



Film & Television Production in Ireland

Audiovisual Federation Review 2011



IBEC Audiovisual Federation is a business sector within IBEC

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Film & Television Production in Ireland



Audiovisual Federation Review 2011



Camelot

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IBEC 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).

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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



IBEC Audiovisual Federation Review 2011

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:

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This data for this report was compiled by the Research Unit of IBEC.

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The Audiovisual Federation Review 2011
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Prepared by the Audiovisual Federation of IBEC

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Film & Television Production in Ireland

Audiovisual Federation Review 2011

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 €387.9 million (2009: €243.3 million). This production value represents a significant increase of €144.6 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 €204.7 million, the highest recorded figure for the sector.

The ability of the industry to maintain this 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 tax relief scheme in the Finance Act 2009 to restore 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 policy. The combination has enabled a return to growth for the Irish Film and Television industry with the effect of increased economic activity, an injection of foreign currency into the economy, creation of employment and significant tourism profile. 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 NACE sectors analysed by the Central Statistics Office.

This analysis is divided under three headings and the trends shown therein highlight the challenges to be addressed if the potential for continuous growth is to be achieved.

Feature Film

Production activity in 2010 amounted to €116.7 million, virtually doubling the 2009 level of €58.6 million.

Indigenous production activity has maintained continuous growth over this period as a result of funding made 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. Continuation of this dramatic reduction in inward production activity would have a serious negative impact on the level 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.

Independent TV including Major TV Drama

Production activity in 2010 amounted to €241.5 million, a significant increase on the 2009 level of €127.1 million. The impact of the Government amendments to Section 481 is reflected in this growth. In addition, unlike incentives in other jurisdictions Section 481 is applicable to television as well as film. This fact enables Ireland to attract many international television productions which have an important impact on the sector. Domestically, the funding by RTÉ, TG4, TV3 and the BAI continues to play an integral role in the development of the Independent Television Sector.

Animation

Animation in Ireland has shown consistent growth in recent years. Total output in 2010 was €29.7 million which was a significant reduction on the 2009 level of €57.6 million. The adequacy of tax incentives, funding opportunities and commissions will all play an essential role if the growth achieved in recent years in this sector is to be consolidated.

Foreword

Conclusion

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

This report concentrates on measuring and analysing Film and Television production output in the independent sector which is one aspect of the industry as a whole. The Audiovisual Content Production Review prepared for the Irish Film Board established the 2007 value of the audiovisual production sector in Ireland at over half a billion euro with direct employment at 6,000. In 2010 20% of tourists cited film as a reason for visiting Ireland compared to 10% in 2006 indicating the potential for film as a tourism influencing factor.

The report entitled "Creative Capital" prepared for the Minister for Arts, Heritage and the Gaeltacht contains recommendations to stimulate growth over a five year period, doubling the value of the Irish Audiovisual Industry to over €1 billion and increasing direct employment in the industry to over 10,000. The Government has established an implementation group to analyse and implement the recommendations in this report.

Kevin Moriarty

Chairman, Audiovisual Federation Database Steering Committee, September 2011

This report analyzes 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 show an increase of close to 100% on 2009 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 an number of large international TV productions.

Employment

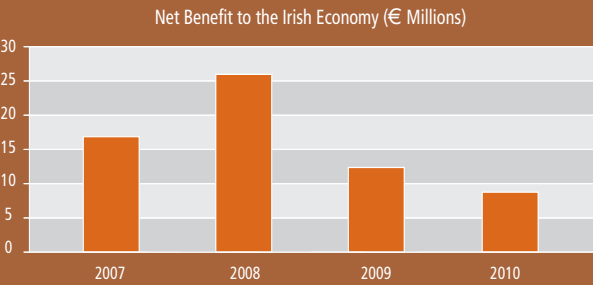
The total number of Irish employees, in terms of placements, increased from 14,198 in 2009 to 15,111 in 2010, an increase in the number of full-time equivalent jobs was also shown which rose from 1,368 in 2009 to 1,695 in 2010.

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 forgone through Section 481. This yielded an €8.6 million net gain to the Irish Economy in 2010.

Audiovisual Output	2007	2008	2009	2010
	€ million			
Feature film	19.3	71.9	58.6	116.7
Independent TV Incl. major TV Drama	154.0	136.0	127.1	241.5
Animation	22.4	38.9	57.6	29.7
Total Overall Output	195.7	246.8	243.3	387.9

Irish Expenditure	2007	2008	2009	2010
	€ million			
Feature film	12.2	35.4	27.8	35.3
Independent TV Incl. major TV Drama	118.6	114.6	104.3	149.4
Animation	12.4	17.8	25.1	20.0
Total Irish Expenditure	143.2	167.8	157.2	204.7



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 €44.4million. 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 exchequer. 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 NACE 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.

*Background to Report:
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.

Déanann an tuarascáil seo anáil is ar thionchar eacnamúil 261 léiriú closamhairc, ar leiríodh a bhformhór in Éirinn i 2010, ag a raibh luach iomlán léiriúcháin €387.9 milliún. Léiríonn an tuarascáil go raibh méadú suntasach ar léiriú scannán, mórdhramaíocht teilifíse agus léiriúchán neamhspleách i 2010. Tá méadú 100% ar na figiúirí do na hearnálachasín sa tuarascáil do 2010 i gcomparáid leis an mbliain roimhe sin. Cé gur laghdaigh an fhigiúir in earnáil na hanamúlachta do 2010, tá roinnt mhaith tograí den chineál seo á léiriú faoi láthair, rud a bheidh le feiceáil i dTuarascáil 2012. Ar an iomlán, tá méadú 57% le feiceáil sna hearnálacha fré chéile do 2010 le hais na bliana roimhe sin, méadú atá ag teacht leis an tuar a rinne muid faoi.

Caiteachas na hÉireann

€204.7 milliún de chaiteachas iomlán ar earraí agus ar sheirbhísí Éireannacha atá tuairiscithe do 2010, ardú €47.5 milliún (30%) don earnáil. Seo an toradh is airde riamh don earnáil seo agus is toradh é ar an líon iontach mórtogtraí idirnáisiúnta teilifíse a mealladh go hÉirinn le léiriú anseo.

Fostaíocht

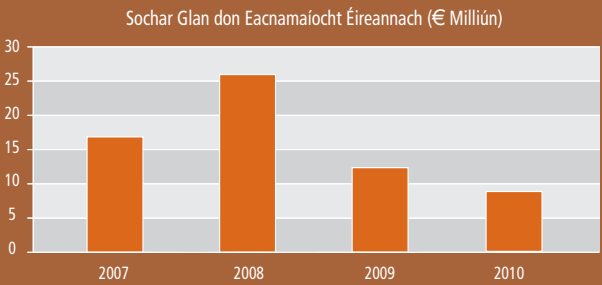
Tháinig méadú an fhostaíochta iomlán Éireannach i ndáil le socrúcháin i 2010 go 15,111 (le hais 14,198 i 2009). Laghdaigh an líon postanna coibhéis lánaimseartha freisin ó 1,368 i 2009 go 1,695 i 2010.

Cuidiú Fioscach

Ar bhonn tairbhe costais, lean Earnáil Chlosamharc na hÉireann de bheith ag cur go suntasach le heacnamaíocht na hÉireann i 2010. Mar a tharla i mblianta eile, bhí na haischur chuig an Státchiste i 2008 ó ioncaim agus caiteachais níos mó ná an cháin nár gearradh trí Alt 481. Thug seo glanghnóthachán €8.6 milliún d'Eacnamaíocht na hÉireann i 2010

Aschur Closamhairc	2007	2008	2009	2010
	€ milliún			
Mórscannáin	19.3	71.9	58.6	116.7
Teilifís Neamhspleách (Mórdhrámaí san áireamh)	154.0	136.0	127.1	241.5
Beochan	22.4	38.9	57.6	29.7
Aschur Iomlán	195.7	246.8	243.3	387.9

Caiteachas Éireannach	2007	2008	2009	2010
	€ milliún			
Mórscannáin	12.2	35.4	27.8	35.3
Teilifís Neamhspleách (Mórdhrámaí san áireamh)	118.6	114.6	104.3	149.4
Beochan	12.4	17.8	25.1	20.0
Caiteachas Éireannach Iomlán	143.2	167.8	157.2	204.7



Foinsí Maoinithe

Tháinig €130 milliún den mhaoiniú as Éirinn. Chuir Alt 481 ollmhaoiniú €150.9 milliún ar fáil agus €44.4 milliún glan. Ar na foinsí tábhachtacha eile bhí RTÉ, TG4, Bord Scannán na hÉireann agus Fuaim agus Fís Choimisiún Craolacháin na hÉireann.

Ranníocaíocht don Eacnamaíocht

Leanann an léiriú scannán agus teilifíse dá rannaíocaíocht shuntasach don eacnamaíocht in Éirinn. Agus í ag iomaíocht chun an infheistíocht shoghluaiste idirnáisiúnta a mhealladh go hÉirinn, ghin an earnáil go leor gníomhaíocht gheilleagrach agus rinne ranníocaíocht €170.8 milliún don Státchiste. Anuas air sin, ainneoin deacrachtaí eacnamaíocha na hÉireann, tá an earnáil seo anois ag ina eisceacht sa mhéid is go bhfuil sí ina ranníocóir glan fostaíochta, rud annamh faoi láthair agus í anois ar an dara ranníocóir is airde den 150 earnáil NACE a ndearna an Phríomh-Stáidrimh anailís orthu. Chun gur féidir an fhostaíocht seo a bhuanú agus a mhéadú san earnáil is gá tosaíocht a thabhairt do leanacht le Alt 481.

*Cúlra na Tuarascála:
Tíomsaíodh an tuarascáil seo agus tuarascálacha a foilsíodh roimhe seo 1993-2011 ó staitisticí a fuair Cónaidhm Chlosamhairc IBEC. Ag tráth a scríofa, ní raibh fáil ar fhigiúirí iniúchta do léiriúcháin iomlána 2011. Dá thoradh sin tagraíonn an phríomhanailís eacnamaíoch do 2010.

Economic Overview of the Sector 2010

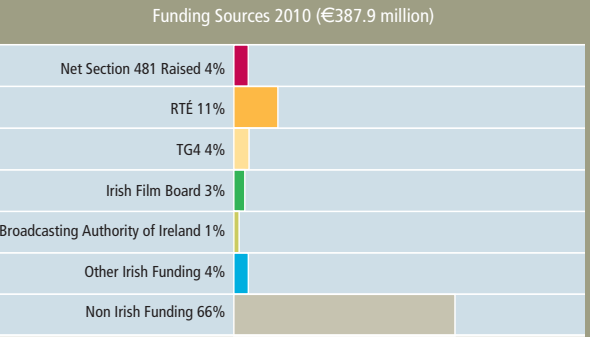
Economic Analysis of Productions in 2010

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 *This Must Be The Place* and *Haywire*, indigenous TV productions *Single Handed*, *Operation Transformation*, *Ros na Rún*, and the animated project *Punky*. **These productions represented a total value of €387.9 million.**

Benefits of Section 481 to the Exchequer (see page 20)

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 Exchequer 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.

Calculation of Net Benefit (€ million)	2007	2008	2009	2010
Tax Return to Exchequer	49.1	58.5	55.5	70.3
Tax Foregone to the Exchequer	31.1	32.8	43.7	61.7
Net Benefit to the Exchequer	18.0	25.7	11.8	8.6



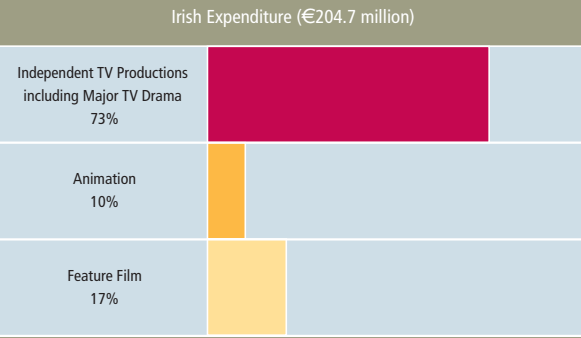
Funding

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

Expenditure 2010

Overall Irish expenditure in the economy, the key driver for domestic employment and income, amounted to €204.7 million for the 261 productions analysed. As part of this figure, expenditure from independent TV production including major TV drama stood at €149.4 million representing 73% of Irish expenditure.

The analysis examines the performance of Feature Films, Independent TV Productions including Major TV Drama and Animation over the last four years.

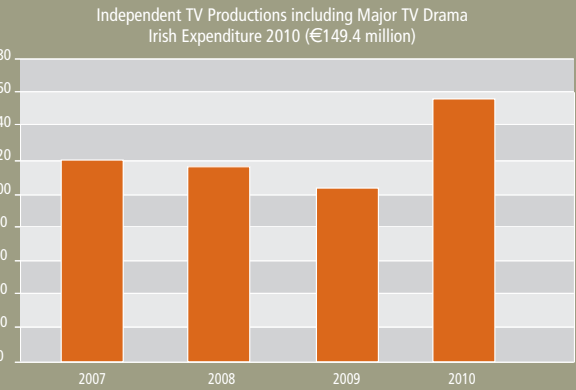
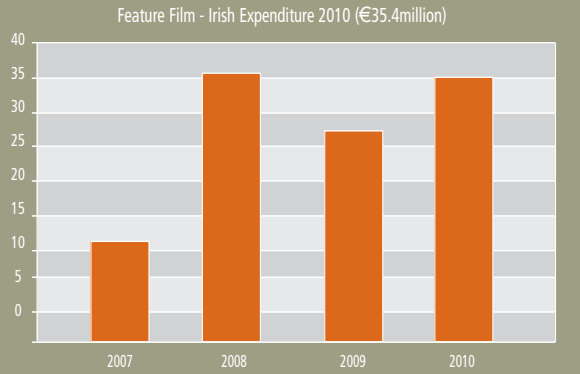
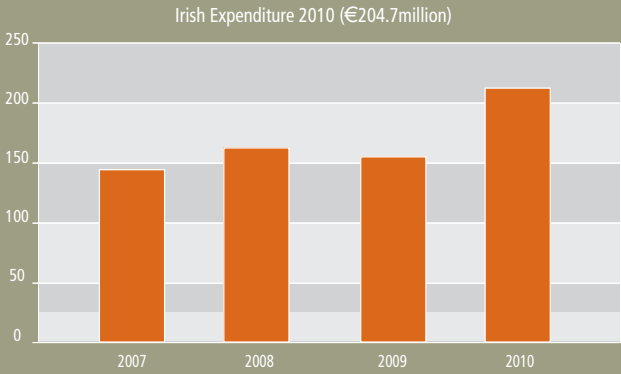
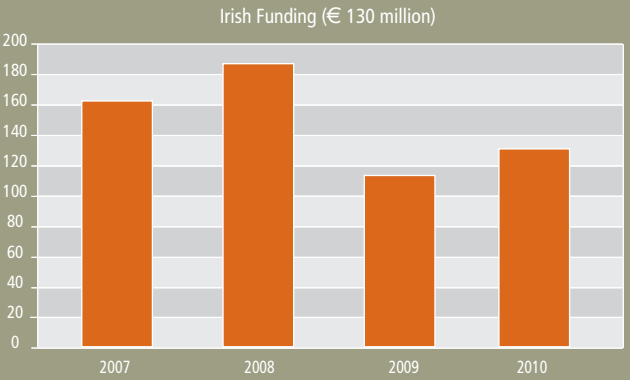
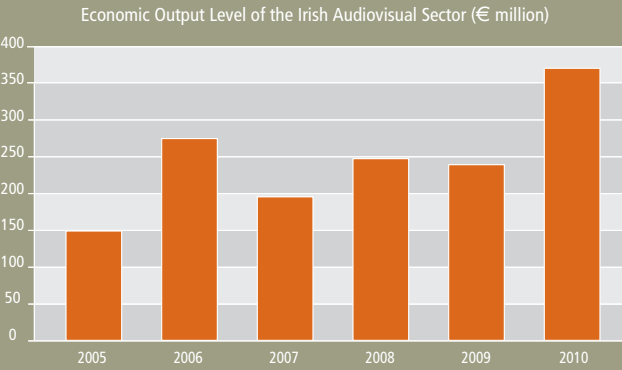


Feature Films 2010

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.

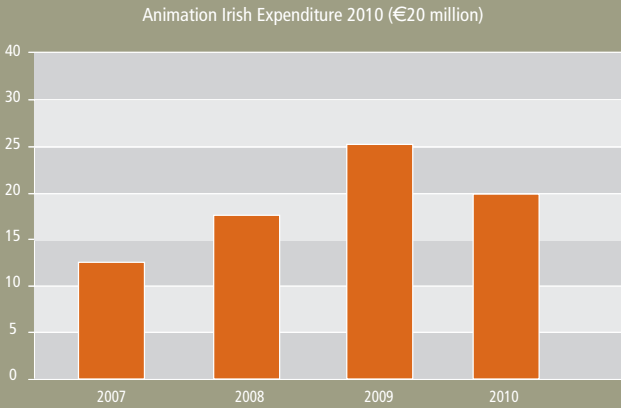
Independent TV Production (including Major TV Drama) 2010

The output 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 an influx of in-coming productions such as *Game of Thrones* and the large production of *Camelot*.



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 to do with the length of time each 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 23)

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.

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 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.¹ 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 churn figures show that in 2009, the most recent year for which detailed data is available, there was a net employment gain of 1137 jobs, the second highest net employment gain of the 150 Nace Rev 2 sectors analysed by the CSO.² When taken as a percentage of the numbers already employed by each sector it is by far the highest. This gain equates to a 9% rise in employment for the sector.³ These exceptional employment figures are evidence of an industry that has supported employment in spite of the sharp economic downturn.

1. The average social welfare payments made by the State in 2010 was €10,627. 10627*9457 = €100.5m
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.

Funding

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 IBEC Data collection method for Project Financing information has changed in order to more accurately reflect the benefit of Section 481 Tax incentive and other funding, thus direct comparison with previous years’ data in this field is not advised.

Sources of Funding		Feature Films €m	Independent TV Productions incl Major TV Drama €m	Animation €m	All Productions €m
Irish	- Bord Scannán na hÉireann/Irish Film Board	9.1	1.1	0.4	10.6
	- Broadcasting Authority of Ireland	0.3	4.3	0.7	5.3
	- Raidió Teilifís Éireann*	0.1	41.0	0.4	41.5
	- Telefís na Gaeilge (TG4)*	0.7	13.1	0.6	14.4
	- TV 3	-	0.1	-	0.1
	- Gross section 481 (total amount raised) – Not included in total figures	(34.5)	(97.8)	(18.6)	(150.9)
	- Net Section 481	9.6	30.0	4.8	44.4
	- Other (including Art Council, deferments, private equity, sponsorship etc.)	3.4	4.2	6.1	13.7
	Sub Total Irish	23.2	93.8	13.0	130.0
Non Irish	- UK Sources	6.0	60.0	2.2	68.2
	- Other EU Sources	51.0	5.6	0.3	56.9
	- US	30.1	67.3	3.5	100.9
	- Other	6.4	14.8	10.7	31.9
	Sub Total Non-Irish	93.5	147.7	16.7	257.9
Total		116.7	241.5	29.7	387.9

* See Notes for clarification on page 26.

Expenditure

Of the €387.9 million combined budgets, over 50% (€204.7 million) was spent in the Irish economy.

Type of Production	Total Expenditure €m (See (1) Below)			Of which: Irish Expenditure €m		
	2008	2009	2010	2008	2009	2010
Feature Films	71.9	58.6	116.7	35.4	27.8	35.3
Independent Productions & Major TV Drama	136.0	127.1	241.5	114.6	104.3	149.4
• RTÉ	(70.7)	(49.8)	(49.6)	(64.3)	(44.5)	(44.3)
• TG4	(22.1)	(25.7)	(23.9)	(19.0)	(22.8)	(20.5)
• TV3	(-)	(1.7)	(0.3)	(-)	(1.4)	(0.3)
• Other TV Productions	(43.2)	(49.9)	(167.7)	(31.3)	(35.7)	(84.3)
Animation	38.9	57.6	29.7	17.8	25.1	20.0
TOTAL	246.8	243.3	387.9	167.8	157.2	204.7

(1) These 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 arose from other sources of funding for TG4 productions e.g. private finance. Similarly for RTÉ – other sources of funding contributed to this expenditure of €49.6 million.

Employment

A total of 26,537 people were directly employed in relation to these 261 independent productions, of which 57% 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).

Employment by Type of Production - Direct Employment - Irish/Non Irish

Type of Production	Total Employment	Of which Irish Employment	Non-Irish Employment
Feature Films	7,364	3,294	4,070
Independent Productions & Major TV Drama	18,202	11,233	6,969
• RTÉ	(3,266)	(3,106)	(160)
• TG4	(2,709)	(2,455)	(254)
• TV3	(25)	(23)	(2)
• Other TV Productions	(12,202)	(5,649)	(6,553)
Animation	971	584	387
TOTAL	26,537	15,111	11,426

Equivalent Full-time Jobs

Total Irish Work Hours	Full-time Equivalent Jobs²
543,425	308
1,968,962	1,174
(778,030)	(472)
(445,601)	(279)
(5,275)	(3)
(740,056)	(420)
364,868	213
2,877,255	1,695

(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 average for manual workers and a 37 hour week for clerical, professional and technical workers. The 232 day working year is derived as follows: 365 minus 104 days weekends minus 9 public holidays minus 20 days average annual leave days = 232.

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/PRSI, €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	2006	2007	2008	2009	2010
Total Funding €m	279.9	195.7	246.8	243.3	387.9
Irish Funding €m	184.0	162.7	188.8	115.6	130.0
Non-Irish Funding €m	95.9	33.0+	58.0+	127.7	257.9
Total Expenditure €m	279.9	195.7	246.8	243.3	387.9
Irish Expenditure €m	161.2	143.2	167.8	157.2	204.7
Non-Irish Expenditure €m	118.7	52.5	79.0	86.1	183.2
Total Numbers Employed	17,476	14,711	15,147	17,013	26,537
Total Irish Employment	15,143	12,727	12,660	14,198	15,111
Total Non-Irish Employment	2,333	1,984	2,487	2,815	11,426
Total Irish Work Hours	3,198,066	3,060,777	2,877,978	2,413,170	2,877,255
Equivalent Full-time jobs	1,814	1,735	1,631	1,368	1,695
Total Irish Labour Costs €m	87.0	76.2	85.6	77.2	95.1
Irish Labour Costs – Subject to PAYE €m	24.5	24.2	33.5	33.3	34.9
Irish Labour Costs – Other (Schedule D) €m	62.5	52.0	52.1	43.9	60.2
Gross Return to the Exchequer €m*	55.7	49.1	58.5	55.5	70.3
Tax Foregone to the Exchequer via Section 481 €m	36.2	31.1	32.8	43.7	61.7
Net Gain to the Exchequer €m	19.5	18.0	25.7	11.8	8.6

+ Excludes non-Irish funding in Section 481 raised * See Page 23 for calculation

Production Details – By Type of Production – 2010

	Feature Films €m	Independent TV Productions incl Major TV Drama €m	Animation €m	All Productions €m
Total Funding €m	116.7	241.5	29.7	387.9
Irish Funding €m	23.2	93.8	13.0	130.0
Non-Irish Funding €m	93.5	147.7	16.7	257.9
Total Expenditure €m	116.7	241.5	29.7	387.9
Irish Expenditure €m	35.3	149.4	20.0	204.7
Non-Irish Expenditure €m	81.4	92.1	9.7	183.2
Direct Returns to the Exchequer - Net Vat €m	0.3	1.3	0.1	1.7
Direct Returns to the Exchequer – PAYE €m	1.2	5.3	1.0	7.5
Direct Returns to the Exchequer – PRSI €m	0.8	4.2	0.7	5.7
Direct Returns to the Exchequer – Schedule D & Corp Tax €m	2.8	9.3	1.4	13.5
Direct Returns to the Exchequer – Total Tax €m	5.1	20.1	3.2	28.4
Total Irish Labour Costs €m	17.7	66.3	11.1	95.1
Irish Labour Costs – Subject to PAYE €m	4.9	25.2	4.8	34.9
Irish Labour Costs – Other (Schedule D) €m	12.8	41.1	6.3	60.2
Total Numbers Employed	7,364	18,202	971	26,537
Total Irish Employment	3,265	11,382	660	15,111
Total Irish Work Hours	543,425	1,968,962	364,868	2,877,255
Equivalent Full-time jobs	308	1,174	213	1,695

Contribution of the Irish Film Sector to the Irish Economy 2010

This section of the report sets about measuring the contribution of the film production sector to the economy. This contribution is measured both in terms of tax revenue generated and the impact on GNP and employment.

Returns to the Exchequer

As noted, the total tax revenue directly attributable to productions is €28.4 million; the bulk of this revenue is in the form of payroll taxes. This amount somewhat understates the tax return from productions, as it excludes both the tax revenue generated by the contracting out of goods and services worth €109.6 million and the tax revenue generated through the expenditure of the net income (€95.1 million - €26.7 million) of Irish employees in the film industry. Using a tax multiplier of 25% and applying it to the amount spent on goods and services, IBEC calculates the direct and indirect tax revenue generated from this activity to be (0.25 * €109.6 million) = €27.4 million. Using a tax multiplier of 25% and allowing for 15% of an employee’s net income to be saved (a marginal propensity to consume of 0.85), IBEC calculates the tax contribution of the spending of Irish employees in the film industry to be ((€95.1 million - €26.7 million) * 0.85*0.25) = €14.5 million. Thus the total indirect tax revenue attributable to productions is €41.9 million, giving a total tax revenue, direct and indirect, of €70.3 million.

It is important to weigh these Exchequer benefits from audiovisual production activity against the cost to the Exchequer, in terms of tax revenue 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 their investment against a 12.5% (in tax year 2010) rate

of corporation tax and individuals against the 42% rate of income taxation. According to the latest figures from the Revenue Commissioners, the average tax rate foregone on investments availing of Section 481 went from 41.0% in the tax year 2009 to 40.9% in the tax year 2010.

On balance then, 40.9% of Section 481 funding for audiovisual production activity is tax foregone by the state. This amounts to €61.7 million in the period covered by the report.

GNP 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 internally by a production and not if contracted out. In order to capture this additional direct employment, and indeed to capture the wider output and employment indirect activity generated by film production, the concept of the multiplier is utilised.

The multiplier captures the overall impact of what might be termed the ripple effects of an economic activity. For example, a film distributes its budget amongst various suppliers of Irish goods, services and labour. Each of these individuals will, in turn, spend a proportion of this additional income on suppliers of Irish goods, services and labour in a ripple effect expanding throughout the

economic system, far beyond that of the film industry. A GNP and employment multiplier captures the sum of all successive ripples, in terms of both output and employment, respectively. The concept of the multiplier is used by amongst others, IDA Ireland, Teagasc and Fáilte Ireland.

The multipliers used in the analysis are based on the Input-Output tables for the economy in 2005 provided by the Central Statistics Office. The multipliers relate specifically to the Other Services sector of the Irish economy.

The multiplier effect of a given level of expenditure is divided into a direct, an indirect and an induced effect - see following table¹. An indirect effect results from the purchase of ‘upstream’ inputs of goods and services. These are goods and services that are not directly purchased by an audiovisual production. The induced effect arises out of the increase in personal incomes through an injection from outside the economy (foreign investment). Expenditure, which is domestically financed, does not have an induced effect as the money has already been circulating within the economy. As a result the multiplier for foreign-funded expenditure in Ireland is greater than for domestically funded expenditure. Finally, it is important to note that by applying the multiplier solely to expenditure on Irish goods, services and labour, the estimate of the activity generated by film production in Ireland is understated by the amount spent by overseas employees whilst in Ireland.

Contribution of the Irish Film Sector to the Irish Economy 2010

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 GNP multiplier is calculated as follows:

$$(0.7816 * 0.34) + (1.1236 * 0.66) = 1.0073$$

By applying the composite GNP 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.

GNP and Employment Multipliers for the Other Services Sector, 2005.

Multiplier	Direct	Direct + Indirect	Direct + Indirect + Induced
GNP	0.4983	0.7816	1.1236
Employment	19.46	34.70	52.13

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

1 The effect of 'Government' on the multiplier may be added if it is assumed that Government responds fully all income received, 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 multiplier effects shown are, if anything, understated.

Clarification Notes

Certification

A significant number of the feature films and major television dramas in this report were subject to the certification terms of Section 481 of the Taxes Consolidation Act, 1997 (as amended). Certification ensures that each proposed qualifying film project is analysed by the Department of Arts, Heritage and the Gaeltacht to meet three of the following cultural test criteria:

- The project is an effective stimulus to film making in Ireland, and is of importance to the promotion, development and enhancement of creativity and the national culture – through the medium of film, including, where applicable, the dialogue/narration is wholly or partly in the Irish language or the production of a full Irish-language version of the film is included as part of the total budget for the film.
- The screenplay (or, in the case of a documentary film, the textual basis) from which the film is derived is mainly set in Ireland or elsewhere in the EEA.
- At least one of the principal characters (or documentary subjects) is connected with Irish or European culture.
- The storyline or underlying material of the film is a part of, or derived from, Irish or European culture and/or heritage; or, in the case of an animation film, the storyline clearly connects with the sensibilities of children in Ireland or elsewhere in the EEA.

- The screenplay (or textual basis) from which the film is derived is an adaptation of an original literary work.
- The storyline or underlying material of the film concerns art and/or an artist/artists.
- The storyline or underlying material of the film concerns historical figures or events.
- The storyline or underlying material of the film addresses actual, cultural, social or political issues relevant to the people of Ireland or elsewhere in the EEA; or, in the case of an animation film, addresses educational or social issues relevant to children in Ireland or elsewhere in the EEA.

Bord Scannán na hÉireann/Irish Film Board

The Board’s budget is voted annually by Dail Eireann and in 2010 the Board received Capital Grant in Aid of €16,500,000. The Irish Film Board was also allocated an administration grant of €2,772,000. The figures in the Economic Analysis (page 17) represent the full amount of the IFB’s commitment to a project and do not take into account timing differences and closing balances at the year end on projects. The figure for TV includes Irish Film Board schemes and documentaries.

Raidió Teilifís Éireann

A total of 109 RTÉ Independent Television Productions are analysed in this report reflecting an RTÉ investment of over €41.5 million in 2010. As pointed out in previous reports, RTÉ expenditure is confined to productions for which Economic Database Input Forms were provided by independent producers.

TG4

A total of 89 productions in this report fall under the umbrella of TG4. For those productions TG4 contributed over €14.4 million of the €23.9 million total budget in 2010.

Exchequer Costs

It should be noted that in addition to tax foregone, Exchequer support flows to the audiovisual industry through a number of structures including the Irish Film Board, TG4 and Screen Training Ireland. The Irish Film Board and TG4 have extensive public service as well as commercial objectives. Outlays by Screen Training Ireland, which receives some Exchequer support, are specifically aimed at the industry, but all other industries also benefit from Exchequer support for training programmes (e.g. through FÁS), so that the audiovisual industry is not uniquely favoured in this respect. In the light of these considerations, it was decided to continue the practice of confining the comparison to taxes foregone on Section 481 (previously Section 35) investments and taxes generated by film industry activity.

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 films, which make a significant contribution to the national economy and Exchequer and/or act as an effective stimulus to the creation of an indigenous film industry in the State. The scheme was broadened in 1993 to include individual investors. The details of the scheme are contained in Section 481 of the Taxes Consolidation Act, 1997 (as amended). Amendments in the Finance Acts in 2008 extended the scheme for a further four years until the end of 2012, increased the overall ceiling on qualifying expenditure from €35 million to €50 million, increased the individual investor cap for those wishing to invest finance in film in Ireland to €50,000 per annum from the previous limit of €31,750 and increased the relief on that investment to 100% from 80%. The scheme was further extended in the 2011 Finance Act until the end of 2015.

Since 1 January 2005, the Revenue Commissioners is responsible for the certification process of projects, having obtained an authorisation from the Minister validating the project of its cultural content.

Summary of the Scheme

- 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 production budget.
- Tax relief on 100% of their investments is available to individual investors and to corporate investors on amounts invested.
- Tax relief on amounts invested is not allowed until principal photography of the film project has commenced. If an application is made after principal photography has commenced, then the application is void.
- The production company must be an Irish incorporated and resident company, or a company incorporated or resident outside the State but which is carrying on a trade in the State through a branch or agency.
- The production company must be established for the production and distribution of only one qualifying film.

Qualifying Film

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

Qualifying Company

A qualifying company for the purposes of the scheme is an Irish incorporated and resident company or a company, 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 one and 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.

List of Productions in the Report 2010

Animation After You Athghuthú Doc McStuffins Groove High Here to Fall HTDT Magic Baby Origin Punky Science Fiction Special 1 TV Sportlets The Mad Cows The Meaning of Eggstense This is a Test We The Masses Wow Wow Wubbzy	Lotus Eaters Parked Five Day Shelter Stella Days Superhero The Good Doctor The Last Furlong The Man On The Train The Moth Diaries The Other Side of Sleep The Rafter's This Must Be the Place What we Leave in our Wake	Customs 2 Des Bishop: My Dad Was Nearly James Bond Dirty Old Town Do the Right Thing Don't Tell the Bride Dragons Den Series 3 Ear to the Graound 2010/2011 Fade Street Fame The Musical Families in the Wild Fergal Quinns Retail Therapy Series 2 Festival Roadshow Fleadh Cheoil 2010 Four Live and the Daily Show Francis Barrett's Guide To Travellers Freefall - the Night The Banks Collapsed Gerry Glas Vegas Year 4 Go Go Stop - Series 4 Hands On 15 Hardy Bucks Christmas Special Hardy Bucks Series 1 Health of the Nation - Series 2 Higher Ground - Series 2 House of Colour ICA Bootcamp Ireland's Greatest iWitness Jedward OMG JFK's Irish Odyssey	John Healy - You Have Been Warned Kings Livin' With Lucy 3 Living the Wildlife Series 4 Maeve Masses/ Services 2010/ 2011 Mattie Series 1 Meet the Neighbours 2 Mission Beach USA Muintir Na Mara 5 Notorious Now That's What You Called News 2010 Nurses on Call Ó Bhéal go Béal um Nollag On Hallowd Ground On The Block Four Corners On The Block Road Trip One Minute Wonders One Night Stand Operation Transformation Season 4 Other Voices Series 9 Out the Back Out the Back 2 Primary School Musical Raw Room To Improve Series 5 Roomers RTE Horseracing Single Handed 4 Sisters Spooked	St. Patrick's Festival 2010 Stand & Deliver Supergarden Season 2 Swapsters II Swopsies Take on the Takeaway season 1 Test the Teachers The 11th Hour The All Ireland Talent Show The Consumer Show The End of Ageing The Home The Last Days of Phoebe Prince The Model Scouts The Panel - Series 9 The Restaurant Season 8 The Savage Eye This is Me Series 3 Tonight with Craig Doyle Traffic Blues 2 Trivia Tua Nua X Two For the Road Under Ether Up Close and Personal - Christmas 2010 Voice From the Grave Waterways - The Final Journey Welcome to my World 3 When Harvey Met Bob	Who are you Kidding Season 1 Who are you Kidding Season 2 (Xmas) YPP Star Search Inserts 2010	TG4 A Star is Byrne Mar Thus Ainmhithi na hÉireann An Banna Céilí An Cowboy Deireannach An Fear a Bhunaigh na Clancy's An Píopa/ The Pipe Atógáil Sráid Bombay Barr an Ranga Bliain In Inis Oírr Bothar na Saoirse Buabhaill ar na Bánta Cé a Chónaigh i mo theachsa Cearts Coir IV Ceist GAA Celtic Connections Ceol na nOileán 2 Ceol On Chartlann Cluain Tarbh Cogar - Fortune Tellers Coisceimeanna Corp is Anim Crolly Doll Cross Border House Swap Cupán Tae Daithi ar Route 1 Dan Donovan - Fear Ildánach Chorcaí	Darragh ó Sé - Rí na Ríochta Dídeann ar an M50 Donal Lunny Mo Bhealach Féin Dubáil 2010 Ealú 3 Ealú I athghearradh Empire of the Word Faire Feirm Factor 3 Feirmeoiri Éagsúil Francie Mooney - Áit i mo Chroí Gan Dídean Garraí Glass Geantraí 2010 Glor Tire Gradam Ceol TG4 2010 Gualainn le Gualainn Hector I gCeanda - 2010 Horslips - Rotha Mór an tSaoil Imeall In Onoir Uí hAmhsaigh Jesús modia John Beag - Ar Ancaire Máire an Chlochán Léith, The Impossible Love Maru 5 Meon na mBan - Series 2 Mná Díbeartha Mo Ghrá Gael Mobs Ceanada Muide Éire/ We are Ireland Na Chéad Fight Clubs	Na Máille Ó Pheann an Phairsaigh Ó Tholg go Tolg Oireachtas 2010 Ollsoláthar 2008/2011 One Man and His Shears Baile an Tobair - Blain an Bhua Pop 4 09/10 Radacaí Raiftearaí Ri na Rince Ros na Rún Saol John Riley Scéal an Airgid Screád Asail Seacht - Series 4 Seit in Ibiza Seó Spóirt 2010 Síol Sceal Smidiríní Smuigléir Leabhar (Book Smugglers/ Knynghesiaí) Spin Stróc Taisce na Tuaithe 2 Tascaí Dubh TG4 Dubbing 2010 Tímpeall an Donhain ar Ochtu Euro Trí Shúile an Chait - Annie Brophy Twins Udar	TV 3 Bring Back Bosco Other TV Productions An Old Fashioned Christmas Apples of Golan Camelot Series 1 Crossing Salween Faith and Family Fumbling Towards Ecstasy Game of Thrones How Can I play What I Cannot Hear Jack Taylor/ The Magdalen Martyrs/ The Pikemen Loft Neverland Our Poor Son Primeval Series 4 Return to Roscoff Pentecost The Night Nurse The Other Side/ Roadkill Three Wise Men/ Gift of the Magic/ The Santa Incident Treasure Island
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Audiovisual Production in Ireland 2010 – 2011



Jimmy Deenihan TD Minister for Arts, Heritage and the Gaeltacht

I am delighted to be making this contribution to the Audiovisual Federation Review for 2011. The importance of compiling statistics to measure the economic benefit of Film and TV

production in Ireland cannot be overstated, particularly at this time when value for money for State investment is so important.

2010 was a good year for Film and TV production in Ireland with significant projects including *Camelot*, *This Must Be The Place* (also selected for Official Competition at the Cannes Film Festival this year) and *Haywire*. The Irish live action short film, *The Crush* was also shortlisted for an Oscar earlier this year in the Best Live Action short category. These incoming productions translate into increased international investment in the Irish economy, increased employment and positive spin-off effects for promoting Ireland as a tourist 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 an endorsement for the excellent work by the Irish audiovisual sector. The provision in its allocation for 2011 facilitates the Film Board in marketing Ireland as a film location and, in particular, in raising the profile of the Irish audio-visual industry abroad.

In tandem with supports from the Irish Film Board, my Department's primary operational role in supporting the film sector relates to the administration of elements of the Section 481 tax relief scheme. In 2010 a total of 57 projects with an Irish spend of €164.7 million were approved for funding through Section 481, up from 44 projects and a spend of €106.7 million in 2009. Section 481 has now been extended until the end of 2015 and this will assist in giving the sector continuity and certainty for the future.

As Minister for Arts, Heritage and the Gaeltacht, with responsibility for 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 personnel working in the sector. The Government has shown a long-term commitment to the Irish audiovisual industry and this will continue with the recently published five year strategy "Creative Capital – Building Ireland's Audiovisual Creative Economy" which recommends 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.



Pat Rabbitte TD Minister for Communications, Energy and Natural Resources

Since 2008, the Irish broadcasting sector has had to operate in an extremely challenging economic environment. Despite the continued adversity presented by the economic downturn, both the commercial and the State-owned broadcasters have continued to deliver on their commitments to the viewing public to entertain, inform and educate through the diverse media of radio, television and, with a growing importance and prominence, through online services.

In the television landscape, the main national broadcaster, RTÉ has continued to be the prime source of commissioning in broadcasting for the independent production sector. In 2010, the total value of its spend on independent productions for television was over €55 million.

TV3 has continued to go from strength to strength, has continued to increase the amount of home-produced programmes in its output and is now the second most-watched national service behind RTÉ 1. Its announcement of the plan to develop new High Definition studio close to its existing Ballymount facility should be seen as a major vote of confidence to the Irish audio-visual sector and will provide cutting-edge facilities to the AV production sector.

Likewise, despite the constrained financial environment, TG4 has continued to offer innovative and attractive programming from its Baile na hAbhann base and continues to attract critical praise and plaudits, as well as a loyal and growing audience. TG4's presence west of Galway has meant the development of a significant cluster of independent programme production and expertise throughout the Connemara hinterland.

In support of the activity of our broadcasters, the Sound & Vision scheme continues to provide much-needed support for the development of high-quality television and radio programming based on all genres of Irish culture, heritage and experience and in 2010 alone provided grants and awards amounting to €10.614 million in assistance to around 260 projects.

Finally, it would be remiss not to mention one very significant challenge that faces all of 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. I would like to take this opportunity to pay tribute to the work done to date by RTÉ Networks in rolling out the DTT network and to RTÉ for establishing the replacement Saorview digital service, which I was very pleased to launch in May of this year. I would also like to thank the other key stakeholders in this project - TV3, TG4, the BAI, ComReg and my own 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.



Bord Scannán na hÉireann/the Irish Film Board

www.irishfilmboard.ie

Bord Scannán na hÉireann/the Irish Film Board (IFB) was reconstituted in April 1993 by the Department of Arts, Heritage, Gaeltacht and the Islands under the Film Board Act, 1980. The IFB is responsible for the creative and commercial development of Irish filmmaking, and promotes Ireland internationally as a film location. The IFB provides loans and equity investment to independent Irish filmmakers to assist in the development and production of Irish films. The Board also acts in co-operation with other Irish semi-state agencies to improve the marketing, sales and distribution of Irish films and to promote training and development in all areas of filmmaking.

The IFB's budget is voted annually by Dail Eireann and in 2010 the Board received Capital Grant-in-Aid of €16.5 million. The Irish Film Board was also allocated an administration grant of €2.8 million. The figures in Appendix 1 represent the full amount of the IFB's commitment to a project and do not take into account timing differences and closing balances at the year end on projects. The figure for TV also includes short film schemes and documentaries.

The five Academy Award® nominations for the sector in 2010 was a high point, with other notable achievements including *All Good Children* being selected for the prestigious Directors Fortnight at Cannes, *His & Hers* picking up a prize for Excellence in Cinematography at Sundance and Irish films being selected for some of the world's most renowned festivals including Toronto, Tribeca, SXSW, Karlovy Vary, Edinburgh, Clermont Ferrand, Annecy, Hot Docs and London.

Homegrown production in 2010 included Rebecca Daly's *The Other Side of Sleep*, which was subsequently selected for the prestigious Director's Fortnight at the Cannes Film Festival in 2011, and Thaddeus O'Sullivan's *Stella Days*, starring Martin Sheen.

International film productions included the major US feature film *Haywire*, directed by Steven Soderbergh, the Toronto International Film Festival selected *Albert Nobbs* starring Glenn Close, and Paolo Sorrentino's *This Must Be The Place* starring Sean Penn, which was selected for Official Competition at the Cannes Film Festival 2011.

With regards to International television production, 2010 proved to be one of the strongest years for incoming productions having attracted big budget television series and television movies. Productions included high end period drama *Camelot* starring Joseph Fiennes, Eva Green and Claire Forlani which filmed for 22 weeks as well as contemporary sci-fi in the shape of UK's *Primeval* which filmed for 30 weeks in Dublin and Wicklow. There was also a number of high profile productions produced by Parallel Films which included *Neverland* (Sky Movies & SyFy) starring Rhys Ifans, Anna Friel and Bob Hoskins and *Treasure Island* (Sky 1 and ABC) starring Eddie Izzard and Elijah Wood. These productions generated a significant economic boost to Ireland with increased international investment in the economy and increased employment across a huge variety of sectors. Other positive effects are increasing the international profile of the Irish audio visual sector and promoting Ireland as a tourist location.

Although 2011 is proving to be a difficult year in terms of production levels, there has been notable success at the Irish Box Office, with *The Guard* grossing over €4 million. It is now on its way to becoming one of the biggest film hits of the summer, knocking off heavy-weight blockbuster films such as *Transformers*, *X-Men*, and *Pirates of The Caribbean*.



Raidió Teilifís Éireann

www.rte.ie

RTÉ Television's schedules are built on original Irish content. The quality and range of our original programming is designed to serve Irish audiences of all ages to ensure we deliver on our public service remit.

While 2010 was another very difficult year for the industry in general, RTÉ Television delivered 5,030 hours of indigenous programming, an increase on 2009.

47 of the top 50 most-watched television programmes of the year were broadcast by RTÉ Television. 89% (42 out of 47) of the Top 50 were home-produced; demonstrating the overwhelming demand for high-quality Irish programming from licence fee payers.

This programming, alongside high-quality acquired productions from across the world, helped RTÉ Television to increase its multi-channel peak share by 0.2% year-on-year to 36.3%. Given that over 70% of households in this country now have access to hundreds of channels via digital services, this is no mean achievement.

Again in 2010, RTÉ maintained its commitment to the independent sector, investing in excess of the statutory obligation despite the very challenging economic conditions. RTÉ's expenditure on commissioned television and radio programmes was €53.9 million (incl. RTÉ attributable organisational overhead), 43% in excess of required spend. RTÉ remains committed to supporting this vibrant creative sector, assisting job creation, economic growth and creative expression and showcasing the results to our viewers.

2010 has delivered record figures for RTÉ Television, with some of the highlights including *The Late Late Toy Show* which was the highest rating television show in 16 years*, *the Rose of Tralee* which grew its audience substantially to average 720,000 over two nights. Meanwhile, the documentary *Ghostland*, part of the Aftershock

season, showed the reality of life in the aftermath of the building boom and attracted a 40% share of the audience, with well over half a million viewers.

RTÉ Drama had a particularly strong year, broadcasting over 141 peak hours of Irish drama in 2010 – an increase on 2009. New drama included the award-winning drama *Love/Hate*, *When Harvey Met Bob*; Edna O'Brien's feature-length drama *Wild Decembers*; *The Eclipse* and *Hardy Bucks*. Returning dramas *RAW* and the Connemara based drama *Single-Handed*, which is now a co-production with ITV, meant more viewing for the audience and greater value for money. Plus RTÉ's *Fair City* remained the most popular soap on any channel available in Ireland.

2010 was also a significant year for Young Peoples output on RTÉ with the launch of two new channel brands in September: RTÉjr – for six-year-olds and younger - and TRTÉ for 7-15-year-olds, replacing the 20-year-old *The Den*. These schedules delivered 788 hours of home-produced programming including the award-winning animation *Roy*, along with *Mission Beach* and *Elev8*.

2011 will undoubtedly be another difficult year for the Irish production industry. The challenge of recent years – to make substantially fewer resources go further - has been successfully met by independent producers, through hard work and creative thinking. Co-production and co-funding opportunities have come to the fore. Streamlined production models in all genres aim to ensure that programming is delivered as cost-efficiently as possible without compromising on quality. Our aim for 2011, in working closely with the Independent sector, is to continue this focus on making distinctively Irish programmes which resonate most strongly with our viewers.

* source: AGB Nielsen Media Research



TG4
www.tg4.ie

TG4 is the national Irish language television service. We are a public service broadcaster. The basis for TG4's activities is reflected in our statutory mandate (our "objects") which is set-down in broadcast legislation in the Broadcasting Act 2009. Under this legislation, TG4 is required to provide a national television broadcasting service as a FTA public service which is made available to the whole community on the island of Ireland. This is for the purposes of promotion and development of the Irish language and culture. As per our objects, we are specifically mandated to provide a comprehensive range of programmes;

- primarily in the Irish language;
- that reflect the cultural diversity of the whole island of Ireland;
- that entertain, inform and educate;
- that provide coverage of sporting, religious and cultural activities;
- of news and current affairs, primarily in the Irish language; and,
- providing coverage of proceedings in the Houses of the Oireachtas and European Parliament.

TG4 is distributed throughout the island of Ireland with national universal free-to-air (FTA) coverage on the terrestrial platform, national availability throughout Ireland to Sky satellite subscribers, "must carry" status on all cable platforms in Ireland and worldwide delivery via broadband webcast. www.tg4.ie

TG4 delivers a broad and varied schedule of programmes in Irish. This mainly comprises original commissioned programmes produced in Irish but the schedule also features content in other languages that has been acquired and re-versioned into Irish. As permitted by broadcast legislation, this Irish language schedule is supported by content in English and other languages. We are also mandated to facilitate or assist contemporary cultural expression and encourage or promote innovation and experimentation in broadcasting. As we operate primarily on a publisher/broadcaster model, we source most of our programmes from the Irish language independent production sector, particularly from production companies in Gaeltacht areas.

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

- ***Ros na Rún***
The long running drama serial continues with an extra two hours of drama added to it for 2011 with cutting edge stories reflecting attitudes and life in 2011 Ireland and the Gaeltacht and providing much needed employment in the Conamara Gaeltacht
- ***Scéalta Átha Cliath***
Eight part documentary series on renowned Dublin characters
- ***Faoi Gheasa ag The Quiet Man***
The story behind the making of The Quiet Man and the subsequent influence on movie makers from Spielberg to Martin Scorsese.
- ***Cluain Tarbh***
This short series with battle field recreations reassesses the Battle of Clontarf and the characters on both sides showing that it was far from being a simple Viking versus Irish confrontation
- ***G Team***
Series in which towns all over the country compete for the recognition of being the most Gaelic non Gaeltacht town in the country
- ***Farraigi na hÉireann***
Wildlife series on the seas around Ireland
- ***Ag Dul in Éag***
Wildlife series on our endangered species
- ***Rásaí na Gaillimhe Arís***
A second series of the award winning comedy drama series shot against a background of The Galway Races
- ***Crisis Eile***
A second series of the offbeat office comedy but this time in Brussels



TV3
www.tv3.ie

TV3 is the only national TV station which depends solely on advertising revenue.

Since 2008, TV3 has not only grown its share of the Irish TV market, it has also increased its production of Irish content – both through its Independent Production Unit and direct commissions from Independent Companies.

2010 saw another huge increase in home produced programming across the TV3 schedule – up to 36% (7,825 hours across the year) and the total spent on Independent Production rose to €3.5million. Amongst this output were some of the biggest programming on Irish television.

It was in its home produced documentaries and Factual programming that TV3 really made huge strides. Peak time series across 2010 included *The Forgotten Irish*, produced by Animo Television (average 208,000), *Taoiseach* (Dearg Films, 115,000) *Gift of Life* (Animo, 133,000) and the series of individual themed films under the banner of *Modern Ireland* (Mind the Gap Films)

Other home produced documentaries included *The Truth About Travellers* (333,900), *Ireland's Crime Capitals* (219,000), and *Bullied to Death* (239,900) and which went on to sell to 11 countries.

In Entertainment, *The Apprentice* (Screentime Shinawil) returned and averaged 549,500 per episode. On October 25th it became the highest rating home produced show in TV3's history when it peaked at 583,000.

In 2009 *The Apprentice: You're Fired* was launched and, in 2010 a second spin-off show, *The Apprentice: At Home*, joined the schedule.

Launching in 2010 and filmed in front of a live audience, *Take Me Out Ireland* (Sideline Productions) is the dating show in which Ray

Foley plays cupid to thirty ladies all hoping to find their perfect man. Across 10 x 60min episodes, the show averaged 215,900 viewers and the series will return in 2012

Other Entertainment shows in 2010 included the first series of *Celebrity Salon* (Straywave, 144,000), *Young Dumb and Living off Mum* (Straywave 139,000) our search for a new fashion stylist in *Style Wars* (Toto Productions, 92,000) and the Irish version of *Deal or No Deal*.

TV3 continues to showcase sport that really appeals to our audience at a county as well as national level by delivering big audiences with its coverage of *UEFA Champions League* (Asgard Media), *UEFA Europa League* (Motive Television) and *Live GAA*.



IBEC Audiovisual Federation
www.ibec.ie/avf

The IBEC Audiovisual Federation was established in September 1992 to promote the development of Ireland's audiovisual production and distribution industry. Its membership comprises firms ranging from broadcasters RTÉ, TG4, UTV and independent producers to corporate video producers, animation studios, facilities, legal and financial firms involved in the audiovisual sector and video rental companies. Affiliated member organisations include Screen Producers Ireland, Bord Scannán na hÉireann, Film Base, The Irish Film Institute, Enterprise Ireland, Udarás na Gaeltachta and BAI.



Ardmore Studios
www.ardmore.ie

Ardmore Studios has continued the emphasis on television production which has now been the trend of the last five years. There have been four seasons of *The Tudors* for Showtime from 2006 to 2009 starring Jonathan Rhys-Meyers. The storyline for this series came to a natural end at the end of Season Four. A new series, *Camelot*, commenced in 2010 for US Network Starz. Based on Thomas Malory's 15th century book "Le Morte d'Arthur", it deals with the King Arthur legend and stars Joseph Fiennes, Eva Green and Jamie Campbell-Bower. The stages at Ardmore and the surrounding countryside in County Wicklow are no strangers to filming based on this subject. Over thirty years ago John Boorman produced and directed the feature film *Excalibur* here which introduced both Gabriel Byrne and Liam Neeson to the big screen. In 2003 Jerry Bruckheimer produced the feature film *King Arthur* at Ardmore with Clive Owens and Keira Knightley.

Camelot attracted the largest ever opening for a new drama series on Starz for its US premiere and a UK audience of 2.5 million for its opening night on Channel 4.

Other television shows hosted by Ardmore in the recent past have included *Raw* for RTÉ, Endemol's *Deal or no Deal* for TV3 and Tyrone Productions' *The All Ireland Talent Show* for RTÉ. This emphasis on television production is expected to continue as the application of the financial incentive known as Section 481 to television has enabled Ireland to compete internationally for high profile series such as *The Tudors* and *Camelot*. This has been essential to the ongoing viability of Ardmore and other facility companies and a significant generator of employment. Section 481, however, on its own is not sufficient to enable Ireland to compete in the international marketplace for feature production. Government support has driven competition in the international marketplace. Incentives introduced or enhanced by Governments in other jurisdictions had left Ireland in a non competitive position.

The complementary support provided by the availability of an effective financial incentive such as Section 481 and the funding policy of the Irish Film Board is essential to the ongoing viability of the Irish Film Industry. This viability will enable the necessary ongoing investment and development to take place so that Ireland's infrastructure and skills base maintains the capability of meeting the demands of production from low budget indigenous to big budget international.

The Irish Government has extended Section 481 to December 2015. This proactive support by the Irish Government is very welcome given the level of Government support being made available in other jurisdictions.



**MEDIA Antenna Galway -
Media Desk Ireland -**

www.media-antenna.eu
www.mediadeskireland.eu

MEDIA Desk Ireland and MEDIA Antenna Galway are the Irish offices for the European Union's MEDIA Programme. A support programme for the European audiovisual industry, MEDIA co-finances training initiatives for audiovisual industry professionals, the development of projects as well as the distribution, promotion and exhibition of European audiovisual works.

The current programme (2007-2013) - the fourth edition of this support scheme - has a budget of €755 million with 32 European countries participating. Ireland has been awarded €7.75 million to date under the current programme – most recently €1.83 million in 2010 and over €712,317 to date in 2011. Cumulatively, Ireland has received €31.5 million since the first MEDIA Programme began in 1991.

The MEDIA Programme also provides indirect support by subsidising professional training and by providing access to the international markets at preferential rates.

In Éirinn, tá an Clár MEDIA ag tacú le heagraíochtaí traenála, comhlachtaí ciosmahairc, margadh Scannán, féilte Scannán, Dáilitheoirí agus amharclanna scannáin.

Ireland continues to perform strongly in MEDIA particularly in the areas of project Development (almost €2 million awarded since 2007) and TV Broadcasting support (€1.67 million awarded since 2007)

Since its launch in 1991, the MEDIA programme has been a huge success story, helping to bring many superb films to the screen, including more than a dozen Oscar and Palme d'Or winners. Through its funding for distribution, training, promotion and markets and via the development of new films and support to producers, the MEDIA programme has strengthened cultural diversity and cooperation in the European audiovisual sector, as well as creating many new business opportunities.

20 Years of MEDIA has been celebrated across Europe in 2011 at Festivals and other MEDIA occasions.

While we celebrate the first 20 years, planning is already underway for a new programme post 2013.

The European Commission has proposed in its Multiannual Financial Framework for 2014-2020 to allocate €1.6bn for culture and the audiovisual industry under a new Umbrella programme entitled Creative Europe.

The Members States and the European Parliament will discuss and amend the European Commission budget proposals in the coming months. The deadline for approval of the final version is the end of 2012.



Animation Ireland
www.animationireland.com

The success of the animation sector is due to the international and entrepreneurial outlook of the producers. Excluding the Section 481 tax incentive, Irish animation producers availed of 22% in domestic funding (Film Board, RTÉ, TG4, TV3, BAI). Over 76% of the €57.6 million the animation sector generated came from non Irish sources indicating the strong export focus of animation. The Irish market remains a challenge for animation companies, however, despite this some of the world's best animation companies are situated in Ireland with the majority of their productions being sold to America.

The animation sector is maturing in Ireland and as a result of the growth in the sector, skills shortages have become a major concern. The colleges are not aligned with the needs of the sector and studios have had to recruit internationally and having to import talent from the US and elsewhere. Part of this comes from the growth within the sector in what is a relatively new industry but the educational institutions need to work closely with industry to build a long term sustainable career path for graduates. Recent industry collaborations from Ballyfermot College of Further Education are to be welcomed by the sector.

It is with great pride for the animation community to see Gerard O'Rourke from Monster animation secure the 'European Producer of the Year 2011' at the Cartoon Forum which is the third time in five years an Irish animation producer has been awarded this prestigious accolade.

Irish animation studios meet under the guise of www.animationireland.com to discuss international marketing of the sector while Screen Producers Ireland represents its members on domestic issues. As a vibrant sector we warmly welcome the recommendations of the Creative Capital report and hope that they are implemented quickly which will benefit the sector.



Broadcasting Authority of Ireland www.bai.ie

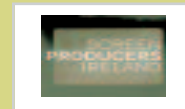
The BAI is responsible for the development and administration of schemes to support a range of broadcasting related activities as set out in Part 10 of the Broadcasting Act 2009. One such Scheme “Sound & Vision II” is operational at present. Financed by 7% of the net receipts from the television licence 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 to the DCENR 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. There is a requirement that all supported television programmes must be broadcast on a free television service with near universal coverage in the state or on a community channel licensed by the BAI. Radio programmes must be broadcast on sound broadcasting services licensed by the BAI or RTÉ radio services.

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 €7million with all the funding going directly to the independent production sector and Community Television broadcasters. The outcomes of the radio funding rounds announced in February and November 2010 selected 219 applications for funding with grants totalling €2.15 million. It is anticipated that over €20 million will be allocated across the two years.

Projects funded in 2010 include a range of drama, animation and documentary projects for television including: “*Rasaí na Gaillimhe 2*” by Great Western Films for TG4, “*Visible and Active*” for DCTV, “*Saving the Titanic*” by Tile Films for RTÉ and “*Forgotten Ireland*” by Animo Television for TV3.

The overall value of these projects to the audiovisual sector will be much greater as the BAI does not provide all the funding for any project. In terms of actual funding released during the course of 2010, the BAI processed payments of approximately €10.6million to successful television and radio



Screen Producers Ireland www.screenproducersireland.com

Screen Producers Ireland (SPI) is the national representative organisation for over 140 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 communicates the collective views of production companies to the Broadcasting Authority of Ireland and other industry bodies at national and European level.

SPI provides advocacy and information services to members and facilitates initiatives that will have a practical contribution to the development of member’s businesses. It lobbies government for funding and supports for the industry including maintaining and expanding tax incentives such as Section 481. It negotiates Terms of Trade with Public Service Broadcasters in Ireland. As an employers’ organisation, SPI negotiates collective agreements with unions representing crew working in feature film and TV drama crewing.

SPI links in to a network of international associations including Pact in the UK and the Producer’s Guild of America and is a member of the European Co-ordination of Independent Producers (CEPI).

Programming made by SPI members remains a large portion of the primetime schedule of our broadcasters particularly RTÉ and TG4 and increasingly TV3. Internationally, Irish produced content continues to gain recognition winning two Primetime Emmy Awards in 2010, one Oscar nomination at the 2011 Academy Awards, with five films selected for the prestigious Toronto Film Festival 2010, four films selected for Berlin in 2011 and two for the Cannes Film Festival (Director’s Fortnight and Main Competition).

SPI is governed by a Board of Directors elected by members and has an Executive Staff.



**IADT, Dún Laoghaire –
The National Film School**
www.iadt.ie

The National Film School [NFS] at IADT offers a highly integrated course portfolio, spanning four-year undergraduate programmes in Film & Television Production; Animation; Modelmaking and Digital Effects; and Design for Stage and Screen; as well as taught MAs 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 publish the IFB's *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), Darragh O'Connell (Animator), Mike Nguyen (Animator), Thaddeus O'Sullivan (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 Baltic Film and Media School (Tallinn, Estonia), and Aalto University's 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, was selected for Sundance in 2011. It has won a number of awards, including the IFTA for Best Short Film.



Enterprise Ireland
www.enterprise-ireland.com

Definition of EI

Enterprise Ireland is the government agency supporting Irish companies by providing expertise, strategic advice, financial supports and access to international markets and funding. With a worldwide office network, Enterprise Ireland works in partnership with and invests in the development of world-class Irish companies to achieve strong positions in global markets.

Projects EI is currently involved in

To further stimulate the emergence of internet based companies in Ireland, Enterprise Ireland set up the Competitive Fund providing financial support for early stage companies at the critical product market fit stage of their projects. The initial competitive fund for internet and games projects was followed by a fund open to software companies in the games, telecoms, software as a service (SaaS), cloud computing and enterprise software sectors.

Enterprise Ireland's Internet Growth Acceleration Programme (iGAP) is an intensive management development programme providing multiplatform building companies with the practical tools needed to formulate aggressive international growth plans and scale business.

Enterprise Ireland supports clients by funding the adoption of solid growth strategies and implementation of significant expansion plans designed to increase exports.

Future EI projects

Enterprise Ireland continues to fund ongoing R&D clients adopting the New Software Economy business models. Finance is available for R&D activities around developing software, production process improvements and state of the art technology, cloud computing, mobile computing, apps.

Enterprise Ireland continues its ongoing support for companies to attend key in-market events (Mobile World Congress, SXSW,

Kidscreen, MIFA Animation, Children's Media Conference, Casual Connect, MIPTV/Com, Future Of Web Apps, Web 2.0 Summit).

Enterprise Ireland's Software Division recognises the potential of the Internet, Media & Edutainment sector and our priority focus is on implementing a change agenda for the further development of the indigenous software industry.



Irish Film Institute
www.ifi.ie

The Irish Film Institute is Ireland's national cultural institution for film. It brings audiences through out Ireland access to the finest in independent, Irish and international cinema; it preserves and promotes Ireland's moving image heritage through the Irish Film Archive, and provides opportunities for audiences of all ages and backgrounds to learn and critically engage with film.

The IFI comprises three core activities:

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

The IFI operates in Dublin, nationally (IFI National) and internationally (IFI International).

Exhibit

The IFI delivers a challenging and diverse programme of the best of international and Irish film culture through a programme of new releases, curated seasons, festivals and events. The IFI is committed to providing its audience with access to the best of new Irish film, including a number of films that would not otherwise have a theatrical release, 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 and varied film history, both amateur and professional, is protected and accessible for the benefit of current and future generations

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 a through a number of innovative programmes aimed at family, youth and life-long learning audiences.

Projects 2011/2012

- Film Focus

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.

- Imagine Ireland

IFI International is collaborating with Culture Ireland to promote Irish film as part of the year long programme of Irish Arts in America. Projects include Revisiting the Quiet Man; Ireland on Film, curated by Gabriel Byrne and presented at MOMA, and Guests of the Nation with a new score by Niall Byrne, presented at the Lincoln Centre in collaboration with RTE Concert Orchestra.

- IFI Irish Film Archive Preservation Fund

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.



**FÁS Screen Training
Ireland**
www.screentraining
ireland.ie

In late 2010/early 2011, FÁS Screen Training Ireland (FSTI) conducted extensive research on training needs for the audiovisual industry. This research included two online surveys (one for employers, one for employees/freelancers); analysis of post-course feedback throughout 2010; interviews and consultation with key industry professionals and on-going consultation and collaboration with Bord Scannán na hÉireann/the Irish Film Board.

The result of this Training Needs Analysis is a comprehensive training plan for key sectors and areas of the industry, including Drama Producing, Non-Fiction Production, Digital Content, Animation, Script & Project Development, and Production/Craft.

Much training has already taken place across these sectors, addressing immediate and consistent skills gaps in certain areas. In 2011 we are organising a Course Development Forum for each of the key areas outlined above. These Forums analyse the rationale behind significant training needs that have been identified, and discuss primary aims and objectives of such training to ensure maximum benefit to the industry.

In 2011 FSTI is delighted to again have support from the MEDIA programme of the EU for Screen Leaders EU, our leadership and strategic company development programme. This programme is aimed at developing leadership, entrepreneurial skills and strategic planning, with an international focus. In addition, building on our training in 3D Cinema we are delighted to have again received support from the MEDIA Programme and the Irish Film Board. This year we aim to expand training in this area for creative and technical skills as well as production skills.

FSTI continues to support individual opportunities for professionals through the Bursary Scheme. The Bursary Award Scheme assists Irish

industry professionals to enhance their career through international training opportunities. The bursary scheme also allows individuals to design an international work placement programme. This allows individuals the opportunity to custom design a work placement and to experience best international practice at firsthand.

Other key training programmes in 2011 include Production Accountancy, Advanced Script Development, Marketing, Digital Workflow, Scoring for Games, Transmedia, TV Series Producing, Directors Masterclasses, Production Design and Art Department. We are also delivering a slate of MAYA training, Flash Animation and Animatics. In association with the Bord Scannán na hÉireann/the Irish Film Board we are supporting Irish practitioners to attend the Inside Pictures and Guiding Lights training programmes for producers, writer and directors.



Irish Film & Television Awards
www.ifta.ie

The **Irish Film & Television Academy** is a not-for-profit organisation, with its core mission being the stimulation 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 through the annual Awards Ceremony, raising the profile of Irish talent and production, by actively promoting Irish achievements and ensuring that they are acknowledged and respected worldwide.

The Academy has **1,000 Members** of industry professionals across 14 individual ‘Chapters of Discipline’, and continues to build a year-round learning programme of events, Masterclasses, Tributes, Screenings, Q&As, Discussions & Networking events; working closely with Academy peers worldwide ie; BAFTA, AMPAS, Film Academies Network of Europe etc, building international profile for Members and establishing international networks such as IFTA-London, giving Irish Members (in Irl. & UK)a base to network and showcase Irish creative talent in the UK.

IFTA carry out over 30 Academy Events each year, recent events include: **‘Animation in Focus’** (John Lasseter – *Head of Pixar*); **‘Writing for Film & Television’** (Dick Clement & Ian Le Frenais); **‘First Tuesday Screenings’** (Camelot, The Borgias with Q&A Neil Jordan re **‘Making Showtime Television Drama’**); ‘Film **Directing Masterclass’** with John Moore; **IFTA Tribute** to Cathal O’ Shannon **‘A Life in Television’** hosted by Gay Byrne; **‘Screenwriting Masterclass’** with Gill Dennis; **Academy Breakfast** with *Minister Deenihan*; among other events.

Irish Film & Television Awards (IFTA)
The Academy’s annual Irish Film & Television Awards (IFTA) have become the high-profile showcase to the general public. The **8th IFTA Awards Ceremony** (12th Feb 2011) presented **39 Awards** for excellence across **264 individual titles** submitted for consideration and voted by Academy Peers and international Jury panels.

The IFTAs were broadcast LIVE primetime on RTÉ One, showcasing to an audience of **640,000 viewers**. The Awards have become a powerful marketing tool, with public awareness positively impacting box office & TV viewership figures. 2011 saw a move to the new Convention Centre with host Simon Delaney. The IFTA publicity campaign for Nominees generated a media valuation in excess of **€3.2million** across all mediums. Over **240 Irish/International Press** attended the Awards event. News highlights from the Awards are also made available to **320 international channels** worldwide. The Awards Ceremony contracts/employs **460 people** across production/ event/media in the six months lead up.

Morgan O’ Sullivan received the **Outstanding Contribution to Industry Award** and joined the Academy’s esteemed **Lifetime Members** that include; **Maureen O’Hara, George Morrison, John Boorman, David Kelly, Nuala Moisele, Gay Byrne, Neil Jordan and Pierce Brosnan**, acknowledging their legacy to the Irish Film & Television industry.



Udaras na Gaeltachta
www.udaras.ie

Údarás na Gaeltachta was established in 1980 and is the regional authority responsible for the economic, social and cultural development of the Gaeltacht. The overall objective of Údarás na Gaeltachta is to ensure Irish remains the main language of the region and is passed on to future generations. A governing board of 20 members, 17 of whom are democratically elected by the community, and a staff of 100 people implement the agency’s development brief.

Údarás encourages investment in the Gaeltacht through a range of generous incentives for new enterprises and through support and assistance for existing businesses. The organisation supports businesses in developing new markets, technologies, products and strategic alliances through research and development. Gaeltacht companies span a range of commercial sectors, including tourism, fish processing and aquaculture, renewable energy, food, life sciences, ICT, niche manufacturing, arts and crafts and of course the audiovisual and digital media sector.

The organisation took proactive steps at the beginning of the 90’s to encourage growth and development of the audiovisual sector in the Gaeltacht. Údarás na Gaeltachta’s continuing commitment to this sector is evident through its support of independent production companies, production and postproduction facilities, training initiatives, the MEDIA Programme and a willingness to cooperate/liaise with organisations that are responsible for the promotion of the sector both nationally and internationally.

The audiovisual sector in the Gaeltacht provided employment for over 350 fulltime/fulltime equivalent employees and more than 20 part-time employees in 2010 and is an important contributor to the Gaeltacht economy, both directly and indirectly. The organisation has identified the sector as an area with further potential and is anxious to see the sector prosper in the future - Údarás na Gaeltachta is continually looking at ways it can support the sector.



Eurimages

Eurimages, founded by the Council of Europe, provides production finance for European co-productions. The Irish Government has participated in the scheme since 1992. In 2010, Bord Scannán na hÉireann/the Irish Film Board paid Ireland’s contribution of €310,000. Brendan McCarthy was the Irish representative, and Irish co-productions received €1,600,000 in production funding from the fund in this year.

Awards and Significant Nominations

Film Awards

Five Day Shelter – **Best First European Feature, Mons 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**



The Other Side of Sleep



The Guard



This Must Be The Place

Awards and Significant Nominations

RTÉ Awards

* **Berlinale Film Festival** (“Domhnall 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**

* **Envirofilm 2010** (“Broken Tail”) **Award from Slovak Television**

* **NaturVision 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



When Harvey Met Bob



Raw

RTÉ Nominations:

* **BAFTA** (“Mrs. Brown’s Boys”) **Situation Comedy**

Prix Europa (“Love Hate”) **Best Drama**

* **Beaufort Film Festival, USA** (“Single Handed 3”)

* **Chicago Irish Film Festival** (“32A”)

INPUT (“Hardy 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 McCrumm – Mrs Brown’s Boys) **Outstanding International Producer**

* **Monte Carlo Film Festival** (“Healy, Freeland and McCrumm – Mrs Brown’s Boys) **Outstanding European Producer**

* **Monte Carlo Film Festival** (“Jennifer Gibney – Mrs Browns Boy’s) **Outstanding Actress, Comedy**

* **Monte Carlo Film Festival** (“David Pearse – Trivia”) **Outstanding Actor, Comedy**

* **Monte Carlo Film Festival** (“Janet 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



Mrs Brown’s Boys

Awards and Significant Nominations

TG4 Awards

<i>Clár/Duine</i>	Gradam	Eagras
<i>Faoi Lán Cheoil</i>	Entertainment Commendation	Celtic Media Festival
<i>Mobs Mheiriceá</i>	Best Documentary Winner	Celtic Media Festival
<i>Seacht</i>	Best Young People’s Winner	Celtic Media Festival
<i>TG4 Ident</i>	Best Ident Winner	Celtic Media Festival
<i>Ar Bharr na dTonn</i>	Commendation	Circom
<i>1916: Seachtar na Cásca</i>	Best Ads in Print	Best Ads on TV.com



Seacht



Faoi Lán Cheoil



Ar Bharr na dTonn

TG4 Nominations:

<i>Rásaí na Gaillimhe</i>	Drama Series Nomination	Celtic Media Festival
<i>Taibhse gan Todhchaí</i>	Nomination	Celtic Media Festival
<i>Peadairín na Stoirme</i>	Nomination	Celtic Media Festival
<i>Wimbledon 2009</i>	Nomination	UK Broadcast Awards
<i>Volvo Ocean Race 2009</i>	Nomination	UK Broadcast Awards
<i>An Crisis</i>	Nomination International Producer	Monte Carlo TV Festival
<i>An Crisis</i>	Nomination European Producer	Monte Carlo TV Festival
<i>An Crisis</i>	Nomination Outstanding Actor	Monte Carlo TV Festival
<i>An Crisis</i>	Nomination Outstanding Actor	Monte Carlo TV Festival
<i>An Crisis</i>	Nomination Outstanding Actress	Monte Carlo TV Festival
<i>An Crisis</i>	Nomination Outstanding Actress	Monte Carlo TV Festival
<i>An Própa</i>	Best Feature Film Nomination	Toronto International Film Festival
<i>Redlegs</i>	Best Documentary Nomination	Prix Europa
<i>An Chlann: Cinneadh</i>	First time writer Nomination	Prix Europa

Ireland in their own Words

Martin Sheen

"Many of the good things about Ireland have not changed they've become stronger and that is the sense of community, family, the sense of compassion and the way the Irish people treat one another is still very moving to me"

Glenn Close

'Never in my wildest dreams did I think we would have this extraordinary group of talent both in front of and behind the camera.

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 this series encourages people to 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 really believe it is a testament to the brilliant supports within the Irish film industry for vision and innovation that can stand up in a world filmmaking context. I think exciting things are happening culturally, artistically and within the industry here right now."

Stephen Fry

Altogether, my brief but happy appearance on *Ros na Run* (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 was welcomed into it with warmth and kindness. I feel very honoured to be one of the few non-Irish speakers who have been singled out like this.

Jimmy Deenihan TD, Minister for Arts, Heritage and the Gaeltacht

Since the time that the Kalem Film Company began making films in Beaufort, Co Kerry over 100 years ago Ireland has been viewed as a fantastic location for film making, with films such as *Ryan's Daughter* and *The Quiet Man* immortalising Ireland for millions of people worldwide for many decades. However, it is not just simply the locations, it is also very much the creativity and ingenuity of the talent working in the Irish audiovisual sector today that helps to continue the long and successful film making tradition in Ireland.



Glenn Close *Albert Nobbs*

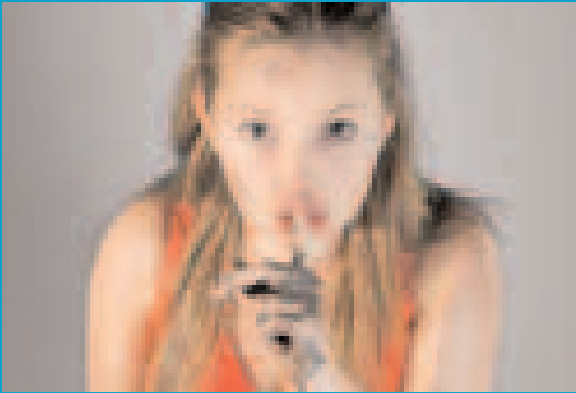


Stephen Fry *Ros na Rún*



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.



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.



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.



The Man on the Train

Remake of Patrice Leconte's 2002 film, this is a scrumptiously literate character drama starring Donald Sutherland as a retired literature professor, refined and restrained, who lives alone in the posh home his mother left him. 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.



The Last Furlong

James Furlong is the latest in a long line of Furlongs, each blessed or cursed with a supernatural power. As a boy growing up in rural Ireland, he longs to discover his own extraordinary, hidden ability.



The Other Side of Sleep

Arlene is like a ghost in her life, a sleepwalker since childhood. One morning she wakes in the woods beside the body of a young woman. The body is soon discovered and suspicion spreads through the community. Increasingly drawn to the girl's family Arlene barricades herself in at night, afraid to sleep as her sleeping and waking realities blur. And all this time someone is watching her.



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.



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.



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 with a positive attitude, who becomes his 'neighbour'. Sharing laughs, and the hard times too, Fred and Cathal find the simple, free pleasures of life.



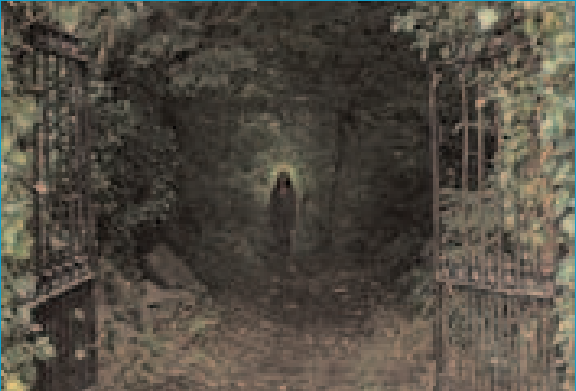
Lotus Eaters

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 girl from Europe.



The Rafter's

Ghosts 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.



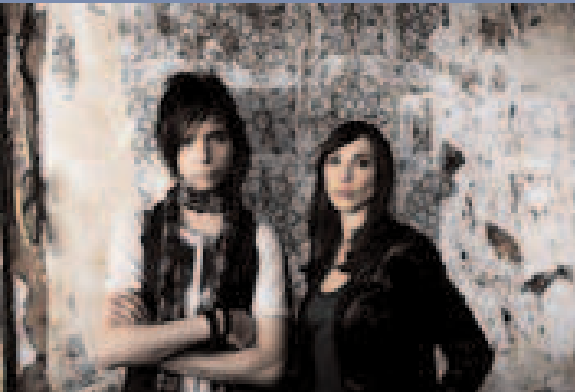
Arts Lives 2011 Ruby and the Duke

Duke Special, one of Ireland's most extraordinary and distinctive entertainers, tells the fascinating and poignant story of Belfast-born 1950s vocalist Ruby Murray.



Ear to the Ground

In the 18th series of this hugely popular farming and rural affairs series, we meet ordinary people with extraordinary stories to examine the very positive role agriculture and food can play in digging us out of recession.



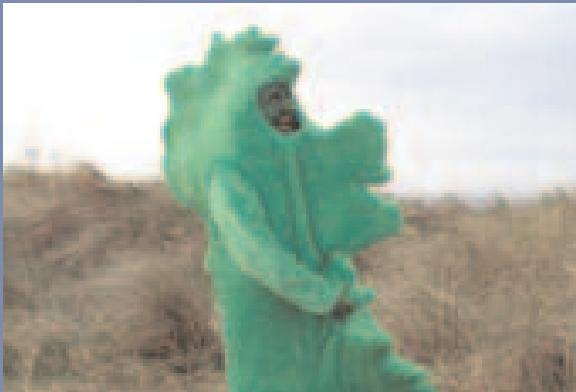
When Under Ether

A new video-based alternative music show that covers all aspects of the alternative music scene, with a keen eye on homegrown talent. It will feature a dynamic video play-list, band interviews, live performances, and a comprehensive guide to gigs nationwide.



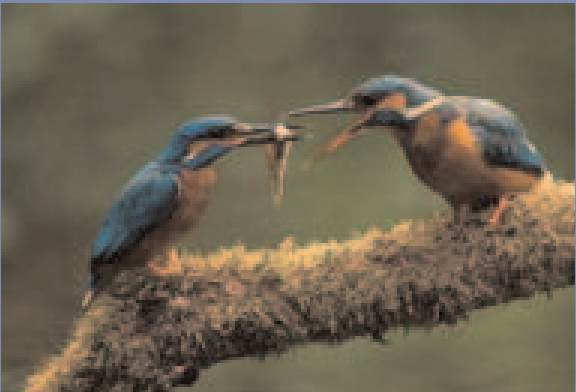
Single Handed

Garda Sergeant Jack Driscoll (Owen McDonnell) is back in action. In the fourth series of this hugely popular and acclaimed drama serial childhood friendships, family ties, and romantic relationships are all tested to the limit.



The Savage Eye

The Savage Eye is a satirical scripted comedy show with sketches performed by a number of well known Irish actors and comedians, including David McSavage, Declan Rooney, Pat McDonnell, Eleanor Tiernan, John Colleary, Sonya Kelly and Fred Cooke.



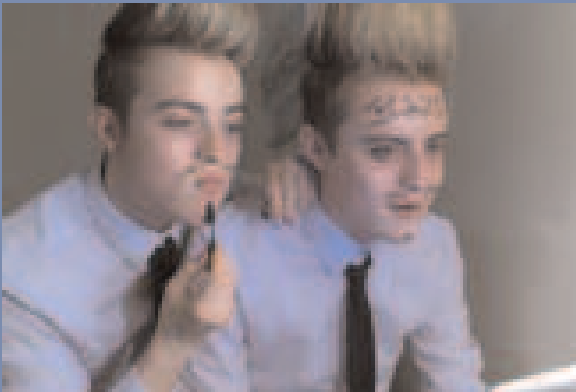
Living the Wildlife

In this brand new series, Emmy Award-winning wildlife cameraman Colin Stafford-Johnson travels all over Ireland filming a fascinating variety of wildlife including nesting kingfishers on the Dodder in Dublin, drumming woodpeckers in Wicklow and one of the rarest birds in Ireland which is making a comeback, the grey partridge.



Celebrity Bainisteoir

The fourth series returns with eight brand new celebrities, eight new mentors and eight new GAA club teams ready to battle it out for the title *Celebrity Bainisteoir 2011*. The series brings the worlds of Celebrity and GAA Club Football crashing together as eight non-sporting personalities come face-to-face with the real meaning of club, community and parish.



OMG It's Jedward

OMG! It's Jedward! follows John and Edward Grimes as they release their debut album right up to the start of their summer tour. This special documentary will give viewers an insider look at what life inside the Jedward bubble is really like.



Model Scouts

This new series follows the journey of 12 young Irish 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.



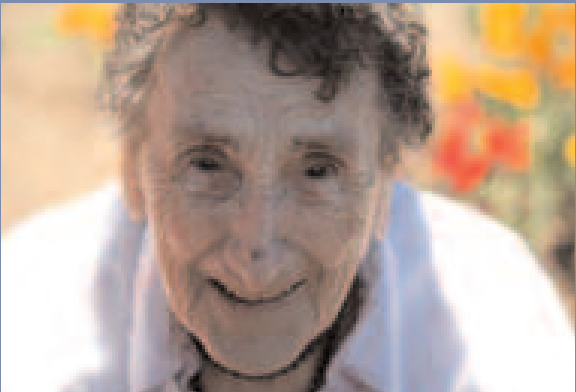
From Here to Maternity

From Here to Maternity is a six-part observational documentary series following the expectant mothers, nervous fathers and busy staff at Cork University Maternity Hospital CUMH. Filmed over four months, with 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

Filmed in Swinford, Co Mayo, *Hardy Bucks* follows 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 something slacker lads and their attempts to find the craic wherever that may be.



The Home

The Home is an intimate and moving portrait of life inside an old people's home, an observational documentary series filmed in St. Monica's Nursing Home on Dublin's Northside, the documentary focuses on the experiences of older people in Ireland today.



Corp & Anam

Sraith nua drámaíochta faoin gcomhfhreagraí coiriúlachta teilifíse, Cathal Mac Iamáin. A brand new drama series following crack tv crime reporter Cathal Mac Iamáin 'It looks great' Irish Times



An Piopa

Clár faisnéise é seo ar phíblíne gáis na Coiríbe agus ar phobal Ros Dumhach agus ar an bhfeachtas atá ar bun acu i gcoinne na píblíne. The Pipe is a story of a community tragically divided. 'beautifully filmed' Sunday Business Post



ICA

Cuirtear síos sa tsraith seo ar Bhantracht na Tuaithe (ICA), cumann a thugann mná le chéile go sóisialta chun imeachtaí a eagrú ina gceantair féin. The ICA guild meeting - a gathering of women socialising and organising their own or their community's needs.



Daithí ar Route 1

Cuireann Daithí tús lena thuras ar Route 1 ag Fort Kent Maine. Starting at the border of Canada and ending in sight of Cuba, this 2,500 mile road hugs the Eastern Coast of America.



Ce a Chonaigh I mo Theachsa

'Dá mbeadh caint ag na ballaí seo, nach acu a bheadh na scéalta?' a deir an sean-nath agus féachann an tsraith nua seo, á chur i láthair ag Manchán Magan, The extraordinary stories of our houses and who lived in them before us.



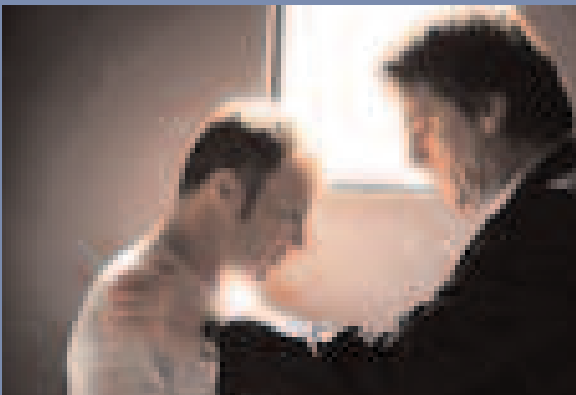
Gradam Ceoi TG4 2010

Is ar an bpíobaire cumasach as Carna i nGaeltacht na Gaillimhe, Seán McKiernan, a bhronnfar Gradam Ceoil TG4 2010. Connemara-based piper Seán McKiernan heads the list of recipients of the TG4 Gradam Ceoil 2010 (Traditional Music Awards).



Mairtín O Direan an Charraig Stoite

Scéal faoi shaol Mháirtín Ó Direáin agus faoin gcaoi a raibh air an baile, Oiléain Árann, a fhágáil de bharr bochtaineacht an teaghlaigh. A profile of the poet Máirtín Ó Direáin who's initial reminiscences was about the Aran Islands, from which he was forced into exile due to poor



Ros na Run

Sraith den sraithdhráma is dúchasáí agus is tíriúla ar fad. The tv drama series/soap that portrays the real Ireland.



Feirm Factor

Dáréag iomaitheoir ag tabhairt faoi dhúshláin atá bunaithe ar scileanna talmhaíochta agus feirmeoireachta chun a gcumas 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. 'far more real than most reality shows' Irish Times



Glor Tíre

Séasúr nua den tsraith ina bhfuiltear sa tóir ar amhránaithe nua ceol tíre in. Is é Daithí Ó Sé an láithreoir. A new season (the 7th) for Ireland's only tv talent quest for country and western talent, presented by Daithí Ó Sé. 'it's the X Factor of country music' Irish Farmers Journal



Feirmeoiri

Sa tsraith seo leanfaimid feirmeoirí éagsúla thar thréimhse sé mhí is iad ag iarraidh slí bheatha a bhaint amach ar bhealaí éagsúla in ainneoin na ndeacrachtaí. 'Feirmeoiri' follows various farmers over a period of six months as they try to earn a living using different methods despite extreme difficulties.



Ceist GAA le Hector

Seo an chéad Tráth na gCeist spóirt riamh ag TG4 agus is é Hector Ó hEochagáin a bheidh ag cur na gceisteanna ar fhoirme ó sé chlub 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.



Baby Jake

Baby Jake is a fresh new pre-school 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.



Doc McStuffins

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



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.



Santa Apprentice

Santa doesn't want to retire, but rules are rules and he must train someone to replace him. The lucky winner, to be picked out of millions of children, must be named Nicholas, be an orphan and have a pure heart.



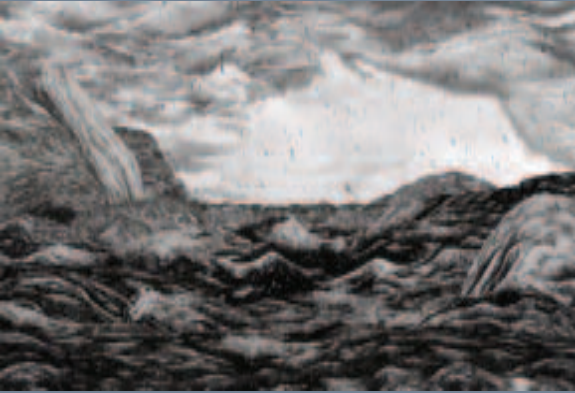
Sportlets

Super Sportlets, an intriguing mix of live action and state-of-the-art CGI environments and special effects, features four young, college-aged aliens from the planet Sportus who pursue bad guy Rudy Rude, to Earth to stop him from robbing Earth kids of their energy.



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.



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.



Groove High

Groove High = 26 x 22 minute live-action and animated series for Disney Channel. A Telegael co-production with Planet Nemo Animation in France. An animated series comedy with live action for 7 to 12 year olds about a group of talented kids living and learning together in an elite school for the performing arts.



Wow Wow Wubbzy

tells of the adventures of Wubbzy, Walden, Widget and Daizy in Wuzzleburg. Wubbzy gets himself into crazy predicaments and... More strange situations, but with the help of his friends, Wubbzy gets himself out of trouble.



I'm A Monster

Famous and obscure monsters talk to camera and introduce us to their worlds. They tell us all sorts of fun facts and theories about themselves – where they come from, how they became famous, and how they feel about their reputations.

Interview with Alan Moloney - Parallel Films

Parallel Films Productions Ltd

Since its establishment by Alan Moloney in 1993, Parallel Film Productions Ltd has illustrated consistent growth in both the film and television arenas, producing highly acclaimed projects with a host of internationally acclaimed and award winning writers, directors and cast.

Parallel's recent productions include *Neverland* directed by Nick Willing (*Alice, Tin Man*), Starring Rhys Ifans, Anna Friel and Bob Hoskins for Sky Movies and Robert Louis Stevenson's *Treasure Island* directed by Steve Barron, starring Eddie Izzard as the infamous Long John Silver for Sky One in the UK. Alan has also produced the feature film *Albert Nobbs* directed by Rodrigo Garcia starring Glenn Close, Janet McTeer and Mia Wasikowska due out winter 2011.



Alan Moloney

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

It's probably best put as two fold, in the first instance we acquire and develop properties; being stories, books and scripts to the point where we feel those properties can be made and exploited. We now own those properties and draw elements of value to them ie the directors and cast. We then raise the funding against the global value of those properties and we spend the money on the productions. Essentially we develop, hone, initiate, fundraise, produce and deliver projects.

In the second instance, we will act as a co producer, so somebody else may initiate the project but they might bring it to us and we would effectively help them. We would be one of the elements of value in that instance and we would help them achieve their aim and their goal of making the film

From your point of view are you out 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 there scouring and we are in receipt of ideas from all corners so it tends to come from anywhere. The reality is that we have certain writers and directors who we've built relationships with over the years, and all producers have people they're comfortable working with again and again. We're no different in many ways because once you find a way of it working it's easy to maintain a good level of communication with writers and directors and you can end up working with them regularly over the years.

Tell me a little about the finance raising element of bringing a project to fruition, I take it you don't just turn up at a bank and look for the necessary funds on a whim?

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 financing of both happens in very different ways. With television drama, we tend to have a licensing deal done with broadcasters around the world for whatever the specific TV productions are. We will take those licences to a bank and we will have them discount it, we will use the cash to produce the film and the broadcasters will pay on delivery and that money will repay the banks what they have lent us.

On feature films, there tends to be a couple of pre sales, and those pre sales may or may not be banked depending on who the distributor is. There is usually quite a bit of equity raised and that would come from various different sources, in Ireland it would be the Irish Film Board. Different territories will bring different amounts from different investors and then we would always on television and film, rely on section 481 (Irish tax break for film and TV) or equivalent tax credits

I know it's a particularly exciting time for Parallel Films at the moment, what are some of the marquee projects hitting our screens in the near future ?

We've done a variety of different things in the last 12 months which are now beginning to come through. We have a 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 *'Treasure Island'* which is coming to Sky television in this part of the world at Christmas, it's a big budget four hour television miniseries that will play over two nights starring Eddie Izzard as Long

John Silver. We have *'Neverland'* which is a prequel to *Peter Pan*, again it's a four hour miniseries playing over two nights prior to Christmas, starring Rhys Ifans as Hook and Anna Friel as the Pirate Queen Elizabeth Bonny

I know you've also got *Haywire* coming up which sees a teaming of the occasionally art house director Steven Soderbergh (*Ocean's Eleven*) with mixed martial arts champion Gina Carano in the lead role of a revenge thriller, how did that come about?

That film comes out at the end of January and it came to me when I was in Toronto a few years ago with *'Perrier's Bounty'* and *'Triage'* and I met a producer called Greg Jacobs, who works with Steven Soderbergh all the time. Greg and Steven had the movie *'Haywire'* in mind and talked about shooting some of the film in Dublin so they wrote that element into the story, and I co produced the film with them

You've mentioned the Toronto Film Festival a few times Alan, what kind of launch pad can it provide to the sort of movies you are trying to promote?

I think Toronto along with Cannes is now the most important film festival in the world. It's similar to Cannes in that they provide the same kind of function but in different ways; Toronto being in North America caters to a different market, also its more business orientated than Cannes which is more of a party type of festival. Toronto is probably the most efficient festival in terms of what we do, essentially we are positioning *'Albert Nobbs'* for its North American release and it's also where we will sell the remaining unsold territories and that for us is the business side of the festival. We would have financed that film having only sold one or two territories, it was a very small couple of pre sales so the rest of the world is up for grabs and that's where the investors will make their money

Finally Alan, with things going so well for Parallel Films, how would you assess the state of the Irish film industry at this time ?

I think the industry has never been in such a strong position for growth, we've clearly demonstrated that we can house and successfully produce at the highest level of television drama, look at *'The Tudors'* *'Camelot'* *'Treasure Island'* *'Neverland'* these are internationally recognised productions that are owned and managed by Irish producers, creating huge amounts of employment and a significant financial injection to the local economy and that should now be embraced by Government and everybody else.

On the feature film side of things, there is huge potential as these productions bring enormous benefits to the Irish economy and ultimately there is no better marketing than having Irish productions being shown around the world.

Parallel's Film and Television Credits:

Film:

A Film With Me In It
A Love Divided
Breakfast on Pluto
The Escapist
Intermission
Joe Strummer
The Last of the High Kings
Perriers Bounty
Triage
Beckett on Film

Television:

Amongst Women
Celebration
The Clinic Seasons 1-7
Falling for a Dancer
Sinners
The Underworld
DDU



Neverland



Treasure Island



Living the Wildlife



Seachtar na Cásca



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