

**Bord Scannán
na hÉireann/
Irish Film Board**

Strategic Plan
2016 — 2020

—
Building on Success

Contents

Executive Summary	03
Foreword from the Chairperson	04
Introduction and Message from the Chief Executive	05
Who We Are and What We Do	07
Strategic Context	09
Listening to our Stakeholders	11
Mission	12
Vision and Values	13
Key Challenges	14
Strategic Objectives	15
Measuring Our Success	34
Making it Happen	35

8 Academy Award® Nominations for IFB-Supported Films in 2015/16

Room

4 Academy Award® Nominations 2016

Best Film, Best Director, Leading Actress, Best Adapted Screenplay

Academy Award® Winner

Leading Actress

Brooklyn

3 Academy Award® Nominations 2016

Best Film, Leading Actress, Best Adapted Screenplay

Song of the Sea

Academy Award® Nomination 2015

Best Animated Feature

Executive Summary

Welcome to the Bord Scannán na hÉireann / Irish Film Board (IFB) Five-Year Strategy, covering the period 2016 to 2020. We prepared this strategy after extensive consultation with stakeholders in Irish film and the screen content production sector as well as detailed contributions from our staff. It sets out our mission statement and vision, as well as emphasising the core values which we hold strongly.

Building on Success

In 2015 and 2016, we witnessed the most extraordinary success of Irish film, television and animation. IFB-supported films received eight Academy Award® nominations (with a total of ten nominations for Irish films and filmmakers), which is an extraordinary achievement. The IFB-supported film *The Lobster* won the Jury Prize at the Cannes Film Festival, and *Room*, also supported by the IFB, won the prestigious People's Choice Award at the Toronto International Film Festival. In 2015/16 Irish film has taken over \$140 million at the worldwide box office and has generated global sales.

This achievement is the result of investment and support provided by the IFB over many years and proves that in order to achieve national and international recognition it is vital to invest (and continue to invest) in home-grown talent.

Carpe Diem – Seize the Day

Irish film and screen content has achieved phenomenal worldwide success, but what comes next? Ireland has a new, improved and extremely competitive tax incentive for production activity in place, but how do we maximise the benefits of this? We believe that now is the time to seize the opportunity that this success presents to Ireland, to scale the industry to the next level. And we believe that the IFB is the agency to direct and oversee this growth.

Key Challenges

- Positioning the sector as a strategically important contributor to the cultural and economic life of the country
- Identifying, nurturing and developing creative talent and building a film culture in Ireland
- Embracing diversity and gender equality in all its forms and ensuring the participation and representation of the full range of diverse voices in Ireland
- Strengthening the links between creative vision, quality of work and audience engagement to achieve critical and commercial success for Irish screen content
- Restoring IFB funding levels to enable us to fulfil our remit and the strong ambition of Irish filmmakers
- Improving the local landscape by way of partnerships with state agencies, broadcasters and content distributors
- Strengthening the position of Irish film, television and animation in the rapidly shifting international marketplace
- Ensuring we have the right skills and training facilities to allow us to enable continuous industry growth
- Ensuring we have the infrastructure to support production
- Ensuring Ireland is competitive in terms of the international landscape for screen production

Strategic Objectives

As part of this strategy, we have identified core strategic objectives which, when taken as a whole, will strengthen the IFB and help us build on the industry's success:

Vision for 2020

1. Vision and Leadership
2. Gender Equality and Diversity
3. Building Audiences

Building on our Core Strengths

4. Development and Support of Creative Screen Content Production
5. Development of Talent and Skills
6. Inward Production and Investment

Strong Foundations

7. Increased Investment in the IFB
8. Partnerships for Screen Production
9. Organisational Effectiveness

We have set out an implementation plan to execute the various actions developed in this strategy.

Foreword from the Chairperson

I am delighted to present this Strategic Plan for the IFB, covering the period 2016 to 2020.

Irish film, television and animation has been enjoying tremendous success in recent times, and it is the intention of the IFB to help build on these achievements. The IFB develops and funds a range of projects — primarily feature films, feature documentaries and TV animation. As a nation, we have great pride in the Irish and international recognition achieved by films such as *Room*, *Brooklyn*, *Viva*, *Sing Street*, *Song of the Sea* and *The Queen of Ireland* – and in the quality of Irish storytelling presented on screen.

This success has taken many years to build and many of those directors, writers, actors, producers, animators, skilled technicians and many others in the screen industry who are now enjoying success have benefited from investment by the IFB over the last 10 to 15 years. Without our support, many of them would not have been able to develop the kind of careers they now enjoy.

There are three central pillars to this Five-Year Strategy. The first, is setting out a Vision for 2020. The Strategic Plan provides a vision for the IFB and we will be working with all our stakeholders to promote and develop a vision for the industry overall. We will focus on Leadership, Gender and Diversity and Building Audiences for Irish film, television and animation. In December 2015 we published a Six Point Plan on Gender Equality which is close to my heart and we will be working actively with all our stakeholders with a view to achieving the targets and goals set out in this plan.

The second pillar will be to Build on our Core Strengths which will focus on the development and support of creative screen

production, the development of talent and skills and inward production and investment. Key to this will be the funding of, and support for, creative talent development and organisational arrangements to support this.

The third pillar will focus on a Strong Foundation for the IFB in order to deliver on our priorities, including increased funding for investment in film, television and animation, dynamic partnerships within the sector and an effective organisation that can deliver on these priorities.

In an ideal world the IFB would support Irish creative talent, telling stories on screen through all the forms and media that technology enables. These now include feature films and feature documentaries for cinema release and distribution online, short films, TV animation, TV drama on broadcast television and online, interactive content and computer games. To achieve this ideal and give full effect to the remit of the title Screen Ireland, the IFB needs to be resourced both in terms of additional funding and personnel. This would involve not only looking at all the potential sources of funding of film agencies but also working closely with other organisations in the screen content production sector so that the best outcomes are achieved for screen content production – culturally and economically.

Developing and maintaining a successful screen industry in Ireland is not solely the responsibility of the IFB, and we will continue to work closely with our colleagues in central government and with a wide range of state agencies and the public-service broadcasters in areas such as funding, infrastructure, job creation, taxation, and other incentivisation measures which are vital in helping to move the industry forward.

The Board of the IFB is excited by these challenges, and in many ways this Strategic Plan provides a public statement of intent regarding the work we will be doing over the next five years. Further work will be carried out by the Board and by the IFB Executive team to bring the strategy to life, including an annual business plan, and we will be reporting annually on our success in achieving the objectives set out in this Strategic Plan for 2016 to 2020.

On behalf of the Board, I would like to thank our CEO, James Hickey, and his team of professional and committed staff at the IFB; the Minister and officials in the Department of Regional Development, Rural Affairs, Arts and the Gaeltacht who have provided great support to us, our many partner organisations in the screen industry who work with us and the other public agencies with whom we engage.

We also remember fondly our beloved former Chair, Bill O’Herlihy, whose sudden and tragic death in 2015 was a major shock to all at the IFB. Bill brought dynamism and huge commitment to the development of the IFB and the wider screen industry, and this strategic plan, which he was very keen to progress, will be Bill’s enduring legacy for us all.

Dr Annie Doona
Acting Chair
Bord Scannán na hÉireann/Irish Film Board

Introduction and Message from the Chief Executive

The remit of the IFB is as the development agency to promote creative talent working in film, television and animation. Our aim is to develop a sustainable industry for filmmaking in Ireland. Our purpose is to support the highest quality in creative filmmaking and our ambition is to see this quality recognised by Irish and international audiences. This purpose and ambition have already borne fruit in the recent successes of IFB-funded films. With a dynamic industry and artistic leadership and drive, both within the IFB and in the wider community of filmmakers, even greater success can be achieved.

The IFB needs to put itself on a secure footing as that development agency and be fully and properly resourced. This will enable us to develop the strength and depth of the creative talent in screen storytelling in Ireland, including in particular new and emerging talent as well as supporting a sustainable career path for the creative talent already working in the sector. The goal is a vibrant future for artistic quality and excellence in film and screen content for Ireland and its taxpayers who support this work.

With limitations on funding, the IFB has continued a strong commitment to feature films including feature documentary films for cinema release. The IFB also supports the development of creative talent through its short film schemes. In addition, we support TV animation and TV drama where we have seen gaps in other public supports for storytelling on screen. In this way we can rightly claim our central role as the development agency for screen content in Ireland.

The IFB’s Mission, Vision, and Values need to be seen in this wider context. Issues such as public-service broadcaster funding of

Irish films need to be addressed, as do the limitations on resources devoted by those public-service broadcasters to TV drama (including children’s TV drama) and TV animation. Computer games are also a major opportunity not only for Irish technology but also Irish creativity and storytelling. The limitations on IFB resources (as well as those on the other public service bodies) brings into strong focus the need for leadership to create a sustainable environment for creative storytelling on screen in Ireland, and the central role that the IFB would play in this.

What we do know is that Irish creative talent in film, television and animation has achieved spectacular success in the recent past. Irish screen writers, directors, actors, designers, animators, technicians, and other creative artists for screen, have had their work recognised for its quality and innovation worldwide. This creates high-quality jobs in Ireland. It creates economic and cultural value through the ownership of intellectual property which in turn generates employment, exports and revenue for Ireland. It promotes an image of Ireland as dynamic and innovative as well as highlighting its locations and scenic imagery for a worldwide audience, promoting inward tourism and growing revenue for the Irish economy.

Our vision over the next five years is for Irish creative talent in film and screen content to strengthen and deepen and for world-class storytelling on screen to give a full and equal voice to the diversity of Irish cultural life for Irish audiences as well as on the world stage. We are hugely excited by the creative possibilities and will be pursuing every opportunity to bring them to fruition so that the widest diversity of Irish and international audiences can see the work of Irish creative talent on screen.

I would like to take this opportunity to thank the IFB Board for their vision in delivering this Five-Year Strategy and for their support to our staff over recent years. I would also like to thank my hardworking colleagues within the IFB for their constant commitment and dedication to our work. Finally, I want to express my appreciation of the dedication and commitment of all of the creative and technical people working on IFB-funded films. It’s a challenging and competitive industry, and without them none of this would be possible. Thank you again.

James Hickey
Chief Executive
Bord Scannán na hÉireann/Irish Film Board

**In 2015/2016 Irish
Film grossed over \$140*
million at the theatrical
box office worldwide.**

* figures to June 2016

Who We Are and What We Do

Bord Scannán na hÉireann/The Irish Film Board (IFB) was established as a state agency for film funding under the Irish Film Board Act 1980. The remit of the IFB is set out as follows: *“The Board shall assist and encourage by any means it considers appropriate the making of films in the State and the development of any industry in the State for the making of films”*. This remains the statutory remit of the IFB to this day. The IFB operates under the aegis of the Department of Regional Development, Rural Affairs, Arts and the Gaeltacht. We have a staff complement of 14, with a further 6 in Screen Training Ireland. Our work is overseen by a Board of up to 7 members appointed by the Minister.

What We Do

- Provide leadership and strategic vision for Irish film and the Irish film industry
- Provide a wide range of funding for film and screen content
- Foster an environment for a successful and growing Irish filmmaking culture, telling our own stories for Irish and international audiences

We fulfil our remit through a number of activities as set out below:

Film Development

- Supporting creative talent and Irish production companies
- Providing development loans for feature film, feature documentaries, TV animation and international TV drama
- Enabling Irish companies to own and exploit their own intellectual property

Film Production

- Providing production investment loans for feature film, feature documentaries and TV animation projects
- Enabling Irish companies to own and exploit their own intellectual property
- Support short film schemes across live action, documentary and animation

Film Distribution

- Funding P&A spend and assisting with the promotion and distribution of the feature films in cinemas throughout Ireland
- Assisting distributors with distribution strategies including the broadcast and online availability of these films

Film Industry Support

- Through Screen Training Ireland, investing in people and skills development
- Supporting industry guilds
- Supporting Creative Europe desks in partnership with industry
- IFB website, industry communications, social media management

Film Audience

- Supporting the Irish film programme in local festivals
- Supporting Irish film and television awards
- Supporting and promoting Irish films at major international markets and festivals which provide an international sales launch pad for our output
- Creation of Irish Shorts DVD and promotion of short film talent

IFB Media Hub

Film Location

- Promoting inward investment and Ireland as a location for international production
- Providing advice and support for international companies seeking to locate production activity to Ireland
- Organising a number of inward and outward trade missions on an annual basis
- Working in partnership with EU counterparts on co-production

“We have the great intangible, which is the ‘soft power’ aspect of millions of people all around the world seeing films made by Irish directors and producers, written by Irish scriptwriters taken from Irish novels and played by Irish actors. This is... enormously powerful, economically”

David McWilliams, Economist

* Irish Independent article “The Oscar trail of success can be a huge boost to ‘Brand Ireland’ abroad”, David McWilliams

Strategic Context

Scope and Remit

“Film” is not defined in the Irish Film Board Act 1980 or in subsequent IFB legislation. The IFB operates on the basis of a wide definition of the types of films we fund, including:

- feature films (live action and animation)
- feature documentaries
- TV animation
- TV drama development

The IFB has not as yet included computer games in its remit even though this has been embraced in other European territories. Television drama production and development, including Irish-language television drama, has been supported in the past, but due to funding constraints only the development of high-end international television drama is currently supported.

In December 2015, legislation was passed by the Oireachtas to facilitate a change of name for the IFB to “Screen Ireland”. Our ambition at the IFB is to embrace our role as Screen Ireland, the national development agency for creative screen content production. However, our capacity to do so at present is subject to limitations on funding and staff resources.

Policy Landscape

Government policy for the IFB, which funds, supports, and develops the Irish film industry, forms part of policy for the audiovisual production sector overall. Other aspects of government policy include the Section 481 tax relief for film production, public service broadcaster funding, the Broadcasting Authority of Ireland (BAI) Sound & Vision Scheme (funded by a portion of the television licence fee), and the mandating of a quota for programming from independent television companies for RTÉ. A series of policy and strategy reports and initiatives have shaped the audiovisual industry and the role of the IFB within it over the past two decades, including most recently the 2011 *Creative Capital* report¹. However, aspects of previous reports were not implemented, and at present there is no clear overarching government vision or strategy for the audiovisual industry.

Changing Times

The audiovisual production sector has changed, and will continue to change, dramatically. Technological advances are affecting every aspect of the industry including filming, visuals, sound, and consumption, now fragmented across cinemas, DVDs, Blu-Ray, tablets, and smartphones. This presents challenges in terms of training and skills development, for example, but also opportunities to increase the audience for and impact of Irish film, television and animation, domestically and internationally.

1 For details on the Creative Capital report and other policy and strategy documents from previous years, please see our website.

Developing Talent – The Next Generation: Ireland has won 10 Academy Award® Nominations and Two Academy Awards® for Best Short Film since 2002.

Listening to our Stakeholders

In late 2014/early 2015, Crowe Horwath carried out an extensive consultation with stakeholders in the screen content production sector in respect of their views on what the IFB's future strategy should focus on. Below is a broad sample of what we heard.

Theme	You Said	What this tells us
Vision and leadership	There is an absence of a clear, communicated vision for the industry and the IFB, and the leadership has focused on economic rather than cultural/artistic aspects	We need to set a clear vision for the IFB and to reclaim the cultural and artistic voice for film
Perceptions of the IFB	The IFB is seen as hardworking, but with resource challenges and a perceived lack of transparency in decision making	We need to strengthen our resources, build on our strengths, and ensure our organisation is accountable and open
Remit of the IFB	Mixed views on whether the remit of the IFB should extend more substantially into non-feature film areas of screen content and recognition of the resource constraints	We need to consider the impact of any extension of our remit on our capacity in terms of resources
Balance between indigenous industry and foreign direct investment	It is recognised that inward investments support the audiovisual industry in Ireland, but some are concerned about the balance for indigenous production and the lack of opportunities to develop Irish creative talent	We need to work on ensuring the right balance of resource allocation in respect of inward production and on ways to make it work for creative talent development here
Development of creative talent	The current funding structures are focused on producers and are project-based rather than supporting talent development	We need to focus on ways to nurture and support creative talent to ensure a vibrant and creative industry in the future
Development of the indigenous industry	Stakeholders would like to see a stronger Irish voice and confidence in Irish film, with a longer-term development approach and an emphasis on diversity, gender in particular	We need to support a diverse range of Irish filmmakers in their articulation of a vision for Irish film, supporting the industry with innovative approaches
Education and training	Screen Training Ireland is well-regarded and stakeholders are happy to see it continue under the aegis of the IFB; additionally there should be closer integration with third-level education and pathways into the industry	We need to build on Screen Training Ireland's strengths and work with education and training providers and with the industry to bring them closer together

Mission

The IFB’s mission is to support and promote Irish film, television and animation through fostering Irish artistic vision and our diverse creative and production talent, growing audiences, and attracting filmmakers and investment into the country.

We deliver on our mission through:

Providing leadership, direction and advocacy for the Irish film industry

Development and Production funding for Irish film and screen content

Investing in people and skills development through Screen Training Ireland

Promoting the distribution of supported feature films, bringing Irish film to wider audiences

Promoting Irish films to major international markets

Generating inward investment by promoting Ireland as a film location and advising international companies on locations

Engaging with European counterparts on mutually beneficial policy initiatives

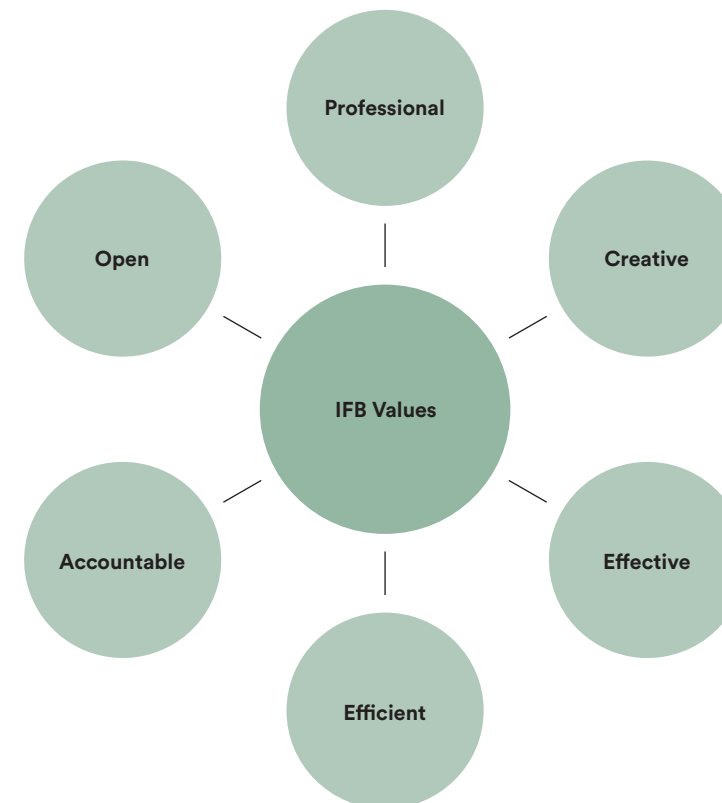
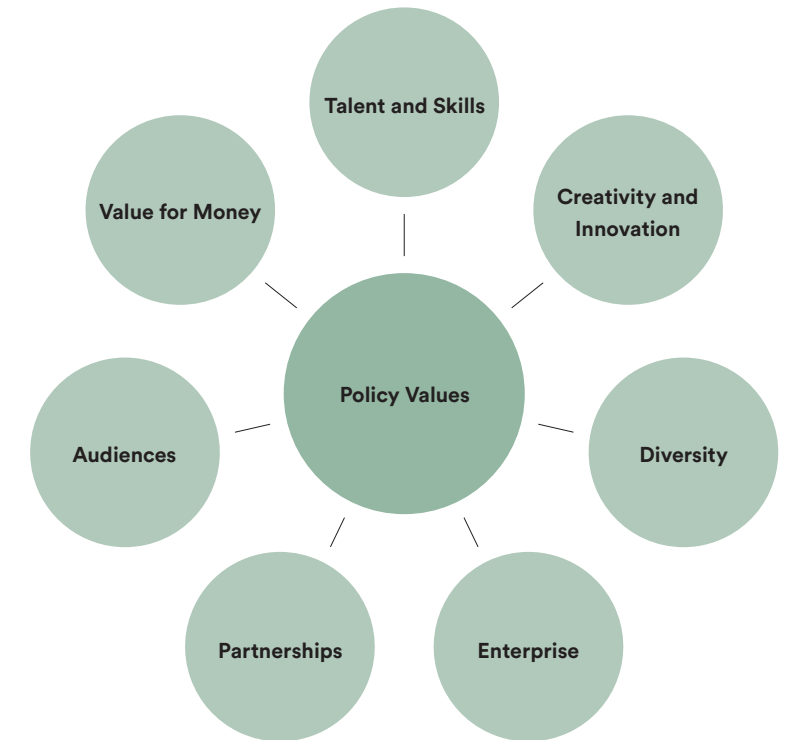
Vision and Values

Vision

Our vision sees IFB as a leadership organisation advocating for a vibrant, creative and sustainable Irish film, television and animation industry, with diverse voices, talent and opportunities, which speaks to and connects Irish film culture with audiences at home and abroad.

Policy Values

In leading and supporting the industry, our policy is to value and support the following:



IFB Organisational Values

Our organisational values are fundamental in informing and shaping both our corporate and individual behaviour within the IFB. We strive to provide the values set out on the left.

Key Challenges

The timing of this strategy is particularly apt because it is about building on success. Irish film received eight Academy Award® nominations in 2015/16, which for a country of our size is a spectacular achievement. It is clear that Ireland has vibrant talent, and what is needed is the requisite framework to harness this momentum. The principal challenges and opportunities we need to address include:

- Positioning the sector as a strategically important contributor to the cultural and economic life of the country
- Identifying, nurturing and developing creative talent and building a film culture in Ireland
- Embracing diversity and gender equality in all its forms and ensuring the participation and representation of the full range of diverse voices in Ireland
- Strengthening the links between creative vision, quality of work and audience engagement to achieve critical and commercial success for Irish screen content
- Restoring IFB funding levels to enable us to fulfil our remit and the strong ambition of filmmakers
- Improving the local landscape by way of partnerships with state agencies, broadcasters and content distributors
- Strengthening the position of Irish film in the rapidly shifting international marketplace
- Ensuring we have the right skills and training facilities to aid the growth of the industry
- Capitalising on the new and improved tax incentive Section 481 to scale the industry
- Ensuring we have the infrastructure to support production
- Ensuring Ireland is competitive in terms of the international landscape for screen production

Strategic Objectives

Focus of Strategy

The purpose of this strategy is to help ensure a clear vision and plan for the IFB and to streamline our focus into a number of strategic priority areas. This strategy aims to support the case for restoring funding and for enhancing support for the sector, and is built upon our strategic analysis and feedback from our stakeholders.

Strategic Priority Areas

1

Vision for 2020

Vision and Leadership for the Screen Sector

Gender and Diversity

Building Audiences

2

Building on Our Core Strengths

Development and Support of Creative Screen Production

Development and Nurturing of Talent and Skills

Inward Production and Investment

3

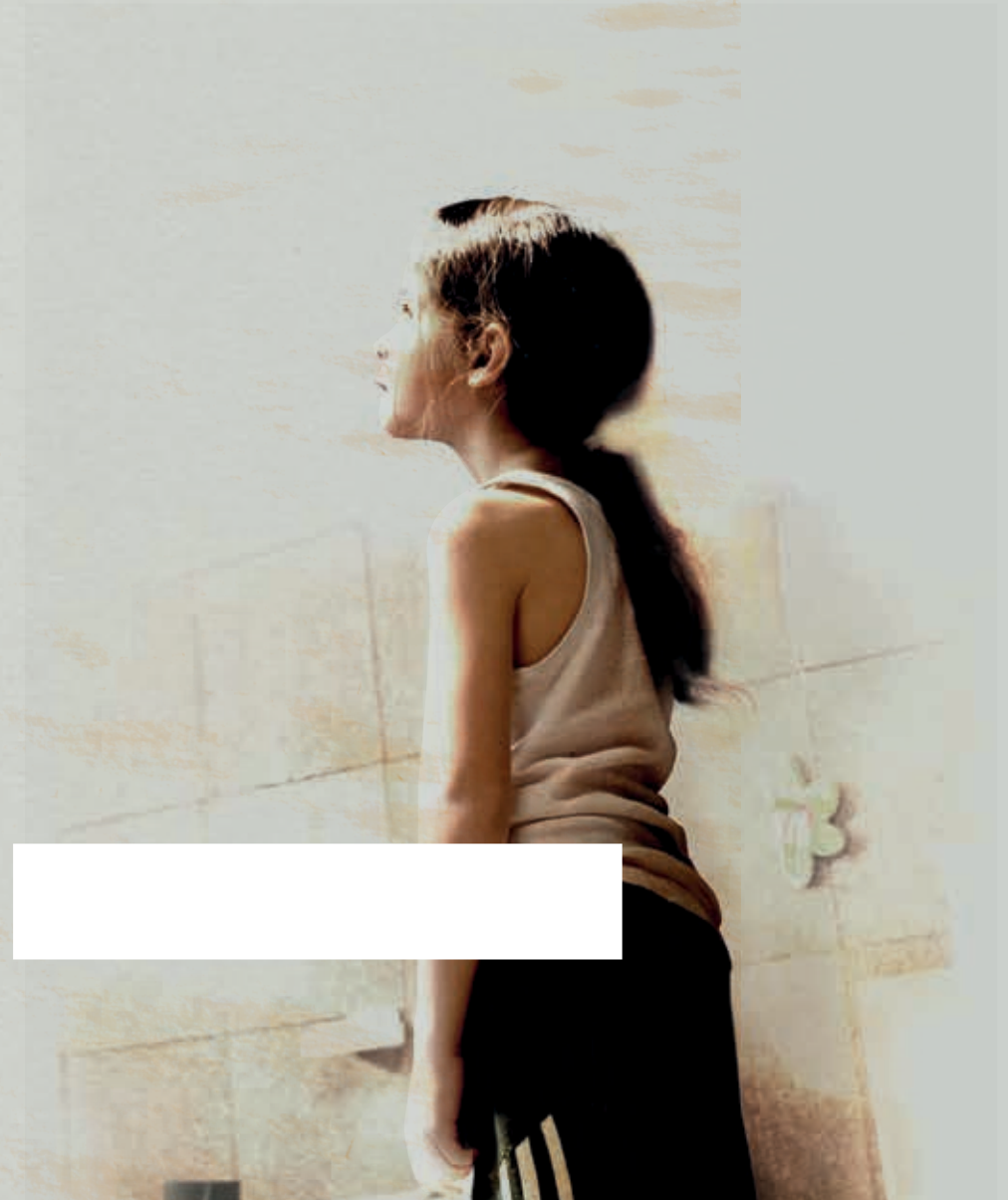
Strong Foundations

Increased Investment

Partnerships for Screen Production

Organisational Effectiveness

Vision for 2020



Vision and Leadership for the Screen Sector

Positioning the IFB at the centre of industry and artistic leadership for film and screen content production in Ireland is at the heart of the IFB's vision for the next five years. Our role sees us as promoting the environmental conditions so that growth and creativity can achieve its full potential.

We want to support the growth and development of a dynamic sector, creating great work, jobs and exports in a vibrant and innovative environment. We want to achieve full recognition for the sector in the strategically important role it plays both in Ireland and internationally, so that the benefits of improved support for the sector are strongly advocated for.

We will engage with government and other stakeholders in the sector so that the vision for Irish culture and creativity is promoted and the value of Irish screen content is fully recognised for its cultural, social and economic merits.

Key Actions

- Taking an industry leadership / advocacy role by engaging intensively with government for a strong policy engagement with storytelling on screen in Ireland, so that there is a coherent public sector approach to the development and funding of the sector
- Providing artistic leadership, nurturing and developing creative talent on screen. This will include intensive engagement with writers, directors and producers and the creation of a new post of Head of Creative Production and Talent Development
- Promoting the economic and cultural value of inward production and the vital role played by tax incentives (Section 481) and other measures promoting Ireland in the competitive world market of screen content production

- Seeking a 'root and branch' review of how feature film is funded in Ireland, including examination of alternative and innovative approaches (including contributions from and levies on broadcasters and other content users) and comparative practices in other EU countries and elsewhere

- Commissioning a full study of the screen content sector including employment levels, turnover and the strategic potential of the sector. This will then be followed through with annual data collection and industry measurement so that policy development is fully informed by accurate statistical information

- Working with European Film Agency Directors on the development of EU policies on film and screen content, including initiatives on the Digital Single Market (DSM), the Audiovisual Media Services Directive (AVMSD) and directives in relation to copyright and e-commerce

- Playing an active role as the Creative Europe Desk co-ordinator, supporting the Irish audiovisual sector, accessing funding and opportunities that the Creative Europe programme provides

Intended Outcomes

- Positioning of IFB in industry leadership
- Positioning of IFB in artistic leadership
- Sustainable funding for film and screen content
- Evidence-based policy for the screen content production sector

Gender and Diversity

As part of our artistic leadership role in film and screen content it is vitally important that we represent a contemporary Ireland with all of its uniqueness, originality of voice and cultural diversity. In doing so we want to provide a breadth of storytelling and serve a wide range of audiences.

We are committed to addressing the issue of gender inequality in Irish filmmaking and screen content, in particular the roles of writers and directors. For the purposes of this five-year strategy our main focus in ensuring a diversity of voices in Irish film and filmmaking will be on gender.

Key Actions

- Tasking the new Head of Creative Production and Talent Development to work to achieve enhanced levels of diversity in films and screen content supported by the IFB
- Continuing to implement the Six Point Plan on Gender Equality published in December 2015, including the following initiatives:
 1. The collection, publication and monitoring of data on gender inequality
 2. Engagement with production companies and representative organisations to raise awareness of gender imbalance and working with them in education and training initiatives highlighting unconscious bias in creative decision making
 3. Enhancing the skills and capacities of creative decision makers in relation to diversity and equality issues in the creative decision-making process
 4. Continuing training and mentorship initiatives through Screen Training Ireland

5. Supporting education initiatives in schools and colleges in the area of Irish culture
6. Working with our partners in funding film and screen content, including the public service broadcasters RTÉ and TG4, as well as the Broadcasting Authority of Ireland (BAI) Sound and Vision Scheme, so that gender equality and diversity is promoted in publicly funded screen content

Intended Outcomes

- A more inclusive diversity of creative talent and screen content across the full spectrum of Irish society
- That diversity within Irish society is fully reflected in the film and screen content production sector, within the workforce as a whole and in the audiences for whom the film content is created
- That the target of 50/50 gender parity in creative talent working in screen content is achieved
- That diversity and gender equality are embedded within the funding process of all publicly funded film and screen content

Building Audiences

The IFB will increase audience access to IFB-funded films in cinema, online and broadcast television and will promote Irish film culture. Audience consumption is shifting at a dramatic pace as is the many ways in which audiences can now engage. Theatrical windows are still important in terms of generating profile for films and there are considerable opportunities in building new relationships across a wide range of platforms.

Key Actions

- Continuing to build cinema audiences for IFB films by focusing on audience development as part of the funding process at the development and production funding stages
- Increasing cinema distribution funding and planning, to maximise cinema-going audiences in all funding decisions for IFB films
- Continuing to build our relationships with local, UK and US distributors and international sales agents, which are vital to the success of Irish films
- Supporting early engagement between producers and distributors and creating incentives that supports early partnership
- Developing a new strategy supporting the delivery of IFB films to digital audiences including VOD, subscription VOD (SVOD) and over-the-top (OTT: the term used for the delivery of film and TV content via the internet) including tracking revenue streams and promoting audience access
- Working with the Department of Regional Development, Rural Affairs, Arts and the Gaeltacht, and the Arts Council on the completion of the Arthouse Cinema Network which will greatly enhance the circulation of Irish films

- Building a networked approach to exhibition and programming through strategic partnerships to increase the circulation of Irish films
- Building in structured feedback after a film's distribution life with the producer and the distributor
- Working with Irish broadcasters to promote Irish film to a wide television audience
- Continuing our successful strategy of engagement with international A-list festivals to promote Irish film and Irish film talent
- Working with film festivals in Ireland and internationally to support and promote the exhibition of Irish work, in conjunction with Culture Ireland and the Irish Film Institute

Intended Outcomes

- Increased cinema and digital audiences for Irish film
 - Increased access to Irish film for audiences
 - Promotion of IFB-funded films
 - Partnerships developed with distributors, broadcasters, and other funders
-
- + Additional funding will enable us to:**
- Increase funding for distribution across all platforms
 - Establish a regional exhibition fund for Irish film
 - Establish an education partnership outreach fund for Irish film

“Ireland’s presence globally is through its culture, that’s our strongest identifier. With really clever targeted support, I think we could have a world-class content creation sector in Ireland.”

**Lenny Abrahamson,
Academy Award® Nominated Director**

*LA Times article “Irish Film Board has growing ambition for its industry after 2016 Oscars”

Building on Our Core Strengths



Development and Support of Creative Screen Production

We will continue to support and develop those creating and producing film and screen content in Ireland by providing funding and other supports. We will strengthen the creative process and explore new ways of helping creative talent achieve full potential.

The primary focus of the production and development team is to engage with writers, directors and producers of films and screen content to achieve the best quality and diversity of the work supported by the IFB. High-quality screen production depends on the collaboration of the creative team involved, supported by the resources and funding of the IFB.

Key Actions

- Providing production funding to creative screen productions in Ireland and to creative co-productions with Irish involvement. Funding will prioritise feature films and feature documentaries for cinema release with smaller amounts of funding also provided for television animation and other forms of screen content
- Providing development funding for Irish feature films, feature documentaries and major international TV drama so that the quality of the work can attract local and international funding for production
- Creating a new position of Head of Creative Production and Talent Development to provide artistic and creative leadership in the support of screen production
- The development of career paths for filmmakers through graduated steps in film production from short films, micro-

budget, and low-budget films to new Irish cinema, mid-range films and major Irish feature films

- Ensuring that the Creative Team is properly resourced in order to be strengthened to deliver talent development initiatives
- The development of concentrated supports for animation screen content through targeted development and support for short films and lower budget animation projects
- The promotion of Irish writers, directors, producers, actors and other creative personnel at international festival markets to international talent agents

- Assign a share of the producer corridor to be shared with other Irish creative talent (writers and directors)

Intended Outcomes

- High-quality creative films to be made in Ireland and with Irish involvement internationally
- More access to development funding to ensure that projects going into production are of the highest quality
- Identification and nurturing of existing and new talent in relation to creative screen content production

+ Additional funding will enable us to:

- Increase development funding for feature films and to resource a full range of development of screen content
- Improve and increase production funding supports for feature films and to resource a full range of screen content
- Establish support for the creative storytelling elements of computer games

Development and Nurturing of Talent and Skills

IFB will support the development, nurturing, and maintenance of talent and skills for the screen industry in Ireland. Finding, nurturing, and developing creative talent through supporting development and production, is a clear goal for IFB. Through Screen Training Ireland we will continue to expand the development and support of a whole range of skills and training for the audiovisual sector.

The current level of funding for skills development and training in Ireland is wholly inadequate to support the potential growth of the sector and priority must be given to developing a sustainable model for funding training and skills.

Alongside this IFB Strategic Plan, the IFB and the BAI have commissioned a new strategy for the development of skills in the audiovisual sector.

Key Actions

- Overseeing, along with the BAI, the implementation of forthcoming strategy to develop skills and training for the audiovisual sector in Ireland
- Considering the outcome and implications of this strategy for Screen Training Ireland and IFB
- Implementing, along with other industry stakeholders, the strategy for skills development
- Finding ways to link training and development to funded productions more effectively
- Addressing the challenge of training and development for creative roles in the industry (i.e. screenwriters, directors and actors in particular) including the development of shadowing and mentorship opportunities, showcasing and specific talent development initiatives

- Developing a film strategy for young people which will aim to discover next generation filmmakers

- Developing links with third level education and training institutions to support graduate pathways into the industry

- Establishing an education forum at primary, secondary and third levels in Ireland to link industry with the education system from the earliest stage

- Advocating for and strongly supporting a levy on the Section 481 incentive which will form the basis of a skills fund to support the industry skills requirements

Intended Outcomes

- Implementation of strategy for the development of skills for the whole audiovisual industry including a more sustainable model of funding training
- More integration of training with inward production in order to maximise opportunities
- Clearer career pathways and more 'on the job' opportunities
- Improved co-ordination and support for education and training in the sector
- Increased skills and capacity building in the audiovisual sector
- Strong creative talent and the opportunity to develop and hone skills and experience
- Strong links between industry and education

+ Additional funding will enable us to:

- Increase the IFB investment in skills and training

Inward Production and Investment

The IFB will continue to promote inward production of feature film, TV drama and animation projects as well as the development of a network and infrastructure for production in Ireland. This will support the growth and development of the sector in Ireland and increase jobs, exports and the international promotion of Ireland as a tourism destination.

Key Actions

- Promoting the new Section 481 tax incentive to achieve exponential growth and development in film, TV drama, animation, visual effects and post-production
- Recruitment of a new Inward Production Manager
- Develop the Film Dublin Partnership and build new stakeholders
- Build filmmaking fabric in the regions, develop our relationships with local county councils, and create a regional filmmaking fund to stimulate regional activity
- Liaising closely with the industry and with government to ensure that Ireland's need for studio infrastructure is properly and objectively assessed, and the appropriate actions taken by key parties involved
- Upgrading and improving the database of film locations to improve its content and usability

- Promoting Ireland through trade missions to major international industry hubs and co-production partner territories including EU, US, Canada, India and China

- Working with IDA Ireland on the infrastructural requirements of the sector and the foreign direct investment opportunities within it, creating jobs and exports

- Ensuring that environmental conditions that support inward investment and employment are strong and competitive

Intended Outcomes

- Increased production levels in Ireland
- More employment within the sector
- Greater capacity of the regions to attract inward production
- Increased state-of-the-art infrastructure commensurate with plans to develop the creative screen industry in Ireland
- Improved access to urban and rural locations
- Enhanced facilities and services available in Ireland

“Ireland has become an important part of Star Wars history.”

**Candice Campos, Vice President,
Physical Production, Lucasfilm**

“Ireland is the best place in the world to shoot a film.”

Whit Stillman, Director, Love & Friendship

Strong Foundations



Increased Investment

The IFB will engage with government and other partners and stakeholders to seek increased investment in Irish film over the lifetime of this strategy. Irish films have achieved great success in recent times, yet, since 2008, the IFB's funding has been cut from €20 million to €11.2 million.

Ireland's current success is due to investment in Irish film and creative content production over the past decade or more, and to maintain such reduced funding levels for the IFB threatens the future success of Irish film and filmmakers.

We strongly believe there will be significant advantages for Ireland if our funding were to be increased, particularly for the cultural value of the films produced and the creation and maintenance of thousands of jobs within a growing industry achieving huge international critical acclaim. We also strongly believe that all options in relation to sources for increased funding should be explored. This could include the deployment / re-deployment of existing resources such as public service broadcaster funding and new sources of funding through contributions from online channel delivery services.

Key Actions

- Continuing to highlight the contribution made by Irish film and the screen industry to our economy – in 2015, IFB-funded films brought in over \$140 million at the box office worldwide; and the wider audiovisual sector employs over 6,000 people at present in Ireland, generating over €0.5 billion to the economy
- Engaging with government, political leaders, and senior executives in a wide range of state agencies to present the case for increased investment in Irish film and screen content production
- Undertaking an audit of comparative film agency and content funding arrangements in the EU and elsewhere to support the case for increased investment in indigenous content
- Independently measuring the value of Irish film through an ongoing data collection process, and the annual presentation of results

Intended outcomes:

- Restoration of IFB funding to €20 million, including annual increases on an incremental basis
- Increased contributions from public service broadcasters and content distributors to Irish film and screen storytelling content

Partnerships for Screen Production

The success of Irish film is built on partnerships with a wide range of stakeholders, public and private. Without these partnerships, the capacity to provide the number of films that are delivered annually would be reduced even further. Even with existing partnerships, there is an urgent need to break new ground in developing and increasing the level of engagement with these partners.

Key Actions

- Partnering with government in bringing to the fore a cultural and industrial vision for growth and development to the sector through working with the Department of Regional Development, Rural Affairs, Arts and the Gaeltacht and the Interdepartmental Group established by the Department of the Taoiseach so that there is an integrated governmental policy and ongoing initiatives across all parts of government
- Partnering with public service broadcasters to secure increased funding for feature film and screen storytelling content as well as access to audiences. A full and intensive engagement with RTÉ and TG4 across feature films, television drama, and animation is essential to the future success of Irish originated screen content
- Partnering with associations such as the Writers Guild of Ireland, the Screen Directors Guild, Screen Producers Ireland, Animation Ireland, Visual Effects Association of Ireland, Women in Film and Television, Games Ireland, and Imirt (Irish game makers' association) and others to strengthen and develop the creative skill base for Irish screen content production
- Partnering with IDA Ireland to encourage foreign direct investment in film, TV production, animation, and computer game production located in Ireland

— Partnering with Enterprise Ireland to develop Irish companies working in screen content production, increasing employment and promoting services and facilities including animation, post-production, visual effects, and all forms of screen content production

— Developing international partnerships through international co-production treaties and other government-to-government relationships to promote international co-production partners for Irish originated films and creative co-productions

— Partnering with other public film funding agencies to promote co-funding arrangements and the pooling of creative skills, so that the knowledge and experience of international production strengthens and develops Irish film and screen content

— Engaging with private sector funding opportunities including film distributors, broadcasters, and film financing funds

Intended Outcomes

- Enhancing the quality and range of films and screen storytelling content written, produced and directed by Irish talent
- Strengthening the industrial base of the screen content production sector
- Increased public service broadcaster funding for feature film as well as TV drama and TV animation
- Greater audiences for Irish content
- Increased foreign direct investment
- The growth and focus of Irish production companies, particularly with a focus on the export markets

Organisational Effectiveness

The IFB will ensure the organisation is appropriately resourced, structured, governed, and managed so as to most effectively support our mission and to achieve our strategic aims.

Key Actions

- Reviewing the size, configuration, and appointment process of the IFB Board with the Department of Regional Development, Rural Affairs, Arts and the Gaeltacht, to ensure it can continue to effectively lead and govern the organisation
- Reviewing our Creative Team structure to deliver a dynamic and artistic leadership and a concerted development of and support for creative talent
- Reviewing our funding systems to achieve the maximum level of transparency and accountability which meets the flexibility and adaptability necessary for us to deliver on our role as a development agency
- Reviewing our internal structures to identify the most appropriate level and configuration of resources to support the work of the IFB

- Reviewing the organisational and governance structures relating to Screen Training Ireland and its role within the IFB

- Ensuring we have appropriate policies, procedures, and systems in place to support efficient and effective working practices

- Ensuring we have communications plans in order to effectively communicate with our stakeholders

- Ensuring that the IFB and Screen Training Ireland are learning organisations. We value our staff and their development

Intended Outcomes

- An IFB Board with the appropriate mix of skills and experience to continue to lead and govern the IFB and Screen Training Ireland in the most effective way
- An increased level of creative and administrative staffing with an appropriate range of skills to maximise the impact of the work of the IFB
- A well-managed organisation operating transparently, efficiently and effectively

In 2016, Two out of
the Eight Best Picture
Academy Award®
Nominations were Irish

Measuring Our Success

Measuring success across the economic and industrial agenda is quite straightforward – physical production can be seen and its impacts and economic multipliers can be measured. Measuring cultural and artistic achievements is more complex. As David McWilliams wrote about the Irish film sector’s success “*We have the*

great intangible, which is the ‘soft power’ aspect of millions of people all around the world seeing films made by Irish directors and producers, written by Irish scriptwriters taken from Irish novels and played by Irish actors”. In a small economy such as ours, cultural and economic achievements are inextricably linked.

Cultural and Artistic	Industrial and Economic
— Cultural benefit of Irish film and screen content – telling stories of Ireland and Irish talent telling international stories	— Economic value of local screen production and inward investment as stimulated by Section 481 tax incentive
— Audience engagement in Ireland and internationally – across all viewing platforms	— Growth of filmmaking in the regions
— Selection at Irish and international A-list festivals	— Growth in employment
— International awards for Irish film and Irish film talent	— Growth in physical infrastructure
— Sales and exports of Irish film	— Scaling of the sector
— Improved gender balance and diversity in the work we support	— Tourism benefits from screen production using Ireland as a location
— Career progression of Irish talent – writers, producers, directors, animators, actors and technicians	— More stable and sustainable production environment
— Partnerships in order to achieve cultural and artistic benefits	— Technology and innovation developments
	— Partnerships to achieve economic and industrial impacts

In order to advance greater transparency the IFB will use these performance indicators and will report on them on an annual basis.

Making it Happen

Implementing the Strategy – Next Steps

This Five-Year Strategic Plan has been prepared in order to ensure that the IFB maximises its capacity to support the film, TV and animation industry and to assist in its development. It is not, however, a strategy for the industry per se, and whilst the IFB is keen to play a full part, we also believe that the time is right for government to consider the development of a new strategic plan for the audiovisual industry as a whole, covering all aspects – indigenous production, foreign direct investment, job creation, financial supports, infrastructure, people development, and many more.

To implement our new strategic plan, the IFB will commence a series of activities over the next 12 months:

Activity	Timeframe
Stakeholder Engagement We will hold a series of meetings with key stakeholders (industry, government, state agencies, broadcasters, etc) to present our new strategy and to discuss how best we can work together to deliver on our strategic objectives	Q4, 2016 to Q1 2017
Organisational Strengthening We will review our executive and Board structures, including Screen Training Ireland, to maximise our effectiveness – this will include creation of a new role Head of Creative Production and Development	Q4, 2016 to Q1 2017
Annual Business Planning and Reporting We will develop an annual business plan to set out the year-on-year operational objectives of the IFB, linked in with our budgeting and resource planning cycle and with the production of an annual report	Q3-Q4, 2016
Measuring our Success We will report on an annual basis how we perform benchmarked against our performance indicators	Q4 2016 to Q1 2017
Strategy Review As the industry changes the IFB must be responsive to change and be adaptable – as part of our strategy we will review our strategic priorities and examine how we are progressing and the changes we should make	Q4 2017

Appendix 1

IFB Exchequer Funding 2006 – 2016

Year	Capital Funding (€)	Admin Funding (€)	Total Funding (€)
2006	€17,300,000	€2,126,000	€19,426,000
2007	€19,500,000	€2,659,000	€22,159,000
2008	€20,000,000	€3,189,000	€23,189,000
2009	€18,817,000	€3,023,000	€21,480,000
2010	€16,500,000	€2,772,000	€19,272,000
2011	€16,000,000	€2,431,000	€18,431,000
2012	€13,150,000	€2,540,000	€15,690,000
2013	€11,898,000	€2,960,000	€14,858,000
2014	€11,202,000	€2,760,000	€13,962,000
2015	€11,702,000	€2,760,000	€14,192,000
2016	€11,202,000	€3,269,000	€14,471,000

Appendix 2

Annual expenditure in the Irish economy from independent film, TV drama and animation production activity 2006 – 2015

2006	€91,659,750	2011	€118,248,839
2007	€100,425,445	2012	€142,968,378
2008	€108,441,729	2013	€183,142,646
2009	€105,477,863	2014	€237,387,613
2010	€164,581,541	2015*	€118,618,238

*New Section 481 regime introduced February 2015

Appendix 3

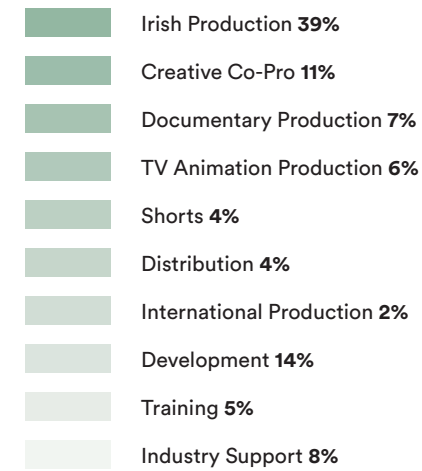
Number of Projects Supported by IFB 2011 – 2015

Year	Irish Production	Creative Co-Production	Animation	Feature Documentaries	TV Drama	Shorts	Features Cinema Release
2011	21	6	2	18	2	28	17
2012	16	7	6	18	3	19	20
2013	11	4	7	18	1	12	23
2014	14	11	4	9	1	9	22
2015	12	7	2	13	0	17	25

Appendix 4

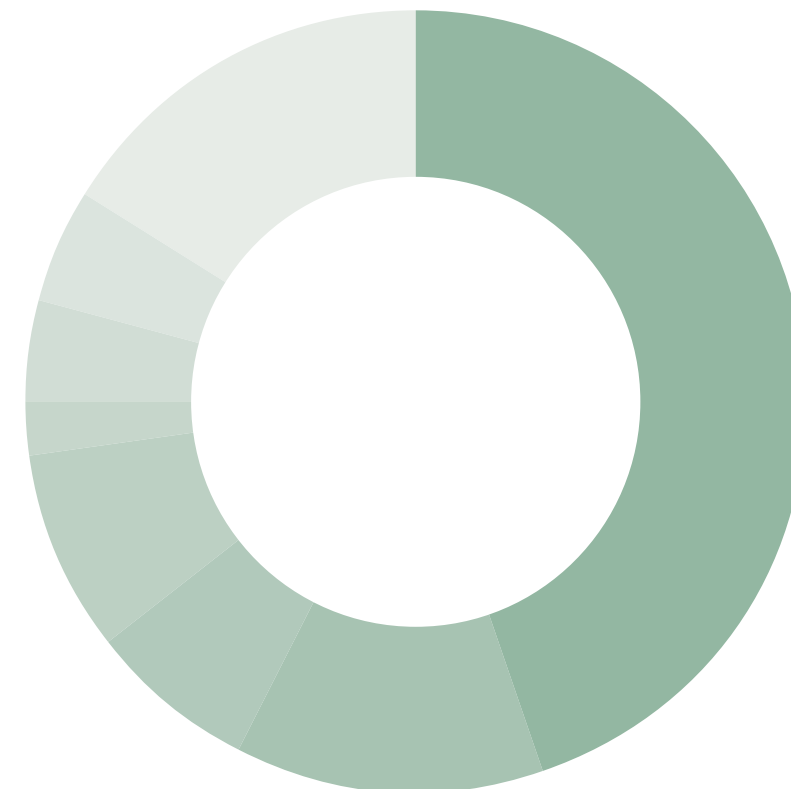
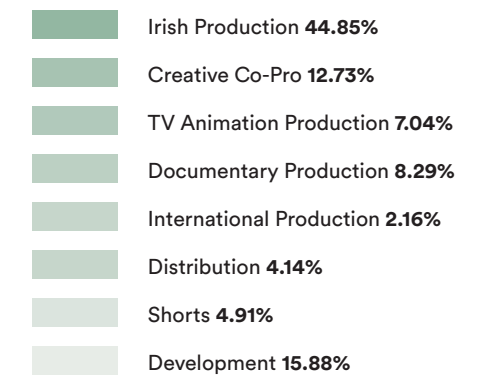
1. Average Allocation of IFB Capital Funding 2013 – 2015

Total 2013 – 15



2. Average Allocation of IFB Funding for Production / Development / Distribution 2013 – 2015 (excluding Training and Industry Support)

Total 2013 – 15



Appendix 5

International Awards

Academy Awards®, USA

2016 Best Picture, **Room** (Nomination)

2016 Best Picture, **Brooklyn** (Nomination)

2016 Best Director, Lenny Abrahamson, **Room** (Nomination)

2016 Best Actress, Brie Larson, **Room**

2016 Best Adapted Screenplay, **Room** (Nomination)

2016 Best Actress, **Brooklyn**, Saoirse Ronan (Nomination)

2016 Best Adapted Screenplay, **Brooklyn**, Nick Hornby (Nomination)

2015 Best Animated Feature, **Song of the Sea** (Nomination)

2012 Best Actress, **Albert Nobbs** (Nomination)

2012 Best Supporting Actress, **Albert Nobbs** (Nomination)

2012 Best Make-Up, **Albert Nobbs** (Nomination)

2012 Best Live Action Short Film, **Pentecost** (Nomination)

2011 Best Live Action Short Film, **The Crush** (Nomination)

2010 Best Animated Feature Film, **The Secret of Kells** (Nomination)

2010 Best Animated Short Film, **Granny O'Grimm's Sleeping Beauty** (Nomination)

2010 Best Live Action Short Film, **The Door** (Nomination)

2009 Best Live Action Short Film, **New Boy** (Nomination)

2008 Best Original Song, **Once**

2006 Best Live Action Short Film, **Six Shooter**

2002 Best Short Animation, **50 Percent Grey** (Nomination)

2002 Best Short Animation, **Give Up Yer Aul Sins** (Nomination)

Emmy Awards, USA

2013 Exceptional Merit in Documentary Filmmaking, **Mea Maxima Culpa: Silence in the House of God**

2013 Outstanding Picture Editing for Nonfiction Programming, **Mea Maxima Culpa: Silence in the House of God**

2013 Outstanding Writing for Nonfiction Programming, **Mea Maxima Culpa: Silence in the House of God**

2010/09/08 Outstanding Costumes, **The Tudors**

2010 Outstanding Art Direction, **The Tudors**

2010 Outstanding Cinematography, **The Tudors** (Nomination)

2010/09 Outstanding Hair Styling, **The Tudors** (Nomination)

2009 Outstanding Cinematography, **The Tudors**

2009/07 Outstanding Art Direction, **The Tudors** (Nomination)

2009/08/07 Outstanding Casting, **The Tudors** (Nomination)

Golden Globes, USA

2016 Best Actress, Brie Larson, **Room**

2016 Best Picture, **Room** (Nomination)

2016 Best Screenplay, **Room** (Nomination)

2015 Best Actress, Saoirse Ronan, **Brooklyn** (Nomination)

2009/08 Best Performance by an Actor in a Television Series - Drama, **The Tudors** (Nomination)

2006 Best Performance by an Actor in a Musical or Comedy, **Breakfast on Pluto** (Nomination)

Cannes Film Festival, France

2015 Jury Prize, **The Lobster**

2014 Official Selection, **Jimmy's Hall**

2014 Directors' Fortnight, **Queen and Country**

2013 Official Selection, Directors' Fortnight, **The Last Days on Mars**

2011 Official Selection, **This Must be the Place**

2011 Official Selection, Directors' Fortnight, **The Other Side of Sleep**

2010 Official Selection Directors' Fortnight, **All Good Children**

2007 CICAIE Art & Essai Cinema Prize, **Garage**

2006 Palme D'Or, **The Wind That Shakes The Barley**



Brooklyn

Three Academy Award® Nominations in 2016 including Best Picture and Best Actress for Saoirse Ronan

2005 Official Selection Directors' Fortnight (Short Film), **Undressing My Mother**

2001 Official Selection (Short Film), **Chicken**

1998 Best Director, **The General**

Sundance Film Festival, USA

2016 Official Selection, **Sing Street, Mammal, Love & Friendship, Viva, The Lobster, The Land of the Enlightened, A Coat Made Dark**

2015 Special Jury Prize, Jack Reynor, **Glassland**

2015 Official Selection, **Brooklyn, Glassland, The Hallow, Strangerland, The Visit**

2014 Official Selection, **Frank, Calvary, The Last Days of Peter Bergmann, Young Ones**

2013 Best Short Animation, **Irish Folk Furniture**

2013 Editing Award: World Cinema Documentary, **The Summit**

2012 Official Selection, **Grabbers, Shadow Dancer, This Must Be The Place**

2011 Official Selection, **The Guard, Knuckle, Perfect Sense, Small Change**

2010 Official Selection, **His & Hers, Old Fangs**

2010 World Cinema Documentary Award, **His & Hers**

2009 Official Selection, **Five Minutes of Heaven, A Film From My Parish – 6 Farms**

2009 World Cinema Directing Award, World Cinema Screenwriting Award, **Five Minutes of Heaven**

2007 Audience Award for World Cinema, **Once**

2002 Audience Award for World Cinema, **Bloody Sunday**

Berlin Film Festival, Germany

2015 Official Selection, **You're Ugly Too**

2014 Official Selection, **Calvary, The Food Guide to Love, Last Hijack**

2013 Official Selection, **Slow Food Story**

2012 Official Selection, **Dollhouse, Shadow Dancer, Anton Corbijn: Inside Out, The Reluctant Revolutionary**

2011 Official Selection, **The Guard, Crossing Salween, The Pipe**

2010 Official Selection, **Corduroy**

2009 Official Selection, **The Secret of Kells, Cherrybomb**

2008 Official Selection, **Seaview, New Boy, 32A, Frankie**



Room

Four Academy Award® Nominations in 2016 including Best Picture, Best Director and Best screenplay with Actress Brie Larson Winning Best Actress

2008 Best Short Film, **Frankie**

2002 Golden Bear (Best Film), **Bloody Sunday**

2000 CICA Prize, **Saltwater**

1998 Silver Bear (Best Director), **The Butcher Boy**

2006 Official Selection, **Useless Dog** (Short Film)

2004 Official Selection, **Adam & Paul**

2003 Official Selection, **Intermission**

Toronto Film Festival, Canada

2015 Official Selection, **Room, The Lobster, Brooklyn, Being AP, My Name is Emily, Eleven Minutes**

2014 Official Selection, **Song of the Sea, Miss Julie**

2013 Official Selection, **Life's A Breeze, The F Word, Stay, The Sea, All Is by My Side, The Stag**

2012 Official Selection, **What Richard Did, Byzantium, Jump, Men At Lunch, The Pervert's Guide to Ideology, Call Girl, Mea Maxima Culpa: Silence in the House of God**

2012 FIPRESCI Prize, **Call Girl**

2011 Gala Presentation, **Albert Nobbs**

2011 Official Selection, **Death of a Superhero, The Other Side of Sleep, The Moth Diaries**

2010 Official Selection, **As if I Am Not There, The Pipe, Sensation, Essential Killing, Lapland Odyssey**

2009 Official Selection, **Perrier's Bounty, Ondine, Triage, Colony, A Shine of Rainbows, Eamon, Cracks**

2008 Official Selection, **Kisses, A Film With Me In It**

2007 Official Selection, **Garage, Kings**

2006 Official Selection, **The Wind That Shakes the Barley, Ugly Duckling & Me, True North**

2005 Official Selection, **Breakfast on Pluto, Isolation, Pavee Lackeen**

2004 Discovery Award, **Omagh**

2002 Discovery Award, **The Magdalene Sisters**

Tribeca Film Festival, USA

2016 Official Selection, **Tiger Raid**

2015 Official Selection, **Personal Development** (Short Film), **Jimmy's Hall**

2014 Official Selection, **The Canal**

2013 Official Selection, **Run & Jump, Byzantium, What Richard Did, Dark Touch, Fear of Flying, The Girl with the Mechanical Maiden**

2012 Official Selection, **Babygirl, Death of a Superhero, El Gusto, Foxes**

2011 Official Selection, **Lotus Eaters, The Hideaways, The Guard, Switch, Noreen, Pentecost**

2010 Official Selection, **Snap, My Brothers, Ondine, Zonad**

2009 Official Selection, **The Eclipse, Of Best Intentions**

2009 Best Actor, **The Eclipse**

2008 Official Selection, **Eden, New Boy**

2008 Best Actress, **Eden**

2008 Best Short Film, **New Boy**

2004 Best Actor, **Blind Flight**

Venice Film Festival, Italy

2015 Official Selection, **Eleven Minutes**

2010 Special Jury Prize, Best Actor, CinemAvvenire Award, **Essential Killing**

2009 Official Selection, **Foxes**

2007 Official Selection, **Blind Man's Eye**

2005 Official Selection, **Pavee Lackeen**

2004 Official Selection, **Adam & Paul**

2002 The Golden Lion (Best Film), **The Magdalene Sisters**

2002 Best Supporting Actor, **Nothing Personal**

Major International Achievements and Awards

2016 Silver World Medal, **One Million Dubliners**, New York Festivals World's Best TV and Film Awards

2016 Orbit Prize, **Traders**, Brussels Independent Fantastic Film Festival



The Lobster
Cannes Film Festival Jury Prize 2016

2016 Best Horror Film,
The Hallow, Empire Awards

2016 Best Narrative Short,
How Was Your Day, SXSW

2016 Best Female Lead, Brie Larson,
Room, Independent Spirit Awards

2016 Producer of the Year, Moe Honan,
Moetion Films, Cartoon Movie

2015 People's Choice Award, **Room**,
Toronto International Film Festival.

2015 Audience Award, **Room**,
Les Arcs European Film Festival

2015 Best International Independent Film,
Room, British Independent Film Awards.

2015 Performer of the Year, Brie Larson, **Room**,
Santa Barbara International Film Festival

2015 Breakthrough Performance, Brie
Larson, **Room**, Palm Springs Film Festival

2015 Best Breakthrough Award, Jacob
Tremblay, **Room**, National Board of Review.

2015 Best Actress, Brie Larson,
Room, National Board of Review

2015 Best Actress, Brie Larson,
Room, Screen Actors Guild

2015 Best Actress, Brie Larson,
Room, Critics' Choice LA

2015 Best Young Actor, Jacob Tremblay,
Room, Critics' Choice LA

2015 Best Screenplay (Emma Donoghue),
Evening Standard British Film Awards

2015 Leading Actress Brie Larson,
Room, BAFTA

2015 Best Actress, Saoirse Ronan,
Brooklyn, New York Film Critics Circle

2015 Best Actress Saoirse Ronan, **Brooklyn**,
British Independent Film Awards

2015 Performer of the Year, Saoirse
Ronan, **Brooklyn**, Santa Barbara
International Film Festival

2015 New Hollywood Award, Saoirse Ronan,
Brooklyn, Hollywood Film Awards

2015 International Star Award, Saoirse
Ronan, **Brooklyn**, Palm Springs Film Festival

2015 Best Film, **Brooklyn**, Evening
Standard British Film Awards

2015 Best British/Irish Actress, Saoirse
Ronan, **Brooklyn**, London Critics Circle

2015 Best Actress, Saoirse Ronan,
Brooklyn, Screen Actors Guild

2015 European Animated Feature Film,
Song of the Sea, European Film Awards

2015 Best Supporting Actress (Olivia Colman),
The Lobster, British Independent Film Awards

2015 European Screenwriter and European
Costume Designer, **The Lobster**, European
Film Awards

2015 Best Non-Animated or Mixed
Series, **Roy**, Kidscreen Awards



Sing Street

International critical and box office success



Song of the Sea

Academy Award® nomination 2015,
Best Animated Feature Film

2015 European Co-Production Award,
Ed Guiney, Element Pictures, **Prix
Eurimages**, European Film Awards

2015 Best eBook, **Boj**, iKids Awards, Kidscreen

2015 Best TV Series for Pre-school, **The Day
Henry Met**, Pulcinella Awards (Nomination)

2015 Best Educational and Social Issues Work,
Punky, Pulcinella Awards (Nomination)

2015 Best Film plus seven other nominations,
Song of the Sea, Annie Awards (Nomination)

2015 Best Pre-School Television,
Peter Rabbit, Annie Awards (Nomination)

2015 Best Pre-School Television,
Doc McStuffins, Annie Awards (Nomination)

2015 Best Short Film, **Coda**,
Annie Awards (Nomination)

2015 Official Selection, **Somewhere
Down the Line**, Clermont-Ferrand
International Short Film Festival

2014 Best Animated Short Film
Award, **Coda**, SXSW

2014 Official Selection, **Octonauts,
Wildernuts, The Last Hijack, The Missing
Scarf**, Annecy Animation Festival

2014 Best Drama & Writer, **Roy**, BAFTA
Children's Awards (Nomination)

2014 Best International in 2014,
Doc McStuffins, BAFTA Children's
Awards (Nomination)

2014 Best Pre-School Animation, **Bing**,
BAFTA Children's Awards (Nomination)

2014 Best Animation & Writer,
The Amazing World of Gumball, BAFTA
Children's Awards (Nomination)

2013 Best Animation, LA Shorts Fest,
New Hampshire Film Festival, Seminci,
Indie Memphis Film Festival, Savannah
Film Festival, **The Missing Scarf**

2013 Best Short Animation, Sundance
Film Festival, **Irish Folk Furniture**

2012 Best Animation, LA Shorts
Fest, **Fear of Flying**

2012 European Producer of the Year,
JAM Media, Cartoon Forum

2012 Best Distributor, Monster
Distributes, Cartoon Forum

2012 Children's BAFTA Award, **Roy**

2012 Children's BAFTA Award,
The Amazing World of Gumball

2012 Audience Award, **The Boy in the
Bubble**, Palm Springs Shortfest

2012 Special Focus on Irish
Animation, Annecy Film Festival

2012 Official Selection, **The Last Train, A
Different Perspective**, Annecy Film Festival

2011 European Producer of the Year,
Monster Animation, Cartoon Tributes

2011 UNICEF Award, **Santa's Apprentice**,
Annecy Film Festival



The Queen of Ireland

Captures the historic campaign behind the Irish same sex marriage referendum in 2015

2011 Best TV Production, **The Amazing World of Gumball**, Annecy Film Festival

2011 Best Animation, **Paperman**, Canada International Film Festival

2010 Best Drama, **Roy**, BAFTA British Academy Children's Award (Nomination)

2010 Best Writer, **Roy**, BAFTA British Academy Children's Award (Nomination)

2010 Best Children's Drama, **Roy**, Royal Television Society Awards

2010 Best Animated Feature, **The Secret of Kells**, Academy Awards® (Nomination)

2010 Best European Feature, **The Secret of Kells**, British Animation Awards

2010 Best Animated Short, **Granny O'Grimm's Sleeping Beauty**, Academy Awards® (Nomination)

2010 Fipresci Award, **Miss Remarkable & Her Career**, Annecy Animation Film Festival

2010 Best Animated Feature, **The Secret of Kells**, ASIFA Hollywood Annie Awards (Nomination)

2010 Best Animated Short, **The Rooster, the Crocodile & the Night Sky**, ASIFA Hollywood Annie Awards (Nomination)

2010 Official Selection, **Old Fangs**, Sundance Film Festival

2010 Official Selection, **A Film From My Parish — 6 Farms, The Polish Language**, Clermont Ferrand Film Festival

2009 Best Animated Feature, European Film Awards, **Niko and the Way to the Stars** (Nomination)

2009 Official Selection, **The Secret of Kells**, Berlin International Film Festival

2009 Official Selection, **A Film From My Parish — 6 Farms**, Sundance Film Festival

2009 Audience Award, **The Secret of Kells**, Annecy International Animation Film Festival, Edinburgh International Film Festival

2009 Producers of the Year, Brown Bag Films, Cartoon Forum

2009 Director of the Year, Tomm Moore, Cartoon Movie

2009 Producers of the Year, Cartoon Saloon, Cartoon Movie

2008 Producer of the Year, Cartoon Saloon, Cartoon Forum

