



IRISH FILM BOARD
BORD SCANNÁN NA hÉIREANN



ANNUAL REPORT / RÁITIS AIRGEADAIS

2006



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Bord Scannán na hÉireann/the Irish Film Board
Queensgate, 23 Dock Road, Galway, Ireland
Tel +353 91 561 398
Fax +353 91 561 405
info@irishfilmboard.ie
www.irishfilmboard.ie

Board Members/Comhaltai

James Morris (Chair)
Alan Gilsenan
Tristan Orpen Lynch
Lesley McKimm
Margaret McCarthy MacIntyre
Kevin Moriarty
Kirsten Sheridan

Chief Executive/An Príomhfheidhmeannach

Simon Perry

Head of Business Affairs/ Ceannasaí Chúrsaí Gnó

Teresa McGrane

Film Commissioner/Coimisinéir Scannán

Naoise Barry

VP Irish Film Commission US/Leas-Uachtarán

Choimisiún Scannán na hÉireann US
Jonathan Loughran

Deputy Film Commissioner/ Leas-Coimisinéir Scannán

Mags O'Sullivan

Production Executives/ Feidhmeannach Léiriúcháin

Alan Maher and Emma Scott

Development Executive/ Feidhmeannach Forbartha

Andrew Meehan

Financial Controller/Rialtóir Airgeadais

Celine Forde

Business and Legal Affairs Executive/ Feidhmeannach Gnó agus Cúrsaí Dlí

Mark Byrne

Business Affairs Co-ordinator/ Comhordaitheoir Cúrsaí Gnó

Patrick O'Neill

Policy Executive/Feidhmeannach Polasaí

Victoria Pope

Marketing and Communications Executive/ Feidhmeannach Margaíochta agus Cumarsáide

Louise Ryan

Applications & Schemes Co-ordinator/ Comhordaitheoir Iarratas agus Scéimeanna

Jill McGregor

Production & Development Co-ordinator/ Comhordaitheoir Léiriúcháin agus Forbartha

Sarah Dillon

PA to CEO/Cúntóir Pearsanta ag an bPríomhoifigeach Feidhmiúcháin

Niamh O'Reilly

Office Assistant/Cúntóir Oifige

Aileen McCauley

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BREAKFAST ON PLUTO

PREAMBLE

INTRODUCTION

2006 was a year in which Irish films outshone many of their competitors on the international stage with *The Wind That Shakes the Barley* winning the Palme D'Or at the 2006 Cannes Film Festival. It was also a very successful year in terms of production levels with the economic value of Irish Film Board supported projects increasing from €35 million in 2005 to over €120 million in 2006.

The year was not without its challenges for the industry however. In March 2006 the British Government confirmed guidelines for the introduction of its new tax credit system which brought an end to the co-production model which had existed between Ireland and the UK since 2000. Such changes in international competition are a reminder that Ireland must continually review its incentives to ensure it remains competitive.

FUNDING

In 2006, the Board saw its capital grant increase to €17.3M and its administrative grant increase to €2.126M. €2M of the Board's capital grant was by way of supplementary funding awarded by the government with the aim of increasing production levels in Ireland. This capital funding allowed the Board to advance a total of €15.2M to over 290 production and development projects.

A further €300k of supplementary capital funding was awarded to enable the Board to move to a new premises in Galway and to update its IT infrastructure.

In addition to this increased funding, the Government also announced two major improvements to the Section 481 incentive in the Finance Act 2006, improving Ireland's competitiveness as a location for film and television production.

THEATRICAL RELEASES

2006 saw *The Wind That Shakes the Barley* become the highest-grossing independent Irish film of all time taking over €3.5M at the Irish Box office. Neil Jordan's *Breakfast on Pluto* took over €1M in the Irish market while Paul Mercier's *Studs*, David Gleeson's *The Front Line*, John Boorman's *The Tiger's Tail*, Billy O'Brien's *Isolation* and Brian Kirk's *Middletown* all made their mark.

FESTIVALS AND AWARDS

Meanwhile Irish films were selected for screening at most of the world's other key film festivals. Neil Jordan's *Breakfast on Pluto* had its European premiere at the prestigious Berlin Film Festival; two European co-productions with strong Irish creative input, *True North* and *Ugly Duckling and Me!*, were invited to the Toronto International Film Festival; and David Gleeson's *The Front Line* and *Small Engine Repair*, directed by newcomer Niall Heery, were selected for major festivals in Pusan and London respectively.



GARAGE

RÉAMHRÁ

RÉAMHRÁ

D'éirigh níos fearr le scannáin Éireannacha go hidirnáisiúnta le linn 2006 ná le go leor dá gcuid iomaitheoirí agus an scannán *The Wind that Shakes the Barley* ag buachaint an Palme D'Or ag Féile Scannán Cannes 2006. Bliain thar a bheith rathúil a bhí ann chomh maith ó thaobh leibhéil na targaíochta de agus an luach eacnamaíoch de thograí lenar thacaigh Bord Scannán na hÉireann ag méadú ó €35 milliún sa bhliain 2005 go dtí níos mó ná €120 milliún sa bhliain 2006.

Ní gan dúshláin don tionscal a bhí an bhliain, áfach. I Mí Márta 2006 dhearbhaigh Rialtas na Breataine treoirínte lena chóras creidmheasa cánach a thabhairt isteach rud a chuir deireadh leis an múnla comhléiriúcháin a bhí idir Éire agus an Ríocht Aontaithe ón bhliain 2000. Cuireann athruithe den chineál sin i gcuimhne dúinn go gcaithfidh Éire athbheithniú a dhéanamh go leanúnach ar a chuid dreasachtaí lena chinntiú go gcoimeádann sí a cumas iomaíochta.

MAOINIÚ

Sa bhliain 2006 méadaíodh deontas caipitil an Bhoird go €17.3 milliún agus meadaíodh a dheontas riaracháin go €2.126M. Ba mar mhaoiniú forlíontach a bhí €2M de dheontas caipitil an Bhoird a dhámh an Rialtas air agus an cuspóir aige leibhéil táirgíochta in Éirinn a mhéadú. Chuir an maoiniú caipitil ar chumas an Bhoird iomlán de €15.2M a thabhairt do níos mó ná 290 thogra léiriúcháin agus forbartha.

Dámhadh €300,000 eile de chistiú caipitil le cur ar chumas an Bhoird bogadh go háitreabh nua i nGaillimh agus chun nuashonrú a dhéanamh ar a bhonneagar TE.

I dteannta na maoinithe méadaithe sin, d'fhógair an Rialtas dhá mhórfheabhsú ar an dreasacht in Alt 481 den Acht Airgeadais 2006, rud a fheabhsaigh cumas iomaíochta na hÉireann mar shuíomh léiriúcháin scannáin agus teilifíse.

EISIÚINTÍ AMHARCLAINNE

I 2006 bhain *The Wind That Shakes the Barley* amach an díolachán is mó a fuair scannán neamhspleách Éireannach ariamh nuair a ghnóthaigh sé níos mó ná €3.5M ag Díoloifig na hÉireann. Thóg *Breakfast on Pluto* le Neil Jordan breis is €1M i margadh na hÉireann agus d'éirigh go han-mhaith leis na scannáin seo ar fad; *Studs* le Pól Mercier, *The Front Line* le David Gleeson, *The Tiger's Tail* le John Boorman, *Isolation* le Billy O'Brien agus *Middletown* le Brian Kirk.

FÉILTE AGUS DUASEANNA

Ag an am gcéanna roghnaíodh scannáin Éireannacha lena dtaispeáint ag an gcuid is mó de phríomh-fhéilte scannán an domhain. Fuair *Breakfast on Pluto* le Neil Jordan a chéad taibhiú ag Féile Iomráiteach Scannán Bheirlín; tugadh cuireadh chuig Féile Idirnáisiúnta Scannán Toronto do dhá chomh-léiriúchan Eorpach ina raibh ionchur láidir cruthaitheach Éireannach, *True North* agus *Ugly Duckling and Me!*; agus roghnaíodh *The Front Line* le David Gleeson agus *Small Engine Repair* le Niall Heery, nár tháinig ach le déanaí go dtí an obair seo, lena dtaispeáint ag féilte móra i Londain agus Pusan faoi seach.



BECOMING JANE

PRODUCTION

As a direct result of supplementary funding provided to the Irish Film Board in both 2005 and 2006 the Irish film and television industry enjoyed greatly increased levels of production activity throughout 2006.

Irish feature films financed by the Irish Film Board this year include *Shrooms*, directed by Paddy Breathnach; *Garage*, directed by Lenny Abrahamson; *32A*, directed by Marian Quinn; *Kings*, directed by Tom Collins; *Once*, directed by John Carney; *The Tiger's Tail*, directed by John Boorman; and *Small Engine Repair*, directed by Niall Heery.

A new policy to encourage the making of Irish feature documentaries led the Irish Film Board to provide substantial backing to *Wave Riders* by Joel Conroy, *Learning Gravity* by Cathal Black and *El Gusto* by Safinez Bousbia – non-fiction projects with strong concepts and international market appeal.

High-profile international television series shot in Ireland in 2006 with key Irish talent involved include *The Tudors*, with directors Brian Kirk and Ciaran Donnelly; *Kitchen*, directed by Kieron J. Walsh; and *Murphy's Law – Series 4*, directed by Colum McCarthy.

NEW INITIATIVES

In 2006, the Irish Film Board launched its *New Procedures & Principles*, placing new emphasis on professionalism and communication in agency-filmmaker relationships, and on considerations of additionality, originality and cinematic ambition with regard to the work supported.

In the latter months of the year a Multiple Project Development funding scheme was launched, which will enable 10 Irish production companies, selected for the quality and mix of talents that they represent, to manage development of their film slates autonomously.

RESTRUCTURING

Bord Scannán na hÉireann/the Irish Film Board completed its restructuring program to accommodate its increased budget and responsibilities. New positions include an additional Production Executive, a Business Affairs Co-ordinator as well as a VP, Irish Film Commission US, based in the Irish Film Board's newly established US office in Los Angeles.

James Morris
Chairman



ONCE

LÉIRIÚCHÁN

Mar thoradh díreach ar an gcistíocht fhorlíontach a cuireadh ar fáil do Bhord Scannán na hÉireann i 2005 agus 2006 tháinig méadú suntasach ar an leibhéal gníomhaíochta léiriúcháin i rith 2006.

I measc na bpríomhscannán Éireannach a fuair maoiniú ó Bhord Scannán na hÉireann i mbliana bhí *Shrooms*, léirithe ag Paddy Breathnach; *Garage*, léirithe ag Lenny Abrahamson; *32A*, léirithe ag Marion Quinn; *Kings*, léirithe ag Tom Collins; *Once*, léirithe ag John Carney; *The Tiger's Tail*, léirithe ag John Boorman; agus *Small Engine Repair*, léirithe ag Niall Heery.

Mar gheall ar bheartas nua chun spreagadh a thabhairt príomhscannáin faisnéise Éireannacha a dhéanamh tugadh tacaíocht shubstaintiúil do *Wave Riders* le Joel Conroy, *Learning Gravity* le Cathal Black agus *El Gusto* le Safinez Bousbia – tograí fíorscéil le coincheapa láidre agus ag a bhfuil mealltacht ar an margadh idirnáisiúnta.

I measc sraitheanna iomráiteacha idirnáisiúnta teilifíse a rinneadh in Éirinn i 2006 ina raibh mór-rannpháirtíocht ag Éireannaigh bhí *The Tudors*, ag a raibh Brian Kirk agus Ciaran Donnelly mar stiúrthóirí; *Kitchen*, léirithe ag Kieron J. Walsh; agus *Murphy's Law – Series 4*, léirithe ag Colum Mc Carthy.

TIONSCNAIMH NUA

Sheol an Bord a *Nósanna Imeachta agus Prionsabail Nua* le linn 2006, a leag béim úr ar an ngairmiúlacht agus ar an gcumarsáid sa chaidreamh idir ghníomhaireachtaí agus lucht déanta scannán, agus ar chúrsaí breisíochta, úrmhaireachta agus uailmhéine cineamataigh maidir leis an saothar a raibh tacaíocht á tabhairt dó.

Sna míonna deireannacha den bhliain seoladh scéim cistíochta d'Fhorbairt Thograí Iolracha, rud a chuirfidh ar chumas 10 gcomhlacht léiriúcháin Éireannach, ar roghnaíodh iad mar gheall ar a gcaighdeán agus an meascán de thalainn a léiríonn siad, chun bainistiú uathrialaitheach a dhéanamh ar fhorbairt a sclátaí scannán.

ATHSTRUCHTÚRÚ

Chuir Bord Scannán na hÉireann/the Irish Film Board a chlár athstruchtúraithe i gcrích chun freastal ar a bhuiséad méadaithe agus a fhreagrachtaí breise. I measc na bpostanna nua tá Feidhmeannach Léiriúcháin breise, Comhordaitheoir Chúrsaí Gnó chomh maith le Leas-Uachtarán, Irish Film Commission US, atá lonnaithe in oifig nua-bhunaithe Bhord Scannán na hÉireann i Los Angeles.

James Morris
Cathaoirleach



THE WIND THAT SHAKES THE BARLEY

ANNUAL REPORT OF BORD SCANNÁN NA hÉIREANN

Bord Scannán na hÉireann/the Irish Film Board works within the framework of The Film Board Act 1980 and the Irish Film Board (Amendment) Acts 1993, 1997, 2000, 2006.

BOARD MEMBERS

The members of Bord Scannán na hÉireann/the Irish Film Board in 2006 were: Alan Gilsonan, Tristan Orpen Lynch, James Morris (Chair), Lesley McKimm, Margaret McCarthy MacIntyre, Kevin Moriarty and Kirsten Sheridan.

STAFF

The staff of Bord Scannán na hÉireann/the Irish Film Board at 31st December 2006 were: Simon Perry, CEO; Teresa McGrane, Head of Business Affairs (Deputy CEO); Naoise Barry, Film Commissioner; Celine Forde, Financial Controller; Paula Mulroe, Development Executive; Alan Maher, Production Executive; Emma Scott, Production Executive; Victoria Pope, Policy Executive; Mark Byrne, Business and Legal Affairs Executive; Louise Ryan, Marketing and Communications Executive; Jill McGregor, Applications and Schemes Co-ordinator; Katie Lowry/Sarah Dillon, Production and Development Co-ordinator; Mags O'Sullivan, Deputy Film Commissioner; Patrick O'Neill, Business Affairs Co-ordinator; Niamh O'Reilly, PA to CEO and Aileen McCauley, Administrative Assistant.

MEETINGS

The Board held nine meetings in 2006.

OFFICES

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

The Board's office in Dublin is located at:
The Priory, John Street West, Dublin 8.



MIDDLETOWN

BORD SCANNÁN NA hÉIREANN'S OBJECTIVES AND POLICIES

BORD SCANNÁN NA hÉIREANN IS ESTABLISHED:

- To promote the creative and commercial elements of Irish film-making and film culture to a home and international audience. The Board supports film projects through the provision of development funding and also provides production finance by way of debt/equity investment.
- To encourage the development and training of technical, artistic and production personnel as a means of improving the overall skills proficiency within the industry.
- To assist the production and marketing of Irish films within Ireland and abroad as a means of stimulating an interest in Ireland, Irish culture and Irish films.

THE BOARD OFFERS FUNDING TO THE DEVELOPMENT AND PRODUCTION OF PROJECTS AS FOLLOWS:

- i) Development loans (repayable on the first day of principal photography) to a limit of €75,000 per project, as research, development and feasibility loans.
- ii) Production loans for projects with budgets
 - up to €1,500,000 not to exceed 50% of the production budget
 - in excess of €1,500,000 not to exceed the greater of €750,000 or 25% of the production budget
 - in the case of difficult and low budget films, production loans up to 65% of the production budget

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

- i) Additionality
 - ii) Cultural Priorities, Industrial Priorities
 - iii) Making Cinema
 - iv) Originality
- (See appendix 4, page 31.)



BADLY DRAWN ROY



EL GUSTO

FINANCE

RECOUPMENT

BSÉ/IFB shares in and recoups profits from revenues generated from sales for cinema, television, video etc. BSÉ/IFB advanced a total of €15,229,888 in feature development and production loans during 2006. In the same period, BSÉ/IFB recouped €882,576. This figure brings to 10% the recoupment rate on production feature loans advanced since the re-incorporation of BSÉ/IFB in 1993.

ECONOMIC DATABASE

The Audiovisual Federation of IBEC, in conjunction with BSÉ/IFB and representatives of the Department of Arts, Sport and Tourism, Screen Producers Ireland, TG4 and RTÉ publishes annually the Economic Database. This report covers film and television projects made in Ireland each year.

SCREEN TRAINING IRELAND

During 2006, BSÉ/IFB made available €1,271,000 to Fás Screen Training Ireland for the direct provision of Industry Training.

CONTRIBUTION TO EUROPEAN AGENCIES

BSÉ/IFB contributes financial support to the following organisations:

Eurimages

Eurimages, founded by the Council of Europe, provides production finance for European co-productions. Ireland has participated in the scheme since 1992. Brendan McCarthy represented Ireland on the Eurimages committee in 2006. BSÉ/IFB paid Ireland's subscription in 2006, which was €268,067.

MEDIA Desk Ireland

MEDIA Desk Ireland provides information and advice on the MEDIA Programme, Eurimages, Eureka Audiovisual and also on EU audiovisual policy. In 2006, BSÉ/IFB contributed €49,955 to the running of the Desk. The office is located in the Irish Film Centre, 6 Eustace Street, Dublin 2, and is open to enquiries and consultancy meetings from Monday to Friday.

MEDIA Antenna

The MEDIA Antenna is located in Galway Film Centre, Cluain Mhuire, Monivea Road, Galway and serves as a regional MEDIA office. It also has a particular remit to provide information and services to the growing Irish language audiovisual community. In 2006 BSÉ/IFB contributed €11,600 to the running costs of the Antenna.

Moonstone International

Moonstone International supports the work of independent screenwriters and directors of vision, through its programme of advanced project-based development and training. In 2006, BSÉ/IFB contributed €30,000 to the organisation.

European Audiovisual Observatory

The Observatory is an information network, which collects and distributes legal, economic and practical information on the audiovisual industry in Europe for the benefit of professionals and companies within the fields of television, film and video. BSÉ/IFB paid Ireland's subscription fee of €18,528 in 2006.

STATEMENT OF BOARD MEMBERS' RESPONSIBILITIES

Section 20 (1) of the Irish Film Board Act 1980, requires the members of Bord Scannán na hÉireann/the Irish Film Board to prepare Financial Statements in such form as may be approved by the Minister for Arts, Sports and Tourism with the consent of the Minister for Finance. In preparing those Financial Statements, Bord Scannán na hÉireann/the Irish Film Board is required to:

- Select suitable policies and then apply them consistently.
- Make judgements and estimates that are reasonable and prudent.
- Prepare the Financial Statements on the going concern basis unless it is inappropriate to presume that Bord Scannán na hÉireann/the Irish Film Board will continue in business.
- State whether applicable accounting standards have been followed subject to any material departures disclosed and explained in the financial statements.

Bord Scannán na hÉireann/the Irish Film Board is responsible for keeping proper books of account which disclose with reasonable accuracy at any time the financial position of Bord Scannán na hÉireann/the Irish Film Board. It is responsible for taking such steps as are necessary to safeguard the assets of Bord Scannán na hÉireann/the Irish Film Board and to prevent and detect fraud and other irregularities.



KITCHEN

STATEMENT ON THE SYSTEM OF INTERNAL FINANCIAL CONTROL

On behalf of Bord Scannan na hEireann/the Irish Film Board, I acknowledge our responsibility for ensuring that an effective system of internal financial control is maintained and operated.

The system can only provide reasonable and not absolute assurance that assets are safeguarded, transactions authorised and properly recorded, and that material errors or irregularities are either prevented or would be detected in a timely period.

Key Control Procedures:

The Board has put in place the following key internal financial control procedures to ensure an appropriate control environment exists:

- An organisation plan exists which defines and allocates responsibilities to staff and identifies lines of reporting for all aspects of the Board's operations.
- Procedures and security measures exist to ensure the safe custody of the Board's assets and assurance against unauthorised use or disposition.
- A strong culture of openness and accountability is encouraged throughout the organisation.

The Board has also established processes to identify and evaluate business risks:

- Identifying the nature, extent and financial implication of risk facing the body including the extent which it regards as acceptable in different functions.
- Assessing the likelihood of identified risks occurring and assessing the Board's ability to manage and mitigate the risks that do occur.

- Carrying out regular reviews of the Board's strategic plans to ensure that these plans address the current business environment.
- Setting short and long term targets for each Unit within the Board and reviewing progress against same.
- Establishing and enforcing standard procedures under which financial assistance may be made available to projects and reviewing these procedures where necessary.

The Board reviewed its business risks in 2006 and is currently addressing any identified weaknesses.

The system of financial controls is based on a framework of regular management information, administrative procedures including segregation of duties, authorisation, and a system of delegation and accountability. In particular it includes:

- A comprehensive budgeting system with an annual budget which is reviewed and agreed by the Board.
- Regular reviews of periodic and annual financial reports which indicate expenditure against forecasts.
- Setting targets to measure financial and other performances.

The Board has also established an Audit Committee which consists of representatives of the Board and the Executive with a view to furtherance of internal controls.

Review of Internal Financial Control:

The Board monitors the effectiveness of the system of internal financial controls by regular management review and periodic inspection and review studies by external consultants. The Board carried out a review of its internal financial controls for 2006.

On behalf of the Board

James Morris

Chair



MARION AGUS AN BANPHRIONSA

REPORT OF THE COMPTROLLER AND AUDITOR GENERAL FOR PRESENTATION TO THE HOUSES OF THE OIREACTHAS

I have audited the financial statements of the Irish Film Board for the year ended 31 December 2006 under the Irish Film Board Act 1980.

The financial statements, which have been prepared under the accounting policies set out therein, comprise the Accounting Policies, the Capital Income and Expenditure Account, the Administration Income and Expenditure Account, the Statement of Total Recognised Gains and Liabilities, the Balance Sheet, the Cash Flow Statement and the related notes.

Respective Responsibilities of the Board and the Comptroller and Auditor General

The Irish Film Board is responsible for preparing the financial statements in accordance with the Irish Film Board Act 1980 and for ensuring the regularity of transactions. The Irish Film Board prepares the financial statements in accordance with Generally Accepted Accounting Practice in Ireland. The accounting responsibilities of the Members of the Board are set out in the Statement of Board Members' Responsibilities.

My responsibility is to audit the financial statements in accordance with relevant legal and regulatory requirements and International Standards on Auditing (UK and Ireland).

I report my opinion as to whether the financial statements give a true and fair view, in accordance with Generally Accepted Accounting Practice in Ireland. I also report whether in my opinion proper books of account have been kept. In addition, I state whether the financial statements are in agreement with the books of account.

I report any material instance where moneys have not been applied for the purposes intended or where the transactions do not conform to the authorities governing them.

I also report if I have not obtained all the information and explanations necessary for the purposes of my audit.

I review whether the Statement on Internal Financial Control reflects the Board's compliance with the Code of Practice for the Governance of State Bodies and report any material instance where it does not do so, or if the statement is misleading or inconsistent with other information of which I am aware from my audit of the financial statements. I am not required to consider

whether the Statement on Internal Financial Control covers all financial risks and controls, or to form an opinion on the effectiveness of the risk and control procedures.

I read other information contained in the Annual Report, and consider whether it is consistent with the audited financial statements. I consider the implications for my report if I become aware of any apparent misstatements or material inconsistencies with the financial statements.

Basis of Opinion

In the exercise of my function as Comptroller and Auditor General, I conducted my audit of the financial statements in accordance with International Standards on Auditing (UK and Ireland) issued by the Auditing Practices Board and by reference to the special considerations which attach to State bodies in relation to their management and operation. An audit includes examination, on a test basis, of evidence relevant to the amounts and disclosures and regularity of the financial transactions included in the financial statements. It also includes an assessment of the significant estimates and judgements made in the preparation of the financial statements, and of whether the accounting policies are appropriate to the Board's circumstances, consistently applied and adequately disclosed.

I planned and performed my audit so as to obtain all the information and explanations that I considered necessary in order to provide me with sufficient evidence to give reasonable assurance that the financial statements are free from material misstatement, whether caused by fraud or other irregularity or error. In forming my opinion I also evaluated the overall adequacy of the presentation of information in the financial statements.

Opinion

In my opinion, the financial statements give a true and fair view, in accordance with Generally Accepted Accounting Practice in Ireland, of the state of the Board's affairs at 31 December 2006 and of its income and expenditure for the year then ended.

In my opinion, proper books of account have been kept by the Board. The financial statements are in agreement with the books of account.

Gerard Smyth

For and on behalf of the Comptroller and Auditor General
27 June 2007



I'M AN ANIMAL



32A

ACCOUNTING POLICIES

A. Basis of Accounting

The financial statements consist of two Income and Expenditure Accounts and a Balance Sheet.

- The Capital Income and Expenditure Account records the disbursement of the Board's development and production loans and its contribution to Screen Training Ireland, the national training agency for the film industry in Ireland.
- The Administration Income and Expenditure Account records the administrative transactions in respect of the Board.

The financial statements are prepared in accordance with the historical cost convention.

B. Income

Income shown in the financial statements under Oireachtas Grants represents the actual cash received.

C. Loans

Production loans are made by the Board to assist in the production of films. Repayments and returns are dependent upon the commercial success of the related films.

Development loans are made to filmmakers for the purpose of developing film projects. Repayments become payable in accordance with the terms of the loan agreements.

These loans are not normally subject to interest charges, but include measures for recoupment and profit participation.

Loans are reviewed by the Board on a periodic basis and appropriate provision is made against loans outstanding, based upon the historical performance of the Board's loanbook. The provision is accounted for through the Capital Reserve.

D. Capital Reserve

The Capital Reserve represents the funding invested in films and Fixed Assets after provisions and amortisation.

E. Tangible Fixed Assets

Tangible Fixed Assets are shown at original historical cost.

Depreciation is provided at rates calculated to write off the original cost less the estimated residual value of each asset on a straight-line basis over its expected useful life. The rates of depreciation are as follows:

- Office Furniture and Equipment 20% per annum
- Computer Equipment 33% per annum

F. Pension Costs

The Board operates a defined benefit pension scheme which is funded annually on a pay as you go basis from monies available to it, including monies provided by the Department of Arts, Sport & Tourism. The Scheme is awaiting the approval of the Minister of Finance and both Houses of the Oireachtas.

Pension costs reflect pension benefits earned by employees in the period and are shown net of staff pension contributions which are treated as refundable to the Department in accordance with agency financing arrangements. An amount corresponding to the pension charge is recognised as income to the extent that it is recoverable and offset by grants received in the year to discharge pension payments.

Actuarial gains or losses arising on scheme liabilities are reflected in the Statement of Recognised Gains and Losses and a corresponding asset to be recovered in future periods from the Department of Arts, Sport & Tourism.

Pension liabilities represent the present value of future payments earned by staff to date. Deferred pension funding represents the corresponding asset to be recovered in future periods from the Dept of Arts, Sport & Tourism.

FINANCIAL STATEMENTS OF BORD SCANNÁN NA hÉIREANN/THE IRISH FILM BOARD YEAR ENDED 31 DECEMBER 2006

Capital Income and Expenditure Account

Year ended 31 December 2006

	Notes	2006 €	2005 €
Income			
Oireachtas Grants	1	17,300,000	13,900,000
Contributions from other parties		463,350	494,850
Other Income		36,335	29,113
Repayment of Loans transferred from Capital Reserve	7	882,576	629,629
Total		18,682,261	15,053,592
LESS: Transfer to Administration Income and Expenditure Account	17	(300,000)	(59,450)
Total		18,382,261	14,994,142
Expenditure			
Screen Training Ireland		(1,271,000)	(1,240,000)
Other Industry Training		-	(12,000)
Production Loans	7	(13,577,048)	(11,031,631)
Development Loans	7	(1,652,840)	(1,613,378)
Other Capital Payments	13	(1,168,812)	(297,640)
Total		(17,669,700)	(14,194,649)
Surplus/ (Deficit)		712,561	799,493
Balance at beginning of year		2,357,703	1,558,210
Balance at end of year		3,070,264	2,357,703

The Accounting policies and notes 1-17 form part of these Financial Statements

James Morris
Chair

26 June 2007

Kevin Moriarty
Board Member



HERE TO STAY

Administration Income and Expenditure Account

	Notes	2006 €	2005 €
Income			
Oireachtas Grant	1	2,084,942	2,010,063
Other Income		2,745	4,082
Profit on Disposal of Assets		2,328	-
Net Deferred Funding for Pension Costs		233,844	205,905
Transfer to/(from)Capital Reserve	12	(214,569)	(8,281)
Total		2,109,290	2,211,769
Add: Transfer from Capital Income and Expenditure Account		300,000	59,450
Total		2,409,290	2,271,219
Expenditure			
Administration	9	1,822,155	1,672,644
Organisations, Subscriptions and Research	10	49,283	152,697
Marketing Costs	11	342,740	229,397
Pension Costs		192,786	165,968
Total		2,406,964	2,220,706
Surplus/(Deficit)		2,326	50,513
Balance at beginning of year		[24,548]	[75,061]
Balance at end of year		[22,222]	[24,548]

The Accounting policies and notes 1-17 form part of these Financial Statements

James Morris
Chair

Kevin Moriarty
Board Member

26 June 2007

Statement of Total Recognised Gains and Losses

	Notes	2006 €	2005 €
Surplus for the Year			
Administration Account		2,326	50,513
Capital Account		712,561	799,493
Total		714,887	850,006
Experience gains on pension scheme liabilities		109,770	127,941
Changes in assumptions underlying the present value of the pension scheme liabilities		184,000	(382,885)
Actuarial gain/loss on pension liabilities		293,770	(254,944)
Adjustment to deferred pension funding		(293,770)	254,944
Total recognised Gain for the Year		714,887	850,006

The Accounting policies and notes 1-17 form part of these Financial Statements

James Morris
Chair

Kevin Moriarty
Board Member

26 June 2007



ISOLATION

Balance Sheet

	Notes	2006 €	2005 €
Fixed Assets			
Tangible Assets	6	263,622	49,053
Investment in Films			
Production Loans	7	964,688	817,656
Development Loans	7	109,251	105,359
		1,073,939	923,015
Current Assets			
Cash at Bank		2,935,352	2,449,604
Prepayments & Accrued Income		560,651	194,348
		3,496,003	2,643,952
Creditors			
Amounts falling due within one year	8	(447,961)	(310,797)
NET CURRENT ASSETS		3,048,042	2,333,155
Total Assets Less Current Liabilities before Pensions		4,385,603	3,305,223
Deferred Pension Funding Asset		1,181,500	1,241,448
Pension Liabilities		(1,181,500)	(1,241,448)
Net Assets		4,385,603	3,305,223
Capital and Reserves			
Capital Income and Expenditure Account		3,070,264	2,357,703
Administration Income and Expenditure Account		(22,222)	(24,548)
Capital Reserve		1,337,561	972,068
Total		4,385,603	3,305,223

The Accounting Policies and Notes 1-17 form part of these Financial Statements

James Morris
Chair

Kevin Moriarty
Board Member

26 June 2007



MURPHY'S LAW SERIES 4

Cash Flow Statement

Year ended 31 December 2006

	2006 €	2005 €
Reconciliation of Surplus to Net Cash Inflow from Operating Activities		
Surplus/(Deficit) on Capital Account	712,561	799,493
Surplus/(Deficit) on Administration Account	2,326	50,513
	714,887	850,006
Adjustment for non-operating items		
Bank interest	(22,835)	(15,876)
Transfer to/(from) Capital Reserve	214,569	8,281
(Profit) /Loss on disposal of assets	(2,328)	-
	189,406	(7,595)
Adjustment for non-cash items		
Depreciation	105,278	32,810
(Increase)/Decrease in Debtors	(366,303)	(117,307)
Increase/(Decrease) in Creditors	137,164	(25,123)
	780,432	732,791
Net cash Inflow from Operating Activities		
	780,432	732,791
Cash Flow Statement		
Net cash inflow from Operating activities	780,432	732,791
Bank interest	22,835	15,876
Payments to acquire assets	(321,201)	(41,091)
Proceeds from sale of assets	3,682	-
	485,748	707,576
Inflow/(Outflow)		
	485,748	707,576
Reconciliation of Net Cash Flow to movement in Cash and Cash Equivalents		
Cash at 1 January	2,449,604	1,742,028
Cash at 31 December	2,935,352	2,449,604
	485,748	707,576
Movement in net funds in the period		
	485,748	707,576

James Morris
Chair

26 June 2007

Kevin Moriarty
Board Member



SPOTA

NOTES TO THE FINANCIAL STATEMENTS

1. Oireachtas Grants

The Oireachtas grant in respect of the Board's capital expenditure is funded under the Productive Sector Operational Programme and the Employment and Human Resources Development Operational Programme of the National Development Plan 2000-2006.

	2006 €	2005 €
Current purposes		
Irish Film Board	2,126,000	2,050,000
Less Superannuation Contributions Refunded to Department	(41,058)	(39,089)
Total	2,084,942	2,010,911
Capital purposes		
Investment in film	17,300,000	13,900,000

2. Commitments

	Feature Production €	Documentary Production €	Animation Production €	Distribution Loans €	Schemes €	Total €
(a) Production Loans						
Commitments at 01/01/06	570,560	204,172	108,500	51,323	296,190	1,230,745
Commitments in 2006	10,979,832	1,768,000	1,279,000	110,000	1,018,639	15,155,471
Commitments expired 2006	-	-	-	-	-	-
Total Commitments	11,550,392	1,972,172	1,387,500	161,323	1,314,829	16,386,216
Payments in 2006	(10,420,617)	(1,288,701)	(772,000)	(95,000)	(1,000,729)	(13,577,047)
Commitments at 31/12/06	1,129,775	683,471	615,500	66,323	314,100	2,809,169

* Included in both the commitment and payment figures for Feature Production is an amount of €460,381 in relation to production project expenses and production legal costs.

(b) Development Loans

	Animation Development €	Feature Development €	Documentary Development €	Total €
Commitments at 01/01/06	36,501	387,097	31,974	455,572
Commitments in 2006	204,000	1,446,478	45,000	1,695,478
Commitments expired in 2006	-	-	-	-
Total Commitments	240,501	1,833,575	76,974	2,151,050
Payments in 2006	(159,000)	(1,440,867)	(52,973)	(1,652,840)
Commitments at 31/12/06	81,501	392,708	24,001	498,210

3. Provisional Offers of Assistance to Film Projects

In addition to the contracted commitments outstanding at year-end of €3,307,379 disclosed an additional €6,062,112 in respect of provisional offers of assistance was outstanding. The major portion of such commitments, €4,475,000 is in respect of feature productions where offers are subject to certain terms and conditions including cast, crew, recruitment and financial structure. They remain valid for 12 months at which stage they are subject to review. These offers are also conditional on the availability of Board's funds. The Board also had unquantified offers of assistance to a further nine feature productions at the year end. These projects are likely to receive quantified offers in 2007.



SKUNK FU

4. Limitation of Monies Provided by the Board

Under Section 10 of the Irish Film Board Act, 1980 as amended, the maximum amount of any investments, loans, grants and guarantees (less recoveries) shall not exceed €200,000,000. At the 31st December 2006, an amount of €115,061,360 had been provided. [At 31/12/2005, the amount outstanding is restated as €96,653,175. The figure is restated to include all capital commitments where previously it was limited to commitments to production and development loans only and was shown as €87,160,306 at 31/12/2005].

5. Board Remuneration and Employees

	2006	2005
	Number	Number
The average number of employees including the Chief Executive, during the year was as follows:		
Chief Executive	1	1
Employees	14.5	14.3

6. Tangible Fixed Assets

Cost	Furniture	Computers	Total
	€	€	€
At 1 January 2006	103,354	218,236	321,590
Additions	220,986	100,215	321,201
Disposals	(11,009)	(9,223)	(20,232)
At 31 December 2006	313,331	309,228	622,559
Depreciation			
As at 1 January 2006	80,542	191,995	272,537
Charge for year	53,867	51,411	105,278
Disposals	(11,009)	(7,869)	(18,878)
At 31 December 2006	123,400	235,537	358,937
Net Book Value			
As at 31 December 2006	189,931	73,691	263,622
As at 31 December 2005	22,812	26,241	49,053
Movement	167,119	47,450	214,569

7. Investment in Films

	Production Loans €	Development Loans €	Total €
Advanced during the year	13,577,048	1,652,840	15,229,888
Recoupment during the year	(677,813)	(204,763)	(882,576)
Provision for year	(12,752,203)	(1,444,185)	(14,196,388)
Movement in the Year	147,032	3,892	150,924
Balance at 1 January 2006	817,656	105,359	923,015
Balance as at 31/12/06	964,688	109,251	1,073,939

8. Creditors

	2006	2005
	€	€
PAYE/PRSI	4	34,644
Audit Fee	14,750	14,400
Other Accruals	247,957	238,025
Withholding Tax	7,695	-
Trade Creditors	177,555	23,728
Total	447,961	310,797



SUMMER OF THE FLYING SAUCER

9. Administration Expenses

	2006	2005
	€	€
Administration Salaries	889,141	946,024
Board Member Fees	33,014	38,092
Script Readers*	-	35,206
Staff Training	17,876	3,874
Rent and Service Charges	161,554	118,749
Insurance	8,575	9,036
Light / Heat	5,488	2,782
Telephone / Fax	63,790	55,716
Postage / Couriers	42,344	32,720
Office Stationery/Printing	37,013	15,831
Repairs/Maintenance	63,719	49,470
Staff Travel / Subsistence**	199,612	116,322
Bank Interest and Charges	2,479	1,070
Board Meeting Expenses	9,366	9,726
Legal Fees	10,747	12,591
Audit Fees	14,750	14,400
Sundry	5,201	7,009
Depreciation	105,278	32,810
Consultancy	119,573	110,580
Recruitment Costs	25,120	45,429
Database Development	7,515	15,208
Total	1,822,155	1,672,645

* Payments to scriptreaders were made from the Capital Account in 2006.

** The figure for Staff Travel/Subsistence in 2006 includes Marketing Travel which in 2005 was included in Marketing.

10. Organisations, Subscriptions and Research

	2006	2005
	€	€
European Audio-visual Observatory	18,528	14,748
Media Desk*	-	48,400
Media Antenna*	-	11,600
IBEC	12,889	12,739
European Film Promotion	7,890	3,400
Subscriptions to Publications	4,588	3,285
Galway Film Fair*	-	13,000
Stranger then Fiction*	-	15,000
IFTN*	-	13,025
Special Purpose Funding	5,388	17,500
Total	49,283	152,697

* In 2006, the Department of Arts Sport and Tourism approved that payments to these organisations could be made from the Capital Account. Previously such payments had been made from the Administration Account.

11. Marketing

	2006	2005
	€	€
Festival Promotion	58,702	48,207
Publications/Advertising/PR**	181,242	81,583
Marketing Materials	2,878	662
Locations Services	15,573	15,296
Overseas Marketing	63,242	48,300
Marketing Travel*	-	31,356
Branding	21,103	-
Web Site Redesign	-	3,993
Total	342,740	229,397

*The cost of marketing travel is included within Staff Travel/Subsistence from 2006.

** The cost of the Annual Review is now included under Publications/Advertising/PR.



BUILDING A HOUSE

12. Capital Reserve

	2006	2005
	€	€
Balance at 1st January	972,068	762,197
Investment in Films - movement	150,924	201,590
Movement in Fixed Asset Funding	214,569	8,281
Balance at 31 December	1,337,561	972,068
The movement in Fixed Asset funding is comprised as follows:		
Income allocated for Capital purposes	311,978	41,091
Amortisation	97,409	32,810
Total	214,569	8,281

13. Other Capital Payments

In addition to the payments made to Production and Development loans, the Board made the following other capital payments in the year.

	2006	2005
	€	€
European Organisations		
Eurimages	268,067	242,640
Media Antenna*	11,600	-
Media Desk*	49,955	-
Moonstone	30,000	-
Industry Guilds		
Irish Playwrights and Screenwriters Guild	40,000	10,000
Screen Directors Guild	50,000	-
Film Market Support		
Stranger Than Fiction*	18,000	-
Galway Film Fair*	30,000	-
Guth Gafa Film Festival	5,000	-
Others		
Ardmore Studios**	400,000	-
Cinemobile	-	45,000
Irish Film and Television Awards*	100,000	-
Irish Film And Television Database	55,076	-
LA Office	71,023	-
Scriptreaders	40,090	-
Total	1,168,811	297,640

* In 2006, the Department of Arts Sport and Tourism approved that payments to these organisations could be made from the Capital Account. Previously such payments had been made from the Administration Account.

** In 2006 the Board provided an operating grant of €400,000 to Ardmore Studios

14. Lease of Premises

The Board terminated its lease in respect of its premises at Rockfort House in Galway in December 2006. In April 2006, the Board entered into a lease until 2016 in respect of its new premises at Queensgate, 23 Dock Road, Galway. The annual cost of this lease is €76,350 plus VAT. The Board also has commitments to the year 2011 in respect of the lease of office accommodation in Dublin at an annual cost of €63,486 plus VAT.



MURDER ON MAIN STREET

15. Superannuation

The Irish Film Board operates a defined benefit scheme which is unfunded.

The valuation used for FRS 17 Disclosures has been based on a full actuarial valuation at each date performed by an independent qualified actuary to take account of the requirements of FRS 17 in order to assess the scheme liabilities at 31 December 2006.

The financial assumptions used to calculate scheme liabilities under FRS 17 are:

	2006	2005	2004
	%	%	%
Discount Rate	4.5%	4.0%	4.5%
Rate of expected salary increase	4.0%	4.0%	4.0%
Rate of increase in pension payment	4.0%	4.0%	4.0%
Inflation	2.5%	2.5%	2.5%

Net Deferred Funding for Pensions in Year

	2006	2005
	€	€
Funding recoverable in respect of current year pension costs	233,844	205,905
State grant applied to pay pensioners	-	-
Total	233,844	205,905

Analysis of total pension costs charged to expenditure

	2006	2005
	€	€
Current service cost	180,646	166,816
Interest on Pension Scheme Liabilities	53,198	39,089
Employee Contributions	(41,058)	(39,937)
Total	192,786	165,968

Deferred Funding Asset for Pensions

The Board recognises amounts from the State for the unfunded deferred liability for pensions on the basis of a number of past events. These events include the statutory backing for superannuation scheme, and the policy and practice in relation to funding public service pensions including the annual estimates process. The Board has no evidence that this funding policy will not continue to progressively meet such sums in accordance with current practice. The deferred funding asset for pensions as at 31 December 2006 amounted to €1,181,523.

Movement in Net Pension Liability during the financial year

	2006	2005
	€	€
Net Pension Liability at 1 January	1,241,449	780,600
Current Service Cost	180,646	166,816
Interest Cost	53,198	39,089
Actuarial Loss/(gains)	(293,770)	254,944
Pensions paid in the year	-	-
Deficit at end of year	1,181,523	1,241,449

History of experience gains and losses

	2006	2005	2004
	€	€	€
Experience (gains)/losses on scheme liabilities			
Amount	(109,770)	(127,941)	(32,180)
Percentage of the present value of scheme liabilities	-9%	10%	3%
Total amount recognised in Statement of total recognised (gains) and losses			
Amount	(293,770)	254,944	125,110
Percentage of the present value of scheme liabilities	-25%	21%	16%



THE FÆRIES OF BLACKHEATH WOODS



PULLIN' THE DEVIL BY THE TAIL

16. Board Members - Disclosure of Transactions

In the normal course of business the Irish Film Board may approve assistance to film projects and enter into other contractual arrangements with undertakings in which Board Members are employed or otherwise interested. The Irish Film Board has adopted procedures in relation to the disclosures by Board members and these were adhered to during the year. The members and the Board complied with the Code of Practice for the Governance of State Bodies covering situations of personal interest. The members did not receive any documentation on the transactions nor did the members participate in or attend any Board discussions relating to the matters.

Board Member	Description	€
Alan Gilsenan Lesley McKimm	Crossing the Line Films – Liam Clancy- Return of the Wild Rover (Production)	60,000
	Comet Films – One Hundred to One (Production)	30,000
	Comet Films – Happy Ever Afters (Development)	11,000
Kevin Moriarty James Morris	Ardmore Studios	400,000
	Treasure Entertainment – Shrooms (Development)	20,000
	Treasure Entertainment – Table Manners (Development)	25,000
	Treasure Entertainment – The Salesman (Development)	15,000
	Treasure Entertainment – Within Without You (Production)	750,000
Tristan Orpen Lynch	Treasure Entertainment – The Giggler Treatment (Development)	40,000
	Subotica Entertainment – In Like Flynn (Distribution)	25,000
	Subotica Entertainment – The Daisy Chain (Development)	25,000
	Subotica Entertainment – The Swimming Lesson (Development)	10,000
Kirsten Sheridan	Hell's Kitchen – The Whole of the Moon (Development)	17,000
Total		1,428,000

17. Board Approval

The financial statements were approved by the Board on the 5 June 2007.

APPENDIX 1

Appendices 1 to 5 are for information and do not form part of the accounts from pages 13 to 22.

CAPITAL COMMITMENTS 2006

Feature Development Loans

		Committed €			Committed €
A Girl Called Freedom	Line Productions	11,000	Slice	Blinder Films	14,500
A Long Long Way	Ferndale Films	35,000	Son	Janey Pictures	30,000
A Month of Sundays	Gavin Cleland	12,000	Souled Out	Zanzibar Films	14,000
A Piece of My Heart	Element Films	25,000	Static	Alchemic Films	10,000
Another Othello	Dig Productions	15,000	Stella Days	Newgrange Pictures	15,000
Anseo	Wildfire Film & TV	30,000	Suckin Diesel	Parallel Films	17,000
August Weekend	Vico Films	10,000	Superslate	Number 9 Films	76,867
Autumn Twins	Samson Fims	16,500	Survival Rate	James Phelan	10,000
Banshee	Three Way Productions	15,000	Swan Song	Anne McCabe	10,000
Captain Catch	Kate Perry	12,000	Table Manners	Treasure Entertainment	20,000
Carrying David	Fantastic Films	10,000	Terminus	Zanzibar Films	38,000
Citadel	Once Off Films	20,000	The Away	Dan Films	15,000
Corners	Princess Pictures	12,000	The Colleen and the Cowboy	Grand Pictures	30,000
Curious	Susan Liddy	10,000	The Daisy Chain	Subotica Entertainment	25,000
Dark Moon	David Donoghue	10,000	The Dead Spit of Kelly	Grand Pictures	15,000
Daydream Believers	Ian Power	15,000	The Food Chain	Anthony Sellers	12,000
Dirty Rats	Paradox Pictures	18,111	The Garage	Element Films	20,000
Eden	Samson Fims	15,000	The Good Father	Christian O'Reilly	12,000
Garage	Element Films	20,000	The Joy	Empty Films	30,000
Give It Over	Misty Productions	5,000	The Lone Postman	Diva Media	8,000
Happy Ever Afters	Comet Films	11,000	The Perch	Planet Korda Pictures	30,000
Here Comes the Summer	PGM Productions	15,000	The Salesman	Treasure Entertainment	15,000
How About You	Ferndale Films	30,000	The Stopover	Eclipse Pictures	23,000
In Perpetuity	Once Off Films	20,000	The Swimming Lesson	Subotica Entertainment	10,000
Kisses	Lance Daly	10,000	The Thing is...	Vico Films	12,000
Kisses	Fastnet Films	60,000	The Wake Wood	Brendan McCarthy	10,000
Ling Ling	Zanzibar Films	3,000	The Whole of the Moon	Hell's Kitchen	17,000
Low Season	Audrey O'Reilly	12,000	The Year of the Hiker	Wildfire Film & TV	16,000
Lure	Green Park Films	15,000	Trav'l Scrabul	Andrew Meehan	12,000
Lynch	Magma Films	12,000	True Blue	Agnes Productions	12,000
Made In Australia	One Productions	22,000	Two Wrongs	Newgrange Pictures	10,000
Miss Emerald Isle	Grand Pictures	11,000	Uair Development	TG4	31,500
Missing Link	Neil Leyden	12,000	Untitled Pat Shortt	Rubicon Films	10,000
Molly Bloom Goes to Moscow	Sally Potter Films	35,000	Versus Vampire	Three Way Productions	29,000
Outcast	Fantastic Films	15,000	Water Works	Christian O'Reilly	12,000
Playing the Ancient	Dig Productions	20,000	When Night Becomes Day	Norah McGettigan	10,000
Rugby Days	Magma Films	6,500	White Spirit	Fastnet Films	20,000
Savage	SP Films	15,000	Wide Open Spaces	Grand Pictures	15,500
Silence	Harvest Films	30,000	Witch Hunter	Tom Cosgrove	12,000
Sin Spree	Green Park Films	34,500			
Six Days on the Road	Niall Heery	11,500	Total		1,446,478



DÓNAL LUNNY: FOLLOWING THE MUSIC

Animation Development Loans

		Committed €
Bardo	Zanzibar Films	15,000
Bug Muldoon	Magma Films	32,000
Garth	Kavaleer Productions	39,000
Grabby Bag Manners	Brown Bag Films	18,000
Jo and Jack	Ikandi Productions	40,000
Little Caribou	Barley Films	40,000
Melmoth the Wanderer	Blueprint Pictures	20,000
Total		204,000

Documentary Development Loans

		Committed €
Congo	Akajava Films	9,000
Deadlift	Fastnet Films	9,000
From Cork to Carlton	Telegael	9,000
Teo Macero	Loopline Films	9,000
The Trial of Ramush	Union Films	9,000
Total		45,000



THE SPHINX

Feature Production Loans

		Committed €
32A	Janey Pictures	650,000
Aifric	Telegael	425,000
An Gaeilgoir Nocht	Telegael	92,000
Dot.Com	Zanzibar Films	150,000
Dragnet	Samson Films	97,622
Garage	Element Films	750,000
How About You	Ferndale Films	1,000,000
Kings	Newgrange Pictures	750,000
Kitchen	Octagon Films	290,000
Middletown	Green Park Films	20,000
PuffBall	Grand Pictures	499,279
Short Order	Igloo Films	23,000
Shrooms	Treasure Entertainment	975,000
Studs	Brother Films	21,000
Summer of the Flying Saucer	Magma Films	500,000
The Escapist	Parallel Film Productions	500,000
The Running Mate	Rubicon Films	437,895
Tiger's Tale	Merlin Films	1,000,000
Tonight Is Cancelled (AKA Our Futures Are Ours)	Fastnet Films	100,000
International Production Fund		
George Gently	Element Films	250,000
Murphy's Law	Element Films	200,000
The Tudors	World 2000	500,000
Dorothy Mills	Octagon Films	200,000
My Boy Jack	Octagon Films	300,000
The Escapist	Parallel Film Productions	250,000
The Old Curiosity Shop	Element Films	300,000
Total		10,280,796

Completion Loans

		Committed €
Children of Allah	Hawkeye Films	13,000
Dublin Day	Atlantic Film Alliance	45,000
Experimental Conversations	Time Image Films	15,000
Here to Stay	Ned Kelly Pictures	20,000
Joy Ride	Nay Cliché Films	7,000
Metamorphosis	Dune 7 Films	25,000
My Beautiful Rambutan	LeBroquy Fraser Productions	11,155
Not There Yet	Monster Animation	400
Once	Samson Films	73,000
Ouch	Venom Films	10,000
Stars	Delicious Nine	7,000
The Boy Who Was Dubbed	Patrick Freyne	6,100
What If	Bootstrap Productions	6,000
Total		238,655



AIFRIC

Documentary Production Loans

		Committed €
Close Encounters	Widervison	20,000
Doctrine	Akajava Films	5,000
Donal Lunny	Hummingbird Productions	60,000
El Gusto	Quidam Productions	200,000
Flesh - A Tale of Cannibalism	Ned Kelly Productions	50,000
High Road to Dolpo	Crossing the Line Films	191,000
Learning Gravity	Gravity Productions	231,000
Liam Clancy - Return of the Wild Rover	Crossing the Line Films	60,000
Monica - La Reina Del Condon	Vinegar Hill	100,000
Murder on Main Street	Praxis Pictures	45,000
One Hundred to One	Comet Films	30,000
Postcards from a Global Village	Ikandi Productions	17,000
Red Mist - Roy Keane	Wildfire Film & TV	139,000
Scéal Dhá Oileán	C-Board Films	10,000
Textures	Wildfire Film & TV	85,000
The Punk Angel in Our Midst	Vinegar Hill	15,000
Too Late For the Early House	Moving Still Productions	40,000
Uisce Marbh - Still Water	Still Films	60,000
Wave Riders	Inish Films/Besom Productions	330,000
Documenting the Arts		
Nuala Ní Dhomhnail	Sibeal Teoranta	40,000
Padraic	Seanchas Productions	40,000
Total		1,768,000

Animation Production Loans

		Committed €
Fluffy Gardens	Monster Animation	285,000
I am an Animal	Brown Bag Films	200,000
Pullin the Devil by the Tail	Raw Nerve Productions	100,000
Skunk Fu	Cartoon Saloon	350,000
Twisted Tales	Jam Media	344,000
Total		1,279,000

Distribution Loans

		Committed €
Middletown	Eclipse Pictures	35,000
Small Engine Repair	Subotica Entertainment	25,000
Ugly Duckling and Me	Magma Films/Eclipse Pictures	50,000
Total		110,000

Schemes

		Committed €
Frameworks 11		245,000
Oscailt 9		237,000
Short Cuts 11		10,000
Short Cuts 12		293,913
Short Cuts 13		80,000
Short Shorts 6		152,726
Total		1,018,639



LAST NIGHT

Appendix 2

OUTSTANDING COMMITMENTS 2006

Feature Development Loans

		Pending €		Pending €	
A Girl Called Freedom	Line Productions	3,000	Souled Out	Zanzibar Films	4,000
A Long Long Way	Ferndale Films	2,000	Table Manners	Treasure Entertainment	2,000
A Month of Sundays	Gavin Cleland	2,000	Terminus	Zanzibar Films	8,000
A Piece of My Heart	Element Films	5,000	The Away	Dan Films	2,500
Anseo	Wildfire Film & TV	5,000	The Colleen and the Cowboy	Grand Pictures	7,500
Captain Catch	Kate Perry	2,000	The Dead Spit of Kelly	Grand Pictures	3,000
Citadel	Once Off Films	4,000	The Good Father	Christian O'Reilly	2,000
Daydream Believers	Ian Power	10,000	The Joy	Empty Films	5,000
Dirty Rats	Paradox Pictures	2,111	The Perch	Planet Korda Pictures	3,000
Eden	Samson Fims	3,000	The Salesman	Treasure Entertainment	3,000
Here Comes the Summer	PGM Productions	5,000	The Stopover	Eclipse Pictures	3,000
Low Season	Audrey O'Reilly	3,000	The Swimming Lesson	Subotica Entertainment	2,000
Lure	Green Park Films	3,000	The Year of the Hiker	Wildfire Film & TV	3,000
Made In Australia	One Productions	2,000	Two Wrongs	Newgrange Pictures	2,000
Miss Emerald Isle	Grand Pictures	1,000	Untitled Pat Shortt	Rubicon Films	2,000
Molly Bloom Goes to Moscow	Sally Potter Films	17,500	Versus Vampire	Three Way Productions	4,000
Playing the Ancient	Dig Productions	10,000	Water Works	Christian O'Reilly	2,000
Savage	SP Films	3,000	When Night Becomes Day	Norah McGettigan	2,000
Silence	Harvest Films	4,500	Witch Hunter	Tom Cosgrove	3,000
Sin Spree	Green Park Films	2,500	Pre 2006 Development Loans		235,097
Son	Janey Pictures	5,000	Total		392,708

Animation Development Loans

		Pending €
Bardo	Zanzibar Films	3,000
Grabby Bag Manners	Brown Bag Films	3,000
Jo and Jack	Ikandi Productions	10,000
Garth	Kavaleer Productions	9,000
Little Caribou	Barley Films	25,000
Pre 2006 loans		31,501
Total		81,501

Documentary Development Loans

		Pending €
Teo Macero	Loopline Films	2,000
The Trial of Ramush	Union Films	2,000
Pre 2006		20,001
Total		24,001



DEFACED

Feature Production Loans

		Pending €
32A	Janey Pictures	65,000
Aifric	Telegael	21,250
An Gaeilgoir Nocht	Telegael	9,350
Dot.Com	Zanzibar Films	15,000
Dragnet	Samson Films	12,500
Garage	Element Films	75,000
How About You	Ferndale Films	50,000
Kings	Newgrange Pictures	75,000
PuffBall	Grand Pictures	42,500
The Escapist	Parallel Film Productions	337,500
The Running Mate	Rubicon Films	55,395
The Tiger's Tail	Merlin Films	50,000
Tonight Is Cancelled (aka Our Futures Are Ours)	Fastnet Films	10,000
Pre 2006 Production Loans		214,346
Production Fund International		
Murphy's Law	Element Films	40,000
Total		1,072,841

Animation Production Loans

		Pending €
Fluffy Gardens	Monster Animation	165,000
I am an Animal	Brown Bag Films	40,000
Pullin the Devil by the Tail	Raw Nerve Productions	50,000
Skunk Fu	Cartoon Saloon	175,000
Twisted Tales	Jam Media	177,000
Pre 2006		8,500
Total		615,500

Completion Loans

		Pending €
Dublin Day	Atlantic Film Alliance	5,000
Once	Samson Films	13,000
Stars	Delicious Nine	1,500
What If	Bootstrap Productions	500
Pre 2006		36,934
Total		56,934



EXILE IN HELL

Documentary Production Loans

		Pending €
Close Encounters	Widervison	2,500
Donal Lunny	Hummingbird Productions	5,000
El Gusto	Quidam Productions	60,000
Flesh - A Tale of Cannibalism	Ned Kelly Productions	15,000
High Road to Dolpo	Crossing the Line Films	85,950
Learning Gravity	Gravity Productions	100,000
Liam Clancy - Return of the Wild Rover	Crossing the Line Films	27,000
Monica - La Reina Del Condon	Vinegar Hill	10,000
Postcards from a Global Village	Ikandi Productions	8,000
Red Mist - Roy Keane	Wildfire Film & TV	44,000
Textures	Wildfire Film & TV	35,000
The Punk Angel in Our Midst	Vinegar Hill	5,000
Too Late For the Early House	Moving Still Productions	15,000
Uisce Marbh - Still Water	Still Films	20,000
Wave Riders	Inish Films/Besom Productions	165,000
Pre 2006		67,021
Documenting the Arts		
Nuala Ni Dhomhnaill	Sibeal Teoranta	4,000
Padraic	Seanchas Productions	15,000
Total		683,471

Distribution Loans

		Pending €
Ugly Duckling and Me	Magma Films/Eclipse Pictures	10,000
Small Engine Repair	Subotica Entertainment	5,000
Pre 2006		51,323
Total		66,323

Schemes

	Pending €
Pre Short Cuts 13	11,153
Short Cuts 13	72,000
Oscailt 9	18,425
Short Shorts 6	3,007
Frameworks 11	209,515
Total	314,100



THE RUNNING MATE



MEBOLLIX

Appendix 3

DETAILS OF LOAN CONDITIONS

(a) Development Funds

Development Loans are advanced on a phased payment basis with approximately 50-60% paid on satisfactory execution of Development Loan contracts between the Board and the Producer, the balance being paid upon compliance with specific conditions outlined by the Board.

Loans for development are up to a maximum of €75,000, €40,000 at any one time. Teams or individuals (producer/director/script-writer) may apply. The Producer is obliged to repay the Advance to the Board on the first day of principal photography.

These should be seen as development/ feasibility loans; the Board makes every effort to track these monies and provides information and support for independent producers seeking other potential production partners. Some of the projects receiving development loans from the Board will not proceed into production and may eventually have to be written off.

However, all projects, which are successfully brought to fruition, are closely monitored by the Board and collection of monies due is actively pursued.

(b) Production Loans

The Board's involvement takes the form of investment in the production and in its sales for cinema, television, video and ancillary markets (cable, satellite, home box-office etc.) both in Ireland and worldwide. The investment is not subject to interest; rigorous measures for recoupment and profit participation are applied. All offers of investment are 'in principle' and subject to contract.

(c) Number of applications

Category	2006
Development Fiction	292
Documentary Development	11
Animation Development	5
Production Features	47
Documentary Production	29
Animation Production	6
Distribution	4
Completion	14
Schemes	249
Total	657

Appendix 4

PRINCIPLES & CRITERIA

BSÉ/IFB's funding programmes are guided by some fundamental principles which form the basis of its decision-making criteria. The principles are:

- **Additionality**
- **Cultural Priorities, Industrial Priorities**
- **Making Cinema**
- **Originality**

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

Additionality

An essential rationale for making public money available to an industry is that it should create activity that would not otherwise occur, i.e. that the market, left to itself, would not engender. It follows that films backed by BSÉ/IFB should be films that will not be made, or will not be made with the same level of benefit to Ireland, unless enabled to do so with the support of the agency. Such films, and the benefits that flow from them, will represent 'additional' economic activity.

The procedures for considering submissions for production funding are intended to ensure more effectively that the extent of BSÉ/IFB's involvement in a project really reflects the extent to which its involvement is needed: specifically, that the level of BSÉ/IFB's investment is what is required to complete a film's financing and no more. Clearly this is hard to police with absolute accuracy, given the nature of film financing negotiations, but the principle holds good and will be closely observed.

The aim to fund films that are 'additional' will also affect BSÉ/IFB's preferences in seeking out projects to support. Additionality implies making a difference, and BSÉ/IFB will tend to be drawn towards supporting projects that appear to be of high quality but tangibly distinct and different from films available in the mainstream marketplace. This does not mean

that BSÉ/IFB is interested only in supporting 'un-commercial' material. On the contrary, there is a wealth of cinema history evidence to show that the big hits are frequently ground-breaking, left-field surprises. The market appears to need regular refreshment. BSÉ/IFB will give energetic backing to producers who display an ambition to achieve market success – with projects that display an awareness of the market, but not a prostration to it.

Cultural Priorities, Industrial Priorities

Consistent with its government remit, and responding to the present perceived needs of the Irish film industry, BSÉ/IFB considers that certain projects, in terms of their content, provenance or benefit to the industry, represent clear priorities for its funding as against others.

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

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

Serious attention will also be paid to submissions which:

- Propose a strongly Irish project (in terms of setting, characters, etc) that is to be directed by a non-Irish talent, where BSÉ/IFB regards the director's track-record as an assurance of quality
- Involve an Irish producer as minority co-producer of a film, where (a) BSÉ/IFB is convinced of the quality of the project, (b) the amount of BSÉ/IFB's investment corresponds to the level of involvement of Irish personnel, elements and facilities in the project, and (c) a commitment is in place by the majority co-producer to reciprocate by acting as minority co-producer of a future Irish film

Submissions on behalf of films to be made predominantly in the Irish language will continue to be particularly welcomed by BSÉ/IFB.

BSÉ/IFB will always be vigilant in ensuring that films in which it invests entail a high volume of expenditure on Irish personnel and in the Irish industry, and this aspect of a submission is likely to play a material part in a positive decision. It will not in itself be a decisive factor, however, where BSÉ/IFB is unconvinced by the quality of a project, or where the project in other respects does not comply with any of the priorities set out above. This is dealt with in more detail under Further Considerations below.

Making Cinema

A fundamental reason for BSÉ/IFB's existence is to encourage, sustain and promote work in Ireland that is made to be shown on the big screen.

This has not prevented BSÉ/IFB from supporting work for which the main exhibition outlet in practice is television. Moreover, to the extent that this enables production companies to survive and even thrive, and reflects a healthy and necessary synergy between the cinema and television media, in a country the size of Ireland it would be unrealistic for BSÉ/IFB to confine its support to filmmaking for the cinema.

But, while continuing to respond positively to occasional submissions on behalf of projects that are most likely to find an audience on television, even including made-for-TV films and series, BSÉ/IFB will place somewhat greater emphasis on its obligations towards cinema work and cinema talents in the future.

In practice this will mean:

- Documentaries will be more rigorously assessed in terms of their potential to achieve theatrical release or stimulate interest from international film festivals. Preference will be given to 'feature documentaries'; films aimed at a one-hour TV slot or shorter, with little or no international appeal, are likely to be supported only if they are felt to be of an irresistible quality. Besides BSÉ/IFB's emphasis on cinema, this approach is also designed to respond to the manifest increase in theatrical audiences' desire to see documentaries.
- Animation will be treated with more flexibility, in recognition both of the growing importance of Irish work in this field, and of the narrowness of the theatrical market that exists for animated features. Preference will nonetheless be given to original work from Irish talents that appears to be sufficiently inventive and striking to measure up to the big-screen format if an opportunity becomes available.

- Television fiction, whether singles or series, will be considered for its inherent quality but other factors will also come into play. Strong emphasis will be placed on backing directors (and, on occasions, writers) whose careers to date clearly demonstrate an ability to make cinema films, or who in the view of BSÉ/IFB are headed for a career in cinema filmmaking. Further, BSÉ/IFB will need to be convinced that its financial involvement is crucial to the realisation of the programme and will expect to contribute editorially to its content. Development support by BSÉ/IFB for material specifically aimed at television production will be forthcoming very rarely indeed.

Originality

In the interests of achieving distinction in the way in which it utilises its resources, and consistent with the additionality objectives already outlined, BSÉ/IFB will set considerable store by originality in seeking out and selecting projects for support. Artistic benefits apart, there is ample evidence that in a market dominated by high-budget products, the films that compete most effectively are those that offer audiences something not seen before – in terms of controversial content, provocative viewpoint, fresh humour, twisted genre, or new depths of emotion.

This will lead BSÉ/IFB to favour directors (and writers) with distinctive 'voices', whose work depicts a strongly individual view of the world, portrays life in such a way as to give it new meaning, holds a mirror up to aspects of nature that more conventional filmmakers avoid or fail to notice. BSÉ/IFB is concerned to back films that reach as wide an audience as possible, and expects filmmakers to demonstrate a similar ambition. At the same time it recognises that box-office success eludes many. Whether a film succeeds or fails, BSÉ/IFB believes that expenditure of public money can be vigorously defended if the film has something original to say, something original to add to the mass of world cinema.

Further Considerations

The guiding principles described above should serve to give applicants insight into the way in which BSÉ/IFB's executives and advisors will assess a project from the point of view of its content and the creative team involved. In assessing production funding applications, other factors may come into play, concerning the economic effects of the project, the financial arrangements, and the prospects of reaching audiences.

Where BSÉ/IFB does not consider that a project adheres to any of the guiding principles, these other factors will not in themselves be sufficient to secure an offer of funding. But, in the case of a project where content and creative team are seen as persuasive, the following considerations may affect

negotiations between BSÉ/IFB and the filmmakers as to the level of BSÉ/IFB's investment and the way in which the film will be financed, produced and distributed:

- **Track record of the producer**
 - Has the producer managed and delivered films in a professional and efficient manner before?
 - Has BSÉ/IFB had good previous experience of dealing with the producer?
 - In a co-production, do any non-Irish producers involved have good professional track records?
- **Irish employment**
 - Are key creative and technical positions to be filled by Irish personnel?
 - In a co-production, is the proportion of these appropriate?
 - Will the production offer employment to Irish personnel across all possible grades?
- **Spend in the Irish economy**
 - Will the film be shot in Ireland?
 - Will the production make extensive use of Irish production and post-production facilities?
 - Will the project attract inward investment into the Irish economy?
- **Sales and Distribution**
 - Is an international sales agent attached to the film?
 - Does the film have an Irish distributor?
 - Are any distributors or broadcasters providing production finance?
- **Financial structure**
 - Are the proposed co-financiers of the film reliable?
 - Will the proposed financing arrangements allow BSÉ/IFB to negotiate a reasonable recoupment position?
 - Will there be reasonable transparency of accounting with regard to sales revenues, e.g. by use of a collection agent?

It should be emphasised that for a project to be offered production funding it is not necessary for all these questions to be answered affirmatively. But negative answers to a high proportion of them could undermine a strongly positive disposition on the part of BSÉ/IFB towards the creative aspects of a project. At the very least, a mix of affirmative and negative answers will provoke discussion as to the extent and manner of BSÉ/IFB's commitment.

Variant Criteria

Some BSÉ/IFB funding programmes have specific criteria of their own and are not necessarily governed by the principles set out above:

- **Multiple Project Development (MPD)**

Although the guiding principles are applied to assessment of the slates of projects proposed, the MPD programme carries its own additional criteria which should be checked before an application is made.
- **International Production**

This programme, although subject in broad terms to BSÉ/IFB's normal cultural criteria, is more industrially driven than creatively driven. Provided that the principal producer has a good track record, and the creative package appears plausible, assessment by BSÉ/IFB will be based primarily on consideration of the economic 'multiplier' effect of its funding, and of the opportunities for Irish personnel to be employed in key positions.
- **Regional Support**

This programme has an exclusively economic remit. To be eligible, a project must already be in receipt of BSÉ/IFB production funding, and no further creative judgment is applied. An assessment is made of the amount of the production budget to be spent in Ireland outside the metropolitan and adjacent area; this must be at least twice the amount of funding requested.
- **Documenting the Arts**

There are guidelines specific to this programme, as drawn up with the Arts Council which oversees the selection procedure.
- **Distribution**

The Print Provision programme functions on an automatic basis, whereby films become eligible for support if selected for one of a list of approved festivals, subject to agreement with BSÉ/IFB as to the level of funding. Prints&Advertising funding is provided to Irish distributors of BSÉ/IFB-backed films who demonstrate that support from BSÉ/IFB will enhance the promotion of a film in the Irish market.



FLUFFY GARDEN



FOXES

Appendix 5

LOCATION SERVICES

Location Services serves to facilitate and encourage filming of all kinds. We can help whether you are making feature films, television, documentaries, commercials, corporates, music videos or still photography; anything that ends up on screen. Our marketing team is here to answer your questions. Our service is free.

Here are just some of the services we offer:

- The Location Services Unit handles all enquiries relating to filming in Ireland. F.I.L.M (Film Industry Location Manager) is a searchable digital photo database which streamlines our location finding capabilities. The use of the service is free to Irish location scouts, as well as film makers contacting us from abroad.
- As part of our service we also provide visual reference books and other reference information on matters relating to filming in Ireland.
- We also act as the hub for a growing network of regional film offices. Our co-operation with the Northern Irish Film and Television Commission means a combination of coverage of the island as a whole.
- We co-operate with other national bodies to make the working environment as film friendly as possible.

BORD SCANNÁN NA hÉIREANN RÁITIS AIRGEADAIS

Oibríonn Bord Scannán na hÉireann faoi chreathlach Acht Um Bord Scannán 1980 agus Achtanna Um Bord Scannáin (Leasú) 1993, 1997, 2000, 2006.

COMHALTAÍ

B'iad comhaltaí Bord Scannán na hÉireann i 2006 ná: Alan Gilsean, Uasal; Tristan Orpen Lynch, Uasal, James Morris, Uasal (Cathaoirleach), Lesley McKimm, Uasal, Margaret McCarthy MacIntyre, Uasal, Kevin Moriarty, Uasal agus Kirsten Sheridan, Uasal.

FOIREANN

B'iad foireann Bord Scannán na hÉireann ar 31ú Mí na Nollag 2006 ná: Simon Perry, An Príomhfheidhmeannach; Teresa McGrane, Uasal, Ceann Gnóthaí Gnó (Dep CEO); Naoise Barry, Uasal, Coimisinéir Scannán; Celine Forde, Uasal, Rialtóir Airgeadais; Paula Mulroe, Uasal, Bainisteoir Forbartha; Alan Maher, Feidhmeannach Léiriúcháin; Emma Scott, Feidhmeannach Léiriúcháin; Victoria Pope, Uasal, Feidhmeannach Polasaí; Mark Byrne, Uasal, Feidhmeannach Gnó; Louise Ryan, Uasal, Oifigeach Eolais; Jill McGregor, Uasal, Comhordaitheoir Iarratas agus Scéimeanna; Katie Lowry/Sarah Dillon, Uasal, Comhordaitheoir Léiriúcháin agus Forbartha; Mags O'Sullivan, Uasal, Dep. Coimisinéir Scannán; Patrick O'Neill, Comhordaitheoir Cúrsaí Gnó; Niamh O'Reilly, Uasal, Cúntóir Pearsanta ag an bPríomhoifigeach Feidhmiúcháin agus Aileen McCauley, Uasal, Cúntóir Riaracháin.

CRUINNITHE

Bhí naoi gcrúinniú ag an mBord i 2006.

OIFIG

Tá ceannáras Bord Scannán na hÉireann le fáil i gcathair na Gaillimhe:
Queensgate, 23 Bóthar na nDuganna, Gaillimh, Éire.
Teil +353 91 561398, Faics +353 91 561405
R-phost info@irishfilmboard.ie, www.irishfilmboard.ie

Tá oifig Bord Scannán na hÉireann i mBaile Átha Cliath le fáil ag: The Priory, John Street West, Dublin



KINGS

CUSPÓIRÍ AGUS BEARTAIS BORD SCANNÁN NA hÉIREANN

BUNAÍODH BORD SCANNÁN NA hÉIREANN D'FHONN

- Na gnéithe cruthaitheacha agus na gnéithe tráchtála a ghabhann le scannánaíocht agus le cultúr scannán na hÉireann a chur chun cinn ar mhaithe le lucht féachana na tíre agus ar mhaithe le lucht féachana idirnáisiúnta. Tacaíonn an Bord le tionscadail scannánaíochta trí mhaoiniú forbartha a sholáthar agus cuirtear airgeadas léiriúcháin ar fáil chomh maith trí infheistíocht fhiachais/ chothromais.
- Forbairt agus oiliúint phearsanra theicniúil, ealaíne agus léiriúcháin a spreagadh mar shlí chun feabhas a chur ar inniúlacht scileanna laistigh den tionscal.
- Cuidiú scannáin Éireannacha a léiriú agus margáíocht a dhéanamh orthu laistigh de thír na hÉireann agus thar lear mar shlí chun spéis a mhúscailt i dtír na hÉireann, i gcultúr na hÉireann agus i scannáin Éireannacha.

TAIRGÍONN AN BORD MAOINIÚ D'FHORBAIRT AGUS DO LÉIRIÚ TIONSCADAL MAR SEO A LEANAS:

- iasachtaí Forbartha (inaisíoctha ar an gcéad lá do phríomhghrianghrafadóireacht) chomh fada le teorainn de €75,000 in aghaidh an tionscadail, mar iasachtaí taighde, forbartha agus féidearthachta.
- iasachtaí Léiriúcháin do thionscadail le buiséid
 - Suas le €1,500,000 gan dul thar 50% den bhuiséad léiriúcháin
 - Os cionn €1,500,000 gan dul thar €750,000 nó 25% den bhuiséad léiriúcháin nó pé acu is mó
 - I gcás scannáin dheacra agus scannáin a mbíonn buiséid bheaga ag baint leo, iasachtaí léiriúcháin de suas le 65% den bhuiséad léiriúcháin

DÉANTAR IASACHTAÍ FORBARTHA AGUS LÉIRIÚCHÁIN ARAON A MHEAS LE ROINNT CRITÉAR:

- Chomh cruthaitheach is a bhíonn an tionscadal
- Dea-theist na foirne cruthaithe
- Fostaíocht Éireannach i ngach grád
- Caiteachas i gcás eacnamaíochta na hÉireann (Féach aguisín 4, Leathanach 58.)



STUDS

AIRGEADAS

AISIÓC

Roinneann agus aisíocann an Bord brabúis a thagann as ioncain ó dhíolachán i gcás na pictiúrlainne, na teilifíse agus i gcás na bhfíseán. Chuir an Bord €15,229,888 ar fad ar fáil in iasachtaí maidir le forbairt agus le léiriúcháin príomhscannán i gcaitheamh na bliana 2006. I gcaitheamh an ama chéanna, fuair an Bord €882,576 ar ais. Tugann an figiúr sin go 10% an ráta aisíoctha ar iasachtaí léiriúcháin príomhscannán a tugadh amach ó rinneadh ath-inchorprú ar BSÉ i 1993.

BUNACHAR SONRAÍ EACNAMAÍOCHTA

Foilsíonn Audiovisual Federation de IBEC an Bunachar Sonraí Eacnamaíochta gach bliain, i gcomhar leis an mBord agus le hionadaithe ón Roinn Ealaíon, Spóirt agus Turasóireachta, agus le Screen Producers Ireland (Film Makers Ireland roimhe seo), TG4 agus RTÉ. Cuimsíonn an tuarascáil sin tionscadail scannáin agus teilifíse a dhéantar in Éirinn gach bliain.

SCREEN TRAINING IRELAND

I gcaitheamh na bliana 2005, chuir an Bord €1,271,000 ar fáil do Fás Screen Training Ireland d'fhonn Oiliúint Tionscail a sholáthar go díreach.

RANNÍOCAÍOCHT LE GNÍOMHAIREACHTAÍ EORPACHA

Tugann Bord Scannán na hÉireann/the Irish Film Board tacaíocht airgeadais do na heagraíochtaí seo a leanas:

Eurimages

Cuireann Eurimages, a bhunaigh Comhairle na hEorpa, airgeadas léiriúcháin ar fáil do chomhléiriúcháin Eorpacha. Tá Éire rannpháirteach sa scéim ó 1992 i leith. Ba é Brendan McCarthy ionadaí na hÉireann ar choiste Eurimages i 2006. D'íoc an Bord as suibscríbhinn na hÉireann i 2006, suibscríbhinn a bhí ag €268,067.

MEDIA Desk Ireland

Cuireann MEDIA Desk Ireland eolas ar fáil maidir leis an MEDIA Programme, maidir le Eurimages, Eureka Audiovisual agus maidir le beartas chlosamhairc an AE agus tugann sé comhairle mar gheall orthu. I 2005, chuir an Bord €49,995 ar fáil chun an Desk a rith. Tá an oifig lonnaithe san Irish Film Centre, 6 Sráid an Iústásaigh, Baile Átha Cliath 2, agus bíonn sé ar oscailt le haghaidh fiosruithe agus le haghaidh cruinnithe comhairleoireachta ó Luan go hAoine

MEDIA Antenna

Tá MEDIA Antenna lonnaithe sa Galway Film Centre, Cluain Mhuire, Bóthar Mhuine Mheá, Gaillimh agus feidhmíonn sé mar oifig réigiúnach MEDIA. Bíonn cúram áirithe air chomh maith eolas agus seirbhísí a chur ar fáil do phobal closamhairc na Gaeilge, atá ag méadú de réir a chéile. I 2006, chuir an Bord €11,600 ar fáil mar chúnamh do chostais reatha an Antenna

Moonstone International

Tacaíonn Moonstone International le saothar scríbhneoirí neamhspleácha scannán agus léiritheoirí a bhfuil fíis acu, trína chlár ard-fhorbairtí agus oiliúna bunaithe ar thionscadail. I gcaitheamh na bliana 2006 chuir an Bord €30,000 ar fáil don eagraíocht.

European Audiovisual Observatory

Is líonra faisnéise í an Fhaireachlann, a bhailíonn agus a dháileann eolas dlíthiúil, eacnamaíochta agus praiticiúil maidir le tionscal an chlosamhairc san Eoraip ar mhaithe le lucht gairme agus cuideachtaí i réimse na teilifíse, na scannán agus na bhfíseán. D'íoc an Bord as táille suibscríbhinne na hÉireann i 2006, táille de €18.528.



SHROOMS

RÁITEAS MAIDIR LE DUALGAIS CHOMHALTAÍ AN BHOIRD

Éilítear in Alt 20 (1) d'Acht um Bord Scannán na hÉireann 1980 go n-ullmhóidh comhaltaí an Bhoird Ráitis Airgeadais i bhfoirm a d'fhéadfadh an tAire Ealaíon, Spóirt agus Turasóireachta a cheadú, le toiliú ón Aire Airgeadais. Agus iad ag ullmhú na Ráiteas Airgeadais sin, tá ceangaltas ar an mBord:

- Beartais oiriúnacha a roghnú agus ansin iad a chur i bhfeidhm go comhsheasmhach.
- Breithiúnais agus meastacháin a dhéanamh atá réasúnta agus gaoisiúil.
Ráitis Airgeadais a ullmhú ar bhonn an ghnóthais leantaigh ach amháin mura mbíonn sé cuí glacadh leis go leanfaidh an Bord air ag feidhmiú.
- A cur in iúl cibé ar leanadh caighdeáin chuntasaíochta infheidhmithe faoi réir ag aon difríochtaí ábhartha a nochtadh agus a míníodh sna ráitis airgeadais.

Tá an Bord freagrach as leabhair chearta cuntasáochta a choinneáil a nochtáinn le cruinneas réasúnta staid airgeadais an Bhoird ag am ar bith. Tá sé freagrach as pé bearta is gá a ghlacadh le sócmhainní Bhord Scannán na hÉireann a chosaint agus le calaois agus mírialtachtaí eile a chosc agus a aimsiú.



SMALL ENGINE REPAIR

RÁITEAS FAOI CHÓRAS RIALAITHE INMHEÁNAIGH AIRGEADAIS

Admháimse leis seo, thar ceann Bhord Scannán na hÉireann/the Irish Film Board, go bhfuil freagracht orainn a chinntiú go gcoinnítear agus go bhfeidhmítear córas éifeachtach rialaithe inmheánaigh airgeadais.

Ní féidir leis an gcóras ach deimhniú réasúnta agus ní dearb-dheimhniú iomlán a thabhairt go gcosnaítear sócmhainní, go mbíonn idirbhearta údaraithe agus taifeadta i gceart, agus go gcoshtar earráid ábhartha nó mírialtachtaí nó go n-aimseofaí iad i dtráth cuí.

Na Príomhnósanna Imeachta Rialaithe:

Tá na príomhnósanna imeachta rialaithe airgeadais inmheánaigh seo a leanas glactha ag an mBord chun timpeallacht rialaithe chuí a chinntiú:

- Tá plean eagraíochta ar bun a shainmhíniú agus a dháileann freagrachtaí ar an bhfoireann agus aithnítear línte tuairiscithe do gach gné d'oibríochtaí an Bhoird.
- Tá nósanna imeachta agus bearta slándála ar bun chun a chinntiú go gcosnaítear sócmhainní an Bhoird agus dearb-dheimhniú in aghaidh úsáid nó diúscairt neamhúdairithe a chinntiú.
- Spreagtar cultúr láidir follasachta agus freagrachta ar fud na heagraíochta.

Tá próisis bunaithe ag an mBord freisin chun rioscaí gnó a aithint agus meastóireacht a dhéanamh orthu trí:

- Nádúr, méid agus impleachtaí airgeadais an riosca atá roimh an gcomhlacht a aithint, lena n-áirítear an méid a cheaptar a bheith inghlactha i bhfeidhmeanna éagsúla.
- Measúnú a dhéanamh ar dhóchúlacht rioscaí aitheanta tarlú agus measúnú a dhéanamh ar chumas an Bhoird bhainistiú agus a mhaolú a dhéanamh ar na rioscaí a tharlaíonn.
- Athbhreithnithe rialta a dhéanamh ar phleananna straitéiseacha an Bhoird lena chinntiú go dtugann na pleananna sin aghaidh ar an timpeallacht reatha gnó.

- Spriocanna gearrthéarmacha agus fadthéarmacha a shocrú do gach Aonad laistigh den Bhord agus athbhreithniú a dhéanamh ar a ndul chun cinn.
- Nósanna imeachta caighdeánaithe a bhunú agus a chur i bhfeidhm faoina bhféadfaí cúnamh airgeadais a chur ar fáil do thionscadail agus na nósanna imeachta sin a athbhreithniú nuair is cuí.

Rinne an Bord measúnú iomlán riosca gnó i 2005 freisin agus tá sé ag tabhairt aghaidh ar aon laigeachtaí aitheanta i láthair na huaire.

Tá an córas rialaithe airgeadais bunaithe ar chreat oibre d'eolas rialta bainistithe, nósanna imeachta riaracháin lena n-áirítear deighilt dualgas, údarú agus córas tarmligin agus cuntasachta. Áirítear air sin, go háirithe:

- Córas cuimsitheach buiséadaithe le buiséad bliantúil a athbhreithnítear agus a chomhaontaítear leis an mBord.
- Athbhreithnithe rialta ar thuarascáileacha tréimhsiúla agus bliantúla a léiríonn caiteachas i gcomparáid le réamhfhaisnéis.
- Spriocanna a shocrú chun feidhmíocht airgeadais agus eile a thomhas.

Bhunaigh an Bord Coiste Iniúchta atá comhdhéanta d'ionadaithe den Bhord agus den Fheidhmeannas leis an aidhm rialuithe inmheánacha a chur chun cinn.

Athbhreithniú ar Rialú Inmheánach Airgeadais

Déanann an Bord monatóireacht ar éifeachtacht an chóras rialaithe inmheánach airgeadais trí athbhreithniú bainistíochta agus iniúchadh thréimhsiúil agus staidéir athbhreithnithe le comhchomhairleoirí seachtracha. Rinne an Bord athbhreithniú ar a chuid rialuithe inmheánacha airgeadais don bhliain 2006.

Thar ceann an Bhoird

James Morris
Cathaoirleach



TRUE NORTH

TUAIRISC AN ARD-REACHTAIRE CUNTAS AGUS CISTE

Tá ráitis airgeadais Bhord Scannán na hÉireann don bhliain dar críoch 31 Nollaig 2005 iniúchta agam faoin Acht um Bord Scannán na hÉireann 1980.

Tá na ráitis airgeadais, a ullmhaíodh faoi na beartais chuntasaíochta arna leagan amach sna ráitis, comhdhéanta de na Beartais Chuntasaíochta, an Cuntas Ioncaim agus Caiteachais Caipitiúil, an Cuntas Ioncaim agus Caiteachais Riarachán, an Ráiteas Gnóthachan agus Caillteanas Aitheanta Iomlán, an Clár Comhardaithe, an Ráiteas ar Shreabhadh Airgid agus na nótaí gaolmhara.

Freagrachtaí an Bhoird agus an Ard-Reachtair Cuntas agus Ciste faoi seach

Tá Bord Scannán na hÉireann freagrach as na ráitis airgeadais a ullmhú de réir an Achta um Bord Scannán na hÉireann 1980 agus as rialtacht na n-idirbheart a chinntiú. Ullmhaíonn an Bord Scannán na hÉireann na ráitis airgeadais de réir Cleachtas Chuntasaíochta a nGlactar Leis go Coitiana in Éireann. Tá freagrachtaí cuntasaíochta Chomhaltaí an Bhoird leagtha amach sa Ráiteas um Fhreagrachtaí Chomhaltaí an Bhoird.

Is é m'fhreagrachta ná na ráitis airgeadais a iniúchadh de réir cheanglas ábhartha dlí agus rialúcháin agus Caighdeán Idirnáisiúnta maidir le hIniúcháireacht (Ríocht Aontaithe agus Éire).

Tuairiscím mo thuairim maidir le cibé an dtugann na ráitis airgeadais léargas fíorcheart, de réir Cleachtas Chuntasaíochta a nGlactar Leis go Coitianta in Éirinn. Tuairiscím freisin cibé, dar liom, an raibh leabhair chuntais chúí coinnithe. Lena chois sin, deirim cibé an dtagann na ráitis airgeadais leis na leabhair chuntais.

Tuairiscím ar aon chás ábhartha nár feidhmíodh suimeanna airgid chun na gcríoch a bhí beartaithe nó sa chás nach leanann na hidirbhearta do na húdaráis a rialaíonn iad.

Tuairiscím freisin mura bhfuil an fhaisnéis agus na mínithe ar fad faighte agam agus atá riachtanach chun críocha m'iniúchta.

Scrúdaím an Raiteas maidir le Rialú Inmhéanach Airgeadais le féachaint an léirítear ann gur chomhlíon an Bord an Cód Cleachtas maidir le Rialachas Comhlachtaí Stáit agus tuairiscím ar aon chás ábhartha nach ndéanann sé amhlaidh, nó más rud é go bhfuil an ráiteas míthreorach nó nach dtagann sé le faisnéis eile atá ar eolas agam de bharr na ráitis airgeadais a bheith

iniúchta agam. Ní cheanglaítear orm a bhreithniú cibé an gclúdaíonn an Ráiteas maidir le Rialú Inmhéanach Airgeadais gach priacal agus rialú airgeadais, ná teach tar thuairim maidir le héifeachtacht na nósanna imeachta le priacail agus rialú.

An Bunús atá le mo Thuairim ar na Ráitis

I mbun m'fheidhme mar Ard-Reachtair Cuntas agus Ciste, rinne mé m'iniúchadh ar na ráitis airgeadais de réir Caighdeán Idirnáisiúnta maidir le hIniúcháireacht (Ríocht Aontaithe agus Éire) arna n-eisiúint ag an mBord un Chleachtas Iniúcháireachta agus trí thagairt a dhéanamh do na nithe ar leith is gá a chur san áireamh i ndáil le cúrsaí bainisteoireachta agus oibriúcháin a ghabhann le comhlachtaí Stáit. Déantar scrudú mar chuid den iniúchadh, ar bhonn tástála, ar fhianaise a bhaineann le suimeanna agus rialtacht na n-idirbheart airgeadais a chuirtear san áireamh sna ráitis airgeadais, agus leis na hidirbhearta a fhoilsítear inotu. Chomh maith leis sin, cuimsíonn an t-iniúchadh measúnacht ar na meastacháin agus ar na breitheanna suntasacha a rinneadh agus na ráitis airgeadais á n-ullmhú, agus measúnacht le féachaint an n-oireann na beartais chuntasaíochta don bhail atá ar chúrsaí an Bhoird, ar feidhmíodh na beartais sin ar bhealach leanúnach agus ar foilsíodh iad ar bhealach sásúil.

Phleanáil mé agus rinne mé m'iniúchadh sa chaoi is go bhfaighinn an fhaisnéis agus na mínithe ar fad a mheas mé a bheith riachtanach ionas go mbeadh leordhóthain fianaise agam a d'fgárfadh cinnteacht réasúnach ann go bhfuil na ráitis airgeadais soar ó mhíríteas ábhartha, cibé calaois nó neamhrialtacht nó earráid eile is cúis leis sin. I dteacht ar mo thuairim, rinne mémeastóireacht ar a shásúl is a cuireadh faisnéis i láthair sna ráitis airgeadais san iomlán freisin.

Tuairim

Is é mo thuairim go dtugann na ráitis airgeadais léargas fíorcheart, de réir Cleachtas Chuntasaíochta a nGlactar Leis go Coitianta in Éirinn, ar riocht ghnóthaí an Bhoird ag 31 Nollaig 2005 agus ar a ioncam agus ar a chaiteachas don bhliain dar críoch sin.

Is é mo thuairim go raibh leabhair chuntais chúí coinnithe ag an mBord. Tá na ráitis airgeadais ag teacht leis na leabhair chuntais.

Gerard Smyth

Le haghaidh agus thar ceann an Ard-Reachtair Cuntas agus Ciste
27ú Meitheamh 2007



MONICA: LA REINA DEL CONDON/MONICA: THE QUEEN OF CONDOMS

BEARTAIS CHUNTASAÍOCHTA

A. Bunús Cuntasaíochta

Áirítear leis na ráitis airgeadais dhá Chuntas Ioncaim agus Caiteachais agus Clár Comhardaithe.

- Taifeadann an Cuntas Caipitil Ioncaim agus Caiteachais íocaíocht amach iasachtaí forbartha agus léiriúcháin an Bhoird agus an ranníoc don Screen Training Ireland, an ghníomhaireacht náisiúnta oiliúna don tionscal scannáin in Éirinn.
- Taifeadann an Cuntas Riaracháin Ioncaim agus Caiteachais na hidirbhearta riaracháin i ndáil leis an mBord.

Ullmhaíodh na ráitis airgeadais de réir choinbhinsiún an chostais stairiúil

B. Ioncam

Seasann an t-ioncam a léirítear sna ráitis airgeadais faoi Dheontais Oireachtas don airgead iarbhir a fuarthas.

C. Iasachtaí

Cuireann an Bord iasachtaí léiriúcháin ar fáil chun cuidiú le léiriú scannán. Braitheann aisíocaíochtaí agus aiscur ar mar a éiríonn le scannáin bhainteacha ó thaobh tráchtála.

Déantar iasachtaí forbartha le déantóirí scannán d'fhonn tionscadail scannán a fhorbairt.

Bíonn aisíocaíochtaí iníochta de réir théarmaí na gcomhaontuithe iasachta.

Ní bhíonn muirir úis faoi réir na n-iasachtaí sin de ghnáth, ach áirítear bearta aisghabháilte agus rannpháirtíocht brabúis orthu.

Déanann an Bord athbhreithniú ar iasachtaí ar bhonn tréimhsiúil agus déantar soláthar cuí i gcoinne iasachtaí gan íoc, bunaithe ar fheidhmíocht stairiúil leabhar iasachta an Bhoird. Déantar an soláthar a chuntasú tríd an gCúlchiste Caipitil.

D. Cúlchiste Caipitil

Seasann an Cúlchiste Caipitil don mhaoiniú a infheistítear i Scannáin agus i Sócmhainní Docta tar éis soláthair agus amúchadh.

E. Sócmhainní Docta Inláimhsithe

Léirítear Sócmhainní Docta Inláimhsithe ag an gcéad chostas stairiúil.

Cuirtear dímhéas ar fáil ag rátaí a ríomhtar chun an chéad chostas a dhíscríobh lúide iarmharluach measta gach sócmhainn faoin modh dronlíneach thar a saol úsáideach measta. Tá na rátaí dímhéasa mar seo a leanas:

- Trealamh agus Troscán Oifige 20% per annum
- Trealamh Ríomhaireachta 33% per annum

F. Costais Pinsin

Feidhmíonn an Bord scéim pinsin shochair shainithe a mhaoinítear go bliaintiúil ar bhonn íoc mar a thuilltear as airgead atá ar fáil dó, lena n-áirítear airgead a sholáthraíonn an Roinn Ealaíon, Spóirt agus Turasóireachta. Tá an scéim ag fanacht ar cheadú ón Aire Airgeadais agus ó dhá Theach an Oireachtas.

Léiríonn costais pinsin na sochair a thuilleann fostaithe sa thréimhse agus sonraítear iad glan gan ranníocaíochtaí pinsin foirne a n-áirítear mar in-aisíochta leis an Roinn de réir socruithe airgeadais ghníomhaíochtaí. Aithnítear méid atá comhréir leis an muirear pinsin mar ioncam sa mhéid is go bhfuil sé in-aisghabhála agus fritháirithe i gcoinne deontas a bhfuarthas i rith na bliana le híocaíochtaí pinsin a dhéanamh.

Léirítear gnóthachain nó cailteanais achtúireacha a n-eascaíonn as dlíteanais scéime sa Ráiteas Ghnóthachan agus Caillteanas Aitheanta agus sócmhainn comhréire le bheith aisghabháilte i dtréimhsí atá le teacht ón Roinn Ealaíon, Spóirt agus Turasóireachta.

Léiríonn dlíteanais pinsin an luach faoi láthair ar íocaíochtaí san am atá le teacht atá tuillte ag an bhfoireann go dáta. Léiríonn maoiniú pinsin iarchurtha an sócmhainn chomhréire le bheith aisghabháilte sa todchaí ón Roinn Ealaíon, Spóirt agus Turasóireachta.



THE FRONT LINE

RÁITIS AIRGEADAIS BORD SCANNÁN NA HÉIREANN DON BHLIAIN DAR CHRÍOCH 31 NOLLAIG 2006

Cuntas Ioncaim agus Caiteachais Chaipitil

Don bhliain dar chríoch 31 Nollaig 2006

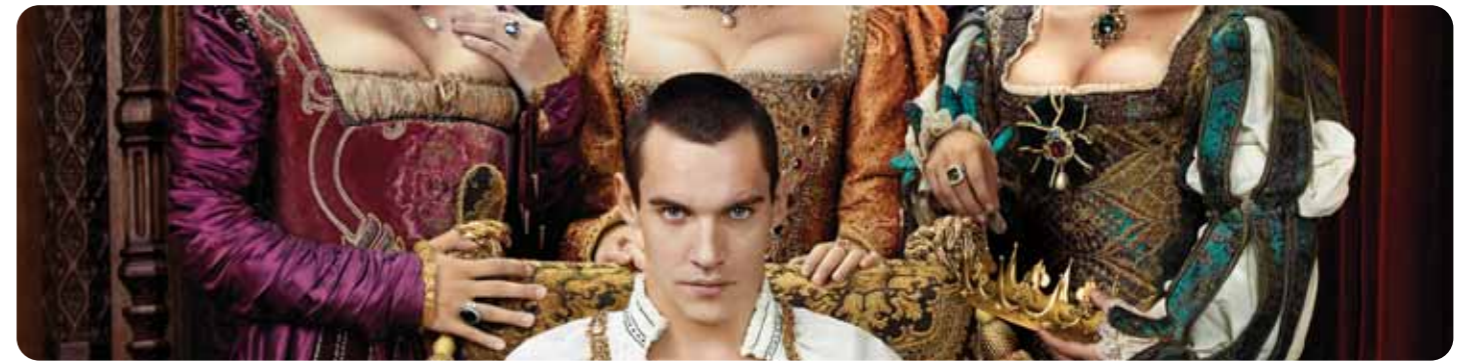
	Nótaí	2006 €	2005 €
Ioncam			
Deontais an Oireachtais	1	17,300,000	13,900,000
Ranníocaíochtaí ó pháirtithe eile		463,350	494,850
Ioncam eile		36,335	29,113
Aisioc ar lasachtaí a aistríodh ón gCúlchiste Caipitil	7	882,576	629,629
Iomlán		18,682,261	15,053,592
LÚIDE: Aistriú chuig an gcuntas Riaracháin agus Caiteachais	17	(300,000)	(59,450)
Iomlán		18,382,261	14,994,142
Caiteachas			
Screen Training Ireland		(1,271,000)	(1,240,000)
Oiliúint Tionscail Eile		-	(12,000)
Lasachtaí Léiriúcháin	7	(13,577,048)	(11,031,631)
Lasachtaí Forbartha	7	(1,652,840)	(1,613,378)
Íocaíochtaí Caipitil Eile	13	(1,168,812)	(297,640)
Iomlán		(17,669,700)	(14,194,649)
Barrachas/(Easnamh)		712,561	799,493
Iarmhéid ag tús na bliana		2,357,703	1,558,210
Iarmhéid ag deireadh na bliana		3,070,264	2,357,703

Is cuid de na Ráitís Airgeadais na Beartais Chuntasaíochta agus nótaí 1-17

James Morris
Cathaoirleach

26 Meitheamh 2007

Kevin Moriarty
Comhalta de chuid an Bhoird



THE TUDORS

Cuntas Ioncaim agus Caiteachais Riaracháin

Don bhliain dar chríoch 31 Nollaig 2006

	Nótaí	2006 €	2005 €
Ioncam			
Deontas an Oireachtais	1	2,084,942	2,010,063
Ioncam eile		2,745	4,082
Brabús ar Dhiúscairt Sócmhainní		2,328	-
Glanchiste Iarchurtha Costais Pinsin		233,844	205,905
Aistriú ó (chuig) an gCúlchiste	12	(214,569)	(8,281)
Iomlán		2,109,290	2,211,769
Cuir leis sin: Aistriú ón gCuntas Ioncaim agus Caiteachais		300,000	59,450
Iomlán		2,409,290	2,271,219
Caiteachas			
Riarachán	9	1,822,155	1,672,644
Eagraíochtaí, Síntiúis agus Taighde	10	49,283	152,697
Costais Mhargaiochta	11	342,740	229,397
Costais Phinsin		192,786	165,968
Iomlán		2,406,964	2,220,706
Barrachas/(Easnamh)		2,326	50,513
Iarmhéid ag tús na bliana		(24,548)	(75,061)
Iarmhéid ag deireadh na bliana		(22,222)	(24,548)

Is cuid de na Ráitís Airgeadais na Beartais Chuntasaíochta agus nótaí 1-17

James Morris
Cathaoirleach

26 Meitheamh 2007

Kevin Moriarty
Comhalta de chuid an Bhoird

Ráiteas faoin Iomlán Gnóthachan agus Cailteanas Aitheanta

Don bhliain dar chríoch 31 Nollaig 2006

	2006 €	2005 €
Barrachas don bhliain		
Cuntas Riaracháin	2,326	50,513
Cuntas Caipitil	712,561	799,493
Iomlán	714,887	850,006
Gnóthachain taithí ar dhliteanas scéime pinsin	109,770	127,941
Athruithe ar na bunbhoinn tuisceana faoi luach dliteanas na scéime pinsin faoi láthair	184,000	(382,885)
Gnóthachan/cailteanas achtúireach ar dhliteanas phinsin	293,770	(254,944)
Coigeartú ar mhaoiniú pinsin iarchurtha	(293,770)	254,944
Iomlán an ghnóthachain aitheanta don bhliain	714,887	850,006

Is cuid de na Ráitís Airgeadais na Beartais Chuntasaíochta agus nótaí 1-17

James Morris
Cathaoirleach

26 Meitheamh 2007

Kevin Moriarty
Comhalta de chuid an Bhoird



MY BEAUTIFUL RAMBUTAN TREE

Clár Comhardaithe

Don bhliain dar chríoch 31 Nollaig 2006

	Nótaí	2006 €	2005 €
Sócmhainní Dochta			
Sócmhainní intáimhsithe	6	263,622	49,053
Infheistíocht i Scannáin			
Íasachtaí Léiriúcháin	7	964,688	817,656
Íasachtaí Forbartha	7	109,251	105,359
		1,073,939	923,015
Sócmhainní Reatha			
Airgead sa Bhanc		2,935,352	2,449,604
Réamhíocaíochtaí & Ioncam Fabhráithe		560,651	194,348
		3,496,003	2,643,952
Creidiúnaithe			
Méideanna indlíte laistigh de bhliain amháin	8	(447,961)	(310,797)
GLANSÓCMHAINNÍ REATHA		3,048,042	2,333,155
Iomlán sócmhainní lúide Dlíteanais Reatha roimh Phinsin		4,385,603	3,305,223
Sócmhainn Maoinithe Pinsin Iarchurtha Dlíteanais Phinsin		1,181,500	1,241,448
		(1,181,500)	(1,241,448)
Glansócmh		4,385,603	3,305,223
Caipiteal agus Cúlchistí			
Cuntas Ioncaim agus Caiteachais Caipitil		3,070,264	2,357,703
Cuntas Ioncaim agus Caipitil Riaracháin		(22,222)	(24,548)
Cúlchiste Caipitil		1,337,561	972,068
Iomlán		4,385,603	3,305,223

Is cuid de na Ráitis Airgeadais na Beartais Chuntasaíochta agus nótaí 1-17

James Morris
Cathaoirleach

Kevin Moriarty
Comhalta de chuid an Bhoird

26 Meitheamh 2007



FLYBOY

Ráiteas Sreabhadh Airgid

Don bhliain dar chríoch 31 Nollaig 2006

	2006 €	2005 €
Imréiteach Barrachais agus Glan-Insreabhadh Airgid ó Ghníomhaíochtaí Oibriúcháin		
Barrachas/Easnamh ar an gCuntas Caipitil	712,561	799,493
Barrachas/(Easnamh) ar an gCuntas Riaracháin	2,326	50,513
	714,887	850,006
Coigeartú do mhíreanna neamhoibríochta		
Ús bainc	(22,835)	(15,876)
Aistriú go/(ón) gCúlchiste Caipitil	214,569	8,281
(Brabús) /Cailteanas ar dhiúscairt sócmhainní	(2,328)	-
	189,406	(7,595)
Coigeartú do mhíreanna nach míreanna airgid iad		
Dímheas	105,278	32,810
(Méadú)/Laghdú ar Fhéichiúnaithe	(366,303)	(117,307)
Méadú/(Laghdú) ar Chreidiúnaithe	137,164	(25,123)
	780,432	732,791
Glan-Insreabhadh airgid ó ghníomhaíochtaí Oibriúcháin		
Glan-Insreabhadh airgid ó ghníomhaíochtaí Oibriúcháin	780,432	732,791
Ús Bainc	22,835	15,876
Íocaíochtaí chun sócmhainní a cheannach	(321,201)	(41,091)
Fáltais díola sócmhainní	3,682	-
	485,748	707,576
Insreabhadh/Eis-sreabhadh		
Réiteach Glan-Insreabhadh airgid le hathruithe in airgead tirim agus i gcomhionann airgid		
Airgead Tirim ar an 1 Eanáir	2,449,604	1,742,028
Airgead Tirim ar an 31 Nollaig	2,935,352	2,449,604
	485,748	707,576
Athruithe i nglanchistí sa tréimhse		

James Morris
Cathaoirleach

26 Meitheamh 2007

Kevin Moriarty
Comhalta de chuid an Bhoird



PUFFBALL

NÓTAÍ AG GABHBÁIL LEIS NA RÁITIS AIRGEADAIS

1. DEONTAIS OIREACHTAIS

Maoinítear deontas an Oireachtais i ndáil le caiteachas caipitil an Bhoird faoi Chlár Oibríochta na hEarnála Léiriúcháin agus faoi Chlár Oibríochta Forbartha Acmhainní Daonna agus Fostaíochta den Phlean Forbartha Náisiúnta 2000-2006.

	2006 €	2005 €
Cuspóirí Reatha		
Bord Scannán na hÉireann	2,126,000	2,050,000
Lúide Ranníocaíochtaí Aoisliúntais Aisíochta leis an Roinn	(41,058)	(39,089)
Iomlán	2,084,942	2,010,911
Cuspóirí Caipitil		
Infheistíocht i Scannáin	17,300,000	13,900,000

2. Geallanais

	Léiriúchán Scannán €	Léiriúchán Scannán Faisnéise €	Léiriúchán Beochana €	Íasachtaí Dáileacháin €	Scéimeanna €	Iomlán €
(a) Íasachtaí Léiriúcháin						
Gealltanais @ 01/01/06	570,560	204,172	108,500	51,323	296,190	1,230,745
Gealltanais i 2006	10,979,832	1,768,000	1,279,000	110,000	1,018,639	15,155,471
Gealltanais in éag i 2006	-	-	-	-	-	-
Iomlán Gealltanais	11,550,392	1,972,172	1,387,500	161,323	1,314,829	16,386,216
Íocaíochtaí i 2006	(10,420,617)	(1,288,701)	(772,000)	(95,000)	(1,000,729)	(13,577,047)
Gealltanais @ 31/12/06	1,129,775	683,471	615,500	66,323	314,100	2,809,169

* Ináirithe sna figiúirí do ghealltanais agus d'íocaíochtaí araon do Léiriúcháin Príomhscannán tá suim de €460,381 maidir le costais léiriúcháin tionscadal agus costais dlí léiriúcháin.

	Beochana Forbartha €	Príomh-Scannán Forbartha €	Faisnéise Forbartha €	Iomlán €
(b) Íasachtaí Forbartha				
Gealltanais @ 01/01/06	36,501	387,097	31,974	455,572
Gealltanais i 2006	204,000	1,446,478	45,000	1,695,478
Gealltanais a d'éag i 2006	-	-	-	-
Iomlán gealltanais	240,501	1,833,575	76,974	2,151,050
Íocaíochtaí i 2006	(159,000)	(1,440,867)	(52,973)	(1,652,840)
Gealltanais @ 31/12/06	81,501	392,708	24,001	498,210

3. Tairiscintí Sealadacha Cúnamh do Thionscadail Scannán

Sa bhreis ar na tiomantais faoi chonradh a bhí gan íoc ag deireadh na bliana de €3,307,379 atá nochta bhí €6,062,112 breise i ndáil le hofráilacha sealadacha cúnamh amuigh. Tá cuid mhór de thiomantais mar sin, €4,500,000, i ndáil le léiriúcháin scannán áit a mbíonn ofráilacha faoi réir téarmaí agus coinníollacha áirithe lena n-áirítear foireann aisteoirí, criú, struchtúr earcaíochta agus airgeadais. Bíonn siad bailí ar feadh 12 mí agus ag an staid sin bíonn siad faoi réir athbhreithnithe. Bíonn na hofráilacha sin ag brath ar chistí an Bhoird a bheith ar fáil. Bhí ofráilacha neamhchanníochtaíthe cúnamh i ndáil le naoi léiriúcháin príomhscannán ag an mBord ag deireadh na bliana. Is dóchúil go bhfaighidh na tionscadail sin ofráilacha cainníochtaíthe i 2007.



TOO LATE FOR THE EARLY HOUSE

4. Teorainn le hAirgead a Chuireann an Bord ar Fáil

Faoi Alt 10 d'Acht um Bord Scannán na hÉireann, 1980 mar atá leasaithe, ní bheidh an t-uasmhéid d'aon infheistíochtaí, íasachtaí, deontais agus ráthaíochtaí (lúide aisghabháilte) thar €200,000,000. Cuireadh suim de €115,061,360 ar fáil amhail an 31 Nollaig 2006 (amhail an 31/12/2005 bhí an suim amuigh athshonraithe mar €96,653,175. Áirítear na gealltanais caipitil ar fad leis an bhfigiúir athshonraithe sin san áit ina raibh sé teoranta do ghealltanais d'iasachtaí leiriúcháin agus forbartha amháin agus taispeánadh é mar €87,160,306 amhail an 31/12/2005).

5. Luach Saothair an Bhoird agus Fostaithe

	2006	2005
Is iad seo a leanas an meánlíon fostaithe lena n-áirítear an Príomhfheidhmeannach, le linn na bliana		
Príomhfheidhmeannach	1	1
Fostaithe	14.5	14.3

6. Sócmhainní Dochta Inláimhsithe

	Troscán €	Ríomhairí €	Iomlán €
Costas			
Amhail 1 Eanáir 2006	103,354	218,236	321,590
Breiseanna	220,986	100,215	321,201
Diúscairtí	(11,009)	(9,223)	(20,232)
Amhail 31 Nollaig 2006	313,331	309,228	622,559
Dímheas			
Amhail 31 Eanáir 2006	80,542	191,995	272,537
Muirear don bhliain	53,867	51,411	105,278
Diúscairtí	(11,009)	(7,869)	(18,878)
Amhail an 31 Nollaig 2006	123,400	235,537	358,937
NBV			
Amhail an 31 Nollaig 2006	189,931	73,691	263,622
Amhail an 31 Nollaig 2005	22,812	26,241	49,053
Gluaiseacht	167,119	47,450	214,569

7. Infheistíocht i Scannáin

	Íasachtaí Léiriúcháin €	Íasachtaí Forbartha €	Iomlán €
Airleacain le linn na bliana	13,577,048	1,652,840	15,229,888
Aisghabháil le linn na bliana	(677,813)	(204,763)	(882,576)
Soláthar don bhliain	(12,752,203)	(1,444,185)	(14,196,388)
Gluaiseacht sa Bhliain	147,032	3,892	150,924
Iarmhéid amhail an 1 Eanáir 2006	817,656	105,359	923,015
Iarmhéid amhail an 31/12/06	964,688	109,251	1,073,939

8. Creidiúnaithe

	2006 €	2005 €
IMAT/ASPC	4	34,644
Táille Iniúchta	14,750	14,400
Fabhruithe Eile	247,957	238,025
Cáin Shiarchoinneálach	7,695	-
Creidiúnaithe Trádála	177,555	23,728
Iomlán	447,961	310,797



WHAT DID YOU DO THAT FOR HELEN?

9. Riarachán

	2006	2005
	€	€
Tuarastail Riaracháin	889,141	946,024
Táillí Comhaltaí Boird	33,014	38,092
Léitheoirí Scripte *	-	35,206
Oiliúint don Fhoireann	17,876	3,874
Muirir Chíosa agus Seirbhíse	161,554	118,749
Árachas	8,575	9,036
Solas / Teas	5,488	2,782
Teileafón / Faics	63,790	55,716
Post / Teachairí	42,344	32,720
Páipéarachas Oifige /Clódóireacht	37,013	15,831
Deisiúcháin/Cothabháil	63,719	49,470
Taisteal/ Cothabháil Foirne **	199,612	116,322
Ús Bainc agus Muirir	2,479	1,070
Costais Chruinnithe Boird	9,366	9,726
Táillí Dlí	10,747	12,591
Táillí Iniúchta	14,750	14,400
Ilchineálach	5,201	7,009
Dímheas	105,278	32,810
Comhairliúchán	119,573	110,580
Costais Earcaíochta	25,120	45,429
Forbairt Bunachar Sonraí	7,515	15,208
Iomlán	1,822,155	1,672,645

* I 2006 rinneadh íocaíochtaí do léitheoirí scrípte ón gCuntas Caipitil.

** Áirítear Taisteal Margaíochta sa suim do Thaisteal/Cothabháil Foirne i 2006. Sa bhliain 2005 áiríodh an suim sin le Margaíocht.

10. Eagraíochtaí, Síntiúis agus Taighde

	2006	2005
	€	€
European Audio-visual Observatory	18,528	14,748
Media Desk*	-	48,400
Media Antenna*	-	11,600
IBEC	12,889	12,739
European Film Promotion	7,890	3,400
Subscriptions to Publications	4,588	3,285
Galway Film Fair*	-	13,000
Stranger Than Fiction*	-	15,000
IFTN*	-	13,025
Maoiniú Cuspóir Speisialta	5,388	17,500
Iomlán	49,283	152,697

* Sa bhliain 2006 thoiligh an Roinn Ealaíon, Spóirt agus Turasóireachta go bhféadfaí íocaíochtaí leis an heagraíochtaí seo a dhéanamh ón gCuntas Caipitil. Roimhe sin b'éigean íocaíochtaí den chineál sin a dhéanamh ón gCuntas Riaracháin.

11. Margaíocht

	2006	2005
	€	€
Cur chun cinn ag Féilte	58,702	48,207
Foilseacháin/Fógraíocht/ Caidreamh Poiblí**	181,242	81,583
Ábhair Margaíochta	2,878	662
Seirbhísí Suímh	15,573	15,296
Margaíocht thar lear	63,242	48,300
Taisteal Margaíochta*	-	31,356
Brandáil	21,103	-
Athdhearadh ar an Láithreán Gréasáin	-	3,993
Iomlán	342,740	229,397

* Ó 2006 ar aghaidh áireofar costas taisteal margaíochta laistigh de Thaisteal/Cothabháil Foirne

** Áirítear anois costas na Tuarascála Bliantúla faoi Foilseacháin/Fógraíocht/ Caidreamh Poiblí.



CARTE DE VISITE

12. Cúlchiste Caipitil

	2006	2005
	€	€
Iarmhéid amhail an 1 Eanáir	972,068	762,197
Infheistíocht i Scannáin – gluaiseacht	150,924	201,590
Gluaiseacht sa Chiste Sócmhainní Dochta	214,569	8,281
Iarmhéid amhail an 31/12/06	1,337,561	972,068
Tá an ghluaiseacht sa Chiste Sócmhainní Dochta comhdhéanta mar seo a leanas:		
Ioncam leithrinnte do chuspóirí Caipitil	311,978	41,091
Múchadh	97,409	32,810
Iomlán	214,569	8,281

13. Íocaíochtaí Caipitil Eile

De bhreis ar na híocaíochtaí a rinneadh i leith iasachtaí Léiriúcháin agus Forbartha, rinna an Bord na híocaíochtaí caipitil eile seo a leanas i rith na bliana.

	2006	2005
	€	€
Eagraíochtaí Eorpacha		
Eurimages	268,067	242,640
Media Antenna*	11,600	-
Media Desk*	49,955	-
Moonstone	30,000	-
Gildeanna Tionscail		
Irish Playwrights and Screenwriters Guild	40,000	10,000
Screen Directors Guild	50,000	-
Tacaíocht do Mhargaíocht Scannán		
Stranger Than Fiction*	18,000	-
Galway Film Fair*	30,000	-
Féile Scannáin Guth Gafa	5,000	-
Eile		
Stiúdeonna Ard Mór **	400,000	-
Cinemobile	-	45,000
Dámhachtain Scannán agus Teilifíse na hÉireann*	100,000	-
Bunachar Sonraí Scannán agus Teilifíse na hÉireann	55,076	-
Oifig LA	71,023	-
Léitheoirí Scripte	40,090	-
Iomlán	1,168,811	297,640

* I 2006 cheadaigh an Roinn Ealaíon, Spóirt agus Turasóireachta go ndéanfaí íocaíochtaí leis na heagraíochtaí seo ón gCuntas Caipitil.

Roimhe sin rinneadh íocaíochtaí den chineál sin ón gCiste Riaracháin.

** I 2006 thug an Bord deontas oibríochta de €400,000 do Stiúdeonna Ard Mór.

14. Léas Áitribh

I Mí na Nollag 2006 rinne an Bord an léas a bhí aige ar a áitreabh ag Teach Rockfort i nGaillimh a fhorceannadh. I Mí Aibreán 2006 rinne an Bord léas nua maidir lena áitreabh nua ag Queensgate, 23 Br. na nDuganna, Gaillimh. Is é €76,350 móide CBL an costas bliantúil atá ar an léas seo. Tá gealltanais ag an mBord go dtí an bhliain 2011 maidir le léas ar chóiríocht oifige i mBaile Átha Cliath ar chostas bliantúil de €63,486 móide CBL.



HOW ABOUT YOU

15. Aoisliúntas

Feidhmíonn bord Scannán na hÉireann scéim shochair shonraithe nach bhfuil maoinithe.

Bunaíodh an luacháil a úsáideadh le haghaidh faisnéisithe FRS 17 ar luacháil iomlán achtúireach ar na dátaí ar fad atá i gceist a rinne achtúire neamhspleách le riachtanais FRS 17 a chur san áireamh chun measúnú a dhéanamh ar dhliteanais na scéime amhail an 31 Nollaig 2006.

Is iad seo na boinn tuisceana airgeadais a úsáideadh chun dliteanais na scéime a ríomh faoi FRS 17:

	2006	2005	2004
	%	%	%
Ráta Lascaine	4.5%	4.0%	4.5%
Ráta ionchais méadaithe tuarastal	4.0%	4.0%	4.0%
Ráta ionchais méadaithe pinsin san íocaíocht	4.0%	4.0%	4.0%
Boilsciú	2.5%	2.5%	2.5%

Glanchiste iarchurtha Pinsin sa bhliain

	2006	2005
	€	€
Maoiniú inghnóthaithe i leith costais phinsin na bliana reatha	233,844	205,905
Deontas stáit i bhfeidhm le pinsinéirí a íoc	-	-
Iomlán	233,844	205,905

Anailís ar na costais iomlána pinsin curtha de mhúirear ar chaiteachas

	2006	2005
	€	€
Costas seirbhíse reatha	180,646	166,816
Ús ar Dhliteanais Scéime Pinsin	53,198	39,089
Ranníocaíochtaí Fostaithe	(41,058)	(39,937)
Iomlán	192,786	165,968

Sócmhainn mhaoinithe iarchurtha do phinsin

Aithníonn an Bord méideanna ón Stát do dhliteanas neamh-mhaoinithe iarchurtha do phinsin ar bhonn líon d'ócáidí san am atá thart. I measc na n-ócáidí sin tá tacaíocht reachtach don scéim aoisliúntais, agus an beartas agus an cleachtas maidir le pinsin seirbhíse poiblí a mhaoiniú, an próiseas meastacháin bhliantúil san áireamh. Níl aon fhianaise ag an mBord nach leanfaidh an beartas maoinithe sin ar aghaidh ag baint amach na suimeanna sin go céimnitheach de réir cleachtais reatha. Is é €1,181,523 an méid a bhí sa sócmhainn mhaoinithe iarchurtha do phinsin ar an 31 Nollaig 2006

Gluaiseacht i nGlandliteanas Pinsin le linn na bliana airgeadais

	2006	2005
	€	€
Glandliteanas Pinsin amhail an 1 Eanáir	1,241,449	780,600
Costas Seirbhíse faoi láthair	180,646	166,816
Costas Úis	53,198	39,089
Easnamh (gnóthachan) Achtúireach	(293,770)	254,944
Pinsin a íocadh i rith na bliana	-	-
Glandliteanas pinsin amhail an 31 Nollaig	1,181,523	1,241,449

Stair na ngnóthachan agus na gcaillteanas taithí

	2006	2005	2004
	€	€	€
Taithí (gnóthachan) easnamh ar dhliteanais na scéime			
Suim	(109,770)	(127,941)	(32,180)
Céatadan de luach faoi láthair na ndliteanas scéime	-9%	10%	3%
Suim iomlán aitheanta sa Ráiteas (gnóthachan) easnamh aitheanta			
Suim	(293,770)	254,944	125,110
Céatadan de luach faoi láthair na ndliteanas scéime	-25%	21%	16%



UISCE MARBH/STILL WATER

16. Comhaltaí an Bhoird - Nochtú

D'fhéadfadh Bord Scannán na hÉireann le linn gnáth-ghnó, ceadú a thabhairt do thionscadail scannán agus dul i mbun socruithe conartha le gnóthais a mbíonn Comhaltaí Boird fostaithe nó a mbíonn leas eile acu ann. Tá nosanna imeachta glactha ag Bord Scannán na hÉireann i ndáil le nochtuithe suime ag comhaltaí Boird agus cloíodh leis na nósanna imeachta sin le linn na bliana. Chloigh na comhaltaí agus an Bord leis an gCód Cleachtais do Rialachas Comhlachtaí Stáit maidir le staideanna leasa pearsanta. Ní bhfuair na comhaltaí aon cháipéisí ar na hidirbhearta agus ní raibh na comhaltaí rannpháirteach in aon phléití agus níor fhreastal siad ar aon phléití Boird i ndáil leis na nithe sin.

Comhalta Boird	Cur Síos	€
Alan Gilsean	Crossing the Line Films – Liam Clancy- Return of the Wild Rover (Production)	60,000
Lesley McKimm	Comet Films – One Hundred to One (Production)	30,000
	Comet Films – Happy Ever Afters (Development)	11,000
Kevin Moriarty	Ardmore Studios	400,000
James Morris	Treasure Entertainment – Shrooms (Development)	20,000
	Treasure Entertainment – Table Manners (Development)	25,000
	Treasure Entertainment – The Salesman (Development)	15,000
	Treasure Entertainment – Within Without You (Production)	750,000
	Treasure Entertainment – The Giggler Treatment (Development)	40,000
Tristan Orpen Lynch	Subotica Entertainment – In Like Flynn (Distribution)	25,000
	Subotica Entertainment – The Daisy Chain (Development)	25,000
	Subotica Entertainment – The Swimming Lesson (Development)	10,000
Kirsten Sheridan	Hell's Kitchen – The Whole of the Moon (Development)	17,000
Iomlán		1,428,000

17. Ceadú an Bhoird

Bhí na ráitis airgeadais ceadaithe ag an mBord an 5 Meitheamh 2007.



FINAL JOURNEY

AGUISÍN 1

Tá aguisíní 1 go 5 ann mar thagairt eolais agus ní mar chuid de na cuntais ar leathanaigh 40 go 49.

TIOMANTAIS CHAIPITIL 2006

Iasachtaí Forbartha Scannán

		Geallta €			Geallta €
A Girl Called Freedom	Line Productions	11,000	Six Days on the Road	Niall Heery	11,500
A Long Long Way	Ferndale Films	35,000	Slice	Blinder Films	14,500
A Month of Sundays	Gavin Cleland	12,000	Son	Janey Pictures	30,000
A Piece of My Heart	Element Films	25,000	Souled Out	Zanzibar Films	14,000
Another Othello	Dig Productions	15,000	Static	Alchemic Films	10,000
Anseo	Wildfire Film & TV	30,000	Stella Days	Newgrange Pictures	15,000
August Weekend	Vico Films	10,000	Suckin Diesel	Parallel Films	17,000
Autumn Twins	Samson Fims	16,500	Superslate	Number 9 Films	76,867
Banshee	Three Way Productions	15,000	Survival Rate	James Phelan	10,000
Captain Catch	Kate Perry	12,000	Swan Song	Anne McCabe	10,000
Carrying David	Fantastic Films	10,000	Table Manners	Treasure Entertainment	20,000
Citadel	Once Off Films	20,000	Terminus	Zanzibar Films	38,000
Corners	Princess Pictures	12,000	The Away	Dan Films	15,000
Curious	Susan Liddy	10,000	The Colleen and the Cowboy	Grand Pictures	30,000
Dark Moon	David Donoghue	10,000	The Daisy Chain	Subotica Entertainment	25,000
Daydream Believers	Ian Power	15,000	The Dead Spit of Kelly	Grand Pictures	15,000
Dirty Rats	Paradox Pictures	18,111	The Food Chain	Anthony Sellers	12,000
Eden	Samson Fims	15,000	The Garage	Element Films	20,000
Garage	Element Films	20,000	The Good Father	Christian O'Reilly	12,000
Give It Over	Misty Productions	5,000	The Joy	Empty Films	30,000
Happy Ever Afters	Comet Films	11,000	The Lone Postman	Diva Media	8,000
Here Comes the Summer	PGM Productions	15,000	The Perch	Planet Korda Pictures	30,000
How About You	Ferndale Films	30,000	The Salesman	Treasure Entertainment	15,000
In Perpetuity	Once Off Films	20,000	The Stopover	Eclipse Pictures	23,000
Kisses	Lance Daly	10,000	The Swimming Lesson	Subotica Entertainment	10,000
Kisses	Fastnet Films	60,000	The Thing is...	Vico Films	12,000
Ling Ling	Zanzibar Films	3,000	The Wake Wood	Brendan McCarthy	10,000
Low Season	Audrey O'Reilly	12,000	The Whole of the Moon	Hell's Kitchen	17,000
Lure	Green Park Films	15,000	The Year of the Hiker	Wildfire Film & TV	16,000
Lynch	Magma Films	12,000	Trav'l Scrabul	Andrew Meehan	12,000
Made In Australia	One Productions	22,000	True Blue	Agnes Productions	12,000
Miss Emerald Isle	Grand Pictures	11,000	Two Wrongs	Newgrange Pictures	10,000
Missing Link	Neil Leyden	12,000	Uair Development	TG4	31,500
Molly Bloom Goes to Moscow	Sally Potter Films	35,000	Untitled Pat Shortt	Rubicon Films	10,000
Outcast	Fantastic Films	15,000	Versus Vampire	Three Way Productions	29,000
Playing the Ancient	Dig Productions	20,000	Water Works	Christian O'Reilly	12,000
Rugby Days	Magma Films	6,500	When Night Becomes Day	Norah McGettigan	10,000
Savage	SP Films	15,000	White Spirit	Fastnet Films	20,000
Silence	Harvest Films	30,000	Wide Open Spaces	Grand Pictures	15,500
Sin Spree	Green Park Films	34,500	Witch Hunter	Tom Cosgrove	12,000
				lomlán	1,446,478



THE TIGER'S TAIL

Iasachtaí Forbartha Beochana

		Geallta €
Bardo	Zanzibar Films	15,000
Bug Muldoon	Magma Films	32,000
Garth	Kavaleer Productions	39,000
Grabby Bag Manners	Brown Bag Films	18,000
Jo and Jack	Ikandi Productions	40,000
Little Caribou	Barley Films	40,000
Melmoth the Wanderer	Blueprint Pictures	20,000
lomlán		204,000

Iasachtaí Forbartha Faisnéise

		Geallta €
Congo	Akajava Films	9,000
Deadlift	Fastnet Films	9,000
From Cork to Carlton	Telegael	9,000
Teo Macero	Loopline Films	9,000
The Trial of Ramush	Union Films	9,000
lomlán		45,000



DOT.COM

Iasachtaí Léiriúcháin Scannán

		Geallta €
32A	Janey Pictures	650,000
Aifric	Telegael	425,000
An Gaeilgoir Nocht	Telegael	92,000
Dot.Com	Zanzibar Films	150,000
Dragnet	Samson Films	97,622
Garage	Element Films	750,000
How About You	Ferndale Films	1,000,000
Kings	Newgrange Pictures	750,000
Kitchen	Octagon Films	290,000
Middletown	Green Park Films	20,000
PuffBall	Grand Pictures	499,279
Short Order	Igloo Films	23,000
Shrooms	Treasure Entertainment	975,000
Studs	Brother Films	21,000
Summer of the Flying Saucer	Magma Films	500,000
The Escapist	Parallel Film Productions	500,000
The Running Mate	Rubicon Films	437,895
Tiger's Tale	Merlin Films	1,000,000
Tonight Is Cancelled (AKA Our Futures Are Ours)	Fastnet Films	100,000
Ciste Léiriúcháin Idirnáisiúnta		
George Gently	Element Films	250,000
Murphy's Law	Element Films	200,000
The Tudors	World 2000	500,000
Dorothy Mills	Octagon Films	200,000
My Boy Jack	Octagon Films	300,000
The Escapist	Parallel Film Productions	250,000
The Old Curiosity Shop	Element Films	300,000
Iomlán		10,280,796

Iasachtaí Críochniúcháin

		Geallta €
Children of Allah	Hawkeye Films	13,000
Dublin Day	Atlantic Film Alliance	45,000
Experimental Conversations	Time Image Films	15,000
Here to Stay	Ned Kelly Pictures	20,000
Joy Ride	Nay Cliché Films	7,000
Metamorphosis	Dune 7 Films	25,000
My Beautiful Rambutan	LeBroquy Fraser Productions	11,155
Not There Yet	Monster Animation	400
Once	Samson Films	73,000
Ouch	Venom Films	10,000
Stars	Delicious Nine	7,000
The Boy Who Was Dubbed	Patrick Freyne	6,100
What If	Bootstraps Productions	6,000
Iomlán		238,655



EXPERIMENTAL CONVERSATIONS

Iasachtaí Léiriúcháin Faisnéise

		Geallta €
Close Encounters	Widervision	20,000
Doctrine	Akajava Films	5,000
Donal Lunny	Hummingbird Productions	60,000
EL Gusto	Quidam Productions	200,000
Flesh - A Tale of Cannibalism	Ned Kelly Productions	50,000
High Road to Dolpo	Crossing the Line Films	191,000
Learning Gravity	Gravity Productions	231,000
Liam Clancy - Return of the Wild Rover	Crossing the Line Films	60,000
Monica - La Reina Del Condon	Vinegar Hill	100,000
Murder on Main Street	Praxis Pictures	45,000
One Hundred to One	Comet Films	30,000
Postcards from a Global Village	Ikandi Productions	17,000
Red Mist - Roy Keane	Wildfire Film & TV	139,000
Scéal Dhá Oileán	C-Board Films	10,000
Textures	Wildfire Film & TV	85,000
The Punk Angel in Our Midst	Vinegar Hill	15,000
Too Late For the Early House	Moving Still Productions	40,000
Uisce Marbh - Still Water	Still Films	60,000
Wave Riders	Inis Films/Besom Productions	330,000
Faisnéis Ealaíon		
Nuala Ní Dhomhnaill	Sibeal Teoranta	40,000
Padraic	Seanchas Productions	40,000
Iomlán		1,768,000

Iasachtaí Léiriúcháin Beochana

		Geallta €
Fluffy Gardens	Monster Animation	285,000
I am an Animal	Brown Bag Films	200,000
Pullin the Devil by the Tail	Raw Nerve Productions	100,000
Skunk Fu	Cartoon Saloon	350,000
Twisted Tales	Jam Media	344,000
Iomlán		1,279,000

Iasachtaí Dáileacháin

		Geallta €
Middletown	Eclipse Pictures	35,000
Small Engine Repair	Subotica Entertainment	25,000
Ugly Duckling and Me	Magma Films/Eclipse Pictures	50,000
Iomlán		110,000

Scéimeanna

	Geallta €
Frameworks 11	245,000
Oscailt 9	237,000
Short Cuts 11	10,000
Short Cuts 12	293,913
Short Cuts 13	80,000
Short Shorts 6	152,726
Iomlán	1,018,639



ONE HUNDRED TO ONE

Aguisín 2

TIOMANTAIS GAN ÍOC 2006

Iasachtaí Forbartha Scannán

	Ar feitheamh €		Ar feitheamh €		
A Girl Called Freedom	Line Productions	3,000	Souled Out	Zanzibar Films	4,000
A Long Long Way	Ferndale Films	2,000	Table Manners	Treasure Entertainment	2,000
A Month of Sundays	Gavin Cleland	2,000	Terminus	Zanzibar Films	8,000
A Piece of My Heart	Element Films	5,000	The Away	Dan Films	2,500
Anseo	Wildfire Film & TV	5,000	The Colleen and the Cowboy	Grand Pictures	7,500
Captain Catch	Kate Perry	2,000	The Dead Spit of Kelly	Grand Pictures	3,000
Citadel	Once Off Films	4,000	The Good Father	Christian O'Reilly	2,000
Daydream Believers	Ian Power	10,000	The Joy	Empty Films	5,000
Dirty Rats	Paradox Pictures	2,111	The Perch	Planet Korda Pictures	3,000
Eden	Samson Films	3,000	The Salesman	Treasure Entertainment	3,000
Here Comes the Summer	PGM Productions	5,000	The Stopover	Eclipse Pictures	3,000
Low Season	Audrey O'Reilly	3,000	The Swimming Lesson	Subotica Entertainment	2,000
Lure	Green Park Films	3,000	The Year of the Hiker	Wildfire Film & TV	3,000
Made In Australia	One Productions	2,000	Two Wrongs	Newgrange Pictures	2,000
Miss Emerald Isle	Grand Pictures	1,000	Untitled Pat Shortt	Rubicon Films	2,000
Molly Bloom Goes to Moscow	Sally Potter Films	17,500	Versus Vampire	Three Way Productions	4,000
Playing the Ancient	Dig Productions	10,000	Water Works	Christian O'Reilly	2,000
Savage	SP Films	3,000	When Night Becomes Day	Norah McGettigan	2,000
Silence	Harvest Films	4,500	Witch Hunter	Tom Cosgrove	3,000
Sin Spree	Green Park Films	2,500	Pre 2006		235,097
Son	Janey Pictures	5,000	Iomlán		392,708

Iasachtaí Forbartha Beochana

	Ar feitheamh €	
Bardo	Zanzibar Films	3,000
Grabby Bag Manners	Brown Bag Films	3,000
Jo and Jack	Ikandi Productions	10,000
Garth	Kavaleer Productions	9,000
Little Caribou	Barley Films	25,000
Pre 2006 loans		31,501
Iomlán		81,501

Iasachtaí Forbartha Faisnéise

	Ar feitheamh €	
Teo Macero	Loopline Films	2,000
The Trial of Ramush	Union Films	2,000
Pre 2006		20,001
Iomlán		24,001



GAFA

Iasachtaí Léiriúcháin Scannán

	Ar feitheamh €	
32A	Janey Pictures	65,000
Aifric	Telegael	21,250
An Gaeilgoir Nocht	Telegael	9,350
Dot.Com	Zanzibar Films	15,000
Dragnet	Samson Films	12,500
Garage	Element Films	75,000
How About You	Ferndale Films	50,000
Kings	Newgrange Pictures	75,000
PuffBall	Grand Pictures	42,500
The Escapist	Parallel Film Productions	337,500
The Running Mate	Rubicon Films	55,395
The Tiger's Tail	Merlin Films	50,000
Tonight Is Cancelled (AKA Our Futures Are Ours)	Fastnet Films	10,000
Pre 2006		214,346

Ciste Léiriúcháin Idirnáisiúnta

Murphy's Law	Element Films	40,000
Iomlán		1,072,841

Iasachtaí Léiriúcháin Beochana

	Ar feitheamh €	
Fluffy Gardens	Monster Animation	165,000
I am an Animal	Brown Bag Films	40,000
Pullin the Devil by the Tail	Raw Nerve Productions	50,000
Skunk Fu	Cartoon Saloon	175,000
Twisted Tales	Jam Media	177,000
Pre 2006		8,500
Iomlán		615,500

Iasachtaí Críochniúcháin

	Ar feitheamh €	
Dublin Day	Atlantic Film Alliance	5,000
Once	Samson Films	13,000
Stars	Delicious Nine	1,500
What If	Bootstrap Productions	500
Pre 2006		36,934
Iomlán		56,934



DEAD MURPHY

Iasachtaí Léiriúcháin Faisnéise

		Ar feitheamh €
Close Encounters	Widervison	2,500
Donal Lunny	Hummingbird Productions	5,000
El Gusto	Quidam Productions	60,000
Flesh - A Tale of Cannibalism	Ned Kelly Productions	15,000
High Road to Dolpo	Crossing the Line Films	85,950
Learning Gravity	Gravity Productions	100,000
Liam Clancy - Return of the Wild Rover	Crossing the Line Films	27,000
Monica - La Reina Del Condon	Vinegar Hill	10,000
Postcards from a Global Village	Ikandi Productions	8,000
Red Mist - Roy Keane	Wildfire Film & TV	44,000
Textures	Wildfire Film & TV	35,000
The Punk Angel in Our Midst	Vinegar Hill	5,000
Too Late For the Early House	Moving Still Productions	15,000
Uisce Marbh - Still Water	Still Films	20,000
Wave Riders	Inis Films/Besom Productions	165,000
Pre 2006		67,021
Faisnéis Ealaíon		
Nuala Ní Dhomhnaill	Sibeal Teoranta	4,000
Padraic	Seanchas Productions	15,000
Iomlán		683,471

Iasachtaí Dáileacháin

		Ar feitheamh €
Ugly Duckling and Me	Magma Films/Eclipse Pictures	10,000
Small Engine Repair	Subotica Entertainment	5,000
Pre 2006		51,323
Iomlán		66,323

Scéimeanna

		Ar feitheamh €
Pre Short Cuts 13		11,153
Short Cuts 13		72,000
Oscailt 9		18,425
Short Shorts 6		3,007
Frameworks 11		209,515
Iomlán		314,100



THE PARISH LETTER

Aguisín 3

SONRAÍ NA GCOINNÍOLLACHA IASACHTA

(a) Iasachtaí Forbartha

Tugtar réamhíocaíochtaí na n-iasachtaí Forbartha de réir a chéile le timpeall 50-60% le híoc ar cur i gcrích sásuil na gconarthaí Iasachta Forbartha idir an Bord agus an Léiritheoir, leis an iarmhéid le híoc nuair a chomhlíonaítear coinníollacha áirithe atá leagtha amach ag an mBord.

Tá uasmhéid €75,000, €35,000 ag na hiasachtaí forbartha ag aon am amháin. Is féidir le foirne nó le daoine aonair (léiritheoir/stiúrtóir/scríbhneoir) iarratas a dhéanamh. Tá dualgas ar an Léiritheoir an Réamhíocaíocht a aisíoc don mBord ar an gcéad lá príomh-scannánú.

Tá le tuiscint gur iasachtaí forbartha/féideartheachta iad seo; déanann an Bord gach iarracht an t-airgead seo a lorg, agus tugann sé eolas agus tacaíocht do léiritheoirí neamhspleacha atá ar thóir pairtnéirí léiriúcháin. Ní rachaidh roinnt de na tógraí a thugann an Bord iasacht forbartha dóibh i mbun léiriúcháin agus is féidir go mbeidh deireadh leo ar fad.

Ar an lámh eile, déanann an Bord mionscrúdú ar na tógraí go léir a chuirtear i gcrích agus déantar fíor-iarracht an t-airgead a fháil ar ais.

(b) Iasachtaí Léiriúcháin

Tá an Bord gníomhach sa mhéid is go ndéanann siad infheistíocht sa léiriúchán agus sna díolacháin pictiúrlainne, teilifíse, físe agus margáí breise (cábala, sáilghiolla, pictiúrlann dhúchasach srl.) in Éireann agus ar fud na cruinne. Ní bhíonn muirir úis faoi réir na h-infheistíochta; áirítear bearta aisghabháilte agus rannpháirtíocht brabúis orthu.

(c) Líon na n-iarratas

Catagóir	2006
Forbartha Scannán	292
Forbartha Faisnéise	11
Forbartha Beochana	5
Léiriúcháin Scannán	47
Léiriúcháin Faisnéise	29
Léiriúcháin Beochana	6
Dáileacháin	4
Críochníúcháin	14
Scéimeanna	249
Iomlán	657



TONIGHT IS CANCELLED

Aguisín 4

PRIONSABAIL & CRITÉIR

Tá cláir mhaoinithe BSÉ á dtreorú ag roinnt bunphrionsabail atá mar bhonn ag a gcrítéir déanta cinní. Seo a leanas na prionsabail sin:

- **Breisíocht**
- **Tosaíochtaí Cultúrtha, Tosaíochtaí Tionsclaíocha**
- **Pictiúrlanna a Bhaint Amach**
- **Úrnuacht**

Beidh na prionsabail sin á bplé níos míne thíos. Ina dhiaidh sin, léireoidimid roinnt breithnithe breise a d'fhéadfadh tionchar a bheith acu ar chinneadh i bhfabhar tionscadail amháin thar thionscadal eile.

Breisíocht

Maidir le hairgead poiblí a chur ar fáil do thionscail, is réasúnaíocht riachtanach í go gcruthódh an t-airgead sin gníomhaíocht nach mbeadh ann murb é, i.e. gníomhaíocht nach gcothódh an margadh as a thoil féin. Fágann sin gur chóir nach mbeadh na scannáin a fhaigheann tacaíocht ó BSÉ déanta, nó go mbeadh siad déanta gan an leibhéal sochair céanna a fháil ag Éirinn astu, mura bhfaigheadh siad tacaíocht ón ngníomhaireacht. Léireoidh scannáin mar sin, agus na sochair a thagann astu gníomhaíocht eacnamaíoch 'bhreise'.

Tá na nósanna imeachta maidir leis na haighneachtaí ar mhaoiniú léiriúcháin a bhreithniú beartaithe le cinntiú go léireoidh méid rannpháirtíochta BSÉ i dtionscadail an méid agus a theastaíonn a rannpháirtíocht i ndáiríre ar shlí níos éifeachtaí: go sonrach, gurb ionann leibhéal infheistíochta BSÉ agus an méid a bheidh ag teastáil le maoiniú a dhéanamh ar scannán agus sin an méid. Is léir go bhfuil sé an-deacair maoirseacht a dhéanamh air sin le cruinneas iomlán, ag cur nádúr idirbheartaíochta maoinithe scannáin san áireamh, ach seasann an prionsabal agus cloífead leis.

Beidh tionchar ag aidhm BSÉ maoiniú a dhéanamh ar scannáin 'breisíoch' ar a roghanna ó thaobh teacht ar thionscadail le tacaíocht a thabhairt dóibh. Maíonn breisíocht

go mbeidh difríocht á déanamh, agus beidh sé de ghnás ag BSÉ tacaíocht a thabhairt do thionscadail a bhfuil cuma ardchaighdeáin orthu ach ar léir go bhfuil siad éagsúil agus difriúil ó na scannáin atá ar fáil sa mhargadh príomhshrutha. Ní chuireann sin in iúl nach bhfuil spéis ag BSÉ ach in ábhar 'neamh-thráchtála'. A mhalairt, tá flúirse staire pictiúrlainne ann a léiríonn gurb iad na scannáin cheannródaíocha, neamhghnácha nach rabhthas ag súil leo a éiríonn thar cionn leo. Dealraíonn sé go mbíonn úrúchán rialta ag teastáil ón margadh. Tabharfaidh BSÉ tacaíocht fhuinniúil do léiritheoirí a léiríonn gur mhian leo go n-éireadh thar cionn leo sa mhargadh – le tionscadail a léiríonn feachtas margaidh, ach nach bhfuil faoi ghéilleadh aige.

Tosaíochtaí Cultúrtha, Tosaíochtaí Tionsclaíocha

Ag teacht lena réimse freagrachtaí rialtais, agus ag freagairt do na riachtanais a mheastar atá ag tionscal scannán na hÉireann faoi láthair, ceapann BSÉ go léiríonn tionscadail áirithe tosaíochtaí soiléire thar thionscadail eile maidir le maoiniú, i dtéarmaí ábhair, foinsé nó buntáiste don tionscal.

Tabharfar tosaíocht láidir d'aighneachtaí ar son tionscadail:

- A bhfuil bunús cruthaíoch Éireannach ag baint leo, is é sin, tionscadail a cheap, a scríobh agus a stiúir muintir éirimiúil na hÉireann
- A insíonn scéalta Éireannacha, a tharraingníonn ar agus a léiríonn cultúr, stair, modh maireachtála, léargas den domhan agus den tionscadal féin
- Ina mbeidh na rólanna cruthaíocha lárnacha ag lucht déantúsaíocht scannán talannach na hÉireann i.e stiúrthóir, scríbhneoir, léiritheoir, cumadóir, príomhaisteoir

Tabharfar aird mhaith ar aighneachtaí:

- A mholann tionscadal a bhaineann blas thar a bheith Éireannach leis (i dtéarmaí suímh, carachtair, etc) a bheidh faoi stiúir duine éirimiúil nach Éireannach é, agus ina mbreathnaíonn BSÉ ar dhea-theist an stiúrthóra mar dhearbhu caighdeáin.

- Ina mbeidh léiritheoir Éireannach mar leas-chomhléiritheoir scannáin, (a) áit a mbeidh BSÉ cinnte de chaighdeán an tionscadail, (b) áit a gcomhfhreagraíonn suim infheistíochta BSÉ le leibhéal infheistíochta ó phearsanra Éireannach, na heilimintí agus saoráidí sa tionscadal, agus (c) áit a mbeidh tiomantas ón bpríomh-chomhléiritheoir cúiteamh a dhéanamh trí ról an leas-chomhléiritheora a ghlacadh i scannán Éireannach amach anseo.

Beidh na haighneachtaí ar son na scannán á ndéanamh trí Ghaeilge den chuid is mó agus leanfaidh BSÉ ag cur fáilte ar leith rompu.

Beidh BSÉ ar an airdeall i gcónaí le cinntiú go mbeidh líon ard caiteachais i bpearsanra Éireannach agus i dtionscal na hÉireann i gceist leis na scannáin ina ndéanann sé infheistíocht, agus is dócha go mbeidh páirt ábhartha ag an ngné sin i gcinneadh dearfach. Ní bheidh sin ina fhachtóir cinnitheach ann féin, áfach, nuair nach mbeidh BSÉ cinnte maidir le caighdeán an tionscadail, nó nuair nach gcomhlíonfaidh an tionscadal na tosaíochtaí eile a leagadh amach thuas. Pléifead sin níos míne sna Breithnithe Breise thíos.

Pictiúrlanna a Bhaint Amach

Go bunúsach is ann do BSÉ le saothar a spreagadh, a chothú agus a chur chun cinn in Éirinn lena léiriú ar an scáileán mór.

Níor chuir sin cosc ar BSÉ tacaíocht a thabhairt do shaothair arb í an teilifís an phríomh áis léirithe acu i gcleachtas. Thairis sin, chomh fada agus a chuireann sin ar chumas cuideachtaí léiriúcháin maireachtáil agus ghabháil chun feabhais fiú, agus chomh fada agus a léiríonn sé an tsineirgíocht fholláin agus riachtanach idir meáin na pictiúrlainne agus na teilifíse, ní bheadh sé réalach i dtír chomh beag le hÉirinn dá dteorannódh BSÉ a thacaíocht do dhéantúsaíocht scannán don phictiúrlann amháin.

Ach, cé go leanfar i gcónaí le freagairt dhearfach a thabhairt d'aighneachtaí a fhaightear ó am go ham ar son tionscadal gur dóigh gur ar an teilifís a bheidh siad, lena n-áirítear scannáin agus sraitheanna a bheidh déanta don teilifís fiú, cuirfidh BSÉ beagán níos mó béime ar a oibleagáid maidir le saothair phictiúrlainne agus lucht éirimiúil na pictiúrlainne amach anseo.

Ciallóidh sin i gcleachtas:

- Go mbeidh measúnú níos déine a dhéanamh ar chláir faisnéise i dtéarmaí a lánacmhainneacht amharclainne a bhaint amach nó suim na bhféiltí scannán idirnáisiúnta a spreagadh. Tabharfar tosaíocht do 'phríomhchlár faisnéise'; is dóigh go dtabharfaí tacaíocht do scannáin a bheadh dírithe ar aga teilifíse aon-uaire nó níos lú ná sin, nach mbeadh mórán suim idirnáisiúnta iontu, go díreach dá mheasfaí go bhfuil siad ar chaighdeán nach féidir a dhiúltú. Seachas béim BSÉ ar an bpictiúrlann, tá an cur chuige sin deartha le freagairt a thabhairt ar an

ardú feiceálach i mianta lucht feachána na hamharclainne cláir faisnéise a fheiceáil.

- Beidh níos mó solúbthachta i gceist le beochan, mar aitheantas ar an bhfás atá tagtha ar thábhacht shaothair Éireannach sa réimse sin, agus ar chomh cúng agus atá margadh amharclainne do ghné-chláir bheochana. Mar sin féin, tabharfar tosaíocht do shaothair bunaidh ó lucht éirimiúil na hÉireann, a bheidh de réir dealraimh airgtheach agus sonrach a dhotháin chun a bheith oiriúnach d'fhormáid an scáileáin mhóir má thagann an deis sin aníos.
- Breithneofar ficsean teilifíse, cibé acu ina aonar nó sraitheanna, dá chaighdeán nádúrtha ach beidh fachtóirí eile i gceist chomh maith. Cuirfear béim láidir ar na stiúrthóirí tacaíochta (agus, ar uairibh, ar na scríbhneoirí) a léiríonn a ngairmeacha go dtí seo a n-ábaltacht scannáin don phictiúrlann a dhéanamh go soiléir, nó a mbainfidh, i dtuairim BSÉ, gairm beatha i ndéantúsaíocht scannán amach sa todhchaí. Lena chois sin, ní mór a chur ina luí ar BSÉ go bhfuil a rannpháirtíocht ó thaobh maoinithe ríthábhachtach d'fhíorú an chláir agus go mbeidh air cur le heagarthóireacht an ábhair. Go deimhin, is fíorannamh a thabharfaidh BSÉ tacaíocht forbartha d'ábhar a bheidh dírithe go sonrach ar léiriú teilifíse.

Úrnuacht

Ar mhaithe le hidirdhealú a dhéanamh sa dóigh a n-úsáideann sé a hacmhainní, agus comhsheasmhach leis na cuspóirí breisíochta a cuireadh síos orthu cheana, is mór úrnuacht ag BSÉ maidir le tionscadail nua a lorg agus a roghnú le tacaíochta a thabhairt dóibh. Taobh amuigh de shochair ealaíonta, tá go leor fianaise ann gurb iad na scannáin a thairgeann rud éigin nach bhfuil feicthe ag lucht féachána cheana – i dtéarmaí ábhair conspóideach, dearcadh gríosaitheach, greann úrnua, genre casta, nó doimhneacht mothúchán nua – iadsan a n-éiríonn leo dul in iomaíocht ar bhonn níos éifeachtaí i margadh atá faoi réir tháirgí ardluacha.

Tabharfaidh sin ar BSÉ tús áite a thabhairt do stiúrthóirí (agus scríbhneoirí) a bhfuil 'saintréithe' ag baint leo, daoine a léiríonn a saothar dearcadh láidir neamhspleách ó thaobh na cruinne de, daoine a chuireann an saol chun cinn ar dhóigh iomlán nua, daoine a bhreathnaíonn ar ghnéithe nádúir a sheachnaíonn gnáth-dhéantóirí scannán nó nach dtugann siad faoi deara. Teastaíonn ó BSÉ tacaíocht a thabhairt do scannáin a rachaidh i bhfeidhm ar an lucht féachána is mó agus is féidir, agus beidh sé ag súil go mbeidh an uailmhian chéanna á léiriú ag déantúsóirí scannán. Ag an am céanna, aithníonn sé go bhfuil mórán scannán ann nach n-éiríonn leo in oifig na dticéad. Cibé acu a n-éiríonn le scannán nó nach n-éiríonn, creideann BSÉ gur féidir caiteachas airgid poiblí a chosaint go tréan más rud é go bhfuil rud éigin nua le cur chun cinn ag an scannán, rud éigin nua le cur leis an iliomad táirgí pictiúrlainne domhanda.

Breithnithe Breise

Ba chóir go dtabharfadh na treoirphrionsabail a cuireadh síos orthu thuas léargas d'iarthóirí maidir leis an dóigh a ndéanann feidhmeannaigh agus comhairleoirí BSÉ tionscadal a mheas ó thaobh ábhar agus an fhoireann chruthaíoch. Bíonn fachtóirí eile i gceist agus measúnú á dhéanamh ar iarratais ar mhaoiniú léirithe, fachtóirí a bhaineann le tionchair eacnamaíocha an tionscadail, le socruithe airgeadais, agus le hionchais maidir le dul i bhfeidhm ar lucht féachána. Nuair a mheasann BSÉ nach gclóíonn tionscadal le haon cheann de na treoirphrionsabail, ní leor iad na fachtóirí eile iontu féin le tairiscint maoinithe a fháil. Ach, maidir le tionscadal ina measfar gur áititheach iad an t-ábhar agus an fhoireann chruthaíoch, d'fhéadfadh sé go mbeadh tionchar ag na breithnithe seo a leanas ar idirbheartaíochtaí idir BSÉ agus na déantúsóirí scannán i ndáil le leibhéal infheistíochta BSÉ agus an dóigh ina ndéanfar an scannán a mhaoiniú, a léiriú agus a dháileadh:

- **Dea-theist an léiritheora**
 - An ndearna an léiritheoir scannáin a léiriú agus a bhainistiú ar bhealach gairmiúil agus éifeachtach cheana?
 - An raibh cleachtadh maith ag BSÉ ar a bheith ag obair leis an léiritheoir roimhe seo?
 - Maidir le comhléiriúchán, an bhfuil dea-theisteanna maith gairmiúla ag aon duine de na léiritheoirí nach léiritheoirí Éireannacha iad?
- **Fostaíocht Éireannach**
 - An mbeidh daoine Éireannacha ag líonadh na bpríomhphost cruthaíoch agus teicniúil?
 - An mbeidh an chomhréir sin cuí maidir le comhléiriúchán?
 - An gcuirfidh an léiriúchán fostaíocht ar fáil do phearsanra Éireannach thar na ngrád go léir a d'fhéadfadh a bheith ann?
- **Caiteachas i ngeilleagar na hÉireann**
 - An ndéanfar an scannán a scannánú in Éirinn?
 - An mbainfidh an léiriúchán úsáid fhorleathan as saoráidí léiriúcháin agus iarléiriúcháin Éireannacha?
 - An meallfaidh an tionscadal infheistíocht isteach chuig geilleagar na hÉireann?
- **Díolacháin agus Dáileachán**
 - An bhfuil baint ag gníomhaire díolacháin idirnáisiúnta leis an scannán?
 - An bhfuil dáileoir Éireannach ag an scannán?
 - An bhfuil aon dáileoirí nó craoltóirí ag cur maoiniú léirithe ar fáil?
- **Struchtúr Airgeadais**
 - An bhfuil comh-airgeadaithe molta an scannáin iontaofa?
 - An gcuirfidh na socruithe maoinithe atá molta ar chumas BSÉ seasamh aisghabháilte réasúnta a idirbheartú?

- An mbeidh trédhearcacht chuntasaíochta réasúnta ann maidir le hioncam ó dhíolacháin, e.g. trí ghníomhaire bailiúcháin a úsáid?

Caithfear a léiriú nach gá go dtabharfaí freagra dearfach ar na ceisteanna sin go léir le tairiscint maoinithe léiriúcháin a fháil. Ach d'fhéadfadh sé go lagódh cion mhór freagraí diúltacha claonadh BSÉ a bheadh dearfach den chuid is mó, i ndáil le gnéithe chruthaíocha tionscadail. Ar a laghad ar bith, spreagadh meascán freagraí plé ar mhéid agus ar chineál tiomantais BSÉ.

Critéir Athraitheacha

Beidh critéir shonracha dá gcuid féin ag cláir mhaoinithe BSÉ agus ní gá go mbeadh siad rialaithe ag na prionsabail atá leagtha amach thuas:

- **Forbairt Ilthionscadal (MPD)**

Cé go gcuirtear na treoirphrionsabail i bhfeidhm maidir le measúnú a dhéanamh ar an rogha tionscadal atá beartaithe, gabhann critéir bhreise dá chuid féin leis an gclár MPD, critéir nár mhór a sheiceáil sula gcuirtear iarratas isteach.
- **Léiriúchán Idirnáisiúnta**

Tá an clár seo dírithe níos mó ar thionsclaíocht ná ar chruthaitheacht, cé go bhfuil sé faoi réir ghnáthchritéir cultúir BSÉ tríd is tríd. Chomh fada is go mbíonn dea-theist cruthaithe ag an bpríomhléiritheoir agus go mbíonn dáiríreach ag baint leis an bpacáiste cruthaitheach, is ar éifeacht 'iolraitheora' a mhaoinithe ar an ngeilleagair a bheidh measúnú BSÉ bunaithe den chuid is mó, agus ar na deiseanna a bheidh ann do phearsanra Éireannach postanna tábhachtacha a ghnóthú.
- **Tacaíocht Réigiúnach**

Is le cúrsaí airgeadais amháin a bhaineann an clár seo. Le cáiliú, ní mór do thionscadal maoiniú léiriúcháin BSÉ a bheith á fháil aige cheana féin agus ní chuirfead aon bhreithiúnas cruthaitheachta eile i bhfeidhm. Déanfar measúnú ar an méid den bhuiséad léiriúcháin a chaithfead in Éireann lasmuigh den limistéar cathrach agus den limistéar timpeall air; ní mór gur ionann an caiteachas sin agus dhá oiread an mhaoinithe a bhíonn á lorg.
- **Ag Tuairisciú ar na hEalaíona**

Tá treoirlínte atá sonrach don chlár seo, mar atá tarraingthe suas leis an gComhairle Ealaíon, a dhéanann maoirseacht ar an nós imeachta roghnúcháin.
- **Dáileachán**

Feidhmíonn an clár Soláthair Priontála ar bhunús uathoibrioch, trína mbíonn scannáin i dteideal tacaíochta má roghnaítear iad do cheann de liosta féilte atá ceadaithe, ag brath ar chomhaontú le BSÉ maidir le leibhéal an mhaoinithe. Soláthraítear maoiniú Priontála agus Fógraíochta do dháileoirí Éireannacha scannán a bhfuil tacaíocht ó BSÉ acu a léiríonn go gcuirfidh tacaíocht ón BSÉ/IFB le cur chun cinn an scannáin ar mhargadh na hÉireann.



THE LEGEND OF LIAM CLANCY

Aguisín 5

SEIRBHÍSÍ SUÍMH

Tá seirbhísí suímh ann chun scannánaíocht de chuile shórt a spreagadh agus chun cabhair a thabhairt. Is féidir linn cabhrú más ag plé le fadscannáin, cláracha teilifíse, fógraí, cláracha corpráideacha, físeanna cheoil nó grianghraif atá tú; aon rud a bhíonn le feiceáil ar scaileán. Bíonn ár bhfoireann mhargaíochta ann le do cheisteanna a fhreagairt. Bíonn ár seirbhís saor in aisce.

Seo roinnt de na seirbhísí a chuirimid ar fáil:

- Glacann Aonad na Seirbhísí Suímh leis na fiosrúcháin go léir a bhaineann le scannánaíocht in Éireann. Is cnuasach grianghraif digiteacha sochuardaithe é F.I.L.M. (Film Industry Location Manager) a dhéanann ár gcumais cuardú suímh níos éasca. Is féidir le scabhtai suímh Éireannacha agus scannadóirí eachtrannacha an tseirbhís a úsáid saor in aisce.
- Mar chuid den tseirbhís cuirimid leabhair tagartha físiúla agus eolas tagartha eile ar fáil ar ábhair a bhaineann le scannánaíocht in Éireann.
- Tá muid lárnach i líonra na n-oifigí scannán réigiúnacha, atá ag fás. Ciallaíonn ár gceangal le Coimisiún Scannán Tuaisceart na hÉireann go dtógtar an t-oileán iomlán san áireamh.
- Oibrímid i gcomhar le heagraíochtaí náisiúnta eile le cinntiú go n-oireann an timpeallacht oibre do scannadóirí chomh mór agus is féidir.

Feature Films/Fadscannáin 1993–2006

48 Angels 2006 / **Director:** Marion Comer, **Writers:** Marion Comer, Craig Holland, **Producers:** John McDonnell, Robert Medema, Marion Comer, **Production Company:** Reflected Light Pictures.

A **About Adam** 1999 / **Director:** Gerard Stembridge, **Producers:** Anna Devlin, Marina Hughes, **Script:** Gerard Stembridge, **Production Company:** Venus Film & Television.

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

Ailsa 1993 / **Director:** Paddy Breathnach, **Producer:** Ed Guiney, **Script:** Joe O’Connor, **Production Company:** Temple Films.

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

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

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

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

All Soul’s Day 1997 / **Writer/Director:** Alan Gilsenan, **Producer:** David McLoughlin, **Production Company:** Yellow Asylum Films.

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

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

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

B **Beckett on Film** 2000 / **Act Without Words I, Director:** Karel Reisz, **Act Without Words II, Director:** Enda Hughes, **A Piece of Monologue, Director:** Robin Lefevre, **Breath, Director:** Damien Hirst, **Catastrophe,**

Director: David Mamet, **Come and Go, Director:** John Crowley, **Endgame, Director:** Conor McPherson, **Footfalls, Director:** Walter Aasmus, **Happy Days, Director:** Patricia Rozema, **Krapp’s Last Tape, Director:** Atom Egoyan, **Not I, Director:** Neil Jordan, **Ohio Impromptu, Director:** Charles Surridge, **Play, Director:** Anthony Minghella, **Rockaby, Director:** Richard Eyre, **Rough for Theatre I, Director:** Kieron J. Walsh, **Rough for Theatre II, Director:** Katie Mitchell, **That Time, Director:** Hales Garrad, **Waiting for Godot, Director:** Michael Lindsay-Hogg, **What Where, Director:** Damien O’Donnell, **Producers:** Alan Moloney, Michael Colgan **Production Company:** Blue Angel Films.

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

Blind Flight 2004 / **Director:** John Furse, **Producers:** Sally Hibbin, David Collins, Eddie Dick, **Script:** Brian Keenan, John Furse, **Production Company:** Samson Films.

Bloody Sunday 2001 / **Director/Script:** Paul Greengrass, **Producers:** Mark Redhead, Jim Sheridan, Arthur Lappin, **Production Company:** Hell’s Kitchen.

Bloom 2004 / **Director/Script:** Sean Walsh, **Producers:** Sean Walsh, Gerry Murphy, Mark Byrne, **Production Company:** Odyssey Pictures.

Borstal Boy 2000 / **Director:** Peter Sheridan, **Producers:** Pat Moylan, Arthur Lappin, Jim Sheridan, **Script:** Peter Sheridan, Nye Heron, **Production Company:** Hell’s Kitchen.

Bogwoman 1997 / **Writer/Director:** Tom Collins, **Producers:** Martha O’Neill, Tom Collins, **Production Company:** De Facto Film & Video.

Boxed 2003 / **Director/Script:** Marion Comer, **Producers:** Laurence Penn, Lene Bausager, Douglas Graham, **Production Companies:** Fireproof Films, Ugly Duckling Films.

The Boxer 1998 / **Producer/Director:** Jim Sheridan, **Producer:** Arthur Lappin, **Script:** Terry George, **Production Company:** Hell’s Kitchen.

Boy Eats Girl 2005 / **Director:** Stephen Bradley, **Producers:** Ed Guiney, Andrew Lowe, **Script:** Derek Landy, **Production Company:** Element Films.

The Boy from Mercury 1996 / **Director/Writer:** Martin Duffy, **Producer:** Marina Hughes, **Production Company:** Mercurian Films.

Breakfast on Pluto 2006 / **Director:** Neil Jordan, **Writer:** Neil Jordan (based on the book by Patrick McCabe), **Producers:** Alan

Moloney, Neil Jordan, Stephen Woolley, **Production Companies:** Parallel Films, Number 9 Films.

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

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

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

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

Country 2000 / **Director/Script:** Kevin Liddy, **Producer:** Jack Armstrong, **Production Company:** Indi Films.

Cowboys & Angels 2004 / **Director/Script:** David Gleeson, **Producer:** Nathalie Lichtenthaeler, **Production Company:** Wide Eye Films.

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

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

D **Dancing at Lughnasa** 1998 / **Director:** Pat O’Connor, **Producer:** Noel Pearson, **Script:** Frank McGuinness, **Production Company:** Ferndale Films.

Dead Bodies 2003 / **Director:** Robert Quinn, **Producers:** David McLoughlin, Clare Scully, **Script:** Derek Landy, **Production Company:** Distinguished Features.

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

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

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

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

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

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

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

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

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

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

G **The General** 1998 / **Writer/Producer/Director:** John Boorman, **Production Company:** Merlin Films.

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

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

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

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

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

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

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

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

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

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

I **I Could Read the Sky** 1999 / **Director:** Nichola Bruce, **Producers:** Janine Marmot, Nicholas O’Neill, **Script:** Nichola Bruce, based on the book by Timothy O’Grady & Steve Pyke, **Production Company:** Liquid Films.

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

Inside I’m Dancing 2004 / **Director:** Damien O’Donnell, **Producers:** James Flynn, Juanita Wilson, Catherine Tiernan, **Script:** Jeffrey Caine, based on a story by Christian O’Reilly, **Production Company:** Octagon Films.

Intermission 2003 / **Director:** John Crowley, **Producers:** Neil Jordan, Alan Moloney, Stephen Woolley, **Writer:** Mark O’Rowe, **Production Companies:** Parallel Films, Company of Wolves.

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

J **Johnny Was** 2006 / **Director:** Mark Hammond, **Writer:** Brendan Foley, **Producers:** Patrick Fitzsymons, Tom Maguire, Paul Largan, Lars Hermann, Ira Besserman, Brendan Foley, **Production Company:** Borderline Productions.

K **Korea** 1993 / **Director:** Cathal Black, **Producer:** Darryl Collins, **Script:** Joe O’Byrne, **Production Company:** Black Star Films/Cathal Black Films.

L **The Last Bus Home** 1997 / **Writer/Director:** Johnny Gogan, **Producer:** Paul Donovan, **Production Company:** Grand Pictures.

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

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

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

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

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

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

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

Mickybo & Me 2005 / **Director/Script:** Terry Loane, **Producers:** Mark Huffam, Mike McGeagh, **Production Companies:** Octagon Films.

Middletown 2006 / **Director:** Brian Kirk, **Writer:** Daragh Carville, **Producers:** Michael Casey, Mark Byrne, Martha O’Neill, **Production Company:** Green Park Films.

The Mighty Celt 2005 / **Director/Script:** Pearse Elliott, **Producers:** Robert Walpole, Paddy McDonald, Paddy Breathnach, Michael Casey, **Production Companies:** Treasure Entertainment, Green Park Films.

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

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

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

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

N
Night Train 1998 / **Director:** John Lynch, **Producer:** Tristan Orpen Lynch, **Script:** Aodhan Madden, **Production Company:** Subotica Entertainment.

Nora 1999 / **Director:** Pat Murphy, **Producers:** James Flynn, Tracey Seaward, **Script:** Pat Murphy, Gerard Stemberidge, **Production Company:** Volta/Metropolitan Films.

Not Afraid, Not Afraid 2001 / **Director:** Annette Carducci, **Producers:** Morgan O’Sullivan, James Flynn, Howard Gibbins, **Script:** Annette Carducci, Barry Devlin, **Production Company:** World 2000.

Nothing Personal 1994/95 / **Director:** Thaddeus O’Sullivan, **Producers:** Tracey Seaward, Jonathan Cavendish, **Script:** Danny Mornin, **Production Company:** Little Bird.

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

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

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

Ordinary Decent Criminal 1999 / **Director:** Thaddeus O’Sullivan, **Producer:** Jonathan Cavendish, **Script:** Gerry Stemberidge, **Production Company:** Little Bird.

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

Pavee Lackeen 2005 / **Director:** Perry Ogden, **Producers:** Perry Ogden, Martina Niland, John Rocha, **Script:** Perry Ogden, Mark Venner, **Production Company:** An Lár Films.

Peaches 2000 / **Director/Script:** Nick Grosso, **Producer:** Ronan Glennane, **Production Company:** Stone Ridge Film.

Pete’s Meteor 1998 / **Writer/Director:** Joe O’Byrne, **Producer:** Liam O’Neill, John Lyons, **Production Company:** Paradox Pictures.

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

S
Saltwater 1999 / **Director:** Conor McPherson, **Producer:** Robert Walpole, **Script:** Conor McPherson, **Production Company:** Treasure Films.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Bord Scannán na hÉireann/the Irish Film Board
Queensgate, 23 Dock Road, Galway, Ireland
Tel +353 91 561 398, Fax +353 91 561 405
info@irishfilmboard.ie, www.irishfilmboard.ie

