Film & Television Production in Ireland
Audiovisual Federation Review 2011
The Audiovisual Federation consists of IBEC member companies involved in Ireland’s audiovisual industry. These include broadcasters, producers, animators, studios, facilities and other organisations supporting the sector.

The Federation has a number of objectives designed to support Ireland’s audiovisual production and distribution industry. These include promotion of the sector, representing the views of members to relevant bodies and submitting the industry view on relevant policy.

The Audiovisual Federation maintains an economic database for the Irish audiovisual production sector and publishes the results in an annual report with an economic analysis on the benefits of the audiovisual sector to the Irish economy. In order to sustain the growth and development within the sector during the last number of years the Federation has sought internationally competitive financial incentives and international co-production treaties. Together with Enterprise Ireland, the Federation organises conferences, seminars and workshops on relevant audiovisual issues.

The Audiovisual Federation is a sector within the Irish Business and Employers Confederation (IBEC).

Chair:
Andrew Lowe, Element Pictures
Vice Chair:
Anne O’Connor, RTÉ

IBEC Mission
IBEC promotes the interests of business and employers in Ireland by working to foster the continuing development of a competitive environment that encourages sustainable growth, and within which both enterprise and people can flourish.
The data in this report relates to feature films, independent TV productions (including major TV dramas) and animation projects where the majority of the work was carried out in 2010. It does not include other productions in this sector, e.g. commercials, promotional videos, games, etc. This report is based on productions where completed forms have been returned to the Audiovisual Federation.

This is the nineteenth report on the audiovisual sector, which was drawn up under the auspices of the following organisations – members of the Audiovisual Federation Database Steering:

- Chairman of Database Steering Committee: Kevin Moriarty, Ardmore Studios
- Band Sceamh na hÉireann/Irish Film Board: Patrick O’Neill
- Raidió Teilifís Éireann: Michael Hyland, John Dunne
- TG4: Pádraic Ó Ciardha, Máire Ó Ceidhine
- An Roinn Ealaíon, Oideachtaí agus Gaeltachta: Declan Brennan
- Screen Producers Ireland: Barbara Galavan, Catherine Taran
- Facilities: Kevin Moriarty, Ardmore Studios
- Animation Sector: Cathal Gaffney, Brown Bag Films
- Audioswival Federation of IBEC: Tommy McCabe (Director), Emer Condon (Executive), Patrick Keating (Economic Research Assistant), Eoin Keogh (IBEC Research Unit), Carolyn Dooney (Personal Assistant)

Acknowledgements: The Audiovisual Federation is very much indebted to the members of the Steering Committee for their commitment and guidance in producing this report.

The Audiovisual Federation Review 2011 © 2011 IBEC
Prepared by the Audiovisual Federation of IBEC
IBEC Audiovisual Federation, Confederation House, 94/96 Lower Baggot Street, Dublin 2
Email: audiovisual.fed@ibec.ie
Website: www.ibec.ie/avf
The annual Audiovisual Federation Review of film and television production in Ireland is an important resource for monitoring the growth and trends within the industry over the years. The economic analysis for 2010 shows a production value of €252.9 million (2009: €243.3 million). The production value represents a significant increase of €9.6 million on 2009. Overall expenditure on Irish goods and services, the key driver for domestic employment and income, for the 261 productions analysed amounted to €242.7 million, the highest recorded figure for the sector.

The ability of the industry to maintain the level of activity despite economic circumstances has been made possible by Government funding decisions. The decision of the Government to provide the necessary amendments to the Section 481 film relief scheme in the Finance Act 2009 to secure competitiveness and the continued support of the domestic television sector. The effectiveness of the enhanced Section 481 is dependent on the complementary role of the Irish Film Board’s funding and the continued support of the domestic television sector.

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1. Foreword

The Film and Television industry continues to have great potential, economically and culturally, and the Government is committed to be congratulated on remaining valiantly to respond to the changing international competitive landscape by taking the necessary measures to maintain competitiveness and enable it to continue to participate in the huge growth internationally of the industry.

The report concentrates on measuring and evaluating the film and television production output in the independent sector which is in stark contrast to the industry as a whole. The Audiovisual Content Production Review prepared for the Irish Film Board, established the 2007 value of the audiovisual production industry in Ireland at over half a billion euro with direct employment of 1,000. In 2010 40% of revenue is available through the Irish Film Board but Ireland, however, has not been sufficiently competitive to attract the level of international feature film production achieved in earlier years. Construction of this domestic investment in inward production activity would have a serious negative impact on the position of experienced personnel and infrastructure which in turn would significantly restrict indigenous development. Government support, through Section 481 and the Irish Film Board, continues to be essential.

2. Conclusion

The annual Audiovisual Federation Review of film and television production in Ireland is an important resource for monitoring the growth and trends within the industry over the years. The economic analysis for 2010 shows a production value of €252.9 million (2009: €243.3 million). The production value represents a significant increase of €9.6 million on 2009. Overall expenditure on Irish goods and services, the key driver for domestic employment and income, for the 261 productions analysed amounted to €242.7 million, the highest recorded figure for the sector.

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The President of the Irish Film Board, Kevin Moriarty, continues to be essential. Government support, through Section 481 and the Irish Film Board, continues to be essential.
This report analyses the economic impact of a total of 261 audiovisual productions, the majority of which were completed in Ireland in 2010, comprising a total production value of €387.9 million. Feature films along with Independent TV & major TV drama production recorded a significant increase in 2010. Both sectors showed an increase of close to 100% in 2010 figures. Although the total amount for animation production in 2010 dropped, a number of significant projects are currently in production which will be reflected in the 2012 report. Overall figures for 2010 show a 57% increase on the previous year, which comes in line with our reported estimates for 2010.

Irish Expenditure

The total expenditure on Irish goods and services arising from the audiovisual productions for 2010 was €204.7 million which shows an increase of €47.5 million (30%) for the sector. The total Irish expenditure for 2010 is the highest recorded in the sector. The increase reflects the attraction of Ireland to a number of large international TV productions.

Employment

The total number of Irish employees, in terms of placements, increased from 14,198 in 2009 to 15,111 in 2010, an increase in the number of full-time equivalent jobs was also shown which rose from 1,368 in 2009 to 1,695 in 2010.

Fiscal Contribution

On a cost benefit basis the Irish Audiovisual Sector continues to make a contribution to the Irish economy. The returns to the exchequer in 2010 derived from incomes and expenditure generated again exceeded tax foregone through Section 481. This yielded an €8.6 million net gain for the Irish Economy in 2010.

Sources of Funding

The total funding originating in Ireland was €130 million. Section 481 contributed gross funding of €150.9 million and net funding of €44.4 million. Important sources of Irish funds were RTÉ, TG4, Irish Film Board and the Broadcasting Authority of Ireland.

Economic Contribution

Film and television production in Ireland continues to make a significant contribution to the Irish economy. In competing for and attracting mobile investment to Ireland the sector generated economic activity and made a contribution of €170.8 million to the economy. Furthermore, in spite of Ireland’s economic difficulties, the sector has bucked the economy’s poor employment trend to become a net employment contributor, the second highest contributor of 150 NAACE sectors analysed by the CSO. In order to maintain and expand this contribution and employment growth the continuation of Section 481 should remain a priority.

Executive Summary

This report and previous reports published in 1993-2011 have been compiled from statistics obtained by the IBEC Audiovisual Federation. At the time of writing, audited figures for all 2011 productions were not available. As a result the main economic analysis refers to 2010.
Foinn Moinithé
Tháinig €310,5 miliún den mhoinithé ar Éirinn. Chuir ALT 481 ollmhaoin €150,5 miliún ar fáil agus €44,4 miliún freach. An t-áir is mó ná an cogaíocht san mhainistir fuair an mhainistir an mhainistir leis an samhlaíocht cheana féin. 

Ranníocaíocht don Eacnam aíocht
Leanann an léiriú scannán agus teilifíse dá rannaíocaíocht shuntasach don eacnam aíocht in Éirinn. A gus í ag iom aíocht chun an infheistíocht shoghluaiste idirnáisiúnta a mhealladh go hÉirinn, guin an earnáil go leor gníomhaíochtaí agus rinne ranníocaíocht €170,8 miliún don Stáit. A nuas air sin, ainneoin deacrachtaí eacnam aíochta na hÉireann, tá an earnáil seo anois ag ina eisceacht sa m héid is go bhfuil sí ina ranníocóir glan fostaíochta, rud anaimh go dtí an phríomhcheadóir don Stát. Tháinig €8.6 miliún den eacnam aíocht na hÉireann i 2010. Ennúnt an straitéis a tharla i stáit 2008 ó ioncaim agus caiteachais níos mó ná an cháin nár gearradh trí ALT 481. Thug seo glanghnóthach €8.6 miliún den eacnam aíocht na hÉireann i 2010.

Cuidiú Fioscach
An bhonn tairbhe costais, lean Earnáil Chlosam harc na hÉireann de bhíhe an fhostaíocht le heacnam aíocht na hÉireann i 2010. Tháinig €14,198 le hais in 2009 – €1,695 le hais in 2010. Tháinig €1,368 le hais in 2009 – €1,695 le hais in 2010. Tháinig €14,198 le hais in 2009 – €1,695 le hais in 2010.
Economic Analysis of Productions in 2010

This section summarises economic analysis covering 261 productions where the majority of work took place in Ireland in 2010. The projects examined represent a good spread both in scale and type of production and include a number of feature films such as \textit{This Must Be The Place} and \textit{Haywire}, indigenous TV productions such as \textit{Single Handed}, \textit{Operation Transformation}, \textit{Ros na Rún}, and the animated project \textit{Punky}. These productions represented a total value of €387.9 million.

Benefits of Section 481 to the Exchequer

The gross gain to the exchequer is estimated to have been €70.3 million in 2010. This includes direct benefits in terms of PAYE, PRSI, schedule D and corporation tax, and indirect benefits in other forms of tax, including VAT and excises. The indirect benefits are taken into account by the multiplier effect of investment in audiovisual production. The cost to the Treasury of Section 481 is the tax foregone on the €150.9 million, which was invested under the scheme and is estimated to have been €61.7 million. This results in a net benefit to the state of €8.6 million in 2010.

Funding

Total funding for the sector in 2010 amounted to €387.9 million.

<table>
<thead>
<tr>
<th>Source of Funding</th>
<th>Amount (€ million)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Net Section 481</td>
<td>49.1</td>
</tr>
<tr>
<td>RTÉ</td>
<td>31.1</td>
</tr>
<tr>
<td>TG4</td>
<td>18.0</td>
</tr>
<tr>
<td>Irish Film Board</td>
<td>11.8</td>
</tr>
<tr>
<td>Broadcasting Authority of Ireland</td>
<td>7.0</td>
</tr>
<tr>
<td>Other Irish Funding</td>
<td>25.7</td>
</tr>
<tr>
<td>Non Irish Funding</td>
<td>70.6</td>
</tr>
</tbody>
</table>

Table of Net Benefit to the Exchequer

<table>
<thead>
<tr>
<th>Year</th>
<th>Net Benefit to the Exchequer (€ million)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2010</td>
<td>8.6</td>
</tr>
<tr>
<td>2009</td>
<td>11.8</td>
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<tr>
<td>2008</td>
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Expenditure 2010

In 2010, the production of feature film accounted for a third of the total cost of productions within the State. Of the €116.7 million spent on productions, €35.3 million (30%) was spent on Irish goods and services. These productions generally draw on Irish and non-Irish funding. The main sources for Irish funding were section 481 (€9.6 million), the Irish Film Board (€9.1 million), BAI and TG4 (€1.0 million) combined.

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Table of Irish Expenditure

<table>
<thead>
<tr>
<th>Year</th>
<th>Irish Expenditure (€ million)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2010</td>
<td>35.3</td>
</tr>
<tr>
<td>2009</td>
<td>25.7</td>
</tr>
<tr>
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</table>

Independent TV Production (including Major TV Drama) 2010

The impact for Independent TV productions in 2010 was €241.5 million, which is close to twice the amount of 2009. Of that €149.4 million was spent within the Irish economy. The large increase in the total amount expended on TV productions is due to on-air arrivals of in-coming productions such as \textit{Game of Thrones} and the large production of \textit{Carnival}.
1. The average social welfare payments made by the State in 2010 was €10,627.10627 *9457 = €100.5 million.

2. NACE Rev 2 (59) - Picture, video and television programmes, sound, recording and music publishing activities.

3. Discrepancies between employment figures referred to in the executive summary and quoted by the CSO arise from the fact that the NACE classification is a broader sector. Film and television production accounts for a significant portion of this broader sector.

Animation 2010

The animation sector continues to grow in Ireland, although the report shows a slight fall-back on the previous year; this is mainly due to the length of time such project takes which can be several years. The total output for 2010 was €29.7 million, of which Irish expenditure amounted to €20 million.

Employment (see page 28)

The total number of Irish employees, in terms of placements, increased from 14,584 in 2009 to 15,111 in 2010, an increase of 527 full-time equivalent jobs. This was also shown which rose from 1,168 in 2003 to 1,202 in 2010.

Exchequer Funding

The gross returns to the exchequer resulting from the total tax revenue attributable to film and television production activities are €70.3 million (see page 15). 9,457 full-time jobs are supported throughout the economy through investments by the film and television production industry. Section 481 is a significant determining factor in attracting mobile investment and is crucial to maintaining Ireland’s competitive position as a location for film and television production. Given current labour market conditions, it is reasonable to assume that if the mobile investment used to generate these returns and employment was invested outside of Ireland, then these workers would need state support. In the absence of the film and television industry, the social welfare bill would increase and the exchequer would require funding of €100.5 million in order to support these workers. By adding the gross returns to the exchequer of €70.3 million, we find that the final contribution to the exchequer is €170.8 million, which equates to €18,060 for every direct job created or supported elsewhere in the economy.

Job Creation

New figures from the Central Statistics Office (CSO) highlight the importance of the film and television production industry to the Irish labour market. CSO job chain figures show that in 2009, the most recent year for which detailed data is available, there was a net employment gain of 1,117 jobs, the second highest net employment gain of the 150 NACE Rev 2 sectors analysed by the CSO. When taken as a percentage of the numbers already employed by each sector, it is far the highest. The gain equals to a €1.40 in employment for every sector. These exceptional employment figures are evidence of an industry that has supported employment in spite of the sharp economic downturn.
In 2010, the 261 productions had combined budgets totalling €387.9 million. Funding from Irish sources amounted to €130 million, 34% of the total funding. Please note that the IBERC Data collection method for Project Financing information has changed in order to more accurately reflect the benefit of Section 481 Tax incentives and other funding; thus direct comparison with previous years’ data in this field is not advised.

### Funding Table

<table>
<thead>
<tr>
<th>Source of Funding</th>
<th>Feature Film Euros</th>
<th>Independent TV Productions</th>
<th>All Production Euros</th>
</tr>
</thead>
<tbody>
<tr>
<td>Irish</td>
<td>38.1</td>
<td>1.1</td>
<td>130.6</td>
</tr>
<tr>
<td>- Bord Scannan na hEireann/Irish Film Board</td>
<td>38.1</td>
<td>1.1</td>
<td>130.6</td>
</tr>
<tr>
<td>- Broadcasting Authority of Ireland</td>
<td>0.3</td>
<td>0.7</td>
<td>5.3</td>
</tr>
<tr>
<td>- Raidio Teilifis Eireann*</td>
<td>0.1</td>
<td>0.4</td>
<td>41.5</td>
</tr>
<tr>
<td>- Telefis na Gaeilge (TG4)*</td>
<td>0.7</td>
<td>0.6</td>
<td>14.4</td>
</tr>
<tr>
<td>- TV3</td>
<td>0.1</td>
<td>0.1</td>
<td>9.1</td>
</tr>
<tr>
<td>- Gross section 481 (total amount raised) – not included in total figures</td>
<td>344.3</td>
<td>317.8</td>
<td>176.0</td>
</tr>
<tr>
<td>- Net Section 481</td>
<td>29.6</td>
<td>40.6</td>
<td>116.7</td>
</tr>
<tr>
<td>- Other (including Art Council, deferments, private equity, sponsorship etc.)</td>
<td>3.4</td>
<td>6.1</td>
<td>13.7</td>
</tr>
<tr>
<td></td>
<td>23.2</td>
<td>13.0</td>
<td>110.0</td>
</tr>
<tr>
<td><strong>Total Irish</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Non-Irish</strong></td>
<td>9.1</td>
<td>0.3</td>
<td>0.1</td>
</tr>
<tr>
<td>- UK Sources</td>
<td>6.6</td>
<td>0.0</td>
<td>2.2</td>
</tr>
<tr>
<td>- Other EU Sources</td>
<td>1.5</td>
<td>5.6</td>
<td>15.9</td>
</tr>
<tr>
<td>- US</td>
<td>0.1</td>
<td>67.3</td>
<td>108.6</td>
</tr>
<tr>
<td>- Other</td>
<td>0.1</td>
<td>14.0</td>
<td>11.7</td>
</tr>
<tr>
<td><strong>Sub Total Non-Irish</strong></td>
<td>10.5</td>
<td>68.7</td>
<td>135.9</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>118.7</td>
<td>245.5</td>
<td>387.9</td>
</tr>
</tbody>
</table>

* See Notes for clarification on page 26.
Expenditure

Of the €397.3 million combined budgets, over 50% (€204.7 million) was spent in the Irish economy.

### Type of Production

<table>
<thead>
<tr>
<th>Type of Production</th>
<th>Total Expenditure (€m)</th>
<th>Of which Irish Expenditure (€m)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Feature Films</td>
<td></td>
<td></td>
</tr>
<tr>
<td>TG4</td>
<td>23.9</td>
<td>16.6</td>
</tr>
<tr>
<td>RTÉ</td>
<td>49.6</td>
<td>31.5</td>
</tr>
<tr>
<td>Other TV Productions</td>
<td>11.4</td>
<td>8.2</td>
</tr>
<tr>
<td>Independent Productions &amp; Major TV Dramas</td>
<td></td>
<td></td>
</tr>
<tr>
<td>TG4</td>
<td>23.9</td>
<td>16.6</td>
</tr>
<tr>
<td>RTÉ</td>
<td>49.6</td>
<td>31.5</td>
</tr>
<tr>
<td>&gt; TV3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>&gt; Other TV Productions</td>
<td></td>
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</tr>
</tbody>
</table>

#### Employment

A total of 26,537 people were directly employed in relation to these 261 independent productions, of which 51% were Irish. This figure excludes direct employment generated through the expenditure of €109.6 million on Irish Goods and Services and indirect employment generated through the multiplier effects of the total Irish expenditure €204.7 million in the economy. A total of 2,877,255 work hours were generated, which translates to the equivalent of 1,695 full-time jobs (see (2) below).

#### Equivalent Full-time Jobs

<table>
<thead>
<tr>
<th>Type of Production</th>
<th>Total Employment</th>
<th>Irish Employment</th>
<th>Non-Irish Employment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Feature Films</td>
<td>7,264</td>
<td>4,670</td>
<td></td>
</tr>
<tr>
<td>Independent Productions &amp; Major TV Dramas</td>
<td>18,202</td>
<td>11,233</td>
<td></td>
</tr>
<tr>
<td>&gt; TG4</td>
<td>2,710</td>
<td>1,513</td>
<td></td>
</tr>
<tr>
<td>&gt; TV3</td>
<td>(25)</td>
<td>(2)</td>
<td></td>
</tr>
<tr>
<td>&gt; Other TV Productions</td>
<td>(12,202)</td>
<td>(9,955)</td>
<td></td>
</tr>
<tr>
<td>Animation</td>
<td>871</td>
<td>584</td>
<td></td>
</tr>
<tr>
<td>TOTAL</td>
<td>26,537</td>
<td>15,111</td>
<td></td>
</tr>
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</table>

#### Economic Analysis 2010

1. Independent TV productions are classified by the organisation which was primarily involved with the various productions. Therefore, although for example TG4 is shown to have a total expenditure of €23.9 million, some of this expenditure also has other sources of funding for TG4 productions e.g. Dáithí Ó'Sé’s series for RTÉ which involved funding from the Republic of Eire of $4 million.

2. Based on a 38 hour week and a working year of 232 days. The 38 hour average is taken from a 39 hour week minus 104 days (on weekends) minus 9 public holidays minus 20 average annual leave days = 232 days.

3. Irish Expenditure (€m) / Total Expenditure (€m) (See (1) Below)

4. (Based on a 38 hour week and a working year of 232 days. The 38 hour average is taken from a 39 hour week minus 104 days (on weekends) minus 9 public holidays minus 20 days average annual leave days = 232 days.)
Exchequer Returns and Receipts from the Audiovisual Sector

The cost to the Exchequer of Section 481 is the tax foregone on Section 481 investments. The gross Section 481 finance for 2010 was €150.9 million and the tax foregone on this was €61.7 million.

As mentioned above, returns to the Exchequer are derived from incomes and expenditure generated directly and indirectly by the audiovisual industry. In 2010 direct tax receipts were €28.4 million, comprising of €13.2 million from PAYE/PRI, €13.2 million from schedule D and €2.0 million from VAT and Corporation Tax. Indirect tax receipts are estimated to have amounted to €41.9 million, giving a total of €70.3 million in receipts.

Thus the net benefit to the Exchequer in 2010 was receipts of €70.3 million less the tax foregone of €61.7 million yielding a net gain of €8.6 million.

Production Details – Summary 2006 - 2010 Comparison

Production Details

<table>
<thead>
<tr>
<th>Year</th>
<th>2006</th>
<th>2007</th>
<th>2008</th>
<th>2009</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Funding €m</td>
<td>279.9</td>
<td>195.7</td>
<td>246.8</td>
<td>204.7</td>
<td>387.9</td>
</tr>
<tr>
<td>Non-Irish Funding €m</td>
<td>55.9</td>
<td>33.0</td>
<td>50.8</td>
<td>127.7</td>
<td>25.9</td>
</tr>
<tr>
<td>Total Expenditure €m</td>
<td>279.9</td>
<td>195.7</td>
<td>246.8</td>
<td>243.3</td>
<td>387.9</td>
</tr>
<tr>
<td>Non-Irish Expenditure €m</td>
<td>118.7</td>
<td>52.5</td>
<td>70.0</td>
<td>86.1</td>
<td>183.2</td>
</tr>
<tr>
<td>Total Numbers Employed</td>
<td>17,476</td>
<td>15,143</td>
<td>2,333</td>
<td>3,188,005</td>
<td>2,877,255</td>
</tr>
<tr>
<td>Total Irish Employment</td>
<td>14,711</td>
<td>12,727</td>
<td>1,984</td>
<td>2,065,177</td>
<td>2,413,110</td>
</tr>
<tr>
<td>Total Non-Irish Employment</td>
<td>2,765</td>
<td>2,416</td>
<td>349</td>
<td>1,122,828</td>
<td>464,145</td>
</tr>
<tr>
<td>Equivalent Full-time jobs</td>
<td>1,814</td>
<td>1,295</td>
<td>1,031</td>
<td>1,368</td>
<td>1,025</td>
</tr>
<tr>
<td>Total Irish Labour Costs €m</td>
<td>87.0</td>
<td>76.2</td>
<td>85.6</td>
<td>77.2</td>
<td>95.1</td>
</tr>
<tr>
<td>Irish Labour Costs - Subject to PAYE €m</td>
<td>24.5</td>
<td>24.2</td>
<td>33.5</td>
<td>33.3</td>
<td>34.9</td>
</tr>
<tr>
<td>Irish Labour Costs - Other (Schedule D) €m</td>
<td>62.5</td>
<td>52.0</td>
<td>52.1</td>
<td>43.9</td>
<td>60.2</td>
</tr>
<tr>
<td>Gross Returns to the Exchequer €m*</td>
<td>15.7</td>
<td>49.1</td>
<td>50.5</td>
<td>50.5</td>
<td>50.5</td>
</tr>
<tr>
<td>Tax Foregone to the Exchequer via Section 481 €m</td>
<td>36.2</td>
<td>31.5</td>
<td>32.8</td>
<td>40.7</td>
<td>61.7</td>
</tr>
<tr>
<td>Net-Cash to the Exchequer €m</td>
<td>19.5</td>
<td>18.0</td>
<td>20.7</td>
<td>11.8</td>
<td>8.6</td>
</tr>
</tbody>
</table>

* Excludes non-Irish funding in Section 481 column

Economic Analysis 2010
Production Details – By Type of Production – 2010

<table>
<thead>
<tr>
<th>Category</th>
<th>2010</th>
<th>2009</th>
<th>Change (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Direct Returns to the Exchequer – Total Tax</td>
<td>26.7 million</td>
<td>27.4 million</td>
<td>-2.5%</td>
</tr>
<tr>
<td>Total Irish Labour Costs</td>
<td>26.7 million</td>
<td>25.2 million</td>
<td>5.7%</td>
</tr>
<tr>
<td>Total Irish Expenditure</td>
<td>61.7 million</td>
<td>57.7 million</td>
<td>6.9%</td>
</tr>
<tr>
<td>Total Numbers Employed</td>
<td>3,064</td>
<td>3,028</td>
<td>1.1%</td>
</tr>
<tr>
<td>Total Irish Work Hours</td>
<td>1,982,542</td>
<td>1,968,342</td>
<td>0.7%</td>
</tr>
<tr>
<td>Equivalent Full-time jobs</td>
<td>300</td>
<td>300</td>
<td>0%</td>
</tr>
</tbody>
</table>

GDP and Employment Multipliers

The data collected is largely based on the production accounts of a ‘Standard’ TV, film or animation production. This provides information on numbers directly employed on a production, but not the numbers employed due to the purchase of goods and services. Thus, for example, the numbers employed in catering are known only if provided indirectly by a production and not recorded out in order to capture this additional direct employment. And to capture the wider output and employment indirect activity generated by film production, the concept of the multiplier is utilized.

It is important to weigh these Exchequer benefits from audiovisual production activity against the cost to the economy of tax foregone through Section 481 relief. The multiplier effect of a given level of expenditure is divided into a direct, an indirect and an induced effect - following a 10% increase in purchases, as well as goods and services that are not directly purchased by an audiovisual producer. The induced effect arises out of the increase in personal incomes that these individuals will, in turn, spend a proportion of this additional income on suppliers of Irish goods, services and labour. Each of these is accounted for in the calculation of the multiplier used by amongst others, IDA Ireland, Teagasc and Fáilte Ireland.

Economic Analysis 2010

The multiplier effect of a given level of expenditure is divided into a direct, an indirect and an induced effect. The following is based on the purchase of ‘upstream’ inputs of goods and services, we add and subtract the purchase of ‘upstream’ inputs of goods and services that are not directly purchased by an audiovisual producer. The induced effect arises out of the increase in personal incomes that these individuals will, in turn, spend a proportion of this additional income on suppliers of Irish goods, services and labour. Each of these is accounted for in the calculation of the multiplier used by amongst others, IDA Ireland, Teagasc and Fáilte Ireland.

It is important to weigh these Exchequer benefits from audiovisual production activity against the cost to the economy of tax foregone through Section 481 relief. Under Section 481, individuals and companies may write off a portion of their tax liability by investing in a production up to specified limits. Companies discount the tax relief at 43% of the rate of corporation tax and individuals against the 43% rate of income taxation. According to the latest figures from the Revenue Commissioners, the average tax rate foregone in the period covered by Section 481 relief is estimated at 41.9 million, giving a total tax revenue, direct and indirect, of 41.9 million. As a result the multiplier effect of a given level of expenditure is divided into a direct, an indirect and an induced effect. The following is based on the purchase of ‘upstream’ inputs of goods and services, we add and subtract the purchase of ‘upstream’ inputs of goods and services that are not directly purchased by an audiovisual producer. The induced effect arises out of the increase in personal incomes that these individuals will, in turn, spend a proportion of this additional income on suppliers of Irish goods, services and labour. Each of these is accounted for in the calculation of the multiplier used by amongst others, IDA Ireland, Teagasc and Fáilte Ireland.
In order to allow for the impact of both domestically funded and foreign-funded expenditure, a composite multiplier is generated comprising the Direct + Indirect multiplier and the Direct + Indirect + Induced multiplier weighted by the proportion of domestic and foreign-funded expenditures respectively. For example, the GDP multiplier is calculated as follows:

\[(0.7816 \times 0.34) + (1.1236 \times 0.66) = 1.0073\]

By applying the composite GDP multiplier of 1.0073 to the Irish expenditure of €204.7 million, we estimate the final contribution of this expenditure to the Irish economy to be €206.2 million. Similarly, by applying a weighted employment multiplier of 46.20 to the expenditure of €204.7 million in Ireland, we estimate the final contribution of this expenditure to Irish employment to be 9,457 full-time jobs.

**Methodology**

The multiplier estimates are derived from the input-output tables taken from the Central Statistics Office. The multiplier impact of audiovisual production activity on the economy was calculated, using the direct, indirect and induced multipliers for the NACE sector Other Services and allowing for the proportion of domestic and foreign-funded expenditure. The multiplier data for this sector are shown in the table below.

<table>
<thead>
<tr>
<th>Multiplier</th>
<th>Direct</th>
<th>Direct + Indirect</th>
<th>Direct + Indirect + Induced</th>
</tr>
</thead>
<tbody>
<tr>
<td>GDP</td>
<td>0.4983</td>
<td>0.7816</td>
<td>1.1236</td>
</tr>
<tr>
<td>Employment</td>
<td>19.46</td>
<td>24.70</td>
<td>32.53</td>
</tr>
</tbody>
</table>

Source: IBEC calculations based on CSO input-output tables, May 2011.

The effect of ‘Government’ on the multiplier may be added if it is assumed that Government expends all own revenue, with full interaction between Government current outgoings and all economic activities. If this assumption is invalid and the Government decides its expenditure before its revenue is clearly known, the additional Government effect on the multiplier becomes less certain. As a result, the Government effect on the multiplier has been omitted with the result that the multipliers shown are, if anything, understated.
Certification

A significant number of the feature films and major television productions in Ireland have obtained the certification terms of Section 481 of the Taxes Consolidation Act, 1997 (as amended). Certification is obtained by completing an application under Section 481 (formerly Section 35) of the Taxes Consolidation Act, 1997 (as amended) to promote the Irish film industry, by encouraging investment in Irish made film which can be raised under the scheme is 80% of the individual investors and to corporate investors on an ex post basis. The scheme was further extended in the 2011 Finance Act until the end of 2015.

14.4 million of the €23.9 million total budget in 2010.

The scheme provides tax relief towards the cost of production of certain films. The maximum amount which can be raised under the scheme is 80% of the film production budget.

A qualifying film is a film in respect of which The Revenue Commissioners has given a certificate.

Section 481 Investment

Introduction

The scheme of tax relief was introduced in 1987 (Section 35), to promote the Irish film industry, by encouraging investment in Irish made film which can be raised under the scheme is 80% of the production budget.

A qualifying company for the purposes of the scheme is an Irish incorporated and resident company. The company must exist solely for the production and distribution of only one qualifying film.

Qualitying Company

A qualifying company for the purposes of the scheme is an Irish incorporated and resident company, or a company incorporated and resident outside the State but which is carrying on a trade in the State through a branch or agency. The company must exist solely for the production and distribution of only one qualifying film.

Under Revenue Rules, to qualify for the tax relief, a risk requirement must attach to the investment, i.e. a return cannot be guaranteed to the investor.

Roídon Talifís Breáinn

A total of 100 RTE Independent Television Productions are analysed in this report reflecting an RTE investment of over €41.5 million in 2010. As printed out in previous reports, RTE expenditure per programme for which Economic Database Input Forms were provided by independent producers.

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List of Productions in the Report 2010

- **Animation**
  - After You
  - Aнимация
  - Doc M cstuffins
  - Albert Nobbs
  - Film
  - Wow Wow Wubbzy
  - We The Masses

- **Science Fiction**
  - Sportlets
  - Groove High
  - Here to Fall

- **Comedy**
  - John Heath - You Have Been Warned
  - Losing it
  - Lotus Eaters
  - Five Day Shelter
  - S tella Days
  - The Meaning of Existence

- **Drama**
  - Lapland Odyssey
  - Haywire
  - Grabbers
  - Lapland Odyssey
  - Haywire
  - Grabbers
  - Brendan Bracken - Churchills Irishman
  - Charlie Bird: On the Trail of Tom Crean

- **Children's Shows**
  - House of Colour
  - Health of the Nation - Series 2
  - Fleadh Cheoil 2010
  - One Minute Wonders
  - Atógáil Sráid Bom bay

- **Music**
  - I'm a Celebrity
  - Nurses on Call
  - Where the Wild Things Are
  - Where the Wild Things Are
  - A 1 Star is Byrne

- **Documentaries**
  - The Restaurant - Series 8
  - The Savage Eye
  - The Model Scouts
  - The Restaurant - Series 8
  - The Savage Eye

- **Game Shows**
  - The Restaurant - Series 8
  - The Savage Eye
  - The Model Scouts
  - The Restaurant - Series 8
  - The Savage Eye

- **Reality TV**
  - The Restaurant - Series 8
  - The Savage Eye
  - The Model Scouts
  - The Restaurant - Series 8
  - The Savage Eye

- **Game of Thrones**
  - Game of Thrones
  - Game of Thrones
  - Game of Thrones
  - Game of Thrones

- **History**
  - John Bishop - Ar A ncaire
  - Ivan C. Sheehan
  - John Bishop - Ar A ncaire
  - Ivan C. Sheehan

- **Sports**
  - The Savage Eye
  - The Model Scouts
  - The Restaurant - Series 8
  - The Savage Eye
  - The Model Scouts

- **Religion**
  - Jesus modia
  - In O noir Ui hAmháin
  - Jesus modia
  - In O noir Ui hAmháin

- **Nature**
  - Wild
  - Wild
  - Wild
  - Wild

- **Travel**
  - Treasure Island
  - Three Wise Men/Gift of the Magic/Santa
  - Treasure Island
  - Three Wise Men/Gift of the Magic/Santa

- **Music Videos**
  - Irish Language
  - Irish Language
  - Irish Language
  - Irish Language

- **Children's TV**
  - Bring Back Bosco
  - TV3

- **Other TV**
  - TV3
  - TV3
  - TV3
  - TV3

- **Film Festival**
  - Film Festival
  - Film Festival
  - Film Festival
  - Film Festival

- **Television**
  - Television
  - Television
  - Television
  - Television
as Minister for Arts, Heritage and the Gaeltacht, I have met with many of the key people involved in the audiovisual sector since my appointment last March. It has been very encouraging for me to see the commitment, drive and creativity of the people working in this sector. The Government has shown a long-term commitment to the Irish audiovisual industry and I will continue to work with the recently published white paper, “Creative Capital – Building Ireland’s Audiovisual Creative Economy”, which commits to a framework of policies and initiatives for Government that will stimulate growth over a five year period to maximise the employment potential of the audiovisual sector.

Television

In the television landscape, the main national broadcaster, RTÉ has continued to be the prime source of commissioning in broadcasting for the Irish audiovisual sector. In 2010, the total number of independent productions for television was over €164.7 million.

In tandem with supports from the Irish Film Board, my Department’s contribution to the Audiovisual Federation marketing Ireland as a film location and, in particular, in raising the international investment in the Irish economy, increased employment and positive spin-off effects for promoting Ireland as a tourism destination.

The capital funding for the Irish Film Board will be only €500,000 less this year than in 2010 – a very good result in these difficult times and another indication of the confidence to the Irish audio-visual sector and will provide cutting-edge facilities to the AV production sector.

The Irish live action short film, Haywire, which was shortlisted for an Oscar earlier this year in the Best Live Action short category. These incoming productions translate into increased spend on independent productions for television was over €55 million. The Crush, a new children’s series currently being produced, is now the second most watched national service behind RTÉ 1. Its edge facilities to the AV production sector.

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Finally, it would be remiss not to mention one very significant challenge that faces us over the next year and that is the challenge of preparing the country for the forthcoming switch off of the analogue television signal at the end of 2012. This is a unique opportunity to pay tribute to the work done by the BBC to roll out its digital network and to RTÉ in establishing the replacement Service Digital Service, which was finally launched in May of this year. I would like to thank the other key stakeholders in this project - TG4, the EBU, delivering and my Department - for the manner in which they are working together, with RTÉ, to ensure that the digital switch over process is successful and delivers the benefits of digital television to all our citizens.

In conclusion, I want to acknowledge the hard work and dedication of everyone in the audiovisual industry and the continuing support of the Government that will stimulate growth over a five year period to maximise the employment potential of the audiovisual sector. I have met with many of the key people involved in the audiovisual sector since my appointment last March. It has been very encouraging for me to see the commitment, drive and creativity of the people working in this sector. The Government has shown a long-term commitment to the Irish audiovisual industry and I will continue to work with the recently published white paper, “Creative Capital – Building Ireland’s Audiovisual Creative Economy”, which commits to a framework of policies and initiatives for Government that will stimulate growth over a five year period to maximise the employment potential of the audiovisual sector.

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Thaddeus O’Sullivan’s differences and closing balances at the year end on projects. The comment to a project and do not take into account timing.

Side of Sleep, and London.

Homegrown production in 2010 included Rebecca Daly’s

Board was also allocated an administration grant of

The IFB’s budget is voted annually by Dail Eireann and in 2010 the

agencies to improve the marketing, sales and distribution of Irish

famers to assist in the development and production of Irish

Bord Scannán na hÉireann/the Irish Film Board (IFB) was

reconstituted in April 1993 by the Department of Arts, Heritage,

International film productions included the major US feature the

inch, directed by Steven Soderbergh, the Toronto International Film Festival award winner Niobe Nash starring Glenn Close, and for the

Sundance and Irish films being selected for some

high point, with other notable achievements including

This Must Be The Place starring Martin Sheen.

RTÉ Television’s schedules are built on original high content. The

price and quality of our original programming is designed to

In 2010 has delivered record figures for RTÉ Television, with some of the

sector, investing in excess of the statutory obligation despite the very

Again in 2010, RTÉ maintained its commitment to the independent

production industry. The challenge of recent years – to make

children, including the award-winning series airing tonight along with Dickie Browne and Foot.

will undoubtedly be another difficult year for the Irish

transformations in the Irish film industry.

production. The rise in co-productions for the sector in 2010 was a

high point, with other notable achievements including All Good

Children being selected for the prestigious Honolulu FilmFest in Hawaii. At its premieres picking up a prize for Excellence in

feature film selected for Officiol Compeititon at the Cannes Film Festival 2011.

30

30

RTÉ’s mission statement is to provide programming

of the needs of our audience, and to ensure that our

RTÉ has maintained its commitment to the independent

production industry. The challenge of recent years – to make

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TG4 is the national Irish language television service. We use a public service broadcaster model where TG4’s activities are controlled by a public-service body, TG4 Ltd, which is partly funded by television license fees paid by TG4 viewers.

TG4 Ltd is a statutory body with a degree of independence from the Irish government. It was established in 1986 under the Broadcasting Act of 1984. TG4 Ltd is accountable to the Minister for Communications, Climate Action and Environment. TG4 Ltd’s activities are funded by television license fees and Government grants.

Our aim is to provide a comprehensive range of programmes;• to promote, protect and develop the Irish language and culture;• to entertain, inform and educate;• to provide coverage of proceedings in the Houses of the Oireachtas and European Parliament.

We are specifically mandated to provide a comprehensive range of programmes:
• within the Irish language;• that reflect the cultural diversity of the entire island of Ireland;• that entertain and inform;• that provide coverage of sporting, religious and cultural activities;• of news and current affairs, primarily in the Irish language; and,• that provide coverage of proceedings in the Houses of the Oireachtas and European Parliament.

TG4 is chaired by a board of directors and is independent of Government control. Its primary source of funding is television licence fees.

TG4 is a service broadcaster. The basis for TG4’s activities is reflected in our objects, as set out in the Broadcasting Act 2009.

The Broadcasting Authority of Ireland (BAI) monitors TG4’s services and issues a report annually on the station.

The Broadcasting Authority of Ireland (BAI) is a statutory body established under the Broadcasting Authority of Ireland Act 1989. It is an independent regulatory body with power to implement the Television and Radio Broadcasting Act 1990 and the Television and Radio Broadcasting Act 2009.

The BAI’s mandate is to ensure that the licence conditions relating to TG4 and other broadcasters are met, and to promote broadcasting services in the public interest. It also has a role in ensuring that the broadcasting sector is competitive and sustainable.

The BAI’s duties include:• monitoring compliance with licence conditions;• preparing annual reports;• providing advice to the Minister;• providing an annual report on the state of the broadcasting service.

The BAI’s annual report for 2021 can be found at www.bai.ie.

TG4 has been a service broadcaster since 1986, and is the only national television channel to broadcast in the Irish language.

TG4’s programming is commissioned by the management team at TG4 Ltd and includes a wide range of genres, from soap operas to documentaries, news and current affairs, and children’s programming.

PROGRAMMES

We list below some of our more significant current and future projects:

• Ros na Rún
• Rásaí na Gaillimhe Arís
• Crisis Eile
• Cluain Tarbh
• Ag Dúil in Éag
• Scéalta Átha Cliath
• Faoi Gheasa ag The Quiet Man
• Ros na Rún
• G Team
• Conamara Gaeltacht
• The Apprentice
• The Apprentice: At Home
• The Apprentice: You’re Fired
• The Apprentice: You’re Fired
• The Apprentice: At Home
• The Apprentice: You’re Fired

Across 10 x 60m in episodes, the show averaged 215,900 view- ers and Foley plays cupid to thirty ladies all hoping to find their perfect man. Across 10 x 60m in episodes, the show averaged 215,900 view- ers and Foley plays cupid to thirty ladies all hoping to find their perfect man. Across 10 x 60m in episodes, the show averaged 215,900 view- ers and Foley plays cupid to thirty ladies all hoping to find their perfect man. Across 10 x 60m in episodes, the show averaged 215,900 view- ers and Foley plays cupid to thirty ladies all hoping to find their perfect man. Across 10 x 60m in episodes, the show averaged 215,900 view- ers and Foley plays cupid to thirty ladies all hoping to find their perfect man.
The complementation support provided by the availability of an effective financial incentive such as Section 481 and the tax policy of the tax incentive is essential in creating the necessary viability of the Irish film industry. This will enable the necessary new investment in development and in the production of on-screen talent to be made by the film companies to ensure their ongoing competitiveness.

The Irish Government has extended Section 481 to December 2015. This extension has been welcomed by the industry and is a significant factor in attracting investment.

The current programme (2010-2013), the fourth edition of this support scheme, has a budget of €717 million which, in EU terms, is approximately €510 million. The scheme has been instrumental in providing financial support to a wide range of projects, including both feature films and television productions.

The scheme was established in 1991 to support the development and production of Irish films and television programmes. It is open to all sectors of the industry, including independent producers, film companies, and television producers.

The scheme is designed to support the production of films and television programmes that are intended for exhibition or broadcast in Ireland or abroad.

The scheme is means-tested and provides financial assistance to film and television producers in order to help cover the costs of production. The level of assistance is determined on a case-by-case basis, and is based on a variety of factors such as the size and scope of the project, the potential audience, and the expected box office revenue.

The scheme is funded by the Irish Government, and is administered by the Irish Film Board (IFB). The IFB is responsible for the administration of the scheme and for ensuring that the funds are used in a way that best supports the development and production of Irish film and television.

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Broadcasting Authority of Ireland
www.bai.ie

The BAI is responsible for the development and administration of schemes to support a range of broadcasting related activities as set out in Part 10 of the Broadcasting Act 2009. One such Scheme “Sound & Vision II” is operational at present. Financed by 7% of the net receipts from the television license fee, the Scheme offers funding to independent producers and broadcasters to make radio and television programmes on the themes of Irish culture, heritage and experience. A second scheme to support archiving of broadcast material has also been developed and submitted for the ESR20 for approval and will also require EU approval.

The core objective of Sound and Vision II is to increase public access at national, local and community level to high quality television and sound broadcasting programmes in English and Irish which explore the themes of Irish culture, heritage and experience in contemporary or historic contexts. To achieve this the BAI has set a target of delivering 100 programmes annually for the period 2010-2012.

In 2010, the BAI announced closing dates for rounds covering the two year 2010/2011 period. 2010 was also the first year to reflect the increase in the percentage of license fee funding allocated to the Scheme from 5% to 7%. Three rounds of funding were completed – two for radio and one for television. Decisions on funding to television projects were announced in June 2010. 38 projects were offered funding grants totalling €7 million with all the funding going directly to the independent production sector and Community Television broadcasters. The broadcast of the selected programmes is expected to begin in the second quarter of 2011.

The overall value of these projects to the national audience will be much greater as the BAI does not provide all the funding for any project. In terms of actual funding awarded during the course of 2010, the BAI processed payments of approximately €5.2 million to successful television and radio projects.

Programme funded in 2010 include a range of drama, animation and documentary projects for television including: “Rasaí na Gaillimhe” by Great Western Films for TG4, “Visible and Active” for DCTV, “Saving the Titanic” by Tile Films for RTÉ and “Forgotten Ireland” by Anim o Television for TV3.

In 2011, Sound and Vision II funding will be in place to support production of a further 100 high quality programmes.

Screen Producers Ireland
www.screenproducersireland.com

Screen Producers Ireland (SPI) is the national representative organisation for over 140 professional and independent film, television and animation production companies in Ireland active in all genres from feature film, documentary, TV drama, animation to factual, entertainment, lifestyle, sports, young people’s and children’s programming.

SPI promotes the commercial interests of its members with the relevant state, semi-state and private bodies negotiating a variety of issues that are key to the success of the sector thereby contributing to the development of Ireland’s economy and culture. It coordinates the collective views of its members to the Broadcasting Authority of Ireland and other bodies both at national and European level.

SPI provides advocacy and information services to members and facilitates initiatives which have a practical contribution to the development of the members’ business. It also provides guidance and support for the advice on contracts, marketing and navigating the commercial and public service broadcast sectors.

SPI offers an international range of services, including access to a wide range of international film and television festivals and trade outlets.

Programmes made by SPI members remain a large portion of the primetime schedule of our broadcasters particularly RTÉ and TG4 and increasing TV3. Internationally, SPI produced screen successes over the last number of years including Golden Lion at the Venice Film Festival, Palme d’Or at the Cannes Film Festival, Academy Awards and the European Film Awards.

SPI is governed by a Board of Directors elected by members and has an Executive Team.
The National Film School at IADT offers a highly integrated range of courses, spanning from its core undergraduate programme in Film & Television Production; Animation; Modelmaking and Digital Effects; and Design for Stage and Screen, to adult and taught MBA in Screenwriting, and Broadcast Production (Radio & Television). Demand for places remains high, if not higher, than it has ever been. Research has shown that an extremely impressive percentage of our graduates not only quickly find employment in the media industries but remain successfully there in the long term.

IADT's position as the pre-eminent producer of graduates for the Irish film industry has been reflected in the research carried out by the Irish Film Board and PWC and published in the Irish Audiovisual Content Production Sector Review in December 2008. The report states that 80% of those who undertook formal industry education or training, prior to entering the industry, were aged between 20 and 40 years of age. This indicates the more recent recognition of the significance of achieving a relevant qualification before entering the sector. Of those who received education or training, the highest number, 14%, studied at IADT and only one other college was in double figures.

The NFS, with Donald Taylor Black, as Creative Director, successfully organised its seventh series of NFS Lectures, again with generous support from Bord Scannán na hÉireann / The Irish Film Board. Participants in 2010/2011 were: Mick Audsley (Editor), Leo Davis (Casting Director), Larry Sider (Sound Designer), Daragh O'Connell (Animator), Mike Nguyen (Producer), Thaddaeus Culligan (Director), and Eric Goldberg (Animator). There have now been 40 NFS Lecturers, since the series began in 2004, and plans are already in hand for the next academic year.

In 2010 we were involved in the third year of ENGAGE, our nine month training project for writers, directors and producers from all over Europe. Funded by the EU MEDIA programme, it is organised in collaboration with our colleagues from Screen Academy Scotland (Edinburgh), the Tate Film and Media School (C凰fer, Estonia), and Audio Visual School of Art and Design in Helsinki, with workshops in all four countries.

Our student films have been as successful as ever. Small Change, directed by Cathy Brady, won selected for Sundance in 2011. It has won a number of awards, including the EFA for Best Short Film.
The Irish Film Institute is Ireland’s national cultural institution for film. It engages audiences through the films it presents, and promotes Ireland’s moving image heritage through the Irish Film Archive, and provides opportunities for audiences of all ages and backgrounds to learn about and critically engage with film.

The IFI comprises three core activities:

- **EDUCATE** (link to Learn)
- **EXHIBIT** (link to What’s on)
- **PRESERVE** (link to Archive)

**Exhibit**
The IFI delivers a challenging and diverse programme of the best of international and Irish film culture through a programme of new releases, and many films that would not otherwise be seen in Ireland.

**Preserve**
The IFI Irish Film Archive acquires, preserves and makes available Ireland’s moving image heritage, working to ensure that Ireland’s rich independent, Irish and international cinema. This is achieved through an extensive schools programme, which provides young people throughout Ireland with access to challenging and inspiring cinema. This is achieved through an extensive schools programme, both at the IFI and touring nationally, and through a range of innovative programmes directed at families, youth and lifelong learning audiences.

**Educate**
IFI Education actively introduces new audiences to film culture and provides young people throughout Ireland with access to challenging and inspiring cinema. This is achieved through an extensive schools programme, both at the IFI and touring nationally, and through a range of innovative programmes directed at families, youth and lifelong learning audiences.

Projects 2010/2011
- Imagine Ireland
- Film Focus
- Projects 2011/2012

The IFI is working in partnership with NUI Maynooth to develop a purpose built Preservation Centre which will secure the future of the Archive. Capital funds will be sought in 2011/2012 for this project.

IFI International is collaborating with Cuban fi to promote Irish film as part of the year-long programme of Film in America. Projects include Revisiting the Quiet Man; Irish film, curated by Gabrielle Rowe and presented at MOMA, and Connors of the Fighting 50s, a new score by Niall Byrne, presented at the Lincoln Centre in collaboration with RTE Concert Orchestra.

IFI Education is working with the IFB to develop a national strategy for film in education, with a particular focus on media literacy. This will be published in late 2011.

In winter 2010/early 2011, IRIS Screen Training Ireland (IFSI) conducted a training needs analysis for the audiovisual industry. The research included two online surveys (one for employers, one for employees/freelancers); analysis of post-course feedback; telephone interviews of 2010/2011 participants and interviews with key industry professionals and Ain’ayad consultation and stakeholder feedback (Music Ireland). The result of this Training Needs Analysis is a comprehensive training plan for key sectors and areas of the industry, including drama, feature, non-fiction, animation, visual effects, accountancy, advanced script development, marketing, digital, project development, and production and craft.

In 2011, FÁS Screen Training Ireland (FSTI) continues to support individual opportunities for professionals to enhance their career through international training opportunities. The training scheme also allows individuals to design a training programme and receive partial funding.

Other key training programmes in 2011 include Producers’ Accountancy, Advanced Story Development, Marketing, Digital Workshop, Screen and Content, Television, TV Drama Producing, Direction Masters, Production Design and Art Department. We are also delivering a series of FREE training workshops, webinars and animations. In association with the Bord Scannán na hÉireann, the Irish Film Board is also supporting international participation in animation, feature films and Guiding Lights training programmes for producers, writers and directors.

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The Irish Film & Television Academy is a not-for-profit organisation, with the core mission of stimulating the development of original and creative production work and the encouragement of excellence through recognition, education and leadership in film and television. The Academy celebrates Irish excellence throughout the annual Awards Ceremony, raising the profile of Irish talent and productions, by acknowledging its achievements and ensuring that they are acknowledged and respected worldwide.

The Academy has 2,640 individual Members of industry professionals across 14 individual Chapters of Excellence, and continues to build a network of industry professionals across the UK. The Academy is a non-profit company limited by guarantee, registered as a charity, with charitable status in Ireland (CH11698) and in England & Wales (1148077). The Academy has a Network of Europe etc, building a network of Fellows and enabling international networks such as IFTA-London, giving Irish Members in the UK a Forum to network and showcase Irish creative talent in the UK.

IFTA is currently 264 individual Chapters of Excellence. Recent events include: 'A Life in Television' Masterclass' with John Moore; 'Making Showtime Television Drama' Masterclass with Gemma Miles; 'Animiation in Focus' with John Lasseter – Head of Pixar; 'Screenwriting' with Dick Clement & Ian Le Frenais; 'Directing' with Gay Byrne; 'Screenwriting Festival – Weekends'; 'First Television Industry Awards' hosted by Gay Byrne; 'Nuclear Biodegraders: Their Chemistry and Applications' with David Kelly; 'Screenwriting' with Gill Dennis; 'Animiation in Focus' with George Miller; 'Screenwriting' with Paul Conlon; 'Animiation in Focus' with Tim McGinley; 'Screenwriting' with Michael Tiernan; 'Screenwriting' with Kevin Barry; 'Screenwriting' with Jesse Dylan; 'Screenwriting' with Pierce Bronson; among other events.

Irish Film & Television Awards (IFTA)
The Irish Film & Television Awards (IFTA) have become the high-profile showcase to the general public. The 2011 IFTA Awards Ceremony (28th Feb 2011) presented 36 Awards for excellence across 24 Irish/International submitted for consideration and voted by Academy Fellows and international juries worldwide.

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Film Awards

Five Day Shelter – Best First European Feature, Momo International Film Festival, Belgium
If These Walls Could Talk – Best Short Film, Thin Line Film Fest, Texas
The Other Side of Sleep – Selected for Directors Fortnight, Cannes Film Festival
This Must Be The Place – Selected for Official Competition, Cannes Film Festival
Paperman – Best Animation, Canada International Film Festival
Snap – Audience Award, Uruguayan International Film Festival
The Pier – Selected for Official Competition, Karlovy Vary International Film Festival
Charlie Casanova – Best Film and Festival Pick at the DMV International Film Festival, Washington D.C.
Collaboration Horizontale – Best Documentary Short (second prize), Palm Springs International Shortfest
Santa’s Apprentice – UNICEF Award, Annecy International Film Festival
The Guard – Audience Award, Sarajevo Film Festival
Michael Fassbender, Actor (Shame) – Best Actor, 68th Venice Film Festival
Robbie Ryan, Director of Photography (Wuthering Heights) – Best Cinematographer, 68th Venice Film Festival

Animation Awards

RTÉ (Sheila de Courcy) – Broadcaster of the Year - Cartoon Forum
Monster Animation (Gerard O’Rourke) – Producer of the Year - Cartoon Forum

Film Nominations:

The Crush – Academy Award nomination, Best Live Action Short
As If I Am Not There – Nominated for Most Valuable Movie of the Year, Cinema for Peace Awards, Berlin
The Pipe – Nominated for International Green Film Award, Cinema for Peace Awards, Berlin
As If I Am Not There, Silent Sonata and Essential Killing – Nominated for Best Film at the European Film Awards

Awards and Significant Nominations

As If I Am Not There

This Must Be The Place

The Guard

Santa’s Apprentice

The Other Side of Sleep

The Crush
RTÉ Awards

* Berlinale Film Festival (“Dominick Gleeson – When Harvey Met Bob”) Shooting Star Award
* Big Sky Documentary Film Festival, USA (“A Film From My Parish”) Artistic Vision Award
* Boston Irish Film Festival (“Deep End Dance”) Best Short
* Chicago Irish Film Festival (“A Film From My Parish”) Best Film 2nd Place
* Clermont-Ferrand International Short Film Festival (“A Film From My Parish”) Mention Speciale Du Jury Presse Labo.
* EKofilm Festival (“Broken Tail”) Winner Best Screenplay
* Entriefilm 2010 (“Broken Tail”) Award from Slovak Television
* NatureVision Festival (“Broken Tail”) Expedition Adventure Category – 2nd Place
* KidsScreen Awards NY (“Aisling’s Summer Diary”) Best One-Off / TV Movie
* New York Festivals (“Raw”) Mini-Series Finalist Certificate Winner

*Co-funded by RTÉ

RTÉ Nominations:

* BAFTA (“Mrs. Brown’s Boys”): Situation Comedy
* Prix Europa (“Love Hate”) Best Drama
* Beaufort Film Festival, USA (“Single Handed 3”) Best Feature Film
* Chicago Irish Film Festival (“32A”) Best Film
* INPUT (“Martha’s Bucks”) Entertainment
* INPUT (“Mrs. Brown’s Boys”) Entertainment
* Monte Carlo Film Festival (“Brendan O’Carroll - Mrs Brown’s Boys”) Outstanding Actor, Comedy
* Monte Carlo Film Festival (“Dermot O’Neill – Mrs Brown’s Boys”) Outstanding Actor, Comedy
* Monte Carlo Film Festival (“Healy, Freeland and McCormum – Mrs Brown’s Boys”): Outstanding International Producer
* Monte Carlo Film Festival (“Healy, Freeland and McCormum – Mrs Brown’s Boys”) Outstanding European Producer
* Monte Carlo Film Festival (“Jennifer Gibney – Mrs Brown’s Boys”) Outstanding Actress, Comedy
* Monte Carlo Film Festival (“David Pearse – Trivia”) Outstanding Actor, Comedy
* Monte Carlo Film Festival (“Sinead Moran – Trivia”) Outstanding Actress, Comedy
* Monte Carlo Film Festival (“Keith McErlean – Trivia”) Outstanding Actor, Comedy
* Monte Carlo Film Festival (“Michael Garland and Paul Donovan – Trivia”) Outstanding International Producer, Comedy
* Monte Carlo Film Festival (“Michael Garland and Paul Donovan – Trivia”) Outstanding European Producer, Comedy
* Monte Carlo Film Festival (“Olivia Caffrey – Trivia”) Outstanding Actress, Comedy
* Monte Carlo Film Festival (“When Harvey Met Bob”) TV Film

*Co-funded by RTÉ

Awards and Significant Nominations
TG4 Awards

Clár Duine

Faoi Lán Cheoil

Molta Mhóiríosaí

Seacht

TG4 Ident

Ar Bharr na dTonn

1916: Seachtar na Cásca

TG4 Nominations:

Rásaí na Gaillimhe

Taibhse gan Todhchaí

Peadarín na Stóirme

Wimbledon 2009

Volvo Ocean Race 2009

An Píopa

An Chlann: Cinneadh

Awards and Significant Nominations

Drama Series Nomination

Nomination

Nomination

Nomination

Nomination

Nomination

Nomination

Nomination

Nomination

Nomination

First time writer Nomination

Cletic Media Festival

Cletic Media Festival

Cletic Media Festival

UK Broadcast Awards

UK Broadcast Awards

Monte Carlo TV Festival

Monte Carlo TV Festival

Monte Carlo TV Festival

Monte Carlo TV Festival

Monte Carlo TV Festival

Monte Carlo TV Festival

Monte Carlo TV Festival

Prix Europa

Prix Europa

Prix Europa
Awards and Significant Nominations

Jim Duggan MD Screen Scene / Post Production Game Of Thrones HBO

A mixture of tax break, talent, experience, infrastructure, professionalism and Ireland being a good place to be, all contributed to HBO posting Game Of Thrones with us in Dublin. The biggest show on TV in 2011 had a brilliant experience in Ireland and Emmy recognition further enhances our contribution. Delivering the same shows means people come to Ireland and be confident the work is world class.

Rebecca Daly, Director The Other Side of Sleep

The selection of The Other Side of Sleep for the Cannes Film Festival 2011 was a real honour. I feel very lucky to have been able to make this film. I truly believe it is a testament to the brilliant support within the film industry, the vision and innovation that can stand up in a world filmmaking context. I think seeing things is happening culturally, artistically and within the industry is a right move.

Stephan Fry

Altogether, my brief but happy appearance on Ros na Rún (forgive lack of fadas) was one of the highlights of my twenty first century so far. The whole set seemed like a family and I feel very fortunate to have been singled out like this.
**This Must Be The Place**
Cheyenne, a wealthy former rock star now living in listless retirement in Dublin, embarks on a quest to find his father's persecutor, a Nazi war criminal hiding out in the US.

**The Rafters**
Hosts stalk an old guesthouse in the Aran Islands, as two American backpackers vie for the affections of a young woman who is, literally, haunted by her past.

**Grabbers**
In a comic twist on the classic suburban horror flick, a sleepy Irish fishing village is forced to defend itself against blood-sucking sea-monsters using an unlikely weapon—alcohol.

**Dollhouse**
Six lunatics, one night, one secret, no control. A group of street teens break into a house in a rich Dublin suburb for a night of partying and whatever they can get away with.

**Parked**
Fred lives a quiet life in his car, having lost all hope of improving his situation. That all changes when he meets Cathal, a dope-smoking 21-year-old who becomes his ‘neighbour’. Sharing laughs, and the hard times too, Fred and Cathal find the simple, free pleasures of life.

**Earthbound**
Joe Norman wants the ordinary things in life: a job, a home, a nice girl to settle down with. He’s just like the rest of us—until his father reveals that Joe is an alien and has a duty to procreate and continue his dying species.

**Stella Days**
In the heart of County Tipperary in the 1950’s, Father Daniel Barry tackles a fundraising challenge by setting up a cinema in the village.

**The Man on the Train**
Remake of Patrice Leconte’s 2002 film, this is a scrumptiously literate character drama starring Donald Sutherland as a refined and restrained, cut-throat alone in the world. He is stirred by a chance meeting with his psychological and professional opposite, a laconic criminal (U2 drummer Larry Mullen) who rides into town on a train.

**Lotus Eaters**
For Alice, ex-model and struggling actress; for Charlie, a gifted musician; and for Felix, with nothing in his head and a teenage girlfriend whom he’s been trying to leave since the moment they met...the choices are endless and the party never stops.

**The Moth Diaries**
Adolescence, eroticism and death are entwined in this story of Rebecca who, still haunted by her father’s suicide, is in her junior year at an elite boarding school. Her friendship with sunny, innocent Lucy is invaded by the arrival of Ernessa, a dark and disturbingly beautiful German交换生。

**The Other Side of Sleep**
Arlene is like a ghost in her life, a sleepwalker since childhood. One morning, she wakes up in the poured body of a young woman. The body is seen discovered and suspicion spreads throughout the community. Arlene, determined to find the girl’s killer, finds herself on her own once more. But all the time she continues watching her...
Model Scouts

This new series follows 12 young girls who compete to win a contract with IMG, one of the most prestigious modelling agencies in the world. IMG Scouts Jeni Rose and David Cunningham travel the length and breadth of Ireland, holding open castings as they look for the face of Ireland’s next model sensation.

OMG It’s Jedward

OMG It’s Jedward! follow s John and Edward Grim es as they release their debut album right up to the start of their summer tour. This special docum entary w ill give view ers an insider look at w hat life inside the Jedward bubble is really like.

When Under Ether

It’s a whole new play in the alternative music scene, one where style and location have as much impact on the performance, as a comprehensive guide to ego casualties.

From Here to Maternity

From Here to Maternity is a six-part observational docum entary series follow ing the expectant mothers, nervous fathers and busy staff at Cork University Maternity Hospital CUM H. Film ed over four months, w ith unprecedented access to the labour and neonatal wards, the series is a unique insight to the emotional journey of bringing new life into the world.

Hardy Bucks

Film ed in Sw inford, Co Mayo, Hardy Bucks follow s the lives of four lazy but likeable lads from the fictional Castletown. The series explores life in small town Ireland for a group of 20 som ething slacker lads and their attem pts to find the craic wherever that may be.

Celebrity Blah Blah Blah

Celebrity Blah Blah Blah is the fourth series return s w ith eight brand new celebrities, eight new mentors and eight new G A A club team s ready to battle it out for the title.

The Home

The Home is an intim ate and moving portrait of life inside an old people’s home, an observational docum entary series follow ing life inside the ‘Home’. We meet ordinary people w ith extraordinary stories to exam ine the very positive role agriculture and food can play in digging us out of recession.

Single Handed

Garda Sergeant and Skellig (Dw in McD onnell)’s look at w hat life inside the ‘Home’ is really like. We meet ordinary people w ith extraordinary stories to exam ine the very positive role agriculture and food can play in digging us out of recession.

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Television RTE

Ear to the Ground

In the 18th series of this highly regarded farming w ith its w idest reach ever, we follow w hat “is the most intense period of the year”, w hen farmers are w orking 24 hours a day, 7 days a week, w ith no spring or winter breaks. This is the time w hen the reality of w inter w eather, w hich no one expects, can make even w eatherproof farm ers w eary.

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Healy Rick’s

Pitn procticelv ed si ODKJ poker and w heeltom s in a range of GAA settings and in w ater-based environments, including Dublin’s Docklands, Hafan Ireland, N ITN, Limerick, Cork and Waterford. Healy Rick’s w as a four-part series of GAA ader’s, focus ing on the lives and w orships of the teams that have taken the world by storm.

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OMG It’s Jedward

OMG It’s Jedward! follow s John and Edward Grim es as they release their debut album right up to the start of their summer tour. This special docum entary w ill give view ers an insider look at w hat life inside the Jedward bubble is really like.

When Under Ether

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Feirm Factor
Darág iom aitheoir ag tabhairt faoi dhúshláin atá bunaithe ar scileanna talmhaíochta agus feirm eoireachta chun a léiriú. The Farmers will compete to achieve the highest standards and winning margins possible in all tasks in the third series of Feirm Factor.

Ireland's only TV talent quest for country and western talent, presented by Dáithí Ó Sé. 'It's the X Factor of country music.'

Ceist GAA le Hector Seo an chéad Tráth na gCeist spórt riamh ag TG4 agus is Hector Ó hEochagáin a bheidh ag cur na gceisteanna ar fhoirne ón clúb déag de chuid CLG. TG4’s first ever sports quiz, presented by Hector Ó hEochagáin in which 16 of the country’s largest GAA Clubs battle to see which is the most knowledgeable on GAA matters.

Ros na Run
Sraith den sraithdhrám a is dúchasaí agus is tíriúla ar fad. The TV drama series/soap that portrays the real Ireland.

Máirtín Ó Direáin an Charraig Stoite Scéal faoi shaol Máirtín Ó Direáin agus faoi gcaoi a raibh air an baile, Oílín Árann, a fhágáil de bharr bochtaineacht an teaghlach. A profile of the poet Máirtín Ó Direáin who’s initial reminiscences were about the Aran Islands, from which he was forced into exile due to poverty.

Television TG4

Corr Anam
Sraith taisceanna blaise goímhthreachtaí cumhaite fillidh. Colm Ó Murchú. Stardust was drama series following a crime reporter Cathal Ó Donn, Tearra Y looks great Irish Times

An Pioga
Clár leabhar í n-áthóireachta nó Comhaltas ag ag rathúil féin Cloch na Sula, ceannairí a tugann litríocht ar an staitse. The Pioga is a study of the community tragically, shocked. Beautifully filmed Sunday Business Post

ICA
Caranair níos uathúil ar an saol seachtraíocht i Sasana i.o, ceannairí a labhair ar féin idirnáisiúntacht ar an gpráinneog. The Ca is a platform for a gathering of women. Writing and organizing their own in their community's needs.

Dalhlaí ar Roifte 1
Gáisiúin Ó Ceallaigh Scuinn Uladh, ar Íos Ó Fodhartaí, Oifig Chontae Chorca Dhuibhne, an dtaoil. Teacht é a ceannairí, é a pholaitiúil, é a ról i bhflúirseanna in Éirinn, a dhéantaí a bhfuil an t-ainm a ar a dtugtar. The extraordinary stories of our houses and who lived in them before us.

Ce a Choireagáin i mba Meachadha
“an dail aonra ag na hailíe a mheas, nach a bheadh na stóraí?” an dail in Éirinn. Saoradh a freastal, a stóirmeadh a bheidh aige, a thabhairt, ag an isteach stóirmeadh a bheidh aige leis. Teacht é a ceannairí, é a chéile i bhflúirseanna in Éirinn, a dhéantaí a bhfuil an t-ainm a ar a dtugtar. The extraordinary stories of our houses and who lived in them before us.

Gair Tire
Seacht na den mhínaí óna bhrúthar as an arís ar a dtugtar na na teaghlach in Éirinn. An dtaoileachta. Tharla sléibhe, aghaidh, a bhronntaí, a bhreith. Saoradh a freastal, a thabhairt, a stóirmeadh a bheidh aige leis. Teacht é a ceannairí, é a chéile i bhflúirseanna in Éirinn, a dhéantaí a bhfuil an t-ainm a ar a dtugtar. The extraordinary stories of our houses and who lived in them before us.

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Gradam Ceol TG4 2010
Is an bheithínineamh i Caranair Ó Guidhín i rith Colmcille, bhreith ansear eile, an Comhairle Chontae Chorca Dhuibhne. Connemara-based pín. Seán Maitheam an t-áirde is airteachtaí den Ghaeltacht. The Pipe is a story of a community tragically divided.

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‘beautifully filmed’ Sunday Business Post

‘far more real than most reality shows’ Irish Times

Ceist GAA Le Hector
Seo an chead ar GAA le Hector. Scéal na gceisteanna, a leithéid o gcomhoiriú chun an tír a iomlán a shearchadh. An scéal a bhfuil gan stáitse, gan mba ndéadarcasach féin agus go mór díreach ansin, is iad an gcomhoiriú a thugtar. The extraordinary stories of our houses and who lived in them before us.

Daithí ar Route 1
Cuireann Daithí tús lena thuras ar Route 1 ag Fort Kent Maoine. Sé leathchomh aon bho: sa, ar an bhfhorbairt, a bhfhorbairt a bhreith, a thabhairt, a stóirmeadh a bheidh aige leis. Teacht é a ceannairí, é a chéile i bhflúirseanna in Éirinn, a dhéantaí a bhfuil an t-ainm a ar a dtugtar. The extraordinary stories of our houses and who lived in them before us.

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Baby Jake
Baby Jake is a fresh new preschool series for 2-5 year-olds about the adventures of a heroic real baby who boldly goes where no baby has gone before!

Punky
Punky is an original new animated TV series which tells stories from the everyday life of Punky, a little girl who has Down syndrome.

Science Fiction
Science Fiction is a series of high-paced, science-themed multimedia cartoons taking an irreverent look at the world of science & technology. These hilarious cartoons feature an exciting mix of puppetry and cutting-edge 2D & 3D animation.

We The Masses
In a barren snowy landscape a man falls to the ground. Searching to continue his fall, he discovers other men. He joins them, hoping they will lead him to his destination. What he is led to is incomprehensible.

The Mad Cows
On a moonlit night in the rural hills of Mayo, a herd of cattle are peacefully grazing. Suddenly, a bolt of lightning shoots down striking two of the cattle. When the two cattle recover from their surprise blast they find that they have acquired some human traits. They can now stand upright, speak and they even have opposable hooves.

I'm A Monster
Famous and obscure monsters talk to camera and introduce us to their worlds. They tell all about their habits and how they became famous, and how they feel about their reputations.

Paperman
A lone man's quest to find his true love in a busy paper metropolis. Will he find the Papergirl he hopes for? This is the story of Paperman.

Doc McStuffins
Disney's new 52 x 11 minute 3D animated series produced by Brown Bag Films, will premier on Disney Junior in 2012.

WooWoo Wubby
WooWoo Wubby tells of the adventures of Wubby, Walden, Widge and Daisy in Wuzzleburg. Wubby gets himself into crazy predicaments and… more strange situations, but with the help of his friends, Wubby gets himself out of trouble.

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Groove High
Groove High is a 26 x 22 minute live-action and animated series for Disney Channel. It follows a group of bands with sound from the music industry. An animated series comedy with live action for 10-15 year-olds about a group of talented kids friendship and learning responsibilities at an elite school for the performing arts.

Wow Wow Wubby
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Parallel Films Productions Ltd

Series such as internationally acclaimed 
Treasure Island, Parallel Films Productions Ltd has 
drawn consistent critical and commercial success 
as the company has expanded into the television 
across the board in the last few years. It has 
collected three major awards for its work on 
filmmaker's latest projects and has been 
acclaimed for its innovative approach to 
production and distribution. The company 
has also been recognized for its commitment to 
creating opportunities for emerging talents and 
diverse content. Its latest project, directed by 
Rodrigo Garcia starring Glenn Close, has been 
met with critical acclaim and is expected to 
be one of the highlights of the upcoming festival season.

More information about Parallel Films Productions Ltd can be found at parallelfilmsproductions.com.

Interview with Alan Moloney - Parallel Films

Could you tell me first of all what your role as a producer entails?

It's probably best put as two-fold: on the one hand, we acquire and develop the intellectual property, the scripts to the projects we feel those properties could be materialized and explained in film and television, and draw elements of value to them in the directors and the cast. We then have to present the budget against the goals of 
the production and sell the money on the productions.

Essentially, we look after whole, hire, find, build, produce 
and deliver projects.

In the second instance, we act as a point of contact, 
where somebody else may initiate the project, they might bring 
it to us and we would effectively help them. We would be the 
 elements of value for that instance and we would help 
them achieve their arm's length goal of making the film. And

From your point of view are you there scouring

bookshelves and theatres for material or do people come
to you with suggestions of projects to work on?

It works exactly as you say in every respect, we are both out 
scouring and we are in receipt of ideas and projects.

Could you tell me first of all what your role as a producer 
entails?

It depends what the project is, we produce both feature 
films and television dramas and while the methodologies 
and practicalities in making them are similar, the framing 
of budgets and groundwork is very different. So, we have to 
work out a financing deal with broadcasters around the world. 
In the case of feature films, we do have a pre-production 
window where we track the development of the property. 
There are a lot of times when we will keep an eye on a project and 
we will track and we will then come back to that director and 
the broadcasters will pay us the delivery and that money 
will repay the banks what we have loaned to them. 

On feature films, there tends to be a number of pre sales, 
and those pre sales may in fact not be needed depending 
who the distributor is. There is usually quite a bit of 
equity involved and that could vary from country to 
different countries, it will vary for the film format. 
Different territories will bring different amounts from 
different countries and we would always look on television 
and films, who we're looking for the film (for film and TV) or 
acquiring rights in order.

I wonder it's a particularly exciting time for Parallel Films at 
the moment, what are some of the marquee projects

looking over the next three to five years?

We've seen a series of different things in the last 12 
months which are now beginning to come through. We have 
our feature film called 'Albert Nobbs' which will be 
released just prior to Christmas. It stars Glenn Close, 
Brendan Gleeson, Mia Wasikowska and a whole host of 
great Irish actors. We also have 'The Clinic' which is a 
televised series playing over two nights, it stars Glen Close 
and Bob Hoskins for Sky Movies and Robert Louis 
Dundee. It's a particularly exciting time for Parallel Films at 
the moment, what are some of the marquee projects

looking over the next three to five years?

If I think about parallel film, as we've been doing 
for the past few years, we've been looking at the market 
demand and the potential for growth, there has been 
mainstream growth off the back of that, as we've seen

how would you assess the state of the film industry at 
the moment?

I think the industry has never been in such a strong position 
financially for growth, we've clearly demonstrated that we can produce and 

make more of a party type of festival. Toronto is probably the most 
mixed markets and ultimately there is no better 
market for markets, particularly for independent markets.