

**Annual
Report
Ráitis
Airgeadais
2017**

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THE KILLING OF A SACRED DEER



DUBLIN OLDSCHOOL

Chairperson's Report 2017

2017 proved to be another phenomenal year for the Irish screen industries, not least for the commercial and critical plaudits of Irish film both at home and abroad, but also for the powerful voices that broke through on the international stage. The year was framed by major international awards recognition, starting with Ruth Negga, Consolata Boyle and Yorgos Lanthimos' *The Lobster* receiving Academy Award® nominations in January, and ending with a Golden Globe nod for Nora Twomey's *The Breadwinner* in December, alongside nominations for Saoirse Ronan, Martin McDonagh, Daniel Day-Lewis and Catriona Balfe. This continued success is a testament to years of investment in Irish creative filmmaking talent and serves to reinforce the importance of supporting, developing and nurturing creativity.

AWARDS AND ACHIEVEMENTS

Fís Éireann/Screen Ireland-funded projects enjoyed considerable success on the international festival circuit in 2017. Irish documentary took centrestage at Sundance, with *It's Not Yet Dark* and *School Life* both screening in Competition. *Maudie*, *Return to Montauk*, *Atlantic* and *The Welfare of Tomás Ó Hallissy* screened at the Berlinale, while *Pilgrimage*, *The Farthest*, *Elián* and *Second to None* were all showcased at the Tribeca Film Festival. At the Cannes Film Festival, *The Killing of a Sacred Deer* not only screened in Competition, but also took home the Best Screenplay accolade.

An incredible eight Screen Ireland feature films and documentaries (*The Breadwinner*, *The Cured*, *The Lodgers*, *Good Favour*, *Mary Shelley*, *Grace Jones: Bloodlight and Bami*, *The Killing of a Sacred Deer* and *Kissing Candice*) debuted at the Toronto International Film Festival (TIFF), while *Song of Granite* captured critics' hearts at SXSW. Alongside these selections, Irish talent remained in the spotlight thanks to

leading industry publications such as *The Hollywood Reporter* and *Screen International* handpicking Irish filmmakers to watch in the coming years.

In 2017, *MAZE*, Stephen Burke's critically acclaimed prison break drama starring Tom Vaughan-Lawlor, became the highest-grossing Irish film of the year, taking over €800,000 at the all-Ireland box office. Additionally, *The Killing of a Sacred Deer* topped the US independent box office immediately following its release and also achieved a UK-Ireland box office of nearly €1 million.

ANIMATION

In 2017, *The Hollywood Reporter* heralded the Irish animation industry as a testament to the "growth and rising international profile" of Ireland's screen industries. The announcement that Cartoon Saloon and Canadian film Mercury Filmworks will open Lighthouse Studios — a new venture focusing on 2-D animation — came as a major boost to the industry and promises to create 140 jobs over the next three years. Irish animators continued to produce world-renowned screen content for global audiences, and during the year, we witnessed Brown Bag Films named as Kidscreen's top animated production company in the world, while Vincent Gallagher's stop-motion animated short film, *Second to None*, received scores of critical acclaim at the Tribeca Film Festival.

As the Irish animation industry continues to go from strength-to-strength, the year culminated with the aforementioned Golden Globe nomination for Nora Twomey's debut animated feature, *The Breadwinner* — a beautiful story of self-empowerment and imagination in the face of oppression.

Tuarascáil an Chathaoirligh 2017

Bliain den scoth ab ea 2017 do thionscail na scáileán in Éirinn, ní amháin mar gheall ar an ard-mholadh tráchtála agus criticiúil a ghnóthaigh scannáin Éireannacha ina dtír dúchais agus thar lear, ach chomh maith leis sin mar gheall ar na guthanna cumhachtacha a fuair aitheantas ar stáitsí idirnáisiúnta. Chuir móraitheantais ghradam idirnáisiúnta tús agus deireadh leis an mbliain, i dtús báire le Ruth Negga, Consolata Doyle agus Yorgos Lanthimos ag baint amach ainmniúcháin do Ghradaim Academy® i mí Eanáir don scannán *The Lobster*, agus ag deireadh le haitheantas Golden Globe don scannán *The Breadwinner* le Nora Twomey i mí na Nollag, maraon le hainmniúcháin do Saoirse Ronan, Martin McDonagh, Daniel Day Lewis agus Catriona Balfe. Tá an rath leanúnach sin ina fhianaise do na blianta infheistíochta i dtallann cruthaitheach scannánaíochta na hÉireann agus cuireann sé treise leis an dtábhacht a bhaineann le tacaíocht a thabhairt don chruthaitheacht agus dá fhorbairt agus dá chothú.

GRADAIM AGUS GAISCÍ

D'éirigh go geal ar an gcamchuairt d'fhéiltí idirnáisiúnta le tionscadail a fuair maoiniúchán ó Fís Éireann/Screen Ireland le linn na bliana 2017. Bhí scannáin faisnéise Éireannacha i lár an aonaigh ag Sundance agus *It's Not Yet Dark* agus *School Life* á dtaispeáint sa Chomórtas. Taispeánadh *Maudie*, *Return to Montauk*, *Atlantic* agus *The Welfare of Tomás Ó Hallissy* ag an mBerlinale, agus cuireadh *Pilgrimage*, *The Farthest*, *Elián* agus *Second to None* os comhair an phobail ag Féile Scannán Tribeca. Ag Féile Scannán Cannes ní amháin gur taispeánadh *The Killing of a Sacred Deer* sa Chomórtas, ach thug sé abhaile an gradam don Script Scannáin is fearr.

Fuair líon dochreidthe de ocht scannán, príomhscannáin agus scannáin faisnéise (*The Breadwinner*, *The Cured*, *The Lodgers*, *Good Favour*, *Mary Shelley*, *Grace Jones: Bloodlight and Bami*, *The Killing of a Sacred Deer* agus *Kissing Candice*) a gcéad taispeántí ag Féile Idirnáisiúnta Scannán Toronto (TIFF), agus rug *Song of Granite* ar chroíthe na léirmheastóirí ag SXSW. I dteannta an roghnúcháin sin, d'fhan tallann Éireannach i mbéal an phobail a bhuíochas sin le mórfhoilsiúcháin tionscail ar nós

The Hollywood Reporter agus *Screen International* inar roghnaíodh scannáin Éireannacha mar dhéantóirí scannán ar choir a bheith ag faire amach dóibh sna blianta atá amach romhainn.

Le linn 2017 bhí *MAZE*, scannán le Stephen Burke mar gheall ar bhriseadh amach ó phriosún ina bhfuil Tom Vaughan-Lawlor ina príomhaisteoir, ar an scannán ba mhó a rinne airgead i bpictiúrlanna na hÉireann i rith na bliana nuair a ghnóthaigh sé €800,000 i ndíolachán ticéad in Éirinn. Ina theannta sin, bhain *The Killing of a Sacred Deer* amach tús áite i ndíolachán ticéad sna Stáit Aontaithe díreach tar éis dó a bheith eisithe agus chomh maith leis sin ghnóthaigh sé díolachán de bheagnach €1 milliún idir an Ríocht Aontaithe agus Éire.

BEOCHAN

I rith na bliana 2017, tuairiscíodh sa *Hollywood Reporter* go raibh an tionscal scannán beochana in Éirinn ina fhianaise ar "mhéadú agus fás phróifíil idirnáisiúnta" thionscal scáileáin na hÉireann. Nuair a fógraíodh go raibh Cartoon Saloon agus Mercury Filmworks ó Cheanada le Lighthouse Studios – tionscnamh nua a dhíreoidh ar bheochan 2-D – a oscailt, tháinig sin mar mhórspreagadh don tionscal agus táthar ag súil go gcruthófar 140 post le linn na céad trí bhliana eile atá romhainn. Lean beochantóirí Éireannacha ar aghaidh ag léiriú ábhar scáileáin atá iomráiteach ar fud an domhain do lucht féachana domhanda agus, i rith na bliana, chonaiceamar Brown Bag Films ainmnithe mar an chuideachta léiriúcháin beochana is fearr ar domhain dar le Kidscreen. Fuair gearrscannán beochan stadghluaiste Vincent Gallagher, *Second to None*, ardmholadh criticiúil ag Féile Scannán Tribeca.

Agus tionscal scannán beochana na hÉireann ag dul ó neart go neart, cuireadh baillchríoch leis an mbliain nuair a ainmníodh, mar a luadh cheana, an chéad príomhscannán beochana le Nora Twomey, *The Breadwinner* – scéal álainn a phléann féin-chumasú agus samhlaíocht in aghaidh na gearleanúna, do ghradam Golden Globe.



A GIRL FROM MOGADISHU



WOLFWALKERS

PRODUCTION ACTIVITY

Alongside indigenously produced screen content, Ireland continued to cement its reputation as a world-class filming location, with a host of major international productions filming in Ireland over the course of the year. Overall, in 2017 and into 2018, the production spend outside of Dublin was €46.7 million. The news that NBC/Universal's *Nightflyers* series chose Limerick's newly opened Troy Studios as a filming location came as a major coup for the domestic industry, while the year also saw the release of *Star Wars: The Last Jedi*, with scenes filmed all along Ireland's Wild Atlantic Way. Reed Morano's spy thriller, *The Rhythm Section*, starring Blake Lively, also arrived in the country, with locations around Dublin and Wicklow doubling up as London, while the BBC miniseries *Little Women* — an adaptation of Louise May Alcott's classic novel — began filming in Ardmore Studios. AMC's *Into The Badlands* also returned to Ireland in April to shoot its third season.

INDUSTRY AND THE FUTURE

In 2017, we welcomed a new board who will continue to provide strong and stable leadership for the sector and achieving the goals laid out in our Five-Year Strategy, *Building on Success*, remains a priority. Specifically within Screen Ireland, we were delighted to partner with TG4 and the Broadcasting Authority of Ireland to launch Cine4, a new joint-funding initiative to support the development and production of feature films in the Irish language. We also supported Ireland Week in Los Angeles, as the international spotlight was firmly placed on Irish culture at the week-long event.

At the Galway Film Fleadh, we announced a series of initiatives to incentivise and encourage female talent to apply for funding. As we continue to aim for 50/50 gender parity across all our schemes, we want our showcase of Irish creative talent to be as equal and diverse as possible from application stage through to realisation and funding. Screen Ireland also affirmed our support for the victims of bullying and sexual harassment and outlined our intolerance of companies who do not have best practice policies and procedures in place.

Towards the end of the year, we welcomed a much-needed increase in funding, as well as a new Minister for Culture, Heritage and the Gaeltacht, Josepha Madigan, T.D. We look forward to working with the Minister on Creative Ireland, and particularly on Pillar 4 to further establish Ireland as a centre of excellence for media production.

As Ireland's screen content production sector continues to grow and thrive, Screen Ireland looks forward to being a key driver of this development by supporting a multiplicity of Irish voices — emerging and established — so that Irish storytelling on screen can propel further than ever before.

Dr Annie Doona
Chair
Fís Éireann/Screen Ireland
11 December 2018

GNÍOMHAÍOCHT LÉIRIÚCHÁIN

I dteannta ábhar scáileáin a léiríodh in Éirinn, lean Éire ar aghaidh ag cur lena cáil mar cheann de na láithreacha scannáin is fearr ar domhain, le líon ard mórleiríúcháin idirnáisiúnta ag déanamh scannánaíochta in Éirinn i rith na bliana. Go foriomlán, le linn 2017 agus isteach sa bhliain 2018, bhí caiteachas de €46.7 milliún lasmuigh de Bhaile Átha Cliath beartaithe. Nuair a bhris an scéal go raibh Troy Studios, nua-oscailte i Luimneach, roghnaithe ag NBC/Universal mar shuíomh scannánaíochta dá sraith *Nightflyers*, bhí sé sin ina mhóréacht don tionscal dúchasach, agus ina theannta sin eisíodh *Star Wars: The Last Jedi*, ina bhfuil radharcanna a scannánaíodh in Éirinn ar fud Shlí an Atlantaigh Fhiáin. Tháinig an scéinséir spiadóireachta le Reed Morano, ina bhfuil Blake Lively ina réalt, go dtí an tír seo chomh maith, le suíomhanna thart ar Bhaile Átha Cliath agus Cill Mhantáin ag feidhmiú mar shuíomhanna i Londain agus tosaigh scannánaíocht ar mhionsraith de chuid an BBC, *Little Women* — cóiríú ar úrscéal claisiceach Louise May Alcott — i stiúideoanna Ardmore. D'fhill sraith AMC, *Into The Badlands*, ar Éirinn i mí Aibreán chun scannánaíocht a dhéanamh ar a thríú shéasúr.

AN TIONSCAL AGUS AN TODHCHAÍ

Le linn 2017 d'fháiltíomar roimh Bord nua a leanfaidh ar aghaidh ag tabhairt ceannaireachta don earnáil atá láidir agus stuama agus ag baint amach na spriocanna atá leagtha amach inár straitéis cúig bliana, *Building on Success*, a bhfuil tús áite i gcónaí aige. Go sonrach laistigh de Fís Éireann/Screen Ireland, bhí lúcháir orainn dul i gcomhpháirtíocht le TG4 agus Údarás Craolacháin na hÉireann chun Cine4, tionscnamh nua comhghaoiniúcháin a sheoladh, chun tacú le príomhscannáin i nGaeilge a fhorbairt agus a léiriú. Thugamar tacaíocht freisin do Ireland Week i Los Angeles, agus cultúr na hÉireann á chur go daingean i lár an aonaigh ag an ócáid seo a mhair ar feadh seachtaine.

Ag Fleadh Scannán na Gaillimhe d'fhógraíomar sraith tionscnamh chun tallann na mban a spreagadh agus a ghríosadh le hiarratais ar mhaoiniú a dhéanamh. Agus sinn ag iarraidh ár sprioc chun ionannas inscne de 50/50 a bhaint amach inár gcuid scéimeanna ar fad, is é ár mian go mbeadh ár n-ardán de thallann Éireannach chomh ionann agus chomh ilchineálach agus is féidir ó chéim an iarratais go dtí fíorús agus maoiniú. Dheimhnigh Fís Éireann/Screen Ireland ár dtacaíocht d'íosparthaigh bulaíochta agus ciapaithe gnéis agus chuir sé in iúl nach bhfuil muid sásta glacadh le cuideachtaí nach bhfuil beartais agus nósanna imeachta i bhfeidhm maidir leis na cleachtais is fearr sna réimsí sin.

Ag druidim le deireadh na bliana, d'fháiltíomar roimh méadú ar ár maoiniú, rud a raibh géarghá leis, agus freisin d'fháiltíomar roimh Aire nua Ealaíon, Cultúir agus Gaeltachta, Josepha Madigan, T.D. Táimid ag súil go mór le saothrú i dteannta an Aire ar chlár Éire Ildánach, agus go háirithe ar Cholún 4, le bunús breise a thabhairt d'Éirinn mar lárionad feabhais i dtaca le léiriú meáin.

De réir mar a mhéadaíonn earnáil léiriúcháin ábhar scáileáin na hÉireann agus go dtagann borradh faoi, tá Fís Éireann/Screen Ireland ag súil go mbeidh sé ina phríomhthionscnóir ar an bhforbairt sin trí thacaíocht a thabhairt d'an-mhórán guthanna Éireannacha — idir sean-bhunaithe agus ag teacht chun cinn — ionas gur féidir le scéalaíocht Éireannach ar an scaileán dul níos faide ná ná mar a chuaigh sé riamh roimhe seo.

Dr Annie Doona
Cathaoirleach
Fís Éireann/Screen Ireland
11 Nollaig 2018



THE MEETING



BALLYBRADDAN

Board Members and other information

BOARD MEMBERS AND OTHER INFORMATION

The members of Fís Éireann/Screen Ireland (formerly known as Bord Scannán na hÉireann/the Irish Film Board) to 17th January 2017 were: Seamus Deasy, Dr. Annie Doona (Chair), Katie Holly, Kate O'Toole, John Rice and Maurice Sweeney.

The members of Fís Éireann/Screen Ireland (formerly known as Bord Scannán na hÉireann/the Irish Film Board) from 30th March 2017 were: Larry Bass, Dr Annie Doona (Chair), Mark Fenton, Rachel Lysaght, Katie Holly, Kate McColgan and Marian Quinn.

STAFF

The staff of Fís Éireann/Screen Ireland (formerly known as Bord Scannán na hÉireann/the Irish Film Board) at 31st December 2017 were: James Hickey, CEO; Teresa McGrane, Head of Business Affairs (Deputy CEO); Celine Forde, Financial Controller; Cian McElhone, Legal & Business Executive; Aileen McCauley, Business and Legal Affairs Co-ordinator; Emma Scott, Production and Distribution Manager; Celine Haddad, Lesley McKimm & Dearbhla Regan, Project Managers; Sarah Dillon, Production and Development Executive; Jill McGregor, Applications and Schemes Co-ordinator; Louise Ryan, Marketing and Communications Manager; Mags O'Sullivan, Marketing Executive; Gráinne Kernan, Locations Assistant; Jade Murphy, Business & Finance Executive Assistant; Jennifer Smyth, Production & Development Assistant and Niamh O'Reilly, Executive Assistant.

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

Gráinne Bennett, Sorcha Loughnane, Training Executives; Criona Sexton, Communications Executive; Susanne Cassells, Finance Executive; Emer MacAvin, Training Co-ordinator.

OFFICES

Fís Éireann/Screen Ireland (formerly known as Bord Scannán na hÉireann/the Irish Film Board)'s head office is based in Galway city:
Queensgate, 23 Dock Road, Galway, Ireland.
Tel +353 91 561398, Fax +353 91 561405
Email info@irishfilmboard.ie, www.irishfilmboard.ie

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

Fís Éireann/Screen Ireland's Objectives and Policies

Fís Éireann/Screen Ireland (formerly known as Bord Scannán na hÉireann/the Irish Film Board) is established as a state agency under the Irish Film Board Act 1980 as amended. The remit of Fís Éireann/Screen Ireland (formerly known as Bord Scannán na hÉireann/the Irish Film Board) 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 Screen Ireland.

Fís Éireann/Screen Ireland (formerly known as Bord Scannán na hÉireann/the Irish Film Board) 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 (formerly known as Bord Scannán na hÉireann/the Irish Film Board) 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 Screen Ireland) are subject to specific State Aid compliance requirements as well as any other caps or limits required by law.

Fís Éireann/Screen Ireland (formerly known as Bord Scannán na hÉireann/the Irish Film Board) as part of its remit as outlined above may also make specific funding awards to promote the film industry and the activities of the film industry.

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

- i Making Cinema
 - ii Accessing Audiences
 - iii Originality
 - iv Additionality
 - v Developing Talent, Cultural & Industrial Priorities
 - vi Further Considerations
- (See **Principles and Criteria**, page 40.)



SONG OF GRANITE



LATE AFTERNOON

Governance Statement and Board Members' Report

GOVERNANCE

The Board of Fís Éireann/Screen Ireland (formerly known as Bord Scannán na hÉireann/the Irish Film Board) was established under the Irish Film Board Act 1980. The functions of the Board are set out in Section 4 of this Act. The Board is accountable to the Minister for Culture, Heritage and the Gaeltacht and is responsible for ensuring good governance and performs this task by setting strategic objectives and targets and taking strategic decisions on all key business issues. The regular day-to-day management, control and direction of 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 Screen Ireland.

Section 20 (1) of the Irish Film Board Act 1980, places responsibility on the members to keep, in such form as may be approved by the Minister for Culture, Heritage and the Gaeltacht with the consent of the Minister for Public Expenditure and Reform, all proper and usual accounts of money received and expended by it.

In preparing those Financial Statements, Fís Éireann/Screen Ireland (formerly known as Bord Scannán na hÉireann/the Irish Film Board) is required to:

- Select suitable policies and then apply them consistently.
- Make judgements and estimates that are reasonable and prudent.
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that 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 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.

BOARD RESPONSIBILITIES

The work and responsibilities of the Board are set out in Fís Éireann/Screen Ireland's (formerly known as Bord Scannán na hÉireann/the Irish Film Board) 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

The Board considers that the financial statements of Screen Ireland give a true and fair view of the financial performance and the financial position of Screen Ireland at 31 December 2017.

BOARD STRUCTURE

The Board consists of a Chairperson and six ordinary members, all of whom are appointed by the Minister for Culture, Heritage and the Gaeltacht. The members of the Board were appointed on the 30th March 2017 and met nine times throughout the year. One meeting of the Board whose term expired on the 17th January 2017 was also held.

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

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

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

The Board has established two committees:

1. Audit and Risk Committee:

This committee comprises of two Board members and two external independent members. The role of the Audit and Risk Committee (ARC) is to support the Board in relation to its responsibilities for issues of risk, control and governance and associated assurance. The ARC is independent from the financial management of the organisation. In particular the

Committee ensures that the internal control systems including audit activities are monitored actively and independently. The ARC reports to the Board after each meeting and formally in writing annually. The ARC meets a minimum of four times per year.

The members of the Audit and Risk Committee are:

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

2. Gender, Equality and Diversity Committee:

The committee was established in Q2 2017 and comprises four 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**, **Rachael Lysaght** and **Kate McColgan**.

SCHEDULE OF ATTENDANCE, FEES AND EXPENSES

The Board held 10 meetings in 2017, one of which was a meeting of the Board whose term ended on the 17th January 2017. The next Board was appointed on the 30th March 2017 and held 9 meeting in the year. The attendance of the both boards is given below. The figure for expenses includes both amounts paid directly to Board members and amounts paid on their behalf by Screen Ireland. None of the Board members received a fee.



BIRTHMARKED



THE CAMINO VOYAGE

Board in Place until January 2017:

BOARD MEMBER	ROLE	NUMBER OF MEETINGS	EXPENSES 2017 €
Dr Annie Doona	Chairperson	1	-
Seamus Deasy	Ordinary Member	1	-
Katie Holly	Ordinary Member	1	-
Kate O'Toole	Ordinary Member	1	-
John Rice	Ordinary Member	1	-
Maurice Sweeney	Ordinary Member	1	-
TOTAL			-

Board in Place until January 2017:

BOARD MEMBER	ROLE	NUMBER OF MEETINGS	EXPENSES 2017 €
Dr Annie Doona	Chairperson	9	1,703
Larry Bass	Ordinary Member	7	220
Mark Fenton	Ordinary Member	8	-
Katie Holly	Ordinary Member	8	330
Rachel Lysaght*	Ordinary Member	4	18
Kate McColgan	Ordinary Member	7	330
Marian Quinn	Ordinary Member	9	3,052
TOTAL			5,653

*Rachel Lysaght was on maternity leave for three of the meetings held in 2017.

AUDIT AND RISK COMMITTEE (ARC)

The Audit and Risk Committee held 5 meetings in 2017, one of which was a meeting of the ARC of the Board whose term ended on the 17th January 2017. The ARC appointed on the 30th May 2017 met 4 times in 2017. The attendance of both committees is given below. None of the members of the committee were paid a fee in 2017.

MEMBER	ROLE	NUMBER OF MEETINGS	EXPENSES 2017 €
Katie Holly	Chair and Board Member	1	-
John Rice	Board Member	1	-
Clodagh O'Donnell	Independent Member	1	-
Kevin Thompstone	Independent Member	1	-
TOTAL			-

MEMBER	ROLE	NUMBER OF MEETINGS	EXPENSES 2017 €
Mark Fenton	Chair and Board Member	4	-
Katie Holly	Board Member	3	-
Kevin Thompstone	Independent Member	4	487
Clodagh O'Donnell	Independent Member	5	-
TOTAL			487

GENDER, EQUALITY AND DIVERSITY COMMITTEE

The Gender, Equality and Diversity Committee held 2 meetings in 2017. The attendance of the committee is given below.

None of the members of the committee were paid a fee in 2017.

MEMBER	ROLE	NUMBER OF MEETINGS	EXPENSES 2017 €
Marian Quinn	Chair and Board Member	2	642
Mark Fenton	Board Member	2	-
Kate McColgan	Board Member	2	-
Rachel Lysaght	Board Member	2	-
TOTAL			642

KEY PERSONNEL CHANGES

The term of the Board expired on the 17th January 2017 and in accordance with the Irish Film Board Act 1980 the Minister appointed a new Board on the 30th March 2017.

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

EMPLOYEE SHORT-TERM BENEFITS BREAKDOWN

Employees' short-term benefits in excess of €60,000 are categorised into the following bands:

FROM	NUMBER OF EMPLOYEES 2017	NUMBER OF EMPLOYEES 2016
€60,000 - €69,999	2	2
€70,000 - €79,999	-	-
€80,000 - €89,999	1	1
€90,000 - €99,999	-	1
€100,000 - €109,999	1	-

CONSULTANCY COSTS

Consultancy costs include the cost of external advice to management:

	2017 €	2016 €
Production and Development	99,109	271,836
Inward Production	98,627	46,638
Business Improvement	34,243	12,830
Research	31,868	89,859
Financial/Actuarial	26,180	28,619
Training/Others	9,376	87,475
Consultancy Travel Costs	32,557	45,530
TOTAL	331,960	582,787

LEGAL COSTS AND SETTLEMENTS

The following table 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.

	2017 €	2016 €
Legal fees – legal proceedings	-	-
Conciliation and arbitration payments	-	-
Settlements	-	-
TOTAL	-	-

TRAVEL AND SUBSISTENCE EXPENDITURE

	2017 €	2016 €
International Staff Travel	85,224	75,304
Domestic Staff Travel	43,016	45,870
International Board Travel	703	1,585
Domestic Board Travel	5,592	1,580
TOTAL	134,535	124,339

HOSPITALITY EXPENDITURE

	2017 €	2016 €
External Hospitality	3,786	2,596

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 (formerly known as Bord Scannán na hÉireann/the Irish Film Board) was in full compliance with the Code of Practice for the Governance of State Bodies for 2017.

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

Annie Doona

Dr Annie Doona
Chair

11 December 2018

Mark Fenton

Mark Fenton
Board Member



THE BREADWINNER



DARK LIES THE ISLAND

Statement on Internal Controls

SCOPE OF RESPONSIBILITY

On behalf of Fís Éireann/Screen Ireland (formerly known as Bord Scannán na hÉireann/ the Irish Film Board), 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 (formerly known as Bord Scannán na hÉireann/the Irish Film Board) has an Audit and Risk Committee (ARC) comprising two Board members and two external members, with financial and audit expertise. The ARC met five times in 2017.

Fís Éireann/Screen Ireland (formerly known as Bord Scannán na hÉireann/the Irish Film Board) 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 (formerly known as Bord Scannán na hÉireann/the Irish Film Board) 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 (formerly known as Bord Scannán na hÉireann/the Irish Film Board) 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 (formerly known as Bord Scannán na hÉireann/the Irish Film Board) 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
- 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 (formerly known as Bord Scannán na hÉireann/the Irish Film Board) has procedures in place to ensure compliance with current procurement rules and guidelines and that during 2017 Fís Éireann/Screen Ireland

(formerly known as Bord Scannán na hÉireann/the Irish Film Board) complied with those procedures.

REVIEW OF INTERNAL CONTROL

I confirm that Fís Éireann/Screen Ireland (formerly known as Bord Scannán na hÉireann/the Irish Film Board) has procedures to monitor the effectiveness of its risk management and control procedures. Fís Éireann/Screen Ireland's (formerly known as Bord Scannán na hÉireann/the Irish Film Board) 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 (formerly known as Bord Scannán na hÉireann/the Irish Film Board) 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 2017.

INTERNAL CONTROL ISSUES

No weaknesses in internal control were identified in relation to 2017 that require disclosure in the financial statements.

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

Dr Annie Doona
Chair
11 December 2018



MAZE

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 (formerly the Irish Film Board) for the year ending 31 December 2017 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 at 31 December 2017 and of its income and expenditure for 2017 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 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 has presented certain other information together with the financial statements. This comprises the annual report, the governance statement and Board members' report, 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.

Patricia Sheehan

For and on behalf of the Comptroller and Auditor General
13 December 2018

APPENDIX TO THE REPORT

RESPONSIBILITIES OF BOARD MEMBERS

The governance statement and Board members' report sets out the Board members' responsibilities. 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 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'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 to cease to continue as a going concern.
- I evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

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

Information other than the financial statements

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

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

Reporting on other matters

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

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

I also report by exception if, in my opinion,

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



THE OVERCOAT



VITA AND VIRGINIA

Financial Statements of Fís Éireann/Screen Ireland

FOR THE YEAR ENDED 31 DECEMBER 2017

STATEMENT OF INCOME AND EXPENDITURE AND RETAINED REVENUE RESERVES

For the year ended 31 December 2017

	Notes	Capital	Administration	Total 2017 €	Total 2016 €
Income					
Oireachtas Grant	2	13,202,000	3,735,717	16,937,717	15,526,846
Own Resources	3	1,822,714	-	1,822,714	1,920,222
Other Income		57,673	209,654	267,327	273,248
Training Income	4	-	317,047	317,047	372,757
Net Deferred Funding for Retirement Obligations	12c	-	590,637	590,637	439,260
Transfer (To)/From Capital Reserve	17	-	(43,545)	(43,545)	13,973
Total Income		15,082,387	4,809,510	19,891,897	18,546,306
Expenditure					
Production Loans	18	12,417,270	-	12,417,270	10,662,554
Development Loans	18	2,150,592	-	2,150,592	1,774,957
Other Capital Payments	7	1,531,055	-	1,531,055	767,762
Screen Skills Ireland	20	-	659,730	659,730	851,369
Other Training		-	150,000	150,000	-
Administration	8	-	2,285,975	2,285,975	2,289,615
Organisations, Subscriptions and Research	9	-	215,567	215,567	612,842
Marketing Costs	10	-	547,535	547,535	413,488
Screen Skills Ireland Administration	21	-	156,502	156,502	105,895
Retirement Benefit Costs	12a	-	546,858	546,858	401,101
Total Expenditure		16,098,917	4,562,167	20,661,085	17,879,583
Surplus/ (Deficit) for the Year		(1,016,530)	247,343	(769,187)	666,723
Balance Brought Forward at 1 January 2017		8,389,134	154,370	8,543,504	7,876,781
Balance Carried Forward at 31 December 2017		7,372,604	401,713	7,774,317	8,543,504

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

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

Dr Annie Doona  Chair
 Mark Fenton  Board Member

11 December 2018

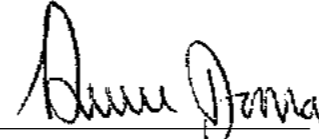
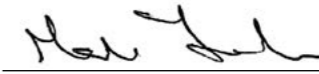
STATEMENT OF COMPREHENSIVE INCOME

For the year ended 31 December 2017

	Notes	2017 €	2016 €
Retained Surplus/(Deficit)		(769,187)	666,723
Experience Gains on Retirement Benefit Obligations	12d	966,246	(48,732)
Change in Assumptions Underlying the Present Value of Retirement Benefit Obligations		184,888	(437,741)
Total Actuarial Gain/Loss in the Year		1,151,134	(486,473)
Adjustment to Deferred Retirement Benefits Funding	12b	(1,151,134)	486,473
Other Comprehensive Income for the year		(769,187)	666,723

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

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

Dr Annie Doona  Chair
 Mark Fenton  Board Member

11 December 2018



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MICHAEL INSIDE

STATEMENT OF FINANCIAL POSITION

For the year ended 31 December 2017

	Notes	2017 €	2016 €
Fixed Assets			
Equipment	13	61,752	18,204
Financial Assets	6	1,229,913	1,001,041
Total Fixed Assets		1,291,665	1,019,245
Current Assets			
Cash and Cash Equivalents		8,796,477	9,269,192
Receivables	16	72,960	250,865
		8,869,437	9,520,057
Current Liabilities (Amounts falling due within one year)			
Payables	14	(990,120)	(871,551)
Deferred Income	15	(105,000)	(105,000)
Net Current Assets		7,774,317	8,543,506
Total Assets Less Current Liabilities before Pensions		9,065,982	9,562,751
Deferred Pension Funding Asset	12c	6,507,383	7,067,880
Pension Liabilities	12b	(6,507,383)	(7,067,880)
Total Net Assets		9,065,982	9,562,751
Representing:			
Retained Revenue Reserves		7,774,317	8,543,504
Capital Reserve	17	1,291,665	1,019,247
		9,065,982	9,562,751

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

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

Dr Annie Doona
Chair



Mark Fenton
Board Member



11 December 2018

STATEMENT OF CASH FLOWS

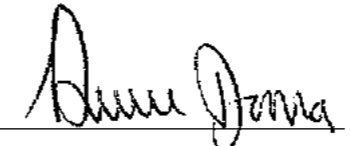
For the year ended 31 December 2017

	2017 €	2016 €
Cash Flows from Operating Activities		
Excess Income over Expenditure	(769,187)	666,723
Bank Interest received	(6,498)	(9,967)
Transfer to/(from) Administration Income and Expenditure Account	43,545	(13,973)
Depreciation	31,742	21,027
Loss on Disposal of Assets	298	-
(Increase)/Decrease in Receivables	177,902	(105,026)
Increase/(Decrease) in Payables	118,570	439,488
Increase/(Decrease) in Deferred Income	-	(84,000)
Net Cash Flows from Operating activities	(403,628)	914,272
Cash Flows from Investing Activities		
Payments to acquire Property, Plant & Equipment	(75,585)	(7,054)
Net Cash Flows from Investing Activities	(75,585)	(7,054)
Cash Flows from Financing Activities		
Bank interest received	6,498	9,967
Net Cash Flows from Financing Activities	6,498	9,967
Net Increase/(Decrease) in Cash and Cash Equivalents	(472,715)	917,185
Cash and cash equivalents at 1 January	9,269,192	8,352,007
Cash and cash equivalents at 31 December	8,796,477	9,269,192

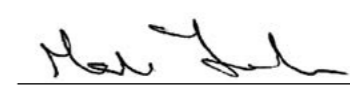
The Statement of Cash Flows and Notes 1-23 form part of these financial statements.

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

Dr Annie Doona
Chair



Mark Fenton
Board Member



11 December 2018



DON'T GO



THE FARTHEST

Notes to the Financial Statements

FOR THE YEAR ENDED 31 DECEMBER 2017

1. ACCOUNTING POLICIES

The basis of accounting and significant accounting policies adopted by Fís Éireann/Screen Ireland (formerly known as Bord Scannán na hÉireann/the Irish Film Board) 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 (formerly known as Bord Scannán na hÉireann/the Irish Film Board) 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 (formerly known as Bord Scannán na hÉireann/the Irish Film Board) 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 and the Minister for Finance and, where appropriate, in consultation with the Minister for Foreign Affairs.

Screen Skills Ireland (formerly known as Screen Training 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 (formerly known as Bord Scannán na hÉireann/the Irish Film Board), 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 (formerly known as Bord Scannán na hÉireann/ the Irish Film Board) is a Public Benefit Entity.

(B) STATEMENT OF COMPLIANCE

The financial statements of Fís Éireann/Screen Ireland (formerly known as Bord Scannán na hÉireann/the Irish Film Board) for the year ended 31st December 2017 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 Ireland.

(C) BASIS OF PREPARATION

The financial statements have been prepared under the historical cost convention, except for certain assets and liabilities that are measured at fair values as explained in the accounting policies below. The financial statements are in the form approved by the Minister for Culture, Heritage and the Gaeltacht with the concurrence of the Minister for Finance 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 (formerly known as Bord Scannán na hÉireann/the Irish Film Board) 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 (formerly known as Screen Training Ireland). It also records the payments made by Screen Skills Ireland (formerly known as Screen Training 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 monies are received for training courses which are to be delivered in the following year by Screen Skills Ireland (formerly known as Screen Training 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.

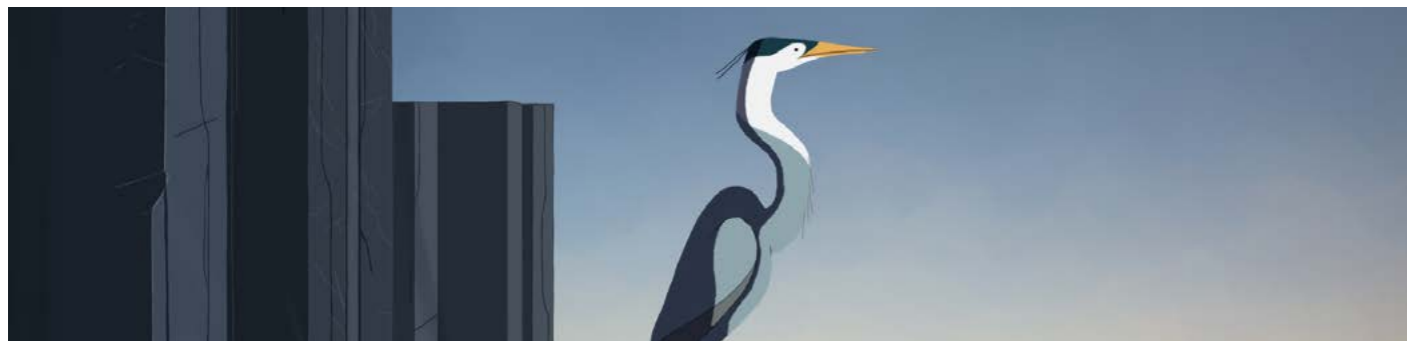
Repayments and returns on production loans are dependent on the commercial success of the related films and all repayments are in accordance with the terms of the loan agreements. These loans are not normally subject to interest charges, but include measures for recoupment and profit participation.

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.



AN ISLAND

Retirement Benefits

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

Pension costs reflect pension benefits earned by employees and are shown net of staff pension contributions which are remitted to the Department of Culture, Heritage and the Gaeltacht. An amount corresponding to the pension charge is recognised as income to the extent that it is recoverable and offset by grants received in the year to discharge pension payments.

Actuarial gains or losses arising on scheme liabilities are reflected in the Statement of Comprehensive Income and a corresponding adjustment is recognised in the amount recoverable from the Department of Culture, Heritage and the Gaeltacht.

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

(H) OPERATING LEASES

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

in which case these increases are recognised when incurred. Any lease incentives received are recognised over the life of the lease.

(I) CRITICAL ACCOUNTING JUDGEMENTS AND ESTIMATES

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

Provisions

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

Retirement Benefit Obligation

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

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



THE LITTLE STRANGER

2. OIREACTHAS GRANTS

The Oireachtas Grants voted to Fís Éireann/Screen Ireland (formerly known as Bord Scannán na hÉireann/ the Irish Film Board from the Department of Culture, Heritage and the Gaeltacht as shown in the financial statements consist of:

	2017 €	2016 €
Current Purposes		
Grants for Current Expenditure	3,785,491	3,269,000
Less: Net Superannuation Contributions Repayable	(49,774)	(44,154)
Total	3,735,717	3,224,846

Capital Purposes

Grants for Capital Expenditure	13,202,000	11,752,000
---------------------------------------	-------------------	-------------------

3. OWN RESOURCES

	2017 €	2016 €
Repayments of Loans	1,805,633	1,909,272
Pre-Production Finance Charges	17,081	10,950
Total	1,822,714	1,920,222

4. TRAINING INCOME

	2017 €	2016 €
Media Income	132,949	215,176
Training Course Fee Income	89,962	86,873
Co-Funders/Partnerships	73,773	70,000
Sponsorship	20,363	708
Total Training Income	317,047	372,757

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 €300,000,000. At the 31st December 2017, an amount of €281,660,007 had been provided (At 31/12/2016 €266,658,150 had been provided). A draft bill to amend Section 10 has been published and is awaiting government approval.



SHOOTING THE MAFIA



BLACK '47

6. INVESTMENT IN FILMS

	Production Loans €	Development Loans €	TOTAL €
Advanced During the Year	12,417,270	2,150,592	14,567,862
Recoupment During the Year	(1,123,521)	(682,112)	(1,805,633)
Provision for Year	(11,089,402)	(1,443,955)	(12,533,357)
Movement in the Year	204,347	24,525	228,872
Balance at 1 January 2017	883,869	117,172	1,001,041
Balance as at 31/12/17	1,088,216	141,697	1,229,913

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.

	2017 €	2016 €
European Organisations		
Creative Europe Desk Dublin	32,500	32,500
Creative Europe Desk Galway	10,000	10,000
Eurimages	420,872	-
European Film Promotion	9,200	5,750
European Observatory	16,588	16,099
Industry Guilds		
Writers Guild of Ireland	80,000	70,000
Screen Directors Guild of Ireland	80,000	77,000
Screen Producers Ireland	30,000	30,000
Animation Ireland	30,000	38,000
Film Market/Industry Events		
Cork Film Festival	15,000	18,000
Talent Market Event	-	5,000
Dingle Film Festival	8,000	10,000
Dingle Animation Film Festival	8,000	-
Dublin International Film Festival	30,000	30,000
European Film Market Support	63,690	61,360
Galway Film Fair	55,000	55,000
Guth Gafa Film Festival	8,000	7,500
Others	16,500	16,000
Others		
Irish Film Archive	98,650	98,850
Young Irish Film Makers	25,000	15,000
Cinemobile	-	50,000
IFTA	80,000	75,000
Palás	374,055	-
Travel Grants	1,000	-
Script Readers	36,500	44,591
Talent Development	2,500	2,112
Total	1,531,055	767,762

8. ADMINISTRATION

	2017 €	2016 €
Remuneration and Other Pay Costs	1,414,319	1,244,808
Recruitment Costs	3,533	6,382
Rent and Service Charges	261,121	243,020
Insurance	10,846	9,508
Light/Heat	13,220	11,902
Telephone/Fax	27,204	28,465
Postage/Couriers	11,246	12,106
Office Stationery/Printing	11,965	12,124
Repairs/Maintenance/Fitout	127,366	78,706
Bank Interest and Charges	2,792	1,989
Board Meetings and Expenses	7,202	3,339
Legal Fees	3,124	4,788
Audit Fees	16,000	16,000
Sundry	12,336	12,664
Depreciation	31,742	21,027
Consultancy	331,960	582,787
Total	2,285,976	2,289,615

(a) Remuneration and Other Pay costs

	2017 €	2016 €
Staff Salaries (including CEO)	1,144,757	1,015,266
Employer's Contribution to Social Welfare	108,929	96,851
Staff Training and Development	28,608	8,921
International Staff Travel	85,224	75,304
Domestic Staff Travel	43,016	45,870
External Entertainment Expenses	3,786	2,596
Total	1,414,320	1,244,808

The total number of staff employed as at 31st December 2017 was 20.4 (2016:15.4)

(b) Employee Benefits breakdown

From	NUMBER OF EMPLOYEES	
	2017	2016
€60,000 - €69,999	2	2
€70,000 - €79,999	-	-
€80,000 - €89,999	1	1
€90,000 - €99,999	-	1
€100,000 - €109,999	1	-

The CEO's remuneration package for 2017 was made up as follows: Annual basic salary: €104,281. The CEO's pension entitlements do not extend beyond the standard entitlements in the public sector defined benefit superannuation scheme.

(c) Board Members' Emoluments

The Board held a total of 10 meetings in 2017, one of which was a meeting of the Board whose term of office expired in January 2017. The figure for expenses includes both amounts paid directly to Board members and amounts paid on their behalf by Screen Ireland. None of the Board members received a fee.

Board Member	Expenses €
Larry Bass	220
Dr Annie Doona	1,703
Katie Holly	330
Rachael Lysaght	18
Kate McColgan	330
Marian Quinn	3,694
Total	6,295



FLOAT LIKE A BUTTERFLY

9. ORGANISATIONS, SUBSCRIPTIONS AND RESEARCH

	2017 €	2016 €
IBEC	4,558	4,448
Subscriptions to Publications	11,185	7,089
Creative Europe Desks	181,873	163,926
Sponsorship	17,951	12,650
Eurimages*	-	424,729
Total	215,567	612,842

* The Eurimages contribution in 2017 was paid from the Capital account. In 2016 it was treated as a subscription to facilitate greater flexibility in capital amounts available for investment.

10. MARKETING

	2017 €	2016 €
Festival and Trade Promotion	275,900	193,543
Advertising	58,928	42,863
Events/PR	19,818	36,028
Publications	24,388	39,544
Marketing Materials	50,936	38,641
Web Site/Online Promotion	48,478	25,589
Locations Services	14,215	707
Scouting	54,871	23,653
International Promotion	-	12,920
Total	547,534	413,488

11. LEASE COMMITMENTS

The Board had commitments until April 2018 in respect of its office in Galway at Queensgate, 23 Dock Road. The annual cost of this lease is €35,000 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 annual cost of the lease is €141,418 plus VAT.

In September 2017 the Board completed negotiations in respect of Unit 9 at 14-16 Lord Edward St Dublin 2. The term of the lease is 10 years and the annual rent is € 47,577 plus VAT.

In June 2017 the lease in respect of offices occupied by Screen Skills Ireland (formerly known as Screen Training Ireland) at Callaghan House, Dame St expired and the Board entered into a lease in respect Unit 10, 14-16 Lord Edward St. The term of the lease is 10 years and the annual rent is €70,125 plus VAT.

At 31 December 2017 Fís Éireann/Screen Ireland (formerly known as Bord Scannán na hÉireann/the Irish Film Board) had the following minimum lease payments under non-cancellable operating leases for each of the following periods:

	2017 €	2017 €
Payable within one year	311,988	213,176
Payable within two to five years	1,210,018	706,537
Payable after five years	1,264,022	862,470

Operating lease payments recognised as an expense were €236,523 (2016: €198,478).



ONE MILLION AMERICAN DREAMS

12. SUPERANNUATION

a. Analysis of Total Pension Costs Charged to Expenditure	2017 €	2016 €	2015 €	2014 €
Current Service Cost	447,747	297,915	332,656	277,716
Interest on Pension Scheme Liabilities	148,885	147,340	129,132	168,441
Employee Contributions	(49,774)	(44,154)	(46,674)	(46,480)
Total	546,858	401,101	415,114	399,677

b. Movement in Net Pension Liability During the Financial Year	2017 €	2016 €	2015 €	2014 €
Net Pension Liability at 1 January	7,067,880	6,142,147	6,796,446	4,676,739
Current Service Cost*	447,747	297,915	332,656	277,716
Interest Cost	148,885	147,340	129,132	168,441
Actuarial Loss/(Gains)	(1,151,134)	486,473	(1,110,093)	1,679,545
Pensions Paid in the Year	(5,995)	(5,995)	(5,995)	(5,995)
Net Pension Liability at 31 December	6,507,383	7,067,880	6,142,147	6,796,446

* The Current Service Cost includes employee contributions totalling €49,774 in 2017 (2016: €44,154).

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.

	2017 €	2016 €	2015 €	2014 €
Funding Recoverable in Respect of Current Year Pension Costs	596,632	445,255	461,788	446,157
Pensions Paid in the Year	(5,995)	(5,995)	(5,995)	(5,995)
State Grant Applied to Pay Pensioners	590,637	439,260	455,793	440,162

The deferred funding asset for pensions as at 31 December 2017 amounted to €6,507,383, (€7,067,880 in 2016).

d. History of Defined Benefit Obligations

	2017 €	2016 €	2015 €	2014 €
Defined Benefit Obligations	6,507,383	7,067,880	6,142,446	6,796,446
Experience (Gains)/Losses on Scheme Liabilities	(966,246)	48,732	(186,736)	(173,035)
Percentage of Scheme Liabilities	-15%	1%	-3%	-3%

e. General Description of the Scheme

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

The valuation used for 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 2017.



THE YOUNG OFFENDERS



IN THE NAME OF PEACE: JOHN HUME IN AMERICA

The principal actuarial assumptions were as follows:

	31/12/2017	31/12/2016	31/12/2015	31/12/2014
Rate of Increase in Salaries	3.0%	3.0%	3%	3.00%
Rate of Increase in Pension Payment	3.0%	3.0%	3%	3.00%
Discount Rate	2.2%	2.1%	2.4%	1.90%
Inflation	1.75%	1.75%	1.5%	1.50%

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)	24.7 years
Life Expectancy for Female aged 45 now (from 65)	25.8 years

13. TANGIBLE FIXED ASSETS

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

Cost	Furniture €	Computers €	Total €
At 1 January 2016	415,108	263,208	678,316
Additions	1,893	5,161	7,054
Disposals	-	-	-
At 31 December 2016	417,001	268,369	685,370
Depreciation			
As at 1 January 2016	400,936	245,203	646,139
Charge for year	7,039	12,826	19,865
SSI Charge	1,069	93	1,162
Disposals	-	-	-
At 31 December 2016	409,044	258,122	667,166
Net Book Value			
As at 31 December 2016	7,957	10,247	18,204
As at 31 December 2015	14,172	18,005	32,177
Movement	(6,215)	(7,758)	(13,973)

14. PAYABLES

	2017 €	2016 €
PAYE/PRSI	30,971	24,330
Other Accruals	240,922	185,732
Withholding Tax	25,271	34,086
Pension Contribution	8,292	6,923
Trade Creditors	684,664	620,480
Total	990,120	871,551

15. DEFERRED INCOME

	2017 €	2016 €
Creative Europe Media Training Fund	105,000	105,000
Total	105,000	105,000

16. RECEIVABLES

	2017 €	2016 €
Debtors	20,949	155,050
Prepayments	24,062	68,895
Accrued Income	27,949	26,920
Total	72,960	250,865

17. CAPITAL RESERVE

	2017 €	2016 €
Balance at 01/01/17	1,019,247	966,265
Investment in Films (Note 6)	228,872	66,955
Movement in Fixed Asset Funding	43,546	(13,973)
Balance at 31/12/17	1,291,665	1,019,247

The Movement in Fixed Asset Funding is Comprised as Follows:

Income Allocated for Capital Purposes	75,586	7,054
Amortisation (Note 13)	(31,742)	(21,027)
Loss on Disposal of Assets	(298)	-
Total	43,546	(13,973)



ROCKY ROS MUC



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18. COMMITMENTS

	Feature Production* €	Documentary Production €	Animation Production €	Distribution Loans €	Schemes €	Total €
Production Loans						
Commitments @ 01/01/17	2,371,062	567,136	340,999	265,300	477,985	4,022,482
Commitments in 2017	9,438,537	668,000	1,060,000	565,178	619,000	12,350,715
Commitments expired 2017	(3,187)	-	-	(50,180)	-	(53,367)
Total Commitments	11,806,412	1,235,136	1,400,999	780,298	1,096,985	16,319,830
Payments in 2017	(9,764,045)	(764,537)	(822,500)	(510,368)	(555,820)	(12,417,270)
Commitments at 31/12/17	2,042,367	470,599	578,499	269,930	541,165	3,902,560

Included in both the commitment and payment figure for Feature Production is an amount of €69,230 in respect of project related expenses and production legal costs.

	Animation Development €	Feature Development €	Documentary Development €	Total €
Development Loans				
Commitments @ 01/01/17	221,795	866,663	61,184	1,149,642
Commitments in 2017	266,100	1,868,855	223,450	2,358,405
Commitments expired 2017	-	(189,048)	-	(189,048)
Total Commitments	487,895	2,546,470	284,634	3,318,999
Payments in 2017	(292,800)	(1,647,792)	(210,000)	(2,150,592)
Commitments at 31/12/17	195,095	898,678	74,634	1,168,407

19. PROVISIONAL OFFERS OF ASSISTANCE TO FILM PROJECTS

In addition to the contracted commitments outstanding at year-end of €5,070,967 disclosed an additional €6,511,650 in respect of provisional offers of assistance was outstanding. The major portion of such commitments, €5,250,000 is in respect of feature productions where offers are subject to certain terms and conditions which include the procurement of finance. They remain valid for a period of up to three months at which stage they are subject to review. These offers are also conditional on the availability of Board's funds. The Board also had unquantified offers of assistance to a further eight feature production at the year end.

20. SCREEN SKILLS IRELAND

Screen Skills Ireland (formerly known as Screen Training Ireland) is the national training and development resource specifically created for Ireland's film and television industry. As part of the Fís Éireann/Screen Ireland (formerly Board Scannán na hÉireann/the Irish Film Board), 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.

	2017 €	2016 €
Bursaries	46,866	38,159
Business and Enterprise	56,619	105,067
Creative and Creative Collaboration	158,330	179,050
Media Programs	160,110	219,808
Other European Programs	23,792	30,824
Production and Technical Skills	214,014	278,461
Total	659,731	851,369

21. SCREEN SKILLS IRELAND ADMINISTRATION

	2017 €	2016 €
Cleaning and Refuse	7,299	7,789
IT Maintenance	7,455	3,830
Light and Heat	3,368	4,246
Marketing Costs	15,809	22,520
Office Equipment	8,036	2,484
Office Refurbishment	5,033	944
Office Rent and Rates	66,047	34,865
Office Stationery and Printing	4,810	3,309
Other Office Overhead	10,620	1,890
Professional Fees	1,216	2,257
Staff Costs	17,259	11,951
Subscriptions to Publications	1,997	2,242
Telephones	7,255	7,568
Loss on Disposal of Assets	298	-
Total	156,502	105,895



LOSING ALASKA

22. BOARD MEMBERS - DISCLOSURE OF TRANSACTIONS

Fis Éireann/Screen Ireland (formerly known as Bord Scannán na hÉireann/the Irish Film Board) adopts procedures in accordance with the guidelines issued by the Department of Public Expenditure and Reform covering the personal interests of Board members. In the normal course of business, Fis Éireann/Screen Ireland (formerly known as Bord Scannán na hÉireann/the Irish Film Board) may approve grants or enter into other contractual arrangements with entities in which Fis Éireann/Screen Ireland (formerly known as Bord Scannán na hÉireann/the Irish Film Board) Board Members are employed or are otherwise interested.

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

In 2017 the following loans were approved in which a Board Member was employed or had an interest:

Name	Company	Project	Amount €	Total €
Larry Bass	Shinawil Productions	Flying Blind	€30,000	30,000
Dr Annie Doona	Young Irish Filmmakers		€25,000	25,000
Katie Holly	Blinder Films	Diamonds	€23,700	
		Extraordinary	€650,000	
		Famine	€9,775	
		PJ Harvey: Staring Through the Glass	€85,000	
		Skintown	€24,200	
		The Domestique	€13,500	
		Vita & Virginia	€250,000	
	Wildcard Distribution	Grace Jones: Bloodlight & Bami	€10,000	
	Irish Film Institute	Irish Film Archive	€98,650	
	Blinder Films also received an extension of an unquantified offer of production funding to the project The Domestique.			1,164,825
Rachel Lysaght	Underground Films	Banantee	25,700	
		Bird	18,200	
		Defenders	15,000	
		The Swingout	18,500	77,400
Kate McColgan	Calico Pictures	The Night I Got Shot by Santa	18,300	
	Element Pictures Distribution	The Drummer and the Keeper	42,500	60,800
Marian Quinn	Janey Pictures	Antigone	19,500	19,500
Grand Total				1,377,525

23. BOARD APPROVAL

The financial statements were approved by the Board on the 11 December 2018.



KISSING CANDICE

Annual Report

INFORMATION ON COMMITMENTS 2017

PRODUCTION LOAN FEATURES

		Committed €
Black '47	Fastnet Films	85,000
Damo & Ivor	Blue Ink Films	580,000
Don't Let Go	Wide Eye Films	600,000
Metal Heart	Treasure Entertainment	640,000
Dark Lies The Island	Grand Pictures	700,000
Dublin Old School	Warrior Films	600,000
Float Like A Butterfly	Samson Films	620,000
Girl From Mogadishu	EG Film Productions	534,750
Good Favour	SP Films	55,000
Night Flyers	Wild Atlantic Pictures	850,000
Never Grow Old	Ripple World Pictures	650,000
Papi Chulo	Treasure Entertainment	600,000
Highway	Highway Pictures	234,000
The Hole In The Ground	SP Films	650,000
Athrí	DeFacto Films	20,000
The Meeting	Parzival Pictures	75,000
The Third Wave	Tilted Pictures	34,980
Limbo	Blank Page Productions	49,633
The Widow	Metropolitan Films	650,000
Total		8,228,363

CO-PRODUCTION FUND

		Committed €
A Storm In The Stars	Parallel Films	25,944
The Little Stranger	Element Pictures	350,000
Queen Of Ice	Subotica	175,000
Vita & Virginia	Blinder Films	250,000
Justice.Net	Ripple World Pictures	150,000
Wait For Me	Samson Films	40,000
Birthmarked	Parallel Film Productions	150,000
Total		1,140,944

DOCUMENTARY PRODUCTION

		Committed €
A Mother Brings Her Son	Blinder Films	100,000
Jihad Jane: Dangerously		
Seeking Marriage	Fastnet Films	100,000
Venice Of The North	Marcie Films	100,000
Keepers Of The Flame	South Wind Blows	100,000
John Hume In America	Greeney Films	10,000
One Million American Dreams	Fine Point Films	75,000
Shooting The Mafia	Lunar Pictures	100,000
The Man Who Dared	Igloo Films	75,000
Haunted	New Decade Film	8,000
Total		668,000

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

ANIMATION PRODUCTION

		Committed €
Gilbert & Allie	Brown Bag Films	200,000
The Overcoat	Giant Creative	110,000
Angela's Christmas	Brown Bag Films	200,000
Maya Go	Piranha Bar	250,000
Ballybradden 2	Treehouse Republic	250,000
Becca's Brunch	Jam Media	50,000
Total		1,060,000

PRINTS AND ADVERTISING

		Committed €
Tomato Red	Element Distribution	15,000
The Secret Scripture	Wildcard Distribution	60,000
Without Name	Element Distribution	10,000
Handsome Devil	Eclipse Pictures	50,000
Lost In France	Still Films	10,000
A Dark Song	Eclipse Pictures	15,000
I Am Not A Serial Killer	Wildcard Distribution	15,000
Sanctuary	Eclipse Pictures	20,000
Nails	Eclipse Pictures	5,000
Halal Daddy	Element Distribution	32,000
Revolutions	Wildcard Distribution	5,000
It's Not Yet Dark	Wildcard Distribution	15,000
Return To Montauk	Wildcard Distribution	6,000
The Killing Of A Sacred Deer	Element Distribution	50,000
The Drummer And The Keeper	Element Distribution	42,500
The Farthest	Wildcard Distribution	15,000
Condemned To Remember	Eclipse Pictures	15,000
The Man Who Invented Christmas	Wildcard Distribution	30,000
Song Of Granite	Wildcard Distribution	22,500
Grace Jone: Bloodlight & Bami	Wildcard Distribution	10,000
Total		443,000

DIRECT DISTRIBUTION

		Committed €
TIn Loco Parentis	Soisiú Films	15,000
Kevin Roche: The Living Architect	Wavelength Pictures	6,080
Total		21,080

PUBLICITY SUPPORT

	Committed €
Total	101,098



MOTHER & BABY



SHE'S MISSING

DEVELOPMENT

First Draft Loans

	Committed €		Committed €
After The Bomb	12,000	Little Pictures	Treasure Entertainment 17,500
Animals	12,000	Lucia	SP Films 13,000
Boxes	12,000	Michael Wilson	Parallel Film Productions 23,200
Day Zero	12,000	Missing, Presumed	Park Films 20,000
Dead Cities	12,000	Natural Selection	Magamedia 17,300
Get The Boat	14,000	Never Grow Old	Ripple World 5,000
Ghost Train	12,000	Neon	925 Productions 7,950
Here Comes The Night	16,000	Nocebo	Lovely Productions 19,900
How To Be Black	12,000	On The Line	Parallel Film Productions 32,000
Lost Souls	12,000	Over The Bar	Deadpan Pictures 7,820
Nobody's Angel	12,000	Owned	Element Pictures 25,000
Northern Light	16,000	Owned	Element Pictures 16,000
Paradigm	12,000	Papi Chulo	Treasure Entertainment 20,000
Silvia	12,000	Plurabelle	John Kelleher Media 21,400
Snow On Beara	12,000	Psychic	Brink Films 50,000
Something Blue	12,000	Rosie	Element Pictures 12,500
Starlight	12,000	Saipan	Fastnet Films 22,500
Succession	12,000	Sea Fever	Fantastic Films 15,000
The Aran Islands	16,000	Sidelined	Parallel Film Productions 7,500
The Gate	12,000	Siberia	SP Films 18,250
The Music Reader	12,000	Siberia	SP Films 8,000
The Naked Superhero	12,000	Skintown	Blinder Films 22,400
The Trouble With Charlie	12,000	Spanish Fly	Fastnet Films 13,290
Vengeance	12,000	Spanish Fly	Fastnet Films 14,000
Winston	12,000	Sweetness In The Belly	Parallel Film Productions 15,450
		That They May Face	
		The Rising Sun	South Wind Blows 22,080
		The Boy That Never Was	Subotica 21,450
		The Bright Side	Get Go Films 17,800
		The Cellist	John Kelleher Media 10,450
		The Cellist	John Kelleher Media 13,750
		The Damned	SP Films 24,500
		The Domestique	Blinder Films 12,500
		The Fish And The Duck	Deadpan Pictures 16,350
		The High Five	Danman Films 12,900
		The Gee Gees	Element Pictures 10,355
		The Grand Escape	Element Pictures 50,000
		The Kudome Valentine	Blue Ink Films 14,900
		The Last Barbarian	Shinawill Films 50,000
		The Last Right	Deadpan Pictures 10,700
		The Life And Sort Of Death	
		Of Eric Argyle	Tilted Pictures 10,550
		The Life And Sort Of Death	
		Of Eric Argyle	Tilted Pictures 9,150
		The Littlejohn Affair	Element Pictures 27,400
		The Navigator	Black Sheep Productions 14,750
		The Price	Five East Films 13,750
		The Story Of Lucy Gault	Parallel Film Productions 35,185
		The Swingout	Underground Pictures 18,500
		The Travelling Companion	Blinder Films 9,350
		The Winter Lake	Tailored Films 14,500
		Trade	Marcie Films 15,500
		Tyger Tyger	SP Films 11,750
		Until Victory Always	Fastnet Films 19,500
		Vivarium	Fantastic Films 7,750
		The Doones	Element Pictures 35,500
		The Indecents	Kennedy Films 8,250
		Witch Fever	Samson Films 17,300
		Total	1,868,855

Project Development

3 Feet Of Snow	Element Pictures 19,500	
A Kind Of Longing	Black Sheep Productions 16,500	
Airlock	SP Films 13,050	
Alice Wants An Ice Cream	Samson Films 12,300	
Antigone	Janey Pictures 19,500	
Arrangements	Snapshot Productions 20,400	
Ava	Fantastic Films 19,000	
Bird	Underground Pictures 18,200	
Black Unicorn	Tailored Films 12,900	
Blind Ambition	Deadpan Pictures 17,500	
Breakfast At The New Yorker	Deadpan Pictures 16,000	
The Brothers Mccaffrey	Parallel Film Productions 20,000	
Charlotte	Treasure Entertainment 11,250	
Cine4	TG4 50,000	
Closerthan This	Parallel Film Productions 18,000	
Columbus	Black Sheep Productions 20,150	
Drift	Treasure Entertainment 21,400	
Duck	Element Pictures 50,000	
Eleanor And Sarah	Ink and Light 16,300	
Famine	Blinder Films 9,775	
Grimes And Blake	Fantastic Films 14,400	
Gullivers Curse	Subotica 20,000	
Hamelin	Wide Eye Films 11,650	
Here Are The Young Men	Five Knight Films 9,300	
Hive Mind	Tailored Films 19,600	
I Found My Tribe	Element Pictures 6,300	
I Found My Tribe	Element Pictures 10,750	
Inconcievable	Element Pictures 18,900	
Joy And Mully (Boy Racer)	Subotica 2,800	
Keep It Country	New Decade Films 9,600	
La Belle Rafaela	Tilted Productions 14,200	
Let The Wrong One In	Workshed Films 14,250	
	Total	1,868,855

ANIMATION DEVELOPMENT

	Committed €
Charlotte'S Imagination Runzzz Wild	Geronimo Productions 20,000
Clementine	Restoration Films 15,000
Critters. Tv	Turnip & Duck 17,500
Fantasy Ireland	Igloo Animation 20,000
Farmer Mo	Wiggleywoo 20,000
Flix	Pictor Productions 20,000
Knuckle	Giant Animation 20,000
Ladybird Dot	Brown Bag Films 20,000
Neenawsaurs!	Kavaleer Productions 20,000
Rabbit And Bandit	Ink & Light 20,000
Silly Sunday	Cartoon Saloon 20,000
Tea With The Dead	Wiggleywoo 13,600
The Slimefoots	Jam Media 20,000
Urban Tails	Pink Kong Studios 20,000
Total	266,100

DOCUMENTARY DEVELOPMENT

	Committed €
A Short History Of Decay	Quiet Woman Films 15,000
Block Captial	FSE Films 15,000
Breaking Out	Silvermoonbeam Films 15,000
Comeback	True Films 15,000
Conlon: Brothers In Arms	Against The Grain Films 15,000
Defenders	Underground Pictures 15,000
Henry Glassie: Folklore	Harvest Films 15,000
I Is Who Amn'T	Areaman Productions 13,450
Original Machines	Dot Television 15,000
State Of Exclusion	Inland Films 15,000
Takdum: A Question Of Life & Death	Wildfire Film & TV 15,000
The Last True Dandy In Ireland	Scratch Films 15,000
The Outsider	Stray Dog Films 15,000
The Soul Of The Piano (Untitled Piano Project)	Gambit Pictures 15,000
To The Moon	Inland Films 15,000
Total	223,450

REAL SHORTS

	Committed €
The Vasectomy Doctor	Carbonated Comet Productions 20,000
The Butcher	R&M Productions 20,000
Reality Baby	Zucca Films 20,000
Neon	D4 Films 20,000
Total	80,000

FOCUS SHORTS

	Committed €
Cat Calls	Catcalls 50,000
Low Tide	Fail Safe Films 50,000
The Trap	Treasure Entertainment 50,000
The Tattoo	Rocket Science Productions 50,000
Lady Black Eyes	Swansong Films 50,000
Day Out	Suitable Films 50,000
Total	300,000

SHORT STORIES

	Committed €
Frida Thinks	Still Films 20,000
Procession	925 Productions 20,000
Mary	Character Films 20,000
Quest For Love	Against the Grain Films 20,000
Honest	TW Films 20,000
Total	100,000

FRAMEWORKS

	Committed €
The Wireman	Jam Media 48,000
Available Light	Fail Safe Films 46,000
Writersphere (Aka Doubt)	Snackbox Films 45,000
Total	139,000

Production Legal/Project Expenses 69,230

Total Contracted Commitments @ 31/12/2017 14,709,120



HALAL DADDY



GRETA

INFORMATION ON OUTSTANDING COMMITMENTS 2017

PRODUCTION LOAN FEATURES

	Pending €
<i>Pre 2017 Commitments</i>	332,321
Damo & Ivor	27,500
Dark Lies The Island	70,000
Don't Let Go	50,000
Dublin Old School	60,000
Float Like A Butterfly	62,000
Girl From Mogadishu	250,000
Highway	46,800
Limbo	9,927
Metal Heart	60,000
Never Grow Old	325,000
Papi Chulo	300,000
The Hole In The Ground	60,000
The Meeting	7,500
The Widow	97,500
Expire	(3,187)
Total	1,755,361

CO-PRODUCTION FUND

<i>Pre 2017 Commitments</i>	84,500
Birthmarked	45,000
Justice.Net	75,000
Queen Of Ice	52,500
The Little Stranger	17,500
Vita & Virginia	12,500
Total	287,000

ANIMATION PRODUCTION

	Pending €
<i>Pre 2017 Commitments</i>	110,499
Gilbert & Allie	140,000
The Overcoat	33,000
Angela's Christmas	20,000
Maya Go	125,000
Ballybradden 2	125,000
Becca's Brunch	25,000
Total	578,499

DOCUMENTARY PRODUCTION

<i>Pre 2017 Commitments</i>	285,599
A Mother Brings Her Son	10,000
Jihad Jane: Dangerously Seeking Marriage	30,000
Keepers Of The Flame	10,000
One Million American Dreams	22,500
Shooting The Mafia	50,000
The Man Who Dared	52,500
Venice Of The North	10,000
Total	470,599

DISTRIBUTION

	Pending €
<i>Pre 2017 Commitments</i>	109,884
A Dark Song	8,262
Condemned To Remember	7,500
Grace Jone: Bloodlight & Bami	5,000
Halal Daddy	15,750
Handsome Devil	25,000
It's Not Yet Dark	7,500
Lost In France	5,000
Return To Montauk	3,000
Revolutions	2,500
Song Of Granite	11,250
The Drummer And The Keeper	21,250
The Farthest	7,500
The Killing Of A Sacred Deer	25,000
The Man Who Invented Christmas	15,000
Tomato Red	7,500
Without Name	5,000
Expiry	(25,000)
Total	256,896

DIRECT DISTRIBUTION

<i>Pre 2017 Commitments</i>	30,680
In Loco Parentis	4,500
Kevin Roche: The Living Architect	3,040
Expiry	(25,180)
Total	13,040

DEVELOPMENT

	Pending €		Pending €
<i>Pre 2017 Commitments</i>	503,205	Neon	925 Productions
First Draft		Nocebo	Lovely Productions
After The Bomb	2,000	Owned	Element Pictures
Animals	4,000	Plurabelle	John Kelleher Media
Day Zero	4,000	Psychic	Brink Films
Ghost Train	4,000	Saipan	Fastnet Films
Here Comes The Night	6,000	Sea Fever	Fantastic Films
Lost Souls	4,000	Siberia	SP Films
Snow On Beara	4,000	Sideline	Parallel Film Productions
Something Blue	4,000	Skintown	Blinder Films
Starlight	4,000	Spanish Fly	Fastnet Films
The Aran Islands	4,000	Sweetness In The Belly	Parallel Film Productions
The Music Reader	4,000	That They May Face The Rising Sun	South Wind Blows
The Naked Superhero	2,000	The Boy That Never Was	Subotica
Vengeance	4,000	The Bright Side	Get Go Films
		The Brothers McCaffrey	Parallel Film Productions
		The Cellist	John Kelleher Media
		The Damned	SP Films
Project Development		The Domestic	Blinder Films
3 Feet Of Snow	9,750	The Doones	Element Pictures
A Kind Of Longing	8,250	The Grand Escape	Element Pictures
Airlock	6,525	The High Five	Danman Films
Alice Wants An Ice Cream	6,150	The Indecents	Kennedy Films
Antigone	4,500	The Last Barbarian	Shinawill Films
Ava	9,500	The Life And Sort Of Death	
Black Unicorn	6,450	Of Eric Argyle	Tilted Pictures
Blind Ambition	5,000	The Littlejohn Affair	Element Pictures
Breakfast At The New Yorker	4,000	The Navigator	Black Sheep Productions
Charlotte	5,625	The Price	Five East Films
Closerthan This	9,000	The Story Of Lucy Gault	Parallel Film Productions
Drift	10,700	The Swingout	Underground Pictures
Duck	25,000	The Travelling Companion	Blinder Films
Eleanor And Sarah	8,150	Trade	Marcie Films
Famine	4,888	Tyger Tyger	SP Films
Grimes And Blake	7,200	Until Victory Always	Fastnet Films
Gullivers Curse	15,000	Witch Fever	Samson Films
Hamelin	5,825	Expiries	(189,048)
Here Are The Young Men	4,650	Total	898,685
I Found My Tribe	5,375		
Inconcievable	9,450		
Joy And Mully (Boy Racer)	1,400		
Keep It Country	4,800		
La Belle Rafaela	7,100		
Let The Wrong One In	7,000		
Little Pictures	8,750		
Lucia	6,500		
Missing, Presumed	10,000		
Natural Selection	8,650		



HANDSOME DEVIL



DEPOSITS

ANIMATION DEVELOPMENT

	Pending €
<i>Pre 2017 Commitments</i>	145,794
Charlotte'S Imagination Runzzz Wild Geronimo Productions	5,000
Clementine Restoration Films	5,000
Critters TV Turnip & Duck	2,500
Fantasy Ireland Igloo Animation	5,000
Flix Pictor Productions	5,000
Ladybird Dot Brown Bag Films	5,000
Neenawsaurs! Kavaleer Productions	5,000
Silly Sunday Cartoon Saloon	5,000
Tea With The Dead Wigglewoo	6,800
The Slimefoots Jam Media	5,000
Total	195,094

DOCUMENTARY DEVELOPMENT

	Pending €
<i>Pre 2017 Commitments</i>	41,184
Block Captial FSE Films	3,000
Breaking Out Silvermoonbeam Films	3,000
Conlon: Brothers In Arms Against The Grain Films	3,000
Henry Glassie: Folklore Harvest Films	3,000
Original Machines Dot Television	3,000
Takdum: A Question Of Life & Death Wildfire Film & TV	3,000
The Last True Dandy In Ireland Scratch Films	3,000
The Outsider Stray Dog Films	3,000
The Soul Of The Piano	
(Untitled Piano Project) Gambit Pictures	3,000
To The Moon Inland Films	3,000
I Is Who Amn't Areaman Productions	3,450
Total	74,634

REAL SHORTS

<i>Pre 2017 Commitments</i>		5,000
The Vasectomy Doctor		18,000
The Butcher	R&M Productions	18,000
Reality Baby	Zucca Films	18,000
Neon	D4 Films	18,000
Total		77,000

FOCUS SHORTS

Cat Calls	Catcalls	4,000
Day Out	Suitable Films	45,000
Lady Black Eyes	Swansong Films	45,000
Low Tide	Fail Safe Films	45,000
The Tattuo	Rocket Science Productions	5,000
The Trap	Treasure Entertainment	45,000
Total		189,000

SHORT STORIES

<i>Pre 2017 Commitments</i>		2,000
Frida Thinks	Still Films	18,000
Procession	925 Productions	18,000
Mary	Character Films	18,000
Quest For Love	Against the Grain Films	18,000
Honest	TW Films	18,000
Total		92,000

FRAMEWORKS

<i>Pre 2017 Commitments</i>		51,178
Available Light	Fail Safe Films	41,400
The Wireman	Jam Media	28,800
Writersphere (Aka Doubt)	Snackbox Films	27,000
Total		148,378

Pre 2017 Schemes	34,785
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Total Contracted Commitments @ 31/12/2017	5,070,969
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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.



NAILS



ANGELA'S CHRISTMAS

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



TIME TRAVELLER

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.



ROSIE



AN ENGINEER IMAGINES

Comhaltaí Boird agus Eolas Eile

BOARD MEMBERS AND OTHER INFORMATION

B'iad comhaltaí Fís Éireann (ar a dtugtaí Bord Scannán na hÉireann roimhe seo) go dtí an 17 Eanáir 2017 ná: Seamus Deasy, Dr. Annie Doona (Cathaoirleach), Katie Holly, Kate O'Toole, John Rice and Maurice Sweeney.

B'iad comhaltaí Fís Éireann (ar a dtugtaí Bord Scannán na hÉireann roimhe seo) ón 30 Márta 2017 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 a dtugtaí Bord Scannán na hÉireann/the Irish Film Board roimhe seo) ar 31ú Mí na Nollag 2017 ná: James Hickey, Príomhoifigeach Feidhmiúcháin; Teresa McGrane, Ceannasaí Chúrsaí Gnó/ Leas-Phríomhoifigeach Feidhmiúcháin; Celine Forde, Rialtóir Airgeadais; Cian McElhone, Feidhmeannach Dlí agus Gnó; Aileen McCauley, Comhordaitheoir Chúrsaí Gnó agus Dlí; Emma Scott, Bainisteoir Léiriúcháin agus Dáileacháin; Celine Haddad, Lesley McKimm & Dearbhla Regan, Bainisteoirí Tionscadal; Sarah Dillon, Feidhmeannach Léiriúcháin agus Forbartha; Jill McGregor, Comhordaitheoir Iarratas agus Scéimeanna; Louise Ryan, Bainisteoir Margaíochta agus Cumarsáide; Mags O'Sullivan, Feidhmeannach Margaíochta; Grainne Kernan, Cúntóir Suíomhanna; Jade Murphy, Feidhmeannach Cúnta Gnó agus Airgeadais; Jennifer Smyth, Cúntóir Léiriúcháin agus Forbartha agus Niamh O'Reilly, Cúntóir Feidhmiúcháin.

SCREEN SKILLS IRELAND (AR A DTUGTAÍ SCREEN TRAINING IRELAND ROIMHE SEO):

Gráinne Bennett, Sorcha Loughnane, Feidhmeannaigh Oilíúna; Críona Sexton, Feidhmeannach Cumarsáide; Susanne Cassells, Feidhmeannach Airgeadais; Emer MacAvin, Comhordaitheoir Oilíúna.

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 (ar a dtugtaí Bord Scannán na hÉireann/the Irish Film Board roimhe seo) mar ghníomhaireacht stáit de réir an Achta um Bord Scannán na hÉireann 1980 arna leasú. Leagtar amach téarmaí tagartha Fís Éireann/Screen Ireland (ar a dtugtaí Bord Scannán na hÉireann/the Irish Film Board roimhe seo) 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 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 de ról atá ag FÉ/SI.

Comhlíonann Fís Éireann/Screen Ireland (ar a dtugtaí Bord Scannán na hÉireann/the Irish Film Board roimhe seo) 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 scéimeanna oilíúna.

Soláthraíonn Fís Éireann/Screen Ireland (ar a dtugtaí Bord Scannán na hÉireann/the Irish Film Board roimhe seo) iasachtaí forbartha suas go dtí €100,000 atá inaisíoctha má chuirtear tús leis an tionscadal a léiriú. Ina theannta sin cuireann sé iasachtaí léiriúcháin ar fáil de shuímeanna atá faoi láthair idir €100,000 agus €900,000 an tionscadail (déanann FÉ/SI 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 (ar a dtugtaí Bord Scannán na hÉireann/the Irish Film Board roimhe seo) mar chuid dá téarmaí tagartha mar atá leagtha amach thuas dámhachtainí sonracha maoiniúcháin a dhéanamh chun tionscal na scannán agus gníomhaíochtaí thionscal na scannán a chur chun cinn.

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

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



THE TATTOO

Ráiteas maidir le Rialachas agus Tuarascáil Chomhaltaí Boird

RIALACHAS

Bunaíodh Bord Fís Éireann/Screen Ireland (ar a dtugtaí Bord Scannán na hÉireann/the Irish Film Board roimhe seo) 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/SI. Ní mór don POF agus an fhoireann shinsearach bainistíochta an treo leathan straitéiseach atá leagtha síos ag an mBord a leanúint agus tá dualgas air a chinntiú go mbíonn tuiscint shoiléir ag gach comhalta boird maidir leis na príomhghníomhaíochtaí agus cinntí a bhaineann leis an eintiteas, agus maidir le haon rioscaí suntasacha a d'fhéadfadh tarlú. Feidhmíonn an POF mar theagmhálaí díreach idir an Bord agus bainistíocht FÉ/SI.

FREAGRACHTAÍ AN BHOIRD

Leagtar amach obair agus freagrachtaí an Bhoird i gCreatchód Rialachais Fís Éireann/Screen Ireland (ar a dtugtaí Bord Scannán na hÉireann/the Irish Film Board roimhe seo) ina bhfuil cuimsithe na nithe atá forchoimeádh do chinntí an Bhoird. I measc na míreanna buana a mheasann an Bord tá:

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

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

Agus na Ráitis Airgeadais sin á n-ullmhú, tá dualgas ar Rialachais Fís Éireann/Screen Ireland (ar a dtugtaí Bord Scannán na hÉireann/the Irish Film Board roimhe seo)

- 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 claidh le caighdeán cuntasáiochta a bhaineann faoi réir aon imeachtaí ábhartha a nochtáítear agus a mínítear sna ráitis airgeadais.

Tá an Bord freagrach as leabhair chearta cuntasáiochta 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 FÉ/SI ag tagairt don phlean agus don bhuiséad bliantúil i rith na bliana ar fad.

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



PEEK ZOO

Measann an Bord go dtugann ráitis airgeadais FÉ/IS léargas fíor agus cothrom ar fheidhmíochr airgeadais agus ar sheasamh airgeadais FÉ/IS ar an 31 Nollaig 2017.

STRUCHTÚR AN BHOIRD

Tá an Bord comhdhéanta de Chathaoirleach agus seisear gnáthchomhalta, iad ar fad ceaptha ag an Aire Cultúir, Oidhreacht agus Gaeltachta. Ceapadh comhaltaí an Bhoird ar an 30 Márta 2017 agus tionóladh naoi gcrúinniú i rith na bliana. Tionóladh freisin cruinniú amháin den Bhord ar tháinig deireadh lena théarma ar an 17 Eanáir 2017.

Tugann an clár thíos na sonraí maidir leis an tréimhse ceapacháin do na comhaltaí reatha a ceapadh ar an 30 Márta 2017:

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

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

1. Coiste um Iníúcháireacht agus Riosca:

Tá an coiste sin comhdhéanta de bheirt chomhalta Boird agus de bheirt chomhalta neamhspleách seachtrach. Is é an ról atá ag an gCoiste um Iníúcháireacht agus Riosca (ARC) tacaíocht a thabhairt don Bhord i dtaca lena chuid freagrachtaí i dtaobh ceisteanna a bhaineann le riosca, rialú agus rialachas agus gealltanais a bhaineann. Tá an ARC neamhspleách ar bhainistíocht airgeadais na heagraíochta. Go háirithe, cinníonn 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 Iníúcháireacht agus Riosca:

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

2. An Coiste um Inscne, Comhionannas agus Éagsúlacht:

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

SCEIDEAL FREASTAIL, TÁILLÍ AGUS COSTAS

Thionól an Bord 10 gcrúinniú le linn 2017, ceann acu cruinniú den Bhord ar chríochnaigh a théarma ar an 17 Eanáir 2017. Ceapadh an chéad Bord eile ar an 30 Márta 2017 agus tionóladh 9 gcrúinniú den Bhord sin i rith na bliana. Tugtar an tinreamh maidir leis an dá Bhord thíos. Ináirithe leis an bhfigiúr i dtaca le costais tá idir shuimeanna a íocadh go díreach le comhaltaí Boird agus suimeanna a íocadh ar a son ag FÉ/SI. Níor íocadh táille le haon duine de na comhaltaí Boird.



JUSTICE.NET



A MOTHER BRINGS HER SON TO BE SHOT

Bord i bhfeidhm go dtí Eanáir 2017:

COMHALTA BOIRD	RÓL	LÍON CRUINNITHE	COSTAIS 2017 €
Dr Annie Doona	Cathaoirleach	1	-
Seamus Deasy	Gnáthchomhalta	1	-
Katie Holly	Gnáthchomhalta	1	-
Kate O'Toole	Gnáthchomhalta	1	-
John Rice	Gnáthchomhalta	1	-
Maurice Sweeney	Gnáthchomhalta	1	-
IOMLÁN			-

Bord a Ceapadh Mí an Mhárta 2017:

COMHALTA BOIRD	RÓL	LÍON CRUINNITHE	COSTAIS 2017 €
Dr Annie Doona	Cathaoirleach	9	1,703
Larry Bass	Gnáthchomhalta	7	220
Mark Fenton	Gnáthchomhalta	8	-
Katie Holly	Gnáthchomhalta	8	330
Rachel Lysaght*	Gnáthchomhalta	4	18
Kate McColgan	Gnáthchomhalta	7	330
Marian Quinn	Gnáthchomhalta	9	3,052
IOMLÁN			5,653

*Bhí Rachel Lysaght ar shaoire mháithreachais do thrí chinn de na cruinnithe a tionóladh le linn 2017

AN COISTE UM INIÚCHÓIREACHT AGUS RIOSCA (ARC)

Thionól an Coiste um Iniúcháireacht agus Riosca 5 chruinniú le linn 2017, ceann acu cruinniú de ARC an Bhoird ar chríochnaigh a théarma ar an 17 Eanáir 2017. Thionól an ARC a ceapadh ar an 30 Bealtaine 2017 ceithre chruinniú le linn 2017. Taispeántar tinreamh an dá choiste thíos. Níor íocadh aon táille le haon chomhalta den choiste le linn 2017.

COMHALTA	RÓL	LÍON CRUINNITHE	COSTAIS 2017 €
Katie Holly	Cathaoirleach agus Comhalta Boird	1	-
John Rice	Comhalta Boird	1	-
Clodagh O'Donnell	Comhalta Neamhspleách	1	-
Kevin Thompstone	Comhalta Neamhspleách	1	-
IOMLÁN			-

COMHALTA	RÓL	LÍON CRUINNITHE	COSTAIS 2017 €
Mark Fenton	Chair and Comhalta Boird	4	-
Katie Holly	Comhalta Boird	3	-
Kevin Thompstone	Comhalta Neamhspleách	4	487
Clodagh O'Donnell	Independent Neamhspleách	5	-
IOMLÁN			487

AN COISTE UM INSCNE, COMHIONANNAS AGUS ÉAGSÚLACHT

Thionól an Coiste um Inscne, Comhionannas agus Éagsúlacht 2 chruinniú le linn 2017. Taispeántar tinreamh an choiste thíos. Níor íocadh aon táille le comhaltaí an choiste le linn 2017.

COMHALTA	RÓL	LÍON CRUINNITHE	COSTAIS 2017 €
Marian Quinn	Chair and Comhalta Boird	2	642
Mark Fenton	Comhalta Boird	2	-
Kate McColgan	Comhalta Boird	2	-
Rachel Lysaght	Comhalta Boird	2	-
IOMLÁN			642

PRÍOMHATHRUITHE PEARSANRA

Chuaig téarma an Bhoird in éag ar an 17 Eanáir 2017 agus de réir Achta um Bord Scannán na hÉireann 1980 cheap an tAire Bord nua ar an 30 Márta 2017.

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

MIONDEALÚ MAIDIR LE SOCHAIR GHEARRTHÉARMA D'FHOSTAITHE

Déantar sochair ghearrthearma d'fhostaithe atá de bhreis ar €60,000 a chatagóiriú sna bandaí seo a leanas:

Ó	LÍON FOSTAITHE	
	2017	2016
€60,000 - €69,999	2	2
€70,000 - €79,999	-	-
€80,000 - €89,999	1	1
€90,000 - €99,999	-	1
€100,000 - €109,999	1	-

COSTAIS COMHAIRLIÚCHÁIN

Áirítear le costais comhairliúcháin costas comhairle seachtrach don bhainistíocht:

	2017 €	2016 €
Léiriúchán agus Forbairt	99,109	271,836
Léiriúchán Isteach	98,627	46,638
Feabhsú Gnó	34,243	12,830
Taighde	31,868	89,859
Airgeadas/Achtúireach	26,180	28,619
Oiliúint/Eile	9,376	87,475
Costais Taistil Comhairliúcháin	32,557	45,530
IOMLÁN	331,960	582,787

COSTAIS DLÍ AGUS SOCRAÍOCHTA

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

	2017 €	2016 €
Táillí Dlí – imeachtaí dlí	-	-
Íocaíochtaí idir-réitigh agus eadrána	-	-
Socraíochtaí	-	-
IOMLÁN	-	-

CAITEACHAS AR THAISTEAL AGUS AR CHOTHABHÁIL

	2017 €	2016 €
Taisteal Idirnáisiúnta Foirne	85,224	75,304
Taisteal Intíre Foirne	43,016	45,870
Taisteal Idirnáisiúnta Boird	703	1,585
Taisteal Intíre Boird	5,592	1,580
IOMLÁN	134,535	124,339

CAITEACHAS AR FHÉILTEACHAS

	2017 €	2016 €
Féilteachas Seachtrach	3,786	2,596

RÁITEAS COMHLÍONTACHTA

Tá glactha ag an mBord leis an gCód Cleachtas um Rialú Comhlachtaí Stáit (2016) agus tá nósanna imeachta curtha i bhfeidhm aige lena chinntiú go gcomhlíontar an Cód. Chomhlíon Fís Éireann/Screen Ireland (ar a dtugtaí Bord Scannán na hÉireann/the Irish Film Board roimhe seo) an Cód Cleachtas um Rialú Comhlachtaí Stáit ina iomlán le linn 2017.

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

Dr Annie Doona
Cathaoirleach
11 Nollaig 2018

Mark Fenton
Comhalta Boird



THE LONELY BATTLE OF THOMAS REID



METAL HEART

Ráiteas maidir le Rialúcháin Inmheánacha

RAON FREAGRACHTA

Thar ceann Bhord Fís Éireann/Screen Ireland (ar a dtugtaí Bord Scannán na hÉireann/the Irish Film Board roimhe seo), 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 fail réidh leis ar fad. Dá bhrí sin ní féidir leis an gcóras cinnteacht réasúnta agus ní cinnteacht iomlán go ndéanfar sócmhainní a chosaint, go ndéanfar idirbhearta a údarú agus a thairgeadh go coir, 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 Iniúcháireacht agus Riosca ag Fís Éireann/Screen Ireland (ar a dtugtaí Bord Scannán na hÉireann/the Irish Film Board roimhe seo) atá comhdhéanta de bheirt chomhalta Boird agus beirt chomhalta seachtrach, a bhfuil saineolas acu maidir le hairgeadas agus iniúchadh. Thionól an ARC cúig chruinniú le linn 2017.

Tá feidhm iniúchta inmheánaigh bunaithe freisin ag Fís Éireann/Screen Ireland (ar a dtugtaí Bord Scannán na hÉireann/the Irish Film Board roimhe seo) 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 próiséis 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 (ar a dtugtaí Bord Scannán na hÉireann/the Irish Film Board roimhe seo), le go gcuirfidh said an bhainistíocht ar an eolas maidir le rioscaí atá ag teacht chun solais agus maidir le laigeachtaí rialaithe agus la 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 (ar a dtugtaí Bord Scannán na hÉireann/the Irish Film Board roimhe seo) chun riosca a bhainistiú a aithníonn agus a thuairiscíonn príomhrioscaí agus a chuireann in iúl na gníomhaíochtaí bainistíochta atá á ndéanamh chun aghaidh a thabhairt ar na rioscaí sin agus, a mhéad agus is féidir, chun na rioscaí sin a mhaolú.

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

Sonraíonn an clár riosca na rialúcháin agus na gníomhaíochtaí atá de dhíth chun rioscaí a mhaolú agus an fhreagracht atá

tugtha do bhaill sonracha foirne chun rialúcháin a chur i bhfeidhm. Dearbhaím go bhfuil timpeallacht rialúcháin i bhfeidhm ina bhfuil na gnéithe seo a leanas:

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

MONATÓIREACHT AGUS ATHBHREITHNIÚ LEANÚNACH

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

- Tá príomhrioscaí agus rialúcháin a bhaineann aitheanta agus tá próiséis curtha i bhfeidhm chun monatóireacht a dhéanamh ar fheidhmiú na bpríomhrialúcháin sin agus aon easnaimh curtha in iúl.
- Tá 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 feidhmiú i gcomparáid le buiséid/réamhfhaisnéis.

SOLÁTHAR

Dearbhaím go bhfuil nósanna imeachta i bhfeidhm ag Fís Éireann/Screen Ireland (ar a dtugtaí Bord Scannán na hÉireann/the Irish Film Board roimhe seo) le comhlíontacht a chinntiú leis na rialacha agus na treoirlínte atá i bhfeidhm faoi láthair maidir le soláthar agus gur chomhlíon Fís Éireann/Screen Ireland (ar a dtugtaí Bord Scannán na hÉireann/the Irish Film Board roimhe seo) na nósanna imeachta sin.

ATHBHREITHNIÚ AR RIALÚ INMHEÁNACH

Dearbhaím go bhfuil nósanna imeachta ag Fís Éireann/Screen Ireland (ar a dtugtaí Bord Scannán na hÉireann/the Irish Film Board roimhe seo) le monatóireacht a dhéanamh ar a chuid nósanna imeachta maidir le bainistiú riosca agus rialúcháin. Tá monatóireacht agus athbhreithniú Fís Éireann/Screen Ireland (ar a dtugtaí Bord Scannán na hÉireann/the Irish Film Board roimhe seo) curtha ar an eolas ag an obair a dhéanann na hiniúcháirí inmheánacha agus seachtracha, an Coiste um Iniúcháireacht agus Riosca a dhéanann maoirseacht ar a gcuid oibre agus an Bhainistíocht Shinsearach laistigh de Fís Éireann/Screen Ireland (ar a dtugtaí Bord Scannán na hÉireann/the Irish Film Board roimhe seo) 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 2017.

CEISTEANNA MAIDIR LE RIALÚ INMHEÁNACH

Níor aithníodh aon laigí maidir le rialú inmheánach a mbeadh nocthú sna ráitis airgeadais de dhíth dá mbarr i dtaca leis an mbliain 2017.

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

Dr Annie Doona
Cathaoirleach
11 Nollaig 2018



GRACE JONES: BLOODLIGHT AND BAM!

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 (ar a dtugtaí Bord Scannán na hÉireann/the Irish Film Board roimhe seo) don bhliain dar chríoch 31 Nollaig 2017 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 ioncain choinnithe
- An ráiteas maidir le hioncam coinnithe
- An ráiteas maidir le seasamh airgeadais
- An ráiteas maidir le sreabhadh airgid agus
- Na nótaí a bhaineann, lena n-áirítear achoimre ar bheartais shuntasacha cuntasáiochta

I mo thuairim, tugann na ráitis airgeadais léargas fíor agus cothrom maidir leis na sócmhainní, dlíteanais agus seasamh airgeadais Fís Éireann mar a bhí ar an 31 Nollaig 2017 agus maidir lena ioncam agus caiteachas don bhliain 2017 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 dtuarascail 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, 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 ma 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.

Patricia Sheehan

Thar ceann agus ar son An Ard Reachtaire Cuntas agus Ciste 13 Nollaig 2018

AGUISÍN LEIS AN DTUARASCÁIL

FREAGRACHTAÍ NA GCOMHALTAÍ BOIRD

Leagann an ráiteas maidir le rialachas agus tuarascáil na gcomhaltaí Boird amach freagrachtaí 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 cuntasáiocht cuí
- Cibé rialú inmheánach a mheasann siad a bheith riachtanach ionas gur féidir ráitis airgeadais atá saor ó mhíshonrú ábhartha, bíodh sé sin de bharr calaoise nó earráide.

FREAGRACHTAÍ AN ARD REACHTAIRE CUNTAS AGUS CISTE

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

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

Mar chuid d'iniúchadh de réir ISA, 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 bhféadfadh 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 héifeachtúlach na rialuithe inmheánacha.
- Déanaim measúnú ar oiriúnacht na mbeartas cuntasóireachta atá in úsáid agus réasúnacht na meastúchán cuntasáiochta agus nochtuithe a bhaineann.
- Nochtaim mo thuairim deiridh bunaithe ar úsáid an bhoinn ghnóthas leantach cuntasáiochta, agus bunaithe ar an bhfianaise iniúchta atá aimsithe, maidir lena bhfuil neamhchinnteacht ábhartha ann a bhaineann le hócáidí nó coinníollacha a d'fhéadfadh amhras suntasach a chruthú

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

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

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

Faisnéis seachas na ráitis airgeadais

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

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

Tuairisciú ar chúrsaí eile

Déanaim m'iniúchadh ag tagairt do na cúinsí ar leith a bhaineann le comhlachtaí stáit maidir lena mbainistíocht agus a bhfeidhmíocht. Tuairiscím an bhfuil aon chúrsaí ábhartha a bhaineann leis an gcaoi inar rinneadh gnó poiblí.

Déanaim iarracht fianaise a aimsiú nuair atá an t-iniúchadh á dhéanamh agam maidir le rialtacht idirbhearta airgeadais a rinneadh. Tuairiscím i gcás go bhfuil aon chúinse ábhartha nár úsáideadh airgead poiblí do na cuspóirí a bhí i gceist dóibh nó i gcás nár raibh idirbheartais 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 chuntasáiochta dóthanach le go bhféadfaí iniúchadh tráthúil agus cuí a dhéanamh
- Nach n-aontaíonn na ráitis airgeadais leis na taifid chuntasáiochta.



GOOD FAVOUR

Ráitis Airgeadais Fís Éireann/Screen Ireland

DON BHLIAIN DAR CHRÍOCH 31 NOLLAIG 2017

RÁITEAS MAIDIR LE HIONCAM AGUS CAITEACHAS AGUS CÚLCHISTÍ AIRGEADAIS COIMEÁDHTHA

Don bhliain dar chríoch 31 Nollaig 2017

	Nótaí	Caipitil	Riarachán	Iomlán 2017 €	Iomlán 2016 €
Ioncam					
Deontas an Oireachtais	2	13,202,000	3,735,717	16,937,717	15,526,846
Acmhainní Dílse	3	1,822,714	-	1,822,714	1,920,222
Ioncam Eile		57,673	209,654	267,327	273,248
Ioncam ó Oiliúint	4	-	317,047	317,047	372,757
Maoiniú Glan Iarchurtha le haghaidh oibligeáidí Scoir	12c	-	590,637	590,637	439,260
Aistriú (chuig)/Ón gCúlchiste Caipitil	17	-	(43,545)	(43,545)	13,973
Ioncam Iomlán		15,082,387	4,809,510	19,891,897	18,546,306
Caiteachas					
Íasachtaí Léiriúcháin	18	12,417,270	-	12,417,270	10,662,554
Íasachtaí Forbartha	18	2,150,592	-	2,150,592	1,774,957
Íosaíochtaí Caipitil Eile	7	1,531,055	-	1,531,055	767,762
Screen Skills Ireland	20	-	659,730	659,730	851,369
Oiliúint Eile		-	150,000	150,000	-
Riarachán	8	-	2,285,975	2,285,975	2,289,615
Eagraíochtaí, Sintíúis agus Taighde	9	-	215,567	215,567	612,842
Costais Margaíochta	10	-	547,535	547,535	413,488
Screen Skills Ireland Riarachán	21	-	156,502	156,502	105,895
Costais Sochar Scoir	12a	-	546,858	546,858	401,101
Caiteachas Iomlán		16,098,917	4,562,167	20,661,085	17,879,583
Barrachas/(Easnamh) don bhliain		(1,016,530)	247,343	(769,187)	666,723
Iarmhéid tugtha ar aghaidh ar an 1 Eanáir 2017		8,389,134	154,370	8,543,504	7,876,781
Iarmhéid tugtha ar aghaidh ar an 31 Nollaig 2017		7,372,604	401,713	7,774,317	8,543,504

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

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

Dr Annie Doona
Cathaoirleach

Mark Fenton
Comhalta Boird

11 Nollaig 2018



THE HOLE IN THE GROUND

RÁITEAS MAIDIR LE HIONCAM CUIMSITHEACH

Don bhliain dar chríoch 31 Nollaig 2017

	Nótaí	2017 €	2016 €
Barrachas / (Easnamh) Coinnithe		(769,187)	666,723
Gnóthachain ó thaithí ar oibligeáidí maidir le sochar scoir	12d	966,246	(48,732)
Athruithe ar na bunbhoinn tuisceana maidir le luach oibligeáidí sochar scoir faoi láthair		184,888	(437,741)
Gnóthachan/caillteanas iomlán achtúireachta i rith na bliana		1,151,134	(486,473)
Coigeartú ar mhaoiniú iarchurtha sochar scoir	12b	(1,151,134)	486,473
Ioncam Cuimsitheach eile don bhliain		(769,187)	666,723

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

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

Dr Annie Doona
Cathaoirleach

Mark Fenton
Comhalta Boird

11 Nollaig 2018



I, DOLOURS

RÁITEAS I DTACA LE SEASAMH AIRGEADAIS

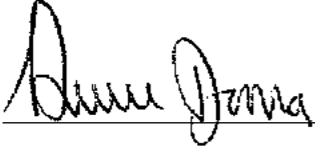
Don bhliain dar chríoch 31 Nollaig 2017

	Nótaí	2017 €	2016 €
Sócmhainní Seasta			
Trealamh	13	61,752	18,204
Sócmhainní Airgeadais	6	1,229,913	1,001,041
Iomlán Sócmhainní Seasta		1,291,665	1,019,245
Sócmhainní Reatha			
Airgead agus Comhluachanna in Airgead Tirim		8,796,477	9,269,192
Infháltais	16	72,960	250,865
		8,869,437	9,520,057
Dlíteanais Reatha (Suimeanna dlite laistigh de bhliain amháin)			
Suímeanna Iníoctha	14	(990,120)	(871,551)
Ioncam larchurtha	15	(105,000)	(105,000)
Glansócmhainní Reatha		7,774,317	8,543,506
Iomlán Sócmhainní Lúide Dlíteanais Reatha roimh Pinsin		9,065,982	9,562,751
Sócmhainn larchurtha le haghaidh Maoiniú Pinsin	12c	6,507,383	7,067,880
Dlíteanais Phinsin	12b	(6,507,383)	(7,067,880)
Iomlán Glansócmhainní		9,065,982	9,562,751
In Ionannas le:			
Cúlchistí Airgid Coinnithe		7,774,317	8,543,504
Cúlchiste Caipitil	17	1,291,665	1,019,247
		9,065,982	9,562,751


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

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

Dr Annie Doona
Cathaoirleach



Mark Fenton
Comhalta Boird



11 Nollaig 2018



THE SECRET SCRIPTURE

RÁITEAS MAIDIR LE SREABHADH AIRGID

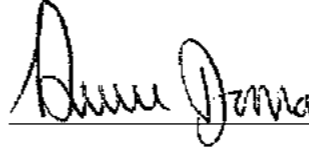
Don bhliain dar chríoch 31 Nollaig 2017

	2017 €	2016 €
Glansreabhanna Airgid ó Ghníomhaíochtaí Oibriúcháin		
Barrachas loncaim thar Chaiteachas	(769,187)	666,723
Ús Bainc Faighte	(6,498)	(9,967)
Aistriú chuig/(ó) Chuntas Ioncam agus Caiteachas Riaracháin	43,545	(13,973)
Dimheas	31,742	21,027
Caillteanas ar Dhiúscairt Sócmhainní	298	-
(Méadú)/Laghdú ar Shuímeanna Infhaighte	177,902	(105,026)
Méadú/(Laghdú) ar Shuímeanna Iníoctha	118,570	439,488
Méadú/(Laghdú) ar Ioncam larchurtha	-	(84,000)
Glansreabhanna Airgid ó Ghníomhaíochtaí Oibriúcháin	(403,628)	914,272
Sreabhanna Airgid ó Ghníomhaíochtaí Infheistíochta		
Iocaíochtaí le Maoin, Gléasra agus Trealamh a fháil	(75,585)	(7,054)
Glansreabhanna Airgid ó Ghníomhaíochtaí Infheistíochta	(75,585)	(7,054)
Sreabhanna Airgid ó Ghníomhaíochtaí Maoiniúcháin		
Ús Bainc Faighte	6,498	9,967
Glansreabhanna Airgid ó Ghníomhaíochtaí Maoiniúcháin	6,498	9,967
Méadú/(Laghdú) glan ar Airgead agus ar Chomhluachanna in Airgead Tirim	(472,715)	917,185
Airgead Agus Comhluachanna in Airgead Tirim ar an 1 Eanáir	9,269,192	8,352,007
Airgead agus Comhluachanna in Airgead Tirim ar an 31 Nollaig	8,796,477	9,269,192


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

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

Dr Annie Doona
Cathaoirleach



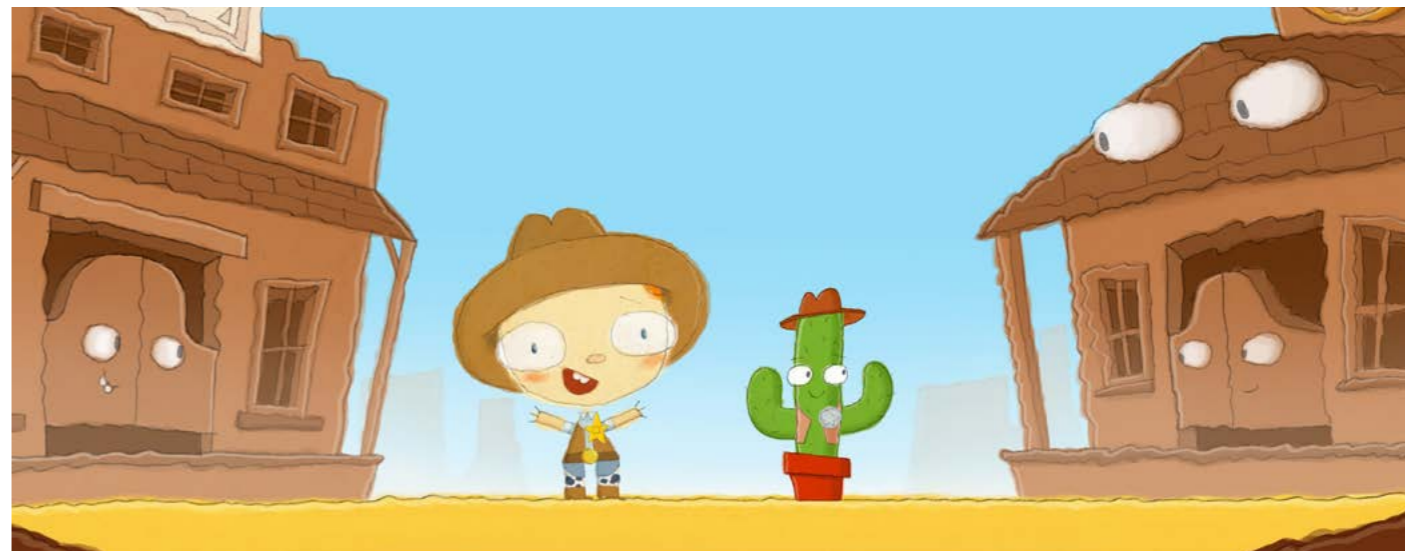
Mark Fenton
Comhalta Boird



11 Nollaig 2018



TAKE ME SWIMMING



THE DAY HENRY MET

Nótaí Leis na Ráitis Airgeadais

DON BHLIAIN DAR CHRÍOCH 31 NOLLAIG 2017

1. BEARTAIS CUNTASAÍOCHTA

Leagtar thíos faoi seo bunús na cuntasáiochta agus na beartais suntasacha cuntasáiochta atá i bhfeidhm ag Fís Éireann/Screen Ireland (ar a dtugtaí Bord Scannán na hÉireann/the Irish Film Board roimhe seo). Cuireadh i bhfeidhm iad go comhsheasmhach i rith na bliana seo agus i rith na bliana a bhí roimhe.

A) FAISNÉIS GHINEARÁLTA

Bunaíodh Fís Éireann/Screen Ireland (ar a dtugtaí Bord Scannán na hÉireann/the Irish Film Board roimhe seo) de réir an Achta um Bord Scannán na hÉireann 1980, lena cheannoífig ag Queensgate, 23 Bóthar na nDuganna, Gaillimh.

Is mar seo a leanas atá príomhchuspóirí Fís Éireann/Screen Ireland (ar a dtugtaí Bord Scannán na hÉireann/the Irish Film Board roimhe seo) 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 scannan 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 agus an Aire Airgeadais, agus, mar is cuí, i gcomhairle leis an Aire Gnóthaí Eachtracha.

Is é Screen Skills Ireland (ar a dtugtaí Screen Training Ireland roimhe seo) (SSI) an acmhainn náisiúnta oiliúna agus forbartha atá cruthaithe do thionscal na scannán agus na teilifíse in Éirinn. Mar chuid de Fís Éireann/Screen Ireland (ar a dtugtaí Bord Scannán na hÉireann/the Irish Film Board roimhe seo) oibríonn SSI chun oiliúint, aithint, a dheardh 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 Scannan, Teilifís, Beochan agus Ábhar Scáileáin Idirghníomhach.

Eintiteas Leasa Poiblí is ea Fís Éireann/Screen Ireland (ar a dtugtaí Bord Scannán na hÉireann/the Irish Film Board roimhe seo).

B) RÁITEAS MAIDIR LE COMHLÍONTAUGHT

Ullmhaíodh ráitis airgeadais Fís Éireann/Screen Ireland (ar a dtugtaí Bord Scannán na hÉireann/the Irish Film Board roimhe seo) don bhliain dar chríoch 31 Nollaig 2016 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 dliteanais áirithe atá tomhastha ag luachanna córa mar a mhínítear sna beartais cuntasáiochta thíos. Tá na ráitis airgeadais i bhfoirm atá faofa ag an Aire Cultúir, Oidhreacht agus Gaeltachta le haontú ón Aire Airgeadais de réir an Achta um Bord Scannán na hÉireann 1980. Cuireadh na beartais cuntasáiochta seo a leanas i bhfeidhm go comhsheasmhach agus plé á dhéanamh le míreanna a meastar iad a bheith ábhartha i dtaca le ráitis airgeadais Fís Éireann/Screen Ireland (ar a dtugtaí Bord Scannán na hÉireann/the Irish Film Board roimhe seo).

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 (ar a dtugtaí Screen Training Ireland roimhe seo). Déanann sé taifead freisin ar an híocaíochtaí a rinne Screen Skills Ireland (ar a dtugtaí Screen Training Ireland roimhe seo) i dtaca le hoiliúint agus forbairt na n-earnálacha scáileáin in Éirinn.

D) IONCAM

Deontais ón Oireachtas

Aithnítear deontais an Oireachtas ar bhonn fáltais airgid.

Aisíocaíocht Iasachtaí

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

Ioncam Úis

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

Ioncam Iarchurtha

Aithnítear ioncam mar ioncam iarchurtha sa chás go bhfuarthas ioncam ag dáta an chláir comhordaithe ach go mbaineann sé leis an bhliain dar gcionn. Pléítear 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 (ar a dtugtaí Screen Training Ireland roimhe seo).

Ioncam Eile

Aithnítear gach ioncam eile ar bhonn fabhráithe.

E) MAOIN, GLÉASRA AGUS TREALAMH

Luaítear Maoin, Gléasra agus Trealamh mar an méid a chosain siad lúide dímheas carnaithe, coigeartaithe le haghaidh aon soláthar i dtaobh lagú. Soláthraítear dímheas i gcás Maoine, Gléasra agus Trealaimh ar rátaí a meastar a dhéanfaidh an costas lúide an luach iarmharach measta a

dhíscríobh ar bhonn líne díreach le linn a saoil úsáidí mar seo a leanas:

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

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

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

F) SÓCMHAINNÍ AIRGEADAIS

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

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

Bíonn iasachtaí Forbartha 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 gearrthearma 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.



SECOND TO NONE

Sochair Scoir

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

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

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

Léiríonn na ráitis airgeadais na sócmhainní agus dlíteanais ag luach cóir a éiríonn as oibligeáidí pinsin Fís Éireann/Screen Ireland (ar a dtugtaí Bord Scannán na hÉireann/the Irish Film Board roimhe seo) 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 bhaint as modh na n-aonad réamh-mheasta creidmheasa.

H) LÉASANNA I bhFEIDHM

Aithnítear caiteachas cíosa faoi léasanna i bhfeidhm sa Ráiteas maidir le hloncam agus Caiteachas agus Cúlchistí Ioncaim Choinníthe 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 leasa a fhaightear iad 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 (ar a dtugtaí Bord Scannán na hÉireann/the Irish Film Board roimhe seo) 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:

- (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



WITHOUT NAME

2. DEONTAIS AN OIREACHTAIS

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

Cuspóirí Reatha	2017 €	2016 €
Deontais do chaiteachas reatha	3,785,491	3,269,000
Lúide: Glan-ranníocaíochtaí aoisliúntais inaisíochta	(49,774)	(44,154)
Iomlán	3,735,717	3,224,846

Cuspóirí Caipitil

Deintais do chaiteachas caipitil	13,202,000	11,752,000
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3. ACMHAINNÍ DÍLSE

Aisíocaíochtaí ar lasachtaí	2017 €	2016 €
Muirir Airgeadais Réamh-Léiriúcháin	1,805,633	1,909,272
	17,081	10,950
Iomlán	1,822,714	1,920,222

4. IONCAM OILIÚNA

Ioncam ó na Meáin	2017 €	2016 €
Ioncam ó Tháillí Chúrsaí Oiliúna	132,949	215,176
Comh-Mhaoinitheoirí/Comhpháirtíochtaí	89,962	86,873
Urraíocht	73,773	70,000
	20,363	708
Iomlán an Ioncaim Oiliúna	317,047	372,757

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 €300,000,000. Ar an 31 Nollaig 2017, bhí suim de €281,660,007 curtha ar fail. (ar an 31/12/2016 bhí suim de €266,658,150 curtha ar fail). Tá dréach-bhille le Alt 10 a leasú foilsithe agus ag fanacht ar faomhadh an Rialtais.



TOMATO RED

6. INFHEISTÍOCHT SCANNÁN

	lasachtaí Léiriúchain €	lasachtaí Forbartha €	IOMLÁN €
Réamhíocaíochtaí i rith na bliana	12,417,270	2,150,592	14,567,862
ReAisghabháil i rith na bliana	(1,123,521)	(682,112)	(1,805,633)
Soláthar don bhliain	(11,089,402)	(1,443,955)	(12,533,357)
Gluaiseacht i rith na bliana	204,347	24,525	228,872
larmhéid ar an 1 Eanáir 2017	883,869	117,172	1,001,041
larmhéid ar an 31/12/17	1,088,216	141,697	1,229,913

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.

	2017 €	2016 €
Eagraíochtaí Eorpacha		
Creative Europe Desk Dublin	32,500	32,500
Creative Europe Desk Galway	10,000	10,000
Eurimages	420,872	-
European Film Promotion	9,200	5,750
European Observatory	16,588	16,099
Cuallachtaí Tionscail		
Writers Guild of Ireland	80,000	70,000
Cuallacht Stiúthóirí Scáileáin na hÉireann	80,000	77,000
Screen Producers Ireland	30,000	30,000
Animation Ireland	30,000	38,000
Margadh na Scannán/ Ócáidí Tionscail		
Féile Scannán Chorcaí	15,000	18,000
Ócaid Mhargadh Talainne	-	5,000
Féile Scannán an Daingin	8,000	10,000
Féile Scannán Beochana an Daingin	8,000	-
Féile Scannán Idirnáisiúnta Bhaile Átha Cliath	30,000	30,000
Tacaíocht do Mhargadh Scannán na hEorpa	63,690	61,360
Aonach Scannán na Gaillimhe	55,000	55,000
Féile Scannán Guth Gafa	8,000	7,500
Eile	16,500	16,000
Eile		
Cartlann Scannán na hÉireann	98,650	98,850
Young Irish Film Makers	25,000	15,000
Cinemobile	-	50,000
IFTA	80,000	75,000
Palás	374,055	-
Deontais Taistil	1,000	-
Léitheoirí Scripte	36,500	44,591
Forbairt Talainne	2,500	2,112
Iomlán	1,531,055	767,762



IT'S NOT YET DARK

8. RIARACHÁN

	2017 €	2016 €
Luach saothair agus costais pá eile	1,414,319	1,244,808
Costais Earcaíochta	3,533	6,382
Muirir Cíosa agus Seirbhísí	261,121	243,020
Árachas	10,846	9,508
Solas/Teas	13,220	11,902
Teileafón/Faics	27,204	28,465
Postas/Teachtaí	11,246	12,106
Páipéarachas Oifige/Clódóireacht	11,965	12,124
Deisiúcháin/Cothabháil/Feistiú	127,366	78,706
Ús agus Muirir Bainc	2,792	1,989
Cruinnithe agus Costais Boird	7,202	3,339
Táillí Dlí	3,124	4,788
Táillí Iníochóireachta	16,000	16,000
Ighnéitheach	12,336	12,664
Dímheas	31,742	21,027
Comhairliúchán	331,960	582,787
Iomlán	2,285,976	2,289,615

(a) Luach Saothair agus Costais Pá Eile

	2017 €	2016 €
Tuarastail Foirne (Príomhfheidhmeannach san áireamh)	1,144,757	1,015,266
Ranníocaíocht Leasa Shóisialaigh an Fhostóra	108,929	96,851
Oiliúint agus Forbairt Foirne	28,608	8,921
Taisteal Idirnáisiúnta Foirne	85,224	75,304
Taisteal Intíre Foirne	43,016	45,870
Costais Féilteachais Seachtraigh	3,786	2,596
Iomlán	1,414,320	1,244,808

Ar an 31 Nollaig 2017 ba é 20.4 an líon foirne fostaithe (2016: 15.4).

(b) Miondealú Sochar Fostaithe

Ó	LÍON FOSTAITHE	
	2017	2016
€60,000 - €69,999	2	2
€70,000 - €79,999	-	-
€80,000 - €89,999	1	1
€90,000 - €99,999	-	1
€100,000 - €109,999	1	-

Is mar seo a leanas a ríomhadh pacáiste tuarastail an phríomhfheidhmeannaigh don bhliain 2017: Buntuarastal bliantúil: €104,281. Ní théann teidlíochtaí pinsin an Phríomhfheidhmeannaigh níos faide ná na teidlíochtaí caighdeánacha le scéim aoisliúntais sochar sainithe na hearnála poiblí.

(c) Díolíochtaí Boird

Thionól an Bord iomlán de 10 gcrúinnithe le linn 2017, ceann acu cruinniú den Bhord ar éag a théarma oifige le linn Mhí Eanáir 2017. Áirítear leis an tsuim do chostais idir shuimeanna a íocadh go díreach le comhaltaí Boird agus suimeanna a d'íoc FE/SI ar a son. Níor íocadh aon táille le haon chomhalta Boird.

Comhalta Boird	Costais €
Larry Bass	220
Dr Annie Doona	1,703
Katie Holly	330
Rachael Lysaght	18
Kate McColgan	330
Marian Quinn	3,694
Iomlán	6,295



A DARK SONG

9. EAGRAÍOCHTAÍ, SÍNTIÚIS AGUS TAIGHDE

	2017 €	2016 €
IBEC	4,558	4,448
Síntiúis le Foilseacháin	11,185	7,089
Creative Europe Desks	181,873	163,926
Urraíocht	17,951	12,650
Eurimages*	-	424,729
Iomlán	215,567	612,842

* Íocadh síntiúis Eurimages don bhliain 2017 as an gcontas Caipitil. Sa bhliain 2016 pléadh leis mar shíntiúis chun go bhféadfaí níos mó solúbthachta sna suimeanna caipitil a bhí ar fáil le haghaidh infheistíochta a éascú.

10. MARGAÍOCHT

	2017 €	2016 €
Cur Chun Cinn Féilte agus Trádála	275,900	193,543
Fógraíocht	58,928	42,863
Ócáidí/Caidreamh Poiblí	19,818	36,028
Foilseacháin	24,388	39,544
Ábhair Margaíochta	50,936	38,641
Láithreán Gréasáin/Cur Chun Cinn Ar Líne	48,478	25,589
Seirbhísí Suíomhanna	14,215	707
Scabhtáil	54,871	23,653
Cur Chun Cinn Idirnáisiúnta	-	12,920
Iomlán	547,534	413,488

11. LÉAS ÁITRIMH

Bhí ceangaltas ar an mBord go dtí Aibreán 2018 i dtaca lena oifig i nGaillimh ag Queensgate, 23 Bóthar na nDuganna. Tá costas bliantúil de €35,000 móide CBL ar an léas sin.

Tá ceangaltas go dtí Nollaig 2026 ar an mBord i dtaca le haonaid 1,3 agus 4 agus ag 14 – 16 Sráid an Tiarna Éadbhard, BÁC 2. Is é €141,418 móide CBL costas bliantúil an léasa.

Lé linn Mí an Mheánfomhair 2017 chuir an Bord idirbheartaíochtaí i gcríoch i dtaca le haonad 9 ag 14-16 Sráid an Tiarna Éadbhard, BÁC 2. Is é 10 mbliana téarma an léasa agus is é € 47,577 móide CBL an cíós.

I mí an Mheithimh 2017 d'éag an léas i dtaca le hoifig ag Teach Callaghan, Sráid an Dáma ina raibh Screen Skills Ireland (ar a dtugtaí Screen Training Ireland roimhe seo) agus rinne an Bord socrú maidir le leas i dtaca le haonad 10, 14 - 16 Sráid an Tiarna Éadbhard. Is é 10 mbliana téarma an léasa sin agus is é €70,125 móide CBL an cíós bliantúil.

Ar an 31 Nollaig 2017 bhí na híoscaíochtaí léasa seo a leanas ag Fís Éireann/Screen Ireland (ar a dtugtaí Bord Scannán na hÉireann/the Irish Film Board roimhe seo) de réir léasanna oibríochta neamh-inchealaithe i leith gach ceann de na tréimhsí seo a leanas:

	2017 €	2016 €
Iníochta laistigh de bhliain amháin	311,988	213,176
Iníochta laistigh de dhá go cúig bliana	1,210,018	706,537
Iníochta tar éis cúig bliana	1,264,022	862,470

Rinneadh íocaíochtaí maidir le léasa i bhfeidhm de €236,523 (2016: €198,478) a aithníodh mar chostas.



DARE TO BE WILD

12. AOISLIÚNTAS

a. Anailís ar na costais iomlána pinsean muirearaithe ar Chaiteachas	2017 €	2016 €	2015 €	2014 €
Costas reatha ar sheirbhísí	447,747	297,915	332,656	277,716
Ús ar Dhlíteanas na Scéime Pinsin	148,885	147,340	129,132	168,441
Ranníocaíochtaí Fostaithe	(49,774)	(44,154)	(46,674)	(46,480)
Iomlán	546,858	401,101	415,114	399,677

b. Gluaiseacht i nDlíteanas Glan Pinsin i rith na bliana airgeadais	2017 €	2016 €	2015 €	2014 €
Dlíteanas Glan Pinsin ar an 1 Éanáir	7,067,880	6,142,147	6,796,446	4,676,739
Costas Reatha ar Sheirbhísí*	447,747	297,915	332,656	277,716
Costas Úis	148,885	147,340	129,132	168,441
Cailíteanas/(Gnóthachain) Achtúireachta	(1,151,134)	486,473	(1,110,093)	1,679,545
Pinsin a íocadh i rith na bliana	(5,995)	(5,995)	(5,995)	(5,995)
Dlíteanas Glan Pinsin ar an 31 Nollaig	6,507,383	7,067,880	6,142,147	6,796,446

* Cuireann an Costas Reatha ar Sheirbhísí ranníocaíochtaí fostaithe ar iomlán de €49,774 sa bhliain 2017 san áireamh (2016: €44,154).

c. Sócmhainn Maoiniúcháin Iarchurtha do Phinsin

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

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

	2017 €	2016 €	2015 €	2014 €
Maoiniú Inghnóthaithe i dtaca le costais pinsean na bliana reatha	596,632	445,255	461,788	446,157
Pinsin a íocadh i rith na bliana	(5,995)	(5,995)	(5,995)	(5,995)
Deontas Stáit i bhfeidhm le pinsin éirí a íoc	590,637	439,260	455,793	440,162

Is é €6,507,383 an méid a bhí sa sócmhainn maoinithe iarchurtha do phinsin an 31 Nollaig 2017 (€7,067,880 sa bhliain 2016).

d. Stair na n-oibligeaidí sochair sainithe

	2017 €	2016 €	2015 €	2014 €
Oibligeaidí sochair sainithe	6,507,383	7,067,880	6,142,446	6,796,446
(Gnóthachain)/cailíteanas ó thaithí ar dhlíteanas na scéime	(966,246)	48,732	(186,736)	(173,035)
Céatadán de Dhlíteanas na Scéime	-15%	1%	-3%	-3%

e. Cur Síos Ginearálta ar an Scéim

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

Bunaíodh an luacháil a úsáideadh le haghaidh faisnéisithe FRS102 (leasaithe) ar luacháil iomlán achtúireach a chuir achtúire neamhspleách i gcríoch ag cur riachtanas FRS102 san áireamh chun measúnú a dhéanamh ar dhlíteanas na scéime ar an 31 Nollaig 2017.



MOON DOGS

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

	31/12/2017	31/12/2016	31/12/2015	31/12/2014
Ráta méadaithe tuarastal	3.0%	3.0%	3%	3.00%
Ráta méadaithe pinsean á n-íoc	3.0%	3.0%	3%	3.00%
Ráta Lascaine	2.2%	2.1%	2.4%	1.90%
Boilsciú	1.75%	1.75%	1.5%	1.50%

Ceadaíonn an bonn básmhairachta a glacadh do fheabhsuithe maidir le hionchas saoil le linn tréimhse ama, ionas go mbeidh an t-ionchas saoil ag an am scoir ag braith ar an 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)	24.7 bliana
Ionchas Saoil do Bhean atá 45 bliana d'aois faoi láthair	25.8 bliana

13. SÓCMHAINNÍ SEASTA INLÁIMHSITHE

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

Costas	Troscán €	Ríomhairí €	Iomlán €
Ar an 1 Eanáir 2016	415,108	263,208	678,316
Breiseanna	1,893	5,161	7,054
Díúscairtí	-	-	-
Ar an 31 Nollaig 2016	417,001	268,369	685,370
Dímheas			
Amhail ar an 1 Eanáir 2016	400,936	245,203	646,139
Muirear don bhliain	7,039	12,826	19,865
Muirear SSI	1,069	93	1,162
Díúscairtí	-	-	-
Ar an 31 Nollaig 2016	409,044	258,122	667,166

NBV

Amhail ar an 31 Nollaig 2016	7,957	10,247	18,204
Amhail ar an 31 Nollaig 2015	14,172	18,005	32,177
Gluaiseacht	(6,215)	(7,758)	(13,973)



PILGIMAGE

14. SUIMEANNA INÍOCTHA

	2017 €	2016 €
IMAT/ÁSPC	30,971	24,330
Fabhrúithe Eile	240,922	185,732
Cáin Shiarchoinnealach	25,271	34,086
Ranníocaíocht Pinseain	8,292	6,923
Creidiúnaithe Trádála	684,664	620,480
Iomlán	990,120	871,551

15. IONCAM IARCHURTHA

	2017 €	2016 €
Maoiniú le haghaidh Oiliúint Meáin do Creative Europe	105,000	105,000
Iomlán	105,000	105,000

16. SUIMEANNA INFHAIGHTE

	2017 €	2016 €
Fiachóirí	20,949	155,050
Réamhíocaíochtaí	24,062	68,895
Ioncam Fabhrúithe	27,949	26,920
Iomlán	72,960	250,865

17. CÚLCHISTE CAIPITIL

	2017 €	2016 €
Iarmhéid ar an 01/01/17	1,019,247	966,265
Infheistíocht Scannán (Nóta 6)	228,872	66,955
Gluaiseacht sa Mhaoiniú ar Shócmhainní Seasta	43,546	(13,973)
Iarmhéid ar an 31/12/17	1,291,665	1,019,247

Tá an ghluaiseacht sa Mhaoiniúchán Sócmhainní Seasta comhdhéanta mar seo a leanas:

Ioncam leithroinnta do chuspóirí Caipitil	75,586	7,054
Amúchadh (Nóta 13)	(31,742)	(21,027)
Caillteanas ar Dhíúscairt Sócmhainní	(298)	-
Iomlán	43,546	(13,973)



ATLANTIC

18. CEANGALTAIS

Iasachtaí Léiriúcháin	Léiriú	Léiriú Scannán	Léiriú	Dáileachán	Scéimeanna	Iomlán
	Príomhscannán*	Faisnéise	Beochana			
	€	€	€	€	€	€
Ceangaltais ar an 01/01/17	2,371,062	567,136	340,999	265,300	477,985	4,022,482
Ceangaltais le linn 2017	9,438,537	668,000	1,060,000	565,178	619,000	12,350,715
Ceangaltais in éag 2017	(3,187)	-	-	(50,180)	-	(53,367)
Iomlán na gCeangaltas	11,806,412	1,235,136	1,400,999	780,298	1,096,985	16,319,830
Íocaíochtaí le linn 2017	(9,764,045)	(764,537)	(822,500)	(510,368)	(555,820)	(12,417,270)
Ceangaltais ar an 31/12/17	2,042,367	470,599	578,499	269,930	541,165	3,902,560

Ináirithe sa bhfigiúr i dtaca le ceangaltais agus le híocaíocht i dtaobh Léiriú Príomhscannán tá suim de €69,230 i dtaobh costas a bhaineann le costais an tionscnaimh agus costais dlí an léiriúcháin.

Iasachtaí Forbartha	Beochan	Príomhscannán	Scannán Faisnéise	Iomlán
Ceangaltais ar an 01/01/17	221,795	866,663	61,184	1,149,642
Ceangaltais le linn 2017	266,100	1,868,855	223,450	2,358,405
Ceangaltais in éag 2017	-	(189,048)	-	(189,048)
Iomlán na gCeangaltas	487,895	2,546,470	284,634	3,318,999
Íocaíochtaí le linn 2017	(292,800)	(1,647,792)	(210,000)	(2,150,592)
Ceangaltais ar an 31/12/17	195,095	898,678	74,634	1,168,407

19. TAIRISCINTÍ SEALADACHA CÚNAIMH DO THIONSCADAIL SCANNÁN

De bhreis ar na gealltanais conartha atá gan íoc ag deireadh na bliana de €5,070,967 a nochtadh bhí €6,511,650 sa bhreis gan íoc i dtaca le tairiscintí sealadacha ar chúnamh. Tá an chuid is mó de na gealltanais sin, €5,250,000, i dtaca le léiriúcháin príomhscannán ina bhfuil tairiscintí faoi réir théarmaí agus coinníollacha áirithe lena n-áirítear airgeadas a aimsiú. Fanann siad bailí ar feadh tréimhse de suas go dtí trí mhí agus ag an bpointe sin tá siad faoi réir athbhreithnithe. Tá na tairiscintí sin coinníollach ar chistí an bhoird a bheith ar fáil. Bhí sé thairiscint neamhcainníochtaithe ar chúnamh ag an mBord i dtaca le hocht léiriúcháin príomhscannán eile ag deireadh na bliana.



ELIÁN

20. SCREEN SKILLS IRELAND

Is í Screen Skills Ireland (ar a dtugtaí Screen Training Ireland roimhe seo) an acmhainn náisiúnta oiliúna agus forbartha a cruthaíodh go sonrach do tionscal scannán agus teilifíse na hÉireann. Mar chuid de Bhord Scannán na hÉireann, feidhmíonn SSI le hoiliúint do dhaoine gairmiúla ar fud earnáil na scáileán a aithint, a dhearadh agus a sheachadadh. Tairiscítear cláir oiliúna do chleachtóirí agus do chuideachtaí lena n-oilteacht maidir le Scannán, Teilifís, Beochan agus Inneachar Idirghníomhach Scáileáin a fheabhsú.

	2017	2016
	€	€
Sparánachtaí	46,866	38,159
Cúrsaí Gnó agus Fiontair	56,619	105,067
Cruthaitheach agus Comhoibriú Cruthaitheach	158,330	179,050
Cláir ar an Meán	160,110	219,808
Cláir Eorpacha Eile	23,792	30,824
Scileanna Léiriúcháin agus Teicniúla	214,014	278,461
Iomlán	659,731	851,369

21. RIARACHÁN SCREEN SKILLS IRELAND

	2017	2016
	€	€
Glanadh agus Dramhaoil	7,299	7,789
Cothabháil IT	7,455	3,830
Solas agus Teas	3,368	4,246
Costais Margaíochta	15,809	22,520
Trealamh Oifige	8,036	2,484
Athchóiriú Oifige	5,033	944
Cíos agus Rátaí Oifige	66,047	34,865
Páipéarachas agus Clódóireacht Oifige	4,810	3,309
Forchostais Oifige Eile	10,620	1,890
Táillí Gairmiúla	1,216	2,257
Costais Foirne	17,259	11,951
Sintíúis le Foilseacháin	1,997	2,242
Teileafóin	7,255	7,568
Cailteanas ar Dhiúscairt Sócmhainní	298	-
Iomlán	156,502	105,895



MAYA GO



SONJA: QUEEN OF ICE

22. COMHALTAÍ BOIRD - NOCHTADH IDIRBHEARTA

Tá nósanna imeachta i bhfeidhm ag Fís Éireann/Screen Ireland (ar a dtugtaí Bord Scannán na hÉireann/the Irish Film Board roimhe seo) de réir na dtreoirínte 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 (ar a dtugtaí Bord Scannán na hÉireann/the Irish Film Board roimhe seo) deontais a fhaobhú nó socruithe conartha eile a dhéanamh le heintitis ina bhfuil Comhaltaí Boird Fís Éireann/Screen Ireland (ar a dtugtaí Bord Scannán na hÉireann/the Irish Film Board roimhe seo) fostaithe nó a bhfuil leasa eile acu iontu.

I gcás coimhlíntí leasa ionchasacha, ní fhaigheann comhaltaí Boird cáipéisíocht maidir le 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 2017 faomhadh na hiasachtaí seo a leanas do thionscadail ina raibh comhalta Boird fostaithe nó a raibh leas ag comhalta Boird iontu:

Ainm	Cuideachta	Tionscadal	Suim €	Iomlán €
Larry Bass	Shinawil Productions	Flying Blind	30,000	30,000
Dr Annie Doona	Young Irish Filmmakers		25,000	25,000
Katie Holly	Blinder Films	Diamonds Extraordinary Famine PJ Harvey: Staring Through the Glass Skintown The Domestique Vita & Virginia	23,700 650,000 9,775 85,000 24,200 13,500 250,000	
	Wildcard Distribution	Grace Jones: Bloodlight & Bami	10,000	
	Irish Film Institute	Irish Film Archive	98,650	
		Fuair Blinder Films síneadh freisin de thairiscint neamhchannithe ar mhaoiniú léiriúcháin don tionscadal The Domestique		1,164,825
Rachel Lysaght	Underground Films	Banantee Bird Defenders The Swingout	25,700 18,200 15,000 18,500	77,400
Kate McColgan	Calico Pictures Element Pictures Distribution	The Night I Got Shot by Santa The Drummer and the Keeper	18,300 42,500	60,800
Marian Quinn	Janey Pictures	Antigone	19,500	19,500
Móriomlán				1,377,525

FAOMHADH AN BHOIRD

Fuair na ráitis airgeadais faomhadh an Bhoird ar an 11 Nollaig 2018.

Tuarascáil Bhliantúil

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

EOLAS MAIDIR LE CEANGALTAIS 2017

IASACHTAÍ LÉIRIÚCHÁIN DO PHRÍOMHSCANNÁIN

	Geallta €
Black '47	85,000
Damo & Ivor	580,000
Don't Let Go	600,000
Metal Heart	640,000
Dark Lies The Island	700,000
Dublin Old School	600,000
Float Like A Butterfly	620,000
Girl From Mogadishu	534,750
Good Favour	55,000
Night Flyers	850,000
Never Grow Old	650,000
Papi Chulo	600,000
Highway	234,000
The Hole In The Ground	650,000
Athrí	20,000
The Meeting	75,000
The Third Wave	34,980
Limbo	49,633
The Widow	650,000
Iomlán	8,228,363

CISTE COMHLÉIRIÚCHÁIN

	Geallta €
A Storm In The Stars	25,944
The Little Stranger	350,000
Queen Of Ice	175,000
Vita & Virginia	250,000
Justice.Net	150,000
Wait For Me	40,000
Birthmarked	150,000
Iomlán	1,140,944

LÉIRIÚ SCANNÁN FAISNÉISE

	Geallta €
A Mother Brings Her Son	100,000
Jihad Jane: Dangerously	
Seeking Marriage	100,000
Venice Of The North	100,000
Keepers Of The Flame	100,000
John Hume In America	10,000
One Million American Dreams	75,000
Shooting The Mafia	100,000
The Man Who Dared	75,000
Haunted	8,000
Iomlán	668,000

LÉIRIÚ SCANNÁN BEOCHANA

	Geallta €
Gilbert & Allie	200,000
The Overcoat	110,000
Angela's Christmas	200,000
Maya Go	250,000
Ballybradden 2	250,000
Becca's Brunch	50,000
Iomlán	1,060,000

PRIONTAÍ AGUS FÓGRAÍOCHT

	Geallta €
Tomato Red	15,000
The Secret Scripture	60,000
Without Name	10,000
Handsome Devil	50,000
Lost In France	10,000
A Dark Song	15,000
I Am Not A Serial Killer	15,000
Sanctuary	20,000
Nails	5,000
Halal Daddy	32,000
Revolutions	5,000
It's Not Yet Dark	15,000
Return To Montauk	6,000
The Killing Of A Sacred Deer	50,000
The Drummer And The Keeper	42,500
The Farthest	15,000
Condemned To Remember	15,000
The Man Who Invented Christmas	30,000
Song Of Granite	22,500
Grace Jones: Bloodlight & Bami	10,000
Iomlán	443,000

DÁILEACHÁN DÍREACH

	Geallta €
Tin Loco Parentis	15,000
Kevin Roche: The Living Architect	6,080
Iomlán	21,080

TACAÍOCHT DO CHUR CHUN CINN

	Geallta €
Iomlán	101,098



LOST IN FRANCE



MAUDIE

FORBAIRT

Iasachtaí Céad Dréachta

	Geallta €		Geallta €
After The Bomb	12,000	Little Pictures	Treasure Entertainment 17,500
Animals	Niall Owens 12,000	Lucia	SP Films 13,000
Boxes	Naomi Sheridan 12,000	Michael Wilson	Parallel Film Productions 23,200
Day Zero	Claire Dix 12,000	Missing, Presumed	Park Films 20,000
Dead Cities	Gavin Burke 12,000	Natural Selection	Magamedia 17,300
Get The Boat	Sarah Francis & Una Mulally 14,000	Never Grow Old	Ripple World 5,000
Ghost Train	Lee Cronin 12,000	Neon	925 Productions 7,950
Here Comes The Night	Darren & Colin Thornton 16,000	Nocebo	Lovely Productions 19,900
How To Be Black	Christian O'Reilly 12,000	On The Line	Parallel Film Productions 32,000
Lost Souls	Mark Gaster 12,000	Over The Bar	Deadpan Pictures 7,820
Nobody'S Angel	Geraldine Creed 12,000	Owned	Element Pictures 25,000
Northern Light	Niall and Brendan Heery 16,000	Owned	Element Pictures 16,000
Paradigm	Gary Duggan & Gavin Kilduff 12,000	Papi Chulo	Treasure Entertainment 20,000
Silvia	Maeve McQuillan 12,000	Plurabelle	John Kelleher Media 21,400
Snow On Beara	Oonagh Kearney 12,000	Psychic	Brink Films 50,000
Something Blue	Lauren McKenzie 12,000	Rosie	Element Pictures 12,500
Starlight	Alan Brennan 12,000	Saipan	Fastnet Films 22,500
Succession	Fran Harris 12,000	Sea Fever	Fantastic Films 15,000
The Aran Islands	P Collins S Whooley 16,000	Sidelined	Parallel Film Productions 7,500
The Gate	Kevin Godley 12,000	Siberia	SP Films 18,250
The Music Reader	Ian Power 12,000	Siberia	SP Films 8,000
The Naked Superhero	Christian O'Reilly 12,000	Skintown	Blinder Films 22,400
The Trouble With Charlie	Mark Doherty/Ruan Magan 12,000	Spanish Fly	Fastnet Films 13,290
Vengeance	Ivan Kavanagh 12,000	Spanish Fly	Fastnet Films 14,000
Winston	Mark Venner 12,000	Sweetness In The Belly	Parallel Film Productions 15,450

Forbairt Tionscadail

3 Feet Of Snow	Element Pictures 19,500	The Rising Sun	South Wind Blows 22,080
A Kind Of Longing	Black Sheep Productions 16,500	The Boy That Never Was	Subotica 21,450
Airlock	SP Films 13,050	The Bright Side	Get Go Films 17,800
Alice Wants An Ice Cream	Samson Films 12,300	The Cellist	John Kelleher Media 10,450
Antigone	Janey Pictures 19,500	The Cellist	John Kelleher Media 13,750
Arrangements	Snapshot Productions 20,400	The Damned	SP Films 24,500
Ava	Fantastic Films 19,000	The Domestique	Blinder Films 12,500
Bird	Underground Pictures 18,200	The Fish And The Duck	Deadpan Pictures 16,350
Black Unicorn	Tailored Films 12,900	The High Five	Danman Films 12,900
Blind Ambition	Deadpan Pictures 17,500	The Gee Gees	Element Pictures 10,355
Breakfast At The New Yorker	Deadpan Pictures 16,000	The Grand Escape	Element Pictures 50,000
The Brothers Mccaffrey	Parallel Film Productions 20,000	The Kudome Valentine	Blue Ink Films 14,900
Charlotte	Treasure Entertainment 11,250	The Last Barbarian	Shinawill Films 50,000
Cine4	TG4 50,000	The Last Right	Deadpan Pictures 10,700
Closerthan This	Parallel Film Productions 18,000	The Life And Sort Of Death	
Columbus	Black Sheep Productions 20,150	Of Eric Argyle	Tilted Pictures 10,550
Drift	Treasure Entertainment 21,400	The Life And Sort Of Death	
Duck	Element Pictures 50,000	Of Eric Argyle	Tilted Pictures 9,150
Eleanor And Sarah	Ink and Light 16,300	The Littlejohn Affair	Element Pictures 27,400
Famine	Blinder Films 9,775	The Navigator	Black Sheep Productions 14,750
Grimes And Blake	Fantastic Films 14,400	The Price	Five East Films 13,750
Gullivers Curse	Subotica 20,000	The Story Of Lucy Gault	Parallel Film Productions 35,185
Hamelin	Wide Eye Films 11,650	The Swingout	Underground Pictures 18,500
Here Are The Young Men	Five Knight Films 9,300	The Travelling Companion	Blinder Films 9,350
Hive Mind	Tailored Films 19,600	The Winter Lake	Tailored Films 14,500
I Found My Tribe	Element Pictures 6,300	Trade	Marcie Films 15,500
I Found My Tribe	Element Pictures 10,750	Tyger Tyger	SP Films 11,750
Inconcievable	Element Pictures 18,900	Until Victory Always	Fastnet Films 19,500
Joy And Mully (Boy Racer)	Subotica 2,800	Vivarium	Fantastic Films 7,750
Keep It Country	New Decade Films 9,600	The Doones	Element Pictures 35,500
La Belle Rafaela	Tilted Productions 14,200	The Indecents	Kennedy Films 8,250
Let The Wrong One In	Workshed Films 14,250	Witch Fever	Samson Films 17,300

Iomlán 1,868,855

FORBAIRT BEOCHANA

	Geallta €
Charlotte'S Imagination Runzzz Wild	Geronimo Productions 20,000
Clementine	Restoration Films 15,000
Critters. Tv	Turnip & Duck 17,500
Fantasy Ireland	Igloo Animation 20,000
Farmer Mo	Wiggleywoo 20,000
Flix	Pictor Productions 20,000
Knuckle	Giant Animation 20,000
Ladybird Dot	Brown Bag Films 20,000
Neenawsaurs!	Kavaleer Productions 20,000
Rabbit And Bandit	Ink & Light 20,000
Silly Sunday	Cartoon Saloon 20,000
Tea With The Dead	Wiggleywoo 13,600
The Slimefoots	Jam Media 20,000
Urban Tails	Pink Kong Studios 20,000

Iomlán 266,100

FORBAIRT SCANNÁN FAISNÉISE

	Geallta €
A Short History Of Decay	Quiet Woman Films 15,000
Block Captial	FSE Films 15,000
Breaking Out	Silvermoonbeam Films 15,000
Comeback	True Films 15,000
Conlon: Brothers In Arms	Against The Grain Films 15,000
Defenders	Underground Pictures 15,000
Henry Glassie: Folklore	Harvest Films 15,000
I Is Who Amn'T	Areaman Productions 13,450
Original Machines	Dot Television 15,000
State Of Exclusion	Inland Films 15,000
Takdum: A Question Of Life & Death	Wildfire Film & TV 15,000
The Last True Dandy In Ireland	Scratch Films 15,000
The Outsider	Stray Dog Films 15,000
The Soul Of The Piano (Untitled Piano Project)	Gambit Pictures 15,000
To The Moon	Inland Films 15,000

Iomlán 223,450

REAL SHORTS

	Geallta €
The Vasectomy Doctor	Carbonated Comet Productions 20,000
The Butcher	R&M Productions 20,000
Reality Baby	Zucca Films 20,000
Neon	D4 Films 20,000

Iomlán 80,000

FOCUS SHORTS

	Geallta €
Cat Calls	Catcalls 50,000
Low Tide	Fail Safe Films 50,000
The Trap	Treasure Entertainment 50,000
The Tattoo	Rocket Science Productions 50,000
Lady Black Eyes	Swansong Films 50,000
Day Out	Suitable Films 50,000

Iomlán 300,000

SHORT STORIES

	Geallta €
Frida Thinks	Still Films 20,000
Procession	925 Productions 20,000
Mary	Character Films 20,000
Quest For Love	Against the Grain Films 20,000
Honest	TW Films 20,000

Iomlán 100,000

FRAMEWORKS

	Geallta €
The Wireman	Jam Media 48,000
Available Light	Fail Safe Films 46,000
Writersphere (Aka Doubt)	Snackbox Films 45,000

Iomlán 139,000

Costais Díl Léiriúchán/Tionscadail 69,230

Iomlán na nGealltanais ar Chonradh @ 31/12/2017 14,709,120



WHEN ALL IS RUIN ONCE AGAIN



PAPI CHULO

EOLAS MAIDIR LE CEANGALTAIS GAN ÍOC 2017

IASACHTAÍ LÉIRIÚCHÁIN DO PHRÍOMHSCANNÁIN

	Ar feitheamh €
<i>Ceangaltais roimh 2017</i>	332,321
Damo & Ivor	27,500
Dark Lies The Island	70,000
Don't Let Go	50,000
Dublin Old School	60,000
Float Like A Butterfly	62,000
Girl From Mogadishu	250,000
Highway	46,800
Limbo	9,927
Metal Heart	60,000
Never Grow Old	325,000
Papi Chulo	300,000
The Hole In The Ground	60,000
The Meeting	7,500
The Widow	97,500
In éag	(3,187)

Iomlán 1,755,361

CISTE COMHLÉIRIÚCHÁIN

	Ar feitheamh €
<i>Ceangaltais roimh 2017</i>	84,500
Birthmarked	45,000
Justice.Net	75,000
Queen Of Ice	52,500
The Little Stranger	17,500
Vita & Virginia	12,500

Iomlán 287,000

LÉIRIÚ SCANNÁN BEOCHANA

	Ar feitheamh €
<i>Ceangaltais roimh 2017</i>	110,499
Gilbert & Allie	140,000
The Overcoat	33,000
Angela's Christmas	20,000
Maya Go	125,000
Ballybradden 2	125,000
Becca's Brunch	25,000

Iomlán 578,499

LÉIRIÚ SCANNÁN FAISNÉISE

	Ar feitheamh €
<i>Ceangaltais roimh 2017</i>	285,599
A Mother Brings Her Son	10,000
Jihad Jane: Dangerously Seeking Marriage	30,000
Keepers Of The Flame	10,000
One Million American Dreams	22,500
Shooting The Mafia	50,000
The Man Who Dared	52,500
Venice Of The North	10,000

Iomlán 470,599

DÁILEACHÁN

	Ar feitheamh €
<i>Ceangaltais roimh 2017</i>	109,884
A Dark Song	8,262
Condemned To Remember	7,500
Grace Jone: Bloodlight & Bami	5,000
Halal Daddy	15,750
Handsome Devil	25,000
It's Not Yet Dark	7,500
Lost In France	5,000
Return To Montauk	3,000
Revolutions	2,500
Song Of Granite	11,250
The Drummer And The Keeper	21,250
The Farthest	7,500
The Killing Of A Sacred Deer	25,000
The Man Who Invented Christmas	15,000
Tomato Red	7,500
Without Name	5,000
In éag	(25,000)

Iomlán 256,896

DAILEACHÁN DÍREACH

	Ar feitheamh €
<i>Ceangaltais roimh 2017</i>	30,680
In Loco Parentis	4,500
Kevin Roche: The Living Architect	3,040
In éag	(25,180)

Iomlán 13,040

FORBAIRT

	Ar feitheamh €		Ar feitheamh €
<i>Ceangaltais roimh 2017</i>	503,205	Neon	925 Productions 3,975
Cead Dréacht		Nocebo	Lovely Productions 9,900
After The Bomb	2,000	Owned	Element Pictures 8,000
Animals	4,000	Plurabelle	John Kelleher Media 5,350
Day Zero	4,000	Psychic	Brink Films 5,000
Ghost Train	4,000	Saipan	Fastnet Films 11,250
Here Comes The Night	6,000	Sea Fever	Fantastic Films 7,500
Lost Souls	4,000	Siberia	SP Films 9,125
Snow On Beara	4,000	Sideline	Parallel Film Productions 2,500
Something Blue	4,000	Skintown	Blinder Films 10,300
Starlight	4,000	Spanish Fly	Fastnet Films 7,000
The Aran Islands	4,000	Sweetness In The Belly	Parallel Film Productions 7,725
The Music Reader	4,000	That They May Face The Rising Sun	South Wind Blows 11,040
The Naked Superhero	2,000	The Boy That Never Was	Subotica 10,725
Vengeance	4,000	The Bright Side	Get Go Films 400
		The Brothers Mccaffrey	Parallel Film Productions 10,000
		The Cellist	John Kelleher Media 6,875
		The Damned	SP Films 12,250
Forbairt Tionscadail		The Domestic	Blinder Films 6,250
3 Feet Of Snow	9,750	The Doones	Element Pictures 17,750
A Kind Of Longing	8,250	The Grand Escape	Element Pictures 25,000
Airlock	6,525	The High Five	Danman Films 6,450
Alice Wants An Ice Cream	6,150	The Indecents	Kennedy Films 4,125
Antigone	4,500	The Last Barbarian	Shinawill Films 25,000
Ava	9,500	The Life And Sort Of Death	
Black Unicorn	6,450	Of Eric Argyle	Tilted Pictures 4,575
Blind Ambition	5,000	The Littlejohn Affair	Element Pictures 13,700
Breakfast At The New Yorker	4,000	The Navigator	Black Sheep Productions 7,250
Charlotte	5,625	The Price	Five East Films 6,875
Closer Than This	9,000	The Story Of Lucy Gault	Parallel Film Productions 11,750
Drift	10,700	The Swingout	Underground Pictures 9,250
Duck	25,000	The Travelling Companion	Blinder Films 4,675
Eleanor And Sarah	8,150	Trade	Marcie Films 3,500
Famine	4,888	Tyger Tyger	SP Films 5,875
Grimes And Blake	7,200	Until Victory Always	Fastnet Films 9,750
Gullivers Curse	15,000	Witch Fever	Samson Films 8,650
Hamelin	5,825	In éag	(189,048)
Here Are The Young Men	4,650	Iomlán	898,685
I Found My Tribe	5,375		
Inconceivable	9,450		
Joy And Mully (Boy Racer)	1,400		
Keep It Country	4,800		
La Belle Rafaela	7,100		
Let The Wrong One In	7,000		
Little Pictures	8,750		
Lucia	6,500		
Missing, Presumed	10,000		
Natural Selection	8,650		



THE DRUMMER AND THE KEEPER



MACAROONED

FORBAIRT BEOCHANA

	Ar feitheamh €
<i>Ceangaltais roimh 2017</i>	145,794
Charlotte'S Imagination Runzzz Wild	5,000
Clementine	5,000
Critters TV	2,500
Fantasy Ireland	5,000
Flix	5,000
Ladybird Dot	5,000
Neenawsaurs!	5,000
Silly Sunday	5,000
Tea With The Dead	6,800
The Slimefoots	5,000
lomlán	195,094

FORBAIRT SCANNÁN FAISNÉISE

	Ar feitheamh €
<i>Ceangaltais roimh 2017</i>	41,184
Block Captial	3,000
Breaking Out	3,000
Conlon: Brothers In Arms	3,000
Henry Glassie: Folklore	3,000
Original Machines	3,000
Takdum: A Question Of Life & Death	3,000
The Last True Dandy In Ireland	3,000
The Outsider	3,000
The Soul Of The Piano (Untitled Piano Project)	3,000
To The Moon	3,000
I Is Who Amn't	3,450
lomlán	74,634

REAL SHORTS

	Ar feitheamh €
<i>Ceangaltais roimh 2017</i>	5,000
The Vasectomy Doctor	18,000
The Butcher	18,000
Reality Baby	18,000
Neon	18,000
lomlán	77,000

FOCUS SHORTS

	Ar feitheamh €
Cat Calls	4,000
Day Out	45,000
Lady Black Eyes	45,000
Low Tide	45,000
The Tattoo	5,000
The Trap	45,000
lomlán	189,000

SHORT STORIES

	Ar feitheamh €
<i>Ceangaltais roimh 2017</i>	2,000
Frida Thinks	18,000
Procession	18,000
Mary	18,000
Quest For Love	18,000
Honest	18,000
lomlán	92,000

FRAMEWORKS

	Ar feitheamh €
<i>Ceangaltais roimh 2017</i>	51,178
Available Light	41,400
The Wireman	28,800
Writersphere (Aka Doubt)	27,000
lomlán	148,378

Scéimeanna Gearrscannán roimh 34,785

SONRAÍ MAIDIR LE COINNÍOLLACHA IASACHTA

(A) CISTÍ FORBARTHA

Airleactar iasachtaí Forbartha ar bhonn fócaíochtaí 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 scripte) iarratas a dhéanamh. Tá oibligeáid 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, saítílít, 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.



NEVER GROW OLD



DEPARTURE

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 cláir chistíochta FÉ/SI. Is iad na prionsabail sin:

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

Tugtar míniúcháin níos mionsonraithe orthu sin thíos. Leagtar amach freisin thíos cuid de na cúinsí eile a d'fhéadfadh go mbeadh tionchar acu ar chinneadh ar son tionscadail 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 gcráoltóir in oiriúint dá sheasamh ó thaobh rialú eagarthóireachta de. Beidh FÉ/SI ag súil freisin go mbeidh ionchur eagarthóireachta aige maidir leis an lánas sin a fhorbairt.

2. AIMSÍÚ LUCHT FÉACHANA

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

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 cinntí maoiniúcháin ar son na scríbhneoirí agus na stiúrthóirí agus pearsanra eile Éireannach a dhéanann scannáin a bhfuil guth faoi leith acu agus dearcadh ar an domhan atá go láidir aonarach, agus a chruthaíonn saothair a spreagann mothú nua agus/nó 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 thalainn chumasctha na bpáirtithe ar fad atá i gceist.

4. FORBAIRT TALLAINNE, TOSAÍOCHTAÍ CULTÚIR AGUS TIONSCAIL

I gcomhréir lena chuid téarmaí tagartha ón Rialtas, agus ag freagairt do na riachtanais a mbraitear atá ag an dtionscal léiriúcháin 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'iarraitais 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 iarraitais:

- 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 iarraitais 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 iarraitais 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

100 2004 / **Director/Script** Peter Jackson

100 2004 / **Director/Script** Peter Jackson **Producers** Peter Jackson, Fran Walsh, Philippa Boyens, Andrew A. Kosove **Production Companies** Dimension Films, Winget Productions

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

100 2004 / **Director/Script** Peter Jackson

100 2004 / **Director/Script** Peter Jackson **Producers** Peter Jackson, Fran Walsh, Philippa Boyens, Andrew A. Kosove **Production Companies** Dimension Films, Winget Productions

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

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

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

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

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

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

The Breadwinner 2016 / **Director** Nora Twomey **Producers** Paul Young, Tomm Moore, Andrew Rosen, Stephan Roelants **Script** Anita Doron based on the novel by Deborah Ellis **Production Company** Cartoon Saloon

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

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

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

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

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

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

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

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 Lichtenthaler **Production Company** Wide Eye Films

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

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

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

D

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

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

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

Dark 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 / **Director** Robert Quinn **Producers** David McLoughlin, Clare Scully **Script** Derek Landy **Production Company** Distinguished Features

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

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

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

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

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

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

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

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

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

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

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

E

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

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

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

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

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

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

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

F

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

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

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

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

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

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

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

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

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

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

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

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

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

G

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

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

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

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

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

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

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

Good Favour 2017 / **Director** Rebecca Daly **Producers** John 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 / **Director/Script** Phil Harrison **Producers** Susan Picken, Roy Zetisky, Rebecca O'Flanagan **Production Company** Manifesto Films, Jet Black Entertainment, Treasure Entertainment

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

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

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

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

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

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

H

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

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

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

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

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

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

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

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

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

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

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

Hideaways 2011 / **Director** 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

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

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

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

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

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

I

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

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

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

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

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

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

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

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

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/Script** Phyllida Lloyd **Producers** David Turner **Production Companies** Metro-Goldwyn-Mayer, United Artists, Universal 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

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 Weinshanker **Production Company** Little Bird

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

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

The Most Fertile Man in Ireland 2000 / **Director** Fudi 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 Name is Emily 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 Morés, Carlos Fernandez, LauraFernandez, Jean-Yves Roubin, Manuel Chiche **Script** Jaume Balagueró, Fernando Navarro **Production Companies** Fantastic Films, Filmax, 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

Naila 2007 / **Director/Script** Dennis Bartok **Producers** Tom Abrams **Production Company** MR Films

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

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 Juusonon **Script** Hannu Tuomainen, Marteinn Thorisson, Mark Hodgkinson **Production Companies** Magma Films, Animaker, Ulysses Films, Afilm

Nora 1999 / **Director** Pat Murphy **Producers** James Flynn, Tracey Seaward **Script** Pat Murphy, Gerard Stemberidge **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

Ordinary Decent Criminal 1999 / **Director** Thaddeus O'Sullivan **Producer** Jonathan Cavendish **Script** Gerry Stemberidge **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

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 (Prinsessa) 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 Boespflug, Conor Barry, John Keville, Mike Downey, Sam Taylor **Script** Colm Tóibín, Volker Schloendorff **Production Companies** Savage Productions, Ziegler Films, Volksfilm, Pyramide Productions, Film and Music Entertainment, Barefoot Films, Senator Film Produktion, Starhaus Filmproduktion

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

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

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

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

S

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

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

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

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

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

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

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

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

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

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

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

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

Shem the Penman Sings Again 2014 **Director** 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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

T

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

U

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

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

V

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

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

W

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

Watermelon 2002 / **Director** Kieron J Walsh **Producers** David Collins, Saurabh Kakkar, Christine Langan **Script** Colin Bateman **Production Company** Samson Films

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

What Richard Did 2012 / **Director** Lenny Abrahamson **Script** Malcolm Campbell **Producers** JEdGuiney, Andrew Lowe **Production Company** Element Films

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

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

Wide Open Spaces 2009 / **Director** Tom Hall **Producers** Paul Donovan, Clare Kerr **Script** Arthur Matthews **Production Company** Grand Pictures, Mead Kerr

Wild 2014 / **Director/Script** Vivienne deCourcy **Producers** Rebecca O’Flanagan, Rob Walpole **Production Companies** Treasure Entertainment, Crow’s Nest

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

Winter’s End 2005 / **Director/Script** Patrick Kenny **Producer** Damien Donnelly **Production Company** Winter’s End

Without Name 2016 / **Director** Lorcan Finnegan **Script** Garrett Shanley **Producer** Brunella Cocchiglia **Production Company** Lovely Productions

The Witness 2015 / **Director** Mitko Panov **Script** Mitko Panov, Wadyslaw Pasikowski **Producers** David Collins, Martina Niland, Francine Lusser, Gérard Monier, Jean-Luc Ormieres **Production Companies** Tipimages Productions, Pirej Film, MP Filmska Samson Films

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

Y

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

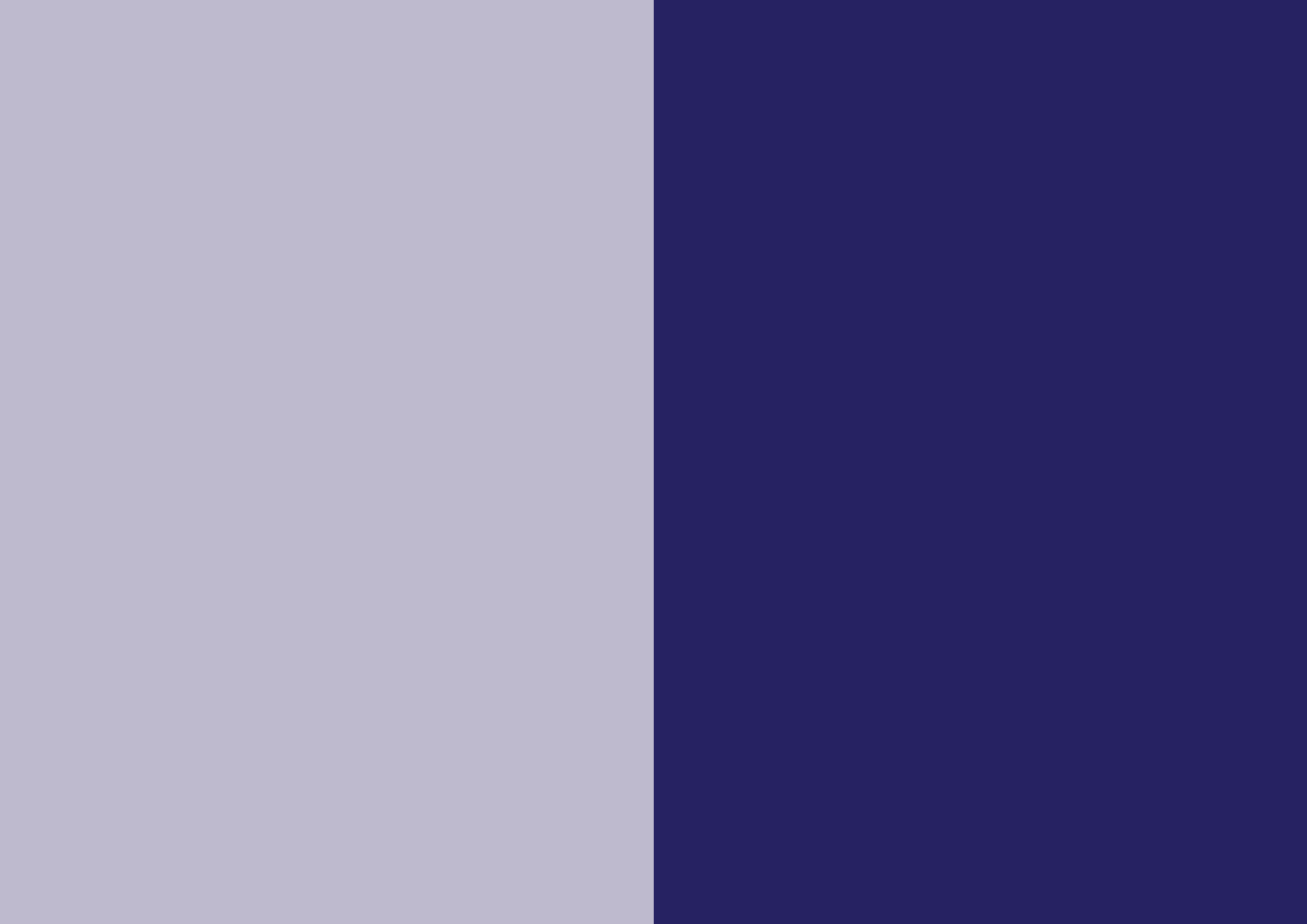
The Young Offenders 2016 / **Director/ Script** Peter Foott **Producer** Peter Foott, Julie Ryan **Production Company** Vico Films

Young Ones 2014 / **Director/Script** Jake Paltrow **Producers** Tristan Orpen Lynch, Mike Auret, Jake Paltrow **Production Companies** Subotica, Spier Films

You’re Ugly Too 2015 / **Director/Script** Mark Noonan **Producers** John Keiville, Conor Barry **Production Companies** Savage Productions

Z

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



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