



**Annual  
Report  
Ráitis  
Airgeadais  
2019**

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DÉSIRÉE FINNEGAN**

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Marketing & Communications Coordinator  
**ELIZABETH FRASER**  
Comhordaitheoir Gnó, Sparánachtaí & Féilte/Imeachtaí/  
Business, Bursaries & Festivals/Events Coordinator  
**NEIL MURPHY**  
Comhordaitheoir Forbairt Scileanna - Printseachtaí  
agus Oiliúnach/Skills Development Coordinator -  
Section 481 and Work-Based Learning  
**MARK COFFEY**  
Riarthóir/Administrator  
**EMMA SMITH**

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ARRACHT



WOLFWALKERS

## Chairperson's Report 2019

2019 marked a decade of phenomenal growth for Ireland's screen industries, with its contribution to the economy growing from €164 million in 2010 to €357 million in 2019: a remarkable increase in only 10 years. The animation sector in particular had a very impressive year in 2019, which saw production activity valued at almost €180 million in terms of spend in the local economy on labour, goods and services. Over the last decade, we have seen the animation sector quadruple in size.

2019 was also a year of change for Fís Éireann/ Screen Ireland as the agency began a new era with the appointment of new Chief Executive, Désirée Finnegan, who brings with her a wealth of international experience to the Irish industry.

### INTERNATIONAL RECOGNITION FOR IRISH FILM AND TELEVISION

International recognition for the sector has also grown enormously. Throughout the last ten years, Irish films have had approximately 200 major A-list festival premieres, and Irish content has sold to territories all over the world. In 2019, Element Pictures' *The Favourite* led Oscar and BAFTA nominations across the board, with rave reviews and a strong box office performance. Louise Bagnall's animated short film *Late Afternoon* was also nominated for an Academy Award, marking the continued success for emerging talent on projects from Screen Ireland's short film funding schemes. Box office success arrived for Lee Cronin's *The Hole in the Ground*, the Irish horror film that received critical acclaim after its debut at the Sundance Film Festival in January.

Irish film performed strongly at international film festivals around the world this year – with Lorcan Finnegan's sci-fi thriller *Vivarium* receiving its World Premiere at Critics Week

during the Cannes Film Festival and winning an award for distribution. 2019 also saw the international premiere of Tom Sullivan's *Arracht*, the Irish language famine drama co-funded under the Screen Ireland, BAI and TG4 partnership Cine4, which has gone on to be selected as Ireland's submission for Best International Film at the Academy Awards in 2021. Irish television series *Normal People* underwent production in 2019 and has since garnered major international critical acclaim, having been released on the streaming platform Hulu in the US.

### UTILISING SKILLS DEVELOPMENT FOR INCLUSION AND GROWTH

Ireland's screen production sector continues to be a critical component of both our economy and our social fabric; building on our current place in the domestic and international market. Our indigenous industry is growing, and we are active participants in the global growth story, with all major streaming giants now amongst our production partners.

Continued Government support for Section 481 and this year's streamlining of its application process, rolled out by the Department of Culture, Heritage and the Gaeltacht and the Office of the Revenue Commissioners, has improved the efficiency of the tax incentive scheme.

In 2019, Ireland became one of the first countries in Europe to have linked skills development to the qualification for the available film and TV tax credit in a progressive way, requiring producers to provide skills development programmes for talent of all levels on set, as well as pushing for initiatives linked to gender, diversity and green filmmaking. Screen Skills Ireland, the skills development division of Screen Ireland, increased the quantity and quality of courses provided in 2019 while also

## Réamhrá an Chathaoirligh 2019

Mharcáil 2019 borradh as cuimse i dtionscal scáileán na hÉireann, nuair a d'fhás a rannpháirtíocht sa ngeilleagar ó €164 milliún sa bhliain 2010 go dtí €357 milliún sa bhliain 2019: fás iontach le linn tréimhse nach raibh ann ach deich mbliana. Bhí bliain den scoth go háirithe ag earnáil na scannán beochana le linn 2019, inar tharla gníomhaíochtaí léiriúcháin lenar bhain luach de nach mór €180 milliún ó thaobh caiteachais sa gheilleagar áitiúil ar shaothar, earraí agus seirbhísí. Le linn na tréimhse deich mbliana seo a chuaigh thart tá earnáil na scannán beochana tar éis méadú faoi cheathair ón méid a bhí inti.

Freisin, bliain lán d'athruithe do Fís Éireann/Screen Ireland a bhí sa bhliain 2019. Thosaigh ré nua don áisíneacht nuair a ceapadh Príomhfheidhmeannach nua, Désirée Finnegan, a bhfuil réimse leathan de thairbh idirnáisiúnta le tabhairt aici don tionscal in Éirinn.

### AITHEANTAS IDIRNÁISIÚNTA DO THIONSCAL NA SCANNÁN AGUS NA TEILIFÍSE IN ÉIRINN

Tá aitheantas idirnáisiúnta don earnáil tar éis méadú as cuimse chomh maith. Le linn na deich mbliana seo caite, bhí tuairim is 200 mórócáidí première a raibh réalta liosta A i láthair ag scannáin Éireannacha, agus tá ábhar Éireannach díolta le tíortha ar fud an domhain. Sa bhliain 2019, bhí *The Favourite*, le Element Pictures, chun tosaigh ar ainmniúcháin do ghradaim Oscar agus BAFTA ar bhonn uilechoiteann, le léirmheasanna ardmholtacha agus feidhmiú láidir sna pictiúrlanna. Ghnóthaigh an gearrscannán beochana le Louise Bagnall, *Late Afternoon*, ainmniúchán chomh maith do Dhuais an Acadaimh, rud a léiríonn an rath leanúnach atá á bhaint amach ag talann atá ag teacht chun cinn ó thionscadail a bhaineann le scéimeanna maoiniúcháin Fís Éireann/Screen Ireland do ghearrscannáin. D'éirigh thar barr le scannán Lee Cronin, *The Hole in the Ground*, an scannán uafáis Éireannach a fuair ardmholadh ó na léirmheastóirí tar éis a chéad taibhiú ag Féile Scannán Sundance i Mí Eanáir.

D'éirigh go geal le scannáin Éireannacha ag féilte idirnáisiúnta scannán ar fud an domhain i rith na bliana – fuair an scannán scéinséire ficsean eolaíochta le Lorcan Finnegan, *Vivarium*, a chéad thaibhiú ag seachtain na léirmheastóirí le linn Féile Scannán Cannes agus bhuaigh sé gradam le haghaidh dáileacháin. Fuair scannán Tom Sullivan, *Arracht*, dráma Gaeilge suite le linn an Ghorta Mór a fuair comhaoiniú faoin chomhpháirtíocht de chuid Fís Éireann/Screen Ireland, BAI agus TG4, Cine 4, agus atá roghnaithe anois mar iontráil na hÉireann don Scannán Idirnáisiúnta is Fearr ag Duaiseanna na Acadaimh don bhliain 2021. Léiríodh an sraith teilifíse Éireannach, *Normal People*, le linn 2019 agus tá ardmholadh léirmheastóirí idirnáisiúnta faighte aige ó shin tar éis dó a bheith eisithe ar an léibheann sruthaithe Hulu sna Stáit Aontaithe.

### ÚSÁID FORBAIRT SCILEANNA LE HAGHAIDH INIATACHTA AGUS FÁIS

Is cuid lárnach dár ngeilleagar agus dár gcreatlach sóisialta i gcónaí earnáil léiriúcháin scáileáin na hÉireann; ag tógáil ar ár n-áit sa mhargadh inmheánach agus idirnáisiúnta. Tá ár dtionscal dúchasach ag fás, agus is rannpháirtithe sinn sa scéal fáis domhanda agus na mórfhathaigh sruthaithe ar fad i measc ár gcomhpháirtithe léiriúcháin againn.

Tá tacaíocht leanúnach an Rialtais do Alt 481 agus an cuíchóiriú a rinne an Roinn Cultúir, Oidhreacht agus Gaeltachta agus Oifig na gCoimisinéirí Ioncaim i mbliana dá phróiseas iarratais, ag cur feabhais le héifeachtúlacht na scéime dreasach cánach.

Sa bhliain 2019 bhí Éire ar cheann de na céad tíortha san Eoraip a cheangail forbairt scileanna leis an gcáilíocht don gcreidmheas cánach atá ar fáil le haghaidh cúrsaí scannán agus teilifíse ar bhealach forásach, ag éileamh ar léiritheoirí cláir forbartha scileanna do gach leibhéal tallainne ar sheiteanna, i dteannta tionscnaimh a lorg a bhaineann le



THE FARTHEST



LATE AFTERNOON

developing a range of new certified programmes. These new developments will support the sector to grow in a positive and more inclusive way over the coming years.

Diversity and inclusion remain a priority for the agency. Measures and incentives introduced by Screen Ireland have demonstrated the progress made in increasing female representation in key creative roles. In 2019, 38% of all projects across film, TV drama, documentary, animation and shorts produced with funding from Screen Ireland had female directors attached to them, and 43% of all projects funded had female writers attached. While full gender equality is yet to be achieved, the figures represent a consistent improvement up from 10% and 27% respectively in 2015, when Screen Ireland first announced its six-point plan on gender equality.

### PRODUCTON ACTIVITY FOCUSED ON REGIONAL DEVELOPMENT

Developing film and television production activity and creating jobs across regional Ireland is a key priority for Screen Ireland. Many of the film and TV productions in Screen Ireland's 2020 slate were produced or filmed on location in regional areas in 2019, including, amongst others: animated feature film *Oops! Back In The Deep End*, produced in Galway; *Wild Mountain Thyme*, filmed in Mayo; *The Winter Lake*, filmed in Sligo and Leitrim; and *Death of a Ladies' Man*, filmed in Galway. The agency also welcomed the approval of the Regional Film Development Uplift by the European Commission in July, an incentive aimed at supporting broader regional development of the audio-visual sector in Ireland.

### INTERNATIONAL TRADE MISSION

On a trade mission to Los Angeles with then Taoiseach Leo Varadkar TD, the agency strengthened its relationships in the US through meetings with key US partners such as Netflix, Disney, Warner Bros and Fox Searchlight. The Taoiseach also met with key executives from the television network Hulu, to discuss the US release and international distribution of Element Pictures' *Normal People* series, and the agency announced plans to appoint a representative based in Los Angeles. The agency will build on this relationship going forward to drive growth across all areas of the creative screen industry.

### STORYTELLING ON ALL SCREENS

The changing nature of how audiences engage with screen content was reflected in Screen Ireland's rebrand from the Irish Film Board in 2018, which aimed to encompass the widening remit of the agency. In February 2019, the TV Drama Production Fund opened for applications, with the aim of driving the expansion of the indigenous TV drama production sector and providing opportunities for Irish talent to develop both creatively and professionally. The first television projects funded under the scheme included Element Pictures' *Normal People* and Deadpan Pictures' *The South Westerlies*, reinforcing Screen Ireland's commitment to give a greater voice to Irish creative storytelling talent across screens of all sizes. This is an area which the agency has continued to expand.

**Dr Annie Doona**  
Chairperson  
Fís Éireann/Screen Ireland  
2nd December 2020

inscne, éagsúlacht agus scannánaíocht ghlas. Mhéadaigh Screen Skills Ireland, an rannóg forbairt scileanna de Fís Éireann/Screen Ireland, líon agus an caighdeán na gcúrsaí ar fáil i 2019 agus d'fhorbair sé réimse clár nua deimhnithe. Tabharfaidh na forbairtí nua sin tacaíocht don earnáil dul i méid ar bhealach dearfach agus níos ionchuimsithe sna blianta atá amach romhainn.

Is tosaíocht i gcónaí don áisíneacht iad éagsúlacht agus ionchuimsitheacht. Léiríonn na bearta agus na dreasachtaí atá curtha i bhfeidhm ag Fís Éireann/Screen Ireland an dul chun cinn atá déanta chun ionadaíocht ban a mhéadú i bpríomhróil cruthaitheacha. Sa bhliain 2019, bhí rannpháirtíocht ag stiúrthóirí ban i 38% de na tionscadail scannán, scannán faisnéise, scannán beochana agus gearrscannán ar fad ar léiríodh iad le maoiniúchán ó Fís Éireann/Screen Ireland, agus bhí baint ag scríbhneoirí ban le 43% de na tionscadail a maoiníodh. Cé nár baineadh amach comhionannas inscne iomlán go fóill, léiríonn na figiúirí feabhas seasmhach, ag méadú ó 10% go 27% faoi seach sa bhliain 2015, an bhliain inar fhógair Fís Éireann/Screen Ireland an plean sé phointe maidir le comhionannas inscne.

### GNÍOMHAÍOCHTAÍ LÉIRIÚCHÁIN DÍRITHE AR FHOIRTE RÉIGIÚNDA

Tá forbairt ghníomhaíocht léiriúcháin scannán agus teilifíse ar fud gach réigiúin in Éirinn ina príomhthosaíocht ag Fís Éireann/Screen Ireland. Rinneadh léiriúchán agus scannán ar chuid mhór de na léiriúcháin scannán nó teilifíse a bhí ar chlár Fís Éireann/Screen Ireland don bhliain 2020 i gceantair réigiúnda le linn 2019, lena n-áirítear ina measc: an príomhscannán beochana *Oops! Back In The Deep End*, a léiríodh i nGaillimh; *Wild Mountain Thyme*, ar rinneadh scannánú air i Maigh Eo; *The Winter Lake*, ar rinneadh scannánú air i Sligeach agus Liatroim; agus *Death of a Ladies' Man*, ar rinneadh scannánú air i nGaillimh. Chuir an áisíneacht fáilte freisin roimh faomhadh an Choimisiúin Eorpaigh i mí Iúil don scéim Regional Film Development Uplift, spreagadh atá dírithe ar thacaíocht a thabhairt d'fhorbairt réigiúnda níos fairsinge don earnáil cíosamhairc in Éirinn.

### MISEAN TRÁDÁLA IDIRNÁISIÚNTA

Ar mhisean trádála go Los Angeles le Taoiseach an lae Leo Varadkar TD, neartaigh an áisíneacht a chaidrimh sna Stáit Aontaithe trí chruinnithe lena príomhchomhpháirtithe sna Stáit Aontaithe ar nós Netflix, Disney, Warner Bros agus Fox Searchlight. Bhuaill an Taoiseach freisin le príomh fheidhmeannaigh ón líonra teilifíse Hulu, chun plé a dhéanamh maidir le eisiúint na sraithe *Normal People* le Element Pictures sna Stáit Aontaithe agus maidir lena dháileachán idirnáisiúnta. D'fhógair an áisíneacht freisin pleananna le hionadaí lonnaithe i Los Angeles a cheapadh. Neartóidh an áisíneacht an caidreamh sin sa todhchaí chun fás a spreagadh ar fud gach réimse den tionscal cruthaitheach scáileáin.

### INSINT SCÉALTA AR GACH SCÁILEÁN

Tugadh léargas ar na hathruithe ar an gcaoi a mbíonn lucht féachana ag dul i ngleic le hábhar scáileáin san athbhrandáil a rinne Bord Scannán na hÉireann/Irish Film Board air féin mar Fís Éireann/Screen Ireland sa bhliain 2018, rud a bhí dírithe ar théarmaí tagartha na hÁisíneachta atá ag leathnú i gcónaí a chuimsiú. I Mí Feabhra 2019, osclaíodh an Ciste um Léiriúcháin Dráma Teilifíse d'iarraíais, leis an aidhm spreagadh a thabhairt d'fhairsingiú na hearnála léiriúcháin drama dúchasaigh teilifíse agus deiseanna a thabhairt do thalann Éireannach forbairt chruthaitheach agus ghairmiúil a dhéanamh. I measc na dtionscadal tosaigh a fuair maoiniú faoin scéim bhí *Normal People* le Element Pictures agus *The South Westerlies* le Deadpan Pictures, a threisiúnn tiomantas Fís Éireann/Screen Ireland guth níos mó a thabhairt do thalann scéalaíochta Éireannach ar fud gach méid scáileáin. Réimse is ea é sin ina bhfuil leathnú leanúnach á dhéanamh ag an áisíneacht.

**Dr Annie Doona**  
Cathairleach  
Fís Éireann/Screen Ireland  
2ú Nollaig 2020



CALM WITH HORSES



GRETA

# Board Members and other information

## BOARD MEMBERS AND OTHER INFORMATION

The board members of Fís Éireann/Screen Ireland in 2019 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 2019 were: Désirée Finnegan, 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; Shakeela Singh, Finance 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; Sharon O’Hara, Digital Marketing and Communications Coordinator; Steven Davenport, Inward Production Manager; Lorraine Higgins, Inward Production Coordinator and Niamh O’Reilly, Executive Assistant.

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

Gareth Lee, Skills Development Manager; Gráinne Bennett, Fran Keaveney, Emer MacAvin and Criona Sexton, Skills Development Executives; Neil Murphy, Business, Bursaries & Festivals/Events Coordinator; Elizabeth Fraser, 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.

# 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) and 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



OOOPS! BACK IN THE DEEP END



VIVARIUM

# 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 Tourism, Culture, Arts, Gaeltacht, Sport and Media 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
- Corporate Governance
- Diversity and Inclusion Implications of Decisions

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 Tourism, Culture, Arts, Gaeltacht, Sport and Media 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 2019.

## BOARD STRUCTURE

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

The table below details the appointment period for current members of the Board:

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

The Board completed an internal Board Effectiveness Review for 2019.

The Board has established three 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 |
|--------------------------|------------------------|---------------------|
| <b>Mark Fenton</b>       | Chair and Board Member | 30 May 2017         |
| <b>Katie Holly</b>       | Board Member           | 30 May 2017         |
| <b>Kevin Thompstone</b>  | Independent Member     | 30 May 2017         |
| <b>Clodagh O'Donnell</b> | 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**.

### 3. Screen Skills Subcommittee:

The Board has established a Screen Skills Sub Committee to support them in all areas of Skills Development and Training. The committee comprises of two board members and seven external independent members.

The members of the Screen Skills Sub Committee are:

| MEMBER                    | ROLE                 | APPOINTMENT PERIOD |
|---------------------------|----------------------|--------------------|
| <b>Larry Bass</b>         | Chair & Board Member | 1 June 2018        |
| <b>Kate McColgan</b>      | Board Member         | 1 June 2018        |
| <b>Catherine Roycroft</b> | Independent Member   | 1 June 2018        |
| <b>Kevin Burns</b>        | Independent Member   | 1 June 2018        |
| <b>Vivienne Patterson</b> | Independent Member   | 1 June 2018        |
| <b>Neasa Hardiman</b>     | Independent Member   | 1 June 2018        |
| <b>Dave Burke</b>         | Independent Member   | 1 June 2018        |
| <b>Stephanie Comey</b>    | Independent Member   | 1 June 2018        |
| <b>Jo Homewood</b>        | Independent Member   | 1 June 2018        |



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## SCHEDULE OF ATTENDANCE, FEES AND EXPENSES

The Board held 10 meetings in 2019 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 2019 € |
|-----------------|-----------------|--------------------|-----------------|
| Dr Annie Doona  | Chairperson     | 10                 | 2,040           |
| Larry Bass      | Ordinary Member | 8                  | 240             |
| Mark Fenton     | Ordinary Member | 7                  | -               |
| Katie Holly     | Ordinary Member | 8                  | 480             |
| Rachel Lysaght* | Ordinary Member | 3*                 | 120             |
| Kate McColgan   | Ordinary Member | 7                  | 240             |
| Marian Quinn    | Ordinary Member | 10                 | 2,954           |
| <b>Total</b>    |                 |                    | <b>6,074</b>    |

\* Rachel Lysaght was on maternity leave from September 2019

## AUDIT AND RISK COMMITTEE (ARC)

The Audit and Risk Committee held 4 meetings in 2019. The attendance of the Committee is given below. None of the members of the Committee received a fee in 2019.

|                   | MEETINGS | 2019 €     |
|-------------------|----------|------------|
| Mark Fenton       | 4        | -          |
| Katie Holly       | 3        | -          |
| Kevin Thompstone  | 4        | 238        |
| Clodagh O'Donnell | 4        | -          |
| <b>Total</b>      |          | <b>238</b> |

## GENDER, EQUALITY AND DIVERSITY COMMITTEE

The Gender, Equality and Diversity Committee held 4 meetings in 2019. 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 2019.

| MEMBER         | ROLE                   | NUMBER OF MEETINGS | EXPENSES 2019 € |
|----------------|------------------------|--------------------|-----------------|
| Marian Quinn   | Chair and Board Member | 4                  | 1,538           |
| Mark Fenton    | Board Member           | 2                  | -               |
| Rachel Lysaght | Board Member           | 2                  | -               |
| <b>Total</b>   |                        |                    | <b>1,538</b>    |

## SCREEN SKILLS SUB COMMITTEE

The Screen Skills Sub Committee held 5 meetings in 2019. The attendance of the Committee is given below. None of the Committee were paid a fee in 2019.

| MEMBER             | ROLE                   | NUMBER OF MEETINGS | EXPENSES 2019 € |
|--------------------|------------------------|--------------------|-----------------|
| Larry Bass         | Chair and Board Member | 5                  | -               |
| Kate McColgan      | Board Member           | 1                  | -               |
| Catherine Roycroft | Independent Member     | 4                  | -               |
| Kevin Burns        | Independent Member     | 4                  | -               |
| Vivienne Patterson | Independent Member     | 3                  | -               |
| Neasa Hardiman     | Independent Member     | 2                  | -               |
| Dave Burke         | Independent Member     | 4                  | -               |
| Stephanie Comey    | Independent Member     | 5                  | -               |
| Jo Homewood        | Independent Member     | 1                  | -               |
| <b>Total</b>       |                        |                    | <b>-</b>        |



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## KEY PERSONNEL CHANGES

Désirée Finnegan was appointed CEO on 1st August 2019.

## 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:

|                            | 2019 €         | 2018 €         |
|----------------------------|----------------|----------------|
| Production and Development | 39,357         | 66,614         |
| Inward Production          | -              | 2,255          |
| Business Improvement       | 67,220         | 16,010         |
| Research                   | 15,800         | -              |
| Financial/Actuarial        | 28,821         | 25,541         |
| Training/Others            | 6,800          | 6,027          |
| Consultancy Travel Costs   | 2,599          | 5,181          |
| <b>Total</b>               | <b>160,597</b> | <b>121,628</b> |

### 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.

|                                       | 2019 €   | 2018 €   |
|---------------------------------------|----------|----------|
| Legal fees – legal proceedings        | -        | -        |
| Conciliation and arbitration payments | -        | -        |
| Settlements                           | -        | -        |
| <b>Total</b>                          | <b>-</b> | <b>-</b> |

## TRAVEL AND SUBSISTENCE EXPENDITURE

|                            | 2019 €         | 2018 €         |
|----------------------------|----------------|----------------|
| International Staff Travel | 157,332        | 118,458        |
| Domestic Staff Travel      | 42,770         | 47,545         |
| International Board Travel | 1,452          | 1,671          |
| Domestic Board Travel      | 6,160          | 6,423          |
| <b>Total</b>               | <b>207,714</b> | <b>174,097</b> |

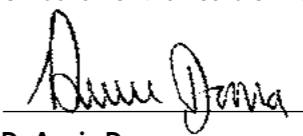
## HOSPITALITY EXPENDITURE

|                      | 2019 € | 2018 € |
|----------------------|--------|--------|
| External Hospitality | 3,129  | 9,057  |

## 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 2019.

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


  
**Dr Annie Doona**                      **Katie Holly**  
 Chair    Board Member  
 2nd December 2020



KEEPERS OF THE FLAME

# 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 four times in 2019.

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



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- 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 2019 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 €74,572 in 2019. A competitive procurement process was undertaken in 2019 and a new contractor appointed.

## 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 2019.

## INTERNAL CONTROL ISSUES

No weaknesses in internal control were identified in relation to 2019 that require disclosure in the financial statements.

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

**Dr Annie Doona**  
Chair  
2nd December 2020



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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/Screen Ireland for the year ended 31 December 2019 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 2019 and of its income and expenditure for 2019 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  
10th December 2020

## 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 the 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 I identify 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 I identify 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.



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# Financial Statements of Fís Éireann/Screen Ireland

FOR THE YEAR ENDED 31 DECEMBER 2019

## STATEMENT OF INCOME AND EXPENDITURE AND RETAINED REVENUE RESERVES

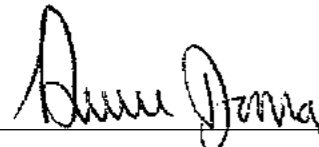
For the year ended 31 December 2019

|  | Notes | Capital           | Administration   | Total 2019<br>€   | Total 2018<br>€   |
|--|-------|-------------------|------------------|-------------------|-------------------|
| <b>Income</b>                                      |       |                   |                  |                   |                   |
| Oireachtas Grant                                   | 2     | 16,200,000        | 3,777,476        | 19,977,476        | 17,963,028        |
| Own Resources                                      | 3     | 1,435,314         | -                | 1,435,314         | 1,415,414         |
| Other Income                                       |       | 51,187            | 185,206          | 236,393           | 238,277           |
| Training Income                                    | 4     | 429,394           | -                | 429,394           | 444,259           |
| Net Deferred Funding for Retirement Obligations    | 12c   | -                 | 446,450          | 446,450           | 477,000           |
| Transfer (to)/from Capital Reserve                 | 17    | -                 | (14,849)         | (14,849)          | (28,009)          |
| <b>Total Income</b>                                |       | <b>18,115,895</b> | <b>4,394,283</b> | <b>22,510,178</b> | <b>20,509,969</b> |
| <b>Expenditure</b>                                 |       |                   |                  |                   |                   |
| Production Loans                                   | 18    | 12,382,448        | -                | 12,382,448        | 12,563,784        |
| Development Loans                                  | 18    | 2,598,827         | -                | 2,598,827         | 2,070,366         |
| Other Capital Payments                             | 7     | 1,797,975         | -                | 1,797,975         | 1,345,668         |
| Training   | 20    | 907,503           | -                | 907,503           | 760,165           |
| Administration                                     | 8     | -                 | 2,842,533        | 2,842,533         | 2,498,370         |
| Organisations, Subscriptions and Research          | 9     | -                 | 199,438          | 199,438           | 234,765           |
| Marketing Costs                                    | 10    | -                 | 569,173          | 569,173           | 646,823           |
| Screen Skills Ireland Administration               | 21    | -                 | 340,004          | 340,004           | 265,905           |
| Retirement Benefit Costs                           | 12a   | -                 | 442,086          | 442,086           | 424,023           |
| <b>Total Expenditure</b>                           |       | <b>17,686,753</b> | <b>4,393,234</b> | <b>22,079,987</b> | <b>20,809,869</b> |
| Surplus/ (Deficit) for the Year                    |       | 429,142           | 1,049            | 430,191           | (299,900)         |
| Balance Brought Forward at 1 January 2019          |       | 7,063,777         | 410,640          | 7,474,417         | 7,774,317         |
| <b>Balance Carried Forward at 31 December 2019</b> |       | <b>7,492,919</b>  | <b>411,689</b>   | <b>7,904,608</b>  | <b>7,474,417</b>  |

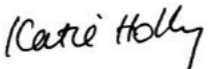
The Statement of Cash Flows and Notes 1-24 form part of these financial statements.

On behalf of the Board of Fís Éireann/Screen Ireland

Dr Annie Doona  
Chair



Katie Holly  
Board Member



2nd December 2020



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## STATEMENT OF COMPREHENSIVE INCOME

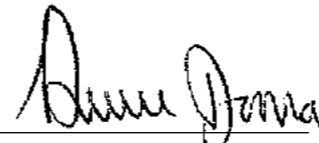
For the year ended 31 December 2019

|   | Notes | 2019<br>€          | 2018<br>€        |
|---|-------|--------------------|------------------|
| Retained Surplus/(Deficit)  |       | 430,191            | (299,900)        |
| Experience Gains on Retirement Benefit Obligations  | 12d   | 45,595             | 206,039          |
| <b>Change in Assumptions Underlying the Present Value of Retirement Benefit Obligations</b> |       | <b>(1,350,465)</b> | <b>171,419</b>   |
| Total Actuarial Gain/Loss in the Year   |       | (1,304,870)        | 377,458          |
| Adjustment to Deferred Retirement Benefits Funding  | 12b   | 1,304,870          | (377,458)        |
| <b>Other Comprehensive Income for the Year</b>  |       | <b>430,191</b>     | <b>(299,900)</b> |

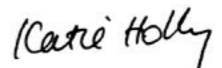
The Statement of Cash Flows and Notes 1-24 form part of these financial statements.

On behalf of the Board of Fís Éireann/Screen Ireland

Dr Annie Doona  
Chair



Katie Holly  
Board Member



2nd December 2020



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## STATEMENT OF FINANCIAL POSITION

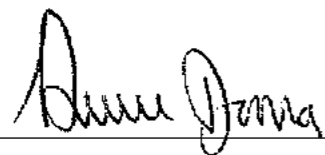
For the year ended 31 December 2019

|  | Notes | 2019<br>€        | 2018<br>€        |
|--|-------|------------------|------------------|
| <b>Fixed Assets</b>  |       |                  |                  |
| Equipment  | 13    | 104,611          | 89,763           |
| Financial Assets   | 6     | 1,336,491        | 1,297,154        |
| <b>Total Fixed Assets</b>  |       | <b>1,441,102</b> | <b>1,386,917</b> |
| <b>Current Assets</b>  |       |                  |                  |
| Cash and Cash Equivalents  |       | 8,320,250        | 8,122,855        |
| Receivables  | 16    | 235,991          | 130,411          |
|  |       | <b>8,556,241</b> | <b>8,253,266</b> |
| <b>Current Liabilities (Amounts falling due within one year)</b> |       |                  |                  |
| Payables   | 14    | (514,508)        | (644,393)        |
| Deferred Income  | 15    | (137,125)        | (134,457)        |
| <b>Net Current Assets</b>  |       | <b>7,904,608</b> | <b>7,474,416</b> |
| <b>Total Assets Less Current Liabilities before Pensions</b>     |       | <b>9,345,710</b> | <b>8,861,333</b> |
| Deferred Pension Funding Asset                                   | 12c   | 8,358,243        | 6,606,925        |
| Pension Liabilities  | 12b   | (8,358,243)      | (6,606,925)      |
| <b>Total Net Assets</b>  |       | <b>9,345,710</b> | <b>8,861,333</b> |
| <b>Representing:</b>   |       |                  |                  |
| Retained Revenue Reserves  |       | 7,904,608        | 7,474,417        |
| Capital Reserve  | 17    | 1,441,102        | 1,386,916        |
|  |       | <b>9,345,710</b> | <b>8,861,333</b> |

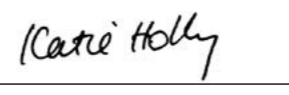
The Statement of Cash Flows and Notes 1-24 form part of these financial statements.

On behalf of the Board of Fís Éireann/Screen Ireland

Dr Annie Doona  
Chair



Katie Holly  
Board Member



2 December 2020

## STATEMENT OF CASH FLOWS

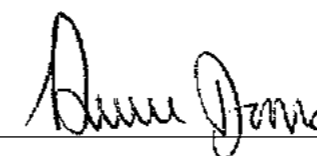
For the year ended 31 December 2019

|  | 2019<br>€        | 2018<br>€        |
|--|------------------|------------------|
| <b>Cash Flows from Operating Activities</b>                      |                  |                  |
| Excess Income over Expenditure                                   | 430,191          | (299,900)        |
| Bank Interest Received   | -                | (2,402)          |
| Bank Interest Paid   | 29,505           | -                |
| Transfer to/(from) Administration Income and Expenditure Account | 14,849           | 28,009           |
| Depreciation   | 59,697           | 39,009           |
| Loss on Disposal of Assets                                       | -                | -                |
| (Increase)/Decrease in Receivables                               | (105,580)        | (57,451)         |
| Increase/(Decrease) in Payables                                  | (129,885)        | (345,727)        |
| Increase/(Decrease) in Deferred Income                           | 2,668            | 29,457           |
| <b>Net Cash Flows from Operating Activities</b>                  | <b>301,445</b>   | <b>(609,005)</b> |
| <b>Cash Flows from Investing Activities</b>                      |                  |                  |
| Payments to Acquire Property, Plant & Equipment                  | (74,545)         | (67,019)         |
| <b>Net Cash Flows from Investing Activities</b>                  | <b>(74,545)</b>  | <b>(67,019)</b>  |
| <b>Cash Flows from Financing Activities</b>                      |                  |                  |
| Bank interest Received   | -                | 2,402            |
| Bank Interest Paid   | (29,505)         | -                |
| <b>Net Cash Flows from Financing Activities</b>                  | <b>(29,505)</b>  | <b>2,402</b>     |
| <b>Net Increase/(Decrease) in Cash and Cash Equivalents</b>      | <b>197,395</b>   | <b>(673,622)</b> |
| Cash and Cash Equivalents at 1 January                           | 8,122,855        | 8,796,477        |
| <b>Cash and Cash Equivalents at 31 December</b>                  | <b>8,320,250</b> | <b>8,122,855</b> |

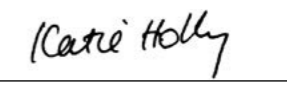
The Statement of Cash Flows and Notes 1-24 form part of these financial statements.

On behalf of the Board of Fís Éireann/Screen Ireland

Dr Annie Doona  
Chair



Katie Holly  
Board Member



2 December 2020



THE BUTCHER



REALITY BABY

# Notes to the Financial Statements

FOR THE YEAR ENDED 31 DECEMBER 2019

## 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 Tourism, Culture, Arts, Gaeltacht, Sport and Media 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.

Fís Éireann/Screen Ireland is a Public Benefit Entity.

### (B) STATEMENT OF COMPLIANCE

The financial statements of Fís Éireann/Screen Ireland for the year ended 31st December 2019 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 Tourism, Culture, Arts, Gaeltacht, Sport and Media 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.

### (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.

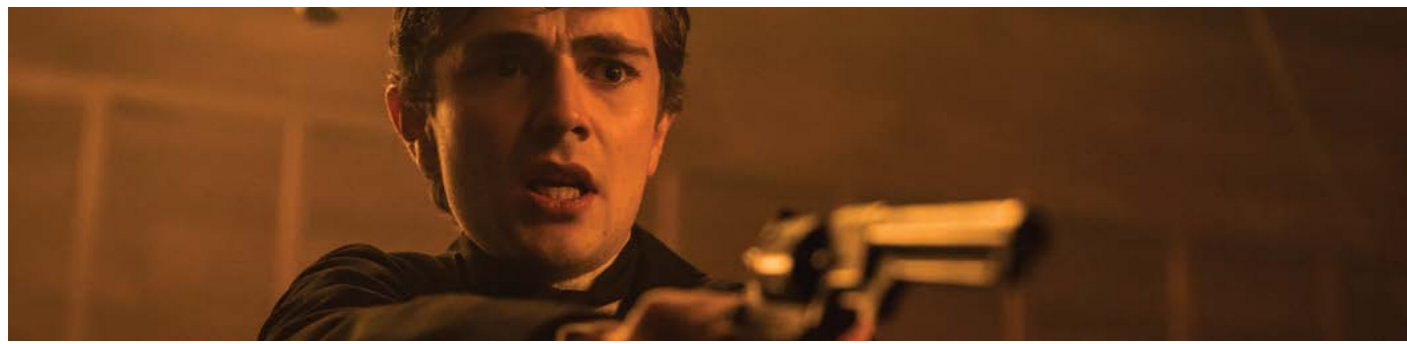
### (G) EMPLOYEE BENEFITS

#### 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 Tourism, Culture, Arts, Gaeltacht, Sport and Media and from contributions deducted from staff members' salaries. Fís Éireann/Screen Ireland also operates the Single Public



NEVER GROW OLD

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).

Pension costs reflect pension benefits earned by employees and are shown net of staff pension contributions which are remitted to the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media. 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 Tourism, Culture, Arts, Gaeltacht, Sport and Media.

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

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.

##### 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



METAL HEART

## 2. OIREACHTAS GRANTS

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

|  | 2019<br>€        | 2018<br>€        |
|--|------------------|------------------|
| <b>Current Purposes</b>                          |                  |                  |
| Grants for Current Expenditure                   | 3,840,000        | 3,820,000        |
| Less: Net Superannuation Contributions Repayable | (62,524)         | (58,972)         |
| <b>Total</b>                                     | <b>3,777,476</b> | <b>3,761,028</b> |

##### Capital Purposes

|                                       |                   |                   |
|---------------------------------------|-------------------|-------------------|
| <b>Grants for Capital Expenditure</b> | <b>16,200,000</b> | <b>14,202,000</b> |
|---------------------------------------|-------------------|-------------------|

## 3. OWN RESOURCES

|                                | 2019<br>€        | 2018<br>€        |
|--------------------------------|------------------|------------------|
| Repayments of Loans            | 1,429,201        | 1,405,108        |
| Pre-Production Finance Charges | 6,113            | 10,306           |
| <b>Total</b>                   | <b>1,435,314</b> | <b>1,415,414</b> |

## 4. TRAINING INCOME

|                              | 2019<br>€      | 2018<br>€      |
|------------------------------|----------------|----------------|
| Media Income                 | 148,109        | 137,893        |
| Training Course Fee Income   | 123,214        | 77,626         |
| Co-Funders/Partnerships      | 158,071        | 228,740        |
| <b>Total Training Income</b> | <b>429,394</b> | <b>444,259</b> |

## 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 2019, an amount of €316,289,729 had been provided (At 31/12/2018 €299,064,192 had been provided).



LOW TIDE

## 6. INVESTMENT IN FILMS

|                               | Production Loans<br>€ | Development Loans<br>€ | TOTAL<br>€       |
|-------------------------------|-----------------------|------------------------|------------------|
| Advanced during the year      | 12,382,448            | 2,598,827              | 14,981,275       |
| Recoupment during the year    | (896,929)             | (532,273)              | (1,429,202)      |
| Provision for year            | (11,488,913)          | (2,023,823)            | (13,512,736)     |
| <b>Movement in the Year</b>   | <b>(3,394)</b>        | <b>42,731</b>          | <b>39,337</b>    |
| Balance at 1 January 2019     | 1,139,717             | 157,437                | 1,297,154        |
| <b>Balance as at 31/12/19</b> | <b>1,136,323</b>      | <b>200,168</b>         | <b>1,336,491</b> |

## 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.

|                                     | 2019<br>€        | 2018<br>€        |
|-------------------------------------|------------------|------------------|
| <b>European Organisations</b>       |                  |                  |
| Eurimages                           | 443,395          | 446,026          |
| Creative Europe Desk Dublin         | 34,000           | 32,500           |
| Creative Europe Desk Galway         | 11,000           | 10,000           |
| European Film Promotion             | 10,790           | 5,800            |
| European Observatory                | 20,870           | 18,387           |
| <b>Industry Guilds</b>              |                  |                  |
| Writer's Guild of Ireland           | 80,000           | 80,000           |
| Screen Directors Guild              | 80,000           | 80,000           |
| Screen Producers Ireland            | 40,000           | 30,000           |
| Animation Ireland                   | 50,000           | 30,000           |
| Screen Guilds of Ireland            | 90,000           | 40,000           |
| <b>Film Market/Industry Events</b>  |                  |                  |
| Cork Film Festival                  | 20,000           | 16,000           |
| Dingle Film Festival                | 9,500            | 15,000           |
| Dingle Animation Film Festival      | 17,500           | 12,000           |
| Dublin International Film Festival  | 40,000           | 30,000           |
| International Film Festival Support | 90,421           | 80,540           |
| International Film Market Support   | 69,067           | -                |
| Galway Film Fair                    | 57,812           | 73,000           |
| Guth Gafa Film Festival             | 8,000            | 8,000            |
| Others                              | 24,500           | 18,250           |
| <b>Others</b>                       |                  |                  |
| Galway Film Centre                  | 100,000          | -                |
| IFTA                                | 100,000          | 70,000           |
| Irish Costume Archive               | 25,000           | -                |
| Irish Film Archive                  | 100,250          | 99,450           |
| Palás                               | -                | 3,945            |
| Scouting*                           | 67,287           | -                |
| Script Readers                      | 88,259           | 108,770          |
| Training Labs                       | 50,000           | -                |
| Travel Grants                       | 10,324           | 3,000            |
| UNESCO City of Film                 | 15,000           | -                |
| Young Irish Film Makers             | 45,000           | 35,000           |
| <b>Total</b>                        | <b>1,797,975</b> | <b>1,345,668</b> |

\* The cost of Scouting was included in Marketing Costs (Note 10) in 2018



LADY BLACK EYES

## 8. ADMINISTRATION

|                                  | 2019<br>€ | 2018<br>€ |
|----------------------------------|-----------|-----------|
| Remuneration and Other Pay Costs | 1,960,663 | 1,660,124 |
| Recruitment Costs                | 26,094    | 21,576    |
| Rent and Service Charges         | 317,410   | 337,974   |
| Insurance                        | 26,477    | 15,928    |
| Light/Heat                       | 15,573    | 19,566    |
| Telephone/Fax                    | 26,698    | 23,863    |
| Postage/Couriers                 | 16,018    | 8,663     |
| Office Stationery/Printing       | 14,503    | 19,228    |
| Small Equipment/Maintenance      | 129,621   | 162,896   |
| Bank Interest                    | 29,505    | -         |
| Bank Charges                     | 3,453     | 5,150     |
| Board Meetings and Expenses      | 8,010     | 8,667     |
| Legal Fees                       | 13,974    | 23,257    |
| Audit Fees                       | 20,400    | 16,000    |
| Sundry                           | 13,713    | 14,841    |
| Depreciation                     | 59,697    | 39,009    |
| Consultancy                      | 160,724   | 121,628   |

**Total** 2,842,533 2,498,370

### (a) Remuneration and Other Pay costs

|   | 2019<br>€ | 2018<br>€ |
|---|-----------|-----------|
| Staff Salaries (including CEO)            | 1,571,533 | 1,328,477 |
| Employer's Contribution to Social Welfare | 142,476   | 124,983   |
| Staff Training and Development            | 43,421    | 31,604    |
| International Staff Travel                | 157,332   | 118,458   |
| Domestic Staff Travel                     | 42,772    | 47,545    |
| External Entertainment Expenses           | 3,129     | 9,057     |

**Total** 1,960,663 1,660,124

The total number of staff employed as at 31st December 2019 was 27.35 (2018: 26.4)

### (b) Employee Benefits breakdown

| From                | NUMBER OF EMPLOYEES |      |
|---------------------|---------------------|------|
|                     | 2019                | 2018 |
| €60,000 - €69,999   | 7                   | 6    |
| €70,000 - €79,999   | 2                   | 1    |
| €80,000 - €89,999   | 1                   | 1    |
| €90,000 - €99,999   | -                   | -    |
| €100,000 - €109,999 | 1                   | 1    |

### (c) Chief Executive Officer and Benefit

The CEO's remuneration package for the financial period was made up as follows:

|                     | 2019<br>€ | 2018<br>€ |
|---------------------|-----------|-----------|
| <b>Outgoing CEO</b> |           |           |
| Salary              | 64,019    | 108,931   |
| <b>Incoming CEO</b> |           |           |
| Salary              | 43,631    | -         |

The outgoing CEO retired on 31 July 2019 and is a member of the Irish Film Board Superannuation Scheme. The incoming CEO was appointed on 1 August 2019 and is a member of the Single Public Service Pension Scheme. Neither CEO's pension entitlements extend beyond the standard terms of either scheme. The value of retirement benefits earned in the period are not included above.



GAZA

#### (d) Board Emoluments

The figure for Board meetings and 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    | 2019<br>€    | 2018<br>€    |
|-----------------|--------------|--------------|
| Larry Bass      | 240          | 110          |
| Dr Annie Doona  | 2,041        | 2,831        |
| Mark Fenton     | -            | 110          |
| Katie Holly     | 480          | 440          |
| Rachael Lysaght | 120          | 230          |
| Kate McColgan   | 240          | 220          |
| Marian Quinn    | 4,492        | 4,154        |
| <b>Total</b>    | <b>7,613</b> | <b>8,095</b> |

## 9. ORGANISATIONS, SUBSCRIPTIONS AND RESEARCH

|                               | 2019<br>€      | 2018<br>€      |
|-------------------------------|----------------|----------------|
| IBEC                          | 4,789          | 4,671          |
| Subscriptions to Publications | 7,502          | 6,699          |
| Creative Europe Desks         | 177,830        | 182,830        |
| Sponsorship                   | 9,317          | 40,565         |
| <b>Total</b>                  | <b>199,438</b> | <b>234,765</b> |

## 10. MARKETING

|   | 2019<br>€      | 2018<br>€      |
|---|----------------|----------------|
| Festival, Trade and International Promotion | 314,042        | 341,424        |
| Advertising                                 | 79,752         | 64,863         |
| Events/PR                                   | 71,105         | 52,122         |
| Publications                                | 34,520         | 36,535         |
| Marketing Materials                         | 35,812         | 52,760         |
| Web Site /Online Promotion                  | 27,545         | 21,285         |
| Locations Services                          | 6,397          | 5,922          |
| Scouting*                                   | -              | 71,912         |
| <b>Total</b>                                | <b>569,173</b> | <b>646,823</b> |

\* The cost of scouting is included in Other Capital Payments (Note 7) in 2019.

## 11. LEASE COMMITMENTS

The Board has commitments until April 2023 in respect of its offices at Queensgate, 23 Dock Road, Galway. 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 2027 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 2019 Fís Éireann/Screen Ireland had the following minimum lease payments under non-cancellable operating leases for each of the following periods:



FRIDA THINK

|                                  | 2019<br>€ | 2018<br>€ |
|----------------------------------|-----------|-----------|
| Payable Within One Year          | 367,671   | 367,671   |
| Payable Within Two to Five Years | 1,470,682 | 1,470,682 |
| Payable After Five Years         | 853,941   | 1,221,612 |

Operating lease payments recognised as an expense were €367,671 (2018: €362,440)

## 12. SUPERANNUATION

### a. Analysis of Total Pension Costs Charged to Expenditure

|  | 2019<br>€ | 2018<br>€ |
|--|-----------|-----------|
| Current Service Cost                   | 359,210   | 339,250   |
| Interest on Pension Scheme Liabilities | 145,400   | 143,745   |
| Employee Contributions                 | (62,524)  | (58,972)  |

**Total** **442,086** **424,023**

### b. Movement in Net Pension Liability During the Financial Year

|                                    | Main Scheme<br>€ | 2019 Single Scheme<br>€ | Total<br>€ | Main Scheme<br>€ | 2018 Single Scheme<br>€ | Total<br>€ |
|------------------------------------|------------------|-------------------------|------------|------------------|-------------------------|------------|
| Net Pension Liability at 1 January | 6,470,019        | 136,905                 | 6,606,924  | 6,366,903        | 140,480                 | 6,507,383  |
| Current Service Cost*              | 273,826          | 85,384                  | 359,210    | 274,354          | 64,896                  | 339,250    |
| Interest Cost                      | 142,096          | 3,303                   | 145,399    | 140,422          | 3,323                   | 143,745    |
| Actuarial Loss/(gains)             | (49,969)         | 4,374                   | (45,59)    | (138,085)        | (67,954)                | (206,039)  |
| Changes in Assumptions (Gain)/Loss | 1,276,515        | 73,950                  | 1,350,465  | (167,579)        | (3,840)                 | (171,419)  |
| Pensions Paid in the Year          | (58,160)         | -                       | (58,160)   | (5,995)          | -                       | (5,995)    |

**Net Pension Liability at 31 December** **8,054,327** **303,916** **8,358,243** **6,470,020** **136,905** **6,606,925**

\* The Current Service Cost includes employee contributions totalling €62,524 in 2019 (€36,062 in Main Scheme, €26,462 in Single Scheme) and €58,972 in 2018.

### 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<br>€ | 2019 Single Scheme<br>€ | Total<br>€     | Main Scheme<br>€ | 2018 Single Scheme<br>€ | Total<br>€     |
|--|------------------|-------------------------|----------------|------------------|-------------------------|----------------|
| Funding Recoverable in Respect of Current Year Pension Costs | 415,923          | 88,687                  | 504,610        | 414,776          | 68,219                  | 482,995        |
| State Grant Applied to Pay Pensioners                        | (58,160)         | -                       | (58,160)       | (5,995)          | -                       | (5,995)        |
| <b>Net Deferred Funding for Pensions</b>                     | <b>357,763</b>   | <b>88,687</b>           | <b>446,450</b> | <b>408,781</b>   | <b>68,219</b>           | <b>477,000</b> |

The deferred funding asset for pensions as at 31 December 2019 amounted to €8,358,243 (€6,606,925 in 2018).

### d. History of Defined Benefit Obligations

|  | 2019<br>€ | 2018<br>€ | 2017<br>€ | 2016<br>€ |
|--|-----------|-----------|-----------|-----------|
| Defined Benefit Obligations                            | 8,054,327 | 6,606,925 | 6,507,383 | 7,067,880 |
| Experience (Gains)/Losses on Scheme Liabilities Amount | (45,595)  | (206,039) | (966,246) | 48,732    |
| Percentage of Scheme Liabilities                       | (0.5%)    | (3.1%)    | (14.8%)   | 0.7%      |



DARK LIES THE ISLAND



BOY GIRL CAT DOG MOUSE CHEESE

#### 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 2019.

The principal actuarial assumptions were as follows:

|                                     | 31/12/2019 | 31/12/2018 |
|-------------------------------------|------------|------------|
| Rate of increase in salaries        | 2.70%      | 2.90%      |
| Rate of increase in pension payment | 2.70%      | 2.90%      |
| Discount Rate                       | 1.40%      | 2.20%      |
| Inflation                           | 1.45%      | 1.65%      |

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)   | 24.9 years |
| Life Expectancy for Female aged 45 now (from 65) | 26.0 years |

### 13. TANGIBLE FIXED ASSETS

| Cost                       | Furniture<br>€ | Computers<br>€ | Total<br>€     |
|----------------------------|----------------|----------------|----------------|
| At 1 January 2019          | 406,497        | 282,103        | 688,600        |
| Additions                  | 17,469         | 54,916         | 72,385         |
| SSI Additions              | -              | 2,160          | 2,160          |
| Disposals                  | (4,188)        | (14,062)       | (18,250)       |
| SSI Disposals              | -              | -              | -              |
| <b>At 31 December 2019</b> | <b>419,778</b> | <b>325,117</b> | <b>744,895</b> |
| <b>Depreciation</b>        |                |                |                |
| As at 1 January 2019       | 351,306        | 247,531        | 598,837        |
| Charge for year            | 19,553         | 38,342         | 57,895         |
| SSI Charge                 | 1,082          | 720            | 1,802          |
| Disposals                  | (4,188)        | (14,062)       | (18,250)       |
| SSI Disposals              | -              | -              | -              |
| <b>At 31 December 2019</b> | <b>367,753</b> | <b>272,531</b> | <b>640,284</b> |
| <b>Net Book Value</b>      |                |                |                |
| As at 31 December 2019     | 52,025         | 52,586         | 104,611        |
| As at 31 December 2018     | 55,191         | 34,572         | 89,763         |
| <b>Movement</b>            | <b>(3,166)</b> | <b>18,014</b>  | <b>14,848</b>  |

#### Cost

|                            | Furniture<br>€ | Computers<br>€ | Total<br>€     |
|----------------------------|----------------|----------------|----------------|
| 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              | -              | -              | -              |
| <b>At 31 December 2018</b> | <b>406,497</b> | <b>282,103</b> | <b>688,600</b> |

#### 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              | -              | -              | -              |
| <b>At 31 December 2018</b> | <b>351,306</b> | <b>247,531</b> | <b>598,837</b> |

#### 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        |
| <b>Movement</b>        | <b>13,309</b> | <b>14,702</b> | <b>28,011</b> |

### 14. PAYABLES

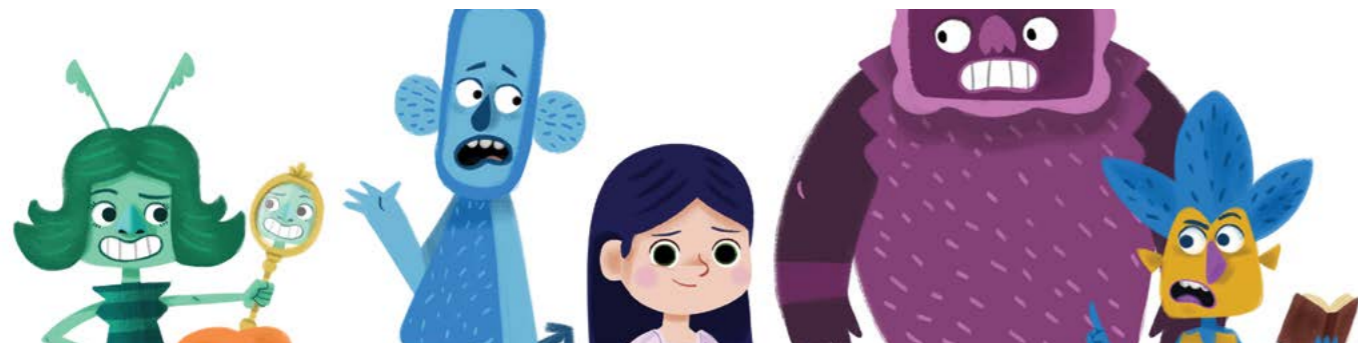
|                      | 2019<br>€      | 2018<br>€      |
|----------------------|----------------|----------------|
| PAYE/PRSI            | 42,046         | 39,569         |
| Other Accruals       | 233,094        | 145,764        |
| Withholding Tax      | 28,812         | 7,738          |
| Pension Contribution | 9,511          | -              |
| Trade Creditors      | 201,045        | 451,322        |
| <b>Total</b>         | <b>514,508</b> | <b>644,393</b> |

### 15. DEFERRED INCOME

|                                     | 2019<br>€      | 2018<br>€      |
|-------------------------------------|----------------|----------------|
| Creative Europe Media Training Fund | 137,125        | 134,457        |
| <b>Total</b>                        | <b>137,125</b> | <b>134,457</b> |

### 16. RECEIVABLES

|                | 2019<br>€      | 2018<br>€      |
|----------------|----------------|----------------|
| Debtors        | 55,711         | 16,351         |
| Prepayments    | 166,628        | 81,167         |
| Accrued Income | 13,652         | 32,893         |
| <b>Total</b>   | <b>235,991</b> | <b>130,411</b> |



ALVA AND THE TROLLS

## 17. CAPITAL RESERVE

|  | 2019<br>€        | 2018<br>€        |
|--|------------------|------------------|
| Balance at 01/01/19  | 1,386,916        | 1,291,665        |
| Investment in Films  | 39,337           | 67,241           |
| Movement in Fixed Asset Funding                              | 14,849           | 28,010           |
| <b>Balance at 31/12/19</b>                                   | <b>1,441,102</b> | <b>1,386,916</b> |
| The Movement in Fixed Asset Funding is Comprised as Follows: |                  |                  |
| Income allocated for Capital purposes                        | 74,546           | 67,018           |
| Amortisation (Note 13)                                       | (59,697)         | (39,009)         |
| <b>Total</b>   | <b>14,849</b>    | <b>28,009</b>    |

## 18. COMMITMENTS

|                                | Feature<br>Production* | Documentary<br>Production | Animation<br>Production | Distribution<br>Loans | Schemes          | Total             |
|--------------------------------|------------------------|---------------------------|-------------------------|-----------------------|------------------|-------------------|
|                                | €                      | €                         | €                       | €                     | €                | €                 |
| <b>Production Loans</b>        |                        |                           |                         |                       |                  |                   |
| Commitments @ 01/01/19         | 3,112,995              | 545,449                   | 770,099                 | 377,073               | 546,575          | 5,352,191         |
| Commitments in 2019            | 9,607,134              | 1,362,500                 | 1,095,000               | 741,224               | 537,000          | 13,342,858        |
| Commitments expired 2019       | -                      | (122,649)                 | -                       | (34,332)              | -                | (156,981)         |
| <b>Total Commitments</b>       | <b>12,720,129</b>      | <b>1,785,300</b>          | <b>1,865,099</b>        | <b>1,073,965</b>      | <b>1,083,575</b> | <b>18,528,068</b> |
| Payments in 2019               | (8,793,009)            | (1,233,085)               | (1,075,340)             | (824,814)             | (456,200)        | (12,382,448)      |
| <b>Commitments at 31/12/19</b> | <b>3,927,120</b>       | <b>552,215</b>            | <b>789,759</b>          | <b>249,151</b>        | <b>627,375</b>   | <b>6,145,620</b>  |

\* Included in both the commitment and payment figure for Feature Production is an amount of €61,734 in respect of project related expenses and production legal costs.

### Development Loans

|                                | Animation<br>Development | Feature<br>Development | Documentary<br>Development | Total            |
|--------------------------------|--------------------------|------------------------|----------------------------|------------------|
|                                | €                        | €                      | €                          | €                |
| Commitments @ 01/01/19         | 128,801                  | 919,861                | 99,694                     | 1,148,356        |
| Commitments in 2019            | 219,350                  | 2,454,437              | 286,200                    | 2,959,987        |
| Commitments expired 2019       | -                        | (127,220)              | (59,384)                   | (186,604)        |
| <b>Total Commitments</b>       | <b>348,151</b>           | <b>3,247,078</b>       | <b>326,510</b>             | <b>3,921,739</b> |
| Payments in 2019               | (175,225)                | (2,163,503)            | (260,099)                  | (2,598,827)      |
| <b>Commitments at 31/12/19</b> | <b>172,926</b>           | <b>1,083,575</b>       | <b>66,411</b>              | <b>1,322,912</b> |

## 19. PROVISIONAL OFFERS OF ASSISTANCE TO FILM PROJECTS

In addition to the contracted commitments outstanding at year-end of €7,468,532, disclosed an additional €9,989,798 in respect of provisional offers of assistance was outstanding. The major portion of such commitments, €5,422,702 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.



WINDMILL LANE

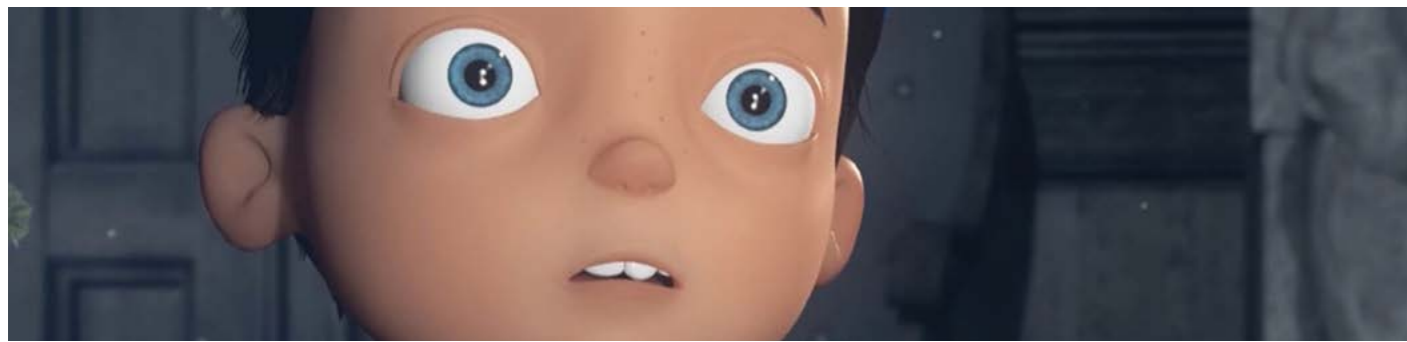
## 20. SCREEN SKILLS IRELAND

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

|                                     | 2019<br>€      | 2018<br>€      |
|-------------------------------------|----------------|----------------|
| Bursaries                           | 50,394         | 34,747         |
| Business and Enterprise             | 36,215         | 3,995          |
| Creative and Creative Collaboration | 131,125        | 225,928        |
| Media Programs                      | 198,789        | 184,517        |
| Other European Programs             | 26,048         | 26,065         |
| Production and Technical Skills     | -              | 29,114         |
| Skills Profiling                    | -              | 35,935         |
| New Entrant Courses                 | -              | 18,047         |
| Animation & VFX                     | 33,317         | 16,136         |
| Traineeships & Apprenticeships      | 141,475        | 185,681        |
| Drama Production                    | 122,122        | -              |
| Festivals                           | 35,300         | -              |
| Masterclass                         | 8,619          | -              |
| Mentorships                         | 2,500          | -              |
| TV Non Fiction                      | 88,903         | -              |
| Other conference/Events             | 32,696         | -              |
| <b>Total</b>                        | <b>907,503</b> | <b>760,165</b> |

## 21. SCREEN SKILLS IRELAND ADMINISTRATION

|                                | 2019<br>€      | 2018<br>€      |
|--------------------------------|----------------|----------------|
| Cleaning and Refuse            | 7,258          | 4,299          |
| IT Maintenance                 | 18,591         | 10,325         |
| Light and Heat                 | 4,538          | 4,647          |
| Marketing Costs                | 25,272         | 48,022         |
| Office Equipment               | 7,256          | 16,991         |
| Office Refurbishment           | 12,586         | 396            |
| Office Rent and Rates          | 102,151        | 101,991        |
| Office Stationery and Printing | 2,607          | 2,717          |
| Other Office Overhead          | 11,439         | 10,893         |
| Professional Fees              | 8,610          | 1,842          |
| Staff Costs                    | 110,546        | 54,382         |
| Subscriptions to Publications  | 2,310          | 3,357          |
| Telephones                     | 6,043          | 6,043          |
| Loss on Disposal of Assets     | -              | -              |
| Industry Events                | 20,797         | -              |
| <b>Total</b>                   | <b>340,004</b> | <b>265,905</b> |



THE LOST LETTER



SWEETNESS IN THE BELLY

## 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 and staff. 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 or staff are employed or are otherwise interested.

In cases of potential conflict of interest, Board members and staff 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 2019 the following loans were approved in which a Board Member or staff member was employed or had an interest:

| Name  | Company                 | Project  | Amount € | Total €          |
|---|-------------------------|--|----------|------------------|
| <b>Dr Annie Doona*</b>  | Young Irish Film Makers |  | 45,000   | <b>45,000</b>    |
| * Neither Dr. Annie Doona nor the company she was employed with were a beneficiary of this funding. |                         |  |          |                  |
| <b>Larry Bass</b>   | Shinawil Productions    | Gage   | 9,750    | <b>9,750</b>     |
| <b>Katie Holly</b>  | Blinder Films           | A Dog Called Money                             | 10,000   |                  |
|   |                         | Boys From County Hell                          | 550,000  |                  |
|   |                         | Darkened Room                                  | 27,900   |                  |
|   |                         | Joan Verra                                     | 200,000  |                  |
|   |                         | Knights of Borrowed Dark                       | 35,000   |                  |
|   |                         | Richter  | 15,000   |                  |
|   |                         | Serious Crimes                                 | 5,000    |                  |
|   |                         | Sunlight                                       | 25,000   |                  |
|   |                         | The Racer/The Domestique                       | 100,000  |                  |
|   |                         | Virtuoso                                       | 17,400   |                  |
|   |                         | Young Skins                                    | 25,800   |                  |
|   |                         | A Dog Called Money                             | 14,000   |                  |
|   |                         | Vita & Virginia                                | 12,500   |                  |
| Extra Ordinary  | 75,000                  | <b>1,112,600</b>                               |          |                  |
| <b>Rachel Lysaght</b>   | Underground Films       | Bird   | (UQ)     |                  |
|   |                         | Dream House                                    | 21,050   |                  |
|   |                         | Handy  | 65,000   |                  |
|   |                         | Hostage to the Devil: In Pursuit of Everything | 34,300   |                  |
|   |                         | In Blood                                       | 23,629   |                  |
|   |                         | Stokley  | UQ       | <b>143,979</b>   |
| <b>Katie Holly and Rachel Lysaght</b>   | Irish Film Archive      |  | 100,250  | <b>100,250</b>   |
| <b>Marian Quinn</b>   | Janey Pictures          | Della and Jim                                  | 23,900   |                  |
|   | Metropolitan Films      | Twig   | UQ       | <b>23,900</b>    |
| <b>Kate McColgan</b>  | Calico Pictures         | The Night I got Shot by Santa                  | UQ       |                  |
|   | Parallel Films          | Darklands                                      | 350,000  | <b>350,000</b>   |
| <b>James Hickey</b>   | Fantastic Films         | Sea Fever                                      | 125,000  | <b>125,000</b>   |
| <b>Grand Total</b>  |                         |  |          | <b>1,910,479</b> |

## 23. EVENTS AFTER THE REPORTING DATE

There are no events between the reporting date and the date of approval of these financial statements for issue that require adjustment to the financial statements.

The Board recognises that the Covid-19 pandemic is a significant event which has occurred since the reporting date. The Board is taking the situation seriously and is monitoring the situation, in conjunction with management, on an ongoing basis. The business continues to operate with measures in place to protect staff and Fís Éireann/Screen Ireland clients. Staff are working remotely and services continue to be provided. To date, the operations and most of the entity's activities are being maintained while adjusting to the different way in which the business is being delivered. While Fís Éireann/Screen Ireland is unable to reliably predict the impact of Covid-19 on its cash flows, the performance and operations of Fís Éireann/Screen Ireland are being monitored closely and regular cash flow forecasts are provided to the Board and to its parent department, the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media.

**Going concern** - The Board considers that, as the entity provides a public service that is funded by moneys provided by the Exchequer, via its parent department, the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media, it is appropriate to prepare these financial statements on a going concern basis.

## 24. BOARD APPROVAL

The financial statements were approved by the Board on the 2 December 2020.



LOSING ALASKA



MARY

# Annual Report

## INFORMATION ON COMMITMENTS 2019

### PRODUCTION LOAN FEATURES

|                                     |                        | Committed €      |
|-------------------------------------|------------------------|------------------|
| Beards                              | Tilted Pictures        | 750,000          |
| Boys from County Hell               | Blinder Films          | 550,000          |
| Cutters                             | World 2000             | 700,000          |
| Dead Happy                          | Playground Pictures    | 700,000          |
| Float Like a Butterfly (Additional) | Samson Films           | 30,000           |
| Foscadh                             | Magamedia              | 300,000          |
| Glimpse                             | Mr Kite                | 50,000           |
| Let the Wrong One In                | Workshed Films         | 650,000          |
| Mo Ghra Buan                        | Macalla                | 300,000          |
| Owned                               | Element Pictures       | 750,000          |
| Puffin Rock                         | Cartoon Saloon         | 300,000          |
| Redemption of a Rogue (Completion)  | Pale Rebel Productions | 50,000           |
| Sea Fever                           | Fantastic Films        | 125,000          |
| The Racer                           | Blinder Films          | 900,000          |
| The Edge of Chaos                   | New Stage Films        | 100,000          |
| Vivarium                            | Fantastic Films        | 50,000           |
| Wildfire (Additional)               | Samson Films           | 85,400           |
| <b>Total</b>                        |                        | <b>6,390,400</b> |

This is for information and does not form part of the accounts from pages 6 to 33..

### CO-PRODUCTION FUND

|                        |                           | Committed €      |
|------------------------|---------------------------|------------------|
| Death of a Ladies Man  | Port Pictures Ltd         | 250,000          |
| I Never Cry            | MK1 Productions           | 125,000          |
| My Salinger Year       | Parallel Film Productions | 200,000          |
| Shadows                | Feline Films Ltd.         | 250,000          |
| Sweetness in the Belly | Parallel Film Productions | 75,000           |
| Stranger With a Camera | Big Dog Pictures          | 200,000          |
| Wild Mountain Thyme    | Port Pictures Ltd         | 280,000          |
| <b>Total</b>           |                           | <b>1,380,000</b> |

### TV DRAMA PRODUCTION

|                      |                           |                  |
|----------------------|---------------------------|------------------|
| Darklands            | Parallel Film Productions | 350,000          |
| Normal People        | Element Pictures          | 600,000          |
| Smother              | Treasure Entertainment    | 400,000          |
| The South Westerlies | Deadpan Pictures          | 425,000          |
| <b>Total</b>         |                           | <b>1,775,000</b> |

**Project Related Expenses/Legal 61,734**

**Production Feature Total 9,607,134**

### ANIMATION PRODUCTION

|                   |                      | Committed €      |
|-------------------|----------------------|------------------|
| Alva & The Trolls | Kavaleer Productions | 300,000          |
| Dorg Vandango     | Cartoon Saloon       | 250,000          |
| Fantasy Ireland   | Igloo Animations     | 220,000          |
| Ollie             | Ink and Light        | 175,000          |
| The Lost Letter   | Igloo Films          | 150,000          |
| <b>Total</b>      |                      | <b>1,095,000</b> |

### DOCUMENTARY PRODUCTION

|                                      |                                  |                  |
|--------------------------------------|----------------------------------|------------------|
| A Dog Called Money                   | Blinder Films                    | 10,000           |
| Avenger Ghaioh Dobhair               | Rosg                             | 82,500           |
| Breaking Out                         | Silver Moonbeam Film Productions | 60,000           |
| Castro's Spies                       | EagleHill Films                  | 100,000          |
| Father of the Cyborgs                | Dot TV & Films                   | 100,000          |
| Folkland                             | South Wind Blows                 | 150,000          |
| Full Circle                          | John Kelleher Media              | 100,000          |
| On Windmill Lane                     | Animo TV Productions             | 100,000          |
| Pure Grit                            | Underground Films                | 125,000          |
| Shooting the Mafia                   | Lunar Pictures Ltd.              | 50,000           |
| The 8th                              | Gyre & Gimble Productions        | 150,000          |
| The Sheriff                          | Below the Radar                  | 100,000          |
| To the Moon                          | Inland Films                     | 125,000          |
| Tukdam: A Question of Life and Death | Wildfire Films                   | 110,000          |
| <b>Total</b>                         |                                  | <b>1,362,500</b> |

### PRINTS AND ADVERTISING

|                        |                                      |        |
|------------------------|--------------------------------------|--------|
| The Belly of the Whale | Wildcard Distribution                | 12,500 |
| The Hole in the Ground | Wildcard Distribution                | 75,000 |
| Float like a Butterfly | Eclipse Pictures                     | 45,000 |
| Prisoners of the Moon  | Eclipse Pictures                     | 10,000 |
| Papi Chulo             | Eclipse Pictures                     | 31,104 |
| Vita and Virginia      | Wildcard Distribution                | 12,500 |
| Metal Heart            | Break Out Pictures                   | 30,000 |
| Extraordinary          | Wildcard Distribution                | 75,000 |
| Gaza                   | Wildcard Distribution                | 17,500 |
| Keepers of the Flame   | Eclipse Pictures                     | 15,000 |
| Never Grow Old         | Wildcard Distribution                | 25,000 |
| Dark Lies the Island   | Senito Ar Ltd t/a Break Out Pictures | 35,000 |
| Land Without God       | Eclipse Pictures                     | 23,974 |
| A Dog Called Money     | Senito Ar Ltd t/a Break Out Pictures | 14,000 |
| Animals                | Break Out Pictures                   | 30,000 |
| Arracht                | Break Out Pictures                   | 35,000 |
| Rialto                 | Senito Ar Ltd t/a Break Out Pictures | 52,000 |

**Total 538,578**

### DIRECT DISTRIBUTION

|                              |                     |        |
|------------------------------|---------------------|--------|
| An Engineer Imagines         | Igloo Productions   | 12,500 |
| Best Before Death            | Screenworks         | 8,500  |
| Cellar Door                  | Samson Films        | 12,500 |
| Curious Works of Roger Doyle | Instigator Films    | 5,500  |
| Don't Go                     | Wide Eye Films Ltd. | 12,500 |
| Losing Alaska                | Marcie Films        | 10,000 |
| The Man Who Wanted to Fly    | Loosehorse Ltd.     | 15,000 |
| When All is Ruin Once Again  | Twopair Films       | 10,000 |

**Total 86,500**

**Publicity Support 116,146**

**Distribution Total 741,224**



LAND WITHOUT GOD



HONEST

DEVELOPMENT

|                                   |                                 | Committed € |                                     |                           | Committed € |
|-----------------------------------|---------------------------------|-------------|-------------------------------------|---------------------------|-------------|
| 50,000 Words                      | Kennedy Films                   | 19,100      | Nine Lives                          | Ripple World              | 25,000      |
| A High Place                      | Rebecca Daly/                   |             | No Filter                           | Horizon Pictures          | 9,900       |
|                                   | Cowtown Pictures                | 47,900      | No Ordinary Heist                   | Blue Ink Films            | 20,720      |
| A Kind of Longing                 | Cowtown Pictures/               |             | Obituary                            | Magamedia                 | 5,000       |
|                                   | Black Sheep Productions         | 32,832      | Oh My God, What a                   |                           |             |
| Airport Pigeon                    | Ciaran Morrison/Mick O'Hara     | 16,000      | Complete Aisling                    | Element Pictures          | 14,000      |
| Alice in Funderland               | Treasure Entertainment          | 26,000      | Our Beloved Kin                     | Green Pavillion           | 30,650      |
| Alice Wants an Ice Cream          | Samson Films                    | 13,000      | Owned                               | Element Pictures          | 14,900      |
| All Fall Down                     | Cornelia Street                 | 14,200      | Patashnik                           | Samson Films              | 21,300      |
| A/V                               | Hail Mary Pictures              | 19,560      | Ping Pong                           | Black Sheep Productions   | 25,000      |
| Baltimore                         | Joe Lawlor, Christine Molloy    | 16,000      | Plurabelle                          | John Kelleher Media       | 5,550       |
| Becoming Casement                 | Saffron Pictures                | 29,450      | Polygraph Party                     | Rotator Ltd               | 71,468      |
| Bi Bi Baby                        | Treasure Entertainment          | 37,000      | Provision                           | Subotica Ltd              | 20,300      |
| Black Unicorn                     | Tailored Films                  | 14,600      | Rabbit Hayes                        | Hot Drop Films            | 28,600      |
| Box of Bones                      | Brightside Pictures/Blade Right | 41,600      | Radiant                             | Subotica Ltd.             | 30,000      |
| Caherduin/The Crossing Place      | 925 Productions                 | 50,000      | Rainy Days                          | Fantastic Films           | 10,000      |
| Captain Bolt                      | Blue Ink Films                  | 21,300      | Recovery                            | Samson Films              | 8,375       |
| Cine4 Round 4                     | TG4                             | 50,000      | Richter                             | Blinder Films             | 15,000      |
| Crooked                           | Forty Foot Pictures             | 8,100       | Riley                               | Blue Ink Films            | 13,000      |
| Crossfire                         | Tile Films                      | 13,400      | Saipan                              | Fastnet Films             | 31,900      |
| Cry from the Sea                  | Shin Awil Productions           | 8,375       | Sidelined (aka Ladies Senior Three) | Parallel Films            | 4,000       |
| Dead Cities                       | Tailored Films                  | 18,600      | Spartacus Rising                    | Treasure Entertainment    | 38,000      |
| Death Space                       | Lovely Productions              | 17,100      | Spoiled                             | Christian O'Reilly        | 12,000      |
| Della and Jim                     | Janey Pictures                  | 23,900      | Starlight                           | Cowtown Pictures          | 24,800      |
| Don't Come After Me               | Tailored Films                  | 17,900      | Stolen                              | Grand Pictures            | 5,000       |
| Double Blind                      | Fail Safe Films                 | 12,300      | Tainted                             | Footnote Productions      | 25,000      |
| Dysphoria                         | Jenny Roche                     | 12,000      | The Aran Islands                    | Harvest Films             | 11,600      |
| Famine                            | Blank Page Productions          | 24,670      | The Boy That Never Was              | Subotica                  | 36,300      |
| Four Mothers                      | Port Pictures                   | 35,950      | The Cancer Bus                      | Savage Productions        | 19,300      |
| Goliath                           | Lovely Productions              | 14,000      | The Disappeared                     | Treasure Entertainment    | 22,300      |
| Handy                             | Underground Films               | 65,000      | The Foundling                       | Tailored Films            | 21,500      |
| Haul                              | Rebecca Daly                    | 12,000      | The Good Italian                    | Mammoth Films             | 17,970      |
| Headcases                         | Treasure Entertainment          | 65,000      | The Littlejohn Affair               | Element Pictures          | 6,600       |
| Her Husband's Lover               | Savage Productions/             |             | The Lost Children of Tuam           | Element Pictures          | 50,000      |
|                                   | Brightside Pictures             | 40,150      | The Lost Queen                      | Paper Panther Productions | 19,250      |
| Heron Island                      | World 2000                      | 27,800      | The Naked Superhero                 | Blue Ink Films            | 20,300      |
| Home                              | Blue Ink Films                  | 18,000      | The Pretender                       | Tiger Darling Productions | 18,800      |
| Homemaker                         | Shane Langan, Amy Stephenson,   |             | The Price                           | Price Film Production     | 15,000      |
|                                   | Rory Connolly                   | 16,000      | The Quiet Woman                     | Park Films                | 20,560      |
| House of the Dark                 | Savage Productions              | 32,300      | The Safe                            | Danman Films              | 39,550      |
| In Blood                          | Underground Films               | 13,400      | The Smaller I am                    | Sixty Six Pictures        | 16,200      |
| In the Land of Saints and Sinners | Prodigal Films                  | 5,655       | The South Westerlies                | Deadpan Pictures          | 20,000      |
| Intermission                      | Marcie Films                    | 40,000      | The Sparrow                         | Tiger Darling Films       | 23,600      |
| Jolly                             | Treasure Entertainment          | 20,000      | The Story of Lucy Gault             | Parallel Film Productions | 14,815      |
| Joy and Mully                     | Subotica                        | 5,000       | The Sticks                          | New Decade TV Ltd         | 17,700      |
| Just Sixteen                      | Treasure Entertainment          | 25,500      | The Wordsmith                       | Mixed Bag Media           | 13,000      |
| Kids These Days                   | Treasure Entertainment          | 30,000      | The Wurzburg Effect                 | Kennedy Films             | 26,900      |
| Kill                              | Shinawil                        | 21,750      | Under Moscow Moon                   | Against the Grain Films   | 13,000      |
| Lambs                             | Hardy Films                     | 16,000      | What We Know about Men              | Cornelia Street?          | 40,300      |
| Laughter of Our Child             | Parallel Film Productions       | 20,000      | Woken                               | Fantastic Films           | 17,410      |
| Law of the Land                   | Treasure Entertainment          | 28,600      | Wolf                                | Feline Films              | 33,600      |
| Legless                           | Element Pictures                | 28,240      | Young Girl                          | Andrew Meehan             | 12,000      |
| LOLA                              | Marcie Films                    | 13,587      | Young Skins                         | Blinder film              | 25,800      |
| Midnight's End                    | Black Sheep Productions         | 20,000      | Zola and Anne Marie                 | Blue Ink Films            | 8,500       |
| Monto                             | Tailored Films                  | 15,300      |                                     |                           |             |
| My Refugee                        | Whackala                        | 12,000      | <b>Total</b>                        | <b>2,357,437</b>          |             |

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POV DEVELOPMENT

|                       |               |
|-----------------------|---------------|
| Sunlight              | 25,000        |
| Knowl                 | 25,000        |
| It is in all of us    | 23,500        |
| You are not my mother | 23,500        |
| <b>Total</b>          | <b>97,000</b> |

ANIMATION DEVELOPMENT

|                 |                              |        |
|-----------------|------------------------------|--------|
| Aleeums         | Pink Kong Studios            | 20,000 |
| Buddybugzz      | Design BOS                   | 20,000 |
| Bogboy          | Bogboy Productions           | 14,350 |
| Exogirl         | Giant Creative               | 20,000 |
| Fia's Fairies   | Little Moon Animation        | 20,000 |
| Ghost Town      | Dear Will                    | 20,000 |
| Piece           | And Maps and Plans           | 25,000 |
| Pig Tales       | Barley Films                 | 20,000 |
| Sullivan Sails  | Dustillery Films             | 20,000 |
| The Noseys      | Boo Labs                     | 20,000 |
| The Wee Littles | Magpie 6 Media Entertainment | 20,000 |
| <b>Total</b>    | <b>219,350</b>               |        |

DOCUMENTARY DEVELOPMENT

|                                   |                        |        |
|-----------------------------------|------------------------|--------|
| A Womanly Battle                  | SOS Productions        | 11,810 |
| After Katrina                     | Little Wings Films     | 13,740 |
| Beat the Bookies                  | True Films             | 15,000 |
| Children of the Church            | Wildfire Films         | 21,700 |
| Davinci in the Kitchen            | Soilsiu Films          | 15,000 |
| Eat Sleep Cheer                   | Marmalade Films        | 15,000 |
| Gays against Guns                 | Still Films            | 14,150 |
| Jordantown                        | Screenworks            | 15,000 |
| Kozak                             | Dot Television         | 15,000 |
| Million Dollar Pigeon Race        | Venom                  | 15,000 |
| Mitochondrial                     | Planet Korda Films     | 15,000 |
| Nothing Compares                  | Ard Mhacha Productions | 15,000 |
| Sins of Ireland                   | Fegan Films            | 15,000 |
| The Bow                           | Wildfire Films         | 15,000 |
| The Convention                    | New Decade Films       | 15,000 |
| The Dead Zoo Gang                 | Marmalade Films        | 15,000 |
| The Kazakh Steppe                 | Cyprus Avenue Films    | 15,000 |
| Unsolved Mysteries of Rock & Roll | Screenworks            | 15,000 |
| Whiddy                            | Curious Dog Films      | 14,800 |
| <b>Total</b>                      | <b>286,200</b>         |        |

Total Contracted Commitments @ 31/12/2019

16,302,845

REAL SHORTS

|                        |                   | Committed € |
|------------------------|-------------------|-------------|
| Seven Feet, Nine and a |                   |             |
| Quarter Inches         | Motherland        | 20,000      |
| Gael Force             | Little Rose Films | 20,000      |
| Knitted Knockers       | Whitepoint Films  | 20,000      |
| <b>Total</b>           | <b>60,000</b>     |             |

FOCUS SHORTS

|                   |                  |        |
|-------------------|------------------|--------|
| Stir              | Tailored Films   | 50,000 |
| An Encounter      | Cowtown Pictures | 50,000 |
| The Warning       | New Decade       | 50,000 |
| If Neon Met Argon | Piranha Bar      | 50,000 |
| <b>Total</b>      | <b>200,000</b>   |        |

SHORT STORIES

|              |                              |        |
|--------------|------------------------------|--------|
| Barry        | John Kelleher Media          | 20,000 |
| Hum          | Pio Media                    | 20,000 |
| The Fear     | MDV                          | 20,000 |
| Signal       | Carbonated Comet Productions | 20,000 |
| <b>Total</b> | <b>80,000</b>                |        |

FRAMEWORKS

|                          |                   |        |
|--------------------------|-------------------|--------|
| Her Song                 | Radii Animation   | 50,000 |
| An Gadhar Dubh           | Paper Panther     | 47,000 |
| The Dead Hands of Dublin | Pink Kong Studios | 50,000 |
| Lady Betty               | Whackala          | 50,000 |
| <b>Total</b>             | <b>197,000</b>    |        |
| <b>Total Schemes</b>     | <b>537,000</b>    |        |

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FLOAT LIKE A BUTTERFLY



DIRTY GOD

## INFORMATION ON OUTSTANDING COMMITMENTS 2019

### PRODUCTION LOAN FEATURES

|                             | Pending €                     |
|-----------------------------|-------------------------------|
| <i>Pre 2019 Commitments</i> | 723,710                       |
| Beards                      | Tilted Pictures 80,000        |
| Boys from County Hell       | Blinder Films 55,000          |
| Cutters                     | World 2000 210,000            |
| Dead Happy                  | Playground Pictures 70,000    |
| Foscadh                     | Magamedia 100,000             |
| Glimpse                     | Mr Kite 50,000                |
| Let the Wrong One In        | Workshed Films 650,000        |
| Mo Ghra Buan                | Macalla 30,000                |
| Owned                       | Element Pictures 26,150       |
| Puffin Rock                 | Cartoon Saloon 300,000        |
| Redemption of a Rogue       | Pale Rebel Productions 10,000 |
| Sea Fever                   | Fantastic Films 18,750        |
| The Racer                   | Blinder Films 85,000          |
| The Edge of Chaos           | New Stage Films 50,000        |
| <b>Total</b>                | <b>2,458,610</b>              |

### CO-PRODUCTION FUND

|                             |                           |                |
|-----------------------------|---------------------------|----------------|
| <i>Pre 2019 Commitments</i> |                           | 169,510        |
| Death of a Ladies Man       | Port Pictures Ltd         | 25,000         |
| I Never Cry                 | MK1 Productions           | 125,000        |
| My Salinger Year            | Parallel Film Productions | 40,000         |
| Shadows                     | Feline Films              | 75,000         |
| Stranger With a Camera      | Big Dog Pictures          | 200,000        |
| Wild Mountain Thyme         | Port Pictures             | 84,000         |
| <b>Total</b>                |                           | <b>718,510</b> |

### TV DRAMA PRODUCTION

|                      |                           |                |
|----------------------|---------------------------|----------------|
| Darklands            | Parallel Film Productions | 35,000         |
| Normal People        | Element Pictures          | 210,000        |
| Smother              | Treasure Entertainment    | 400,000        |
| The South Westerlies | Deadpan Pictures          | 105,000        |
| <b>Total</b>         |                           | <b>750,000</b> |

**Feature Production Total 3,927,120**

### ANIMATION PRODUCTION

|                             |                      |                |
|-----------------------------|----------------------|----------------|
| <i>Pre 2019 Commitments</i> |                      | 153,259        |
| Alva & the Trolls           | Kavaleer Productions | 300,000        |
| Dorg Vandango               | Cartoon Saloon       | 104,000        |
| Fantasy Ireland             | Igloo Animations     | 130,000        |
| Ollie                       | Ink and Light        | 87,500         |
| The Lost Letter             | Igloo Films          | 15,000         |
| <b>Total</b>                |                      | <b>789,759</b> |

### DOCUMENTARY PRODUCTION

|                             | Pending €                              |
|-----------------------------|--|
| <i>Pre 2019 Commitments</i> | 238,774                                |
| Avenger Ghaoth Dobhair      | Rosg 57,750                            |
| Breaking Out                | Silver Moonbeam Film Productions 6,000 |
| Castro's Spies              | EagleHill Films 24,840                 |
| Father of the Cyborgs       | Dot TV & Films 65,000                  |
| Folkland                    | South Wind Blows 15,000                |
| Full Circle                 | John Kelleher Media 50,000             |
| On Windmill Lane            | Animo TV Productions 10,000            |
| Pure Grit                   | Underground Films 37,500               |
| The 8th                     | Gyre & Gimble Productions 15,000       |
| The Sheriff                 | Below the Radar 5,000                  |
| To the Moon                 | Inland Films 40,000                    |
| Tukdam: A Question of       |  |
| Life and Death              | Wildfire Films 110,000                 |
| Expiries                    | (122,649)                              |
| <b>Total</b>                | <b>552,215</b>                         |

### DISTRIBUTION

|                             |                                      |                |
|-----------------------------|--------------------------------------|----------------|
| <i>Pre 2019 Commitments</i> |                                      | 150,055        |
| Float Like a Butterfly      | Eclipse Pictures                     | 9,345          |
| Papi Chulo                  | Eclipse Pictures                     | 2,135          |
| Extraordinary               | Wildcard Distribution                | 7,500          |
| Gaza                        | Wildcard Distribution                | 8,750          |
| Keepers of the Flame        | Eclipse Pictures                     | 7,500          |
| Never Grow Old              | Wildcard Distribution                | 6,473          |
| Land Without God            | Eclipse Pictures                     | 11,980         |
| Arracht                     | Break Out Pictures                   | 17,500         |
| Rialto                      | Senito Ar Ltd t/a Break Out Pictures | 26,000         |
| Expiries                    |                                      | (34,332)       |
| <b>Total</b>                |                                      | <b>212,906</b> |

### DIRECT DISTRIBUTION

|                              |                   |               |
|------------------------------|-------------------|---------------|
| <i>Pre 2019 Commitments</i>  |                   | 7,620         |
| An Engineer Imagines         | Igloo Productions | 6,250         |
| Best Before Death            | Screenworks       | 2,125         |
| Curious Works of Roger Doyle | Instigator Films  | 2,750         |
| Losing Alaska                | Marcie Films      | 5,000         |
| The Man Who Wanted to Fly    | Loosehorse        | 7,500         |
| When All is Ruin Once Again  | Twopair Films     | 5,000         |
| <b>Total</b>                 |                   | <b>36,245</b> |

**Distribution Total 249,151**

## DEVELOPMENT

| Contracted                   | Pending €   | Contracted                          | Pending €                       |
|------------------------------|---|-------------------------------------|---------------------------------|
| <i>Pre 2019 Commitments</i>  | 405,759   | Our Beloved Kin                     | 6,130                           |
| 50,000 Words                 | Kennedy Films 9,550                               | Patashnik                           | Samson Films 10,000             |
| A High Place                 | Cowtown Pictures 17,950                           | Ping Pong                           | Black Sheep Productions 6,415   |
| A Kind of Longing            | Cowtown Pictures 6,416                            | Plurabelle                          | John Kelleher Media 550         |
| Airport Pigeon               | Ciaran Morrison/Mick O'Hara 8,000                 | Polygraph Party                     | Rotator Ltd 64,511              |
| Alice in Funderland          | Treasure Entertainment 13,000                     | Provision                           | Subotica Ltd 10,150             |
| Alice Wants an Ice Cream     | Samson Films 3,000                                | Rabbit Hayes                        | Hot Drop Films 14,600           |
| All Fall Down                | Cornelia Street 4,260                             | Radiant                             | Subotica Ltd. 15,000            |
| A/V                          | Hail Mary Pictures 9,780                          | Rainy Days                          | Fantastic Films 5,000           |
| Baltimore                    | Joe Lawlor, Christine Molloy 3,200                | Recovery                            | Samson Films 3,350              |
| Becoming Casement            | Saffron Pictures 2,282                            | Richter                             | Blinder Films 5,000             |
| Bi Bi Baby                   | Treasure Entertainment 7,400                      | Riley                               | Blue Ink Films 3,900            |
| Black Unicorn                | Tailored Films 7,300                              | Saipan                              | Fastnet Films 15,950            |
| Box of Bones                 | Brightside Pictures 6,900                         | Sidelined (aka Ladies Senior Three) | Parallel Films 1,000            |
| Caherduin/The Crossing Place | 925 Productions 6,780                             | Spartacus Rising                    | Treasure Entertainment 9,000    |
| Captain Bolt                 | Blue Ink Films 6,390                              | Stolen                              | Grand Pictures 2,000            |
| Crooked                      | Forty Foot Pictures 4,050                         | Tainted                             | Footnote Productions 12,500     |
| Cry from the Sea             | Shin Awil Productions 3,350                       | The Aran Islands                    | Harvest Films 4,100             |
| Dead Cities                  | Tailored Films 9,300                              | The Boy That Never Was              | Subotica 18,150                 |
| Death Space                  | Lovely Productions 8,600                          | The Cancer Bus                      | Savage Productions 6,755        |
| Della and Jim                | Janey Pictures 8,365                              | The Disappeared                     | Treasure Entertainment 11,150   |
| Double Blind                 | Fail Safe Films 6,150                             | The Foundling                       | Tailored Films 10,750           |
| Dysphoria                    | Jenny Roche 2,400                                 | The Good Italian                    | Mammoth Films 6,970             |
| Famine                       | Blank Page Productions 4,934                      | The Littlejohn Affair               | Element Pictures 3,300          |
| Four Mothers                 | Port Pictures 13,850                              | The Lost Children of Tuam           | Element Pictures 38,440         |
| Goliath                      | Lovely Productions 7,000                          | The Lost Queen                      | Paper Panther Productions 9,625 |
| Handy                        | Underground Films 2,000                           | The Naked Superhero                 | Blue Ink Films 6,090            |
| Her Husband's Lover          | Brightside Pictures 8,275                         | The Price                           | Price Film Production 7,500     |
| Homemaker                    | Shane Langan, Amy Stephenson, Rory Connolly 4,800 | The Quiet Woman                     | Park Films 5,560                |
| House of the Dark            | Savage Productions 7,300                          | The Safe                            | Danman Films 9,550              |
| Intermission                 | Marcie Films 5,000                                | The Smaller I am                    | Sixty Six Pictures 8,100        |
| Jolly                        | Treasure Entertainment 9,850                      | The Sparrow                         | Tiger Darling Films 1,500       |
| Joy and Mully                | Subotica 2,500                                    | The Story of Lucy Gault             | Parallel Film Productions 7,415 |
| Just Sixteen                 | Treasure Entertainment 12,750                     | The Sticks                          | New Decade TV Ltd 8,850         |
| Kids These Days              | Treasure Entertainment 15,000                     | The Wordsmith                       | Mixed Bag Media 6,500           |
| Kill                         | Shinawil 10,500                                   | The Wurzburg Effect                 | Kennedy Films 13,450            |
| Laughter of Our Child        | Parallel Film Productions 5,000                   | Under Moscow Moon                   | Against the Grain Films 3,000   |
| Law of the Land              | Treasure Entertainment 14,300                     | What We Know about Men              | Cornelia Street? 10,150         |
| Legless                      | Element Pictures 14,120                           | Woken                               | Fantastic Films 10,410          |
| Midnight's End               | Black Sheep Productions 10,000                    | Wolf                                | Feline Films 6,720              |
| Monto                        | Tailored Films 7,650                              | Young Girl                          | Andrew Meehan 2,000             |
| Nine Lives                   | Ripple World 12,500                               | Young Skins                         | Blinder film 12,900             |
| Obituary                     | Magamedia 1,000                                   | Zola and Anne Marie                 | Blue Ink Films 2,550            |
| Oh My God, What a Complete   |   | Expiries                            | (127,220)                       |
| Aisling (OMGWACA)            | Element Pictures 4,000                            | <b>Total</b>                        | <b>1,021,832</b>                |



ANIMALS



AN ENGINEER IMAGINES

**POV DEVELOPMENT**

|                             | Pending €     |
|-----------------------------|---------------|
| <i>Pre 2019 Commitments</i> | 11,500        |
| Sunlight Stage 2            | 7,500         |
| Knowl Stage 2               | 7,500         |
| It is in all of us          | 11,750        |
| You are not my mother       | 23,500        |
| <b>Total</b>                | <b>61,750</b> |

**ANIMATION DEVELOPMENT**

|                             |                                  | Pending €      |
|-----------------------------|----------------------------------|----------------|
| <i>Pre 2019 Commitments</i> |                                  | 96,501         |
| Aleeums                     | Pink Kong Studios                | 10,000         |
| Buddybugzz                  | Design BOS                       | 5,000          |
| Bogboy                      | Bogboy Productions Limited       | 7,175          |
| Exogirl                     | Giant Creative                   | 10,000         |
| Ghost Town                  | Dear Will                        | 10,000         |
| Piece                       | And Maps and Plans               | 9,250          |
| Pig Tales                   | Barley Films                     | 10,000         |
| The Noseys                  | Boo Labs                         | 5,000          |
| The Wee Littles             | Magpie 6 Media Entertainment Ltd | 10,000         |
| <b>Total</b>                |                                  | <b>172,926</b> |

**DOCUMENTARY DEVELOPMENT**

|                                   |                        | Pending €     |
|-----------------------------------|------------------------|---------------|
| <i>Pre 2019 Commitments</i>       |                        | 74,744        |
| After Katrina                     | Little Wings Films     | 4,091         |
| Beat the Bookies                  | True Films             | 3,000         |
| Davinci in the Kitchen            | Soilsiu Films          | 3,000         |
| Eat Sleep Cheer                   | Marmalade Films        | 3,000         |
| Jordantown                        | Screenworks            | 5,000         |
| Kozak                             | Dot Television         | 3,000         |
| Mitochondrial                     | Planet Korda Films     | 3,000         |
| Nothing Compares                  | Ard Mhacha Productions | 7,500         |
| The Bow                           | Wildfire Films         | 3,000         |
| The Convention                    | New Decade Films       | 7,500         |
| The Dead Zoo Gang                 | Marmalade Films        | 3,000         |
| Unsolved Mysteries of Rock & Roll | Screenworks            | 3,000         |
| Whiddy                            | Curious Dog Films      | 2,960         |
| Expiries                          |                        | (59,384)      |
| <b>Total</b>                      |                        | <b>66,411</b> |

**REAL SHORTS**

|                             |                   | Pending €     |
|-----------------------------|-------------------|---------------|
| <i>Pre 2019 Commitments</i> |                   | 16,000        |
| 7ft 9 and quarter inches    | Motherland        | 4,000         |
| Gael Force                  | Little Rose Films | 18,000        |
| Knitted Knockers            | Whitepoint Films  | 18,000        |
| <b>Total</b>                |                   | <b>56,000</b> |

**FOCUS SHORTS**

|                             |                  | Pending €      |
|-----------------------------|------------------|----------------|
| <i>Pre 2019 Commitments</i> |                  | 16,500         |
| Stir                        | Tailored Films   | 45,000         |
| An Encounter                | Cowtown Pictures | 45,000         |
| The Warning                 | New Decade       | 45,000         |
| If Neon Met Argon           | Piranha Bar      | 45,000         |
| <b>Total</b>                |                  | <b>196,500</b> |

**SHORT STORIES**

|                             |                              | Pending €     |
|-----------------------------|------------------------------|---------------|
| <i>Pre 2019 Commitments</i> |                              | 8,000         |
| Barry                       | John Kelleher Media          | 4,000         |
| Hum                         | Pio Media                    | 18,000        |
| The Fear                    | MDV                          | 18,000        |
| Signal                      | Carbonated Comet Productions | 18,000        |
| <b>Total</b>                |                              | <b>66,000</b> |

**FRAMEWORKS**

|                               |                   | Pending €      |
|-------------------------------|-------------------|----------------|
| <i>Pre 2019 Commitments</i>   |                   | 143,288        |
| Her Song                      | Radii Animation   | 30,000         |
| An Gadhar Dubh                | Paper Panther     | 32,900         |
| The Dead Hands of Dublin      | Pink Kong Studios | 45,000         |
| Lady Betty                    | Whackala          | 30,000         |
| <b>Total</b>                  |                   | <b>281,188</b> |
| <b>Other Pre 2019 Schemes</b> |                   | <b>27,687</b>  |
| <b>Total Schemes</b>          |                   | <b>627,375</b> |

**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.



WHEN ALL IS RUIN ONCE AGAIN



THE HOLE IN THE GROUND

## 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, Fis 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.

### 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



LOW TIDE

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.

## 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.



SOUTH WESTERLIES



NORMAL PEOPLE

# Comhaltaí Boird agus Eolas Eile

## BOARD MEMBERS AND OTHER INFORMATION

B'iad comhaltaí Fís Éireann 2019 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 2019 ná: Désirée Finnegan, Príomhoifigeach Feidhmiúcháin; Teresa McGrane, Ceannasaí Chúrsaí Gnó/Leas-Phríomhoifigeach Feidhmiúcháin; Celine Forde, Rialtóir Airgeadais; Cian McElhone, Bainisteoir Chúrsaí Gnó; Aileen McCauley, Feidhmeannach Chúrsaí Gnó; Grace Gannon, Comhordaitheoir Chúrsaí Gnó; Shakeela Singh, Comhordaitheoir Airgeadais; 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; Sharon O'Hara, Cúntóir Margaíochta Digitigh agus Cumarsáide; Steven Davenport, Bainisteoir Léiriúcháin Isteach; Lorraine Higgins, Cúntóir Léiriúcháin Isteach agus Niamh O'Reilly, Cúntóir Feidhmiúcháin.

## SCREEN SKILLS IRELAND

Gareth Lee, Bainisteoir Forbartha Scileanna; Gráinne Bennett, Fran Keaveney, Emer MacAvin & Críona Sexton, Feidhmeannaigh Forbartha Scileanna; Neil Murphy, Comhordaitheoir Gnó, Sparánachtaí agus Féilte/Ócáidí; Elizabeth Fraser, 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

# Fís Éireann Cuspóirí agus Beartais

Bunaíodh Fís Éireann/Screen Ireland mar ghníomhaireacht stáit de réir an Achta um Bord Scannán 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 shuimeanna atá faoi láthair idir €100,000 agus €900,000 an tionscadail (déanann Fís Éireann/Screen Ireland 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 ÁRITHÉ CRITÉAR:

- i Déanamh Cineama
- ii Aimsiú Lucht Féachana
- iii Úrnuacht
- iv Breisíocht
- v Talann a Fhorbairt, Tosaíochtaí Cultúir agus Tionscail
- vi Cúinsí Eile



GAZA



VITA AND VIRGINIA

# Ráiteas maidir le Rialachas agus Tuarascáil Chomhaltaí Boird

## RIALACHAS

Bunaíodh Bord Fís Éireann/Screen Ireland de réir an Achta um Bord Scannán 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/Sl. 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 rioscaí 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
- Rialachas Corparáideach
- Impleachtaí Cinntí ó thaobh Ilchineálachta agus Ionchuisitheachta de

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 Turasóireachta, Cultúir, Ealaíon, Gaeltachta, Spóirt agus Meán 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.
- Breithiunais 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 caighdeán 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 calaíoch agus mírialtachtaí eile a chosc agus a aimsiú.

Measann an Bord go dtugann ráitis airgeadais Fís Éireann/Screen Ireland léargas fíor agus cothrom ar fheidhmiú airgeadais agus ar sheasamh airgeadais Fís Éireann/Screen Ireland ar an 31 Nollaig 2019.

## STRUCHTÚR AN BHOIRD

Tá an Bord comhdhéanta de Chathaoirleach agus seisear gnáthchomhalta, iad ar fad ceaptha ag an Aire Turasóireachta, Cultúir, Ealaíon, Gaeltachta, Spóirt agus Meán. Ceapadh comhaltaí an Bhoird ar an 30 Márta 2017 agus tionóladh deich gcruinniú 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 |
|-----------------------|----------------|---------------------|
| <b>Dr Annie Doona</b> | Cathaoirleach  | Ceithre Bliana      |
| <b>Larry Bass</b>     | Gnáthchomhalta | Trí Bliana          |
| <b>Mark Fenton</b>    | Gnáthchomhalta | Trí Bliana          |
| <b>Katie Holly</b>    | Gnáthchomhalta | Ceithre Bliana      |
| <b>Rachel Lysaght</b> | Gnáthchomhalta | Trí Bliana          |
| <b>Kate McColgan</b>  | Gnáthchomhalta | Ceithre Bliana      |
| <b>Marian Quinn</b>   | Gnáthchomhalta | Ceithre Bliana      |

Chuir an Bord Athbheithniú inmheánach ar Éifeachtúlacht an Bhoird don bhliain 2019 i gcríoch. Tá trí choiste bunaithe ag an mBord:

### 1. Coiste um Iniúcháireacht 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 Iniúcháireacht 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 cruinniú agus go foirmeálta uair sa bhliain. Tionóltar íosmhéid de cheithre chruinniú den ARC sa bhliain.

Is iad comhaltaí an Choiste um Iniúcháireacht agus Riosca:

| COMHALTA                 | RÓL                               | DÁTA AN CHEAPACHÁIN |
|--------------------------|-----------------------------------|---------------------|
| <b>Mark Fenton</b>       | Cathaoirleach agus Comhalta Boird | 30 Bealtaine 2017   |
| <b>Katie Holly</b>       | Comhalta Boird                    | 30 Bealtaine 2017   |
| <b>Kevin Thompstone</b>  | Comhalta Neamhspleách             | 30 Bealtaine 2017   |
| <b>Clodagh O'Donnell</b> | Comhalta Neamhspleách             | 30 Bealtaine 2017   |

### 2. An Coiste um Inscne, Comhionannas agus Éagsúlacht:

Trí chomhalta Boird atá ar an gCoiste. Le cumarsáid dearfach, is í an fhís atá ag an gCoiste tosaíocht a thabhairt do thionscal na scannán agus an scáileáin an bearna inscne agus an easnamh éagsúlachta a sháru. Tá sé i gceist ag an gCoiste é sin a chur i gcríoch trí dul theagmháil a dhéanamh le réimse leathan leas-sealbhoirí agus Plean Sé Phointe an Bhoird maidir le Comhionannas Inscne a chur chun cinn. Is iad **Marian Quinn** (Cathaoirleach), **Mark Fenton** agus **Rachel Lysaght** comhaltaí an Choiste.

### 3. An Fochoiste um Scileanna Scáileáin:

Tá Fochoiste um Scileanna Scáileáin bunaithe ag an mBord chun tacaíocht a thabhairt dóibh i ngach réimse Oiliúna agus Forbartha Scileanna. Beirt chomhalta Boird agus seachtar comhalta eachtrach neamhspleách atá ar an gcoiste. Is iad comhaltaí an Fhochoiste um Scileanna Scáileáin:

| COMHALTA                  | RÓL                               | DÁTA AN CHEAPACHÁIN |
|---------------------------|-----------------------------------|---------------------|
| <b>Larry Bass</b>         | Cathaoirleach agus Comhalta Boird | 1 Meitheamh 2018    |
| <b>Kate McColgan</b>      | Comhalta Boird                    | 1 Meitheamh 2018    |
| <b>Catherine Roycroft</b> | Comhalta Neamhspleách             | 1 Meitheamh 2018    |
| <b>Kevin Burns</b>        | Comhalta Neamhspleách             | 1 Meitheamh 2018    |
| <b>Vivienne Patterson</b> | Comhalta Neamhspleách             | 1 Meitheamh 2018    |
| <b>Neasa Hardiman</b>     | Comhalta Neamhspleách             | 1 Meitheamh 2018    |
| <b>Dave Burke</b>         | Comhalta Neamhspleách             | 1 Meitheamh 2018    |
| <b>Stephanie Comey</b>    | Comhalta Neamhspleách             | 1 Meitheamh 2018    |
| <b>Jo Homewood</b>        | Comhalta Neamhspleách             | 1 Meitheamh 2018    |



THE BREAD WINNER



QL4

## SCEIDEAL TINRIMH, TÁILLÍ AGUS COSTAS

Thionól an Bord 10 gcrúinníú le linn 2019 agus taispeántar tinreamh na gcomhalta aonair thíos. Áiríonn an suim i dtaobh costas suimeanna a íocadh go díreach le comhaltaí Boird agus suimeanna a d'íoc Fís Éireann/Screen Ireland thar a gcinn. Níor íocadh aon táille le haon chomhalta den Bhord.

| COMHALTA BOIRD        | RÓL            | LÍON CRUINNITHE | COSTAIS 2019 € |
|-----------------------|----------------|-----------------|----------------|
| <b>Dr Annie Doona</b> | Cathaoirleach  | 10              | 2,040          |
| <b>Larry Bass</b>     | Gnáthchomhalta | 8               | 240            |
| <b>Mark Fenton</b>    | Gnáthchomhalta | 7               | -              |
| <b>Katie Holly</b>    | Gnáthchomhalta | 8               | 480            |
| <b>Rachel Lysaght</b> | Gnáthchomhalta | 3*              | 120            |
| <b>Kate McColgan</b>  | Gnáthchomhalta | 7               | 240            |
| <b>Marian Quinn</b>   | Gnáthchomhalta | 10              | 2,954          |
| <b>Iomlán</b>         |                |                 | <b>6,074</b>   |

\* Bhí Rachel Lysaght ar saoire máithreachais ó Mheán Fómhair 2019

## AN COISTE UM INIÚCHÓIREACHT AGUS RIOSCA (ARC)

Thionól an Coiste um Iniúcháireacht agus Riosca 4 chruinníú le linn 2019. Taispeántar tinreamh an Choiste thíos. Níor íocadh aon táille le haon chomhalta den choiste le linn 2019.

| COMHALTA                 | RÓL                               | LÍON CRUINNITHE | COSTAIS 2019 € |
|--------------------------|-----------------------------------|-----------------|----------------|
| <b>Mark Fenton</b>       | Cathaoirleach agus Comhalta Boird | 4               | -              |
| <b>Katie Holly</b>       | Comhalta Boird                    | 3               | -              |
| <b>Kevin Thompstone</b>  | Comhalta Neamhspleách             | 4               | 238            |
| <b>Clodagh O'Donnell</b> | Comhalta Neamhspleách             | 4               | -              |
| <b>Iomlán</b>            |                                   |                 | <b>238</b>     |

## AN COISTE UM INSCNE, COMHIONANNAS AGUS ÉAGSÚLACHT

Thionól an Coiste um Inscne, Comhionannas agus Éagsúlacht 4 chruinníú le linn 2019. Taispeántar tinreamh an Choiste thíos. I dteannta na gcrúinnithe den Choiste féin, bhuaill comhaltaí den Choiste le leas-sealbhóirí éagsúla i rith na bliana agus tá na costais a tabhaíodh maidir leis na cruinnithe sin curtha san áireamh chomh maith. Níor íocadh aon táille le haon chomhalta den Choiste le linn 2019.

| COMHALTA              | RÓL                               | LÍON CRUINNITHE | COSTAIS 2019 € |
|-----------------------|-----------------------------------|-----------------|----------------|
| <b>Marian Quinn</b>   | Cathaoirleach agus Comhalta Boird | 4               | 1,538          |
| <b>Mark Fenton</b>    | Comhalta Boird                    | 4               | -              |
| <b>Rachel Lysaght</b> | Comhalta Boird                    | -               | -              |
| <b>Iomlán</b>         |                                   |                 | <b>1,538</b>   |

## FOCHOISTE UM SCILEANNA SCÁILEÁIN

Thionól an Fochoiste um Scileanna Scáileáin 5 chruinníú le linn 2019. Taispeántar tinreamh an Choiste thíos. Níor íocadh aon táille le haon chomhalta den Choiste le linn 2019.

| COMHALTA                  | RÓL                               | LÍON CRUINNITHE | COSTAIS 2019 € |
|---------------------------|-----------------------------------|-----------------|----------------|
| <b>Larry Bass</b>         | Cathaoirleach agus Comhalta Boird | 5               | -              |
| <b>Kate McColgan</b>      | Comhalta Boird                    | 1               | -              |
| <b>Catherine Roycroft</b> | Comhalta Neamhspleách             | 4               | -              |
| <b>Kevin Burns</b>        | Comhalta Neamhspleách             | 4               | -              |
| <b>Vivienne Patterson</b> | Comhalta Neamhspleách             | 3               | -              |
| <b>Neasa Hardiman</b>     | Comhalta Neamhspleách             | 2               | -              |
| <b>Dave Burke</b>         | Comhalta Neamhspleách             | 4               | -              |
| <b>Stephanie Comey</b>    | Comhalta Neamhspleách             | 5               | -              |
| <b>Jo Homewood</b>        | Comhalta Neamhspleách             | 1               | -              |
| <b>Iomlán</b>             |                                   |                 | <b>-</b>       |

## MÓRATHRUITHE FOIRNE

Ceapadh Désirée Finnegan ina Príomhoifigeach Feidhmiúcháin ar an 1 Lúnasa 2019.

## 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:

|                                 | 2019 €         | 2018 €         |
|---------------------------------|----------------|----------------|
| Léiriúchán agus Forbairt        | 39,357         | 66,614         |
| Léiriúcháin Isteach             | -              | 2,255          |
| Feabhsú Gnó                     | 67,220         | 16,010         |
| Taighde                         | 15,800         | -              |
| Airgeadas/Achtúireach           | 28,821         | 25,541         |
| Oiliúint/Eile                   | 6,800          | 6,027          |
| Costais Taistil Comhairliúcháin | 2,599          | 5,181          |
| <b>Iomlán</b>                   | <b>160,597</b> | <b>121,628</b> |

### COSTAIS AGUS SOCRAÍOCHTAÍ DLÍ

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.

|                                       | 2019 €   | 2018 €   |
|---------------------------------------|----------|----------|
| Táillí Dlí – imeachtaí dlí            | -        | -        |
| Íocaíochtaí idir-réitigh agus eadrána | -        | -        |
| Socraíochtaí                          | -        | -        |
| <b>Iomlán</b>                         | <b>-</b> | <b>-</b> |

## CAITEACHAS AR THAISTEAL AGUS AR CHOTHABHÁIL

|                               | 2019 €         | 2018 €         |
|-------------------------------|----------------|----------------|
| Taisteal Idirnáisiúnta Foirne | 157,332        | 118,458        |
| Taisteal Foirne Intíre        | 42,770         | 47,545         |
| Taisteal Idirnáisiúnta Boird  | 1,452          | 1,671          |
| Taisteal Foirne Intíre        | 6,160          | 6,423          |
| <b>Iomlán</b>                 | <b>207,714</b> | <b>174,097</b> |

## CAITEACHAS AR FHÉILTEACHAS

|                        | 2019 € | 2018 € |
|------------------------|--------|--------|
| Féilteachas Seachtrach | 3,129  | 9,057  |

## 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 2019.

Thar Ceann Bhord Fís Éireann/Screen Ireland:

*Annie Doona* *Katie Holly*  
**Dr Annie Doona** **Katie Holly**  
 Cathaoirleach Comhalta Boird  
 2ú Nollaig 2020



PRISONERS OF THE MOON

# Ráiteas maidir le Rialúcháin Inmheánacha

## RAON FREAGRACHTA

Thar ceann Bhord Fís Éireann/Screen Ireland admháim ár bhfreagracht chun a chinntiú go gcoimeádtar agus go bhfeidhmítear córas éifeachtúil inmheánach rialaithe. Cuireann an freagracht sin san áireamh riachtanais an Chóid Cleachtas 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 saíneolas acu maidir le hairgeadas agus iniúchóireacht. Thionól an ARC ceithre chruinniú le linn 2019.

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 mhéid 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:

- Doiciméadú déanta ar nósanna imeachta a bhaineann le gach príomhphróisís gnó
- Freagrachtaí airgeadais sannaithe ar leibhéal na bainistíochta agus cuntasacht dá réir



PAPI CHULO

- Córas cuí buiséadaithe i bhfeidhm le buiséad bliantúil a choimeádtar faoi athbhreithniú ag an mbainistíocht shinsearach
- Córais i bhfeidhm atá dírithe ar shlándáil na gcóras faisnéise agus na gcóras teicneolaíochta cumarsáide
- Córais i bhfeidhm chun sócmhainní a chosaint
- Nósanna imeachta rialúcháin maidir le maoiniú deontas do ghníomhaireachtaí seachtracha i bhfeidhm lena chinntiú go bhfuil rialú leordhóthanach i dtaca le hiasachtaí/ deontais agus 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 phróisís 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 príomhrioscaí agus rialúcháin a bhaineann aitheanta agus tá próisís curtha i bhfeidhm chun monatóireacht a dhéanamh ar fheidhmíú na bpríomhrialúcháin sin agus aon easnaimh curtha in iúl
- Tá socruithe 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 feidhmíú 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 treoirínte reatha a bhaineann le cúrsaí soláthair. Le linn 2019 bhí cás amháin de neamhchomhlíontacht maidir le treoirínte 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. Tharla caiteachas iomlán de €74,562 le linn 2019 de réir an chonartha sin. Tugadh faoi próisís iomaitheach soláthair le linn 2019 agus tá conraitheoir nua ceaptha.

## 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 hiniúchóirí inmheánacha agus seachtracha, an Coiste um Iniúchóireacht 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 2019.

## 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 2019.

Thar ceann Bhord Fís Éireann/Screen Ireland:

**Dr Annie Doona**  
Cathaoirleach  
2ú Nollaig 2020



SHOOTING THE MAFIA

# 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 ioncaim agus caiteachais agus cúlchistí ioncaim 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 2019 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 10ú Nollaig 2020

## 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 cuntasaiócht 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

Tá dualgas orm de réir Alt 20 den Acht um Bord Scannán 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 raiteas airgeadais sin.

Mar chuid d'iniúchadh de réir ISA, cleachtaim breithiúnas gairmiúil agus coimeádaim sceipteachas proifisiúnta 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 bhféadadh claonpháirteachas, 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 cuntasaióchta agus nochtuithe a bhaineann.
  - Nochtaim mo thuairim deiridh bunaithe ar úsáid an bhoinn ghnóthas leantach cuntasaióchta, agus bunaithe ar an bhfianaise iniúchta atá aimsithe, maidir lena bhfuil neamhchinnteacht ábhartha ann a bhaineann le hócáidí nó coinníollacha a d'fhéadadh 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'fhéadadh teagmhais nó coinníollacha tarlú sa todhchaí, áfach, a a chiallóidh 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 raiteas 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 chlédaíonn 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.

Maidir le m'iniúchadh ar na ráitis airgeadais, tá dualgas orm de réir ISA an fhaisnéis eile atá curtha i láthair a léamh agus nuair atá sé sin á dhéanamh agam, a mheas an bhfuil an fhaisnéis eile go bunúsach neamhréireach leis na ráitis airgeadais nó le eolas a fuarthas le linn an iniúchta, nó an bhfuil sé míshonraithe ar aon slí eile. Sa chás, bunaithe ar an obair atá déanta agam, go mbainim de thátal as go bhfuil míshonrú ábhartha maidir leis an fhaisnéis eile sin, tá sé de dhualgas orm an fhíríc sin a chur in iúl.

### Tuairisciú ar chúrsaí eile

Déanaim m'iniúchadh ag tagairt do na cúinsí ar Leith a bhaineann le comhlachtaí Stáit maidir lena mbainistiú agus lena bhfeidhmiú. Sa chás go n'aithním cúrsaí ábhartha a bhaineann leis an gcaoi ina ndearnadh gnó poiblí.

Déanaim iarracht fianaise a aimsiú nuair atá an t-iniúchadh á dhéanamh agam maidir le rialtacht aon idirbhearta airgeadais a rinneadh. Déanaim tuairisc in aon chás go n'aithním cúinse ábhartha nár úsáideadh airgead poiblí do na cuspóirí a bhí i gceist dóibh nó i gcás nach raibh idirbhearta i gcomhréir leis na húdaráis 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 chuntasaióchta dóthanach le go bhféadfaí iniúchadh tráthúil agus cuí a dhéanamh
- nach n-aontaíonn na ráitis airgeadais leis na taifid chuntasaióchta.



LAND WITHOUT GOD

# Ráitis Airgeadais Fís Éireann/Screen Ireland

DON BHLIAIN DAR CHRÍOCH 31 NOLLAIG 2019

## RÁITEAS MAIDIR LE HIONCAM AGUS CAITEACHAS AGUS CÚLCHISTÍ AIRGEADAIS COIMEÁDHTHA

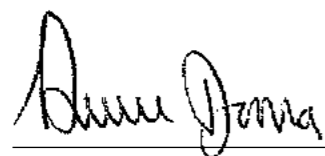
Don bhliain dar chríoch 31 Nollaig 2019

|   | Nótaí | Caipitil          | Riarachán        | Iomlán<br>2019<br>€ | Iomlán<br>2018<br>€ |
|---|-------|-------------------|------------------|---------------------|---------------------|
| <b>Ioncam</b>   |       |                   |                  |                     |                     |
| Deontas an Oireachtais                                  | 2     | 16,200,000        | 3,777,476        | 19,977,476          | 17,963,028          |
| Acmhainní Dílse   | 3     | 1,435,314         | -                | 1,435,314           | 1,415,414           |
| Ioncam Eile   |       | 51,187            | 185,206          | 236,393             | 238,277             |
| Ioncam Oilíúna  | 4     | 429,394           | -                | 429,394             | 444,259             |
| Maoiniú Glan Iarchurtha le haghaidh Oibligeáidí Scoir   | 12c   | -                 | 446,450          | 446,450             | 477,000             |
| Aistriú (Chuíg)/Ón gCúlchiste Caipitil                  | 17    | -                 | (14,849)         | (14,849)            | (28,009)            |
| <b>Ioncam Iomlán</b>                                    |       | <b>18,115,895</b> | <b>4,394,283</b> | <b>22,510,178</b>   | <b>20,509,969</b>   |
| <b>Caiteachas</b>                                       |       |                   |                  |                     |                     |
| Íasachtaí Léiriúcháin                                   | 18    | 12,382,448        | -                | 12,382,448          | 12,563,784          |
| Íasachtaí Forbartha                                     | 18    | 2,598,827         | -                | 2,598,827           | 2,070,366           |
| Íocaíochtaí Caipitil Eile                               | 7     | 1,797,975         | -                | 1,797,975           | 1,345,668           |
| Oilíúint  | 20    | 907,503           | -                | 907,503             | 760,165             |
| Riarachán   | 8     | -                 | 2,842,533        | 2,842,533           | 2,498,370           |
| Eagraíochtaí, Sintíúis agus Taighde                     | 9     | -                 | 199,438          | 199,438             | 234,765             |
| Costais Margaíochta                                     | 10    | -                 | 569,173          | 569,173             | 646,823             |
| Screen Skills Ireland Riarachán                         | 21    | -                 | 340,004          | 340,004             | 265,905             |
| Costais Sochar Scoir                                    | 12a   | -                 | 442,086          | 442,086             | 424,023             |
| <b>Caiteachas Iomlán</b>                                |       | <b>17,686,753</b> | <b>4,393,234</b> | <b>22,079,987</b>   | <b>20,809,869</b>   |
| Barrachas/(Easnamh) don bhliain                         |       | 429,142           | 1,049            | 430,191             | (299,900)           |
| Iarmhéid tugtha ar aghaidh ar 1 Eanáir 2019             |       | 7,063,777         | 410,640          | 7,474,417           | 7,774,317           |
| <b>Iarmhéid tugtha ar aghaidh ar an 31 Nollaig 2019</b> |       | <b>7,492,919</b>  | <b>411,689</b>   | <b>7,904,608</b>    | <b>7,474,417</b>    |

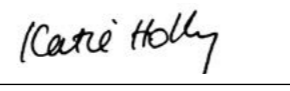
Is cuid de na ráitis airgeadais iad an Ráiteas maidir le Sreabhadh Airgid agus na Nótaí 1 - 24.

Thar ceann Bhord Fís Éireann/Screen Ireland

Dr Annie Doona  
Cathaoirleach



Katie Holly  
Comhalta Boird



2ú Nollaig 2020



HENRY GLASSIE

## RÁITEAS MAIDIR LE HIONCAM CUIMSITHEACH

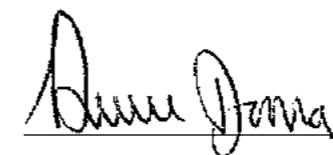
Don bhliain dar chríoch 31 Nollaig 2019

|  | Nótaí | 2019<br>€          | 2018<br>€        |
|--|-------|--------------------|------------------|
| Barrachas/(Easnamh) Coimeádtha   |       | 430,191            | (299,900)        |
| Gnóthachain ó thaithí ar oibligeáidí maidir le sochar scoir                                      | 12d   | 45,595             | 206,039          |
| <b>Athruithe ar na bunbhoinn tuisceana maidir le luach oibligeáidí sochar scoir faoi láthair</b> |       | <b>(1,350,465)</b> | <b>171,419</b>   |
| Gnóthachan/caillteanas iomlán achtúireachta i rith na bliana                                     |       | (1,304,870)        | 377,458          |
| Coigeartú ar mhaoiniú iarchurtha sochar scoir  | 12b   | 1,304,870          | (377,458)        |
| <b>Ioncam cuimsitheach eile don bhliain</b>  |       | <b>430,191</b>     | <b>(299,900)</b> |

Is cuid de na ráitis airgeadais iad an Ráiteas maidir le Sreabhadh Airgid agus na Nótaí 1 - 24.

Thar ceann Bhord Fís Éireann/Screen Ireland

Dr Annie Doona  
Cathaoirleach



Katie Holly  
Comhalta Boird



2ú Nollaig 2020



AN GADHAR DUBH

## RÁITEAS I DTACA LE SEASAMH AIRGEADAIS

Don bhliain dar chríoch 31 Nollaig 2019

|   | Nótaí | 2019<br>€        | 2018<br>€        |
|---|-------|------------------|------------------|
| <b>Sócmhainní Seasta</b>  |       |                  |                  |
| Trealamh  | 13    | 104,611          | 89,763           |
| Sócmhainní Airgeadais   | 6     | 1,336,491        | 1,297,154        |
| <b>Iomlán Sócmhainní Seasta</b>                                       |       | <b>1,441,102</b> | <b>1,386,917</b> |
| <b>Sócmhainní Reatha</b>  |       |                  |                  |
| Airgead agus Comhluachanna in Airgead Tirim                           |       | 8,320,250        | 8,122,855        |
| Infháltais  | 16    | 235,991          | 130,411          |
|   |       | <b>8,556,241</b> | <b>8,253,266</b> |
| <b>Dlíteanais Reatha (Suimeanna dlite laistigh de bhliain amháin)</b> |       |                  |                  |
| Suimeanna Iníoctha  | 14    | (514,508)        | (644,393)        |
| Ioncam larchurtha   | 15    | (137,125)        | (134,457)        |
| <b>Glansócmhainní Reatha</b>  |       | <b>7,904,608</b> | <b>7,474,416</b> |
| <b>Iomlán Sócmhainní Lúide Dlíteanais Reatha roimh Pinsin</b>         |       | <b>9,345,710</b> | <b>8,861,333</b> |
| Sócmhainn larchurtha le haghaidh Maoiniú Pinsin                       | 12c   | 8,358,243        | 6,606,925        |
| Dlíteanais Phinsin  | 12b   | (8,358,243)      | (6,606,925)      |
| <b>Iomlán Glansócmhainní</b>  |       | <b>9,345,710</b> | <b>8,861,333</b> |
| <b>In Ionannas le:</b>  |       |                  |                  |
| Cúlchistí Airgeadais Coimeádtha                                       |       | 7,904,608        | 7,474,417        |
| Cúlchiste Caipitil  | 17    | 1,441,102        | 1,386,916        |
|   |       | <b>9,345,710</b> | <b>8,861,333</b> |

Is cuid de na ráitis airgeadais iad an Ráiteas maidir le Sreabhadh Airgid agus na Nótaí 1 - 24.

Thar ceann Bhord Fís Éireann/Screen Ireland

Dr Annie Doona  
Cathaoirleach

Katie Holly  
Comhalta Boird

2ú Nollaig 2020



BAINNE

## RÁITEAS MAIDIR LE SREABHADH AIRGID

Don bhliain dar chríoch 31 Nollaig 2019

|   | 2019<br>€        | 2018<br>€        |
|---|------------------|------------------|
| <b>Glansreabhanna Airgid ó Ghníomhaíochtaí Oibriúcháin</b>                    |                  |                  |
| Barrachas loncaim thar Chaiteachas  | 430,191          | (299,900)        |
| Ús Bainc Faighte  | -                | (2,402)          |
| Ús Bainc Íoctha   | 29,505           | -                |
| Aistriú chuig/(ó) Chuntas loncam agus Caiteachas Riaracháin                   | 14,849           | 28,009           |
| Dímheas   | 59,697           | 39,009           |
| Caillteanas ar Dhiúscairt Sócmhainní  | -                | -                |
| (Méadú)/Laghdú ar Shuimeanna Infhaighte                                       | (105,580)        | (57,451)         |
| Méadú/(Laghdú) ar Shuimeanna Iníoctha   | (129,885)        | (345,727)        |
| Méadú/(Laghdú) ar Ioncam larchurtha   | 2,668            | 29,457           |
| <b>Glansreabhanna Airgid ó Ghníomhaíochtaí Oibriúcháin</b>                    | <b>301,445</b>   | <b>(609,005)</b> |
| <b>Sreabhanna Airgid ó Ghníomhaíochtaí Infheistíochta</b>                     |                  |                  |
| Íocaíochtaí le Maoin, Gléasra agus Trealamh a fháil                           | (74,545)         | (67,019)         |
| <b>Glansreabhanna Airgid ó Ghníomhaíochtaí Infheistíochta</b>                 | <b>(74,545)</b>  | <b>(67,019)</b>  |
| <b>Sreabhanna Airgid ó Ghníomhaíochtaí Maoiniúcháin</b>                       |                  |                  |
| Ús Bainc Faighte  | -                | 2,402            |
| Ús Bainc Íoctha   | (29,505)         | -                |
| <b>Glansreabhanna Airgid ó Ghníomhaíochtaí Maoiniúcháin</b>                   | <b>(29,505)</b>  | <b>2,402</b>     |
| <b>Méadú/(Laghdú) glan ar Airgead agus ar Chomhluachanna in Airgead Tirim</b> | <b>197,395</b>   | <b>(673,622)</b> |
| Airgead Agus Comhluachanna in Airgead Tirim ar an 1 Eanáir                    | 8,122,855        | 8,796,477        |
| <b>Airgead agus Comhluachanna in Airgead Tirim ar an 31 Nollaig</b>           | <b>8,320,250</b> | <b>8,122,855</b> |

Is cuid de na ráitis airgeadais iad an Ráiteas maidir le Sreabhadh Airgid agus na Nótaí 1 - 24.

Thar ceann Bhord Fís Éireann/Screen Ireland

Dr Annie Doona  
Cathaoirleach

Katie Holly  
Comhalta Boird

2ú Nollaig 2020



BENDING GLASS



THE CASTLE

# Nótaí Leis na Ráitis Airgeadais

DON BHLIAIN DAR CHRÍOCH 31 NOLLAIG 2019

## 1. BEARTAIS CUNTASAÍOCHTA

Leagtar thíos faoi seo bunús na cuntasaoíochta agus na beartais suntasacha cuntasaoíochta 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 ghníomhaíochtaí 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 Turasóireachta, Cultúir, Ealaíon, Gaeltacht, Spóirt agus Meán 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, 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 2019 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 ULLMHAITHE

Ullmhaíodh na ráitis airgeadais de réir choinbhinsiún an chostais stairiúil, ach amháin sócmhainní agus dlíteanais áirithe atá tomhastha ag luachanna córa mar a mhínítear sna beartais cuntasaoíochta thíos. Tá na ráitis airgeadais i bhfoirm atá faofa ag an Aire Turasóireachta, Cultúir, Ealaíon, Gaeltacht, Spóirt agus Meán le haontú ón Aire Airgeadais de réir an Achta um Bord Scannán na hÉireann 1980. Cuireadh na beartais cuntasaoíochta 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 eisíocaíochtaí iasachtaí agus forbartha agus léiriúcháin agus íocaíochtaí caipitil eile.

Déanann an ghné Riaracháin taifead ar an hidirbhearta i dtaca 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 Oireachtais ar bhonn fáltais airgid.

#### Aisíocaíocht Iasachtaí

Aithnítear aisíocaíochtaí ar iasachtaí a eascraíonn sa díolacháin tráchtála ar scannáin an Bhoird ar bhonn fáltas 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

Luaitear 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 Feisteas 20% in aghaidh na bliana
- (ii) Riomhairí 33% in aghaidh na bliana

Léiríonn luach iarmharach an suim measta a bhfaighfí dá ndéanfaí sócmhainn a dhiúscairt, tar éis costais mheasta na

diúscairt 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.

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 cuntasaoíocht 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 inaisíochta 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 ghearrthearmacha ar nós pá saoire mar chostas i rith na bliana, agus áirítear sochair fabhráithe ag deireadh na bliana sa suim Iníochta 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



THE VASECTOMY DOCTOR

bhonn íoc mar a úsáidtear le hairgid a bhí curtha ar fáil ag an Roinn Turasóireachta, Cultúir, Gaeltachta, Spóirt agus Meán agus ó ranníocaíochtaí a asbaineadh ó thuarastail foirne agus ball. Freisin, oibríonn Fís Éireann/Screen Ireland 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).

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 Turasóireachta, Cultúir, Gaeltachta, Spóirt agus Meán. 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 Turasóireachta, Cultúir, Gaeltachta, Spóirt agus Meán.

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 cuntasáiochta ina dtuilleann na fostaithe iad. Ríomhtar dlíteanais sochair na scéime pinsin ar bhonn achtúireachta agus feidhm á baint 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 chlár 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 básmaireachta 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 todhchaí
- (iii) Treochtaí i gcostais chúraim sláinte, ráta boilscithe ar chostais leighis sna réigiúin ábhartha



RIALTO

## 2. DEONTAIS AN OIREACHTAIS

Tá na Deontais Oireachtais a vótáil an Roinn Turasóireachta, Cultúir, Ealaíon, Spóirt agus Meán do Fís Éireann/Screen Ireland mar a thaispeántar iad sna Ráitis Airgeadais comhdhéanta de:

|  | 2019<br>€        | 2018<br>€        |
|--|------------------|------------------|
| <b>Cuspóirí Reatha</b>                               |                  |                  |
| Deontais do chaiteachas reatha                       | 3,840,000        | 3,820,000        |
| Lúide: Glan-ranníocaíochtaí aoisliúntais inaisíochta | (62,524)         | (58,972)         |
| <b>Iomlán</b>  | <b>3,777,476</b> | <b>3,761,028</b> |

##### Cuspóirí Caipitil

|   |                   |                   |
|---|-------------------|-------------------|
| <b>Deintais do chaiteachas caipitil</b> | <b>16,200,000</b> | <b>14,202,000</b> |
|---|-------------------|-------------------|

## 3. ACMHAINNÍ DÍLSE

|                                     | 2019<br>€        | 2018<br>€        |
|-------------------------------------|------------------|------------------|
| <b>Aisíocaíochtaí ar lasachtaí</b>  |                  |                  |
| Muirir Airgeadais Réamh-Léiriúcháin | 1,429,201        | 1,405,108        |
|                                     | 6,113            | 10,306           |
| <b>Iomlán</b>                       | <b>1,435,314</b> | <b>1,415,414</b> |

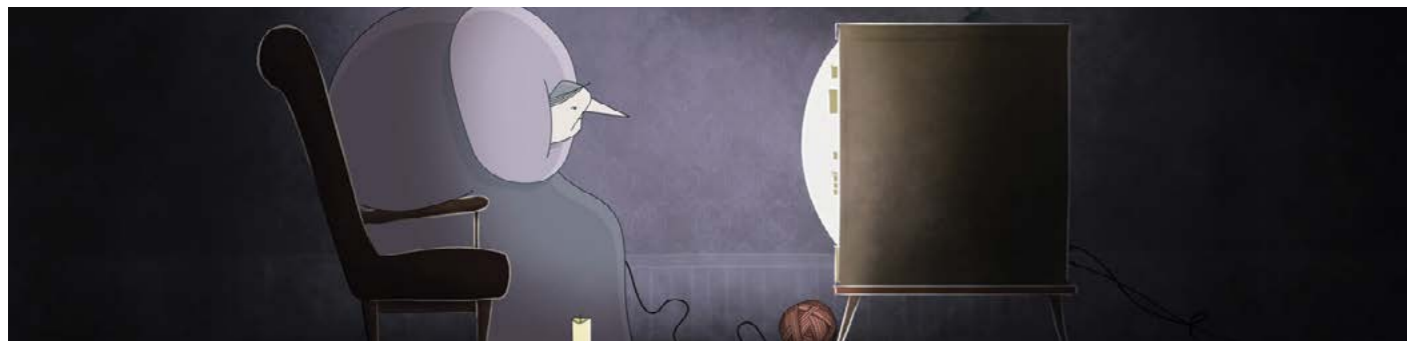
## 4. IONCAM OILIÚNA

|   | 2019<br>€      | 2018<br>€      |
|---|----------------|----------------|
| <b>Ioncam ó na Meáin</b>                |                |                |
| Ioncam ó Tháillí Chúrsaí Oiliúna        | 148,109        | 137,893        |
| Comh-Mhaoinitheoirí / Comhpháirtíochtaí | 123,214        | 77,626         |
|   | 158,071        | 228,740        |
| <b>Iomlán an Ioncaim Oiliúna</b>        | <b>429,394</b> | <b>444,259</b> |

## 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 2019 bhí suim de €316,289,729 curtha ar fail (ar an 31/12/2018 €299,064,192 curtha ar fáil).



THE WIREMEN

## 6. INFHEISTÍOCHT SCANNÁN

|                                       | lasachtaí Léiriúchain<br>€ | lasachtaí Forbartha<br>€ | IOMLÁN<br>€      |
|---------------------------------------|----------------------------|--------------------------|------------------|
| Réamhíocaíochtaí i rith na bliana     | 12,382,448                 | 2,598,827                | 14,981,275       |
| Aisghabháil i rith na bliana          | (896,929)                  | (532,273)                | (1,429,202)      |
| Soláthar don bhliain                  | (11,488,913)               | (2,023,823)              | (13,512,736)     |
| <b>Gluaiseacht i rith na bliana</b>   | <b>(3,394)</b>             | <b>42,731</b>            | <b>39,337</b>    |
| <b>Iarmhéid ar an 1 Eanáir 2019</b>   | <b>1,139,717</b>           | <b>157,437</b>           | <b>1,297,154</b> |
| <b>Iarmhéid ar an 31 Nollaig 2019</b> | <b>1,136,323</b>           | <b>200,168</b>           | <b>1,336,491</b> |

## 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.

|  | 2019<br>€        | 2018<br>€        |
|--|------------------|------------------|
| <b>Eagraíochtaí Eorpacha</b>                                       |                  |                  |
| Eurimages  | 443,395          | 446,026          |
| Creative Europe Desk Dublin  | 34,000           | 32,500           |
| Creative Europe Desk Galway  | 11,000           | 10,000           |
| European Film Promotion  | 10,790           | 5,800            |
| European Observatory   | 20,870           | 18,387           |
| <b>Cuallachtaí Tionscail</b>                                       |                  |                  |
| Writer's Guild of Ireland  | 80,000           | 80,000           |
| Cuallacht Stiúrthóirí Scáileáin na hÉireann/Screen Directors Guild | 80,000           | 80,000           |
| Screen Producers Ireland   | 40,000           | 30,000           |
| Animation Ireland  | 50,000           | 30,000           |
| Screen Guilds of Ireland   | 90,000           | 40,000           |
| <b>Margadh na Scannán/Ócáidí Tionscail</b>                         |                  |                  |
| Féile Scannán Chorcaí  | 20,000           | 16,000           |
| Féile Scannán an Daingin   | 9,500            | 15,000           |
| Féile Scannán Beochana an Daingin                                  | 17,500           | 12,000           |
| Féile Idirnáisiúnta Scannán Bhaile Átha Cliath                     | 40,000           | 30,000           |
| Tacaíocht d'Fhéilte Idirnáisiúnta Scannán                          | 90,421           | 80,540           |
| Tacaíocht don Mhargadh Idirnáisiúnta Scannán                       | 69,067           | -                |
| Aonach Scannán na Gaillimhe  | 57,812           | 73,000           |
| Féile Scannán Guth Gafa  | 8,000            | 8,000            |
| Eile   | 24,500           | 18,250           |
| <b>Eile</b>  |                  |                  |
| Ionad Scannán na Gaillimhe   | 100,000          | -                |
| IFTA   | 100,000          | 70,000           |
| Cartlann Feistis na hÉireann                                       | 25,000           | -                |
| Cartlann Scannán na hÉireann                                       | 100,250          | 99,450           |
| Palás  | -                | 3,945            |
| Scabhtáil *  | 67,287           | -                |
| Léitheoirí Scripte   | 88,259           | 108,770          |
| Saotharlanna Oilíúna   | 50,000           | -                |
| Deontais Taistil   | 10,324           | 3,000            |
| Cathair Scannán UNESCO   | 15,000           | -                |
| Young Irish Film Makers  | 45,000           | 35,000           |
| <b>Iomlán</b>  | <b>1,179,975</b> | <b>1,345,668</b> |

\* Don bhliain 2018 cuireadh costas scabhtála san áireamh le Costais Margaiochta (Nóta 10)



BEST BEFORE DEATH

## 8. RIARACHÁN

|                                     | 2019<br>€ | 2018<br>€ |
|-------------------------------------|-----------|-----------|
| Luach saothair agus costais pá eile | 1,960,663 | 1,660,124 |
| Costais Earcaíochta                 | 26,094    | 21,576    |
| Muirir Cíos agus Seirbhísí          | 317,410   | 337,974   |
| Árachas                             | 26,477    | 15,928    |
| Solas/Teas                          | 15,573    | 19,566    |
| Teileafón/Faics                     | 26,698    | 23,863    |
| Postas/Teachtairí                   | 16,018    | 8,663     |
| Páipéarachas Oifige/Clódóireacht    | 14,503    | 19,228    |
| Miontrealamh Cothabháil             | 129,621   | 162,896   |
| Ús Bainc                            | 29,505    | -         |
| Muirir Bainc                        | 3,453     | 5,150     |
| Cruinnithe agus Costais Boird       | 8,010     | 8,667     |
| Táillí Díl                          | 13,974    | 23,257    |
| Táillí Iníochóireachta              | 20,400    | 16,000    |
| Ilghnéitheach                       | 13,713    | 14,841    |
| Dímheas                             | 59,697    | 39,009    |
| Comhairliúchán                      | 160,724   | 121,628   |

**Iomlán 2,842,533 2,498,370**

### (a) Luach Saothair agus Costais Pá Eile

|  | 2019<br>€ | 2018<br>€ |
|--|-----------|-----------|
| Tuarastail Foirne (Príomhfheidhmeannach san áireamh) | 1,571,533 | 1,328,477 |
| Ranníocaíocht Leasa Shóisialaigh an Fhostóra         | 142,476   | 124,983   |
| Oiliúint agus Forbairt Foirne                        | 43,421    | 31,604    |
| Taisteal Idirnáisiúnta Foirne                        | 157,332   | 118,458   |
| Taisteal Intíre Foirne                               | 42,772    | 47,545    |
| Costais Seachtracha Siamsaíochta                     | 3,129     | 9,057     |

**Iomlán 1,960,663 1,660,124**

Ar an 31 Nollaig 2019 ba é 27.35 an líon iomlán foirne fostaithe (2018:26.4)

### (b) Miondealú Sochar Fostaithe

|                     | LÍON FOSTAITHE |      |
|---------------------|----------------|------|
| Ó                   | 2019           | 2018 |
| €60,000 - €69,999   | 7              | 6    |
| €70,000 - €79,999   | 2              | 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 2019: 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) Luach Saothair agus Sochar an Phríomhfheidhmeannaigh

Is mar seo a leanas a ríomhadh pacáiste luach saothair an Phríomhfheidhmeannaigh le linn na tréimhse airgeadais:

|   | 2019<br>€ | 2018<br>€ |
|---|-----------|-----------|
| <b>Príomhfheidhmeannach ag dul as oifig</b> |           |           |
| Tuarastal                                   | 64,019    | 108,931   |
| <b>Príomhfheidhmeannach Nuaceaptha</b>      |           |           |
| Tuarastal                                   | 43,631    | -         |

Chuaigh an Príomhfheidhmeannach ag dul as oifig ar scoir ar an 31 Iúil 2019 agus is comhalta anois é de Scéim Aoisliúntais Bhord Scannán na hÉireann. Ceapadh an Príomhfheidhmeannach nuaceaptha ar an 1 Lúnasa agus is comhalta í den Scéim Pinsean Seirbhíse Poiblí Aonair. Ní théann teidlíochtaí pinsin ceachtar den bheirt príomhfheidhmeannach níos faide ná téarmaí caighdeánacha ceachtar den dá scéim. Níl luach na sochar scoir a tuilleadh le linn na tréimhse curtha san áireamh thuas.



THE TRAP

### (c) Díolóchtaí Boird

Thionól an Bord 10 gcrúinniú san iomlán le linn 2019. 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  | 2019<br>€    | 2018<br>€    |
|-----------------|--------------|--------------|
| Larry Bass      | 240          | 110          |
| Dr Annie Doona  | 2,041        | 2,831        |
| Mark Fenton     | -            | 110          |
| Katie Holly     | 480          | 440          |
| Rachael Lysaght | 120          | 230          |
| Kate McColgan   | 240          | 220          |
| Marian Quinn    | 4,492        | 4,154        |
| <b>Iomlán</b>   | <b>7,613</b> | <b>8,095</b> |

## 9. EAGRAÍOCHTAÍ, SÍNTIÚIS AGUS TAIGHDE

|                          | 2019<br>€      | 2018<br>€      |
|--------------------------|----------------|----------------|
| IBEC                     | 4,789          | 4,671          |
| Síntiúis le Foilseacháin | 7,502          | 6,699          |
| Creative Europe Desks    | 177,830        | 182,830        |
| Urraíocht                | 9,317          | 40,565         |
| <b>Iomlán</b>            | <b>199,438</b> | <b>234,765</b> |

## 10. MARGAÍOCHT

|  | 2019<br>€      | 2018<br>€      |
|--|----------------|----------------|
| Féilte, Trádáil agus Cur Chun Cinn Idirnáisiúnta | 314,042        | 341,424        |
| Fógraíocht                                       | 79,752         | 64,863         |
| Ócáidí/Caidreamh Poiblí                          | 71,105         | 52,122         |
| Foilseacháin                                     | 34,520         | 36,535         |
| Ábhair Margaíochta                               | 35,812         | 52,760         |
| Láithreán Gréasáin/Cur Chun Cinn ar Líne         | 27,545         | 21,285         |
| Seirbhísí Suíomhanna                             | 6,397          | 5,922          |
| Scabhtáil *                                      | -              | 71,912         |
| <b>Iomlán</b>                                    | <b>569,173</b> | <b>646,823</b> |

\* Don bhliain 2019 tá an costas maidir le scabhtáil curtha san áireamh le íocaíochtaí Caipitil eile (Nóta 7).

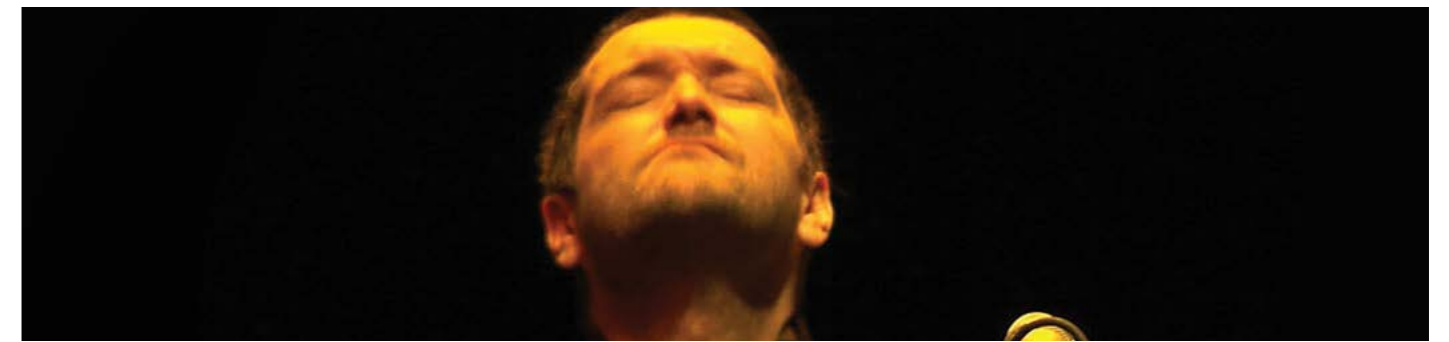
## 11. LÉAS ÁITRIMH

Tá ceangaltas go dtí Aibreán 2023 ag an mBord i dtaca lena chuid oifigí ag Queensgate, 23 Bóthar na nDuganna, Gaillimh. Téarma 5 bliana atá i gceist leis an leas ar chostas bliantúil de €39,800 móide CBL.

Tá ceangaltas go dtí Nollaig 2026 ag an mBord i dtaca le hAonaid 1, 3 agus 4 ag 14-16 Sráid an Tiarna Éadbhard Baile Átha Cliath 2. Is é 10 mbliana téarma an léasa agus tá costas bliantúil de €141,418 móide CBL ag gabháil leis.

Tá ceangaltas go dtí Lúnasa 2027 ag an mBord i dtaca le hAonad 9 ag 14-16 Sráid an Tiarna Éadbhard, Baile Átha Cliath 2. Is é 10 mbliana téarma an léasa ar chostas bliantúil de €47,577 móide CBL.

Tá ceangaltas freisin ag an mBord i dtaca leis na hoifigí ina bhfuil Screen Skills Ireland lonnaithe ag Aonad 10, 14-16 Sráid an Tiarna Éadbhard, Baile Átha Cliath 2. Is é 10 mbliana téarma an léasa ar chostas bliantúil de €70,125 móide CBL.



BREAKING OUT

Ar an 31 Nollaig 2019 bhí na híosaíochtaí 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:

|   | 2019<br>€ | 2018<br>€ |
|---|-----------|-----------|
| Iníochta laistigh de bhliain amháin             | 367,671   | 367,671   |
| Iníochta laistigh de dhá bhliain go cúig bliana | 1,470,682 | 1,470,682 |
| Iníochta tar éis cúig bliana                    | 853,941   | 1,221,612 |

Rinneadh íocaíochtaí maidir le léasa i bhfeidhm de €367,671 (2018: €362,440) a aithníodh mar chostas.

## 12. AOISLIÚNTAS

### a. Anailís ar na costais iomlána pinsean muirearaithe ar Chaiteachas

|                                    | 2019<br>€      | 2018<br>€      |
|------------------------------------|----------------|----------------|
| Costas reatha ar sheirbhísí        | 359,210        | 339,250        |
| Ús ar Dhliteanais na Scéime Pinsin | 145,400        | 143,745        |
| Ranníocaíochtaí Fostaithe          | (62,524)       | (58,972)       |
| <b>Iomlán</b>                      | <b>442,086</b> | <b>424,023</b> |

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

|   | Príomhscéim<br>€ | 2019 Scéim Aonair<br>€ | Iomlán<br>€ | Príomhscéim<br>€ | 2018 Scéim Aonair<br>€ | Iomlán<br>€ |
|---|------------------|------------------------|-------------|------------------|------------------------|-------------|
| Dlíteanas Glan Pinsin ar an 1 Éanáir                  | 6,470,019        | 136,905                | 6,606,924   | 6,366,903        | 140,480                | 6,507,383   |
| Costas reatha ar sheirbhísí *                         | 273,826          | 85,384                 | 359,210     | 274,354          | 64,896                 | 339,250     |
| Costas Úis  | 142,096          | 3,303                  | 145,399     | 140,422          | 3,323                  | 143,745     |
| Cailteanas/(Gnóthachain) Achtúireachta                | (49,969)         | 4,374                  | (45,595)    | (138,085)        | (67,954)               | (206,039)   |
| Athruithe ar Bhoinn Tuisceana (Gnóthachan)/Cailteanas | 1,276,515        | 73,950                 | 1,350,465   | (167,579)        | (3,840)                | (171,419)   |
| Pinsin a íocadh i rith na Bliana                      | (58,160)         | -                      | (58,160)    | (5,995)          | -                      | (5,995)     |

**Glandlíteanas Pinsin ar an 31 Nollaig**    **8,054,327**    **303,916**    **8,358,243**    **6,470,020**    **136,905**    **6,606,925**

\* Cuireann an Costas Reatha ar Sheirbhísí ranníocaíochtaí fostaithe ar iomlán de €62,524 sa bhliain 2018 (€36,062 sa Phríomhscéim, €26,462 sa Scéim Aonair) agus €58,972 sa bhliain 2018 san áireamh.

### c. Sócmhainn Maoinúcháin Iarchurtha do Phinsin

Aithníonn an Bord na suimeanna seo mar shócmhainn gurb ionann í agus an dliteanas 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 chleachtas reatha.

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

|   | Príomhscéim<br>€ | 2019 Scéim Aonair<br>€ | Iomlán<br>€    | Príomhscéim<br>€ | 2018 Scéim Aonair<br>€ | Iomlán<br>€    |
|---|------------------|------------------------|----------------|------------------|------------------------|----------------|
| Maoiniú Inghnóthaithe i dtaca le costais pinsean na bliana reatha | 415,923.8        | 8,687                  | 504,610        | 414,776          | 68,219                 | 482,995        |
| Deontas Stáit i bhfeidhm le pinsinéirí a íoc                      | (58,160)         | -                      | (58,160)       | (5,995)          | -                      | (5,995)        |
|   | <b>357,763</b>   | <b>88,687</b>          | <b>446,450</b> | <b>408,781</b>   | <b>68,219</b>          | <b>477,000</b> |

Is é €8,358,243 an méid a bhí sa sócmhainn mhaoinithe iarchurtha do phinsin an 31 Nollaig 2018 (€6,606,925 sa bhliain 2018).

### d. Stair na n-oibligeaidí sochair sainithe

|   | 2019<br>€ | 2018<br>€ | 2017<br>€ | 2016<br>€ |
|---|-----------|-----------|-----------|-----------|
| Oibligeaidí sochair sainithe                                | 8,054,327 | 6,606,925 | 6,507,383 | 7,067,880 |
| (Gnóthachain)/cailteanas ó thaithí ar dhliteanais na scéime | (45,595)  | (206,039) | (966,246) | 48,732    |
| Céatadán de Dhliteanais na Scéime                           | (0.5%)    | (3.1%)    | (14.8%)   | 0.7%      |



EXTRA ORDINARY

#### 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 phoiblí. Soláthraíonn an scéim pinsean (ochtóidí do gach bliain seirbhíse), aisce nó cnapshuim (trí ochtóidí do gach bliain seirbhíse) agus laghdú achtúireachta ó aois 60 do chéilí agus do leanaí. Go hiondúil meadaíonn pinsin atá á n-íoc agus pinsin iarchurtha de réir boilsciú tuarastail ginearálta san earnáil phoiblí.

Tá an luacháil a úsáidtear le haghaidh FRS 102 bunaithe ar luacháil iomlán achtúireachta ar gach dáta déanta ag achtúire cáilithe neamhspleách le ceangaltais FRS 102 a chur san áireamh chun measúnú a dhéanamh ar dhliteanais na scéime ar an 31 Nollaig 2019.

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

|                                | 31/12/2019 | 31/12/2018 |
|--------------------------------|------------|------------|
| Ráta méadaithe tuarastal       | 2.70%      | 2.90%      |
| Ráta méadaithe pinsean á n-íoc | 2.70%      | 2.90%      |
| Ráta Lascaine                  | 1.40%      | 2.20%      |
| Boilsciú                       | 1.45%      | 1.65%      |

Ceadaíonn an bonn básmaireachta 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 mbliaín 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) | 24.9 bliana |
| Ionchas Saoil do Bhean atá 45 bliana d'aois faoi láthair            | 26.0 bliana |

### 13. SÓCMHAINNÍ SEASTA INLÁIMHSITHE

| Costas                                    | Troscán<br>€   | Ríomhairí<br>€ | Iomlán<br>€    |
|---|----------------|----------------|----------------|
| At 1 January 2019                         | 406,497        | 282,103        | 688,600        |
| Breiseanna                                | 17,469         | 54,916         | 72,385         |
| Breiseanna SSI                            | -              | 2,160          | 2,160          |
| Diúscairtí                                | (4,188)        | (14,062)       | (18,250)       |
| Diúscairtí SSI                            | -              | -              | -              |
| <b>Ar an 31 Nollaig 2019</b>              | <b>419,778</b> | <b>325,117</b> | <b>744,895</b> |
| <b>Dímheas</b>                            |                |                |                |
| Amhail ar an 1 Eanáir 2019                | 351,306        | 247,531        | 598,837        |
| Muirear don bhliain                       | 19,553         | 38,342         | 57,895         |
| Muirear SSI                               | 1,082          | 720            | 1,802          |
| Diúscairtí                                | (4,188)        | (14,062)       | (18,250)       |
| Diúscairtí SSI                            | -              | -              | -              |
| <b>Ar an 31 Nollaig 2019</b>              | <b>367,753</b> | <b>272,531</b> | <b>640,284</b> |
| <b>Glanluach de réir na Leabhar (NBV)</b> |                |                |                |
| <b>Amhail ar an 31 Nollaig 2019</b>       | <b>52,025</b>  | <b>52,586</b>  | <b>104,611</b> |
| <b>Amhail ar an 31 Nollaig 2018</b>       | <b>55,191</b>  | <b>34,572</b>  | <b>89,763</b>  |
| <b>Gluaiseacht</b>                        | <b>(3,166)</b> | <b>18,014</b>  | <b>14,848</b>  |



CELLAR DOOR

| Costas                                    | Troscán<br>€   | Ríomhairí<br>€ | Iomlán<br>€    |
|---|----------------|----------------|----------------|
| Ar an 1 Eanáir 2018                       | 447,974        | 256,219        | 704,193        |
| Muirear don bhliain                       | 24,930         | 36,677         | 61,607         |
| Muirear SSI                               | 5,412          | -              | 5,412          |
| Diúscairtí                                | (71,819)       | (10,793)       | (82,612)       |
| Diúscairtí SSI                            | -              | -              | -              |
| <b>Ar an 31 Nollaig 2018</b>              | <b>406,497</b> | <b>282,103</b> | <b>688,600</b> |
| <b>Dímheas</b>                            |                |                |                |
| 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          |
| Diúscairtí                                | (71,820)       | (10,793)       | (82,613)       |
| Diúscairtí SSI                            | -              | -              | -              |
| <b>Ar an 31 Nollaig 2018</b>              | <b>351,306</b> | <b>247,531</b> | <b>598,837</b> |
| <b>Glanluach de réir na Leabhar (NBV)</b> |                |                |                |
| <b>Amhail ar an 31 Nollaig 2018</b>       | <b>55,191</b>  | <b>34,572</b>  | <b>89,763</b>  |
| <b>Amhail ar an 31 Nollaig 2017</b>       | <b>41,882</b>  | <b>19,870</b>  | <b>61,752</b>  |
| <b>Gluaiseacht</b>                        | <b>13,309</b>  | <b>14,702</b>  | <b>28,011</b>  |

### 14. SUIMEANNA INÍOCTHA

|                        | 2019<br>€      | 2018<br>€      |
|------------------------|----------------|----------------|
| IMAT/ÁSPC              | 42,046         | 39,569         |
| Fabhrúithe Eile        | 233,094        | 145,764        |
| Cáin Shiarchoinneálach | 28,812         | 7,738          |
| Ranníocaíocht Phinsin  | 9,511          | -              |
| Creidiúnaithe Trádála  | 201,045        | 451,322        |
| <b>Iomlán</b>          | <b>514,508</b> | <b>644,393</b> |

### 15. IONCAM IARCHURTHA

|   | 2019<br>€      | 2018<br>€      |
|---|----------------|----------------|
| Maoiniú le haghaidh Oiliúint Meáin do Creative Europe | 137,125        | 134,457        |
| <b>Iomlán</b>   | <b>137,125</b> | <b>134,457</b> |

### 16. SUIMEANNA INFHAIGHTE

|                   | 2019<br>€      | 2018<br>€      |
|-------------------|----------------|----------------|
| Fiachóirí         | 55,711         | 16,351         |
| Réamhíocaíochtaí  | 166,628        | 81,167         |
| Ioncam Fabhrúithe | 13,652         | 32,893         |
| <b>Iomlán</b>     | <b>235,991</b> | <b>130,411</b> |



CITIZEN EUROPE

## 17. CÚLCHISTE CAIPITIL

|  | 2019<br>€        | 2018<br>€        |
|--|------------------|------------------|
| Iarmhéid ar an 01/01/2019  | 1,386,916        | 1,291,665        |
| Infheistíocht Scannán  | 39,337           | 67,241           |
| Gluaiseacht sa Mhaoiniú ar Shócmhainní Seasta                                      | 14,849           | 28,010           |
| <b>Iarmhéid ar an 31/12/2019</b>   | <b>1,441,102</b> | <b>1,386,916</b> |
| Tá an ghluaiseacht sa Mhaoiniúchán Sócmhainní Seasta comhdhéanta mar seo a leanas: |                  |                  |
| Ioncam leithroinn do chuspóirí Caipitil  | 74,546           | 67,018           |
| Amúchadh (Nóta 13)   | (59,697)         | (39,009)         |
| <b>Iomlán</b>  | <b>14,849</b>    | <b>28,009</b>    |

## 18. CEANGALTAIS

|                                     | Léiriú<br>Príomhscannán*<br>€ | Léiriú Scannán<br>Faisnéise<br>€ | Léiriú<br>Beochana<br>€ | Dáileachán<br>€  | Scéimeanna<br>€  | Iomlán<br>€       |
|-------------------------------------|-------------------------------|----------------------------------|-------------------------|------------------|------------------|-------------------|
| <b>Iasachtaí Léiriúcháin</b>        |                               |                                  |                         |                  |                  |                   |
| Ceangaltais @ 01/01/2019            | 3,112,995                     | 545,449                          | 770,099                 | 377,073          | 546,575          | 5,352,191         |
| Ceangaltais le linn 2019            | 9,607,134                     | 1,362,500                        | 1,095,000               | 741,224          | 537,000          | 13,342,858        |
| Ceangaltais in éag 2019             | -                             | (122,649)                        | -                       | (34,332)         | -                | (156,981)         |
| <b>Iomlán na gCeangaltas</b>        | <b>12,720,129</b>             | <b>1,785,300</b>                 | <b>1,865,099</b>        | <b>1,073,965</b> | <b>1,083,575</b> | <b>18,528,068</b> |
| Íocaíochtaí le linn 2019            | (8,793,009)                   | (1,233,085)                      | (1,075,340)             | (824,814)        | (456,200)        | (12,382,448)      |
| <b>Ceangaltais ar an 31/12/2019</b> | <b>3,927,120</b>              | <b>552,215</b>                   | <b>789,759</b>          | <b>249,151</b>   | <b>627,375</b>   | <b>6,145,620</b>  |

Ináiríte sa bhfigiúr i dtaca le ceangaltais agus le hÍocaíocht i dtaobh Léiriú Príomhscannán tá suim de €61,734 i dtaobh costas a bhaineann le costais tionscnamh agus costais dlí léiriúcháin.

### Iasachtaí Forbartha

|                                     | Beochan<br>€   | Príomhscannán<br>€ | Scannán<br>Faisnéise<br>€ | Iomlán<br>€      |
|-------------------------------------|----------------|--------------------|---------------------------|------------------|
| Ceangaltais @ 01/01/2019            | 128,801        | 919,861            | 99,694                    | 1,148,356        |
| Ceangaltais le linn 2019            | 219,350        | 2,454,437          | 286,200                   | 2,959,987        |
| Ceangaltais in éag 2019             | -              | (127,220)          | (59,384)                  | (186,604)        |
| <b>Iomlán na gCeangaltas</b>        | <b>348,151</b> | <b>3,247,078</b>   | <b>326,510</b>            | <b>3,921,739</b> |
| Íocaíochtaí le linn 2019            | (175,225)      | (2,163,503)        | (260,099)                 | (2,598,827)      |
| <b>Ceangaltais ar an 31/12/2019</b> | <b>172,926</b> | <b>1,083,575</b>   | <b>66,411</b>             | <b>1,322,912</b> |

## 19. TAIRISCINTÍ SEALADACHA CÚNAIMH DO THIONSCADAIL SCANNÁN

De bhreis ar na ceangaltais conartha de €7,468,532 atá gan íoc, nochtadh go raibh €9,989,798 breise i dtaca le tairiscintí sealadacha gan íoc. Tá an chuid is mó de na ceangaltais den chineál sin, €5,422,702, 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 athbhreithnithe. 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.



ROSIE PLAYS JULIE

## 20. SCREEN SKILLS IRELAND

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

|  | 2019<br>€      | 2018<br>€      |
|--|----------------|----------------|
| Sparánachtaí                                 | 50,394         | 34,747         |
| Gnó agus Fiontar                             | 36,215         | 3,995          |
| Cruthaitheacht agus Comhoibriú Cruthaitheach | 131,125        | 225,928        |
| Clár ar na Meáin                             | 198,789        | 184,517        |
| Clár Eorpacha Eile                           | 26,048         | 26,065         |
| Scileanna Léiriúcháin agus Teicniúla         | -              | 29,114         |
| Próifiliú Scileanna                          | -              | 35,935         |
| Cúrsaí d'Iontrálaithe Nua                    | -              | 18,047         |
| Beochan agus Maisíochtaí Físe (VFX)          | 33,317         | 16,136         |
| Cúrsaí Oiliúna agus Printiseachtaí           | 141,475        | 185,681        |
| Léiriú Drámaíochta                           | 122,122        | -              |
| Féilte                                       | 35,300         | -              |
| Maistir-Rang                                 | 8,619          | -              |
| Meantóireachtaí                              | 2,500          | -              |
| Neamhfhicsean Teilifíse                      | 88,903         | -              |
| Comhdhála/Ocáidí Eile                        | 32,696         | -              |
| <b>Iomlán</b>                                | <b>907,503</b> | <b>760,165</b> |

## 21. RIARACHÁN SCREEN SKILLS IRELAND

|                                       | 2019<br>€      | 2018<br>€      |
|---------------------------------------|----------------|----------------|
| Glanadh agus Dramhaoil                | 7,258          | 4,299          |
| Cothabháil TF                         | 18,591         | 10,325         |
| Solas agus Teas                       | 4,538          | 4,647          |
| Costais Margaíochta                   | 25,272         | 48,022         |
| Trealamh Oifige                       | 7,256          | 16,991         |
| Athchóiriú Oifige                     | 12,586         | 396            |
| Cíos agus Rátaí Oifige                | 102,151        | 101,991        |
| Páipéarachas agus Clódóireacht Oifige | 2,607          | 2,717          |
| Forchostas Eile Oifige                | 11,439         | 10,893         |
| Táillí Gairmiúla                      | 8,610          | 1,842          |
| Costais Foirne                        | 110,546        | 54,382         |
| Sintíúis le Foilseacháin              | 2,310          | 3,357          |
| Teileafóin                            | 6,043          | 6,043          |
| Caillteanas ar Dhiúscairt Sócmhainní  | -              | -              |
| Ócáidí Tionscail                      | 20,797         | -              |
| <b>Iomlán</b>                         | <b>340,004</b> | <b>265,905</b> |



CITIZEN LANE



KATIE

## 22. COMHALTAÍ BOIRD - NOCHTADH IDIRBHEARTA

Tá nósanna imeachta i bhfeidhm ag Fís Éireann/Screen Ireland de réir na dtreoirlínte atá eisiithe 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 2019 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 €         |
|---|------------------------------|--|---------|------------------|
| <b>Dr Annie Doona*</b>  | Young Irish Film Makers      |  | 45,000  | <b>45,000</b>    |
| *Níor bhain an Dr. Annie Doona ná an chuideachta lena raibh sí fostaithe aon tairbhe as an maoiniú sin. |                              |  |         |                  |
| <b>Larry Bass</b>   | Shinawil Productions         | Gage   | 9,750   | <b>9,750</b>     |
| <b>Katie Holly</b>  | Blinder Films                | A Dog Called Money                             | 10,000  |                  |
|   |                              | Boys From County Hell                          | 550,000 |                  |
|   |                              | Darkened Room                                  | 27,900  |                  |
|   |                              | Joan Verra                                     | 200,000 |                  |
|   |                              | Knights of Borrowed Dark                       | 35,000  |                  |
|   |                              | Richter  | 15,000  |                  |
|   |                              | Serious Crimes                                 | 5,000   |                  |
|   |                              | Sunlight                                       | 25,000  |                  |
|   |                              | The Racer/The Domestique                       | 100,000 |                  |
|   |                              | Virtuoso                                       | 17,400  |                  |
|   |                              | Young Skins                                    | 25,800  |                  |
|   |                              | A Dog Called Money                             | 14,000  |                  |
|   |                              | Vita & Virginia                                | 12,500  |                  |
|   |                              | Extra Ordinary                                 | 75,000  | <b>1,112,600</b> |
| <b>Rachel Lysaght</b>   | Underground Films            | Bird   | (UQ)    |                  |
|   |                              | Dream House                                    | 21,050  |                  |
|   |                              | Handy  | 65,000  |                  |
|   |                              | Hostage to the Devil: In Pursuit of Everything | 34,300  |                  |
|   |                              | In Blood                                       | 23,629  |                  |
|   |                              | Stokley  | UQ      | <b>143,979</b>   |
| Katie Holly and Rachel Lysaght  | Cartlann Scannán na hÉireann |  | 100,250 | <b>100,250</b>   |
| <b>Marian Quinn</b>   | Janey Pictures               | Della and Jim                                  | 23,900  |                  |
|   | Metropolitan Films           | Twig   | UQ      | <b>23,900</b>    |
| <b>Kate McColgan</b>  | Calico Pictures              | The Night I got Shot by Santa                  | UQ      |                  |
|   | Parallel Films               | Darklands                                      | 350,000 | <b>350,000</b>   |
| <b>James Hickey</b>   | Fantastic Films              | Sea Fever                                      | 125,000 | <b>125,000</b>   |
| <b>Móriomlán</b>  |                              |  |         | <b>1,910,479</b> |

## 23. TEAGMHAIS TAR ÉIS AN DATA TUAIRISCITHE

Níor tharla aon teagmhais idir dháta tuairiscithe na ráiteas airgeadais agus an dáta ar ar faomhadh iad a mbeadh coigeartú ar na ráitis airgeadais de dhíth mar thoradh orthu.

Aithníonn an Bord gur teagmhas suntasach a tharla tar éis an data tuairiscithe é an pandéim Covid-19. Tá an Bord ag glacadh go dáiríre leis an gcás agus tá monatóireacht á dhéanamh aige, i dteannta na bainistíochta, ar an gcás ar bhonn leanúnach. Tá an gnó ag leanúint ar aghaidh agus bearta i bhfeidhm chun foireann agus cliaint Fís Éireann/Screen Ireland a chosaint. Tá cianobair ar bun ag an bhfoireann agus tá seirbhísí á gcur ar fáil i gcónaí. Go dtí seo, tá oibríochtaí agus an chuid is mó de ghníomhaíochtaí an eintitis ag leanúint ar aghaidh agus tá an fhoireann ag dul i dtáthí ar an mbealach difriúil ina bhfuil an gnó á sheachadadh. Cé nach féidir le Fís Éireann/Screen Ireland tuar intaofa a thabhairt ar thionchar Covid-19 ar a chuid sreabhanna airgid, tá dian-mhonatóireacht á déanamh ar ghníomhaíocht agus ar oibríochtaí Fís Éireann/Screen Ireland agus tá réamhaisnéisí rialto ar shreabhanna airgid á gcur ar fáil don Bhord agus dá mháthair-roinn, an Roinn Turasoireachta, Cultúir, Ealaíon, Spóirt agus Meán.

**Gnóthas Leantach** – Measann an Bord, toisc go soláthraíonn an t-eintiteas seirbhís phoiblí a maoinítear le hairgead atá curtha ar fáil ag an Stáitchiste, tríd a mháthair-roinn, an Roinn Turasoireachta, Cultúir, Ealaíon, Spóirt agus Meán, go bhfuil sé oiriúnach na ráitis airgeadais seo a ullmhú ar bhonn ghnóthais leantaigh.

## 24. FAOMHADH AN BHOIRD

Fuair na ráitis airgeadais faomhadh an Bhoird ar an 2 Nollaig 2020.



PROCESSION



THE FAVOURITE

# Tuarascáil Bhliantúil

Tá sin mar thagairt eolais agus ní mar chuid de na cuntais ar leathanaigh 46 go 73.

## EOLAS MAIDIR LE CEANGALTAIS 2019

### IASACHTAÍ LÉIRIÚCHÁIN DO PHRÍOMHSCANNÁIN

|                                     |                        | Geallta €        |
|-------------------------------------|------------------------|------------------|
| Beards                              | Tilted Pictures        | 750,000          |
| Boys from County Hell               | Blinder Films          | 550,000          |
| Cutters                             | World 2000             | 700,000          |
| Dead Happy                          | Playground Pictures    | 700,000          |
| Float Like a Butterfly (Additional) | Samson Films           | 30,000           |
| Foscadh                             | Magamedia              | 300,000          |
| Glimpse                             | Mr Kite                | 50,000           |
| Let the Wrong One In                | Workshed Films         | 650,000          |
| Mo Ghra Buan                        | Macalla                | 300,000          |
| Owned                               | Element Pictures       | 750,000          |
| Puffin Rock                         | Cartoon Saloon         | 300,000          |
| Redemption of a Rogue (Completion)  | Pale Rebel Productions | 50,000           |
| Sea Fever                           | Fantastic Films        | 125,000          |
| The Racer                           | Blinder Films          | 900,000          |
| The Edge of Chaos                   | New Stage Films        | 100,000          |
| Vivarium                            | Fantastic Films        | 50,000           |
| Wildfire (Additional)               | Samson Films           | 85,400           |
| <b>Iomlán</b>                       |                        | <b>6,390,400</b> |

### CISTE COMHLÉIRIÚCHÁIN

|                        |                           |                  |
|------------------------|---------------------------|------------------|
| Death of a Ladies Man  | Port Pictures Ltd         | 250,000          |
| I Never Cry            | MK1 Productions           | 125,000          |
| My Salinger Year       | Parallel Film Productions | 200,000          |
| Shadows                | Feline Films Ltd.         | 250,000          |
| Sweetness in the Belly | Parallel Film Productions | 75,000           |
| Stranger With a Camera | Big Dog Pictures          | 200,000          |
| Wild Mountain Thyme    | Port Pictures Ltd         | 280,000          |
| <b>Iomlán</b>          |                           | <b>1,380,000</b> |

### LÉIRIÚ DRÁMAÍOCHT TEILIFÍSE

|                      |                           |         |
|----------------------|---------------------------|---------|
| Darklands            | Parallel Film Productions | 350,000 |
| Normal People        | Element Pictures          | 600,000 |
| Smother              | Treasure Entertainment    | 400,000 |
| The South Westerlies | Deadpan Pictures          | 425,000 |

**Iomlán 1,775,000**

**Costais/Cúrsaí Dlí a Bhain le Tionscadail 61,734**

**Iomlán i dtaobh Léiriú Príomhscannán 9,607,134**

### LÉIRIÚ SCANNÁN BEOCHANA

|                   |                      | Committed € |
|-------------------|----------------------|-------------|
| Alva & The Trolls | Kavaleer Productions | 300,000     |
| Dorg Vandango     | Cartoon Saloon       | 250,000     |
| Fantasy Ireland   | Igloo Animations     | 220,000     |
| Ollie             | Ink and Light        | 175,000     |
| The Lost Letter   | Igloo Films          | 150,000     |

**Iomlán 1,095,000**

### LÉIRIÚ SCANNÁN FAISNÉISE

|                                      |                                  |         |
|--------------------------------------|----------------------------------|---------|
| A Dog Called Money                   | Blinder Films                    | 10,000  |
| Avenger Ghaoth Dobhair               | Rosg                             | 82,500  |
| Breaking Out                         | Silver Moonbeam Film Productions | 60,000  |
| Castro's Spies                       | EagleHill Films                  | 100,000 |
| Father of the Cyborgs                | Dot TV & Films                   | 100,000 |
| Folkland                             | South Wind Blows                 | 150,000 |
| Full Circle                          | John Kelleher Media              | 100,000 |
| On Windmill Lane                     | Animo TV Productions             | 100,000 |
| Pure Grit                            | Underground Films                | 125,000 |
| Shooting the Mafia                   | Lunar Pictures Ltd.              | 50,000  |
| The 8th                              | Gyre & Gimble Productions        | 150,000 |
| The Sheriff                          | Below the Radar                  | 100,000 |
| To the Moon                          | Inland Films                     | 125,000 |
| Tukdam: A Question of Life and Death | Wildfire Films                   | 110,000 |

**Iomlán 1,362,500**

### PRIONTAÍ AGUS FÓGRAÍOCHT

|                        |                                      |        |
|------------------------|--------------------------------------|--------|
| The Belly of the Whale | Wildcard Distribution                | 12,500 |
| The Hole in the Ground | Wildcard Distribution                | 75,000 |
| Float like a Butterfly | Eclipse Pictures                     | 45,000 |
| Prisoners of the Moon  | Eclipse Pictures                     | 10,000 |
| Papi Chulo             | Eclipse Pictures                     | 31,104 |
| Vita and Virginia      | Wildcard Distribution                | 12,500 |
| Metal Heart            | Break Out Pictures                   | 30,000 |
| Extraordinary          | Wildcard Distribution                | 75,000 |
| Gaza                   | Wildcard Distribution                | 17,500 |
| Keepers of the Flame   | Eclipse Pictures                     | 15,000 |
| Never Grow Old         | Wildcard Distribution                | 25,000 |
| Dark Lies the Island   | Senito Ar Ltd t/a Break Out Pictures | 35,000 |
| Land Without God       | Eclipse Pictures                     | 23,974 |
| A Dog Called Money     | Senito Ar Ltd t/a Break Out Pictures | 14,000 |
| Animals                | Break Out Pictures                   | 30,000 |
| Arracht                | Break Out Pictures                   | 35,000 |
| Rialto                 | Senito Ar Ltd t/a Break Out Pictures | 52,000 |

**Iomlán 538,578**

### DÁILEACHÁN DÍREACH

|                              |                     |        |
|------------------------------|---------------------|--------|
| An Engineer Imagines         | Igloo Productions   | 12,500 |
| Best Before Death            | Screenworks         | 8,500  |
| Cellar Door                  | Samson Films        | 12,500 |
| Curious Works of Roger Doyle | Instigator Films    | 5,500  |
| Don't Go                     | Wide Eye Films Ltd. | 12,500 |
| Losing Alaska                | Marcie Films        | 10,000 |
| The Man Who Wanted to Fly    | Loosehorse Ltd.     | 15,000 |
| When All is Ruin Once Again  | Twopair Films       | 10,000 |

**Iomlán 86,500**

**Tacaíocht do Chur Chun Cinn 116,146**

**Iomlán i dtaca le Dáileachán 741,224**



CRITTERS



SIR MOUSE

FORBAIRT

|                                   |  | Geallta € |                                       |                           | Geallta €        |
|-----------------------------------|--|-----------|---------------------------------------|---------------------------|------------------|
| 50,000 Words                      | Kennedy Films                                  | 19,100    | Nine Lives                            | Ripple World              | 25,000           |
| A High Place                      | Rebecca Daly/<br>Cowtown Pictures              | 47,900    | No Filter                             | Horizon Pictures          | 9,900            |
| A Kind of Longing                 | Cowtown Pictures/<br>Black Sheep Productions   | 32,832    | No Ordinary Heist                     | Blue Ink Films            | 20,720           |
| Airport Pigeon                    | Ciaran Morrison/Mick O'Hara                    | 16,000    | Obituary                              | Magamedia                 | 5,000            |
| Alice in Funderland               | Treasure Entertainment                         | 26,000    | Oh My God, What a<br>Complete Aisling | Element Pictures          | 14,000           |
| Alice Wants an Ice Cream          | Samson Films                                   | 13,000    | Our Beloved Kin                       | Green Pavillion           | 30,650           |
| All Fall Down                     | Cornelia Street                                | 14,200    | Owned                                 | Element Pictures          | 14,900           |
| A/V                               | Hail Mary Pictures                             | 19,560    | Patashnik                             | Samson Films              | 21,300           |
| Baltimore                         | Joe Lawlor, Christine Molloy                   | 16,000    | Ping Pong                             | Black Sheep Productions   | 25,000           |
| Becoming Casement                 | Saffron Pictures                               | 29,450    | Plurabelle                            | John Kelleher Media       | 5,550            |
| Bi Bi Baby                        | Treasure Entertainment                         | 37,000    | Polygraph Party                       | Rotator Ltd               | 71,468           |
| Black Unicorn                     | Tailored Films                                 | 14,600    | Provision                             | Subotica Ltd              | 20,300           |
| Box of Bones                      | Brightside Pictures/Blade Right                | 41,600    | Rabbit Hayes                          | Hot Drop Films            | 28,600           |
| Caherduin/The Crossing Place      | 925 Productions                                | 50,000    | Radiant                               | Subotica Ltd.             | 30,000           |
| Captain Bolt                      | Blue Ink Films                                 | 21,300    | Rainy Days                            | Fantastic Films           | 10,000           |
| Cine4 Round 4                     | TG4  | 50,000    | Recovery                              | Samson Films              | 8,375            |
| Crooked                           | Forty Foot Pictures                            | 8,100     | Richter                               | Blinder Films             | 15,000           |
| Crossfire                         | Tile Films                                     | 13,400    | Riley                                 | Blue Ink Films            | 13,000           |
| Cry from the Sea                  | Shin Awil Productions                          | 8,375     | Saipan                                | Fastnet Films             | 31,900           |
| Dead Cities                       | Tailored Films                                 | 18,600    | Sidelined (aka Ladies Senior Three)   | Parallel Films            | 4,000            |
| Death Space                       | Lovely Productions                             | 17,100    | Spartacus Rising                      | Treasure Entertainment    | 38,000           |
| Della and Jim                     | Janey Pictures                                 | 23,900    | Spoiled                               | Christian O'Reilly        | 12,000           |
| Don't Come After Me               | Tailored Films                                 | 17,900    | Starlight                             | Cowtown Pictures          | 24,800           |
| Double Blind                      | Fail Safe Films                                | 12,300    | Stolen                                | Grand Pictures            | 5,000            |
| Dysphoria                         | Jenny Roche                                    | 12,000    | Tainted                               | Footnote Productions      | 25,000           |
| Famine                            | Blank Page Productions                         | 24,670    | The Aran Islands                      | Harvest Films             | 11,600           |
| Four Mothers                      | Port Pictures                                  | 35,950    | The Boy That Never Was                | Subotica                  | 36,300           |
| Goliath                           | Lovely Productions                             | 14,000    | The Cancer Bus                        | Savage Productions        | 19,300           |
| Handy                             | Underground Films                              | 65,000    | The Disappeared                       | Treasure Entertainment    | 22,300           |
| Haul                              | Rebecca Daly                                   | 12,000    | The Foundling                         | Tailored Films            | 21,500           |
| Headcases                         | Treasure Entertainment                         | 65,000    | The Good Italian                      | Mammoth Films             | 17,970           |
| Her Husband's Lover               | Savage Productions/<br>Brightside Pictures     | 40,150    | The Littlejohn Affair                 | Element Pictures          | 6,600            |
| Heron Island                      | World 2000                                     | 27,800    | The Lost Children of Tuam             | Element Pictures          | 50,000           |
| Home                              | Blue Ink Films                                 | 18,000    | The Lost Queen                        | Paper Panther Productions | 19,250           |
| Homemaker                         | Shane Langan, Amy Stephenson,<br>Rory Connolly | 16,000    | The Naked Superhero                   | Blue Ink Films            | 20,300           |
| House of the Dark                 | Savage Productions                             | 32,300    | The Pretender                         | Tiger Darling Productions | 18,800           |
| In Blood                          | Underground Films                              | 13,400    | The Price                             | Price Film Production     | 15,000           |
| In the Land of Saints and Sinners | Prodigal Films                                 | 5,655     | The Quiet Woman                       | Park Films                | 20,560           |
| Intermission                      | Marcie Films                                   | 40,000    | The Safe                              | Danman Films              | 39,550           |
| Jolly                             | Treasure Entertainment                         | 20,000    | The Smaller I am                      | Sixty Six Pictures        | 16,200           |
| Joy and Mully                     | Subotica                                       | 5,000     | The South Westerlies                  | Deadpan Pictures          | 20,000           |
| Just Sixteen                      | Treasure Entertainment                         | 25,500    | The Sparrow                           | Tiger Darling Films       | 23,600           |
| Kids These Days                   | Treasure Entertainment                         | 30,000    | The Story of Lucy Gault               | Parallel Film Productions | 14,815           |
| Kill                              | Shinawil                                       | 21,750    | The Sticks                            | New Decade TV Ltd         | 17,700           |
| Lambs                             | Hardy Films                                    | 16,000    | The Wordsmith                         | Mixed Bag Media           | 13,000           |
| Laughter of Our Child             | Parallel Film Productions                      | 20,000    | The Wurzburg Effect                   | Kennedy Films             | 26,900           |
| Law of the Land                   | Treasure Entertainment                         | 28,600    | Under Moscow Moon                     | Against the Grain Films   | 13,000           |
| Legless                           | Element Pictures                               | 28,240    | What We Know about Men                | Cornelia Street?          | 40,300           |
| LOLA                              | Marcie Films                                   | 13,587    | Woken                                 | Fantastic Films           | 17,410           |
| Midnight's End                    | Black Sheep Productions                        | 20,000    | Wolf                                  | Feline Films              | 33,600           |
| Monto                             | Tailored Films                                 | 15,300    | Young Girl                            | Andrew Meehan             | 12,000           |
| My Refugee                        | Whackala                                       | 12,000    | Young Skins                           | Blinder film              | 25,800           |
|                                   |  |           | Zola and Anne Marie                   | Blue Ink Films            | 8,500            |
|                                   |  |           | <b>lomlán</b>                         |                           | <b>2,357,437</b> |

FORBAIRT POV

|                       | Geallta €     |
|-----------------------|---------------|
| Sunlight              | 25,000        |
| Knowl                 | 25,000        |
| It is in all of us    | 23,500        |
| You are not my mother | 23,500        |
| <b>lomlán</b>         | <b>97,000</b> |

FORBAIRT BEOCHANA

|                 |                              |                |
|-----------------|------------------------------|----------------|
| Aleeums         | Pink Kong Studios            | 20,000         |
| Buddybugzz      | Design BOS                   | 20,000         |
| Bogboy          | Bogboy Productions           | 14,350         |
| Exogirl         | Giant Creative               | 20,000         |
| Fia's Fairies   | Little Moon Animation        | 20,000         |
| Ghost Town      | Dear Will                    | 20,000         |
| Piece           | And Maps and Plans           | 25,000         |
| Pig Tales       | Barley Films                 | 20,000         |
| Sullivan Sails  | Dustillery Films             | 20,000         |
| The Noseys      | Boo Labs                     | 20,000         |
| The Wee Littles | Magpie 6 Media Entertainment | 20,000         |
| <b>lomlán</b>   |                              | <b>219,350</b> |

FORBAIRT SCANNÁN FAISNÉISE

|                                   |                        |                |
|-----------------------------------|------------------------|----------------|
| A Womanly Battle                  | SOS Productions        | 11,810         |
| After Katrina                     | Little Wings Films     | 13,740         |
| Beat the Bookies                  | True Films             | 15,000         |
| Children of the Church            | Wildfire Films         | 21,700         |
| Davinci in the Kitchen            | Soilsiu Films          | 15,000         |
| Eat Sleep Cheer                   | Marmalade Films        | 15,000         |
| Gays against Guns                 | Still Films            | 14,150         |
| Jordantown                        | Screenworks            | 15,000         |
| Kozak                             | Dot Television         | 15,000         |
| Million Dollar Pigeon Race        | Venom                  | 15,000         |
| Mitochondrial                     | Planet Korda Films     | 15,000         |
| Nothing Compares                  | Ard Mhacha Productions | 15,000         |
| Sins of Ireland                   | Fegan Films            | 15,000         |
| The Bow                           | Wildfire Films         | 15,000         |
| The Convention                    | New Decade Films       | 15,000         |
| The Dead Zoo Gang                 | Marmalade Films        | 15,000         |
| The Kazakh Steppe                 | Cyprus Avenue Films    | 15,000         |
| Unsolved Mysteries of Rock & Roll | Screenworks            | 15,000         |
| Whiddy                            | Curious Dog Films      | 14,800         |
| <b>lomlán</b>                     |                        | <b>286,200</b> |

REAL SHORTS

|  |                   | Geallta €     |
|--|-------------------|---------------|
| Seven Feet, Nine and a<br>Quarter Inches | Motherland        | 20,000        |
| Gael Force                               | Little Rose Films | 20,000        |
| Knitted Knockers                         | Whitepoint Films  | 20,000        |
| <b>lomlán</b>                            |                   | <b>60,000</b> |

FOCUS SHORTS

|                   |                  |                |
|-------------------|------------------|----------------|
| Stir              | Tailored Films   | 50,000         |
| An Encounter      | Cowtown Pictures | 50,000         |
| The Warning       | New Decade       | 50,000         |
| If Neon Met Argon | Piranha Bar      | 50,000         |
| <b>lomlán</b>     |                  | <b>200,000</b> |

SHORT STORIES (GEARRSCÉALTA)

|               |                              |               |
|---------------|------------------------------|---------------|
| Barry         | John Kelleher Media          | 20,000        |
| Hum           | Pio Media                    | 20,000        |
| The Fear      | MDV                          | 20,000        |
| Signal        | Carbonated Comet Productions | 20,000        |
| <b>lomlán</b> |                              | <b>80,000</b> |

FRAMEWORKS

|                             |                   |                |
|-----------------------------|-------------------|----------------|
| Her Song                    | Radii Animation   | 50,000         |
| An Gadhar Dubh              | Paper Panther     | 47,000         |
| The Dead Hands of Dublin    | Pink Kong Studios | 50,000         |
| Lady Betty                  | Whackala          | 50,000         |
| <b>lomlán</b>               |                   | <b>197,000</b> |
| <b>lomlán na Scéimeanna</b> |                   | <b>537,000</b> |



DON'T GO



THE CURIOUS WORKS OF ROGER DOYLE

## EOLAS MAIDIR LE CEANGALTAIS GAN ÍOC 2019

### IASACHTAÍ LÉIRIÚCHÁIN DO PHRÍOMHSCANNÁIN

|                               |                        | Ar feitheamh € |
|-------------------------------|------------------------|----------------|
| <i>Ceangaltais roimh 2019</i> |                        | 723,710        |
| Beards                        | Tilted Pictures        | 80,000         |
| Boys from County Hell         | Blinder Films          | 55,000         |
| Cutters                       | World 2000             | 210,000        |
| Dead Happy                    | Playground Pictures    | 70,000         |
| Foscadh                       | Magamedia              | 100,000        |
| Glimpse                       | Mr Kite                | 50,000         |
| Let the Wrong One In          | Workshed Films         | 650,000        |
| Mo Ghra Buan                  | Macalla                | 30,000         |
| Owned                         | Element Pictures       | 26,150         |
| Puffin Rock                   | Cartoon Saloon         | 300,000        |
| Redemption of a Rogue         | Pale Rebel Productions | 10,000         |
| Sea Fever                     | Fantastic Films        | 18,750         |
| The Racer                     | Blinder Films          | 85,000         |
| The Edge of Chaos             | New Stage Films        | 50,000         |

**Iomlán 2,458,610**

### CISTE COMHLÉIRIÚCHÁIN

|                               |                           |         |
|-------------------------------|---------------------------|---------|
| <i>Ceangaltais roimh 2019</i> |                           | 169,510 |
| Death of a Ladies Man         | Port Pictures Ltd         | 25,000  |
| I Never Cry                   | MK1 Productions           | 125,000 |
| My Salinger Year              | Parallel Film Productions | 40,000  |
| Shadows                       | Feline Films              | 75,000  |
| Stranger With a Camera        | Big Dog Pictures          | 200,000 |
| Wild Mountain Thyme           | Port Pictures             | 84,000  |

**Total 718,510**

### LÉIRIÚ DRÁMAÍOCHT TEILIFÍSE

|                      |                           |         |
|----------------------|---------------------------|---------|
| Darklands            | Parallel Film Productions | 35,000  |
| Normal People        | Element Pictures          | 210,000 |
| Smother              | Treasure Entertainment    | 400,000 |
| The South Westerlies | Deadpan Pictures          | 105,000 |

**Total 750,000**

**Feature Production Total 3,927,120**

### LÉIRIÚ SCANNÁN BEOCHANA

|                               |                      |         |
|-------------------------------|----------------------|---------|
| <i>Ceangaltais roimh 2019</i> |                      | 153,259 |
| Alva & the Trolls             | Kavaleer Productions | 300,000 |
| Dorg Vandango                 | Cartoon Saloon       | 104,000 |
| Fantasy Ireland               | Igloo Animations     | 130,000 |
| Ollie                         | Ink and Light        | 87,500  |
| The Lost Letter               | Igloo Films          | 15,000  |

**Iomlán 789,759**

### LÉIRIÚ SCANNÁN FAISNÉISE

|                               |                                  | Ar feitheamh € |
|-------------------------------|----------------------------------|----------------|
| <i>Ceangaltais roimh 2019</i> |                                  | 238,774        |
| Avenger Ghaoth Dobhair        | Rosg                             | 57,750         |
| Breaking Out                  | Silver Moonbeam Film Productions | 6,000          |
| Castro's Spies                | EagleHill Films                  | 24,840         |
| Father of the Cyborgs         | Dot TV & Films                   | 65,000         |
| Folkland                      | South Wind Blows                 | 15,000         |
| Full Circle                   | John Kelleher Media              | 50,000         |
| On Windmill Lane              | Animo TV Productions             | 10,000         |
| Pure Grit                     | Underground Films                | 37,500         |
| The 8th                       | Gyre & Gimble Productions        | 15,000         |
| The Sheriff                   | Below the Radar                  | 5,000          |
| To the Moon                   | Inland Films                     | 40,000         |
| Tukdam: A Question of         |                                  |                |
| Life and Death                | Wildfire Films                   | 110,000        |
| Expiries                      |                                  | (122,649)      |

**Iomlán 552,215**

### DÁILEACHÁN

|                               |                       |          |
|-------------------------------|-----------------------|----------|
| <i>Ceangaltais roimh 2019</i> |                       | 150,055  |
| Float Like a Butterfly        | Eclipse Pictures      | 9,345    |
| Papi Chulo                    | Eclipse Pictures      | 2,135    |
| Extraordinary                 | Wildcard Distribution | 7,500    |
| Gaza                          | Wildcard Distribution | 8,750    |
| Keepers of the Flame          | Eclipse Pictures      | 7,500    |
| Never Grow Old                | Wildcard Distribution | 6,473    |
| Land Without God              | Eclipse Pictures      | 11,980   |
| Arracht                       | Break Out Pictures    | 17,500   |
| Rialto                        | Senito Ar Ltd t/a     |          |
|                               | Break Out Pictures    | 26,000   |
| Expiries                      |                       | (34,332) |

**Iomlán 212,906**

### DAILEACHÁN DÍREACH

|                               |                   |       |
|-------------------------------|-------------------|-------|
| <i>Ceangaltais roimh 2019</i> |                   | 7,620 |
| An Engineer Imagines          | Igloo Productions | 6,250 |
| Best Before Death             | Screenworks       | 2,125 |
| Curious Works of Roger Doyle  | Instigator Films  | 2,750 |
| Losing Alaska                 | Marcie Films      | 5,000 |
| The Man Who Wanted to Fly     | Loosehorse        | 7,500 |
| When All is Ruin Once Again   | Twopair Films     | 5,000 |

**Iomlán 36,245**

**Iomlán maidir le Dáileachán 249,151**

## FORBAIRT

|                               | Ar feitheamh €                              |                 | Ar feitheamh €                      |                           |           |
|-------------------------------|---|-----------------|-------------------------------------|---------------------------|-----------|
| <i>Ceangaltais roimh 2019</i> | 405,759                                     | Our Beloved Kin | 6,130                               |                           |           |
| 50,000 Words                  | Kennedy Films                               | 9,550           | Samson Films                        | 10,000                    |           |
| A High Place                  | Cowtown Pictures                            | 17,950          | Black Sheep Productions             | 6,415                     |           |
| A Kind of Longing             | Cowtown Pictures                            | 6,416           | John Kelleher Media                 | 550                       |           |
| Airport Pigeon                | Ciaran Morrison/Mick O'Hara                 | 8,000           | Polygraph Party                     | 64,511                    |           |
| Alice in Funderland           | Treasure Entertainment                      | 13,000          | Provision                           | Subotica Ltd              | 10,150    |
| Alice Wants an Ice Cream      | Samson Films                                | 3,000           | Rabbit Hayes                        | Hot Drop Films            | 14,600    |
| All Fall Down                 | Cornelia Street                             | 4,260           | Radiant                             | Subotica Ltd.             | 15,000    |
| A/V                           | Hail Mary Pictures                          | 9,780           | Rainy Days                          | Fantastic Films           | 5,000     |
| Baltimore                     | Joe Lawlor, Christine Molloy                | 3,200           | Recovery                            | Samson Films              | 3,350     |
| Becoming Casement             | Saffron Pictures                            | 2,282           | Richter                             | Blinder Films             | 5,000     |
| Bi Bi Baby                    | Treasure Entertainment                      | 7,400           | Riley                               | Blue Ink Films            | 3,900     |
| Black Unicorn                 | Tailored Films                              | 7,300           | Saipan                              | Fastnet Films             | 15,950    |
| Box of Bones                  | Brightside Pictures                         | 6,900           | Sidelined (aka Ladies Senior Three) | Parallel Films            | 1,000     |
| Caherduin/The Crossing Place  | 925 Productions                             | 6,780           | Spartacus Rising                    | Treasure Entertainment    | 9,000     |
| Captain Bolt                  | Blue Ink Films                              | 6,390           | Stolen                              | Grand Pictures            | 2,000     |
| Crooked                       | Forty Foot Pictures                         | 4,050           | Tainted                             | Footnote Productions      | 12,500    |
| Cry from the Sea              | Shin Awil Productions                       | 3,350           | The Aran Islands                    | Harvest Films             | 4,100     |
| Dead Cities                   | Tailored Films                              | 9,300           | The Boy That Never Was              | Subotica                  | 18,150    |
| Death Space                   | Lovely Productions                          | 8,600           | The Cancer Bus                      | Savage Productions        | 6,755     |
| Della and Jim                 | Janey Pictures                              | 8,365           | The Disappeared                     | Treasure Entertainment    | 11,150    |
| Double Blind                  | Fail Safe Films                             | 6,150           | The Foundling                       | Tailored Films            | 10,750    |
| Dysphoria                     | Jenny Roche                                 | 2,400           | The Good Italian                    | Mammoth Films             | 6,970     |
| Famine                        | Blank Page Productions                      | 4,934           | The Littlejohn Affair               | Element Pictures          | 3,300     |
| Four Mothers                  | Port Pictures                               | 13,850          | The Lost Children of Tuam           | Element Pictures          | 38,440    |
| Goliath                       | Lovely Productions                          | 7,000           | The Lost Queen                      | Paper Panther Productions | 9,625     |
| Handy                         | Underground Films                           | 2,000           | The Naked Superhero                 | Blue Ink Films            | 6,090     |
| Her Husband's Lover           | Brightside Pictures                         | 8,275           | The Price                           | Price Film Production     | 7,500     |
| Homemaker                     | Shane Langan, Amy Stephenson, Rory Connolly | 4,800           | The Quiet Woman                     | Park Films                | 5,560     |
| House of the Dark             | Savage Productions                          | 7,300           | The Safe                            | Danman Films              | 9,550     |
| Intermission                  | Marcie Films                                | 5,000           | The Smaller I am                    | Sixty Six Pictures        | 8,100     |
| Jolly                         | Treasure Entertainment                      | 9,850           | The Sparrow                         | Tiger Darling Films       | 1,500     |
| Joy and Mully                 | Subotica                                    | 2,500           | The Story of Lucy Gault             | Parallel Film Productions | 7,415     |
| Just Sixteen                  | Treasure Entertainment                      | 12,750          | The Sticks                          | New Decade TV Ltd         | 8,850     |
| Kids These Days               | Treasure Entertainment                      | 15,000          | The Wordsmith                       | Mixed Bag Media           | 6,500     |
| Kill                          | Shinawil                                    | 10,500          | The Wurzburg Effect                 | Kennedy Films             | 13,450    |
| Laughter of Our Child         | Parallel Film Productions                   | 5,000           | Under Moscow Moon                   | Against the Grain Films   | 3,000     |
| Law of the Land               | Treasure Entertainment                      | 14,300          | What We Know about Men              | Cornelia Street?          | 10,150    |
| Legless                       | Element Pictures                            | 14,120          | Woken                               | Fantastic Films           | 10,410    |
| Midnight's End                | Black Sheep Productions                     | 10,000          | Wolf                                | Feline Films              | 6,720     |
| Monto                         | Tailored Films                              | 7,650           | Young Girl                          | Andrew Meehan             | 2,000     |
| Nine Lives                    | Ripple World                                | 12,500          | Young Skins                         | Blinder film              | 12,900    |
| Obituary                      | Magamedia                                   | 1,000           | Zola and Anne Marie                 | Blue Ink Films            | 2,550     |
| Oh My God, What a Complete    |   |                 | Expiries                            |                           | (127,220) |
| Aisling (OMGWACA)             | Element Pictures                            | 4,000           |                                     |                           |           |

**Iomlán 1,021,832**



DAY OUT

### FORBAIRT POV

|                       | Ar feitheamh € |
|-----------------------|----------------|
| Ceangaltas roimh 2019 | 11,500         |
| KSunlight Stage 2     | 7,500          |
| Knowl Stage 2         | 7,500          |
| It is in all of us    | 11,750         |
| You are not my mother | 23,500         |

**lamlán 61,750**

### FORBAIRT BEOCHANA

| Ceangaltas roimh 2019 |                                  | 96,501 |
|-----------------------|----------------------------------|--------|
| Aleeums               | Pink Kong Studios                | 10,000 |
| Buddybugzz            | Design BOS                       | 5,000  |
| Bogboy                | Bogboy Productions Limited       | 7,175  |
| Exogirl               | Giant Creative                   | 10,000 |
| Ghost Town            | Dear Will                        | 10,000 |
| Piece                 | And Maps and Plans               | 9,250  |
| Pig Tales             | Barley Films                     | 10,000 |
| The Noseys            | Boo Labs                         | 5,000  |
| The Wee Littles       | Magpie 6 Media Entertainment Ltd | 10,000 |

**lamlán 172,926**

### FORBAIRT SCANNÁN FAISNÉISE

| Ceangaltas roimh 2019             |                        | 74,744   |
|-----------------------------------|------------------------|----------|
| LAfter Katrina                    | Little Wings Films     | 4,091    |
| Beat the Bookies                  | True Films             | 3,000    |
| Davinci in the Kitchen            | Soilsiu Films          | 3,000    |
| Eat Sleep Cheer                   | Marmalade Films        | 3,000    |
| Jordantown                        | Screenworks            | 5,000    |
| Kozak                             | Dot Television         | 3,000    |
| Mitochondrial                     | Planet Korda Films     | 3,000    |
| Nothing Compares                  | Ard Mhacha Productions | 7,500    |
| The Bow                           | Wildfire Films         | 3,000    |
| The Convention                    | New Decade Films       | 7,500    |
| The Dead Zoo Gang                 | Marmalade Films        | 3,000    |
| Unsolved Mysteries of Rock & Roll | Screenworks            | 3,000    |
| Whiddy                            | Curious Dog Films      | 2,960    |
| Expiries                          |                        | (59,384) |

**lamlán 66,411**

### REAL SHORTS

|                          |                   | Ar feitheamh € |
|--------------------------|-------------------|----------------|
| Ceangaltas roimh 2019    |                   | 16,000         |
| 7ft 9 and quarter inches | Motherland        | 4,000          |
| Gael Force               | Little Rose Films | 18,000         |
| Knitted Knockers         | Whitepoint Films  | 18,000         |

**lamlán 56,000**

### FOCUS SHORTS

| Ceangaltas roimh 2019 |                  | 16,500 |
|-----------------------|------------------|--------|
| Stir                  | Tailored Films   | 45,000 |
| An Encounter          | Cowtown Pictures | 45,000 |
| The Warning           | New Decade       | 45,000 |
| If Neon Met Argon     | Piranha Bar      | 45,000 |

**lamlán 196,500**

### SHORT STORIES (GEARRSCÉALTA)

| Ceangaltas roimh 2019 |                              | 8,000  |
|-----------------------|------------------------------|--------|
| Barry                 | John Kelleher Media          | 4,000  |
| Hum                   | Pio Media                    | 18,000 |
| The Fear              | MDV                          | 18,000 |
| Signal                | Carbonated Comet Productions | 18,000 |

**lamlán 66,000**

### FRAMEWORKS

| Ceangaltas roimh 2019    |                   | 143,288 |
|--------------------------|-------------------|---------|
| Her Song                 | Radii Animation   | 30,000  |
| An Gadhar Dubh           | Paper Panther     | 32,900  |
| The Dead Hands of Dublin | Pink Kong Studios | 45,000  |
| Lady Betty               | Whackala          | 30,000  |

**lamlán 281,188**

**Scéimeanna Eile Roimh 2019 27,687**

**lamlán na Scéimeanna 627,375**



WILDFIRE

### 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/scribhneoir scrípte) iarratas a dhéanamh. Tá oiblígeáid 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, saítilít, 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.



HERSELF



DATING AMBER

## PRIONSABAIL AGUS CRITÉIR

I dteannta díriú ar na buanna eagarthóireachta agus cruthaitheacha a bhaineann le tionscadal, tá roinnt bunphrionsabal atá mar bhonn ag an gcrítéir cinnteoireachta a threoraíonn clár 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 shaothair 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 dian-mheasúnú 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 dtaifid 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 gcaoltóir 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 cinntiú maoiniúcháin atá ar son na dtionscadal sin a bhfuil

an lucht féachana cuí 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, bídis 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 cinntiú 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 athnuaithe sa dtáithí 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 scannáin 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 úrnuachta san áireamh mar chuid den mheasúnú ar thalann chumasctha na bpáirtithe ar fad atá i gceist.

### 4. FORBAIRT TALLAINNE, TOSAÍOCHTAÍ CULTÚIR AGUS TIONSAIL

I gcomhréir lena chuid téarmaí tagartha ón Rialtas, agus ag freagairt do na riachtanais a mbraitear atá ag an dtionscal léiriúcháin chlosamhairc 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 dáiríre 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 chomh-léiritheoir 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. BREISÍOCHT

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 nginfeadh 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 mórachtaí cineama. Is cosúil go mbíonn athnuachan rialta de dhíth ar an margadh. Tabharfaidh FÉ/SI tacaíocht fhuinniúil do léiritheoirí a thaispeánann go bhfuil uailmhian 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 cruthaithigh 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 dtairgeoídh an léiriúchán fostaíocht do phearsanra 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 dtairgeoífaí 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.

**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

**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

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

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

**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

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

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

**Animals** 2019 / **Director** Sophie Hyde **Producers** Cormac Fox, Sarah Brocklehurst, Rebecca Summerton, Sophie Hyde **Screenplay** Emma Jane Unsworth **Production Companies** Vico Films, Closer Productions, Sarah Brocklehurst Productions

**Arracht** 2019 / **Director/Stiúrthóir** Tom Sullivan **Producer/Léiritheoir** Cúán Mac Conghail **Screenplay/Scáileán** Tom Sullivan **Production Company/Comhlachtaí** Léiriúcháin Macalla Teoranta

**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** Octogon 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

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

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

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

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

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

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

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

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

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

**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 Englehardt **Production Companies** Parallet Films, Number 9 Films

**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

**Calm with Horses** 2019 / **Director** Nick Rowland **Producers** Rory Gilmartin, Daniel Emmerson, Kate Glover **Screenplay** Joseph Murtagh **Executive Producers** Michael Fassbender, Conor McCaughan, Ed Guiney, Andrew Lowe, Sam Lavender, Daniel Battsek **Production Companies** Element Pictures, DMC 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

**The Castle** 2019 / **Director/Screenplay** Lina Lužyte **Producers** David Collins, Kestutis Drazdauskas **Production Company** Samson 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

**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

**Babygirl** 2011 / **Director/Script** Macdara Vallely **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 Film

**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

**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

**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

**Calm with Horses** 2019 / **Director** Nick Rowland **Producers** Rory Gilmartin, Daniel Emmerson, Kate Glover **Screenplay** Joseph Murtagh **Executive Producers** Michael Fassbender, Conor McCaughan, Ed Guiney, Andrew Lowe, Sam Lavender, Daniel Battsek **Production Companies** Element Pictures, DMC 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

Cracks (2009) by Jordan Scott

**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

The Daisy Chain (2008) by Aisling Walsh

**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) by Pat O'Connor

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

Dare to Be Wild (2014) by Vivienne De Courcy

**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) by Ian Fitzgibbon

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

Dark Touch (2013) by Marina de Van

**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 Nihlo/Agat Films, Filmgate Films

Dead Bodies (2003) by Robert Quinn

**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) by Conor McMahon

**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) by Mark O'Rowe

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

Dirty God (2019) by Sacha Polak

**Dirty God** 2019 / **Director** Sacha Polak **Producers** John Keville, Conor Barry, Marleen Slot, Michael Elliott, Dries Phlypo **Screenplay** Sacha Polak, Susanne Farrell **Production Company** Savage Productions

The Disappearance of Finbar (1994/95) by Sue Clayton

**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) by Kirsten Sheridan

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

Dollhouse (2011) by Kirsten Sheridan

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

Don't Go (2018) by David Gleeson

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

Dorothy Mills (2008) by Agnes Merlet

**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) by Luís Galvão

**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) by Nick Kelly

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

Dublin Oldschool (2018) by Dave Tynan

**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

Five Day Shelter (2010) by Ger Leonard

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

Five Minutes of Heaven (2009) by Oliver Hirschbiegel

**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

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

The Eclipse (2009) by Conor McPherson

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

Eden (2008) by Declan Recks

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

The Englishman (2008) by Ian Sellers

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

The Escapist (2007) by Rupert Wyatt

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

Essential Killing (2011) by Jerzy Skolimowski

**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

Extra Ordinary (2019) by Directors/Screenplay

**Extra Ordinary** 2019 / **Directors/Screenplay** Mike Ahern, Enda Loughman **Producers** Katie Holly, Yvonne Donohoe, Mary McCarthy, Ailish Bracken **Production Company** Blinder Films

The Fading Light (2010) by Ivan Kavanagh

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

The Fifth Province (1997) by Frank Stapleton

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

Finding Joy (2012) by Neil Dowling

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

Finky (2019) by Director/Stiúirthóir

**Finky** 2019 / **Director/Stiúirthóir** Datha. Keane **Producers/Léiritheoirí** Eileen Seoighe, Pierce Boyce **Screenplay/Scáileán** Diarmuid De Faoite, Dathaí Keane **Production Company/Comhlachtaí Léiriúcháin** Abú Media Film Productions

Five Day Shelter (2010) by Ger Leonard

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

Five Minutes of Heaven (2009) by Oliver Hirschbiegel

**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) by Fintan Connolly

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

Float Like a Butterfly (2018) by Carmel Winters

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

The Food Guide to Love (2013) by Dominic Harari

**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 (Líštičky) (2009) by Mira Fornayová

**Foxes (Líštičky)** 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) by Lenny Abrahamson

**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) by Michael Lindsay-Hogg

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

Freeze Frame (2004) by John Simpson

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

The Front Line (2006) by David Gleeson

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

The F Word (2013) by Michael Dowse

**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

Garage (2007) by Lenny Abrahamson

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

The General (1998) by John Boorman

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

Get Up and Go (2014) by Brendan Grant

**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) by Liz Gill

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

Gold in the Streets (1996) by Elizabeth Gill

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

Good Favour (2017) by Rebecca Daly

**Good Favour** 2017 / **Director** Rebecca Daly **Producers** John Keville, 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) by Phil Harrison

**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) by Lisa Barros D'Sa

**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) by Jon Wright

**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) by Gerard Barrett

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

Greta (2019) by Neil Jordan

**Greta** / 2019 **Director** Neil Jordan **Producers** James Flynn, Lawrence Bender, Karen Richards, Sidney Kimmel, John Penotti **Screenplay** Ray Wright, Neil Jordan **Production Companies** Metropolitan Films, Sidney Kimmel Entertainment, Lawrence Bender Productions

The Guarantee (2014) by Ian Power

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

The Guard (2010) by Michael McDonagh

**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 Stemberge **Producer** Ed Guiney **Script** Gerry Stemberge **Production Company** Temple Films

H3 (2001) by Les Blair

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

Halal Daddy (2017) by Conor McDermottroe

**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) by Lance Daly

**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) by Corin Hardy

**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) by John Butler

**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) by Manuel Gómez Pereira

**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) by Stephen Burke

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

The Hardy Bucks Movie (2013) by Gerry Greaney

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

Haywire (2012) by Steven Soderbergh

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

Headrush (2003) by Marcus Marder

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

Helen (2009) by Christine Molloy

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

Here Are The Young Men (2019) by Eoin C Macken

**Here Are The Young Men** 2019 / **Director/Screenplay** Eoin C Macken **Producers** Richard Bolger, Edwina Casey, Noah Haeussner **Production Company** Hail Mary Pictures

**Hideaways** 2011 / **Director** Agnés Merlet **Script** Nick Murphy, Agnés 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 Keville, 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 Stranger** 2013 / **Director** Kieran J Walsh **Script** Kieran J Walsh, Steve Woods **Producer** Brendan J Byrne **Production Company** Blinder Films, Hotshot Films

**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 Filmstudió 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

**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

**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

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

**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

**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

**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 Right** 2019 / **Director/Screenplay** Aoife Crehan **Producers** Paul Donovan, Pippa Cross, Casey Herbert **Production Companies** Deadpan Pictures, CrossDay Productions, Moonlight Bay 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 Ni 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

**Mamma Mia!** 2008 / **Director** Phyllida Lloyd **Producers** John Macdonald, Phyllida Lloyd **Production Company** Grand Pictures

**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 Gilsenan **Producer** Tomás Hardiman **Production Company** Parzival Productions

**Metal Heart** 2018 / **Director** Hugh O’Conor **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 Hilte, 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 Weinsanker **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, LauraFernandez, 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

## N

**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 Hodkinson **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

## O

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

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

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

**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

**Ooops! Back In The Deep End** 2019 / **Directors** Sean McCormack, Toby Genkel **Producers** Moe Honan, Emely Christians, Frédérique Vinel **Screenplay** Richie Conroy, Mark Hodkinson **Production Companies** Moetion Films, Ulysses Filmproduktion, Fabrique d'Images

**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

## P

**Papi Chulo** 2019 / **Director/Screenplay** John Butler **Producers** Rebecca O'Flanagan, Robert Walpole **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, T ristan 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 (Prinessa)** 2009 / **Director/Script** Teresa Fabik **Producers** Sandra Harms Morgan Bushe **Production Companies** Fastnet Films, Braidablick 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 Boesplflug, 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

**Rialto** 2019 / **Director** Peter Mackie Burns **Producers** Alan Maher, John Wallace, Tristan Goligher, Valentina Brazzini **Screenplay** Mark O'Halloran **Production Companies** Marcie Films, The Bureau

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

**Rose Plays Julie** 2019 / **Directors/Screenplay/Editors** Christine Molloy, Joe Lawlor **Producers** David Collins, Joe Lawlor **Production Companies** Samson Films, Desperate Optimists

**Rosie** 2019 / **Director** Paddy Breathnach **Producers** Emma Norton, Rory Gilmartin, Juliette Bonass **Screenplay** Roddy Doyle **Production Company** Element Pictures

**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

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

**Sea Fever** 2019 / **Director/Screenplay** Neasa Hardiman **Producers** Brendan McCarthy, John McDonnell, Jean-Yves Roubin, Börje Hansson **Production Companies** Fantastic Films, Bright Pictures, Frakas Productions, Makar Productions

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

**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 Brady **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** Pdraig Trehy **Script** Peter McCarthy, Pdraig 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



# Z

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

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