú ar fheidhmiúlacht Fís Éireann/Screen Ireland ag tagairt don phlean agus don bhuiséad bliantúil i rith na bliana ar fad.

Tá an Bord freagrach freisin as a chuid sócmhainní a chosaint agus dá réir sin as céimeanna réasúnacha a ghlacadh chun calaois agus mírialtachtaí eile a chosc agus a aimsiú.



REALITY BABY

Measann an Bord go dtugann ráitis airgeadais Fís Éireann/Screen Ireland léargas fíor agus cothrom ar fheidhmíochr airgeadais agus ar sheasamh airgeadais Fís Éireann/Screen Ireland ar an 31 Nollaig 2018.

STRUCHTÚR AN BHOIRD

Tá an Bord comhdhéanta de Chathaoirleach agus seisear gnáthchomhalta, iad ar fad ceaptha ag an Aire Cultúir, Oidhreachta agus Gaeltachta. Ceapadh comhaltaí an Bhoird ar an 30 Márta 2017 agus tionóladh naoi gcrúinní i rith na bliana.

Tugann an clár thíos na sonraí maidir leis an tréimhse ceapacháin do chomhaltaí reatha an Bhoird:

COMHALTA BOIRD	RÓL	TRÉIMHSE CEAPACHÁIN
Dr Annie Doona	Cathaoirleach	Ceithre bliana
Larry Bass	Gnáthchomhalta	Trí bliana
Mark Fenton	Gnáthchomhalta	Trí bliana
Katie Holly	Gnáthchomhalta	Ceithre bliana
Rachel Lysaght	Gnáthchomhalta	Trí bliana
Kate McColgan	Gnáthchomhalta	Ceithre bliana
Marian Quinn	Gnáthchomhalta	Ceithre bliana

Chuir an Bord athbhreithniú seachtrach ar Éifeachtúlacht Boird i gcrích sa cheathrú ceathrú de 2018. Tá dhá choiste bunaithe ag an mBord:

1. Coiste um Iníúcháireacht agus Riosca:

Tá an coiste sin comhdhéanta de bheirt chomhalta Boird agus de bheirt chomhalta seachtrach neamhspleách. Is é an ról atá ag an gCoiste um Iníúcháireacht agus Riosca (ARC) tacaíocht a thabhairt don Bhord i dtaca lena chuid freagrachtaí i dtaobh ceisteanna a bhaineann le riosca, rialú agus rialachas agus gealltanais a bhaineann. Tá an ARC neamhspleách ar bhainistíocht airgeadais na heagraíochta. Go háirithe, cinntíonn an Coiste go ndéantar monatóireacht ghníomhach agus neamhspleách ar na córais inmheánacha rialúcháin lena n-áirítear gníomhaíochtaí iniúcháireachta. Cuireann an ARC

tuairisc faoi bhráid an Bhoird i ndiaidh gach cruinníú agus go foirmeálta uair sa bhliain. Tionóltar íosmhéid de cheithre chruinníú den ARC sa bhliain.

Is iad comhaltaí an Choiste um Iníúcháireacht agus Riosca:

COMHALTA	RÓL	DÁTA AN CHEAPACHÁIN
Mark Fenton	Cathaoirleach agus Comhalta Boird	30 Bealtaine 2017
Katie Holly	Comhalta Boird	30 Bealtaine 2017
Kevin Thompstone	Comhalta Neamhspleách	30 Bealtaine 2017
Clodagh O'Donnell	Comhalta Neamhspleách	30 Bealtaine 2017

2. An Coiste um Inscne, Comhionannas agus Éagsúlacht:

Bunaíodh an coiste sa dara cheathrú de 2017 agus tá sé comhdhéanta de thriúr comhalta. Trí chumarsáid dearfach, tá sé mar fhís ag an gcoiste stiúir a thabhairt do thionscal na scannán agus an scáileáin chun an bearna idir na hinscní agus an easnamh éagsúlachta a shárú. Tá sé i gceist ag an gCoiste é sin a dhéanamh trí léarscáil leathan a chruthú do shealbhóirí leasa agus trí Phlean Sé Phointe an Bhoird maidir le Comhionannas Inscne a chur chun cinn Is iad comhaltaí an choiste **Marian Quinn** (Cathaoirleach), **Mark Fenton** agus **Rachel Lysaght**.

SCEIDEAL FREASTAIL, TÁILLÍ AGUS COSTAS

Thionól an Bord 9 gcrúinníú le linn 2018 agus léirítear tinreamh na gcomhaltaí aonair thíos. Ináirithe leis an bhfigiúr i dtaca le costais tá idir shuimeanna a íocadh go díreach le comhaltaí Boird agus suimeanna a íocadh ar a son ag Fís Éireann/Screen Ireland. Níor íocadh táille le haon duine de na comhaltaí Boird.



THE LAST RIGHT

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COMHALTA BOIRD	RÓL	LÍON CRUINNITHE	COSTAIS 2018 €
Dr Annie Doona	Cathaoirleach	9	2,831
Larry Bass	Gnáthchomhalta	9	110
Mark Fenton	Gnáthchomhalta	8	110
Katie Holly	Gnáthchomhalta	7	440
Rachel Lysaght	Gnáthchomhalta	9	230
Kate McColgan	Gnáthchomhalta	8	220
Marian Quinn	Gnáthchomhalta	9	1,716
Iomlán			5,657

AN COISTE UM INIÚCHÓIREACHT AGUS RIOSCA (ARC)

Thionól an Coiste um Iniúchóireachta agus Riosca 5 chruinniú le linn 2018. Léirítear tinreamh an Choiste thíos. Níor íocadh aon táille le haon chomhalta den Choiste le linn 2018.

COMHALTA	RÓL	LÍON CRUINNITHE	COSTAIS 2018 €
Mark Fenton	Cathaoirleach agus Comhalta Boird	5	-
Katie Holly	Comhalta Boird	4	-
Kevin Thompstone	Comhalta Neamhspleách	5	-
Clodagh O'Donnell	Comhalta Neamhspleách	5	-
Iomlán			-

AN COISTE UM INSCNE, COMHIONANNAS AGUS ÉAGSÚLACHT

Thionól an Coiste um Inscne, Comhionannas agus Éagsúlacht 2 chruinniú le linn 2018. Taispeántar tinreamh an choiste thíos. I dteannta chruinnithe an Choiste féin, bhuail comhaltaí an Choiste le leas-sealbhóirí éagsúla i rith na bliana agus tá na costais a tabhaíodh i dtaca leis na cruinnithe sin curtha san áireamh freisin. Níor íocadh aon táille le haon chomhalta den Choiste le linn 2018.

COMHALTA	RÓL	LÍON CRUINNITHE	COSTAIS 2018 €
Marian Quinn	Cathaoirleach agus Comhalta Boird	2	2,438
Mark Fenton	Comhalta Boird	2	-
Rachel Lysaght	Comhalta Boird	2	-
Iomlán			2,438

PRÍOMHATHRUITHE PEARSANRA

Níor tharla aon mhórathruithe pearsanra le linn 2018.

NOCHTUITHE ATÁ RIACHTANACH DE RÉIR AN CHÓID CLEACHTAIS CHUN COMHLACHTAÍ STÁIT A RIALÚ (2016)

COSTAIS COMHAIRLIÚCHÁIN

Áirítear le costais comhairliúcháin costas comhairle seachtrach don bhainistíocht:

	2018 €	2017 €
Léiriúchán agus Forbairt	66,614	99,109
Léiriúcháin Isteach	2,255	98,627
Feabhsú Gnó	16,010	34,243
Taighde	-	31,868
Airgeadas/Achtúireach	25,541	26,180
Oiliúint/Eile	6,027	9,376
Costais Taistil Comhairliúcháin	5,181	32,557
Iomlán	121,628	331,960

COSTAIS DLÍ AGUS SOCRAÍOCHTA

Tugann an tábla thíos miondealú ar na suimeanna a aithnítear mar chaiteachas sa tréimhse tuairiscithe maidir le costais dlí, socraíochtaí agus imeachtaí idir-réitigh agus eadrána a bhain le conarthaí le tríú pháirtithe.



CITIZEN EUROPE

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	2018 €	2017 €
Táillí Dlí – imeachtaí dlí	-	-
Íocaíochtaí idir-réitigh agus eadrána	-	-
Socraíochtaí	-	-
Iomlán	-	-

CAITEACHAS AR THAISTEAL AGUS AR CHOTHABHÁIL

	2018 €	2017 €
Taisteal Idirnáisiúnta Foirne	118,458	85,224
Taisteal Foirne Intíre	47,545	43,016
Taisteal Idirnáisiúnta Boird	1,671	703
Taisteal Boird Intíre	6,423	5,592
Iomlán	174,097	134,535

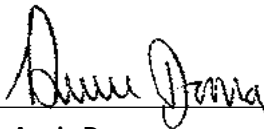
CAITEACHAS AR FHÉILTEACHAS


	2018 €	2017 €
Féilteachas Seachtrach	9,057	3,786

RÁITEAS COMHLÍONTACHTA

Tá glactha ag an mBord leis an gCód Cleachtais um Rialú Comhlachtaí Stáit (2016) agus tá nósanna imeachta curtha i bhfeidhm aige lena chinntiú go gcomhlíontar an Cód. Chomhlíon Fís Éireann/Screen Ireland an Cód Cleachtais um Rialú Comhlachtaí Stáit ina iomlán le linn 2018.

Thar ceann Bhord Fís Éireann/Screen Ireland (ar a dtugtaí Bord Scannán na hÉireann/the Irish Film Board roimhe seo):


Dr Annie Doona
 Cathaoirleach
 17 Nollaig 2019


Mark Fenton
 Comhalta Boird



BENDING GLASS

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Ráiteas maidir le Rialúcháin Inmheánacha

RAON FREAGRACHTA

Thar ceann Bhord Fís Éireann/Screen Ireland admhaím ár bhfreagracht chun a chinntiú go gcoimeádtar agus go bhfeidhmítear córas éifeachtúil inmheánach rialaithe. Cuireann an freagracht sin san áireamh riachtanais an Chóid Cleachtais um Rialú Comhlachtaí Stáit (2016).

CUSPÓIR AN CHÓRAIS INMHEÁNACH RIALAITHE

Tá an córas inmheánach rialaithe ceaptha le riosca a bhainistiú go dtí leibhéal inghlactha seachas fáil réidh leis ar fad. Dá bhrí sin ní féidir leis an gcóras ach cinnteacht réasúnta agus ní cinnteacht iomlán a thabhairt go ndéanfar sócmhainní a chosaint, go ndéanfar idirbhearta a údarú agus a thaifeadadh go cóir, agus go gcuirfear cosc ar earráidí ábhartha nó go ndéanfar iad a aimsiú taobh istigh de thréimhse tráthúil.

ACMHAINN RIOSCA A LÁIMHSEÁIL

Tá Coiste um Iniúchóireacht agus Riosca (ARC) ag Fís Éireann/Screen Ireland atá comhdhéanta de bheirt chomhalta Boird agus beirt chomhalta seachtrach, a bhfuil saineolas acu maidir le hairgeadas agus iniúchóireacht. Thionól an ARC cúig chruinniú le linn 2018.

Tá feidhm iniúchta inmheánaigh bunaithe freisin ag Fís Éireann/Screen Ireland a bhfuil acmhainní dóthaineacha acu agus a chuireann i bhfeidhm clár oibre atá comhaontaithe leis an ARC.

Tá beartas bainistiú riosca forbartha ag an ARC a leagann amach a inghlacthacht maidir le riosca, na próisís atá i bhfeidhm chun riosca a bhainistiú agus a shonraíonn roil agus freagrachtaí

na foirne i dtaca le riosca. Eisíodh an beartas sin do gach ball foirne a bhfuil súil ann go n-oibreoidh siad laistigh de bheartais bainistiú riosca Fís Éireann/Screen Ireland, le go gcuirfidh said an bhainistíocht ar an eolas maidir le rioscaí atá ag teacht chun solais agus maidir le laigeachtaí rialaithe agus go nglacfaidh said freagracht as rioscaí agus rialuithe laistigh dá réimsí oibre féin.

CREAT RIOSCA AGUS RIALAITHE

Tá córas curtha i bhfeidhm ag Fís Éireann/Screen Ireland chun riosca a bhainistiú a aithníonn agus a thuairiscíonn príomhrioscaí agus a chuireann in iúl na gníomhaíochtaí bainistíochta atá á ndéanamh chun aghaidh a thabhairt ar na rioscaí sin agus, a mhéad agus is féidir, chun na rioscaí sin a mhaolú.

Tá clár riosca i bhfeidhm a aithníonn na príomhrioscaí a bhfuil Fís Éireann/Screen Ireland ag tabhairt aghaidh orthu agus tá siad sin aitheanta, measúnaithe agus grádaithe de réir a dtábhacht. Déanann an ARC an clár sin a athbhreithniú agus a thabhairt chun data ar bhonn ráithiúil. Usáidtear torthaí na measúnuithe sin chun acmhainní a phleanáil agus a leithdháileadh lena chinntiú go ndéantar rioscaí a bhainistiú go dtí leibhéal atá inghlactha.

Sonraíonn an clár riosca na rialúcháin agus na gníomhaíochtaí atá de dhíth chun rioscaí a mhaolú agus an fhreagracht atá tugtha do bhaill sonracha foirne chun rialúcháin a chur i bhfeidhm. Dearbhaím go bhfuil timpeallacht rialúcháin i bhfeidhm ina bhfuil na gnéithe seo a leanas:

- Doiciméadadh nósanna imeachta a bhaineann le gach príomhphróisís gnó.
- Sannadh freagrachtaí airgeadais ar leibhéal na bainistíochta agus cuntasacht dá réir.

- Tá córas cuí buiséadaithe i bhfeidhm le buiséad bliantúil a choimeádtar faoi athbhreithniú ag an mbainistíocht shinsearach.
- Tá córais i bhfeidhm atá dírithe ar shlándáil na gcóras faisnéise agus na gcóras teicneolaíochta cumarsáide
- Tá córais i bhfeidhm chun sócmhainní a chosaint.
- Cinntíonn nósanna imeachta rialúcháin maidir le maoiniú deontas do ghníomhaireachtaí seachtracha go bhfuil rialú leordhóthanach i dtaca le hiasachtaí/deontais agus cuireadh monatóireacht agus athbhreithnithe ar dheonaithe i bhfeidhm lena chinntiú gur úsáideadh an iasacht/maoiniú deontais le haghaidh an chuspóra a bhí ar intinn.

MONATÓIREACHT AGUS ATHBHREITHNIÚ LEANÚNACH

Tá nósanna imeachta foirmeálta curtha i bhfeidhm chun monatóireacht a dhéanamh ar phróiséis rialúcháin agus cuirtear easnaimh rialúcháin in iúl dóibh siúd atá freagrach as gníomhaíochtaí ceartúcháin a chur i bhfeidhm agus don bhainistíocht agus don Bhord, mar atá ábhartha, ar bhealach tráthúil. Dearbhaím go bhfuil na córais leanúnacha monatóireachta seo a leanas i bhfeidhm:

- Tá príomhríosaí agus rialúcháin a bhaineann aitheanta agus tá próiséis curtha i bhfeidhm chun monatóireacht a dhéanamh ar fheidhmiú na bpríomhrialúcháin sin agus aon easnaimh curtha in iúl.
- Tá socrúithe maidir le tuairisciú bunaithe ar gach leibhéal ina bhfuil freagracht leagtha maidir le bainistiú airgeadais, agus déanann an bhainistíocht shinsearach athbhreithnithe rialta ar fheidhmíocht tréimhsiúil agus bliantúil agus ar thuarascálacha airgeadais a léiríonn feidhmiú i gcomparáid le buiséid/réamhfaisnéisí.

SOLÁTHAR

Dearbhaím go bhfuil nósanna imeachta i bhfeidhm ag Fís Éireann/Screen Ireland le comhlíontacht a chinntiú leis na

rialacha agus treoirlínte reatha a bhaineann le cúrsaí soláthair. Le linn 2018 bhí cás amháin de neamhchomhlíontacht maidir le treoirlínte na hearnála poiblí i dtaca le cúrsaí soláthair. Bhain sé sin le conradh a bhain le tacaíocht do theicneolaíocht faisnéise nár cuireadh faoi bhráid bheart tairisceana. Bhain caiteachas iomlán de €91,063 le linn 2018 de réir an chonartha sin. Tugadh faoi ghníomhú ceartaithe le linn 2019 agus tá an conradh fógraithe ar ríomh-thairiscintí.

ATHBHREITHNIÚ AR RIALÚ INMHEÁNACH

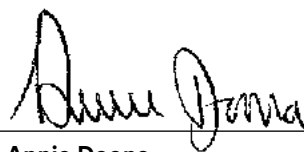
Dearbhaím go bhfuil nósanna imeachta ag Fís Éireann/Screen Ireland le monatóireacht a dhéanamh ar a chuid nósanna imeachta maidir le bainistiú riosca agus rialúcháin. Tá monatóireacht agus athbhreithniú Fís Éireann/Screen Ireland curtha ar an eolas ag an obair a dhéanann na hiniúcháirí inmheánacha agus seachtracha, an Coiste um Iníúcháireacht agus Riosca a dhéanann maoirseacht ar a gcuid oibre agus an Bhainistíocht Shinsearach laistigh de Fís Éireann/Screen Ireland atá freagrach as an gcreat inmheánach rialúcháin a fhorbairt agus a chothabháil.

Dearbhaím go ndearna an Bord athbhreithniú bliantúil ar éifeachtúlacht na rialúcháin inmheánacha don bhliain 2018.

CEISTEANNA MAIDIR LE RIALÚ INMHEÁNACH

Níor aithníodh aon laigí maidir le rialú inmheánach a mbeadh nochtú sna ráitis airgeadais de dhíth dá mbarr i dtaca leis an mbliain 2018.

Thar ceann Bhord Fís Éireann/Screen Ireland:



Dr Annie Doona
Cathaoirleach
11 Nollaig 2019



BREAKING OUT

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Tuarascáil an Ard Reachtaire Cuntas agus Ciste lena chur faoi bhráid Tithe an Oireachtais

FÍS ÉIREANN

TUAIRIM MAIDIR LEIS NA RÁITIS AIRGEADAIS

Tá iniúchadh déanta agam ar ráitis airgeadais Fís Éireann/Screen Ireland don bhliain dar chríoch 31 Nollaig 2018 mar atá riachtanach de réir fhorálacha Alt 20 den Acht um Bord Scannán na hÉireann 1980. Tá na ráitis airgeadais comhdhéanta de:

- An ráiteas ioncain agus caiteachais agus cúlchistí ioncain choinnithe
- An ráiteas maidir le hioncam coinnithe
- An ráiteas maidir le seasamh airgeadais
- An ráiteas maidir le sreabhadh airgid agus
- Na nótaí a bhaineann, lena n-áirítear achoimre ar bheartais shuntasacha cuntasaióchta

I mo thuairim, tugann na ráitis airgeadais léargas fíor agus cothrom maidir le sócmhainní, dliteanais agus seasamh airgeadais Fís Éireann/Screen Ireland mar a bhí ar an 31 Nollaig 2018 agus maidir lena ioncam agus caiteachas don bhliain 2018 de réir an Chaighdeán um Tuairisciú Airgeadais (FRS) 102 – *An Caighdeán um Tuairisciú Airgeadais atá i bhfeidhm sa Ríocht Aontaithe agus i bPoblacht na hÉireann*.

BUNÚS NA TUAIRIME

Rinne mé mo iniúchadh ar na ráitis airgeadais de réir na gCaighdeán Idirnáisiúnta um Thuairisciú Airgeadais (ISA) mar atá molta ag an Eagraíocht Idirnáisiúnta Uasfhoras Iniúcháireachta. Cuirtear síos ar mo chuid freagrachtaí de réir na gcaighdeán sin san aguisín atá leis an dtuarascáil seo. Tá mé neamhspleách ar Fís Éireann agus tá mo chuid freagrachtaí eiticíúla eile comhlíonta agam de réir na gcaighdeán.

Creidim go bhfuil an fhianaise iniúcháireachta atá aimsithe agam dóthanach agus cuí le bunús a thabhairt do mo thuairim.

TUARASCÁIL MAIDIR LE FAISNÉIS SEACHAS NA RÁITIS AIRGEADAIS, AGUS MAIDIR LE CÚRSAÍ EILE

Tá faisnéis áirithe eile curtha faoi mo bhráid ag Fís Éireann/Screen Ireland i dteannta na raiteas airgeadais. Tá sí sin comhdhéanta den tuarascail bhliantúil, an ráiteas maidir le rialachas agus tuarascáil na gcomhaltaí boird, agus an ráiteas maidir le rialú inmheánach. Cuirtear síos ins an aguisín leis an dtuarascáil seo ar mo chuid freagrachtaí tuairisciú a dhéanamh maidir le faisnéis den chineál sin, agus maidir le cúrsaí áirithe eile ar a ndéanaim tuairisciú ar eisceachtaí.

Níl aon tuairisc le déanamh agam i dtaca leis an méid sin.

Andrew Harkness

Thar ceann agus ar son An Ard Reachtaire Cuntas agus Ciste 20 Nollaig 2019

AGUISÍN LEIS AN DTUARASCÁIL

FREAGRACHTAÍ NA GCOMHALTAÍ BOIRD

Mar atá sonraithe sa ráiteas maidir le rialachas agus tuarascáil na gcomhaltaí Boird, tá na comhaltaí Boird freagrach as:

- Ráitis airgeadais a ullmhú sa mhodh atá leagtha síos de réir alt 20 den Acht um Bord Scannán na hÉireann 1980

- A chinntiú go dtugann na ráitis airgeadais léargas atá fíor agus cothrom de réir FRS 102
- Rialtacht idirbhearta a chinntiú
- Measúnú an bhfuil úsáid an bhoinn gnóthais leantaigh maidir le cuntasaoíocht cuí, agus
- Cibé rialú inmheánach a mheasann siad a bheith riachtanach ionas gur féidir ráitis airgeadais a ullmhú atá saor ó mhíshonrú ábhartha, bíodh sé sin de bharr calaoise nó earráide.

FREAGRACHTAÍ AN ARD REACHTAIRE CUNTAS AGUS CISTE

Éilítear orm de réir Alt 20 den Acht um Bord Scannan na hÉireann 1980 ráitis airgeadais Fís Éireann/Screen Ireland a iniúchadh agus tuarascáil ina dtaobh a chur faoi bhráid Tithe an Oireachtais.

Tá sé mar chuspóir agam nuair atá an t-iniúchadh á dhéanamh agam dearbhú réasúnach a fháil go bhfuil na ráitis airgeadais mar iomlán saor ó mhíshonrú ábhartha de bharr calaoise nó earráide. Is leibhéal ard dearbhaithe é dearbhú réasúnach ach ní barántas é go n-aimseoidh iniúchadh de réir ISA míshonrú ábhartha i ngach cás más ann dóibh. Is féidir le míshonruithe tarlú de bharr calaoise nó earráide agus meastar go bhfuil said ábhartha i gcás go bhféadfaidís, ina n-aonair nó mar chomhiomlán, tionchar a bheith acu ar chinntí eacnamaíocha a n-úsáideoirí a nglactar iad ar bhonn na ráiteas airgeadais sin.

Mar chuid d'iniúchadh de réir ISA, cleachtaím breithiúnas gairmiúil agus coimeádaim sceipteachas profisiúnta maidir leis an iniúchadh ina iomlán. Nuair atá sé sin á dhéanamh agam:

- aithním agus déanaim measúnú ar na rioscaí atá ann go ndéanfaí míshonrú ábhartha de na ráitis airgeadais de bharr calaoise nó earráide; ceapaim agus cuirim i bhfeidhm nósanna imeachta a fhreagraíonn do na rioscaí sin; agus aimsíonn mé fianaise iniúchta atá dóthanach le bunús a sholáthar do mo thuairim. Tá an riosca nach n-aimseofaí míshonrú ábhartha de bharr calaoise níos airde ná i gcás ceann a tharlódh de bharr earráide, toisc go bhféadfadh claonphárteachas, brionnú, easnaimh d'aon ghnó, bréaglériú, nó gabháil treise ar rialú inmheánach tarlú i gcás calaoise.
- Faighim tuiscint ar rialú inmheánach atá bainteach leis an iniúchadh le nósanna imeachta a cheapadh atá oiriúnach do na cúinsí a bhaineann, ach ní chun tuairim a nochtadh maidir le héifeachtúlacht na rialuithe inmheánacha.
- Déanaim measúnú ar oiriúnacht na mbeartas cuntasóireachta atá in úsáid agus réasúnacht na meastúchán cuntasaoíochta agus nochtuithe a bhaineann.
- Nochtaim mo thuairim deiridh bunaithe ar úsáid an bhoinn ghnóthais leantach cuntasaoíochta, agus bunaithe ar an bhfianaise iniúchta atá aimsithe, maidir lena bhfuil neamhchinnteacht ábhartha ann a bhaineann le hócáidí nó coinníollacha a d'fhéadfadh amhras suntasach a chruthú maidir le cumas Fís Éireann/Screen Ireland leanúint ar aghaidh mar ghnóthas leantach. Má thagaim ar thuairim

deiridh go bhfuil neamhchinnteacht ábhartha ann tá ceanglas orm aird a tharraingt i mo thuarascáil ar na nochtuithe bainteacha sna ráitis airgeadais nó, i gcás nach bhfuil na nochtuithe dóthanach, mo thuairim a mhionathrú. Tá mo thuairimí deiridh bunaithe ar an bhfianaise aimsithe suas go dtí dáta mo thuarascála. D'fhéadfadh teagmhais nó coinníollacha tarlú sa todhchaí, áfach, a a chiallódh nach mbeadh ar chumas Fís Éireann/Screen Ireland leanúint ar aghaidh mar ghnóthas leantach.

- Déanaim measúnú ar chur i láthair foriomlán, struchtúr agus inneachar na ráiteas airgeadais, nochtuithe san áireamh, agus ar an dtugann na ráitis airgeadais léargas ar na hidirbhearta bunúsacha agus ar ócáidí ar bhealach a bhaineann amach léargas cothrom.

Déanaim teagmháil leo siúd a bhfuil rialachas mar chúram orthu maidir le, i measc nithe eile, scóp agus uainiú an iniúchta agus torthaí suntasacha an iniúchta, lena n-áirítear aon easnaimh suntasacha maidir le rialú inmheánach a aimsíonn mé le linn m'iniúchta.

Faisnéis seachas na ráitis airgeadais

Ní chlúdaíonn mo thuairim maidir leis na ráitis airgeadais an fhaisnéis eile atá léirithe leis na ráitis sin, agus ní chuirim in iúl aon chineál tuairim deiridh maidir le ráthaíocht bunaithe ar an bhfaisnéis sin.

I dtaca le m'iniúchadh ar na ráitis airgeadais tá ceanglas orm de réir ISA an fhaisnéis eile a léirítear a léamh agus, nuair atá sé sin á dhéanamh agam, a mheas an bhfuil an fhaisnéis eile neamhchomhsheasmhach go hábhartha leis na ráitis airgeadais nó leis an bhfaisnéis a fuarthas le linn an iniúchta, nó an bhfuil an cuma air go bhfuil sé míshonraithe go hábhartha ar bhealach eile. Má tharlaíonn sé, bunaithe ar an obair atá déanta agam, go bhfuil míshonrú ábhartha ann maidir leis an bhfaisnéis eile sin, tá ceanglas orm an fhír sin a chur in iúl.

Tuairisciú ar chúrsaí eile

Ní chlúdaíonn mo thuairim maidir leis na ráitis airgeadais an fhaisnéis eile atá léirithe leis na ráitis sin, agus ní chuirim in iúl aon chineál tuairim deiridh maidir le ráthaíocht bunaithe ar an bhfaisnéis sin.

Déanaim iarracht fianaise a aimsiú nuair atá an t-iniúchadh á dhéanamh agam maidir le rialtacht idirbhearta airgeadais a rinneadh. Tuairiscím i gcás go bhfuil aon chúinse ábhartha nár úsáideadh airgead poiblí do na cuspóirí a bhí i gceist dóibh nó i gcás nách raibh idirbheartais i gcomhréir leis na húdarais a bhí á rialú.

Déanaim tuairisc le heisceacht i gcás, í mo thuairim:

- nach bhfuil an fhaisnéis agus na mínithe ar fad atá de dhíth le m'iniúchadh a dhéanamh faighte agam, nó
- nach raibh na taifid chuntasaoíochta dóthanach le go bhféadfaí iniúchadh tráthúil agus cuí a dhéanamh
- nach n-aontaíonn na ráitis airgeadais leis na taifid chuntasaoíochta.

Ráitis Airgeadais Fís Éireann/Screen Ireland

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DON BHLIAIN DAR CHRÍOCH 31 NOLLAIG 2018

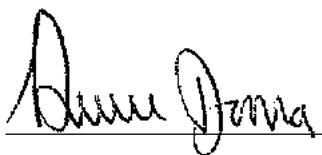
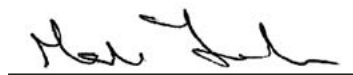
RÁITEAS MAIDIR LE HIONCAM AGUS CAITEACHAS AGUS CÚLCHISTÍ AIRGEADAIS COIMEÁDHTHA

Don bhliain dar chríoch 31 Nollaig 2018

	Nótaí	Caipitil	Riarachán	lomlán 2018 €	lomlán 2017 €
Ioncam					
Deontas an Oireachtais	2	14,202,000	3,761,028	17,963,028	16,937,717
Acmhainní Dílse	3	1,415,414	-	1,415,414	1,822,714
Ioncam Eile		53,577	184,700	238,277	267,327
Ioncam Oiliúna	4	-	444,259	444,259	317,047
Maoiniú Glan Iarchurtha le haghaidh Oibligeáidí Scoir	12c	-	477,000	477,000	590,637
Aistriú (Chuig)/Ón gCúlchiste Caipitil	17	-	(28,009)	(28,009)	(43,545)
Ioncam Iomlán		15,670,991	4,838,978	20,509,969	19,891,897
Caiteachas					
Ilasachtaí Léiriúcháin	18	12,563,784	-	12,563,784	12,417,270
Iasachtaí Forbartha	18	2,070,366	-	2,070,366	2,150,592
Íocaíochtaí Caipitil Eile	7	1,345,668	-	1,345,668	1,531,055
Screen Skills Ireland	20	-	760,165	760,165	659,730
Oiliúint Eile		-	-	-	150,000
Riarachán	8	-	2,498,370	2,498,370	2,285,975
Eagraíochtaí, Síntiúis agus Taighde	9	-	234,765	234,765	215,567
Costais Margaíochta	10	-	646,823	646,823	547,535
Screen Skills Ireland Riarachán	21	-	265,905	265,905	156,502
Costais Sochar Scoir	12a	-	424,023	424,023	546,858
Caiteachas Iomlán		15,979,818	4,830,051	20,809,869	20,661,084
Barrachas/(Easnamh) don bhliain		(308,827)	8,927	(299,900)	(769,187)
Iarmhéid tugtha ar aghaidh ar an 1 Eanáir 2018		7,372,604	401,713	7,774,317	8,543,504
Iarmhéid tugtha ar aghaidh ar an 31 Nollaig 2018		7,063,777	410,640	7,474,417	7,774,317

Is cuid de na ráitis airgeadais iad an Ráiteas maidir le Sreabhadh Airgid agus na Nótaí 1 - 23.

Thar ceann Bhord Fís Éireann/Screen Ireland (ar a dtugtaí Bord Scannán na hÉireann/the Irish Film Board roimhe seo)

Dr Annie Doona
Cathaoirleach

Mark Fenton
Comhalta Boird




RIALTO

RÁITEAS MAIDIR LE HIONCAM CUIMSITHEACH

Don bhliain dar chríoch 31 Nollaig 2018

	Nótaí	2018 €	2017 €
Barrachas/(Easnamh) Coimeádtha		(299,900)	(769,187)
Gnóthachain ó thaithí ar oibligeáidí maidir le sochar scoir	12d	206,039	966,246
Athruithe ar na bunbhoinn tuisceana maidir le luach oibligeáidí sochar scoir faoi láthair		171,419	184,888
Gnóthachan/cailteanas iomlán achtúireachta i rith na bliana		377,458	1,151,134
Coigeartú ar mhaoiniú iarchurtha sochar scoir	12b	(377,458)	(1,151,134)
Ioncam Cuimsitheach eile don bhliain		(299,900)	(769,187)

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Is cuid de na ráitis airgeadais iad an Ráiteas maidir le Sreabhadh Airgid agus na Nótaí 1 - 23.

Thar ceann Bhord Fís Éireann/Screen Ireland (ar a dtugtaí Bord Scannán na hÉireann/the Irish Film Board roimhe seo)

Dr Annie Doona
Cathaoirleach

Mark Fenton
Comhalta Boird

17 Nollaig 2019



BEST BEFORE DEATH

RÁITEAS I DTACA LE SEASAMH AIRGEADAIS

Don bhliain dar chríoch 31 Nollaig 2018

	Nótaí	2018 €	2017 €
Sócmhainní Seasta			
Trealamh	13	89,763	61,752
Sócmhainní Airgeadais	6	1,297,154	1,229,913
Iomlán Sócmhainní Seasta		1,386,917	1,291,665
Sócmhainní Reatha			
Airgead agus Comhluachanna in Airgead Tirim		8,122,855.8	,796,477
Infháltais	16	130,411	72,960
		8,253,266	8,869,437
Dlíteanais Reatha (Suimeanna dlite laistigh de bhliain amháin)			
Suimeanna Iníoctha	14	(644,393)	(990,120)
Ioncam larchurtha	15	(134,457)	(105,000)
Glansócmhainní Reatha		7,474,416	7,774,317
IOMLÁN SÓCMHAINNÍ LÚIDE DLITEANAIS REATHA ROIMH			
Pinsin		8,861,333	9,065,982
Sócmhainn larchurtha le haghaidh Maoiniú Pinsin	12c	6,606,925	6,507,383
Dlíteanais Phinsin	12b	(6,606,925)	(6,507,383)
Iomlán Glansócmhainní		8,861,333	9,065,982
In Ionannas le:			
Cúlchistí Airgid Coimeádtha		7,474,417	7,774,317
Cúlchiste Caipitil	17	1,386,916	1,291,665
		8,861,333	9,065,982

Is cuid de na ráitis airgeadais iad an Ráiteas maidir le Sreabhadh Airgid agus na Nótaí 1 - 23.

Thar ceann Bhord Fís Éireann/Screen Ireland (ar a dtugtaí Bord Scannán na hÉireann/the Irish Film Board roimhe seo)

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17 Nollaig 2019

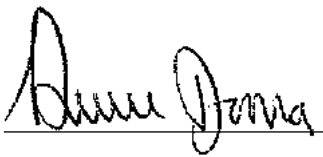

RÁITEAS MAIDIR LE SREABHADH AIRGID

Don bhliain dar chríoch 31 Nollaig 2018

	2018	2017
	€	€
Glansreabhanna Airgid ó Ghníomhaíochtaí Oibriúcháin		
Barrachas loncaim thar Chaiteachas	(299,900)	(769,187)
Ús Bainc Faighte	(2,402)	(6,498)
Aistriú chuig/(ó) Chuntas loncam agus Caiteachas Riaracháin	28,009	43,545
Dímheas	39,009	31,742
Cailteanas ar Dhiúscairt Sócmhainní	-	298
(Méadú)/Laghdú ar Shuimeanna Infhaighte	(57,451)	177,902
Méadú/(Laghdú) ar Shuimeanna Iníoctha	(345,727)	118,570
Méadú/(Laghdú) ar loncam larchurtha	29,457	-
Glansreabhanna Airgid ó Ghníomhaíochtaí Oibriúcháin	(609,005)	(403,628)
Sreabhanna Airgid ó Ghníomhaíochtaí Infheistíochta		
Íocaíochtaí le Maoin, Gléasra agus Trealamh a fháil	(67,019)	(75,585)
Glansreabhanna Airgid ó Ghníomhaíochtaí Infheistíochta	(67,019)	(75,585)
Sreabhanna Airgid ó Ghníomhaíochtaí Maoiniúcháin		
Ús Bainc Faighte	2,402	6,498
Glansreabhanna Airgid ó Ghníomhaíochtaí Maoiniúcháin	2,402	6,498
Méadú/(Laghdú) glan ar Airgead agus ar Chomhluachanna in Airgead Tirim	(673,622)	(472,715)
Airgead Agus Comhluachanna in Airgead Tirim ar an 1 Eanáir	8,796,477	9,269,192
Airgead agus Comhluachanna in Airgead Tirim ar an 31 Nollaig	8,122,855	8,796,477

Is cuid de na ráitis airgeadais iad an Ráiteas maidir le Sreabhadh Airgid agus na Nótaí 1 - 23.

Thar ceann Bhord Fís Éireann/Screen Ireland (ar a dtugtaí Bord Scannán na hÉireann/the Irish Film Board roimhe seo)

Dr Annie Doona
Cathaoirleach

Mark Fenton
Comhalta Boird


17 Nollaig 2019



HERE ARE THE YOUNG MEN

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Nótaí Leis na Ráitis Airgeadais

DON BHLIAIN DAR CHRÍOCH 31 NOLLAIG 2018

1. BEARTAIS CUNTASAÍOCHTA

Leagtar thíos faoi seo bunús na cuntasáiochta agus na beartais suntasacha cuntasáiochta atá i bhfeidhm ag Fís Éireann/Screen Ireland. Cuireadh i bhfeidhm iad ar fad go comhsheasmhach i rith na bliana seo agus i rith na bliana a bhí roimhe.

A) FAISNÉIS GHINEARÁLTA

Bunaíodh Fís Éireann/Screen Ireland de réir an Achta um Bord Scannán na hÉireann 1980, lena cheannoifig ag Queensgate, 23 Bóthar na nDuganna, Gaillimh.

Is mar seo a leanas atá príomhchuspóirí Fís Éireann/Screen Ireland mar atá leagtha amach de réir Alt 4 den Acht um Bord Scannán na hÉireann:

Cabhair agus spreagadh a thabhairt do dhéanamh scannán sa Stát ar aon slí a shíleann sé a bheith oiriúnach agus chun tionscal a fhorbairt sa Stát le scannáin a dhéanamh, agus is féidir leis gabháil le haon gníomhaíochtaí eile (ina measc cartlann náisiúnta scannán a bhunú) a bhfuil sé údaraithe ag an Acht iad a dhéanamh.

An fhad is a mheasann sé é a bheith cuí, beidh aird ag an mBord ar an riachtanas cultúr an náisiúin a léiriú trí mheán na scannánaíochta.

Beidh an chumhacht ag an mBord rannpháirtíocht a bheith aige agus rannpháirtíocht a chur chun cinn i dtionscadail idirnáisiúnta comhoibríocha de réir aon chuid dá fheidhmeanna de réir an Achta seo, agus, mar is cuí, comhaontuithe a dhéanamh le comhlachtaí comparáideacha lasmuigh den Stát, faoi réir toiliú an Aire Cultúir, Oidhreacht agus Gaeltachta agus an Aire Caiteachais Phoiblí agus Athchóirithe.

Is é Screen Skills Ireland (SSI) an acmhainn náisiúnta oiliúna

agus forbartha a bunaíodh go sonrach le haghaidh tionscal na scannán agus na teilifíse in Éirinn. Mar chuid de Fís Éireann/Screen Ireland oibríonn SSI chun oiliúint, a aithint, a dhearadh agus a sheachadadh do dhaoine gairmiúla Éireannacha ar fud earnáil na scáileáin ar fad. Tairiscítear cláir oiliúna do chleachtóirí agus do chuideachtaí le feabhas a chur ar a saineolas maidir le Scannán, Teilifís, Beochan agus Ábhar Scáileáin Idirghníomhach.

Eintiteas Leasa Poiblí is ea Fís Éireann/Screen Ireland.

B) RÁITEAS MAIDIR LE COMHLÍONTAIGHT

Ullmhaíodh ráitis airgeadais Fís Éireann/Screen Ireland don bhliain dar chríoch 31 Nollaig 2018 de réir FRS 102, an caighdeán maidir le tuairisciú airgeadais atá i bhfeidhm sa R.A. agus in Éirinn a d'eisigh an Financial Reporting Council (FRC), mar atá fógartha ag Chartered Accountants Ireland.

C) BUNÚS AN ULLMHAITHÉ

Ullmhaíodh na ráitis airgeadais de réir choinbhinsiún an chostais stairiúil, ach amháin sócmhainní agus dliteanais áirithe atá tomhastha ag luachanna córa mar a mhínítear sna beartais cuntasáiochta thíos. Tá na ráitis airgeadais i bhfoirm atá faofa ag an Aire Cultúir, Oidhreacht agus Gaeltachta le haontú ón Aire Airgeadais de réir an Achta um Bord Scannán na hÉireann 1980. Cuireadh na beartais cuntasáiochta seo a leanas i bhfeidhm go comhsheasmhach agus plé á dhéanamh le míreanna a meastar iad a bheith ábhartha i dtaca le ráitis airgeadais Fís Éireann/Screen Ireland.

Roinntear caiteachas a aithnítear sa chuntas loncam agus Caiteachas agus Cúlchistí Caipitil Coinnithe idir chaipitil agus riarachán an an mbonn seo a leanas. Déanann an ghné Caipitil taifead ar eisiocaíochtaí iasachtaí agus forbartha agus léiriúcháin agus íocaíochtaí caipitil eile.

Déanann an ghné Riaracháin taifead ar an hidirbhearta i dtaca



A DOG CALLED MONEY

leis an mBord agus Screen Skills Ireland. Déanann sé taifead freisin ar an híocaíochtaí a rinne Screen Skills Ireland i dtaca le hoiliúint agus forbairt na n-earnálacha scáileáin in Éirinn.

D) IONCAM

Deontais ón Oireachtas

Aithnítear deontais an Oireachtas ar bhonn fáltais airgid.

Aisíocaíocht Iasachtaí

Aithnítear aisíocaíochtaí iasachtaí a eascraíonn as saothrú tráchtála ar scannain an Bhoird ar bhonn fáltais airgid.

Ioncam Úis

Aithnítear ioncam úis ar bhonn fabhráithe agus feidhm á baint as an modh glanráta úis

Ioncam Iarchurtha

Aithnítear ioncam mar ioncam iarchurtha sa chás go bhfuarthas ioncam ag dáta an chláir comhordaithe ach go mbaineann sé leis an bhliain dar gcionn. Pléitear le hioncam a fuarthas ó Choimisiún na hEorpa ar an gcaoi sin i gcás go bhfuarthas airgead le haghaidh cúrsaí oiliúna atá le seachadadh sa bhliain dar gcionn ag Screen Skills Ireland.

Ioncam Eile

Aithnítear gach ioncam eile ar bhonn fabhráithe.

E) MAOIN, GLÉASRA AGUS TREALAMH

Luaítear Maoin, Gléasra agus Trealamh mar an méid a chosain siad lúide dímheas carnaithe, coigeartaithe le haghaidh aon soláthar i dtaobh lagú. Soláthraítear dímheas i gcás Maoine, Gléasra agus Trealaimh ar rátaí a meastar a dhéanfaidh an costas lúide an luach iarmharach measta a dhíscríobh ar bhonn líne díreach le linn a saoil úsáidí mar seo a leanas:

- | | |
|------------------------------|---------------|
| (i) Daingneáin agus Feistias | 20% per annum |
| (ii) Ríomhairí | 33% per annum |

Léiríonn luach iarmharach an suim measta a bhfaighfí dá ndéanfaí sócmhainn a dhiúscairt, tar éis costais mheasta na diúscairthe sin a bhaint as, dá mbeadh an sócmhainn sin ag aois agus sa riocht a mbeifí ag súil leis ag deireadh a shaoil úsáidí.

I gcás go bhfuil fianaise oibiachtúil gur tháinig lagú ar luach sócmhainne, aithnítear caillteanas mar gheall ar lagú sa Ráiteas maidir le Ioncam agus Caiteachas agus Cúlchistí Ioncaim Choinnithe don bhliain.

F) SÓCMHAINNÍ AIRGEADAIS

Meastar Sócmhainní Airgeadais a chuimsíonn infheistíocht scannán ar luach cóir bunaithe ar fheidhmíocht starúil leabhar iasachta an Bhoird. Déantar sopláthar bunaithe ar an gcéatadán dóchúil a dhéanfar iad a aisíoc agus déantar cuntas ina leith sin tríd an gCúlchiste Caipitil.

Braitheann aisíocaíochtaí agus brabús ar rath tráchtála na scannán lena mbaineann siad agus déantar gach aisíocaíocht de réir théarmaí na gcomhaontuithe iasachta. Go hiondúil, ní bhíonn na hiasachtaí sin faoi réir tháillí úis, ach bíonn bearta san áireamh le haghaidh aisghabháil agus rannpháirtíocht brabúis.

Bíonn iasachtaí Forbartha inaísíoctha ar an gcéad lá príomhscannánaíochta de réir théarmaí na gcomhaontuithe iasachta. Níl na hiasachtaí sin faoi réir tháillí úis.

G) SOCHAIR FOSTAITHE

Sochair Gearrthearma

Aithnítear sochair gearrthearma ar nós pá saoire mar chostas i rith na bliana, agus áirítear sochair fabhráithe ag deireadh na bliana sa suim Iníoctha sa Ráiteas Maidir le Seasamh Airgeadais.

Sochair Scoir

Roimhe seo, bhunaigh Fís Éireann/Screen Ireland a scéim pinsin le sochar sainithe féin, a maoiníodh go bliantúil ar bhonn íoc mar a úsáidtear le hairgid a bhí curtha ar fáil ag an Roinn Cultúir, Oidhreachta agus Gaeltachta agus ó ranníocaíochtaí a asbaineadh ó thuarastail foirne agus ball. Oibríonn Bord Scannán na hÉireann Scéim Aonair Pinsin na Seirbhísí Poiblí (“An Scéim Aonair”), scéim sochair sainithe d’fhostaithe inphinsin sa tseirbhís phoiblí a ceapadh ar nó tar éis 1 Eanáir 2013. Íoctar ranníocaíochtaí ball na Scéime Aonair leis an Roinn Caiteachais Phoiblí agus Athchóirithe (DPER).



THE TRAP

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Tugann costais phinsin léargas ar na sochair phinsin a thuilleann fostaithe agus taispeántar iad tar éis ranníocaíochtaí pinsin foirne a dhéantar iad a chur ar ais go dtí an Roinn Cultúir, Oidhreacht agus Gaeltachta. Aithnítear suim gurb ionann í agus an muirear pinsin a mhéid is go bhfuil sí in-aisghabháilte agus fritháirithe ag deontais a fhaightear iad i rith na bliana le híocaíochtaí pinsin a ghlanadh.

Léirítear gnóthachain nó cailteanais achtúireacha a éiríonn as dlíteanais na scéime sa Ráiteas Maidir le hIoncam Cuimsitheach agus aithnítear coigeartú dá réir maidir leis an méid inaisghabháilte ón Roinn Cultúir, Oidhreacht agus Gaeltachta.

Léiríonn na ráitis airgeadais na sócmhainní agus dlíteanais ag luach cóir a éiríonn as oibligeáidí pinsin Fís Éireann/Screen Ireland agus as aon mhaoiniú coibhneasach, agus aithníonn siad na costais a bhaineann le sochair phinsin a sholáthar sna tréimhsí cuntasaíochta ina dtuilleann na fostaithe iad. Ríomhtar dlíteanais sochair na scéime pinsin ar bhonn achtúireachta agus feidhm á bhaint as modh na n-aonad réamh-mheasta creidmheasa.

H) LÉASANNA I bhFEIDHM

Aithnítear caiteachas cíosa faoi léasanna i bhfeidhm sa Ráiteas maidir le hIoncam agus Caiteachas agus Cúlchistí Ioncaim Choinnithe le linn ré an léasa. Aithnítear caiteachas de réir méid chothroim le linn tréimhse an léasa, ach amháin i gcás go dtarlaíonn méaduithe a bhaineann leis an ráta dóchúil boilscithe agus sa chás sin aithnítear na méaduithe sin nuair a thabhaítear siad. Aithnítear aon dreasachtaí léasa a fuarthas le linn ré an léasa.

I) BREITHIÚNAIS AGUS MEASTACHÁIN RÍTHÁBHACHTACHA CUNTASAÍOCHTA

Éilíonn ullmhú ráiteas airgeadais ar an mbainistíocht breithiúnais, meastacháin agus boinn tuisceana a dhéanamh a mbíonn tionchar acu ar na suimeanna a dtuairiscítear iad mar shócmhainní agus dlíteanais ar dháta an chláir chomhordaithe agus ar na suimeanna a dtuairiscítear iad mar ioncam agus costais i rith na bliana. Ciallaíonn nádúr an mheastacháin, áfach, go bhféadfadh go mbeadh difríochtaí idir na fíor-thorthaí agus na meastacháin sin. Is iad seo a leanas na breithiúnais a raibh an tionchar ba mhó acu ar na suimeanna a aithnítear iad sna ráitis airgeadais.

Soláthairtí

Déanann Fís Éireann/Screen Ireland soláthairtí le haghaidh oibligeáidí dlí agus inchiallaithe, a bhfuil a fhios aige go bhfuil siad gan íoc ag dáta deiridh na tréimhse. Go hiondúil déantar na soláthairtí sin bunaithe ar fhaisnéis eile starúil nó cuí, coigeartaithe le haghaidh treochtaí nua-aimseartha mar atá ábhartha. Is meastacháin iad sin, áfach, go mb'fhéidir nach dtarlódh siad go ceann roinnt blianta eile. Dá bharr sin, agus de bharr an leibhéil éiginnteachta a bhaineann leis na torthaí deiridh, d'fhéadfadh go mbeadh difríocht suntasach idir an fíor-thoradh agus na torthaí a measadh a bheadh i gceist.

Oibligeáid Sochar Scoir

Déantar na boinn tuisceana bunúsacha a bhaineann leis na luachálacha achtúireachta lena chinntítear na suimeanna a aithnítear iad sna ráitis airgeadais (lena n-áirítear rátaí lascaine, rátaí méadaithe sna leibhéil chúitimh amach anseo, rátaí básmhaireachta agus rátaí a bhaineann le treochtaí costas cúraim sláinte) a nuashonrú ar bhonn bliantúil de réir coinníollacha reatha eacnamaíochta, agus de réir aon athruithe ábhartha ar théarmaí agus coinníollacha na bpleananna pinsin agus iar-scoir. Is féidir leis na nithe seo a leanas tionchar a bheith acu ar na boinn tuisceana sin:

- (i) An ráta lascaine, athruithe ar ráta na dtorthaí ar bhannaí corparáideacha ardcháilíochta
- (ii) Leibhéil chúitimh amach anseo, coinníollacha an mhargaidh saothair sa toadhcháil
- (iii) Treochtaí i gcostais chúraim sláinte, ráta boilscithe ar chostais leighis sna réigiúin ábhartha

2. DEONTAIS AN OIREACHTAIS

Tá na Deontais Oireachtais a vótáil an Roinn Cultúir, Oidhreachta agus Gaeltachta do Fís Éireann/Screen Ireland (ar a dtugtaí Bord Scannán na hÉireann/the Irish Film Board roimhe seo) mar a thaispeántar iad sna Ráitis Airgeadais comhdhéanta de:

Cuspóirí Reatha	2018 €	2017 €
Deontais do chaiteachas reatha	3,820,000	3,785,491
Lúide: Glan-ranníocaíochtaí aoisliúntais inaisíoctha	(58,972)	(49,774)
Iomlán	3,761,028	3,735,717

Cuspóirí Caipitil

Deintais do chaiteachas caipitil	14,202,000	13,202,000
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3. ACMHAINNÍ DÍLSE

	2018 €	2017 €
Aisíocaíochtaí ar Iasachtaí	1,405,108	1,805,633
Muirir Airgeadais Réamh-Léiriúcháin	10,306	17,081
Iomlán	1,415,414	1,822,714

4. IONCAM OILIÚNA

	2018 €	2017 €
Ioncam ó na Meáin	137,893	132,949
Ioncam ó Tháillí Chúrsaí Oiliúna	77,626	89,962
Comh-Mhaoinitheoirí / Comhpháirtíochtaí	228,740	73,773
Urraíocht	-	20,363
Iomlán an Ioncaim Oiliúna	444,259	317,047

5. TEORANNÚ AR AIRGEAD A SHOLÁTHRAÍONN AN BORD

De réir Alt 10 den Acht um Bord Scannán na hÉireann 1980, mar atá leasaithe, ní rachaidh uasmhéid aon infheistíochtaí, iasachtaí, deontais agus barántais (lúide aisghabhálacha) sa bhreis ar €500,000,000.

Ar an 31 Nollaig 2018 bhí suim de €299,064,192 curtha ar fail (ar an 31/12/2017 bhí €281,660,007 curtha ar fáil).



LOW TIDE

6. INFHEISTÍOCHT SCANNÁN

	lasachtaí Léiriúchain €	lasachtaí Forbartha €	IOMLÁN €
Réamhíocaíochtaí i rith na bliana	12,563,784	2,070,366	14,634,150
Aisghabháil i rith na bliana	(947,958)	(457,150)	(1,405,108)
Soláthar don bhliain	(11,564,326)	(1,597,475)	(13,161,801)
Gluaiseacht i rith na bliana	51,500	15,741	67,241
larmhéid ar an 1 Eanáir 2018	1,088,217	141,696	1,229,913
larmhéid ar an 31/12/18	1,139,717	157,437	1,297,154

7. ÍOCAÍOCHTAÍ CAIPITIL EILE

I dteannta na n-íocaíochtaí a rinneadh le haghaidh lasachtaí Léiriúchain agus Forbartha, rinne an Bord na híocaíochtaí caipitil eile seo a leanas i rith na bliana.

	2018 €	2017 €
Eagraíochtaí Eorpacha		
Eurimages	446,026	420,872
Creative Europe Desk Dublin	32,500	32,500
Creative Europe Desk Galway	10,000	10,000
European Film Promotion	5,800	9,200
European Observatory	18,387	16,588
Cuallachtaí Tionscail		
Writer's Guild of Ireland	80,000	80,000
Cuallacht Stiúrthóirí Scáileáin na hÉireann	80,000	80,000
Screen Producers Ireland	30,000	30,000
Animation Ireland	30,000	30,000
Screen Guilds of Ireland	40,000	-
Margadh na Scannan/Ócáidí Tionscail		
Féile Scannán Chorcaí	16,000	15,000
Féile Scannán an Daingin	15,000	8,000
Féile Scannán Beochana an Daingin	12,000	8,000
Féile Idirnáisiúnta Scannán Bhaile Átha Cliath	30,000	30,000
Tacaíocht do Mhargadh Scannán na hEorpa	80,540	63,690
Aonach Scannán na Gaillimhe	73,000	55,000
Féile Scannán Guth Gafa	8,000	8,000
Eile	18,250	16,500
Eile		
Cartlann Scannán na hÉireann	99,450	98,650
Young Irish Film Makers	35,000	25,000
IFTA	70,000	80,000
Palás	3,945	374,055
Deontais Taistil	3,000	1,000
Léitheoirí Scripte	108,770	36,500
Forbairt Tallaine	-	2,500
Iomlán	1,345,668	1,531,055



EXTRA ORDINARY

8. RIARACHÁN

	2018 €	2017 €
Luach saothair agus costais pá eile	1,660,124	1,414,319
Costais Earcaíochta	21,576	3,533
Muirir Cíos agus Seirbhísí	337,974	261,121
Árachas Insurance	15,928	10,846
Solas/Teas	19,566	13,220
Teileafón/Faics	23,863	27,204
Postas/Teachtairí	8,663	11,246
Páipéarachas Oifige/Clódóireacht	19,228	11,965
Deisiúcháin/Cothabháil/Feistiú	162,896	127,366
Ús agus Muirir Bainc	5,150	2,792
Cruinnithe agus Costais Boird	8,667	7,202
Táillí Dlí	23,257	3,124
Táillí Iniúcháireachta	16,000	16,000
Ilgheithreach	14,841	12,336
Dímheas	39,009	31,742
Comhairliúchán	121,628	331,960
Iomlán	2,498,370	2,285,976

(a) Luach Saothair agus Costais Pá Eile

	2018 €	2017 €
Tuarastail Foirne (Príomhfheidhmeannach san áireamh)	1,328,477	1,144,757
Ranníocaíocht Leasa Shóisialaigh an Fhostóra	124,983	108,929
Oiliúint agus Forbairt Foirne	31,604	28,608
Taisteal Idirnáisiúnta Foirne	118,458	85,224
Taisteal Intíre Foirne	47,545	43,016
Costais Féilteachais Seachtracha	9,057	3,786
Iomlán	1,660,124	1,414,320

Ar an 31 Nollaig 2018 ba é 26.4 an líon iomlán foirne fostaithe (2017: 20.4)

(b) Miondealú Sochar Fostaithe

Ó	LÍON FOSTAITHE	
	2018	2017
€60,000 - €69,999	6	2
€70,000 - €79,999	1	-
€80,000 - €89,999	1	1
€90,000 - €99,999	-	-
€100,000 - €109,999	1	1

Is mar seo a leanas a ríomhadh pacáiste tuarastail an phríomhfheidhmeannaigh don bhliain 2018: Buntuarastal bliantúil: €109,747 Ní théann teidlíochtaí pinsin an Phríomhfheidhmeannaigh níos faide ná na teidlíochtaí caighdeánacha le scéim aoisliúntais sochar sainithe na hearnála poiblí.

(c) Díolíochtaí Boird

Thionól an Bord iomlán de 9 gcruinniú sa bhliain 2018. Áirítear leis an tsuim do chostais idir shuimeanna a íocadh go díreach le comhaltaí Boird agus suimeanna a d'íoc Fís Éireann/Screen Ireland ar a son. Níor íocadh aon táille le haon chomhalta Boird.

Comhalta Boird	2018 €	2017 €
Larry Bass	110	220
Dr Annie Doona	2,831	1,703
Mark Fenton	110	-
Katie Holly	440	330
Rachael Lysaght	230	18
Kate McColgan	220	330
Marian Quinn	4,154	3,694
Iomlán	8,095	6,295



LADY BLACK EYES

9. EAGRAÍOCHTAÍ, SÍNTIÚIS AGUS TAIGHDE

	2018 €	2017 €
IBEC	4,671	4,558
Síntiúis le Foilseacháin	6,699	11,185
Creative Europe Desks	182,830	181,873
Urraíocht	40,565	17,951
Iomlán	234,765	215,567

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10. MARGAÍOCHT

	2018 €	2017 €
Cur Chun Cinn Féilte agus Trádála	320,634	275,900
Fógraíocht	64,863	58,928
Ócáidí/Caidreamh Poiblí	52,122	19,818
Foilseacháin	36,535	24,388
Ábhair Margaíochta	52,760	50,936
Láithreán Gréasáin/Cur Chun Cinn ar Líne	21,285	48,478
Seirbhísí Suiomhanna	5,922	14,215
Scabhtáil	71,912	54,871
Cur Chun Cinn Idirnáisiúnta	20,790	-
Iomlán	646,823	547,534

11. LÉAS ÁITRIMH

Chuaigh leas an Bhoird i dtaca lena chuid oifigí ag Queensgate, 23 Bóthar na nDuganna, Gaillimh, in éag i mí Aibreáin 2018 agus rinne an Bord leas nua go dtí Aibreán 2023 ag an áitreáim céanna. Tá téarma 5 bliana i gceist leis an léas nua agus is é €39,800 móide CBL an costas bliantúil.

Tá ceangaltais go dtí Nollaig 2026 ar an mBord i dtaca le haonaid 1,3 agus 4 agus ag 14 – 16 Sráid an Tiarna Éadbhard, BÁC 2. Tá téarma 10 mbliana i gceist leis an léas sin agus is é €141,418 móide CBL costas bliantúil an léasa.

Tá ceangaltais ar an mBord go dtí Lúnasa 2026 i dtaca le hAonad 9 ag 14 -16 Sráid an Tiarna Éadbhard Baile Átha Cliath 2. Is é 10 mbliana téarma an léasa agus tá costas bliantúil de €47,577 móide CBL ag gabháil leis.

Tá ceangaltais freisin ar an mBord go dtí Márta 2027 i dtaca leis na hoifigí ina bhfuil Screen Skills Ireland lonnaithe ag Aonad 10, 14-16 Sráid an Tiarna Éadbhard. Is é 10 mbliana téarma an léasa agus tá costas bliantúil de €70,125 móide CBL ag gabháil leis.

Ar an 31 Nollaig 2017 bhí na híosíocaíochtaí léasa seo a leanas ag Fís Éireann/Screen Ireland de réir léasanna oibríochta neamh-inchealaithe i leith gach ceann de na tréimhsí seo a leanas:

	2018 €	2018 €
Iníochta laistigh de bhliain amháin	367,671	311,988
Iníochta laistigh de dhá go cúig bliana	1,470,682	1,210,018
Iníochta tar éis cúig bliana	1,221,612	1,264,022

Rinneadh íocaíochtaí maidir le léasa i bhfeidhm de €362,440 (2017: €236,523) a aithníodh mar chostas.



ARRACHT

12. AOISLIÚNTAS

a. Anailís ar na costais iomlána pinsean muirearaithe ar Chaiteachas

	2018 €	2017 €
Costas reatha ar sheirbhísí	339,250	447,747
Ús ar Dhliteanais na Scéime Pinsin	143,745	148,885
Ranníocaíochtaí Fostaithe	(58,972)	(49,774)
Iomlán	424,023	546,858

b. Gluaiseacht i nDlíteanais Glan Pinsin i rith na bliana airgeadais

	Príomhscéim €	2018 Scéim Aonair €	Iomlán €	Príomhscéim €	2017 Scéim Aonair €	Iomlán €
Dlíteanas Glan Pinsin ar an 1 Éanáir	6,366,903	140,480	6,507,383	7,023,947	43,933	7,067,880
Costas Reatha Seirbhísí*	274,354	64,896	339,250	335,090	112,657	447,747
Costas Úis	140,422	3,323	143,745	147,880	1,005	148,885
Caillteanas/(Gnóthachain) Achtúireachta	(138,085)	(67,954)	(206,039)	(954,622)	(11,624)	(966,246)
Athruithe ar Bhoinn Tuisceana (Gnóthachan)/Caillteanas	(167,579)	(3,840)	(171,419)	(179,397)	(5,491)	(184,888)
Pinsin a íocadh i rith na bliana	(5,995)	-	(5,995)	(5,995)	-	(5,995)
Glandlíteanas Pinsin ar an 31 Nollaig	6,470,020	136,905	6,606,925	6,366,903	140,480	6,507,383

* Cuireann an Costas Reatha ar Sheirbhísí ranníocaíochtaí fostaithe ar iomlán de €58,972 sa bhliain 2018 (€37,822 sa Phríomhscéim, €21,150 sa Scéim Aonair) agus €49,774 sa bhliain 2017 san áireamh.

c. Sócmhainn Maoiniúcháin Iarchurtha do Phinsin

Aithníonn an Bord na suimeanna seo mar shócmhainn gurb ionann í agus an dlíteanas iarchurtha neamh-mhaoinithe i dtaca le pinsin bunaithe ar an réimse bonn tuisceana a bhfuil cur síos déanta orthu thuas agus ar líon áirithe ócáidí a tharla roimhe seo. I measc na n-ócáidí sin tá an tacaíocht reachtúil do bhunú na scéime pinsin, agus an polasaí agus an cleachtas maidir le pinsin seirbhíse poiblí a mhaoiniú lena n-áirítear ranníocaíochtaí na bhfostaithe agus an próiseas bliantúil meastacháin. Níl aon fhianaise ag an mBord nach leanfaidh an polasaí sin ar aghaidh ag comhlíonadh na suimeanna sin de réir an chleachtais reatha.

Is mar seo a leanas a bhí an Maoiniú Iarchurtha le haghaidh Pinsean aitheanta sa Chuntas Ioncaim agus Caiteachais:

	Príomhscéim €	2018 Scéim Aonair €	Iomlán €	Príomhscéim €	2017 Scéim Aonair €	Iomlán €
Maoiniú Inghnóthaithe i dtaca le costais pinsean na bliana reatha	414,776	68,219	482,995	482,970	113,662	596,632
Deontas Stáit i bhfeidhm le pinsinéirí a íoc	(5,995)	-	(5,995)	(5,995)	-	(5,995)
	408,781	68,219	477,000	476,975	113,662	590,637

Is é €6,606,925 an méid a bhí sa sócmhainn mhaoinithe iarchurtha do phinsin an 31 Nollaig 2018 (€6,507,383 sa bhliain 2017).

d. Stair na n-obligeaidí sochair sainithe

	2018 €	2017 €	2016 €	2015 €
Obligeaidí sochair sainithe	6,606,925	6,507,383	7,067,880	6,142,446
(Gnóthachain)/caillteanais ó thaithí ar dhlíteanais na scéime	(206,039)	(966,246)	48,732	(186,736)
Céatadán de Dhlíteanais na Scéime	(3.1%)	(14.8%)	0.7%	3.0%

e. Cur Síos Ginearálta ar an Scéim

Socrú pinsean tuarastail dheiridh sochar sainithe is ea an scéim pinsean le sochair agus ranníocaíochtaí a sainmhínear iad trí thagairt a dhéanamh do na rialúcháin reatha i dtaca le scéimeanna 'eiseamláracha' don earnáil poiblí. Soláthraíonn an scéim pinsean (ochtóidí do gach bliain seirbhíse), aisce nó cnapshuim (trí ochtóidí do gach bliain seirbhíse) agus pinsin do chéilí agus do leanaí. Go hiondúil is é an 65ú breithlá dáta scoir an bhaill agus tá teidliocht ag baill a bhí sa scéim roimh 2004 scor ó aois 60 gan aon laghdú achtúireachta. Go hiondúil meadaíonn pinsin atá á n-íoc agus pinsin iarchurtha de réir boillsí tuarastal ginearálta san earnáil poiblí.

Tá an luacháil a úsáidtear le haghaidh FRS 102 bunaithe ar luacháil iomlán achtúireachta ar gach dáta déanta ag achtúire cáilithe neamhspleách le ceangaltas FRS 102 a chur san áireamh chun measúnú a dhéanamh ar dhlíteanais na scéime ar an 31 Nollaig 2018.



DAY OUT

Is mar seo a leanas a bhí na príomh-bhoinn tuisceana achtúireachta:

	31/12/2018	31/12/2017
Ráta méadaithe tuarastal	2.90%	3.0%
Ráta méadaithe pinsean á n-íoc	2.90%	3.0%
Ráta Lascaine	2.20%	2.2%
Boilsciú	1.65%	1.75%

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Ceadaíonn an bonn básmhairachta a glacadh do fheabhsuithe maidir le hionchas saoil le linn tréimhse ama, ionas go mbeidh an t-ionchas saoil ag an am scoir ag braith ar an mbliain ina bhainfidh an ball amach an an aois scoir (65 bliana d'aois).

Ionchas Saoil d'Fhear atá 45 bliana d'aois faoi láthair (ó aois 65)	24.8 bliana
Ionchas Saoil do Bhean atá 45 bliana d'aois faoi láthair	25.9 bliana

13. SÓCMHAINNÍ SEASTA INLÁIMHSITHE

Costas	Troscán €	Ríomhairí €	Iomlán €
Ar an 1 Eanáir 2018	447,974	256,219	704,193
Breiseanna	24,930	36,677	61,607
Breiseanna SSI	5,412	-	5,412
Díúscairtí	(71,819)	(10,793)	(82,612)
Díúscairtí SSI	-	-	-
Ar an 31 Nollaig 2018	406,497	282,103	688,600
Dímheas			
Amhail ar an 1 Eanáir 2018	406,092	236,349	642,441
Muirear don bhliain	15,952	21,975	37,927
Muirear SSI	1,082	-	1,082
Díúscairtí	(71,820)	(10,793)	(82,613)
Díúscairtí SSI	-	-	-
Ar an 31 Nollaig 2018	351,306	247,531	598,837
Glanluach de réir na Leabhar (NBV)			
Amhail ar an 31 Nollaig 2018	55,191	34,572	89,763
Amhail ar an 31 Nollaig 2017	41,882	19,870	61,752
Gluaiseacht	13,309	14,702	28,011

Costas	Troscán €	Ríomhairí €	Iomlán €
Ar an 1 Eanáir 2017	417,001	268,369	685,370
Breiseanna	51,239	24,349	75,588
Díúscairtí	(18,776)	(36,499)	(55,275)
Díúscairtí SSI	(1,490)	-	(1,490)
Ar an 31 Nollaig 2017	447,974	256,219	704,193
Dímheas			
Amhail ar an 1 Eanáir 2017	409,044	258,122	667,166
Muirear don bhliain	17,016	13,955	30,971
Muirear SSI	-	771	771
Díúscairtí	(18,776)	(36,499)	(55,275)
Díúscairtí SSI	(1,192)	-	(1,192)
Ar an 31 Nollaig 2017	406,092	236,349	642,441
Glanluach de réir na Leabhar (NBV)			
Amhail ar an 31 Nollaig 2017	41,882	19,870	61,752
Amhail ar an 31 Nollaig 2016	7,957	10,247	18,204
Gluaiseacht	33,925	9,623	43,548



14. SUIMEANNA INÍOCTHA

	2018 €	2017 €
IMAT/ÁSPC	39,569	30,971
Fabhruithe Eile	145,764	240,922
Cáin Shiarchoinneálach	7,738	25,271
Ranníocaíocht Phinsin	-	8,292
Creidiúnaithe Trádála	451,322	684,665
lomlán	644,393	990,121

15. IONCAM IARCHURTHA

	2018 €	2017 €
Maoiniú le haghaidh Oilíúint Meáin do Creative Europe	134,457	105,000
lomlán	134,457	105,000

16. SUIMEANNA INFHAIGHTE

	2018 €	2017 €
Fiachóirí	16,351	20,949
Réamhíocaíochtaí	81,167	24,062
Ioncam Fabhráithe	32,893	27,949
lomlá	130,411	72,960

17. CÚLCHISTE CAIPITIL

	2018 €	2017 €
Iarmhéid ar an 01/01/18	1,291,665	1,019,247
Infheistíocht Scannán (Nóta 6)	67,241	228,872
Gluaiseacht sa Mhaoiniú ar Shócmhainní Seasta	28,010	43,545
Iarmhéid ar an 31/12/18	1,386,916	1,291,665
Tá an ghluaiseacht sa Mhaoiniúchán Sócmhainní Seasta comhdhéanta mar seo a leanas:		
Ioncam leithroinnte do chuspóirí Caipitil	67,018	75,585
Amúchadh (Nóta 13)	(39,009)	(31,742)
Caillteanas ar Dhiúscairt Sócmhainní	-	(298)
lomlán	28,009	43,545



DARK LIES THE ISLAND

18. CEANGALTAIS

	Léiriú Príomhscannán*	Léiriú Scannán Faisnéise	Léiriú Beochana	Dáileachán	Scéimeanna	Iomlán
	€	€	€	€	€	€
Iasachtaí Léiriúcháin						
Ceangaltais ar an 01/01/18	2,042,367	470,599	578,499	269,930	541,165	3,902,560
Ceangaltais le linn 2018	10,495,305	1,243,000	1,012,600	767,626	560,000	14,078,531
Ceangaltais in éag 2018	-	-	-	(65,116)	-	(65,116)
Iomlán na gCeangaltas	12,537,672	1,713,599	1,591,099	972,440	1,101,165	17,915,975
Íocaíochtaí le linn 2018	(9,424,677)	(1,168,150)	(821,000)	(595,367)	(554,590)	(12,563,784)
Ceangaltais ar an 31/12/18	3,112,995	545,449	770,099	377,073	546,575	5,352,191

*Ináiríte sa bhfigiúr i dtaca le ceangaltais agus le híocaíocht i dtaobh Léiriú Príomhscannán tá suim de €20,463 i dtaobh costas a bhaineann le costais tionscnamh agus costais dlí léiriúcháin.

	Beochan	Príomhscannán	Scannán Faisnéise	Iomlán
	€	€	€	€
Iasachtaí Forbartha				
Ceangaltais ar an 01/01/18	195,095	898,678	74,634	1,168,407
Ceangaltais le linn 2018	159,700	1,983,494	173,120	2,316,314
Ceangaltais in éag 2018	(38,894)	(227,105)	-	(265,999)
Iomlán na gCeangaltas	315,901	2,655,067	247,754	3,218,722
Íocaíochtaí le linn 2018	(187,100)	(1,735,206)	(148,060)	(2,070,366)
Ceangaltais ar an 31/12/18	128,801	919,861	99,694	1,148,356

19. TAIRSCINTÍ SEALADACHA CÚNAIMH DO THIONSCADAIL SCANNÁN

De bhreis ar na ceangaltais conartha atá gan íoc de €6,500,548 ag deireadh na bliana, nochtadh €6,604,706 breise i dtaobh tairiscintí sealadacha cúnaimh gan íoc. Tá an chuid is mó de cheangaltais den chineál sin, €3,575,000 i dtaca le léiriúcháin príomhscannán ina bhfuil tairiscintí faoi réir théarmaí agus coinníollacha áirithe lena n-áirítear airgeadas a aimsiú.

Fanann siad bailí ar feadh tréimhse de suas go dtí trí mhí agus ag an bpointe sin tá siad faoi réir athbheithnithe. Tá na tairiscintí sin coinníollach freisin ar chistí an Bhoird a bheith ar fáil. Bhí tairiscintí neamhcainníochtaithe ar chúnamh ag an mBord i dtaca le hocht léiriúcháin príomhscannán eile ag deireadh na bliana.



THE LITTLE STRANGER

20. SCREEN SKILLS IRELAND

Is í Screen Skills Ireland an acmhainn náisiúnta oiliúna agus forbartha a cruthaíodh go sonrach do tionscal scannán agus teilifíse na hÉireann. Mar chuid de Fís Éireann/Screen Ireland, feidhmíonn SSI le hoiliúint do dhaoine gairmiúla ar fud earnáil na scáileán a aithint, a dhearadh agus a sheachadadh. Tairiscítear cláir oiliúna do chleachtóirí agus do chuideachtaí lena n-oilteacht maidir le Scannán, Teilifís, Beochan agus Inneachar Idirghníomhach Scáileáin a fheabhsú. Tá costais mar a sonraítear sna Nótaí 20 agus 21 curtha san áireamh le caiteachas sna ráitis airgeadais.

	2018 €	2017 €
Sparánachtaí	34,747	46,866
Gnó agus Fiontar	3,995	56,619
Cruthaitheacht agus Comhoibriú Cruthaitheach	225,928	158,330
Cláir ar na Meáin	184,517	160,110
Cláir Eorpacha Eile	26,065	23,792
Scileanna Léiriúcháin agus Teicniúla	29,114	214,014
Próifiliú Scileanna	35,935	-
Cúrsaí d'Iontrálaithe Nua	18,047	-
Beochan agus Maisíochtaí Fise (VFX)	16,136	-
Cúrsaí Oiliúna agus Printiseachtaí	185,681	-
Iomlán	760,165	659,731

21. RIARACHÁN SCREEN SKILLS IRELAND

	2018 €	2017 €
Glanadh agus Dramhaoil	4,299	7,299
Cothabhail IT	10,325	7,455
Solas agus Teas	4,647	3,368
Costais Margaíochta	48,022	15,809
Trealamh Oifige	16,991	8,036
Athchóiriú Oifige	396	5,033
Cíos agus Rataí Oifige	101,991	66,047
Páipéarachas Oifige agus Clódóireacht	2,717	4,810
Forchostas Eile Oifige	10,893	10,620
Táillí Gairmiúla	1,842	1,216
Costais Foirne	54,382	17,259
Sintiúis le Foilseacháin	3,357	1,997
Teileafóin	6,043	7,255
Caillteanas ar Dhiúscairt Sócmhainní	-	298
Iomlán	265,905	156,502



VITA AND VIRGINIA

22. COMHALTAÍ BOIRD - NOCHTADH IDIRBHEARTA

Tá nósanna imeachta i bhfeidhm ag Fís Éireann/Screen Ireland de réir na dtreoirínte atá eisithe ag an Roinn Caiteachas Poiblí agus Athchóirithe a chlúdaíonn leasa pearsanta Chomhaltaí Boird. Le linn a ghnáth-ghnó, tá sé incheadaithe do Fís Éireann/Screen Ireland deontais a fhaobhú nó socruithe conartha eile a dhéanamh le heintitis ina bhfuil Comhaltaí Boird Fís Éireann/Screen Ireland fostaithe nó a bhfuil leasa eile acu iontu.

I gcásanna in mbeadh coimhlíntí leasa ionchasacha, ní fhaigheann comhaltaí Boird cáipéisíocht an Bhoird maidir leis na hidirbhearta sin nó ní fhreastalaíonn nó ní bhíonn rannpháirtíocht acu in aon phlé a bhaineann leis na hidirbhearta sin. Coimeádtar clár de gach cás den chineál sin agus tá sé ar fáil ach iarratas a dhéanamh.

Le linn 2018 faomhadh na hiasachtaí seo a leanas ina raibh do thionscadail ina raibh comhalta Boird fostaithe nó a raibh leas ag comhalta Boird iontu:

Ainm	Cuideachta	Tionscadal	Suim €	Iomlán €
Larry Bass	Shinawil Productions	Kill	21,750	
		Costigan	35,250	
	Wildcard Distribution	Cry From the Sea	8,375	
		The Cured	20,000	85,375
Dr Annie Doona	Young Irish Filmmakers		35,000	35,000
Katie Holly	Blinder Films	Silvia	10,000	
		Famine	12,510	
		Sunlight	15,000	
		A Mother Brings her Son to be Shot	15,000	
		The Domestique	800,000	
		Extra Ordinary*	750,000	1,602,510
*Faomhadh an t-iasacht le haghaidh Extra Ordinary don chéad uair le linn 2017 agus tugadh síneadh agus méadú dó le linn 2018. Freisin, fuair Blinder Films síneadh le linn 2018 ar an iasacht don tionscadal A Dog Called Money (roimhe sin PJ Harvey: Staring Through the Looking Glass) a fuair faomhadh i dtús báire sa bhliain 2017				
Rachel Lysaght	Underground Films	Lupa	17,700	
		The Unreliable Narrator	21,500	
		Bird	15,600	
		Dream House	33,950	
		Famine Girls	27,000	
		White Privilege	15,000	
		In Blood	13,400	
		Once in a Lifetime	50,000	
		Pure Grit	125,000	319,150
Fuair Underground Films tairiscint chomh maith ar iasacht Léiriúcháin le haghaidh Defenders a chuaigh in éag ina dhiaidh sin				
Rachel Lysaght & Katie Holly	Institiúid Scannán na hÉireann	Cartlann Scannán na hÉireann		98,650
Móriomlán				2,140,685

FAOMHADH AN BHOIRD

Fuair na ráitis airgeadais faomhadh an Bhoird ar an 17 Nollaig 2019.



THE LOST LETTER

Tuarascáil Bhliantúil

Tá sin mar thagairt eolais agus ní mar chuid de na cuntais ar leathanaigh 44 go 70.

EOLAS MAIDIR LE CEANGALTAIS 2018

IASACHTAÍ LÉIRIÚCHÁIN DO PHRÍOMHSCANNÁIN

		Geallta €
Arracht (Cine4)	Macalla Teo	300,000
Dark Lies the Island	Grand Pictures	7,500
Dublin Old School (Additional)	Element Pictures	36,000
Extraordinary	Blinder Films	750,000
Finky (Cine4)	Abu Media	300,000
Here are the Young Men	Five Knight Films	550,000
Highway	Highway Pictures	65,000
Oops the Adventure Continues	Moetion Films	700,000
Rose Plays Julie	Samson Films	650,000
Rosie	Element Pictures	600,000
Sea Fever	Fantastic Films	700,000
The Last Right	Deadpan Pictures	800,000
The Winter Lake	Tailored Films	650,000
Trade	Roads Entertainment	600,000
Vivarium	Fantastic Films	800,000
Wildfire	Samson Films	726,966
Wolf Walker	Cartoon Saloon	750,000
Athrí	De Facto Films	9,375
Bainne	Anabasis Films	30,000

lomlán 9,024,841

CISTE COMHLÉIRIÚCHÁIN

Jade	SP Films	150,000
Animals	Vico Films	250,000
Calm with Horses	Element Pictures	250,000
The Castle	Samson Films	250,000
Sweetness In The Belly	Parallel Film Productions	300,000
The Other Lamb	Subotica	250,000

lomlán 1,450,000

LÉIRIÚ SCANNÁN FAISNÉISE

Trouble	Marcie Films	80,000
Citizen Lane	Soho Moon Pictures	100,000
Wing And A Prayer	Loosehorse Limited	60,000
Best Before Death	Screenworks	75,000
The Alexander Complex	Soilsiú Films	150,000
Katie Taylor: Comeback	True Films	150,000
Caught In The Cross Fire	Fine Point Films	50,000
Gaza: Out Of The Ordinary	Real Films	100,000
Jihad Jane (Additional)	Fastnet Films	38,000
Songs For While I'M Away	Marcie Films	175,000
Prisoners of the Moon	Bandit Films	100,000
A Dog Called Money	Blinder Films	85,000
Once In A Lifetime	Underground Films	50,000
The Curious Works of Roger Doyle (Completion)	Instigator Films	15,000
The Camino Way (Completion)	Anú Pictures	15,000

lomlán 1,243,000

LÉIRIÚ SCANNÁN BEOCHANA

		Geallta €
Peek Zoo	Igloo Films	175,000
The Day Henry Met 3	Wiggleywoo	130,000
Hopscotch and the Christmas Tree	Ink and Light	30,000
Sir Mouse	Salty Dog Pictures	100,000
Boy Girl Dog Cat Mouse Cheese	Kavaleer Productions	100,000
Critters.TV	Turnip and Duck	200,000
Urban Tails	Pink Kong Studios	180,000
The Day Henry Met 4	Wiggleywoo	97,600

lomlán 1,012,600

PRIONTAÍ AGUS FÓGRAÍOCHT

Michael Inside	Wildcard Distribution	55,000
Damo and Ivor: The Movie	Wildcard Distribution	75,000
The Cured	Wildcard Distribution	20,000
Citizen Lane	Eclipse Pictures	20,000
The Breadwinner	Element Pictures Distribution	75,000
Black 47	Wildcard Distribution	75,000
Kissing Candice	Wildcard Distribution	16,500
I, Dolours	Element Pictures Distribution	15,840
Dublin Old School	Element Pictures Distribution	65,000
Katie	Wildcard Distribution	35,000
The Delinquent Season (Ds)	Element Distribution	27,373
A Cambodian Spring	Eclipse Pictures	15,000
Rosie	Element Pictures Distribution	60,000
The Meeting	Eclipse Pictures	32,710

lomlán 587,423

DÁILEACHÁN DÍREACH

Unless	Subotica	15,000
A Mother Brings Her Son To Be Shot	Blinder Films	15,000
The Lonely Battle of Thomas Reid	FSE Films	15,000
The Silver Branch	Sea Fever Productions	12,500
Good Favour	Savage Productions	12,500
The Lodgers	Tailored Films	15,000
The Camino Voyage	Anú Pictures	15,000
John Hume	Creaney Films	15,000

lomlán 115,000

TACAÍOCHT DO CHUR CHUN CINN

lomlán 65,203



TIME TRAVELLER

FORBAIRT

		Geallta €			Geallta €
Contracted			Contracted		
Diamonds	Blinder Films	23,700	Nocebo	Lovely Productions	25,800
Alice Wants an Ice Cream	Samson Films	13,900	Northern Light	Subotica	16,700
Alima	Treasure Entertainment	18,500	OMGWACA	Element Pictures	36,000
Arrangements	Snapshot Productions	22,893	One More Tune	Treasure Entertainment	31,000
At Swim, Two Boys	Parallel Film Productions	40,000	Ottoline	Kennedy Films	16,300
Beards	Tilted Pictures	36,350	Patasnik	Samson Films	20,300
Bird	Underground Films	15,600	Plurabelle	John Kelleher Media	23,050
Black Unicorn	Tailored Films	17,500	Right of the Boom	Metropolitan Film Productions	25,000
Blackbird	Tiger Darling Productions	14,000	RTE		20,000
Bring Your Blue Sky Back	Grand Pictures	14,500	Send In The Clowns	Fastnet Films	8,500
Choosing Sides	Mammoth Films	16,000	Silent Caller	Fastnet Films	15,000
Cine 4	TG4	50,000	Silvia	Blinder Films	10,000
Crossword	Treasure Entertainment	20,000	Soldiers of Fortune	Subotica	40,000
Daguerreotype	Deadpan Pictures	45,000	Son	Park Films	18,000
Dead Cities	Tailored Films	15,600	Soul Hunter (Siberia)	Savage Productions	18,250
Don't Come After Me	Tailored Films	11,600	Succession	Marcie Films	12,800
Doom Newtown	Piranha Bar	20,000	Tainted	Footnote Productions	25,000
Double Blind	Failsafe Films	34,500	That They May Face		
Dr Glas	Fantastic Films	20,000	the Rising Sun	South Wind Blows	21,500
Dreamhouse	Underground Films	33,950	The Aran Islands	Harvest Films	22,400
Drift	Treasure Entertainment	22,000	The Bank	Mammoth Films	30,000
Eternal City	An Pointe Productions	18,650	The Encounter	Black Sheep Productions	29,850
Faith	Savage Productions	12,300	The Foundling	Tailored Films	16,500
Famine Girls	Underground Films	27,000	The Gee Gees	Element Pictures	10,000
Fifty Thousand Words	Kennedy Films	13,250	The Last Right	Deadpan Pictures	17,950
Fish and the Duck	Deadpan Pictures	10,000	The Midnight Choir	Fastnet Films	12,000
Flying Blind	Shinawil	30,000	The Navigator	Black Sheep Productions	14,350
Freight	Samson	16,100	The Night I Got Shot By Santa	Calico Pictures	18,300
Get the Boat	Treasure Entertainment	26,500	The O'Neill	Subotica	51,350
Hanging From the Rafters	Black Sheep Productions	15,900	The Quiet Woman	Park Films	28,340
Here Comes the Night	Element Pictures	34,450	The Shee	Marcie Films	20,000
Hive Mind	Tailored Films	11,950	The Smaller I Am	Sixty Six Pictures	14,000
July Fly	Venom Films	11,750	The Unreliable Narrator	Underground Films	21,500
Kin	Tailored Films	11,800	Throwdown	Fastnet Films	4,500
Let the Wrong One In	Workshed Films	19,200	Undone	Ailbhe Keogan	12,000
Limbo	Treasure Entertainment	25,000	Wolf	Feline Films	16,400
Little Pictures	Treasure Entertainment	20,500	Zom B	Fantastic Films	25,000
Lupa	Underground Films	17,700	Three Feet of Snow	Element Pictures	12,500
Michael Dobbs	Enigma Productions	20,611	The Broken Empire	RedTed Media	18,000
Neon	925 Productions	13,900	If You'll Have Me	Subotica	29,700
No Filter	Horizon Pictures	19,500			
			iomlán	1,689,494	

SCÉIM NA SCRÍBHNEOIRÍ NUA

Jolly	Sinead Fagan	8,000
Some Kind of Atlantis	Sarah-Jane Drummey	8,000
The Last Watch	Sam Uhlemann	8,000
The Wild Kindness	Sean Smith	8,000
The Blow In	Sarah Ingersoll	8,000
Our House Our Rules	Eoin Maher	8,000
CLASS A (Working Title)	Cara Loftus	8,000
Drinking for Two	Máire Robinson	8,000
Herself	Janet Hayes, Deborah McGee	10,000
The Gamal	Ciaran Collins	8,000

iomlán 82,000

FORBAIRT POV

		Geallta €
Knowl	Blue Ink Films	15,000
It is In Us All	Savage Productions	13,000
Down By Your Side	Swansong Films	13,000
Sunlight	Blinder Films	15,000
Tryst	Treasure Entertainment	13,000
You Are Not My Mother	Fantastic Films	13,000

iomlán 82,000



AN ISLAND

TIONSCNAMH SCANNÁN GRINN

		Geallta €
Bump	Blue Ink Films	65,000
DAD	Blue Ink Films	65,000

lomlán 130,000

FORBAIRT BEOCHANA

My Brother The Minotaur	Cartoon Saloon	20,000
Pooka	Grand Pictures	14,700
Frankie's Valley	Ben & Anvil	20,000
Freddy Buttons	Tumbledown Media	20,000
Bonobo JoJo	Magpie6 Media	5,000
Old Irish Tales	Igloo Animation	20,000
Auntie Cupcake	Prize Pig Productions	20,000
Atom Town	Treehouse Republic	20,000
Lily's Little Acre	Pewter Animation	20,000

lomlán 159,700

FORBAIRT SCANNÁN FAISNÉISE

Prisoners Of the Moon	Bandit Films	15,000
The Alexander Complex	Soilsiú Films	15,000
Limbo	Besom Productions	15,000
11 A Day	Greg & Gimble Productions	15,000
The Good Father	Soilsiú Films	15,000
The Irish Wedding	Atom Films	15,000
White Privilege	Underground Films	15,000
Step by Step	Atlantic Film Alliance	10,000
The Baby Snatchers	Flawless Films	13,120
Without his Tie	Marcie Films	15,000
The Last Nomad	Bear Print Media	15,000
Lullaby	Subotica	15,000

lomlán 173,120

REAL SHORTS

		Geallta €
Above the Law	Invisible Hand	20,000
Pump	Venom	20,000
The Grass Ceiling	Kennedy Films	20,000
Welcome to a Bright White Limbo	Invisible Thread Films	20,000

lomlán 80,000

FOCUS SHORTS

A Better You	Army of Id	50,000
Maya	Fail Safe Films	50,000
Christy	Treasure Entertainment	50,000
Sister This	Rocket Science Productions	50,000

lomlán 200,000

SHORT STORIES (GEARRSCÉALTA)

Something Doesn't Feel Right	Against the Grain Films	20,000
Wrath	Bear Print Media	20,000
Break Us	925 Productions	20,000
Twin	Banjoman Films	20,000

lomlán 80,000

FRAMEWORKS

A Cat Called Jam	A Man & Ink	50,000
Lady Isabel & the Elf Knight	Made Image	50,000
Nitelink	Radii	50,000
Hedy	Banjoman Films	50,000

lomlán 200,000

Costais Tionscadail 20,464

lomlán na nGealltanais ar Chonradh @ 31/12/2018

16,394,845

EOLAS MAIDIR LE CEANGALTAIS GAN ÍOC 2018

IASACHTAÍ LÉIRIÚCHÁIN DO PHRÍOMHSCANNÁIN

		Ar feitheamh €
<i>Ceangaltais roimh 2018</i>		180,480
Arracht (Cine4)	Macalla Teo	30,000
Extraordinary	Blinder Films	75,000
Finky (Cine4)	Abu Media	35,250
Here are the Young Men	Five Knight Films	55,000
Oops the Adventure Continues	Moetion Films	490,000
Rose Plays Julie	Samson Films	65,000
Sea Fever	Fantastic Films	57,500
The Last Right	Deadpan Pictures	252,524
The Winter Lake	Tailored Films	650,000
Trade	Roads Entertainment	60,000
Vivarium	Fantastic Films	87,500
Wildfire	Samson Films	109,045
Wolf Walker	Cartoon Saloon	375,000
Athrí	De Facto Films	4,688
Bainne	Anabasis Films	9,000
lomlán		2,535,987

CISTE COMHLÉIRIÚCHÁIN

<i>Ceangaltais roimh 2018</i>		84,500
Jade	SP Films	15,000
Animals	Vico Films	25,000
Calm with Horses	Element Pictures	12,500
The Castle	Samson Films	127,500
Sweetness In The Belly	Parallel Film Productions	62,500
The Other Lamb	Subotica	250,000
lomlán		577,000

LÉIRIÚ SCANNÁN BEOCHANA

<i>Ceangaltais roimh 2018</i>		292,999
Peek Zoo	Igloo Films	17,500
The Day Henry Met 3	Wiggleywoo	13,000
Hopscoth and the Christmas Tree	Ink and Light	3,000
Sir Mouse	Salty Dog Pictures	50,000
Boy Girl Dog Cat Mouse Cheese	Kavaleer Productions	70,000
Critters.TV	Turnip and Duck	100,000
Urban Tails	Pink Kong Studios	126,000
The Day Henry Met 4	Wiggleywoo	97,600
lomlán		770,099

LÉIRIÚ SCANNÁN FAISNÉISE

		Ar feitheamh €
<i>Ceangaltais roimh 2018</i>		248,449
Trouble	Marcie Films	4,000
Wing And A Prayer	Loosehorse Limited	6,000
Best Before Death	Screenworks	22,500
The Alexander Complex	Soilsiú Films	75,000
Katie Taylor: Comeback	True Films	7,500
Caught In The Cross Fire	Fine Point Films	15,000
Gaza: Out Of The Ordinary	Real Films	10,000
Songs For While I'M Away	Marcie Films	87,500
Prisoners of the Moon	Bandit Films	30,000
A Dog Called Money	Blinder Films	8,500
Once In A Lifetime	Underground Films	25,000
The Curious Works of Roger Doyle (Completion)	Instigator Films	3,000
The Camino Way (Completion)	Anú Pictures	3,000
lomlán		545,449

DÁILEACHÁN

<i>Ceangaltais roimh 2018</i>		189,947
Michael Inside	Wildcard Distribution	5,500
Damo and Ivor: The Movie	Wildcard Distribution	7,500
The Cured	Wildcard Distribution	10,000
The Breadwinner	Element Pictures Distribution	37,500
Black 47	Wildcard Distribution	7,500
Kissing Candice	Wildcard Distribution	8,250
I, Dolours	Element Pictures Distribution	7,920
Dublin Old School	Element Pictures Distribution	32,500
Katie	Wildcard Distribution	17,500
The Delinquent Season (Ds)	Element Distribution	13,686
Rosie	Element Pictures Distribution	30,000
The Meeting	Eclipse Pictures	15,210
Exprires		(65,116)
lomlán		317,897

DAILEACHÁN DÍREACH

<i>Ceangaltais roimh 2018</i>		10,432
Unless	Subotica	7,500
A Mother Brings Her Son To Be Shot	Blinder Films	7,500
The Lonely Battle of Thomas Reid	FSE Films	7,500
The Silver Branch	Sea Fever Productions	6,250
Good Favour	Savage Productions	12,500
The Lodgers	Tailored Films	-
The Camino Voyage	Anú Pictures	7,500
John Hume	Creeney Films	-
lomlán		59,182



THE HOLE IN THE GROUND

FORBAIRT

		Gan íoc €			Gan íoc €
Ar Chonradh		489,530	Ar Chonradh		
<i>Ceangaltais roimh 2018</i>			OMGWACA	Element Pictures	18,000
Alice Wants an Ice Cream	Samson Films	6,950	One More Tune	Treasure Entertainment	15,500
Alima	Treasure Entertainment	9,250	Ottoline	Kennedy Films	8,150
At Swim, Two Boys	Parallel Film Productions	20,000	Patashnik	Samson Films	10,150
Bird	Underground Films	7,800	Right of the Boom	Metropolitan Film Productions	5,000
Black Unicorn	Tailored Films	8,750	Silent Caller	Fastnet Films	7,500
Choosing Sides	Mammoth Films	4,000	Silvia	Blinder Films	5,000
Crossword	Treasure Entertainment	10,000	Soul Hunter (Siberia)	Savage Productions	9,125
Dead Cities	Tailored Films	7,800	Succession	Marcie Films	6,400
Don't Come After Me	Tailored Films	5,800	Tainted	Footnote Productions	12,500
Doom Newtown	Piranha Bar	10,000	That They May Face the Rising Sun	South Wind Blows	10,750
Double Blind	Failsafe Films	9,750	The Aran Islands	Harvest Films	11,200
Dr Glas	Fantastic Films	10,000	The Bank	Mammoth Films	14,800
Dreamhouse	Underground Films	16,975	The Encounter	Black Sheep Productions	7,463
Drift	Treasure Entertainment	11,000	The Foundling	Tailored Films	8,250
Eternal City	An Pointe Productions	3,730	The Gee Gees	Element Pictures	4,000
Famine Girls	Underground Films	13,500	The Midnight Choir	Fastnet Films	6,000
Fifty Thousand Words	Kennedy Films	6,625	The Navigator	Black Sheep Productions	7,175
Fish and the Duck	Deadpan Pictures	2,500	The Night I Got Shot By Santa	Calico Pictures	9,425
Flying Blind	Shinawil	10,000	The O'Neill	Subotica	12,250
Freight	Samson	8,050	The Quiet Woman	Park Films	9,670
Get the Boat	Treasure Entertainment	13,250	The Shee	Marcie Films	5,000
Hanging From the Rafters	Black Sheep Productions	7,950	The Unreliable Narrator	Underground Films	10,750
Here Comes the Night	Element Pictures	17,225	Undone	Ailbhe Keogan	6,000
July Fly	Venom Films	5,875	Wolf	Feline Films	3,280
Limbo	Treasure Entertainment	12,500	Zom B	Fantastic Films	6,250
Little Pictures	Treasure Entertainment	10,250	Three Feet of Snow	Element Pictures	6,250
Lupa	Underground Films	8,850	The Broken Empire	RedTed Media	5,000
Neon	925 Productions	7,625	If You'll Have Me	Subotica	14,850
Nocebo	Lovely Productions	12,900	Expiries		(227,105)
Northern Light	Subotica	8,350			
			Iomlán		805,368

SCÉIM NA SCRÍBHNEOIRÍ NUA

Jolly	Sinead Fagan	4,000
Some Kind of Atlantis	Sarah-Jane Drummey	4,000
The Last Watch	Sam Uhlemann	4,000
The Wild Kindness	Sean Smith	4,000
The Blow In	Sarah Ingersoll	4,000
Our House Our Rules	Eoin Maher	4,000
CLASS A (Working Title)	Cara Loftus	4,000
Drinking for Two	Máire Robinson	4,000
Herself	Janet Hayes, Deborah McGee	5,000
The Gamal	Ciaran Collins	4,000
Iomlán		41,000

FORBAIRT POV

Knowl	Blue Ink Films	Geallta €	15,000
It is In Us All	Savage Productions		13,000
Down By Your Side	Swansong Films		6,500
Sunlight	Blinder Films		5,000
Tryst	Treasure Entertainment		6,500
You Are Not My Mother	Fantastic Films		13,000
Iomlán			59,000



DON'T GO

76

TIONSCNAMH SCANNÁN GRINN

		Gan íoc €
Bump	Blue Ink Films	10,500
DAD	Blue Ink Films	4,000
iomlán		14,500

FORBAIRT BEOCHANA

<i>Ceangaltais roimh 2018</i>		150,194
My Brother The Minotaur	Cartoon Saloon	5,000
Bonobo JoJo	Magpie6 Media	2,500
Auntie Cupcake	Prize Pig Productions	5,000
Atom Town	Treehouse Republic	5,000
Expiries		(38,894)
iomlán		128,800

FORBAIRT SCANNÁN FAISNÉISE

<i>Ceangaltais roimh 2018</i>		59,634
Limbo	Besom Productions	3,000
The Good Father	Soilsiú Films	3,000
The Irish Wedding	Atom Films	5,000
White Privilege	Underground Films	7,500
The Baby Snatchers	Flawless Films	6,560
Without his Tie	Marcie Films	3,000
The Last Nomad	Bear Print Media	7,500
Lullaby	Subotica	4,500
iomlán		99,694

REAL SHORTS

		Gan íoc €
<i>Ceangaltais roimh 2018</i>		14,000
Above the Law	Invisible Hand	20,000
Pump	Venom	18,000
The Grass Ceiling	Kennedy Films	18,000
Welcome to a Bright White Limbo	Invisible Thread Films	8,000
iomlán		78,000

FOCUS SHORTS

<i>Ceangaltais roimh 2018</i>		11,500
A Better You	Army of Id	45,000
Maya	Fail Safe Films	45,000
Christy	Treasure Entertainment	45,000
Sister This	Rocket Science Productions	45,000
iomlán		191,500

SHORT STORIES (GEARRSCÉALTA)

<i>Ceangaltais roimh 2018</i>		8,000
Something Doesn't Feel Right	Against the Grain Films	4,000
Wrath	Bear Print Media	4,000
Break Us	925 Productions	4,000
Twin	Banjoman Films	4,000
iomlán		24,000

FRAMEWORKS

<i>Ceangaltais roimh 2018</i>		93,288
A Cat Called Jam	A Man & Ink	45,000
Lady Isabel & the Elf Knight	Made Image	30,000
Nitelink	Radii	30,000
Hedy	Banjoman Films	20,000
iomlán		218,288

Scéimeanna Eile 34,787



THE GIRL FROM MOGADISHU

SONRAÍ MAIDIR LE COINNÍOLLACHA IASACHTA

(A) CISTÍ FORBARTHA

Airleactar Iasachtaí Forbartha ar bhonn íocaíochtaí céimithe agus íoctar tuairim is 50-60% nuair a chuirtear conarthaí Iasachta Forbartha idir an Bord agus an Léiritheoir i gcríoch go sásúil, agus íoctar an iarmhéid nuair a chomhlíontar coinníollacha sonracha a mbeidh leagtha amach ag an mBord.

Is fiú suas go dtí uasmhéid de €100,000 iad Iasachtaí forbartha, ar féidir suas go dtí €50,000 a íoc ag aon am áirithe faoi leith. Is féidir le foirne nó le daoine aonair (léiritheoir/stiúrthóir/scríbhneoir scripte) iarratas a dhéanamh. Tá oibleagáid ar an Léiritheoir an t-airgead a airleacadh a aisíoc leis an mBord ar an gcéad lá príomhscannánaíochta.

Ba chóir go bhfeicfí iad seo mar Iasachtaí forbartha/indéantachta; Déanann an Bord gach iarracht rianadh a dhéanamh ar an t-airgead agus soláthraíonn sé faisnéis agus tacaíocht do léiritheoirí neamhspleácha a bhfuil comhpháirtithe ionchais léiriúcháin á lorg acu. Ní éireoidh le cuid de na tionscadail a gheobhaidh tacaíocht ón mBord leanúint ar aghaidh go dtí céim an léiriúcháin agus d'fhéadfadh sé tarlú i ndeireadh na dála go gcaithfead iad a dhíscríobh.

Déanann an Bord dian-mhonatóireacht, áfach, ar na tionscadail a dtugtar chun críche go rathúil iad agus éilítear go gníomhach aon airgead atá dlíte.

(B) IASACHTAÍ LÉIRÚCHÁIN

Tagann rannpháirtíocht an Bhoird i bhfoirm infheistíochta sa léiriúchán agus ina chuid díolacháin do mhargaidh cineama, teilifíse, físeáin agus margaidh coimhdeacha (cábala, saitulít, scannán baile etc.) in Éirinn agus ar fud an domhain. Níl an infheistíocht faoi réir úis; cuirtear dian-bhearta i dtaca le haisghabháil agus rannpháirtíocht i mbrabús i bhfeidhm. Tá gach tairiscint ar infheistíocht 'i bprionsabal' agus faoi réir conartha.



METAL HEART

PRIONSABAIL AGUS CRITÉIR

I dteannta díriú ar na buanna eagarthóireachta agus cruthaitheacha a bhaineann le tionscadal, tá roinnt bunphrionsabal atá mar bhonn ag an gcritéir cinnteoireachta a threoraíonn cláir chistíochta FÉ/SI. Is iad na prionsabail sin:

1. Cineama a Dhéanamh
2. Aimsiú Lucht Féachana
3. Úrnuacht
4. Breisiócht
5. Talann a Fhorbairt, Tosaíochtaí Cultúir agus Tionscail
6. Cúinsí Eile

Tugtar míniúcháin níos mionsonraithe orthu sin thíos. Leagtar amach freisin thíos cuid de na cúinsí eile a d'fhéadfadh go mbeadh tionchar acu ar chinneadh ar son thionscadail amháin seachas ceann eile.

1. CINEAMA A DHÉANAMH

Toisc gurb é an t-aon fhoinsé amháin de mhaoiniú poiblí do phríomhscannáin atá dírithe ar eisiúint cineama, is é an príomhchuspóir atá ag Fís Éireann/Screen Ireland (ar a dtugtaí Bord Scannán na hÉireann roimhe seo) saothar in Éirinn atá déanta lena thaispeáint ar an mórscáileán a spreagadh, a chothú agus a chur chun cinn. Ina theannta sin, tá mar chuid dá chuid aidhmeanna agus cuspóirí ag FÉ/SI tacaíocht a thabhairt do shaothair chlosamhairc áirithe eile atá ar ardchaighdeán.

I dteannta leanúint ar aghaidh lena ghealltanas maidir le príomhscannáin bheoghníomhaíochta, ciallaíonn sé sin:

Go ndéanfar dianmheasúnú ar scannáin faisnéise ó thaobh na hacmhainne atá acu eisiúint pictiúrlainne a bhaint amach nó spéis ó fhéilte idirnáisiúnta scannán a spreagadh nó taispeáint a fháil ar léibhinn nua agus léibhinn atá ag teacht chun cinn. Tabharfar tús áite do 'phríomhscannáin faisnéise'; i gcás scannán atá dírithe ar shliotán teilifíse atá uair an chloig nó níos giorra ar fhad agus nach bhfuil aon tarraingt nó nach bhfuil ach tarraingt an-bheag acu, ní dócha go dtabharfar tacaíocht dóibh. Cuirfear béim ar thacaíocht a thabhairt do stiúrthóirí, scríbhneoirí agus léiritheoirí a thaispeánann

a ngairm go dtí seo tiomantas soiléir do scannáin faisnéise cineamatacha a dhéanamh. I dteannta béim FÉ/SI ar chúrsaí cineama, ceapadh an cur chuige seo chun freagairt don mhéadú follasach ar an mian atá i measc lucht féachana pictiúrlainne scannáin faisnéise a fheiceáil.

Go dtabharfar maoiniú do phríomhscannáin agus do shraitheanna teilifíse beochana mar aitheantas ar an tábhacht a bhaineann le saothair Éireannacha sa réimse sin, ar chúinge an mhargaidh pictiúrlainne atá ann do phríomhscannáin bheochana agus an maoiniú an-theoranta atá ar fáil ó chraoltóirí do shraitheanna teilifíse beochana. tabharfar tús áite do shaothar cruthaitheach ó thallanna Éireannacha a bhfuil an cuma air go bhfuil sé cruthaitheach agus suntasach a dhóthain lena chur in oiriúint d'fhormáid an mhórscáileáin agus/nó do dháileachán teilifíse idirnáisiúnta agus do dháileachán eile.

Go ndéanfar dianmheasúnú ar dhrámaí teilifíse, bídis ina sraitheanna nó ina n-aonair agus d'fhéadfadh maoiniú a bheith curtha ar fáil mar gheall ar a chaighdeán bhunúsach, ach cuirfear tosca eile san áireamh. Leagfar béim láidir ar thacaíocht a thabhairt do stiúrthóirí, scríbhneoirí agus léiritheoirí a léiríonn a dtáimid ghairme go dtí seo go soiléir go bhfuil an cumas acu saothair drámaíochta a dhéanamh nó a bhfuil, i dtuairim FÉ/SI, chun gairm bheatha a bhaint amach dóibh féin i réimse na bpríomhscannán nó i léiriúcháin drámaíochta teilifíse ar ardchaighdeán. Thairis sin, beidh sé riachtanach cur ina luí ar FÉ/SI go bhfuil a rannpháirtíocht ó thaobh airgeadais de rithábhachtach chun an clár nó an tsraith a thabhairt chun críche agus go bhfuil an ranníocaíocht ón gcraoltóir in oiriúint dá sheasamh ó thaobh rialú eagarthóireachta de. Beidh FÉ/SI ag súil freisin go mbeidh ionchur eagarthóireachta aige maidir leis an lánas sin a fhorbairt.

2. AIMSÍÚ LUCHT FÉACHANA

Níos mó is níos mó tá FÉ/SI dírithe ar a chinntiú go ndéanfar cinntí maoiniúcháin atá ar son na dtionscadal sin a bhfuil



SHE'S MISSING

an lucht féachana cúí mar sprioc acu. Ní chiallaíonn sé sin nach bhfuil spéis ag FÉ/SI ach i dtacaíocht a thabhairt d'ábhar a bhfuil ionchas tráchtála acu, ach ina ionad sin go bhfuil sé sásta tionscadail a mbeadh tarraingteach do réimse leathan lucht féachana a bhreithniú, bídís sin ina dtionscadail tráchtála, ealaíne, dírithe ar lucht freastal féilte, teilifíse etc. Cuirfear béim faoi leith ar acmhainn an tionscadail dul i bhfeidhm ar an sprioclucht féachana chomh maith leis an gcur chuige atá beartaithe agus scála an tionscadail.

3. ÚRNUAIGHT

Díreofar maoiniú FÉ/SI ar thacaíocht a thabhairt do thionscadail atá úrnua agus ar ardchaighdeán, agus a thugann chun cineama, trí chumas scríbhneoirí, stiúrthóirí, léiritheoirí agus pearsanra Éireannach eile, taithí cultúrtha atá difriúil agus go tiomáinte go sonrach ag talann Éireannach. Déanfar cinntí maoiniúcháin ar son na scríbhneoirí agus na stiúrthóirí agus pearsanra eile Éireannach a dhéanann scannáin a bhfuil guth faoi leith acu agus dearcadh ar an domhan atá go láidir aonarach, agus a chruthaíonn saothair a spreagann mothú nua agus/nó athnuaite sa dtaithe sin.

Ní chiallaíonn na riachtanais sin go seachnófar cineálacha nó séanraí atá ann cheana féin, ach ina ionad sin go dtabharfaidh na scríbhneoirí, na stiúrthóirí agus na léiritheoirí a dtabharfar tacaíocht dóibh cur chuige úr agus smaointeoireacht nua do na cineálacha nó na séanraí scannán sin. De bharr na hacmhainne teoranta atá in Éirinn maidir le maoiniú margaidh agus maoiniú eile ar scannán in Éirinn, beidh sé riachtanach do thalann Éireannach a bheith in ann oibriú le talann ó thíortha eile ar thionscadail atá á maoiniú ag FÉ/SI, agus leanfar ar aghaidh ag cur úrnua san áireamh mar chuid den mheasúnú ar thalainn chumasctha na bpáirtithe ar fad atá i gceist.

4. FORBAIRT TALLAINNE, TOSAÍOCHTAÍ CULTÚIR AGUS TIONSCAIL

I gcomhréir lena chuid téarmaí tagartha ón Rialtas, agus ag freagairt do na riachtanais a mbraitear atá ag an dtionscal léiriúcháin closamhairc in Éirinn faoi láthair, tá FÉ/SI den tuairim go léiríonn tionscadail áirithe, ó thaobh a n-ábhar, a

bhfoinse nó a leas don tionscal, tosaíochtaí soiléire dá chuid maoiniúcháin.

Tabharfar tosaíocht láidir d'iarratais ar son tionscadal:

- A tionscnaíodh in Éirinn ó thaobh na cruthaitheachta de; is é sin le rá go bhfuil siad ceaptha, scríofa, léirithe ag tallanna Éireannacha agus go stiúróidh tallanna Éireannacha iad.
- A bhfuil sé i gceist leo go mbeidh tallann nua Éireannach agus tallann Éireannach atá ag teacht chun cinn sna príomhróil chruthaitheacha i.e. stiúrthóir, scríbhneoir, léiritheoir, cumadóir, príomhaisteoir.
- A insíonn scéalta Éireannacha, a tharraingíonn as agus a léiríonn cultúr, stair agus modh maireachtála na hÉireann agus an chaoi a fhéachann muintir na hÉireann ar an saol agus orthu féin.

Tabharfar aird d'áiríre freisin ar iarratais:

- A mholann tionscadal atá go soiléir Éireannach (ó thaobh suímh, carachtar, etc. de) ach a bheidh á stiúradh ag talann nach as Éireann é, i gcás go bhfuil FÉ/SI den tuairim go gcinntíonn teist an stiúrthóra go dtí seo go mbeidh ardchaighdeán ann.
- A mbíonn léiritheoir Éireannach i gceist mar chomhléiritheoir mionlaigh scannáin, scannán faisnéise nó clár nó sraith drámaíochta teilifíse i gcás (a) go bhfuil FÉ/SI iomlán sásta maidir le caighdeán an tionscadail, (b) go bhfuil an méid infheistíochta a dheanann FÉ/SI ar chomhcheim leis an leibhéal rannpháirtíochta a bheidh ag pearsanra, gnéithe agus saoráidí Éireannacha sa dtionscadal.

Leanfaidh FÉ/SI ar aghaidh ag cur fáilte faoi leith i gcónaí roimh iarratais ar son scannán a bhfuil sé i gceist iad a dhéanamh go príomha nó go hiomlán trí mheán na Gaeilge.

Beidh FÉ/SI airdeallach i gcónaí lena chinntiú i gcás scannán a dhéanann sé infheistíocht iontu go ndéantar cuid mhór dá gcaiteachas ar phearsanra Éireannach agus sa dtionscal in Éirinn, agus tá sé dóchúil go mbeidh an gné sin den iarratas an-thábhachtach maidir le cinneadh dearfach a dhéanamh. Ann féin, áfach, ní bheidh sé ina thoisic chinntitheach, i

gcás nach bhfuil FÉ/SI cinnte dearfa maidir le caighdeán tionscadail, nó i gcás nach comhlíonann an tionscadal aon cheann de na tosaíochtaí leagtha amach thuas. Tugtar níos mó sonraí i dtaca leis an gceist sin faoi na Cúinsí Eile thíos.

5. BREISIÓCHT

Réasúnaíocht riachtanach í nuair a chuirtear airgead poiblí ar fáil do thionscal is ea gur chóir go gcruthódh sé gníomhaíocht nach dtarlódh seachas sin i.e. nach nginfedh an margadh as a stuaim féin é. Dá réir sin ciallaíonn sé gur chóir gur scannáin iad nach ndéanfaí iad nó scannáin nach mbeadh an sochar céanna ag baint leo ó thaobh na hÉireann de, ach amháin i gcás go gcuirfí ar a gcumas é sin a dhéanamh le tacaíocht t ó FÉ/SI. Léireoidh scannáin den tsaghas sin, agus na sochair a eascróidh uathu, gníomhaíocht eacnamaíochta ‘breise’.

Ní chiallaíonn sé sin nach bhfuil spéis ag FÉ/SI ach i dtacaíocht a thabhairt d’ábhar ‘neamhthráchtála’. A mhalairt ar fad atá fíor, tá raidhse fianaise ann i stair na scannán a léiríonn gur minic gur ábhar iontais, ceannródaíochta agus imeallacha iad na móréachtaí cineama. Is cosúil go mbíonn athnuachan rialta de dhíth ar an margadh. Tabharfaidh FÉ/SI tacaíocht fhuinniúil do léiritheoirí a thaispeánann go bhfuil uaimhian acu rath a bhaint amach sa mhargadh – le tionscadail a léiríonn feachtas maidir leis an margadh ach ag an am gcéanna a thugann dúshlán don aireachtáil atá ann maidir leis an méid a bhfuil súil ag an margadh leis.

6. CÚINSÍ EILE

Ba chóir go dtabharfadh na treoirphrionsabail atá leagtha amach thuas léargas d’iarratasóirí ar an gcaoi a dhéanfaidh feidhmeannaigh agus comhairleoirí FÉ/SI measúnú ar thionscadal ó thaobh ábhair de agus ó thaobh na foirne cruthaithe a bhaineann leis. Agus measúnú á dhéanamh ar iarratais ar mhaoiniú léiriúcháin, d’fhéadfaí tosca eile a chur san áireamh, a bhaineann le héifeachtaí eacnamaíochta an tionscadail, na socruithe airgeadais, agus an t-ionchas go n-aimseofar lucht féachana.

I gcás nach mbíonn FÉ/SI den tuairim go gcloíonn tionscadal le haon cheann de na treoirphrionsabail, ní bheidh a ndóthain sna tosca eile sin le tairiscint maoiniúcháin a bhaint amach. Ach i gcás tionscadail ina meastar go bhfuil an t-ábhar agus an fhoireann chruthaitheach áititheach, is féidir leis na cúinsí seo a leanas tionchar a bheith acu ar idirbheartaíochtaí idir FÉ/SI agus lucht déanta an scannáin maidir le leibhéal infheistíochta FÉ/SI agus ar an gcaoi a dhéanfar an scannán a mhaoiniú, a léiriú agus a dháileadh:

Teist gairme an léiritheora go dtí seo

- An ndearna an léiritheoir bainistiú agus seachadadh proifisiúnta agus éifeachtúil ar shaothair closamhairc roimhe seo?
- An bhfuil dea-thaithí ag FÉ/SI roimhe seo maidir le plé a dhéanamh leis an léiritheoir agus leis an bhfoireann chruthaitheach?
- I gcás comhléiriúcháin, an bhfuil dea-theisteanna gairme proifisiúnta go dtí seo ag léiritheoirí nach léiritheoirí Éireannacha iad a bhfuil baint acu leis an dtionscadal?

Fostaíocht Éireannach

- An mbeidh na príomh-phostanna cruthaitheacha agus teicniúla lena líonadh ag pearsanra Éireannach?
- I gcás comhléiriúcháin, an bhfuil an coimheas i dtaca leo sin cuí?
- An dtairgeoidh an léiriúchán fostaíocht do pearsanra Éireannach i ngach grád is féidir?

Caiteachas i ngeilleagar na hÉireann

- An ndéanfar an saothar in Éirinn?
- An mbainfidh an léiriúchán feidhm fhorleathan as saoráidí léiriúcháin agus iar-léiriúcháin in Éirinn?
- An meallfaidh an tionscadal infheistíocht isteach i ngeilleagar na hÉireann?

Díolacháin agus Dáileachán

- An bhfuil baint ag gníomhaire díolacháin idirnáisiúnta le díol an scannáin, nó an chláir nó na sraithe teilifíse?
- An bhfuil dáileoir Éireannach ag an scannán?
- An bhfuil airgeadas léiriúcháin á sholáthar ag aon ghníomhairí díolacháin, dáileoirí nó craoltóirí?

Struchtúr Airgeadais

- An bhfuil na comh-airgeadaithe atá á moladh don scannán iontaofa?
- An gcuirfidh na socruithe airgeadais atá á moladh ar chumas FÉ/SI idirbheartaíocht a dhéanamh i dtaca le seasamh réasúnach aisghabhála?
- An mbeidh follasacht reasúnach cuntasáíochta i gceist maidir le hioncam díolacháin, e.g. trí ghníomhaire bailiúcháin a úsáid?

Ba chóir a chur in iúl go soiléir nach bhfuil sé riachtanach freagraí dearfacha a thabhairt ar na ceisteanna sin ar fad le go dtairgeofaí maoiniú léiriúcháin do thionscadal. Ach d’fhéadfadh sé tarlú go bhféadfadh coibheas ard freagraí diúltacha an bonn a bhaint de dhearcadh a bheadh go láidir dearfach ó thaobh FÉ/SI maidir le gnéithe cruthaitheacha den tionscadal, seachas sin. Ar a laghad ar fad, spreagfaidh meascán de fhreagraí dearfacha agus diúltacha díospóireacht maidir le méid agus modh cheangaltas FÉ/SI.

Dáileachán Cineama

Tá critéir sainiúla dá gcuid féin ag cuid de chláir maoiniúcháin FÉ/SI agus ní gá go rialódh na prionsabail ar fad atá leagtha amach thuas iad. Cuirtear Tacaíocht Dáileacháin ar fáil do dháileoirí Éireannacha scannán a bhfuil tacaíocht acu ó FÉ/SI agus a léiríonn go bhfeabhsóidh maoiniú ó FÉ/SI cur chun cinn scannáin sa mhargadh Éireannach. Cuirtear Tacaíocht Díreach/Tacaíocht Taispeántais ar fáil do léiritheoirí Éireannacha chun cabhrú leo an costas a bhaineann le eisiúint teoranta pictiúrlainne in Éirinn (Tuaisceart Éireann san áireamh) i gcás príomhscannán a bhfuil maoiniú léiriúcháin á fháil acu cheana féin ó FÉ/SI agus nár éirigh leo dáileachán cuí pictiúrlainne a chinntiú ó chuideachta dáileacháin bona fide Éireannach ach a bhfuil sé soiléir go bhfuil an acmhainn acu dul i ngleic le lucht féachana Éireannach agus lucht féachana in Éirinn a aimsiú.

Film Directory
Eolaire Scannáin

11 Minutes 2015 / **Director/Script** Jerzy Skolimowski **Producers** Jerzy Skolimowski, Ewa Piaskowska, Andrew Lowe, Ed Guiney **Production Companies** Element Pictures, Skopia Film

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

Absolution 2015 / **Director** Petri Kotwica **Script** Johanna Hartikainen, Petri Kotwica **Producers** Minna Virtanen, Jackie Larkin, Lesley McKimm **Production Companies** Vertigo Production Finland, Newgrange Pictures

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

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

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

A Dark Song 2016 / **Director/Script** Liam Gavin **Producers** David Collins, Tim Dennison, Cormac Fox **Production Company** Samson Films

A Date for Mad Mary 2015 / **Director** Darren Thornton **Script** Darren Thornton, Colin Thornton **Producers** Ed Guiney, Juliette Bonass **Production Company** Element Pictures

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

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

A Girl From Mogadishu 2018 / **Director/Script** Mary McGuckian **Producers** Mary McGuckian, Adrian Politowski **Production Company** Pembridge

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

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

Aithrí/Penance 2017 / **Director/Stíúthóir** Tom Collins **Producers/Léiritheoirí** Tom Collins, Edwina Forkin **Script** Tom Collins, Greg Ó Braonáin **Production Companies/Comhlachtaí Léiriúcháin** De Facto Films, Zanzibar Films

A Kiss for Jed 2010 / **Director** Maurice Linnane **Producer** Tim Palmer **Script** Barry Devlin, Maurice Linnane **Production Company** Ignition Film Productions

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

Albert Nobbs 2011 / **Director** Rodrigo Garcia **Producers** Alan Moloney, Glenn Close, Bonnie Curtis, Julie Lynn **Script** John Banville, Glenn Close, Gabriella Prekop **Production Company** Parallel Film Productions

All Good Children 2010 / **Director** Alicia Duffy **Producers** Ed Guiney, Andrew Lowe, Jonathan Cavendish, Tom Dercourt, Patrick Quinet **Production Company** Element Pictures

All Is By My Side 2013 / **Director/Script** John Ridley **Producers** Tristan Orpen Lynch, Nigel Thomas, Charlotte Walls, Sean McKittrick, Jeff Cullota **Production Companies** Subotica, Watchtower Film Productions, Darko Entertainment, Matador Pictures

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

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

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

An Gobán Saor 1994 / **Writers/Directors** Nuala Ní Dhomhnaill, Liadh Ní Riada **Producer** Anna Ní Mhaonaigh **Production Company** Ilanna Teo

A Shine of Rainbows 2009 / **Director** Vic Sarin **Producers** Tina Phelme, Kim Roberts, James Flynn **Script** Danis Foon, Catherine Spear, Vic Sarin **Production Companies** Octagon Films, Sepia Films

As If I Am Not Here 2010 / **Director/Script** Juanita Wilson **Producers** Natalie Lichtenthaler, James Flynn **Production Company** Octagon Films

A Thousand Times Goodnight 2013 / **Director** Erik Poppe **Script** Harald Rosenløw Eeg, Erik Poppe, with additional material by Kirsten Sheridan **Producers** Finn Gjerdrum, Stein B. Kvae **Production Companies** Newgrange Pictures, Paradox Rettigheter AS, Zentropa International Sweden

B

Babygirl 2011 / **Director/Script** Macdara Valley **Producers** David Collins, Paul Miller, Gigi Dement **Production Companies** Samson Films, Escape Pictures

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

The Belly of the Whale 2017 / **Director** Morgan Bushe **Producers** Rory Dungan, Morgan Bushe, Kathryn Kennedy **Script** Morgan Bushe, Greg Flanagan **Production Company** Fastnet Films

Between The Canals 2010 / **Director/Script** Mark O'Connor **Producer** Deirdre Barry **Production Company** Avalon Films

Birthmarked 2018 / **Director** Emanuel Hoss-Desmarais **Producers** Pierre Even, Susan Mullen, Alan Moloney **Script** Marc Tulin **Production Company** Parallel Film

Black '47 2017 / **Director** Lance Daly **Producers** Macdara Kelleher, Jonathan Loughran, Tim O'Hair, Arcadiy Golubovich **Script** PJ Dillon, Pierce Ryan with additional material by Eugene O'Brien and Lance Daly **Production Company** Fastnet Films

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

Black Ice 2013 / **Director** Johnny Gogan **Producers** Johnny Gogan, Nicky Gogan, Trevor Curran **Script** Brian Leyden, Johnny Gogan **Production Company** Bandit 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

Brain on Fire 2016 / **Director/Script** Gerard Barrett **Producers** AJ Dix, Beth Kono, Rob Merilees, Lindsay McAdam, Charlize Theron, Gerard Barrett **Production Company** Blank Page

Brand New-U 2014 / **Director/Script** Simon Pummell **Producers** Janine Marmot, John Keville, Conor Barry, Reinier Selen **Production Companies** SP Films, Hot Property Films, Rinkel Films

The Breadwinner 2017 / **Director** Nora Twomey **Producers** Paul Young, Tomm Moore, Andrew Rosen, Stephan Roelants, Anthony Leo **Script** Anita Doron, Macdara Ó'Fatharta **Production Companies** Cartoon Saloon, Melusine Productions, Aircraft Pictures

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

Brooklyn 2015 / **Director** John Crowley **Script** Nick Hornby **Producers** Finola Dwyer, Amanda Posey **Executive Producer** Alan Moloney **Production Companies** Wildgaze Films, Finola Dwyer Productions, Parallel Films, Item 7

Byzantium 2012 / **Director** Niall Jordan **Script** Moira Buffini **Producers** Alan Moloney, Stephen Woolley, Elizabeth Karlsen, William D. Johnson, Sam Englebardt **Production Companies** Parallet Films, Number 9 Films

C

Call Girl 2012 / **Director** Mikael Marciman **Script** Marietta non Hausswolff von Baumgarten **Producers** Mimi Spang, Lesley McKimm **Production Companies** Newgrange Pictures, Friland Porduksjon, Yellow Film

Calvary 2013 / **Director/Script** John Michael McDonagh **Producers** James Flynn, Chris Clark, Flora Fernandez Marengo **Production Companies** Octagon Films, Reprisal Films

The Canal 2014 / **Director/Script** Ivan Kavanagh **Producers** Anne Marie Naughton, Vaughan Sivell **Production Companies** Park Films, Western Edge Pictures, Treasure Entertainment

Capital Letters 2005 / **Director/Script** Ciaran O'Connor **Producers** Nuala Cunningham, Ciaran O'Connor, Linda Cardiff **Production Company** New Decade Films

Cellar Door 2018 / **Director/Script/Editor** Viko Nikci **Producers** David Collins, Viko Nikci **Production Company** Samson Films

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

Charlie Casanova 2012 / **Director/Script/Producer** Terry McMahon **Production Company** Source Productions

Cherrybomb 2009 / **Directors** Lisa Barros D'Sa, Glenn Leyburn **Producers** Michael Casey, Mark Huffam, Brian Kirk **Script** Daragh Carville **Production Companies** Octagon Films, Green Park Films, Generator Entertainment

Cherry Tree 2015 / **Director** David Keating **Script** Brendan McCarthy **Producers** John McDonnell, Brendan McCarthy, Jan Doense, Herman Slagter **Production Companies** Fantastic Films, House of Netherhorror

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

Circus Fantasticus 2010 / **Director/Script** Janez Burger **Producers** Morgan Bushe, Jozko Rutar Petri Rossi **Production Companies** Fastnet Films, Staragara Productions

Citadel 2011 / **Director/Script** Ciaran Foy **Producers** Katie Holly, Brian Coffey, **Production Companies** Blinder Films, Sigma Films

Come On Eileen 2001 / **Director/Script** Finola Geraghty, **Producers** Finola Geraghty, Katie Holly Kieran J Walsh, **Production Companies** Blinder Films, Foal Film Productions

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

Controra 2013 / **Director/Script** Rossella de Venuto **Producers** Dominic Wright, Jacqueline Kerrin, Maurizio Antonini, Valentina Gardani **Production Companies** Ripple World Pictures, Interlinea

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

Cracks 2009 / **Director** Jordan Scott **Producers** Julie Payne, Kwesi Dickson, Rosalie Swedlin, Andrew Lowe, Christine Vachon **Script** Caroline Ip, Ben Court, Jordan Scott **Production Companies** Element Pictures, Future Films, Antenna 3 Films, Scott Free

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

Damo & Ivor: The Movie 2018 / **Directors** Ronan Burke, Rob Burke **Producers** Ruth Carter, Andy Quirke **Script** Andy Quirke, Jules Coll **Production Company** Blue Ink Films

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

Dare to Be Wild 2014 / **Director/Script** Vivienne De Courcy **Producers** Rebecca O'Flanagan, Rob Walpole **Production Companies** Treasure Entertainment, Crow's Nest

Dark Lies the Island 2018 / **Director** Ian Fitzgibbon **Producer** Michael Garland **Script** Kevin Barry **Production Company** Grand Pictures

Dark Touch 2013 / **Director/Script** Marina de Van **Producers** Ed Guiney, Martina Niland, Patrick Sobelman, Jean-Luc Ormieres, Marc Bordure **Production Companies** Element Pictures, Ex Nihilo/Agat Films, Filmgate 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

Death of a Superhero 2011 / **Director** Ian Fitzgibbon **Producers** Michael Garland, Astrid Kahmke, Philipp Kreuzer **Script** Anthony McCarten **Production Companies** Grand Pictures, Bavaria Pictures

Delinquent Season 2017 / **Director/Script** Mark O'Rowe **Producers** Alan Moloney, Ruth Coady, Dixie Linder **Production Companies** Parallel Films, Cuba Pictures

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

Dollhouse 2011 / **Director/Script** Kirsten Sheridan **Producer** John Wallace **Production Company** The Factory

Don't Go 2018 / **Director** David Gleeson **Producer** Nathalie Lichtenthaeler **Script** Ronan Blaney, David Gleeson **Production Company** Wide Eye Films

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

DOT.COM 2007 / **Director** Luís Galvão Teles **Producers** Luís Galvão Teles, Francois Gonot, Edwina Forkin **Production Companies** Fado Filmes, Ipso Facto, Alta Producción, Zanzibar Films, VideoFilmes

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

The Drummer and the Keeper 2017 / **Director/Script** Nick Kelly **Producer** Kate McColgan **Production Company** Calico Pictures

Dublin Oldschool 2018 / **Director** Dave Tynan **Producers** Dave Leahy, Michael Donnelly V **Executive Producer** Rory Gilmartin **Script** Emmet Kirwan, Dave Tynan **Production Company** Warrior Films

E

Eamon 2009 / **Director/Script** Margaret Corkery **Producer** Seamus Byrne **Production Company** Zanita Films

Earthbound 2011 / **Director/Script** Alan Brennan **Producers** Heidi Madsen, Jacqueline Kerrin, Dominic Wright **Production Companies** Ripple World Pictures, Paper Dreams

The Eclipse 2009 / **Director** Conor McPherson **Producer** Rob Walpole **Script** Conor McPherson, Billy Roche **Production Company** Treasure Entertainment

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

Essential Killing 2011 / **Director** Jerzy Skolimowski **Producers** Andrew Lowe, Ewa Piaskowska, Jerzy Skolimoski **Script** Ewa Piaskowska, Jerzy Skolimoski **Production Company** Element Pictures, Skopia Film, Cylinder Productions, Mythberg Films

F

The Fading Light 2010 / **Director/Script** Ivan Kavanagh **Producer** Anne Marie Naughton **Production Company** Park Films

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

Finding Joy 2012 / **Director/Script** Neil Dowling **Producers** Neil Dowling, Ross Whitaker **Production Company** True Films

Five Day Shelter 2010 / **Director/Script** Ger Leonard **Producers** Liam O'Neill, Villi Ragnarsson **Production Company** Paradox Pictures

Five Minutes of Heaven 2009 / **Director** Oliver Hirschbiegel **Producers** Eoin O'Callaghan, Ed Guiney, Andrew Lowe **Script** Guy Hibbert **Production Companies** Element Pictures, Big Fish Films, Ruby Films

The Flag 2017 / **Director** Declan Recks **Producers** Robert Walpole, Rebecca O'Flanagan **Script** Eugene O'Brien **Production Company** Treasure Entertainment

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

Float Like a Butterfly 2018 / **Director/Script** Carmel Winters **Producers** Martina Niland, David Collins **Production Company** Samson Films

The Food Guide to Love 2013 / **Directors** Dominic Harari, Teresa de Pelegri **Script** Dominic Harari, Teresa de Pelegri, Eugene O'Brien **Producers** Mary Callery, Ruth Coady, Mariela Besuievsky **Production Companies** Parallel Film Productions, Tornasol Films

Foxes (Lištičky) 2009 / **Director/Script** Mira Fornayová **Producers** Davis Collins, Brian Willis, Viktor Schwarcz, Juraj Buzalka **Production Companies** Samson Films, Cineart TV Prague, Miras SRO

Frank 2014 / **Director** Lenny Abrahamson
Script Jon Ronson, Peter Straughan
Producers Ed Guiney, David Barron, Stevie Lee
Production Companies Element Pictures, Runaway Fridge Films

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

The F Word 2013 / **Director** Michael Dowse
Script Elan Mastai
Producers David Gross, Jesse Shapira, Jeff Arkuss, Andre Rouleau, Macdara Kelleher
Production Companies Fastnet Films, No Trace Camping, Caramel 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

Get Up and Go 2014 / **Director/Script** Brendan Grant
Producers Juliette Bonass, Macdara Kelleher, Felicity Óppe
Production Companies Fastnet Films, Fragrant Films

Ghosthunters – On Icy Trails 2014 / **Director** Tobi Baumann
Script Roland Slavik, Tobi Baumann, Mike O'Leary
Producers Oliver Schündler, Boris Ausserer, Peter Wirthensohn, Tommy Pridnig, Jacqueline Kerrin, Dominic Wright, Christoph Ott
Production Companies Ripple World Pictures, Lucky Bird Pictures, Lotus-Film, Warner Brothers GmbH

Gold 2014 / **Director** Niall Heery
Script Brendan Heery, Niall Heery
Producers Tristan Orpen Lynch, Aoife O'Sullivan
Production Companies Subotica, Matador Pictures

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

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

Good Favour 2017 / **Director** Rebecca Daly
Producers John Keவில், Conor Barry, Benoit Roland, Signe Byrge Sørensen, Monica Hellström, Marleen Slot
Script Rebecca Daly, Glenn Montgomery
Production Companies Savage Productions, Wrong Men, Final Cut for Real, Viking Fil

The Good Man 2012 / **Director/Script** Phil Harrison
Producers Susan Picken, Roy Zetisky, Rebecca O'Flanagan
Production Company Manifesto Films, Jet Black Entertainment, Treasure Entertainment

Good Vibrations 2012 / **Directors** Lisa Barros D'Sa, Glen Leyburn
Script Colin Carberry, Glenn Patterson
Producers Chris Martin, Andrew Eaton, David Holmes, Rebecca O'Flanagan, Rob Walpole
Script Janet Noble, Noel Pearson
Production Companies Treasure Entertainment, Canderblinks

Grabbers 2011 / **Director** Jon Wright
Producers Martina Niland, Tracy Brimm, Kate Myers Piers Tempest, Eduardo Levy, James Martin
Script Kevin Lehane
Production Companies Samson Films, Forward Films

Glassland 2015 / **Director/Script** Gerard Barrett
Producers Ed Guiney, Juliette Bonass
Production Companies Element Pictures, Nine Entertainment

The Guarantee 2014 / **Director** Ian Power
Script Colin Murphy
Producer John Kelleher
Production Company John Kelleher Media

The Guard 2010 / **Director/Script** John Michael McDonagh
Producers Ed Guiney, Andrew Lowe, Chris Clark, Flora Fernandez Marengo
Production Companies Element Pictures, Reprisal 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

Halal Daddy 2017 / **Director** Conor McDermottroe
Producers Hermann Florin, Ailish McElmeel
Script Conor McDermottroe, Mark O'Halloran
Production Companies Deadpan Pictures, Florin Films, Benrae Florin Film, Rommel Films

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

The Hallow 2015 / **Director** Corin Hardy
Script Corin Hardy, Felipe Marino
Producers John McDonnell, Brendan McCarthy, Felipe Marino, Joe Neurauter
Production Companies Occupant Entertainment, Fantastic Films

Handsome Devil 2016 / **Director/Script** John Butler
Producers Rebecca O'Flanagan, Rob Walpole
Production Company Treasure Entertainment

The Hanged Man (El Juego del Adhorcado) 2009 / **Director** Manuel Gómez Pereira
Producers Ana Amigo, Tristan Orpen Lynch, Dominic Wright
Production Companies Subotica Entertainment Amigo Productions, Cinematograficas, Lennon Proucciones

Happy Ever Afters 2009 / **Director/Script** Stephen Burke
Producer Lesley McKimm
Production Company Newgrange Pictures

The Hardy Bucks Movie 2013 / **Director/Producer/Script** Mike Cockayne
Script Gerry Greaney
Production Company Hardy Films

Haywire 2012 / **Director** Steven Soderbergh
Script Lem Dobbs
Producers Gregory Jacobs, Alan Moloney
Production Companies Parallel Film Productions, Relativity Media

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

Helen 2009 / **Directors/Script** Christine Molloy, Joe Lawlor
Producer Joe Lawlor
Production Company Desperate Optimists

Hideaways 2011 / **Director** Agnès Merlet
Script Nick Murphy, Agnès Merlet
Producers James Flynn, Jean Luc Ormieres
Production Company Desperate Optimists

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

Highway 2018 / **Director/Script** Alexandra McGuinness
Producers Anna O'Malley, Eamonn Cleary, Dominic Wright, Jacqueline Kerrin
Executive Producers Graham Appleby, Brian Deane, Adam Stanhope
Production Company Ripple World Pictures

His & Hers 2009 / **Director/Script** Ken Wardrop
Producer Andrew Freedman
Production Company Venom Films

The Hole in the Ground 2018 / **Director** Lee Cronin
Producers John Keவில், Conor Barry
Script Lee Cronin, Stephen Shields
Production Company Savage Productions

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

I Am Not A Serial Killer 2016 / **Director** Billy O'Brien **Producers** Nick Ryan, James Harris, Mark Lane **Script** Billy O'Brien, Chris Hyde based on the novel by Dan Wells **Production Company** Floodland Pictures

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

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

The Investigator (A Nyomazó) 2009 / **Director/Script** Attila Galambos **Producers** Ferenc Pustai, Macdara Kelleher, Martin Persson **Production Companies** Fastnet Films, KMH Film, Anagram Production

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

Istanbul (Isztambul) 2011 / **Director/Script** Ferenc Török **Producers** Dominic Wright, Jacqueline Kerrin, Lászlo Kántor, Petra Goedings, Serkan Acar **Production Companies** Ripple Worlspictures, Új Budapest Filmstúdió Phanta Vision, Kuzey

I Used to Live Here 2015 / **Director/Script** Frank Berry **Producer** Frank Berry, Donna Eperon **Production Company** Write Direction Films

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

J

Jimmy's Hall 2014 / **Director** Ken Loach **Script** Paul Laverty **Producer** Rebecca O'Brien **Executive Producer** Andrew Lowe **Production Companies** Element Pictures, Sixteen Films, Why Not Productions

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

Jump 2012 / **Director** Kieron J Walsh **Script** Kieron J Walsh, Steve Woods **Producer** Brendan J Byrne **Production Company** Blinder Films, Hotshot Films

Justice.net 2018 / **Director** Pol Cruchten **Producers** Nicolas Steil, Dominic Wright, Jacqueline Kerrin, François Tremblay, Lyse Lafontaine **Script** Thom Richardson **Production Company** Ripple World Pictures

K

Kelly + Victor 2012 / **Director/Script** Kieran Evans **Producers** Janine Marmot, Andrew Freedman **Production Companies** Venom, Hot Property

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

The Killing of a Sacred Deer 2017 / **Director** Yorgos Lanthimos **Producers** Ed Guiney, Yorgos Lanthimos **Script** Yorgos Lanthimos, Efthimis Filippou **Production Companies** Element Pictures

King of the Travellers 2012 / **Director/Script** Mark O'Connor **Producers** Cormac Fox, John Wallace **Production Company** Vico Picture and Sound

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

The King's Choice 2016 / **Director** Erik Poppe **Producers** Finn Gjerdrum, Stein Kvae, Lesley McKimm, Jackie Larkin, Henrik Zein, Malene Ehlers, Madeleine Ekman **Script** Harald Rosenlow-Eeg, Jan Trygve Royneland **Production Company** Newgrange Pictures

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

Kissing Candice 2017 / **Director/Script** Aoife McArdle **Producer** Andrew Freedman **Production Company** Venom Film

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

L

Lapland Odyssey (Napapiirin, Sankarit) 2011 / **Director** Dome Karukoski **Producers** Jacqueline Kerrin, Dominic Wright, Aleski Bardy, Martin Persson **Script** Pekko Pesonen **Production Companies** Ripple World Pictures, Helsinki Filmi, Anagram Produktion

The Last Bus Home 2013 / **Director** Ruairí Robinson **Script** Clive Dawson **Producers** John McDonnell, Brendan McCarthy, Michael Kuhn, Andrea Cornwell **Production Company** Grand Pictures

The Last Days on Mars 2013 / **Director** Ruairí Robinson **Script** Peter Mullan **Producers** Ed Guiney, Frances Higson **Production Companies** Fantastic Films, Qwerty Films

The Last King 2016 / **Director** Nils Gaup **Producers** Finn Gjerdrum, Stein Kvae, Lesley McKimm, Jackie Larkin, Madeleine Ekman, Eszter Gyarfás **Script** Ravn Lanesskog **Production Company** Newgrange 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

The Legend of Longwood 2014 / **Director** Lisa Mulcahy **Script** Nadadja Kemper, Lisa Mulcahy **Producers** Michael Garland, Rob Vermuelen, Nadadja Kemper **Production Companies** Grand Pictures, Holland Harbour

Let Us Prey 2014 / **Director** Brian O'Malley **Script** Rae Brunton, David Cairns, Fiona Watson **Producers** John McDonnell, Brendan McCarthy, Eddie Dick **Production Companies** Fantastic Films, Makar Productions

Life's a Breeze 2012 / **Director/Script** Lance Daly **Producer** Macdara Kelleher **Production Companies** Fastnet Films, Anagram

Limbo 2018 / **Director/Script/Editor** Gerard Barrett **Producers** Gerard Barrett, Grainne O'Sullivan **Production Company** Blank Page

The Little Stranger 2018 / **Director** Lenny Abrahamson **Producers** Gail Egan, Andrea Calderwood, Ed Guiney **Script** Lucinda Coxon, adapted from the acclaimed novel by Sarah Waters **Production Company** Element Pictures

The Lobster 2015 / **Director** Yorgos Lanthimos **Script** Yorgos Lanthimos, Efthimis Filippou **Producers** Ed Guiney, Lee Magiday, Ceci Dempsey, Yorgos Lanthimos **Production Companies** Element Pictures, Scarlet Films, Limp, Lemming Film, Haut et Court, Faliro House

The Lodgers 2017 / **Director** Brian O'Malley **Producers** Ruth Treacy, Julianne Forde **Script** David Turpin **Production Company** Tailored Films

The Looking Glass 2010 / **Director/Script** Colin Downey, **Producer** Eimear O'Kane, **Production Company** EMU Productions

Losing It 2011 / **Director/Script** Macdara Callely **Producers** David Collins, Paul Miller Gigi Dement **Production Companies** Samson Films, Escape Pictures

Lost in the Living 2016 / **Director/Script** Robert Manson **Producers** Lisa Roling, Robert Manson **Production Company** Ballyrogan Films

Lotus Eaters 2011 / **Director** Alexandra McGuinness **Producers** Morgan Bushe, Mark Lee **Script** Alexandra McGuinness, Brendan Grant **Production Companies** Fastnet Films, McGuinnesslee

Love & Friendship 2016 / **Director** Whit Stillman **Producers** Katie Holly, Whit Stillman, Lauranne Bourrachot **Script** Whit Stillman adapted from the novel 'Lady Susan' by Jane Austen **Production Company** Blinder Films

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

Love and Savagery 2009 / **Director** John Smith **Producers** Barbara Doran, Lynne Wilson, Kevin Tierney, Tristan Orpen Lynch **Script** Des Walsh **Production Companies** Subotica Entertainment, Morag Loves Company, Park Ex Pictures

Love Eternal 2012 / **Director/Script** Brendan Muldowney **Producers** Conor Barry, Morgan Bushe, Macdara Kelleher **Production Companies** Fastnet Films, Red Lion S.a.r.l, Rinkel Film BV, T.O Entertainment

M

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

Mammal 2015 / **Director** Rebecca Daly **Script** Rebecca Daly, Glenn Montgomery **Producers** Macdara Kelleher, Conor Barry, John Kelleher, Reiner Selen, Gilles Chanical **Production Companies** Fastnet Films, Calach Films, Rinkel Films

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

The Man Who Invented Christmas 2017 / **Director** Nigel Cole **Producers** Robert Mickelson, Paula Mazur, Ian Sharples **Co-Producer** Susan Mullen (IRE) **Script** Susan Coyne **Production Companies** Mystic Point, Parallel Films, Mazur Kaplan, The Mob Film Company

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

Mary Shelley 2017 / **Director** Haifaa Al-Mansour **Producers** Alan Moloney, Ruth Coady, Amy Baer **Script** Emma Jensen, Haifaa Al-Mansour, Conor McPherson **Production Companies** Parallel Films, Gidden Media, Juliette Films

Maudie 2016 / **Director** Aisling Walsh **Script** Sherry White **Producers** Susan Mullen, Mary Sexton, Mary Young Leckie, Heather Haldane, Bob Cooper **Production Company** Parallel Film Productions

Maze 2017 / **Director/Script** Stephen Burke **Producers** Jane Doolan, Brendan J Byrne **Production Companies** Mammoth Films, Cyprus Avenue Films, Filmgate Films

The Meeting 2018 / **Director/Script/Production Designer** Alan Gilsean **Producer** Tomás Hardiman **Production Company** Parzival Productions

Metal Heart 2018 / **Director** Hugh O'Connor **Producers** Rebecca O'Flanagan, Robert Walpole, Claire McCaughley **Script** Paul Murray **Production Company** Treasure Entertainment

Michael Inside 2017 / **Director/Script** Frank Berry **Producers** Donna Eperon, Tristan Orpen Lynch, Aoife O'Sullivan **Production Companies** Subotica, Write Direction Films

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

Milo 2012 / **Director/Script** Berend Boorsman, Roel Boorsman **Producers** Martina Niland, San Fu Maltha **Production Companies** Samson Films, Fu Works

The Miracle 2012 / **Director** Simon Staho **Script** Simon Staho, Peter Birro **Producers** Jonas Frederiksen, Peter Garde, Tristan Orpen Lynch **Production Companies** Subotica Entertainment, Zentropa Entertainment, XX Film

Miss Julie 2014 / **Director/Script** Liv Ullman **Producers** Tristan Orpen Lynch, Aoife O'Sullivan, Teun Hilde, Oliver Dungey, Synnove Horsdal **Production Companies** Subotica, The Apocalypse Films Co, Maipo Films, Seniorita Films

Mister John 2013 / **Directors/Script** Christine Molloy, Joe Lawlor **Producers** David Collins, Fran Borgia, Joe Lawlor **Production Companies** Samson Films, Akanga Film Asia, Desperate Optimists

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

Moon Dogs 2016 / **Director** Philip John **Script** Raymond Friel, Derek Boyle **Producers** Kathy Speirs, Suzanne Reid, Jacqueline Kerrin, Dominic Wright **Production Company** Ripple World Pictures

Moscow Never Sleeps 2014 / **Director/Script** Johnny O'Reilly **Producers** Katie Holly, Johnny O'Reilly, Andrey Zakharov **Production Companies** Blinder Films, Snapshot Films

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

The Moth Diaries 2011 / **Director/Script** Mary Harron **Producers** MDavid Collins, Sandra Cunningham, Karina Martine **Production Companies** Samson Films, Strada Films, Mediamax

My Brothers 2010 / **Director** Paul Fraser **Producers** Rebecca O'Flanagan, Rob Walpole **Script** William Collins **Production Company** Rubicon Films

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

My Name is Emily 2015 / **Director/Script** Simon Fitzmaurice **Producers** Lesley McKimm, Kathryn Kennedy **Production Companies** Newgrange Pictures, Kennedy Films, Garagefilm, Paradox

Muse 2017 / **Director** Jaume Balagueró **Producers** John McDonnell, Brendan McCarthy, Adrià Monés, Carlos Fernandez, Laura Fernandez, Jean-Yves Roubin, Manuel Chiche **Script** Jaume Balagueró, Fernando Navarro **Production Companies** Fantastic Films, Filmmax, Frakas Productions, Joker Films

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

Nails 2016 / **Director** Dennis Bartok **Script** Dennis Bartok, Tom Abrams **Producers** Brendan McCarthy, John McDonnell **Production Company** Fantastic Films

Never Grow Old 2018 / **Director/Script** Ivan Kavanagh **Producers** Jacqueline Kerrin, Dominic Wright, Nicolas Steil, Jean-Michel Rey **Production Company** Ripple World Pictures

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, Martein 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

Nothing Personal 2009 / **Director/Script** Urszula Antoniak **Producers** Reiner Selen, Edwin van Meurs, Morgan Bushe **Production Companies** Fastnet Films, Rinkel Film, Family Affair Films

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



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

Ondine 2009 / **Director/Script** Neil Jordan **Producers** Neil Jordan, James Flynn, Ben Browning **Production Company** Octagon Films

One Hundred Mornings 2009 / **Director/Script** Conor Horgan **Producers** Katie Holly **Production Company** Blinder Films

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

The Other Side of Sleep 2011 / **Director** Rebecca Daly **Producer** Morgan Bushe **Script** Glenn Montgomery. Rebecca Daly **Production Companies** Fastnet Films, Rinkel Film & TV Productions, KMH Film Productions

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

Outcast 2010 / **Director/Script** Colm McCarthy **Producers** John McDonnell, Brendan McCarthy **Production Companies** Fantastic Films, Makar Films

Out of Here 2014 / **Director/Script** Donal Foreman **Producer** Emmet Fleming **Production Company** Stalker Films



Papi Chulo 2018 / **Director/Script** John Butler **Producers** Robert Walpole, Rebecca O'Flanagan **Production Company** Treasure Entertainment

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

Parked 2011 / **Director** Daragh Byrne **Producers** Jacqueline Kerrin, Dominic Wright, Aleski Bardy **Script** Ciaran Creagh **Production Companies** Ripple World Pictures, Helsinki Filmi

Patrick's Day 2014 / **Director/Script** Terry McMahon **Producers** Tim Palmer, Rachel Lysaght **Production Company** Ignition Film 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

Perfect Sense 2011 / **Director** David Mackenzie **Producers** Gillian Berrie, Tristan Orpen Lynch, Malte Grunert Sisse, Graum Jorgensen **Script** Kim Fupz Aakeson **Production Companies** Sobotica, Sigma Films

Perrier's Bounty 2009 / **Director** Ian Fitzgibbon **Producers** Alan Molony, Stephen Woolley, Elizabeth Karlsen **Script** Mark O'Rowe **Production Company** Parallel Film Productions

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

The Pier 2012 / **Director/Script/Producer** Gerard Hurley **Production Company**: Black Equus Production

Pilgrim Hill 2013 / **Director/Script/Producer** Gerard Barrett **Production Company** Nine Entertainment Studios

Pilgrimage 2016 / **Director** Brendan Muldowney **Script** Jamie Hannigan **Producers** Conor Barry, John Keville, Benoit Roland **Production Company** Savage Productions

The Price of Desire 2014 / **Director/Script** Mary McGuckian **Producers** Jean-Jacques Neira, Hubert Toint, Mary McGuckian **Production Companies** EG Film Productions, Saga Film

Princess (Prinsessa) 2009 / **Director/Script** Teresa Fabik **Producers** Sandra Harms Morgan Bushe **Production Companies** Fastnet Films, Bredablick Film Production

The Professor and the Madman 2017 / **Director** Farhad Safinia **Producer** Mel Gibson **Co-Producer** Macdara Kelleher **Script** Farhad Safinia, John Boorman **Production Companies** Fastnet Films, Icon, Voltage

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

Puffball 2007 / **Director** Nicolas Roeg
Producers Michael Garland, Julie Baines,
Ben Woolford, Martin Paulhus **Executive**
Producer Paul Donovan **Script** Dan Weldon
Production Company Grand Pictures

Pursuit 2015 / **Director/Script** Paul
Mercier **Producer** Anne Gately **Production**
Company An Pointe Productions

Q

Queen and Country 2014 / **Director/Script**
John Boorman **Producer** Kieran Corrigan
Production Companies Merlin Films
Productions

R

The Race 2009 / **Director** André Nebe
Producers Michael Garland, Martin
Hagermann **Script** Rowan O'Neill
Production Companies Grand Pictures,
Zero West Film Produktion

The Rafters 2011 / **Director/Script** John
Carney **Producers** Martina Niland, Macdara
Kelleher **Production Company** Warehouse
Pictures

Return to Montauk 2017 / **Director**
Volker Schloendorff **Producers** Volker
Schloendorff, Regina Ziegler, Francis
Boesplfug, Conor Barry, John Keville,
Mike Downey, Sam Taylor **Script** Colm
Tóibín, Volker Schloendorff **Production**
Companies Savage Productions, Ziegler
Films, Volksfilm, Pyramide Productions,
Film and Music Entertainment, Barefoot
Films, Senator Film Produktion, Starhaus
Filmproduktion

Rewind 2010 / **Director** PJ Dillon
Producers Alex Jones, John Wallace
Script PJ Dillon, Ronan Carr **Production**
Company Carbon Films

Room 2015 / **Director** Lenny Abrahamson
Script Emma Donoghue **Producers**
Ed Guiney, David Gross **Production**
Companies Element Pictures, No Trace
Camping

Run and Jump 2013 / **Director/Script**
Steph Green **Producers** Tamara Anghie,
Martina Niland, Astrid Kahmke, Philipp
Kreuzer **Script** Ailbhe Keogan **Production**
Companies Samson Films, Bavaria Pictures

The Runaway 2010 / **Director/Script**
Ian Power **Producers** Macdara Kelleher,
Brendan McDonald, Bernard Michaux
Production Companies Fastnet Films,
Lucil Films

S

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

Sanctuary 2012 / **Director** Norah
McGettigan **Producers** Andrew Freedman,
Katarzyna Slesicka **Script** Norah
McGettigan, Gabriel Enrigue Vargus
Vasqyez **Production Companies** Venom,
Wajda Studios

Sanctuary 2016 / **Director** Len Collin **Script**
Christian O'Reilly **Producer** Edwina Forkin
Production Company Zanzibar Films

Savage 2009 / **Director/Script** Brendan
Muldowney **Producer** Conor Barry
Production Company SP Films

Seaside Stories 2010 / **Director/Producer/**
Script Fergus Tighe **Production Company**
Gallivanting Media

The Sea 2013 / **Director** Stephen Brown
Script John Banville **Producers** David
Collins, Michael Robinson, Luc Roeg
Production Companies Samson Films,
Independent Film Company

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

The Secret Scripture 2016 / **Director** Jim
Sheridan **Script** Johnny Ferguson, Jim
Sheridan based on the novel by Sebastian
Barry **Producers** Noel Pearson, Rob Quigley
Production Company Ferndale Films

Sensation 2010 / **Director/Script** Tom
Hall **Producers** Katie Holly, Kieron J Walsh
Production Company Blinder Films

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

Shadow Dancer 2012 / **Director** James
Marsh **Producers** Andrew Lowe, Ed
Guiney, Chris Coen **Script** Tom Bradby
Production Companies Element Pictures,
Unanimous Entertainment

The Shadows 2013 / **Director/Script**
Colin Downey **Producer** Eimear O'Kane
Production Company EMU Productions

Shem the Penman Sings Again 2014
Director Padraig Trehy **Script** Peter
McCarthy, Padraig Trehy **Producer**
Rossa Mullin **Production Company**
Pooleen Productions

Short Order 2005 / **Director/Script**
Anthony Byrne **Producers** Brian Willis,
Peter Stockhaus, Christine Alderson, David
Collins **Production Company**
Igloo Productions

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

Silence 2012 / **Director** Pat Collins **Script**
Pat Collins, Eoghan MacGiolla Bhríde,
Sharon Whooley **Producer** Tina Moran
Production Company South Wind Blows

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

Sing Street 2015 / **Director/Script** John
Carney **Producers** Martina Niland,
Anthony Bregman, Paul Trijbits, Christian
Grass, John Carney **Production Companies**
Cosmo Films, Likely Story, Filmwave

Small Engine Repair 2007 / **Director/Script** 89
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

Snap 2010 / **Director/Script** Carmel
Winters **Producer** Martina Niland
Production Company Samson Films

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

Some Other Stories 2010 / **Directors** Ivona
Juka, Ana Maria Rossi, Marija Dzidzeva,
Ines Tanovic, Hannah Slak **Producers** Ian
W Davis, James Flynn, Anita Juka, Nenad,
Dukic, Alem Babic, Tomi Salkovski, Dunja,
Kemenc **Script** Ivona Juka, Ana Maria
Rossi, Ines Tanovic, Gjorche Stavreski,
Hanna Slak **Production Companies** DIG
Productions, Octagon Films, See Films Pro,
Studio Maj Production, 4 Film, Dokument,
Skopje Film Studio

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

Song of Granite 2017 / **Director** Pat Collins
Producers Alan Maher, Martin Paul-Hus,
Jessie Fisk **Script** Pat Collins, Eoghan Mac
Giolla Bhríde, Sharon Whooley **Production**
Companies Marcie Films, Roads
Entertainment, Amerique Films, Harvest
Films

Song of the Sea 2014 / **Director** Tomm
Moore **Script** Tomm Moore, Will Collins
Producers Paul Young, Ross Murray
Production Companies Cartoon Saloon,
Melusine Productions, The Big Farm,
Superprod, Noerlum Studios

Sonja: Queen of Ice 2018 / **Director** Anne Sewitsky **Producers** Tristan Orpen Lynch, Aoife O'Sullivan, Cornelia Boysen, Synnove Horsdal **Script** Mette Marit Bølstad, Andreas Markusson **Production Company** Subotica

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

The Stag 2013 / **Director** John Butler **Script** John Butler, Peter McDonald **Producers** Rebecca O'Flanagan, Robert Walpole

Standby 2013 / **Directors** Ronan Burke, Rob Burke **Script** Pierce Ryan **Producer** John Wallace **Production Companies** Black Sheep Productions, Paul Thiltges **Distributions** Treasure Entertainment

Starfish 2004 / **Director/Script** Stephen Kane **Producer** Victoria Parks **Production Company** New Starfish Enterprise

Stay 2013 / **Director/Script** Wiebke von Carolsfeld **Producers** David Collins, Miron Niland, Andrew Boutilier, Martin Paul-Hus **Production Companies** Samson Films, Amérique Film, Submission Films

Stella Days 2011 / **Director** Thaddeus O'Sullivan **Producer** Jackie Larkin **Script** Antoine O'Flaharta **Production Companies** Newgrange Pictures, Paradox Produksjon

Stitches 2012 / **Director** Conor McMahon **Script** Conor McMahon, David O'Brien **Producers** John McDonnell, Brendan McCarthy **Production Company** Fantastic Films, Tailored Films

Strangerland 2015 / **Director** Kim Farrant **Script** Fiona Seres, Michael Kinirons **Producers** Macdara Kelleher, Naomi Wenck **Production Companies** Fastnet Films, Dragonfly 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

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

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

The Surprise 2014 / **Director/ Script** Mike van Diem **Producers** Els Vandervorst, Hans de Weers, Morgan Bushe, Macdara Kelleher, Antonio Lombardo, Michael Eckelt, Robert Kievit, Richard Claus, Mike van Diem **Production Companies** Fastnet Films, N279 Entertainment, FATT Productions, Spinnaker Productions, Riva Filmproduktion, Prime Time

Swansong: The Story of Occi Byrne 2009 / **Director/Script** Conor McDermottroe **Producers** Hermann Florin, Edwina Forkin, Tom Maguire **Production Companies** Zanzibar Films, Florin Film

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

T

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

The Third Wave 2017 / **Director/Script** David Freyne **Producers** Rory Dungan, Rachael O'Kane **Production Companies** Tilted Pictures, Boulder and Cad, Bac Films Production

This is the Sea 1996 / **Director/Writer** Mary McGuckian **Producer** Michael Garland **Production Company** Pembroke Productions

This Must Be The Place 2012 / **Director** Paolo Sorrentino **Producers** Andrew Lowe, Andrea Occhipinti, Francesca Cima, Carlotta Calori, Stefano Massenzi **Script** Paolo Sorrentino, Umberto Contarello **Production Companies** Elements Pictures, Indigo Films, Lucky Red, ARP

Tiger Raid 2015 / **Director** Simon Dixon **Script** Mick Donnellan, Simon Dixon, Gareth Coulam Evans **Producers** Gareth Coulam Evans, David Collins, Martina Niland **Production Companies** Story Film, Samson Films

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

Timbaktu 2003 / **Director** Alan Gilsean **Producers** Martin Mahon, John McDonnell, Emma Scott **Script** Paul Freaney **Production Companies** Yellow Asylum Films, Fantastic Films, MR Films

Tomato Red 2016 / **Director** Juanita Wilson **Script** Juanita Wilson based on the novel by Daniel Woodrell **Producers** James Flynn, Liz Gill, Daniel Bekerman **Production Company** Metropolitan Films

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

Traders 2015 / **Directors/Script** Peter Murphy, Rachael Moriarty **Producers** Stuart Switzer, Libby Durdy **Production Company** COCO

Triage 2009 / **Director/Script** Danis Tanovic **Producers** Alan Molony, Cedimir Kolar, Mark Baschet **Production Companies** Parallel Film Productions, ASAP Films, Tornasol Films, Freedom Spain

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

True North 2009 / **Director/Script** Steve Hudson **Producers** Sonja Ewers, Benjamina Mirnik, David Collins **Production Companies** Makar Productions, Samson Films

The Truth Commissioner 2016 **Director** Declan Recks **Script** Eoin O'Callaghan based on the novel by David Park **Producers** David Collins, Kevin Jackson, Eoin O'Callaghan **Production Company** Samson Films

Two By Two — Ooops... The Ark Has Gone 2015 / **Directors** Toby Genkel, Sean McCormack **Producers** Moe Honan, Emely Christians **Script** Mark B. Hodkinson, Richard Conroy, Toby Genkel, Martienn Thorisson **Production Companies** Moetion Films, Ulysses Filmproduktion, Fabrique D'Images, Skyline Entertainment

U

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

Unless 2016 / **Director** Alan Gilnsen **Script** Alan Gilnsen based on the novel by Carol Shields **Producers** Tristan Orpen Lynch, Aoife O'Sullivan, Julia Sereny, Jennifer Kawaja **Production Company** Subotica

V

Vasha 2009 / **Director/ Script** Hannu Salonen **Producers** Piret Tibbo-Hudgins, Philipp Homberg, Jarkko Hentula, Nathalie Lichtenthaeler **Production Companies** Wide Eye Films, Homberg Film Produktion, All Film, Juoni Filmi

Vita & Virginia 2018 / **Director** Chanya Button **Producers** Evangelo Kiousis, Katie Holly **Script** Eileen Atkins, Chanya Button **Production Company** Blinder Films

Viva 2015 / **Director** Paddy Breathnach **Script** Mark O'Halloran **Producers** Robert Walpole, Rebecca O'Flanagan, Cathleen Dore **Production Company** Treasure Entertainment Ltd.

W

Wake Wood 2009 / **Director** David Keating **Producers** John McDonnell, Brendan McCarthy **Script** Brendan McCarthy **Production Companies** Fantastic Films, Solid Entertainment

Watermelon 2002 / **Director** Kieron J Walsh **Producers** David Collins, Saurabh Kakkar, Christine Langan **Script** Colin Bateman **Production Company** Samson Films

What If 2013 / **Director** Michael Dowse **Script** Elan Mastai **Producers** David Gross, Jesse Shapira, Jedd Arkuss Andre Rouleau, Macdara Kelleher **Production Companies** Fastnet Films, No Trace Camping, Caramel Films

What Richard Did 2012 / **Director** Lenny Abrahamson **Script** Malcolm Campbell **Producers** JEdGuiney, Andrew Lowe **Production Company** Element Films

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

Wide Open Spaces 2009 / **Director** Tom Hall **Producers** Paul Donovan, Clare Kerr **Script** Arthur Matthews **Production Company** Grand Pictures, Mead Kerr

The Widow 2018 / **Director** Neil Jordan **Producers** James Flynn, Lawrence Bender, Karen Richards, Sidney Kimmel, John Penotti **Script** Ray Wright, Neil Jordan **Production Company** Metropolitan Films

Wild 2014 / **Director/Script** Vivienne deCourcy **Producers** Rebecca O'Flanagan, Rob Walpole **Production Companies** Treasure Entertainment, Crow's Nest

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

Winter's End 2005 / **Director/Script** Patrick Kenny **Producer** Damien Donnelly **Production Company** Winter's End

Without Name 2016 / **Director** Lorcan Finnegan **Script** Garrett Shanley **Producer** Brunella Cocchiglia **Production Company** Lovely Productions

The Witness 2015 / **Director** Mitko Panov **Script** Mitko Panov, Wadyslaw Pasikowski **Producers** David Collins, Martina Niland, Francine Lusser, Gérard Monier, Jean-Luc Ormieres **Production Companies** Tipimages Productions, Pirej Film, MP Filmska Samson Films

Wolfwalkers 2018 / **Directors** Tomm Moore, Ross Stewart **Producers** Paul Young, Stephan Roelants **Script** Will Collins **Production Company** Cartoon Saloon

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

Y

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

The Young Offenders 2016 / **Director/ Script** Peter Foott **Producer** Peter Foott, Julie Ryan **Production Company** Vico Films

Young Ones 2014 / **Director/Script** Jake Paltrow **Producers** Tristan Orpen Lynch, Mike Auret, Jake Paltrow **Production Companies** Subotica, Spier Films

You're Ugly Too 2015 / **Director/Script** Mark Noonan **Producers** John Keville, Conor Barry **Production Companies** Savage Productions

Z

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

