

# ADDING VALUE

a report by  
Northern Ireland Screen

**NORTHERN  
IRELAND  
SCREEN**

**BOOSTING  
OUR  
ECONOMY**

**CELEBRATING  
OUR  
CULTURE**

**ENHANCING  
OUR CHILDREN'S  
EDUCATION**

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# THE ECONOMIC VALUE



To increase the capability and capacity of the Northern Ireland screen industry, we need a consistent level of physical production in Northern Ireland – productions which create jobs for the mainly freelance film and television crew-base in the region and which boost the Northern Ireland economy through local expenditure on goods and services.

The main lever for this activity is **The Screen Fund**, which is open equally to both incoming and indigenous productions. It is discretionary funding offered to productions which must achieve a certain level of qualifying expenditure in Northern Ireland and must employ a percentage of Northern Ireland resident crew.

Our latest strategy for the 4 years 2010–14, *Driving Global Growth*, is expected to show the following final performance at the end of March 2014:

*Total investment by Northern Ireland Screen —*

£27,800,000

*Total expenditure on goods and services in Northern Ireland —*

£120,767,000

*Total value of productions made in Northern Ireland —*

£293,749,000

*1,150 direct full-time equivalent jobs years valued at —*

£49,020,000

# LARGE-SCALE PRODUCTION

We support international productions for the benefit of Northern Ireland

Productions of size and scale hire a large number of crew, offering employment opportunities and helping develop careers.

They offer film and television tourism potential, showcasing Northern Ireland locations on the big and small screen.

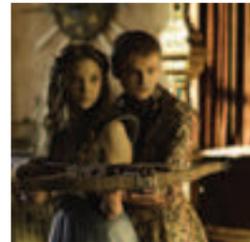


They accept trainees and run apprenticeship schemes, assisting us fulfil our skills development remit.



They expend on Northern Ireland goods and services bringing economic benefit to help drive our economy.

Large-scale international productions which have benefited Northern Ireland in this regard include feature films *City of Ember* (2007), *Your Highness* (2009), Series 1–4 of *Game of Thrones* (2010–13) and *Dracula* (2013).



## CASE STUDY GAME OF THRONES



**CARLA BARROW**  
**WARDROBE SUPERVISOR**

In 1988 an Access Fund from NI Government kick started her training for costume in theatre and film. Having worked for 7 years in Cardiff and London, returned home in 2004 to the burgeoning industry here. Her first job was on *Hunger* before becoming Wardrobe Supervisor on *Game of Thrones*.

**CIARA BOAKE**  
**2ND AD**

Started work in the industry the day after graduating from Queens University in the summer of 2005. First role was as Director's Assistant on a feature film shot in Belfast called *Johnny Was*. Has worked on all *Game of Thrones* series since 2009.

**TOM MARTIN**  
**HEAD OF CONSTRUCTION**

Started as a carpenter working on commercials in Isleworth Studios, London in 1990. Worked on many large productions at Pinewood and after 22 years in London, Tom was asked by a producer he knew to return to Northern Ireland to work on *Your Highness* and the *Game of Thrones* pilot. Tom has worked on every series since as HoD and has relocated home to County Fermanagh.

**HEATHER GREENLEES**  
**ART DIRECTOR**

Started in London in 2003 and returned to Belfast in 2004 to work on feature film *Breakfast on Pluto*. Started out as an Art Department Assistant and worked up through the grades. Has been on 3 series. Has been funded by Northern Ireland Screen to attend the FDI Draughting Course at Pinewood which has been crucial to Heather's progression.

**BRENDAN GUNN**  
**DIALOGUE COACH**

Originally a Lecturer in Linguistics at the University of Ulster, Brendan began working in the industry in 1986 as a Dialect Coach to Mickey Rourke in *A Prayer for the Dying*. Since then has worked across vast range of work in international film, television and theatre.

**RILEY GARRETT**  
**GRIP TRAINEE**

From starting as a Camera Trainee in 2003, worked as Assistant Camera and Focus Puller until 2012. Through training provided by Northern Ireland Screen, in 2013 Riley was able to change from the camera department to being a grip, ending up behind the rig on some of the show's most complicated shots.

**Much has been written about the *Game of Thrones* effect:**

- Variety reported on the launch of Season One: "Not since the Titanic slipped out of the Harland & Wolff shipyard in 1912 has something manufactured in Belfast launched to such fanfare. The acclaim for the new HBO fantasy series is sparking hopes that it will do for the province what Peter Jackson's epic did for New Zealand.";
- Local press claims "Thrones boosts Belfast" and "Game on for indies in Northern Ireland" and "Game of Thrones returns and our economy is set to make a killing".

The monetary value of a production of such vast size and scale as *Game of Thrones* is undisputed:

<b><i>Game of Thrones Pilot (2009)</i></b>	
Investment: £1.6m	Expenditure: £3.2m
<b><i>Game of Thrones Series 1 (2010)</i></b>	
Investment: £1.6m	Expenditure: £18m
<b><i>Game of Thrones Series 2 (2011)</i></b>	
Investment: £2.85m	Expenditure: £21.8m
<b><i>Game of Thrones Series 3 (2012)</i></b>	
Investment: £3.2m	Expenditure: £22.5m
<b><i>Game of Thrones Series 4 (2013)</i></b>	
Investment: £1.6m	Expenditure: £22m <i>estimated</i>

Aside from the direct economic benefit, *Game of Thrones* is a showcase for the region's locations and skills; it has given Northern Ireland crews the chance to prove their mettle and there is no doubt that our skills base has provided evidence of its flexibility in adapting to the demands of a big-budget returning series.

*Game of Thrones* has so far proved to be unrivalled in its impact on skills development:

- A single season can be sufficient for a talented individual to advance one step up the career ladder with many of the trainees from Season One employed subsequently on full-time contracts;
- Returning projects allow for this career advancement in a way that individual film or television projects do not; bringing about a gradual professionalisation to the Northern Ireland industry and creating sustainability.

The scale of this cinematic television project is such that multiple teams run simultaneously to an extent rare on any other project:

- Parallel design teams, construction teams and camera units mean that there are many more opportunities for skills development than on even the largest scale film project;

- This type of project is the most effective as a catalyst or hub for the development of a centre of expertise or skills.

Just as it has had an impact on skills development, so too has the show sparked fresh investment in infrastructure development and has shown that the potential for a long-term



# £65.5 million

amount spent on goods and services in Northern Ireland during production of pilot and series 1-3

work flow attracts expenditure that could not be galvanised for a single project:

- 2 new sound stages, totalling an additional 42,000 sq foot, were opened in 2012 and first used for series 3. The level of investor confidence required to build these

multi-million pound sound stages could only have been achieved through such a cinematic television project as *Game of Thrones* and its potential to provide stable work-flow for a number of years.

Companies servicing the production have also reaped benefits:

- Post-production house **Yellow Moon**, in Holywood, Co. Down, has employed more permanent staff due to the vastly increased workload, leased a third building for the HBO team and installed new kit including a Dolby room for dubbing and several new Avid DS Nitris suites. While many productions, which shoot outside of their region, return home or even to London for post, Yellow Moon has helped to keep the entire process local;
- Local Belfast facilities company, **Acorn Film and Video**, is also reaping the benefits. Commissioned to produce the making-of packages for the show's own website and DVD releases, Acorn has had several crews working across Northern Ireland and other international filming territories, to capture all the action;
- **Acapple**, the film and television construction company, has relocated from Pinewood to Belfast;
- **Drumfern**, the local construction subcontractor, has also greatly expanded;
- Facilities company, **G & H**, has invested considerably in new vehicles and trailers;
- **Ka-Boom** has expanded and invested on the back of ADR work; and
- **Extras NI** has turned the provision of extras into a viable business.

"Its reflected prestige is also helping Northern Ireland's wider efforts to rebrand itself as a creative hub, a tourist destination and a viable place to do business." (Variety).

**KEVIN FRASER**  
**SCENIC PAINTER**

Worked in the film industry since 1995, initially on commercials and then on feature films. Started as a set painter and now works mainly as a scenic painter or props painter, specialising in all paint finishes associated with the film industry.

**THOMAS McDONALD**  
**RIGGER**

Thomas's career as a rigger began in 2007 on *City of Ember*. He works closely with the Grip Department constructing rigs for their equipment and has attended construction, scaffolding and health and safety courses to ensure that he remains at the top of his game.

**COLE DOHERTY**  
**SUPERVISING CARPENTER**

Started in 2000 on smaller productions before moving on to work in props and the art dept feature film *Puckoon*. Since then has worked in construction on many productions in NI; was asked to do the pilot and has subsequently worked on all series of *Game of Thrones*.

**SEAN BAILEY**  
**HEALTH & SAFETY OFFICER**

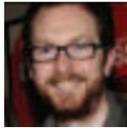
Sean became a fully qualified fire fighter in 1996. He started as a fire warden in the Paint Hall in 2007 and since then has provided fire safety on a number of productions. Sean was asked to take on the full Health and Safety role for Season 1 and has since been on each subsequent season.

**DONNA HUGHES**  
**WARDROBE SUPERVISOR**

Donna started in 2005 on feature film *Secret Life of Words* as a Costume Assistant and since then, through experience on a range of film and television work, including Principal Standby on series 2 and Principal Key Costume on series 3, she is now Wardrobe Supervisor on series 4.

**ALANNA RIDDELL**  
**SCRIPT CO-ORDINATOR**

In 2006 Alanna began as short film producer, then writer/director on the Northern Ireland Screen Deviate and Digital Shorts programmes. Having worked in the art dept on feature film *Your Highness*, Alanna also has experience as a PM on children's television and has now been on series 2, 3 and 4 of *Game of Thrones*.

**SCOTT FERGUSON**  
**DAILIES COLOURIST, YELLOW MOON**

Scott was accepted on to a Northern Ireland Screen placement scheme in 2009 to become an Apple Certified Pro in Colour Correction and Grading. The skills learned on this have proved invaluable to his career progression. His first role was as an Assistant Editor at Yellow Moon Post Production where he still works today. In 2010 he started work on series one as a 2nd Assistant Editor and moved up to Dailies Co-Ordinator for further series.

**ALAN CROZIER**  
**TRANSPORTATION CAPTAIN**

From the early 1990s, Alan has been involved in the transportation department across various productions. He has been involved at the highest level with facilities company, G & H, which has been instrumental to all productions filming across Northern Ireland.

**OLA KAMINSKA-OMOZIK**  
**ASSISTANT PAYROLL ACCOUNTANT**

First experience in 2009 on *Your Highness* in the Accounts Department. Has been working on *Game of Thrones* for the past 3 years, starting out as a cashier and moving up to become Assistant Accountant. The Assistant Production Accountants course organised by Production Guild and Northern Ireland Screen in Pinewood assisted career progression.

**PAMELA SMYTH**  
**CROWD MAKE-UP SUPERVISOR**

Pamela started in the industry in the mid 1990s on short film and has now an extensive and impressive list of credits in feature film and television as both Hair and Make-up Designer. Pamela also runs her own make-up school in Northern Ireland.

**STACY QUIGLEY**  
**PRODUCTION COORDINATOR**

Started in 2007 as a cast assistant on feature film *Buy, Borrow, Steal*. Has spent the past 3 years working up from Assistant Co-ordinator, to Shipping Co-ordinator then Production Co-ordinator on series 3 and 4.

**GAVIN JONES**  
**SUPERVISING PROP MAKER**

Has over 18 years experience as a leading prop maker in the film and television industry. His first job after graduating was working as a Junior Model Maker on Tim Burton's *Mars Attacks!* Gavin relocated to Belfast in 2010 and set up independent prop making company, Studio Prop Makers.

It is no secret that we hope *Game of Thrones* will do for Northern Ireland what Peter Jackson's epic *Lord of the Rings* did for New Zealand and what *Wallander* and *The Millennium* Trilogy still does for Sweden. With a much longer shelf life than the majority of films and an expanding worldwide reach and penetration, *Game of Thrones* has real potential as a driver of tourism. It is possible that the series will deliver the widest media exposure Northern Ireland has ever received outside of politics and the troubles.

Northern Ireland Tourist Board is extremely keen to harness this exposure, especially as the series showcases many tourist attractions including the Causeway Coast and Glens, the Mourne Mountains, Castle Ward, Inch Abbey, amongst others. We are already starting to make serious inroads in this regard and this year saw Northern Ireland Screen and NITB partner to bring in the *Game of Thrones* exhibition. One of only 5 territories worldwide to secure the exhibition, Northern Ireland welcomed 18,000 visitors over 10 days while 20+ international and national journalists were given a *Game of Thrones* experience tour across the region. The advertising value equivalent of the resultant media coverage, which continues to grow, will run into millions of pounds.

It is possible that *Game of Thrones* will deliver the widest media exposure Northern Ireland has ever received outside of politics and the troubles



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Probably one of the most significant spin-offs from *Game of Thrones* is that it has fuelled the confidence of the film and television sector here that it can compete on the global stage. For years, Northern Ireland Screen has believed this and has marketed the region and its talent quite aggressively in this regard, but now the world must also stand up and take notice. The prophecy has become real.

The shoot has given a real boost to Northern Ireland's independent television companies, which have battled long and hard against the perception from outsiders of parochialism, of a small place unable to step up to the plate in terms of network and high-quality productions with export value.

*Game of Thrones* puts to rest any doubt about Northern Ireland being able to deliver on the highest level and the huge crossover benefit to others in the sector is unquestionable.

Dermot Lavery is managing director of DoubleBand Films in Belfast and he recognises that even those not directly involved in the production can feel its impact: "It's a blue-chip show from an internationally respected broadcaster ... It destroys any case that people make for any given region: that there isn't any capacity. We can use this case study as an argument for production in any genre; it demonstrates a risk-taking spirit."

*Game of Thrones* has fuelled the confidence of the film and television sector here that it can compete on the global stage

Added value for Northern Ireland also comes from the fact that a project of this scale attracts 'exiled' highly skilled people to return to Northern Ireland and simultaneously acts as a reason for talented young people to stay in Northern Ireland. The impact of this 'talent magnet' goes far beyond those directly employed as the project bestows a sense that there are opportunities, and indeed glamorous opportunities, wherever it is located.

**LISA ORR**  
**ASSISTANT ACCOUNTANT**

Attended the Assistant Production Accountant course in July 2010 at Pinewood funded by Northern Ireland Screen. Worked on the first series in 2010 as an Accounts Trainee and has gone on to work on subsequent series as an Assistant Accountant.

**CARLA STRONGE**  
**CASTING DIRECTOR**

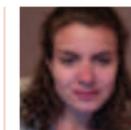
Having originally worked in London, Carla returned home to Northern Ireland in 2004 and juggled being a 2nd AD on local projects with being an extras co-ordinator on larger feature film productions. In 2007 set up Northern Ireland's first dedicated extras agency, Extras NI and since then has been responsible for all the local extras casting.

**MERVYN MOORE**  
**SOUND DESIGNER**

Has worked as a Sound Recordist in the industry for over 30 years. He commenced his training in BBC NI prior to going freelance specialising in production sound on feature films and television drama. Has won two Irish Film and Television Awards, been honoured for his work in television receiving an RTS Award and an Emmy in 2012, along with Ronan Hill, for his work on *Game Of Thrones*.

**PAT WILSON**  
**STUDIOS MANAGER**

A former teacher of Irish, Pat first started in the industry working in the props department on feature film *Breakfast on Pluto* in 2005. Moving to locations, Pat gained experience on various film and television projects, moving up through the grades to become Studio Manager of the Paint Hall for *City of Ember* in 2007. Pat has worked on all four series and is now the manager of the expanded Titanic Studios.

**LUCY CAIRD**  
**PRODUCER'S ASSISTANT**

During studying for a degree worked part time for a casting agency. Having completed her degree, she began working as an assistant in the post production department on series one, moving to become a Producer's Assistant on series 2 and 3.

**DAVID KINGHAN**  
**TRANSPORT DEPT**

Has worked for about 10 years in the transportation department of G&H, the facilities company for *Game of Thrones*; working his way up the ranks to action vehicles coordinator.



### NEILL PAUL CARPENTER

Has been working in industry for 13 years in both set construction and standby joinery. His standby experience started in 2007 on feature film *City of Ember* and he has been with *Game of Thrones* since the beginning.

### ALEX BOYD PRODUCER'S ASSISTANT

Alex produced a short film in 2006 and has worked in the industry for the past 7 years, as a Production Assistant on various features and is now a Producer's Assistant.



### FERGUS McNULTY ARMOURY MODEL MAKER

Completed a BA in Model Design & SFX (2004). Through connections made on the film, came home to work on *Game of Thrones* in the Armoury Department.



### PAUL GEORGE 3RD AD

After doing a few extras roles, was hired as a stand-in on drama series *Fairytales* in 2008. Paul's first job was through Northern Ireland Screen's Screen Skills training scheme and from Trainee Assistant Director he has progressed to 3rd AD.



### ROBBIE BOAKE SUPERVISING LOCATION MANAGER, HEAD OF DEPARTMENT

In 2005 Robbie started working for a friend as a locations runner, van driver and occasionally location photography. He started location managing for Northern Ireland Screen funded short films, assisted on *City of Ember* in 2007, was extensively involved in the early refurbishment of the Paint Hall Studio and worked on various features in NI. In 2008 he started initial scouting work for the *Game of Thrones* pilot and ultimately Location Managed the show in 2009. He is now Supervising Location Manager, Head of Department.

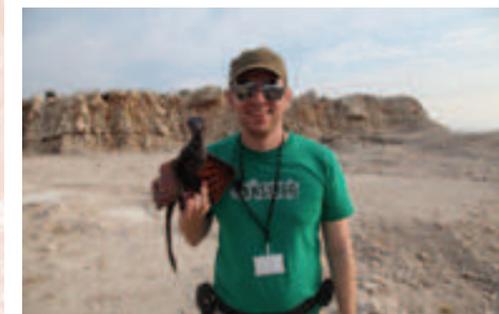
### CHRIS McCORMICK TRAINEE ASSISTANT DIRECTOR

Started in 2010 on feature film *Killing Bono* during studying for degree; first permanent position in 2012 as a Trainee AD and first worked on *Game of Thrones* series 3.

*Game of Thrones* is a showcase for the region's locations and skills; it has given Northern Ireland crews the chance to prove their mettle

### GRAEME LIVINGSTONE 3RD AD

In 2009 started on local film as Second Assistant Camera; secured first professional job as both Stand in and Trainee AD on series 2. Through the hands-on experience and training, is now a 3rd AD.



### COLIN McCUSKER VFX DATA WRANGLER

Has experience in the industry working at a number of studios creating everything from games to television shows and feature films. Completed the Northern Ireland Screen VFX training scheme and is now a valued member of the visual effects team on *Game of Thrones*. Started out as a data wrangler and has progressed to become Previs artist and Lidar operator.

### ANDY GARDNER FOCUS PULLER/1ST ASSISTANT CAMERA

Hugely experienced in the Camera Dept, Andy completed the Northern Ireland Focus Scheme in 1998; started as a 2nd Assistant Camera (Clapper/Loader) that year, moving up through the grades and working across a wide range of productions worldwide. Has worked on seasons 1-3.



### PAUL STEWART PROP MASTER

Has worked in the local industry for 15 years, starting off in short films in the Art Dept, then working as both an Assistant Art Director and a Standby Art director before moving into the Props Department where he has been for the past 7 years.



### MICHAEL GIBSON HEAD GREENSMAN

A landscape gardener, Michael was sought out for *Your Highness* and the pilot of *Game of Thrones*. Through his experience on subsequent seasons, he is now HoD for the greens department.

### SEAMUS DEVINE PAYROLL ACCOUNTANT

Started in 2001 working for various production companies in Belfast working as Production Accountant and Production Manager. In 2007 started studying for the Chartered Institute of Management Accountants qualification and qualified in July 2011.

**HELEN SLOAN**  
**UNIT STILLS**  
**PHOTOGRAPHER**

Began on short film in 2005 and has worked on a variety of film and television productions in Northern Ireland. Helen's photography on *Game of Thrones* has been admired worldwide, has been exhibited and features in the "Making of" book of the series.



**RONAN HILL**  
**SOUND MIXER**

Ronan is an award-winning Production Sound Designer with over twenty-five years professional experience recording and mixing sound for feature films, television dramas and network documentaries. Ronan has won numerous IFTAs and a Primetime Emmy for outstanding sound mixing on series 2, which also earned him his second CAS nomination for outstanding achievement in sound mixing. He has worked on all four series.

**MARIA MULHALL**  
**EXTRAS**  
**COORDINATOR**

First introduction to the industry was as a second unit trainee AD on Universal's *Your Highness* in 2009. Then worked as a daily crowd runner for the pilot and stepped up to crowd 3rd AD for the first series. Has continued to work on all subsequent series and is now Extras Coordinator.



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**ZUZANNA KLIMOVA**  
**ASSISTANT EDITOR**

Having started in 2009 as a costume assistant on the pilot, changed roles to Post Production PA and moved up to an Assistant Editor position.



**WILL SIMPSON**  
**STORYBOARD ARTIST**

Will is a highly experienced professional artist, (media designer, storyboard artist, book, comic and magazine illustrator), for major US, UK and European companies. He has worked in the industry since the 1980s and has been Storyboard Artist on all series of *Game of Thrones* as well as Conceptual Artist for the DVD extras.



**CONOR DUNN**  
**TRAINEE**  
**ELECTRICIAN**

Became crew through being accepted on to Northern Ireland Screen's electrical training course on *Game of Thrones*.

**ASHLEIGH JEFFERS**  
**ART DIRECTOR**

With nearly 15 years industry experience, Ashleigh is an award-winning Production Designer. Having started in local short film and television production in 2000 he was Art Director on series 1–3.



**LISA McATACKNEY**  
**LINE PRODUCER**

Having completed the Northern Ireland Screen Focus Scheme, began working in the industry in 2000 as a location trainee. Moved to production dept as assistant and worked up the grades to Production Coordinator, Production Manager, becoming Unit Production Manager on Series 2. Has been Line Producer on Series 3 and 4.



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**GER O'HAGAN**  
**ELECTRICIAN**

First worked on *City of Ember* in 2007 and now regularly works as permanent member of electrical department on various productions.



**DAMIEN McDONALD**  
**JUNIOR ASSISTANT MANAGER,**  
**LOCATIONS**

Started in 2005 in short films; even did a little acting. Now a valuable member of the locations team.



**ANTHONY BREEN**  
**CAMERA TRAINEE**

After work experience in locations while still a student, Anthony got his first job with Stirling in 2012 as a Camera Trainee. Worked on short films and commercials and moved to dailies on series 3. Now a permanent crew member on series 4.



**LAURA NG**  
**ASSISTANT**  
**ART DIRECTOR**

After living in London for 7 years Laura returned to Northern Ireland in 2005 to work in the art department of feature film *Middletown*. Laura has spent the last 8 years working as an Assistant Art Director and Stand-By Art Director with credits on series 2 and 3.



**MARK HUFFAM**  
**LINE PRODUCER**  
**(PILOT & SERIES 1)**

Active in the industry since 1983, Mark's first major producing credit was for Steven Spielberg's Oscar®-winning *Saving Private Ryan*. He has since produced and executive produced for several major Hollywood studios including Paramount, Fox and Universal. Recent credits include *Prometheus* and *The Counsel*, both for Ridley Scott. Mark has been instrumental in helping grow the production sector in Northern Ireland, and in securing the pilot of *Game of Thrones*. Since producing the first series, Mark has gone on to produce several films in Northern Ireland including *Killing Bono*; *Your Highness*; *Keith Lemon: The Film* and was executive producer this year on *Our Robot Overlords*.

*Game of Thrones* puts to rest any doubt about Northern Ireland being able to deliver on the highest level



© HBO

# INDEPENDENT FILM

**We help Northern Ireland films get made, promoted and seen**

Our commitment to the local film-making sector remains a key imperative.

Stories that are set in Northern Ireland with characters from Northern Ireland, which utilise key creative talent either resident in Northern Ireland or from Northern Ireland and from companies located in Northern Ireland, are high on the agenda.

We invest in and nurture Northern Ireland talent, seeking partnerships and value from other industry sectors including the BFI, Film 4 and national broadcasters the BBC and C4, to offer capability building, finance solutions and networking opportunities.

We seek to maximise the potential from script to screen, with funding and support from development through to production, promotion and distribution.

We are delighted to note that the number and quality of local, independent films being made in Northern Ireland is on the increase: we are receiving a higher number of indigenous projects to consider than previously and we are continually discovering new talent.

Our investment in independent film for the big screen brings both economic and cultural value: during production the film expends on Northern Ireland goods and services, employs local cast and crew; when distributed, Northern Ireland stories entertain audiences worldwide and local film-maker careers are developed.

Here are just some of the locally-made independent films which Northern Ireland Screen has helped bring to the screen, together with the indigenous directors, writers and producers, nearly all of whom Northern Ireland Screen continues to work with:

**Mickybo & Me (2003)**  
director Terry Loane  
producers Terry Loane, Mark Huffam

**Freeze Frame (2003)**  
director John Simpson  
producer Michael Casey

**The Mighty Celt (2005)**  
writer/director Pearse Elliott

**Middletown (2006)**  
director Brian Kirk  
producer Michael Casey  
writer Daragh Carville

**Kings (2007)**  
writer/director Tom Collins

**Closing the Ring (2007)**  
producer Jo Gilbert

**Waveriders (2008)**  
producer Margo Harkin

**Red Mist (2008)**  
producer Michael Kelly  
writer Spence Wright

**Peacefire (2008)**  
producer Chris Martin

**Pumpgirl (2009)**  
director Carol Moore  
producers Chris Martin, Tony Rowe, Chris Parr

**Ghost Machine (2009)**  
producer Mark Huffam

**Five Minutes of Heaven (2009)**  
producer Eoin O'Callaghan

**Cherrybomb (2009)**  
directors Lisa Barros d'Sa, Glenn Leyburn  
producers Mark Huffam, Michael Casey

**Five Day Shelter (2010)**  
producer Villi Ragnarsson

**Cup Cake (2010)**  
director Colin McIvor  
producers Katy Jackson, Chris Martin

**Killing Bono (2011)**  
producer Mark Huffam

**Jump (2011)**  
producer Brendan Byrne

**Behold the Lamb (2011)**  
director John McIllduff  
producer Kevin Jackson

**Whole Lotta Sole (2011)**  
writer/director Terry George  
producer Terry George

**Good Vibrations (2012)**  
directors Lisa Barros d'Sa, Glenn Leyburn  
writers Colin Carberry, Glen Patterson  
producers Chris Martin, David Holmes

**Made in Belfast (2013)**  
writer/director Paul Kennedy  
producers Louise Gallagher, Paul Kennedy, Stuart Graham

## CASE STUDY GOOD VIBRATIONS



## THE CREATIVE TEAM



### LISA BARROS D'SA & GLENN LEYBURN DIRECTORS

Lisa began her career in development, while Glenn was originally a graphic designer and long-time collaborator with David Holmes; the husband and wife directing team wrote and co-directed the award-winning short film *The 18th Electricity Plan* in 2006, following up with their first feature, *Cherrybomb*, which premiered at the Berlin Film Festival in 2009 and was distributed through Universal. Their production company, Canderblinks, is a joint venture with producer David Holmes.



### DAVID HOLMES PRODUCER

David is an internationally renowned and award-winning composer, having been writing music and soundtracks since the mid 1990s. David has worked with film directors Steven Soderbergh (*Ocean's 11, 12 & 13*), Michael Winterbottom (*Code 46*), and Steve McQueen (*Hunger*). He set up production company, Canderblinks, in partnership with directors Glenn Leyburn and Lisa Barros D'Sa.

To illustrate more clearly the relation of the economic success to the vibrancy and breadth of our film culture, we have chosen the feature film *Good Vibrations* as the case study.

Back in 2008, renowned composer and DJ, David Holmes, coming off the back of his success on *Hunger*, set up a new production company with local film-makers, husband and wife directing team, Lisa Barros d'Sa and Glenn Leyburn. The company was called Canderblinks and one of the first projects they took on was *Good Vibrations*.

Having received a treatment from writers Colin Carberry and Glenn Patterson, David brought it to Northern Ireland Screen, whose development executive recognised its potential and we immediately agreed to come on board to develop the script. Such is the long, hard, road in independent film production that it took nearly 3 years before cameras began to roll in 2011.

In pure economic terms, the production provided jobs to a wealth of Northern Ireland talent both in front of and behind the camera, it expended on Northern Ireland products and services and in terms of career development for the directors, Lisa and Glenn, the resultant exposure of the film in prestigious film festivals and cinemas worldwide, has brought their work to major influencers within the global screen industry.



The cultural value of *Good Vibrations* is clear to see. Northern Ireland ran through the film like a stick of Blackpool rock; the whole creative team hailed from Northern Ireland, the content was specifically about Northern Ireland, and last year it opened Northern Ireland's capital film festival, the Belfast Film Festival.

There can be no doubt that the story of Teri Hooley, Belfast's Godfather of Punk, made a whole new audience look at Northern Ireland during the height of the Troubles in a completely different way. The local story resonated on a global level and garnered much critical acclaim on the way.

*Good Vibrations* was theatrically distributed in the UK and Rol and has enjoyed a fantastic festival run worldwide, including Galway where it won the Best Irish Feature Award; it opened Karlovy Vary 2012, was selected for the BFI London Film Festival 2012, Busan (South Korea), Tel Aviv, and SXSW (Austin, Texas) in 2013.

No less a talent than Hollywood hotshot Ron Howard tweeted "Saw a terrific new indie based on true story called *Good Vibrations*. Inspiring, funny, great music and character moments. Look for it.", while critic Mark Kermode was equally as effusive in his praise, singling it out as one of his highlights of the London Film Festival in 2012.

"Saw a terrific new indie based on true story... Inspiring, funny, great music and character moments. Look for it."  
*Ron Howard on Twitter*

The local story resonated on a global level and garnered much critical acclaim on the way



### CHRIS MARTIN PRODUCER

Chris started producing short films in 2007, completing his first feature film *Peacefire* through Northern Ireland Screen's low budget scheme the following year. He produced two more features in Northern Ireland, *Pumpgirl* and *Cup Cake*, before taking on a producer role on *Good Vibrations*.



### ANDREW EATON PRODUCER

Originally from Derry, Andrew co-founded Revolution Films in 1994 with film director Michael Winterbottom, for whom he has produced a raft of award-winning and critically acclaimed films, among them *Genova*, *A Mighty Heart*, *Road to Guantanamo*, *A Cock And Bull Story* and *In This World*. As well as being exec producer on *Heartlands* (2002), directed by Damien O'Donnell and writer/director Stephen Fry's debut feature *Bright Young Things* (2003), in 2009, Andrew produced the critically acclaimed *Red Riding Trilogy* for Channel 4. More recently Andrew was producer on Ron Howard's *Rush*, due for release this autumn.



### GLEN PATTERSON WRITER

Glen is the author of 10 books; his "The Mill for Grinding Old People Young" (Faber & Faber), was the 2012 One City, One Book choice for Belfast. Before writing *Good Vibrations* with Colin Carberry, their first screenplay, he had written plays for Radio 3 & Radio 4. Glen was made a member of Aosdana in 2006 and in 2008 was awarded a Literary Fellowship by the Lannan Foundation.

### COLIN CARBERRY WRITER

Colin is a writer of fiction whose work has been published in numerous anthologies, including Sceptre's *Shenanigans: A Collection of Fresh Irish Fiction* ('Digging a Hole'), and Blackstaff's *New Soundings: New Writing From The North of Ireland* ('Narnia'). He has also had stories broadcast on Radio 4 and his journalism has appeared in magazines such as *Hot Press*, *Blank* and *NME*.



### NICK EMERSON EDITOR

After an editing career in television news and documentaries, during which time Northern Ireland Screen funded him to attend an editing course at the BBC Wood Norton training centre, Nick's first feature film was *Cherrybomb*. Other film credits include OSCAR® winner Terry George's *Whole Lotta Sole*, and sharing editing duties on the new film from David Mackenzie *Starred Up*.



# ANIMATION

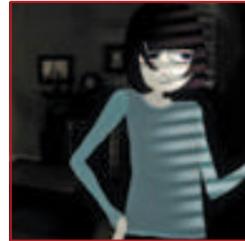
*We invest in Northern Ireland content providers of children's programming to enable them to complete concepts, design and story work necessary for the development and eventual production of animated series*

Northern Ireland has a tradition of talented animators with the number of credible companies within this sector having grown considerably in recent years. It is an area ripe for growth, particularly now that a new tax credit has been introduced.

Many animators and animation companies have received Northern Ireland Screen support over the years:

- Raw Nerve Productions
- Straandlooper
- Flickerpix
- Dancing Girl Productions
- Dog Ears
- Jam Media
- Weatherbies
- Dumbworld Productions
- Factory Pictures
- Corinna Askin

Animation production has delivered reasonable economic return and we have chosen the company Sixteen South to illustrate the value of Northern Ireland Screen's intervention in this sector, having funded the company with both slate development and production funding.



## CASE STUDY SIXTEEN SOUTH





# THE CREATIVE TEAM



## COLIN WILLIAMS CREATIVE DIRECTOR

Colin is the founder and Creative Director of Sixteen South Television, whose shows are broadcast in over 100 countries. Colin worked in advertising before setting up his first business, Inferno, a commercials production and post production company. He formed Sixteen South in 2008 and as Executive Producer and Creative Director, oversees all productions and leads the company's development, whose programming has received a Scottish BAFTA and an EMMY® nomination. Colin is also the Visiting Professor at the University of Ulster's School of Art.



In 2007 Colin Williams was running a commercials company called Inferno TV when he read on the Northern Ireland Screen website that Sesame Workshop in New York was seeking applications from companies to produce a Northern Ireland version of their iconic show, *Sesame Street*. Williams and his team won the pitch and Sixteen South was born.

Originally made for transmission on BBC Northern Ireland only, Williams managed to persuade network children's channel CBeebies to pick-up the first series, which was followed by a second in November 2010.

Around the same time as Sixteen South was beginning to spread its wings into the highly competitive children's television arena, Northern Ireland Screen, conscious that development is the life-blood of the industry, changed its development funding focus to allow for slate development applications from companies up to a maximum of £100,000.

The two were obviously a perfect fit and Northern Ireland Screen's intervention with Sixteen South helped the company go on to win another CBeebies commission, *Big City Park*. The importance of this show was more than just a network commission for a Northern Ireland based independent television company – although that in itself is no mean feat. The cultural aspect of the show was

highly significant featuring characters with regional Northern Ireland accents and filming entirely on location in Belfast's Ormeau Park.

This success helped the company secure further production deals, grow its permanent staff base, utilise more than 60 freelancers, win myriad awards and grow its profile on an international basis.

Kindle Entertainment, the BAFTA award-winning independent production company, had already produced two highly successful series of the RTS award-winning CBeebies show *Big and Small*. Sixteen South was able to announce that the third series would be produced in Northern Ireland, through the formation of a new partnership.

This news was swiftly followed by the announcement that world-renowned family entertainment producer and distributor The Jim Henson Company had partnered with 24-hour preschool television channel Sprout and Sixteen South for the co-production of 26 half-hour episodes of the new preschool series, *Pajanimals*.

Sixteen South is now blazing a trail internationally with the Jim Henson Company, as they become the exclusive worldwide distributor of the company's latest production, the new mixed media, animated preschool series, *Driftwood Bay*.

Sixteen South is now blazing a trail internationally with the Jim Henson Company, as they become the exclusive worldwide distributor of the company's latest production



## JULIE GARDNER HEAD OF PRODUCTION

Julie started in the industry by offering her services for free as a runner on short films and commercials. Having secured a place on Northern Ireland Screen's Focus Scheme as a production trainee on feature film *Titanic Town*, her first paid role was production secretary on *The Match* in 1998. Since then Julie has worked her way up the ranks of the production department, joining Sixteen South in January 2011, where she manages the production of television programmes from initial financing, through filming, to final delivery of completed shows for broadcast.

# FACTUAL/ ENTERTAINMENT

*We invest in Northern Ireland independent television production companies to enable them to develop and produce sellable formats and programming which will connect with audiences worldwide*

Local production companies have been making serious waves in the world of television and are increasingly successful in the export market. None may be household names just yet, but all are creative and talented companies with a track record of delivering quality content to a very competitive international market.

Companies within the local independent television sector such as 360 Production, Flickerpix, Stirling Productions, Big Mountain, DoubleBand and Waddell Media all have one thing in common – the need for capitalisation and an increase in available funds for research and development.

We have chosen one company, Wild Rover, headed up by Phil Morrow, to illustrate the value of Northern Ireland Screen’s intervention in terms of its development funding and support for business growth.



## CASE STUDY WILD ROVER



## THE CREATIVE TEAM



### PHILIP MORROW MANAGING DIRECTOR

Philip Morrow established Wild Rover in 1999. Prior to that, he was an executive at Channel 4, Mentorn, Thames and UTV. Phil has over 20 years of experience in entertainment, including shows like: *Whose Line is it Anyway?* (Channel 4), *Gerry Anderson's Space Precinct* (BBC/Sky), *Vic Reeves Big Night Out* (Channel 4), *The Crystal Maze* (Channel 4), *Today's the Day* (BBC), *Drop the Dead Donkey* (Channel 4), *Passport* (BBC), *Tonight with Jonathan Ross* (Channel 4).



Belfast-based Wild Rover produces entertainment, comedy and factual entertainment programmes and has been responsible for some landmark shows on the BBC.

Hidden camera comedy show *Just For Laughs*, broadcast on BBC One on Saturday nights, ran for 5 series from 2003 to 2007 and during this time was the only BBC One Saturday night entertainment show to be produced by an independent television company based outside London.

*Would You Pass The 11+*, hosted by Eamonn Holmes and Christine Bleakley, was the BBC's first "red-button" interactive regional programme and in 2006, Wild Rover produced the BBC One prime-time interactive special, *Get Smarter in a Week*, hosted by Michael Aspel and Sian Williams.

In 2009 Northern Ireland Screen funded Wild Rover for a pilot of a show called *Secret Fortune*. Picked up by the BBC, it premiered in February 2011 and went on to become one of the most successful Lottery shows on television. The show also came to the attention of American broadcaster CBS where a pilot was executive produced by Nigel Lythgoe with Donny Osmond as the USA host.

*Secret Fortune* has gone on to sell in multiple worldwide territories, with Sweden having just recently ordered a 40-episode run.



It is no secret that it has always been Morrow's goal to make big shows, but it has taken some time to achieve his ambition. His early success at Wild Rover turned into a disappointing setback when the BBC, having greenlit a pilot for a new show, *Take the Money and Run*, did not follow up with a commission to series.

In 2009 Phil was the Northern Ireland Screen sponsored participant on a business skills initiative, the International Programme run by The Research Centre in Glasgow. Designed to widen the potential client base of UK independent producers, the 2009 programme was a field trip to the USA. Meeting other indies, broadcasters, distributors and agents and with a minimum of five to

six meetings per day, participants become exceptionally adept at pitching and pick up useful tricks of the trade. Through this Phil met an agent who loved the idea for *Take the Money and Run*, ended up pitching to more than 12 companies before signing with Jerry Bruckheimer, one of the biggest names in US television and producer of *CSI* and with Bertam van Munster.

Back in the UK, Wild Rover found success with *Dara O'Briain: School of Hard Sums* for Dave, recommissioned for a second series, and *The David Meade Project* for BBC NI. Earlier this year in March, they were commissioned by Channel 4 to produce a new daytime quiz show pilot, *Divide & Conquer*, while they are also piloting a new Saturday night quiz show for BBC One with STV.

Wild Rover is only one example, but an important one – development is the life-blood of our industry and its value cannot be overestimated.

After pitching to more than 12 companies they ended up signing with Jerry Bruckheimer, one of the biggest names in US television



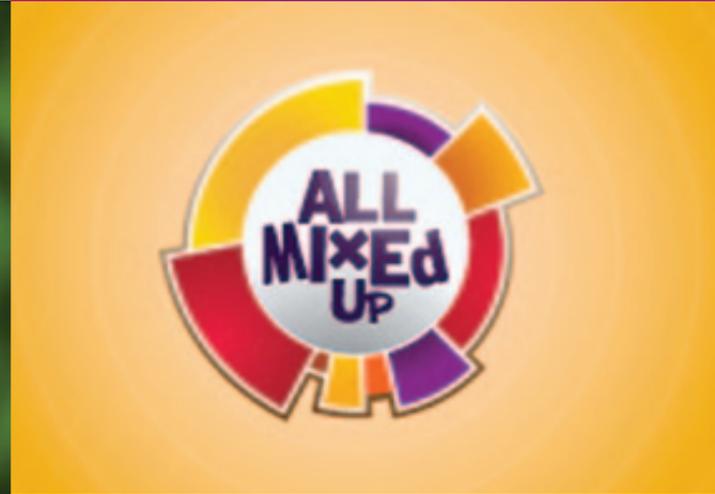
### MATTHEW WORTHY DEVELOPMENT EXECUTIVE

Matthew started his career in the entertainment department of Granada Television where his credits include *Stars in Their Eyes* (ITV) and *You've Been Framed* (ITV). He joined Wild Rover in 2005 for *Get Smarter in a Week* (BBC), acting as Format Consultant for the international versions and together with Kieran now leads Wild Rover's development, creating hit formats: *Take The Money and Run* (ABC), *Find Me The Funny* (BBC), *The David Meade Project* (BBC) and *Secret Fortune* (BBC).



### KIERAN DOHERTY DEVELOPMENT EXECUTIVE

Kieran joined the Wild Rover development team in 2005 and his early credits include *Get Smarter in a Week* (BBC / BNN), *The Big Bumper Science Quiz* (BBC), *Over Here* (BBC), and *Just For Laughs* (BBC). From 2007 Kieran has helped create hit formats: *Take The Money and Run* (ABC), *Find Me The Funny* (BBC), *The David Meade Project* (BBC) and *Secret Fortune* (BBC).



# TELEVISION DRAMA

*We invest in independent Northern Ireland television production companies to enable them to create local drama programming within Northern Ireland*

For many years, the majority of television drama content being made in Northern Ireland has been from incoming productions; we have provided funding and secured economic value from *Mo*; *Christopher & His Kind*; *Blandings*; *Privates*; *Nick Nickleby* and *The Fall*, amongst others.

Drama output from local independent television companies has been relatively scarce but one company is now beginning to make a name for itself.

Set up by Anne Stirling in 1994, Stirling Film and TV Productions produces local and network programming, specialising in true crime programming, factual entertainment series and hard-hitting observational documentary series, and more recently, drama.

Stirling has received various funding awards from Northern Ireland Screen over the years, not least from the ILBF for its Irish language programming. We have also supported the company with slate development and production funding.

The case study from this company, *6Degrees*, is now in its second series. It is a great example of local drama showing the connection between the economic and cultural value to the Northern Ireland sector.



## CASE STUDY *6DEGREES*





## THE CREATIVE TEAM

### COLIN O'DONNELL PRODUCER/CO-CREATOR

Award winning writer/producer Colin O'Donnell was discovered in 2003 when he won the Lynda La Plante Writing Prize as part of his MA in screenwriting. He went on to become story editor at *Hollyoaks* and is currently developing a new drama series for C4 as well as writing feature films for cinema.

### BRONAGH TAGGART WRITER / SERIES 1 & 2

Bronagh's comedy pilot *Crazy Kids* was showcased at BAFTA, and her short play *Sanctuary* was recently performed at the Arcola Theatre, London. *6Degrees* was Bronagh's first television credit as a writer and she has gone on to lead series 2 as well as writing for C4's 'Coming Up'.

### MICHAEL SHANNON WRITER / SERIES 1 & 2

Michael has written for both theatre and online and his first play *The Writers' Room* enjoyed a short tour of festivals over the summer, including sell out performances at the John Gielgud Theatre at the Royal Academy of Dramatic Arts, London and the Baby Grand, Grand Opera House, Belfast.

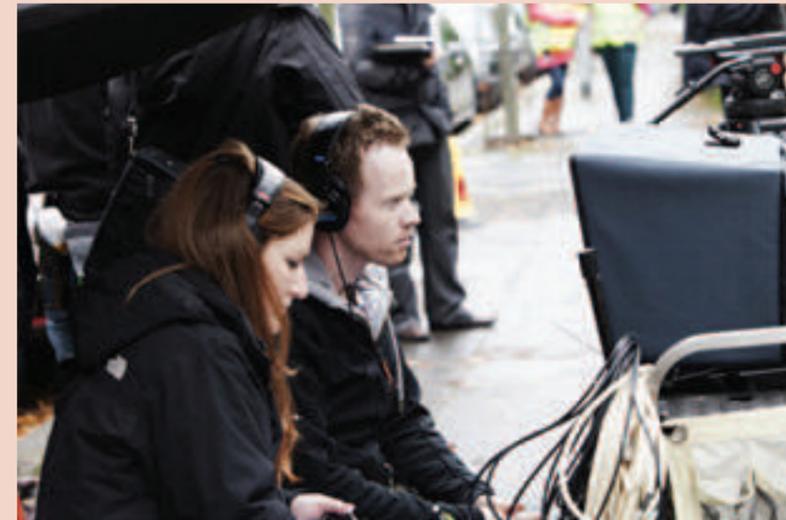


**6** *Degrees* was a brand new six-part drama from Northern Ireland indie Stirling Productions for BBC Northern Ireland, first broadcast on BBC Two NI in February and March in 2012.

The series was a direct legacy of the work of the Irish Language Broadcast Fund (ILBF) show, the award-winning

*Seacht*, also produced by Stirling, which ran for 4 series from 2008-2011.

Set in Belfast, it has provided a fast-paced and engaging depiction of life on a fictional college campus. This home-grown drama helped showcase excellent new Northern Ireland talent, both in front of and behind the camera with the six half-hour episodes affording opportunities to local writer Daragh Carville, and first-time television writers, Bronagh Taggart, Michael Shannon, Eoin Cleland in Series 1 and 2, and introducing Vanessa Pope in Series 2. Derry born Andrea Harkin is also introduced as director on one episode of Series 2.



This home-grown drama helped showcase excellent new Northern Ireland talent, both in front of and behind the camera

Such was the success of series one, which enjoyed both critical and popular acclaim, that a second was quickly commissioned. Its return to BBCNI television is much anticipated and a further 6 x 30 minutes episodes will start transmission in September this year.

BBC NI owns the UK terrestrial rights and RTE the RoI rights. BBC Worldwide is currently distributing the series internationally and launching at MipCom in Cannes this autumn.

### EOIN CLELAND WRITER / SERIES 1 & 2

Eoin started writing and directing short films before making a low budget feature. Currently at Waddell Media in Hollywood, he develops both drama and factual television as well as further writing for the RTE Storyland.

### VANESSA POPE WRITER, EPISODE 4 / SERIES 2

One of Northern Ireland Screen's Script Trainees, in 2010 Vanessa was named as winner of the Tony Doyle Bursary for New Writing for her feature script *Eastside Princess*. In 2011, her radio play *Three to Grow* was showcased as part of BBCNI's 360 Writers Festival. *6Degrees* presents her first television credit.

### ANDREA HARKIN DIRECTOR, EPISODE 3 / SERIES 2

Andrea was accepted on to Northern Ireland Screen's first Shadow Directing training course and subsequently was the Northern Ireland Screen scholar at the National Film & Television School. Her short drama *Communion* was nominated for the British Council Award for Best UK Short and was recently featured as part of the BFI's annual 'Made In Britain' season. Her graduation film *For Megan* won a Special Mention for Best Student Short at the London Short Film Festival 2012. Andrea has also been selected for Channel 4's 'Coming Up' scheme, funded by Northern Ireland Screen, which will air later in 2013.

# GAMING AND MOBILE

*We support Northern Ireland companies to develop gaming, mobile, e-learning and web content*

This sector is often known as "digital content" and includes a wealth of creative talent producing apps, developing trans-media projects from existing IP, helping companies expand their content beyond traditional platforms; as well as generic web content and specially created web series.

Some exciting projects are coming out of the sector, including:

- augmented reality app *Fairy Magic* from Inlifesize;
- the YouTube channel *Head Squeeze* from 360 Production;
- the game off the back of feature film *Grabbers* from Iglu Media;
- web news services from Below the Radar – *The Detail* and the Irish language *Meon Eile*;
- web series *The Clandestine* from Video Hacker;
- a series of mobile games based on feature film *Earthbound*, from Outsider Games;
- *Pro-Cycle* game from Billy Goat with private sector sponsorship.

There is much less of a distinction between development and production in these sectors; this content is all about development and about targeting projects with the potential to act as exemplars for a global marketplace.

Northern Ireland Screen invests in diverse companies and projects that have sufficient credibility and creativity to act as the beginnings of sectoral development here, but it is from companies whose digital content provision has grown organically out of their own traditional programming for television broadcast where we have seen the most value.

One such company is 360 Production, formed in December 2008 as a Derry-based factual production company. Northern Ireland Screen has supported the company since its inception through both slate and project development and production funding.

## CASE STUDY THINGS YOU NEED TO KNOW



# THE CREATIVE TEAM



**JOHN FARREN**  
**EXECUTIVE PRODUCER / WRITER**

From 2003 to 2008 John Farren was the Editor for BBC Two's flagship history series, *Timewatch*, commissioning and exec producing 12 films a year, as well as other history series for the broadcaster including *After the War* and *Hidden Treasure*. Set up in 2008, 360 Production puts the best ideas and the freshest visuals on the right platform: TV, Mobile and Online.



360 Production employs an award-winning talent base which combines the energy of youthful designers and pioneering mobile and games engineers with a wealth of TV production experience – forward-thinking, BBC-trained writers, producers and directors.

The company produces the genre-busting science series, *James May's Things You Need to Know*, for BBC and Discovery.

Having witnessed the massive success the series had online, the company identified an opportunity to move quickly into the production of short-form digital content for mobile phones and tablets.

Their vision to repackage television content as a mobile application was ahead of the curve, moving them beyond traditional media



Their proposition was simultaneously to produce bespoke content for both television broadcast and multimedia formats: mobile apps and online channels. They also intended to create a flexible format that allowed their content to be easily produced for any language / territory during the production process.

Their vision to repackage television content as a mobile application was ahead of the curve, moving them beyond traditional media, to develop world-leading mobile capabilities.

In terms of global distribution, 360 Production have ambitions beyond Northern Ireland with co-productions with the Discovery and National Geographic channels in the USA.

This app allowed them into iTunes and offered a unique opportunity to monetise existing content. Although the initial market is UK and US, the product is easily expandable into non-English speaking markets, where foreign voice-over could be added and text graphics changed.

Northern Ireland Screen recognised the potential of this project which was very much a scalable IP.



**CATHERINE ROSS**  
**PRODUCER**

Originally from Derry, Catherine joined 360 Production as a Development Producer in April 2009. As a graduate from the world renowned BBC Production Trainee Scheme (TAPs) 2001, Catherine was immersed in programme making at the BBC and trained by the leading lights in the industry. Previous BBC credits include *Tomorrow's World*, *Blue Peter*, *Comic Relief*, *Woman's Hour*, *Top of the Pops* and BBC America in Washington DC.



**DAVID STARKEY**  
**WRITER / DIRECTOR**

David's media career began early when he joined BBC NI's Audio Department aged 18, becoming its youngest audio supervisor. In 1994 he achieved his ambition of becoming a director, with the BBC commission *Expedition Fire & Ice*. Since then his credits have included *Chasing Time* for National Geographic, *Future Weapons* for Discovery, and *Lock n' Load* for the History Channel. Recently acted as local line producer for the behind-the-scenes filming on *Game of Thrones*.

# SKILLS DEVELOPMENT

*We invest in a diverse range of activities to support the professional development of the Northern Ireland screen industry*

- We provide training grants to assist practitioners develop their careers;
- We work with the sector to identify skills gaps, go out to training providers and work with them in order to fill those gaps;
- We regularly place trainees on large-scale international productions;
- We run workshops and events aimed at sharing expertise, knowledge and resources;
- We run trade missions to foreign markets to ensure our sector can build capacity and network with industry peers.

Since its humble beginnings as the Northern Ireland Film Council, through its metamorphosis from the Northern Ireland Film and Television Commission to its present day screen agency moniker, there has always been an emphasis on training and skills development.

Early on, we ran all-encompassing schemes such as the **Focus Scheme**, where young people gained invaluable experience and made contacts in the industry. With the increase in production in Northern Ireland, we were able to target specific skills gaps and tailored our training courses to fill them.

We have covered screen skills for continuity, camera department, art department and picture post. In conjunction with the Production Guild at Pinewood we have run a specific skills development course for Assistant Production Accountants; we have covered post-production, visual effects and motion graphics. Drama training courses have centred on the areas of directing and script supervision while the craft and technical skills initiatives have addressed lightning, the electrical department and the props department.

**Aim High** is a new entrant training scheme to attract and retain talent in the Northern Ireland media industry. Run in partnership with BBC NI and Creative Skillset, it is a paid, 18-month training scheme giving a new generation the chance to work on local and network television and radio programmes.

Hundreds of people have come through the various skills development and training programmes offered by Northern Ireland Screen and many have availed of the Skills Fund to further their careers; this is just a small sample of some who have benefitted. ►

## TRAINING SCHEME PARTICIPANTS

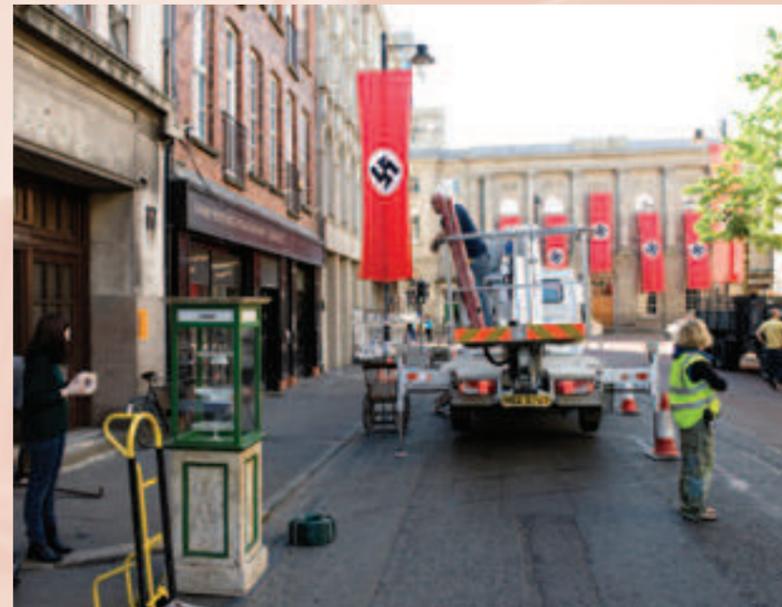


**CATHERINE GEARY**  
FOCUS SCHEME TO LOCATION MANAGER

Secured a position on the Focus Scheme in 1998 was placed in the location department on TV series *Eureka Street*. Catherine has now been working in the industry for 15 years as a Location Manager with experience of over 50 jobs in film and television; my most recent position is on *Dracula* for Universal Pictures.

**STEPHEN McCONNELL**  
FROM 3RD AD TO PRODUCTION ACCOUNTANT

Started as a 3AD in 2005 and also gained experience as an Assistant Accountant. Funded for the Production Guild's APA NI course in 2010 and worked up to become Production Accountant on *Keith Lemon: The Film*, *Nick Nickleby* and *Blandings*.



**DARREN FEE**  
FOCUS SCHEME TO 1ST AD

Having completed the Focus Training Scheme back in 2000, Darren received his first credit as a 3rd AD on feature film *The Most Fertile Man in Ireland*. Since then he has worked up through the grades and is now a 1st AD. Credits include the feature *Five Minutes of Heaven* and TV series *Occupation*, *Big & Small*, *Dani's Castle*.



**ESTRELLA ALVAREZ CASADO**  
VFX TRAINEE

Started working in the VFX industry in September 2012 through a Northern Ireland Screen funded placement programme at Factory Pictures as a Python programmer. Then attended a Maya Foundation Course at the University of Ulster, also funded by Northern Ireland Screen and is now employed by award-winning animation company Jam Media.

**AARON O'NEILL**  
POST-PRODUCTION TRAINEE TO DUBBING MIXER

Started a 9 month placement at Yellowmoon in June 2012 and within a year was helping with audio post-production for nationwide television programmes; now a full-time dubbing mixer with the company.



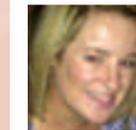
**AIDAN LARGEY**  
SCRIPT TRAINEE TO SCRIPT ASSISTANT

After graduation secured a placement as a script assistant with Stirling Productions as part of the Northern Ireland Screen Drama 2012 scheme. Worked on their BBC series *6Degrees*, now secured fully paid up crew position on *Dracula* as Script Assistant.



**DIARMUID GOGGINS**  
SHADOW DIRECTING SCHEME TO DIRECTOR

Diarmuid was on the Drama Directing 2012 scheme which culminated in a directing job directing on *6Degrees* for BBC NI. Northern Ireland Screen also recently awarded Diarmuid funding to attend a Directing Actors Masterclass at the prestigious Binger Filmlab in Amsterdam.



**CATHERINE McFERRAN**  
SCREEN SKILLS TRAINEE TO PROPS BUYER

Having started in 2009 on TV drama *Mo* as the Art Department Assistant, Catherine wanted to specialise in props buying. She secured a Screen Skills placement position with Production Designer Tom McCullagh on the feature film *Killing Bono* in 2010 and has been a Props Buyer ever since. My most recent credit is *Starred Up* for Sigma Films Ltd which shot entirely in the Crumlin Road Gaol in Belfast this year.

## TRAINING SCHEME PARTICIPANTS



### EOGHAN BRADLEY POST PRODUCTION TRAINEE TO EDIT ASSISTANT

Gained a place on the Post 2012 programme with Yellow Moon. Through this training he is now employed full-time at Yellowmoon as an Edit Assistant.

### ANDREW WILSON FROM EASTER SCHOOL PARTICIPANT TO LOCATION MANAGER

Attended an Easter Film School in 1997 funded by Northern Ireland Screen which enabled him to secure a locations trainee position on short film *Baby Doll* in 1998. Since then has worked up through the grades to become a Location Manager; credits include feature films *Reign of Fire*, *Veronica Guerin*, *City of Ember*, *Killing Bono*, *Your Highness* and TV series *Small Island*, *Hidden*, *The Fall* and has just completed *Line of Duty 2*.



### MEGAN BRITTON ART DEPARTMENT TRAINEE TO ART DEPARTMENT ASSISTANT

In 2012 got a placement in the Art Department of *Game Of Thrones* Season 3 and now working as a fully paid-up crew member, as an Art Department Assistant on feature film *Dracula*.



### ROBERT WRIGHT POST PRODUCTION TRAINEE TO DAILIES COORDINATOR

First started working in the industry in 2007 on *City of Ember* as an Assistant Coordinator in the Special Effects department. Wishing to make the transition over to post production, he was accepted for a training programme in 2010. On completion he gained experience at Yellow Moon as a Dailies Coordinator on *Game of Thrones*, fulfilled a similar role on BBC's *Line of Duty* and returned to work on *Game of Thrones* series 4.



### JORDAN CAMPBELL CONTINUITY ASSISTANT/ SCRIPT SUPERVISOR TRAINEE

Started her career with Yellow Moon, then moved into production as an assistant. Was introduced to a script supervisor on *Game of Thrones* and secured a place on the Craft & Technical Skills Development programme in 2012 to learn this role. Now continuing her training on *Game of Thrones* on this year's training scheme.



### OWEN BLACK ART DEPARTMENT TRAINEE TO ART DEPARTMENT ASSISTANT

Having received funding to train on a WETA design workshop, Owen secured a position first as an Art Department Assistant on *Good Vibrations* and most recently was Art Department Assistant on TV series *Line of Duty 2*.



### CHRIS SMITH PROPS TRAINEE TO PROPS DEPT CREW

Secured a place on the *Game of Thrones* Craft & Technical Skills scheme in 2012 as a standby props trainee and most recently worked in the props department on feature film *Starred Up* which was filmed in the Crumlin Road Gaol in February and March of this year.



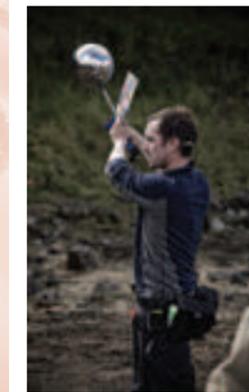
### VANESSA POPE SCRIPT TRAINEE TO WRITER

Having completed training in the script department in 2012, Vanessa gained a placement with Stirling on local productions *Scúp* and *6Degrees*; she will receive her first television writing credit on the second series of *6Degrees* this year.



### ANDREA BAMFORD RUNNER/DRIVER TO SCRIPT SUPERVISOR

Started as a runner/driver in 2008, selected for the Screen Skills training scheme in 2009 and completed a Script Supervisor course at NFTS. Secured positions on various feature films television series, with credits as Script Supervisor including *Whole Lotta Sole*, *Grabbers*, *Keith Lemon: The Film*, *Game of Thrones*, *Big & Small*, *Privates*, *Nick Nickleby*, *6Degrees* series 2.



### NIALL McEVOY ART DEPARTMENT TRAINEE & VFX TRAINEE TO VFX DATA WRANGLER

First got a position as an Art Department trainee assistant on feature film *Your Highness* in 2009. Near the end of the shoot Niall helped with the VFX department and wanted to learn more. Secured a position on the 2010 VFX skills development scheme with *Game of Thrones* and is now a VFX Data Wrangler.

### LEON McGEOWN-FEE FROM PRODUCTION TRAINEE TO PRODUCTION MANAGER

Completed the Focus scheme in 2000, secured positions as Production Coordinator on TV series including *Bel's Boys* and *Fairytales*, working up grades to PM on *Seacht*, *Sesame Tree*, *Big City Park*, *The David Meade Project*.



ADDING VALUE – THE ECONOMIC VALUE

## AIM HIGH PARTICIPANTS



### DANIEL McCABE

Training Placement

**FREELANCE ON MISS JULIE FEATURE FILM**

Role

**SOUND ASSISTANT**

Where are they now?

**SOUND ASSISTANT ON GAME OF THRONES SEASON 4**

### MARTIN LORIMER

Training Placement

**FREELANCE WORKING WITH MICHAEL QUINN**

Role

**CAMERA ASSISTANT**

Where are they now?

**CAMERA ASSISTANT ON DRACULA FEATURE FILM**

### AIDAN BENNET

Training Placement

**THE FARM LONDON**

Role

**ASSISTANT EDITOR**

Where are they now?

**ASSISTANT EDITOR, THE FARM LONDON**

### CHRIS VAUGHAN

Training Placement

**INDEE PRODUCTIONS**

Role

**RESEARCHER**

Where are they now?

**INDEE PRODUCTIONS**

### BEN O'LOAN

Training Placement

**DOUBLE BAND FILMS**

Role

**RESEARCHER/AP**

Where are they now?

**RESEARCHER/AP, DOUBLEBAND**

### GILLIAN CALLAN

Training Placement

**ERICA STARLING**

Role

**RESEARCHER**

Where are they now?

**RESEARCHER, ERICA STARLING**

### EMMA BURNS

Training Placement

**BBC NI**

Role

**RESEARCHER**

Where are they now?

**DEVELOPMENT, BBC NETWORK CURRENT AFFAIRS**

### SARAH ASLEY-CANTELO

Training Placement

**360 PRODUCTION**

Role

**RESEARCHER**

Where are they now?

**AP, 360 PRODUCTIONS**

### DOMINIC COYLE

Training Placement

**TERN**

Role

**RESEARCHER**

Where are they now?

**RESEARCHER ON BBC'S THE ONE SHOW**

### PHILIP HART

Training Placement

**GREEN INC & STIRLING**

Role

**RESEARCHER/SCRIPT ASSIST**

Where are they now?

**DEVELOPMENT WITH GREEN INC**

### ROSS HAYMES

Training Placement

**BBC RADIO 1 ACADEMY**

Role

**PROD ASSIST**

Where are they now?

**PROD ASSISTANT ON RADIO TV**

### OISIN KEARNEY

Training Placement

**BBC FACTUAL**

Role

**RESEARCHER**

Where are they now?

**RESEARCHER, BBC FACTUAL**

### AUSTEN IRWIN

Training Placement

**BBC FACTUAL**

Role

**RESEARCHER**

Where are they now?

**RESEARCHER, BBC FACTUAL**

# THE CULTURAL VALUE



Cultural activity supported by Northern Ireland Screen takes many forms, including some of the activity already covered in the Economic section – such as production funding for culturally relevant projects.

The feature film *Good Vibrations*, which had tremendous cultural currency for Northern Ireland, local drama *6Degrees* which showcased new Northern Ireland talent both in front of and behind the camera and the Oscar®-winning short film, *The Shore*, from Belfast born film-maker Terry George.

Cultural value comes not only from content of any film production or television programming which we may fund, but also in the protagonists of that activity.

- Writer development is high on our agenda and we actively seek out new writing talent resident in Northern Ireland and/or with a Northern Ireland heritage;
- Short film is an excellent way to engage with a new and upcoming film-making community in Northern Ireland; often the first step towards feature film or television drama production, Northern Ireland Screen has a wealth of creative talent coming out of short film;
- The Irish Language Broadcast Fund (ILBF) and the Ulster-Scots Broadcast Fund (USBF) are key cultural interventions with analogous, important economic value;
- Northern Ireland film festivals and cultural cinema all play important roles in helping exploit the cultural value of film to audiences throughout Northern Ireland;
- The Digital Film Archive (DFA) ensures access to the rich moving image heritage of Northern Ireland.

# WRITERS

*We provide support and funding for screenwriters, helping them develop their scripts so they have the best possible chance to go on to be produced*

- Northern Ireland Screen is committed to the development of Northern Ireland stories that will connect with local and international audiences and attract critical acclaim;
- We support Northern Ireland writers to develop their projects and further their careers and our activity is designed to maximise the prospect of locally written scripts and writers reaching their full potential;
- We offer funding to individuals and companies for the development of feature film and television drama scripts, which validates the project for other funders and industry practitioners;
- We organise a programme of script development seminars and practical production workshops throughout the year, giving screenwriters access to world-renowned script development gurus, format doctors, broadcast commissioners, producers and agents;
- We offer free, regular sessions with a professional development executive service;
- The New Talent Focus scheme specifically seeks out new writers in Northern Ireland and encourages them to develop a low-budget script with us;
- We provide financial assistance for Northern Ireland resident screenwriters to attend the London Screenwriters' Festival;
- We run trade missions for writers and their producing partners to film markets where we introduce them to sales agents, distributors and financiers.

Northern Ireland Screen's development slate is currently very healthy. We cannot list all writers and companies with scripts we are working with; these are just a few of our success stories. ►



## STEPHEN FINGLETON

A writer-director from Derry-Londonderry, in 2007 Stephen received the last annual Bill Miskelly Award, administered by Northern Ireland Screen, for the region's most promising up and coming filmmakers. Helping to support his MA in Screenwriting, Stephen made his first films with the UCL Union Film Society, using the same 16mm cameras Christopher Nolan shot his first films with.

Stephen's short films have screened at over sixty international film festivals, including the BFI London Film Festival and have won several awards. His most recent short *SLR*, starring Liam Cunningham (*Game of Thrones*; *Hunger*) was funded through the BFI Shorts scheme for directors transitioning to features.

Stephen has developed his feature script *The Survivalist* through Northern Ireland Screen's New Talent Focus scheme. The script has been voted on to Hollywood's prestigious 'Black List' and topped the 2013 Brit List for the year's best unmade scripts. Currently in pre-production, Stephen will direct the film with Robert Jones and Wayne Godfrey of The Fyzz producing. Stephen is also currently developing a feature for the "Ridley Scott Presents" slate of low-budget feature films, which will be produced in Northern Ireland, and a film noir with Working Title.

In June this year, Stephen was selected for Screen International's UK Stars of Tomorrow. This annual feature spotlights up-and-coming actors and filmmakers that will be making waves in the years to come.

Stephen is represented by Independent Talent Group in the UK and WME in the United States.



## PAUL KENNEDY

Starting out as an actor and having spent ten years on stage and screen, Belfast's Paul Kennedy always harboured ambitions to be a writer-director. Part of the prestigious Abbey Theatre's New Playwright's Programme for 2013, Paul had a brush with Hollywood back in 2008 when he managed to sell his first screenplay to an LA studio – a western still to be made.

Northern Ireland Screen first engaged with Paul in 2009 for his gothic fantasy horror *Blood Moon* for which he was awarded individual development funding. He then attended the Northern Ireland Screen-organised Raindance film production workshops which inspired him to make his feature debut, *Made in Belfast*, on a micro budget.

Paul wrote, produced and directed the film, which was funded by private investment and Northern Ireland Screen, shooting the entire script over thirteen days in Belfast with one day in Paris.

The film opened this year's Belfast Film Festival, selling out the 300-seat venue in a few days, prompting more screens to be booked, and was selected for the Breakthrough Strand of the London UK Film Focus 2013, which showcases the most promising new writers in the United Kingdom and Ireland to an international audience of agents, sales agents and distributors.

Paul has set up a company, KGB Films, with producing partners Louise Gallagher and Stuart Graham and is now in development with a slate of feature films, including an adaptation of Pearse Elliot's *Fishers of Men*.



We are committed to the development of Northern Ireland stories that connect with audiences; we support Northern Ireland writers to develop their projects and further their careers



## JOHN CAIRNS & MICHAEL McCARTNEY

John and Michael first met during Northern Ireland Screen's Short Steps Scheme and formed a writing partnership soon thereafter.

John and Michael were winners of the Northern Ireland Screen New Talent Focus scheme in 2011 with their screenplay, *A Patch of Fog*. The winning project was announced at a lunch hosted by Northern Ireland Screen in Cannes the following year where renowned producer Robert Jones (*The Usual Suspects*; *Dirty Pretty Things*; *Run Fatboy Run*; *Trap for Cinderella*), confirmed he would produce the Belfast set feature for his outfit, The Jones Company.

Since then, Robert has come on board John and Michael's entire slate with options on *Sterile*, a US-set psychological thriller; portmanteau-horror *The Men in White Coats*; LA-set police thriller *Ridealong* and their dark and twisted bromance, *A Patch of Fog*, which is due to go into production later this year and will be directed by Michael Lennox (read more about Michael in the Short Film section next).

# SHORT FILM

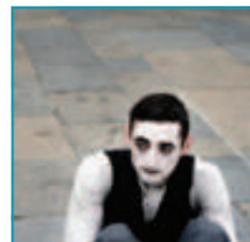
*We invest in the talent of the future through short development schemes and production funding for short films, giving emerging filmmakers an opportunity to showcase their talent*

- Short film is an art-form in its own right but it is also the ideal medium to develop storytelling skills and visual flair;
- Northern Ireland Screen recognises the importance of a thriving short film community to the wider screen industries in Northern Ireland;
- In order to nurture this community, we run a short film development scheme and offer short film production funding.

**Short Steps** is our current short film development scheme aimed at indigenous entry-level and emerging creative talent.

- We work with short film-makers to develop their scripts over a six month period;
- During the scheme, the participants are involved in intensive training from local industry professionals;
- At the end of the development process, scripts are selected to go into production.

Many short film-makers have come through various Northern Ireland Screen short film schemes over the years; the following case studies show the value of working with talented people from the grass roots up. ►



## MICHAEL LENNOX

Having been energised at the age of 17 through the Cinemagic Film Festival in Belfast, Michael's passion for story-telling and film-making reached fruition when he directed his first short, *Rip and the Preacher*, in 2008.

Produced through the Deviate scheme at Northern Ireland Screen, which was a previous short film development and production initiative aimed at nurturing new film-making talent from Northern Ireland, the film was selected by the British Council to tour over twenty festivals worldwide; the film won at Cinequest Film Festival, Aspen Shortsfest, Los Angeles Short Film Festival, Nashville and Dallas.

The following year Michael was the director of *The Dinner Party*, one of Northern Ireland Screen's Digital Shorts and in 2010 he directed a 30 minute drama, *Eclipse*, as part of the Coming Up new talent scheme for Touchpaper/Channel 4. Northern Ireland Screen works closely with Channel 4 on Coming Up, not only providing funding but also seeking out and nurturing the best new local film-makers and bringing them to the attention of the broadcaster.

In 2010 Michael won a much-coveted place on the MA in Fiction Directing course at the National Film and Television School (NFTS), where he was the Northern Ireland Screen Scholar and the Shine Scholar 2011.

At the NFTS Michael explored and experimented with new visual and structural approaches to storytelling, having a particular interest in extreme social misfit characters around themes of identity and morality. His work there includes



At the NFTS Michael explored and experimented with new visual and structural approaches to storytelling

*Absence*, which screened at the London Gay and Lesbian Film Festival, and *The Back of Beyond* which screened as part of the BAFTA NFTS Stars of Tomorrow event and won the Royal Television Society Student Television Award in the Post Graduate Section. It went on to win the Premio Pianific prize at Locarno Film Festival 2012, and was the short film nominee for the European Film Awards.

Michael collaborated on a feature, *Hives*, which was selected for San Sebastian Film Festival and is the result of a co-production project between five different film schools: the Zagreb Academy of Dramatic Art, the London National Film and TV School, The Sam Spiegel Film School Jerusalem, the Internationale Filmschule in Cologne and the Film and TV School of the Academy of Performing Arts (FAMU) in Prague.

Michael is currently developing two feature film projects with Northern Ireland Screen – the short film *The Back of Beyond* will be made into a feature, and a Christmas film set in Northern Ireland, both written by regular collaborator Ronan Blaney. He will also direct *A Patch of Fog*, written by Northern Ireland writers Michael McCartney and John Cairns, with Robert Jones producing for The Jones Company.



## CATHY BRADY

Cathy's first short film as writer-director, *Small Change*, was in official selection in the Sundance Film Festival International Narrative Shorts category, screened at the Galway Film Fleadh; won the Claire Lynch Award for Best First Time Irish Director at the Cork Film Festival; the NAHEMI/KODAK Prize for Cinematography at Encounters UK and an Irish Film & Television Academy (IFTA) award for Best Short.

Her next short, *Kiss*, which received completion funding from Northern Ireland Screen, was selected for the Galway Film Fleadh while her third short, *Morning* brought Cathy her second IFTA. The film was also selected for the BFI London Film Festival 2012 and won the Short Film Nominee prize for the European Film Awards at Cork Film Festival.

2011 saw Cathy win a place at the NFTS to study for an MA in Directing Fiction, with Northern Ireland Screen supporting her through its scholarship funding programme; while the same year she was selected for Coming Up, making *Rough Skin* for Channel 4, starring *This is England's* Vicky McClure which was nominated for a BIFA.

Cathy's latest short *Wasted* was in competition at this year's Edinburgh International Film Festival. Named as one of two from Northern Ireland, among Screen International's UK Stars of Tomorrow 2013, Cathy is currently in development on her debut feature with Element Pictures.



# IRISH LANGUAGE BROADCAST FUND (ILBF)

*We invest in Irish language content to address the audience needs of Irish speakers and in order to foster the Irish speaking independent production sector in Northern Ireland*

- The ILBF finances a minimum of 60 hours of Irish language content per year, which is broadcast on BBC Northern Ireland, TG4 and RTÉ;
- Television and digital media content from a range of independent production companies across various programme genres, including low-budget drama, documentary, entertainment, young people's programming and reversioned animation;
- The ILBF provides funding for a range of training initiatives for Irish speakers wishing to work or already working in the production sector in Northern Ireland.

Now in its 9th year of operation, the ILBF can evidence substantial value and critical success, which has been considerable for a fledgling production sector:

- It has supported the production of almost 500 hours of Irish language content putting Ulster Irish on television in a consistent way for the first time and creating an almost instant creative hub for Irish language production;
- The ILBF has become a critical tentpole of the growing independent production sector in Northern Ireland contributing approximately £3.5 million (£2.5 million direct investment and approximately £1 million levered) in turnover;
- The feature film *Kings* was Ireland's Foreign Film Oscar nomination;
- ILBF content has been recognised with numerous nominations at the Celtic Media Festival and wins for *Kings* (2008), *Na Dódaí* (2009) a preschool educational series, and teen drama *Seacht* (2009 & 2010). Several productions have been nominated at the Oireachtas Media Awards including: *An Féidir Linn?*, *Rónán ar an Camino*, *Scúp* and *Meon Éile*;
- The fund has also been instrumental in the development of a local low-budget drama sector with Stirling's *Seacht* and *Scúp* and as has already been detailed, *Seacht* was the original Irish language drama on which *6Degrees* was based;
- The fund has also strongly supported a number of companies seeking to work exclusively in Irish – Tobar, Sonas, Dearcán, Indee, Bóthar Ard;
- The ILBF has been extremely broad in its reach – the FGS McClure Watters report captured a total of 832 Irish speakers who had been employed in some capacity by the fund. The total number of people employed, albeit as short term freelancers, would far exceed this figure with many of the production personnel and technicians non-Irish speaking. Before the ILBF 5 people were employed in the freelance Irish language sector!



# AN CISTE CRAOLTÓIREACHTA GAEILGE (CCG)

*Tugtar infheistíocht d'ábhar Gaeilge le go ndéantar freastal ar riachtanais lucht féachana na Gaeilge agus le go gcothaítear an earnáil léiriúcháin neamhspleách Gaeilge i dTuaisceart Éireann*

- Faightear ar a laghad 60 uair d'ábhar Gaeilge in aghaidh na bliana ón airgead a thugtar don earnáil tríd an CCG agus is ar BBC TÉ, TG4 agus RTÉ a chraoltar an t-ábhar seo;
- Ábhar atá oiriúnach don teilifís agus do na meáin dhigiteacha é a thagann ó réimse comhlachtaí neamhspleácha agus ina gcuimsítear cineálacha clár éagsúil, le cláir dhrámaíochta a dhéantar ar bhuiséad íseal, cláir fhaisnéise, cláir shiamsaíochta, cláir do dhaoine óga agus beochan ar a ndéantar dubáil curtha san áireamh;
- Cuireann an CCG maoiniú ar fáil do Ghaeilgeoirí atá ag iarraidh bheith ag obair in earnáil léiriúcháin an Tuaiscirt nó atá ag obair san earnáil cheana féin, trí réimse chúrsaí oiliúna atá ábhartha don earnáil léiriúcháin a thacú;

Agus naoi mbliana ar an fhód ag an Chiste, tá an fhianaise ann go bhfuil ag éirí go maith leis an CCG ó thaobh luach airgid de agus ó thaobh an dul chun cinn atá déanta san earnáil léiriúcháin le linn na tréimhse sin agus í ag dul ó neart go neart:

- Léiríodh níos mó ná 500 uair d'ábhar Gaeilge mar gheall ar thacaíocht an CCG agus leis sin tugadh ardán do Ghaeilge Uladh agus í le cloisteáil ar bhonn seasmhach don chéad uair, rud a chuir tús le croí cruthaitheach do léiriúcháin na Gaeilge;
- Is bunchloch na hearnála léiriúcháin neamhspleách i dTuaisceart Éireann é an CCG, agus is earnáil í atá ag fás go fóill. Tugtar timpeall £3.5 milliún láimhdeachais (agus is ionann £2.5 milliún as an méid sin agus infheistíocht dhíreach, le timpeall £1 milliún ina méid ceartaithe) don earnáil;
- Ainmniúchán na hÉireann le haghaidh Oscar agus é sa rannóg do scannáin i dteangacha iasachta ab ea é an scannán *Kings*;
- Aithnítear ábhar atá maoinithe ag an CCG ag Féile na Meán Ceilteach tríd an iomaí ainmniúchán atá faighte aige go dtí seo agus duaiseanna bainte le haghaidh *Kings* (2008), *Na Dódaí* (2009) sraith réamhscoile oideachasúil, agus *Seacht*, clár drámaíochta do dhéagóirí (2009 & 2010);
- Ainmníodh cuid mhór clár ag Gradaim Chumarsáide an Oireachtais le *An Féidir Linn?*, *Rónán ar an Camino*, *Scúp* agus *Meon Eile* curtha san áireamh;
- Ról tábhachtach lárnach a bhí ag an chiste agus earnáil drámaíochta áitiúil (le léiriúcháin atá déanta ar bhuiséid ísle) cothaithe agus forbartha aige. Is iad a leithéid de *Seacht* agus *Scúp* de chuid Stirling a léiríonn é seo agus mar atá luaite roimhe seo, is ar an chlár drámaíochta Gaeilge *Seacht* a bunaíodh *6Degrees*;
- Tugtar tacaíocht láidir do na comhlachtaí sin atá ag iarraidh bheith ag obair ar chlár Gaeilge amháin agus trí mheán na Gaeilge amháin, comhlachtaí ar nós Tobar, Sonas, Dearnán, Indee, Bóthar Ard;
- Is leathan an tionchar atá ag an CCG – tuairiscíodh trí FGS McClure Watters go raibh 832 Gaeilgeoir in iomlán a fuair fostaíocht bealach amháin nó bealach eile tríd iarrachtaí an chiste. Is airde a bheadh an líon seo dá mba rud é gur cuireadh san áireamh méid na ndaoine gur saorobrithe gearrthéarmacha iad, atá fostaithe ar léiriúcháin éagsúla agus cuid acu siúd nach bhfuil Gaeilge acu. Is ionann cúigear agus líon na ndaoine a bhí fostaithe in earnáil léiriúcháin na Gaeilge sular bunaíodh an CCG!



## TRAINING PROGRAMMES NA SCÉIMEANNA OILIÚNA

Addressing the ongoing skills deficit in the sector, the ILBF continues its diverse training schemes. The New Entrant Scheme continues to attract Irish speakers who are new to the production sector whilst the Trainee Producer scheme builds on existing skills and addresses the deficit of producers and directors within the sector. Two new schemes have recently been introduced, based on sectoral need, the Trainee Camera Operative and the Trainee Editor Scheme.

All of these schemes allow the participants the opportunity to learn hands-on while on placement with local production companies. The success of the schemes can be evidenced by the number of participants who continue to work in the sector; a recent survey of past participants indicates there is a 72% rate of retention in the sector.

Alongside the New Entrant and Trainee Producer schemes,

agus an CCG ag díriú isteach ar na bearnaí atá san earnáil ó thaobh scileanna de, tarlaíonn scéimeanna oiliúna éagsúla de chuid an CCG go fóill. Is scéim tharraingteach í an scéim d'Iontrálaithe Nua a bhfuil Gaeilge líofa acu agus atá nua don earnáil léiriúcháin. Cuirtear leis na scileanna a fhoghlaimítear tríd an scéim do Léiritheoirí Faoi Oiliúint agus líontar an bhearna atá san earnáil agus í ag iarraidh tuilleadh léiritheoirí agus stiúrthóirí le Gaeilge a aimsiú. Tá dhá scéim nua ar tí tosú agus iad curtha ar fáil le freastal a dhéanamh ar riachtanais na hearnála: Scéim do Cheamaradóirí Faoi Oiliúint agus Scéim d'Eagarthóirí Faoi Oiliúint.

Tugann gach scéim taithí phraiticiúil do na hoiliúnaithe agus iad lonnaithe le comhlachtaí léiriúcháin áitiúla. Is tomhas go bhfuil ag éirí leis na scéimeanna seo í an fhianaise a léiríodh i dtorthaí suirbhé a rinneadh ar na mallabha agus a thaispeáin go bhfuil timpeall 72% de na daoine a d'fhreastail ar na scéimeanna go dtí seo fostaithe san earnáil go fóill.

In éineacht leis na scéimeanna do na hIontrálaithe Nua agus

funding is also made available for group courses based on sectoral need, with recent courses including presentation, pitching and script development.

In addition, the ILBF provides funding from the Skills Fund for Irish language speakers working in the industry to attend short training courses in production skills. It also provides bursaries for Irish language speakers to participate in the MA in Media Management and Policy and the MA in Documentary Practice at University of Ulster & the MA in Irish Medium Film & Script Production at Queen's University, Belfast.

The ILBF has allowed the local production sector to grow and develop apace, providing support to both the smaller production companies who focus solely on the production of Irish Language content and also the mainstream companies, many of which have formed their own Irish language units within their companies.

do na Léiritheoirí Faoi Oiliúint, cuirtear maoiniú ar fáil fosta do ghrúpaí le cúrsaí éagsúla a fhreastalaíonn ar riachtanais na hearnála a dhéanamh. Rinneadh cúrsa láithreoireachta, cúrsa ar phitseáil agus cúrsa faoi fhorbairt scrípte ar na mallabha.

Chomh maith leis sin, tugtar tacaíocht do dhaoine a bhfuil Gaeilge acu agus iad ag obair san earnáil tríd an Chiste Scileanna agus maoiniú curtha ar fáil dóibh gearrchúrsaí a dhíríonn ar scileanna léiriúcháin a dhéanamh. Soláthraítear deontais fosta, arís do dhaoine a bhfuil Gaeilge acu le freastal ar chúrsaí Máistreacht atá ábhartha don earnáil. Tugtar tacaíocht don MA i mBainistíocht agus Polasaí na Meán agus MA i gCleachtas Faisnéise a réachtálann Ollscoil Uladh agus don MA i Scríbhneoireacht Scrípte agus Léiriúcháin ag Ollscoil na Banríona, Béal Feirste.

Tugadh saoirse don earnáil léiriúcháin áitiúil a spás féin a fhorbairt agus a fhás le tacaíocht ar fáil do na comhlachtaí léiriúcháin bheaga a dhíríonn ar ábhar agus ar chláir Ghaeilge amháin a léiriú agus an tacaíocht chéanna ar fáil do na comhlachtaí níos mó agus neart acu i ndiaidh Anonad Gaeilge ar leith a chruthú sna comhlachtaí.



**PÓL PENROSE**  
PRODUCER / LÉIRITHEOIR,  
STIRLING FILM & TELEVISION  
PRODUCTIONS LTD

A participant on the second scheme in 2006, trained at Ulysses, BBC NI, Joe Marcus Editing and Stirling Film & TV Productions. Completed the Single Camera Directing Course at the BBC; completed the ILBF trainee producer scheme and received first TG4/BBCNI commission on this scheme for own authored documentary *An Paidrín*. Has been a producer at Stirling for 5 years working on their Irish language programming.

Ghlac Pól páirt sa dara scéim oiliúna a cuireadh ar fáil ag an CCG sa bhliain 2006 agus é faoi oiliúint sna comhlachtaí Ulysses, BBC TÉ, Joe Marcus Editing agus Stirling Film & TV Productions. Chríochnaigh sé an cúrsa ar stiúrthóireacht le ceamara aonair ag an BBC chomh maith leis an scéim do Léiritheoirí Faoi Oiliúint de chuid an CCG. Ba é Pól an chéad duine a d'fhreastail ar an scéim seo a fuair coimisiúin chomhchraoltóireachta le TG4 / BBC TÉ don chláir faisnéise *An Paidrín*, clár a scríobh sé é féin. Is léiritheoir le Stirling é le cúig bliana anuas agus é ag obair ar na cláir Ghaeilge a léirítear ann.



**SORCHA NIC ECHAGÁIN**  
PRODUCER / LÉIRITHEOIR,  
BÓTHAR ARD

Started with the New Entrants Scheme in 2010 and was placed with Waddell Media and Bóthar Ard, where Sorcha is now a documentary producer. Her documentary *An Féidir Linn?* was nominated for Irish Language Television Programme of the Year at the Oireachtas na Gaeilge Media Awards 2013.

Thosaigh Sorcha ar an Scéim d'Iontrálaithe Nua sa bhliain 2010 agus chaith sí am ar shocrúchan le Waddell Media agus Bóthar Ard, áit a bhfuil sí lonnaithe anois mar léiritheoir ar chláir fhaisnéise. Ainmníodh a clár faisnéise *An Féidir Linn?* le haghaidh Clár Teilifíse na Bliana ag Gradaim Chumarsáide an Oireachtais 2013.



**PROINSIAS Ó COINN**  
TRAINEE PRODUCER  
/ LÉIRITHEOIR  
FAOI OILIÚINT,  
WADDELL MEDIA

On completion of the ILBF's New Entrant Scheme in 2010, spent six months working with CBS Australia as a cameraman and editor. Completed the ILBF Trainee Producer Scheme in 2013 and now based at Waddell Media developing a number of Irish language series.

Nuair a chríochnaigh Proinsias an scéim d'Iontrálaithe Nua sa bhliain 2010, chaith sé sé mhí ag obair le CBS na hAstráile agus é ina cheamaradóir agus ina eagarthóir. Chríochnaigh sé an scéim do Léiritheoirí Faoi Oiliúint sa bhliain 2013 agus tá sé anois lonnaithe le Waddell Media agus é ag forbairt smaointe le haghaidh sraitheanna Gaeilge éagsúla.



**COLLEEN MELARKEY-BEATTIE**  
PRODUCER / LÉIRITHEOIR,  
STIRLING FILM & TELEVISION  
PRODUCTIONS LTD

One of the first on an ILBF trainee scheme in 2005; gained experience at Abú Media, Vinegar Hill Productions, Westway Films, Zoogon and Ikandi Productions. Completed Assistant Producer course at the BBC in London and the Single Camera Directing Course at the BBC, Belfast and funded through ILBF for the MA in Film & Television Management & Policy at the University of Ulster in Coleraine. Has now been working as a producer for Stirling Film & Television Productions Ltd for 6 years.

Duine den lucht oiliúna a thosaigh ar an chéad Scéim Oiliúna de chuid an CCG sa bhliain 2005 í Colleen; le taithí faighte aici in Abú Media, Vinegar Hill Productions, Westway Films, Zoogon agus Ikandi Productions. Chríochnaigh sí cúrsa do Léiritheoirí Cúnta a réachtlaíodh tríd an BBC i Londain agus chríochnaigh fosta an cúrsa le haghaidh Stiúradh Cheamara a cuireadh ar fáil tríd an BBC i mBéal Feirste. Rinne sí MA in Ollscoil Uladh, Cúl Rathain ar Bhainistíocht agus Polasaithe Scannáin agus Teilifíse agus é maoinithe ag an CCG. Tá sí ag obair anois ar feadh sé bliana le Stirling Film & Television Productions Ltd agus í ina léiritheoir.



**SINÉAD INGOLDSBY**  
PRODUCER/DIRECTOR /  
LÉIRITHEOIR/STIÚRTHÓIR,  
BELOW THE RADAR

ILBF funded Sinéad to complete the Screen Training Ireland Series Producer course. Currently producer on *Meon Eile*, the Irish language website and working on development of other Irish language productions for Below the Radar.

Tugadh maoiniú do Sinéad tríd an CCG leis an chúrsa le haghaidh Léiritheoirí Sraithe le Screen Training Ireland a dhéanamh. Is léiritheoir í faoi láthair ar *Meon Eile*, suíomh gréasáin Ghaeilge agus tá sí ag forbairt léiriúcháin Gaeilge eile don chomhlacht Below the Radar.



**RAY LAWLOR**  
WEBMASTER/DUBBER/POST-  
PRODUCTION TECHNICIAN /  
STIÚRTHÓIR GRÉASÁIN/  
FEAR DUBÁLA/TEICNEOIR  
IARLÉIRIÚCHÁIN, STIRLING  
FILM & TELEVISION PRODUCTIONS LTD

After training in 2006 at NVTV in Belfast and Stirling Film & Television Productions, has been 6 years at Stirling and adapted web development skills for Stirling's benefit, designing and building websites for the television programmes.

Fuair sé oiliúint in NVTV i mBéal Feirste agus in Stirling Film & Television Productions sa bhliain 2006 agus tá sé bliana anois caite aige le Stirling agus é ag baint úsáide as scileanna i bhforbairt ghréasáin le suíomh ghréasáin do na cláir theilifíse a dhéantar sa chomhlacht a dhearadh agus a thógáil.



**MICHAELINE DONNELLY**  
PRODUCER /  
LÉIRITHEOIR,  
TOBAR  
PRODUCTIONS

Placed on the ILBF New Entrant Scheme in 2010 with Tobar Productions and again during the Trainee Producer Scheme. Now working full time with Tobar Productions, and currently producing her first half hour documentary for TG4.

Cuireadh chuig Tobar Productions Michaeline nuair a thosaigh sí an Scéim d'Iontrálaithe Nua sa bhliain 2010 agus arís chuige nuair a bhí sí ar an Scéim do Léiritheoirí Faoi Oiliúint. Tá sí ag obair go lánaimeartha le Tobar Productions faoi láthair agus í ag léiriú a céad chláir fhaisnéise 30 nóiméad do TG4.



**FEILIMÍ O'CONNOR**  
PRODUCER / LÉIRITHEOIR,  
STIRLING FILM & TELEVISION  
PRODUCTIONS LTD

In 2009 was placed with Nuacht TG4 through Jaffa Productions and received professional training in filming and editing news packages for television; stayed on with Nuacht TG4 as a cameraman/editor until August 2010. Completed the Trainee Producer Scheme 2010/11 with Stirling Film and Television Productions. Funded for the BBC Single Camera Directing Course. Most recently produced and directed *Ceol ón Chlann*, a music series for TG4 and worked as cameraman, editor and producer on *Wwoofáil*, a lifestyle and travel series for TG4.

Bhí Feilimí bunaithe le Nuacht 24 sa bhliain 2009 tríd an chomhlacht Jaffa Productions, áit a bhfuair sé oiliúint proifisiúnta sa scannánaíocht agus in eagarthóireacht phacáistí nuachta don teilifís. D'fhan Feilimí le Nuacht 24 agus é ina cheamaradóir / eagarthóir go dtí mí Lúnasa 2010. Chríochnaigh sé an scéim do Léiritheoirí Faoi Oiliúint sa bhliain 2010/11 agus é le Stirling. Fuair sé maoiniú leis an chúrsa BBC ar stiúrthóireacht le ceamara aonair a dhéanamh. Is í an obair is déanaí atá stiúrtha agus léirithe aige ná *Ceol ón Chlann*, sraith cheoil le haghaidh TG4. Ba cheamaradóir, eagarthóir agus léiritheoir é ar shraith mhaireachtála taistil le haghaidh TG4, darbh ainm *Wwoofáil*.

## TRAINING PROGRAMMES NA SCÉIMEANNA OILIÚNA



### FEENA TÓIBÍN ASSISTANT PRODUCER / LÉIRITHEOIR CÚNTA, BELOW THE RADAR

During the the New Entrant scheme in 2010/2011 was placed with Aonad na Gaeilge in BBC NI and worked on *Blas Ceoil*, *Culture Club* and *Sruthanna*. The following year was accepted on to the Trainee Producer Scheme and worked for the year at Below the Radar where Feena is now an assistant producer working on various commissions for BBC NI and TG4.

Cuireadh chuig Aonad na Gaeilge le BBC TÉ nuair a thosaigh sí an Scéim d'Iontrálaithe Nua sa bhliain 2010 agus d'oibrigh sí ar *Blas Ceoil*, *Culture Club* agus *Sruthanna*. Fuair sí áit ar an Scéim do Léiritheoirí Faoi Oiliúint an bhliain dár gcionn agus tá sí lonnaithe le Below The Radar ó shin ag obair mar léiritheoir cúnta ar choimisiúin éagsúla le haghaidh BBC TÉ agus TG4.



### GAVIN HALPIN PRODUCER/DIRECTOR / LÉIRITHEOIR/STIÚRTHÓIR, INDEE PRODUCTIONS

Funded by the ILBF to complete the MA Documentary Practice at the University of Ulster. In 2012 co-founded Indee Productions and is currently producing *Éagóir 2*, a 6 x 25' documentary series for TG4 and *Conaí gCarn*, a 2 x 30' documentary series for BBC NI.

Maoiníodh Gavin leis an MA i gCleachtas Clár Faisnéise a dhéanamh in Ollscoil Uladh. Chomhbhunaigh sé Indee Productions sa bhliain 2012 agus tá sé ag léiriú *Éagóir 2*, sraith fhaisnéise 6 x 25' do TG4 faoi láthair. Chomh maith leis sin tá sé ag obair mar léiritheoir ar *Conaí gCarn*, sraith fhaisnéise 2 x 30' do BBC TÉ.



### PÁDRAIG Ó GRÁDA FREELANCE RESEARCHER / TAIGHDEOIR (SAOROIBRÍ)

Awarded a place on the ILBF New Entrant Scheme in 2011 and now working on an animated film of the book *An Béal Bocht* at Raw Nerve Productions.

Fuair Pádraig áit ar an Scéim d'Iontrálaithe Nua sa bhliain 2011 agus tá sé anois ag obair ar leagan beochana den leabhar *An Béal Bocht* agus é lonnaithe le Raw Nerve Productions.



### TARA NÍ MHURCHÚ PRODUCTION CO-ORDINATOR / COMHORDAITHEOIR LÉIRIÚCHÁIN, IMAGINE MEDIA

Gained experience in both the technical and production sides of the industry through the New Entrant scheme in camera, sound, editing, presenting, directing and producing. Placed with six different production companies in the one year – The Picturehouse, Waddell Media, Stirling Film and Television, Clean Slate TV, Tern TV and NVTV and given a great insight into the industry; worked on many projects both in English and in Irish, including dramas and documentaries. Currently with Imagine Media and will start the Trainee Producer scheme in September with Below the Radar.

Taithí faighte aici ar chúrsaí léiriúcháin agus teicniúla nuair a tháinig sí tríd an Scéim d'Iontrálaithe Nua. Cuireadh chuig sé chomhlacht léiriúcháin í le linn na scéime – The Picturehouse, Waddell Media, Stirling Film and Television, Clean Slate TV, Tern TV agus NVTV. Is ar na socrúcháin seo a fuair sí léargas maith ar an earnáil agus í ag obair ar réimse leathan de thograí. Tósóidh sí ar an Scéim do Léiritheoirí Faoi Oiliúint i mí Meán Fómhair le Below The Radar.



### DAMIAN McCANN PRODUCER/DIRECTOR / LÉIRITHEOIR/STIÚRTHÓIR, TOBAR PRODUCTIONS

Secured a place on the New Entrant Scheme in 2007 straight after university and was placed with Tobar Productions. In 2008 completed the first ILBF Trainee Producer scheme and was subsequently awarded funding to make a documentary for TG4 and BBC NI, *Flicks Feirste*. Now producing documentaries at Tobar for TG4, BBC NI and RTÉ.

Fuair Damian áit ar an Scéim d'Iontrálaithe Nua sa bhliain 2007 agus é díreach críochnaithe san ollscoil. Cuireadh go Tobar Productions é agus chríochnaigh sé an chéad scéim do Léiritheoirí Faoi Oiliúint de chuid an CCG sa bhliain 2008. Is as seo a fuair sé maoiniú le clár faisnéise a dhéanamh do na craoltóirí TG4 agus BBC TÉ, *Flicks Feirste*. Léiríonn sé clár fhaisnéise le haghaidh TG4, BBC TÉ agus RTÉ agus é lonnaithe le Tobar faoi láthair.

A recent survey of past participants indicates there is a 72% rate of retention in the sector



### MÉABH NIC ALASTAIR TRAINEE PRODUCER / LÉIRITHEOIR FAOI OILIÚINT, IMAGINE MEDIA

Gained experience with Waddell Media, Big Mountain Productions, Clean Slate TV and Imagine Media through the New Entrant scheme in 2011. ILBF funding helped develop skills with training courses 'Introduction to Production', 'Advanced Production' and 'Introduction to Presenting' with the BBC Academy, practical camera and editing courses with NvTV and 'Core Research Skills' course with Screen Training Ireland. Now working full time with Imagine Media having completed the Trainee Producer scheme.

Fuair Méabh taithí le Waddell Media, Big Mountain Productions, Clean Slate TV agus le Imagine Media agus í ina traenálaí ar an Scéim d'Iontrálaithe Nua sa bhliain 2011. Chuidigh an CCG lena cuid scileanna a fhorbairt trí chúrsaí éagsúla oiliúna a chur ar fáil le linn na bliana sin le 'Túschrúsa Léiriúcháin', 'Dianchrúsa Léiriúcháin' agus 'Túschrúsa Láithreoireachta' a réachtáil Acadamh an BBC ina measc. Rinne sí cúrsaí le NVTV agus dianchrúsa taighdeoireachta trí Screen Training Ireland fosta. Tá Méabh ag obair go lánaimseartha le Imagine Media faoi láthair agus í díreach críochnaithe leis an Scéim do Léiritheoirí Faoi Oiliúint.



### JEANETTE NIC LOCHLAINN ASSISTANT PRODUCER/ DEVELOPMENT RESEARCHER / LÉIRITHEOIR CÚNTA/TAIGHDEOIR FORBARTHA SMAOINTE, BIG MOUNTAIN PRODUCTIONS

A trainee in 2011/12 with Indee Productions; stayed on to see *Bia Linn* through to post production stage, worked as a Junior Camera Operator on *Daniel O' Donnell: 30 Bliain ag Ceol* and was Post Production Coordinator with Tern Television on *Art agus Tomaí San Eoraip*. Currently working with Big Mountain Productions as Assistant Producer on *Dúshlán 1881: Living The Evictions*, as well as Development Researcher on new Irish Language programme proposals.

Agus í ina hoiliúnaí le Indee Productions sa bhliain 2011/12 d'fhan Jeanette leis an chomhlacht leis an tionscadal *Bia Linn* a chríochnú agus iarléiriúcháin a dhéanamh air. D'oibrigh sí mar cheamaradóir sóisearach ar *Daniel O' Donnell: 30 Bliain ag Ceol* agus ba chomhordaitheoir iarléiriúcháin í le Tern Television ar *Art agus Tomaí San Eoraip*. Tá sí ag obair le Big Mountain Productions faoi láthair mar Léiritheoir Cúnta ar *Dúshlán 1881: Living The Evictions*, chomh maith le bheith ina Taighdeoir Forbartha Smaointe ar mholtaí le haghaidh clár Ghaeilge nua.



### CIARÁN Ó BROLCHÁIN FILMMAKER / DÉANTÓIR SCANNÁN, NORTHERN VISIONS

Gained experience through the New Entrant scheme in 2010 and trained on the BBC's Production Course and Advanced Production Course; completed an Avid editing course with VET and courses on Final Cut Pro editing and recording work with Northern Visions where he is now permanently employed.

Rinne sé an Scéim d'Iontrálaithe Nua sa bhliain 2010 agus tá go leor taithí faighte aige ó shin ó thaobh léiritheoireachta de. Chomh maith leis sin d'fhreastail sé ar chúrsaí léiriúcháin de chuid an BBC agus ar chúrsaí eagarthóireachta Avid agus Final Cut Pro. Tá post buan aige anois le Northern Visions.

Taispeánann suirbhé a rinneadh ar na mallaibh go bhfuil timpeall 72% de na daoine a d'fhreastail ar na scéimeanna go dtí seo fostaithe san earnáil go fóill



### MÁIRE BHREATHNACH HEAD OF IRISH LANGUAGE UNIT / CEANNASAÍ AONAD NA GAELIGE, BELOW THE RADAR

Received support to complete a post-graduate course in production management at Salford University. Now working on ILBF funded projects for TG4 and BBC NI and managing a team of Irish language production staff within Below the Radar.

Tugadh maoiniú do Mháire le cúrsa iarchéime i mbainistiú léiriúcháin a dhéanamh ag Ollscoil Salford. Tá sí anois ag obair ar thionscadail atá maoinithe ag an CCG do BBC TÉ agus do TG4. Is bainisteoir ar fhoireann léiriúcháin Gaeilge í sa chomhlacht Below the Radar.



# ULSTER-SCOTS BROADCAST FUND (USBF)

*We support companies to produce television programmes with Ulster-Scots heritage, culture or language for a Northern Ireland audience*

- Launched in 2011 with an anticipated budget of £1million per annum over five years to 2015;
- Provides funding for the production of film, television or other moving image projects relating to the Ulster-Scots heritage, culture and language in Northern Ireland;
- The USBF also aims to foster the Ulster-Scots independent production sector in Northern Ireland.

13 independent production companies have received funding to produce a range of programming including historical and factual documentaries, animation, light entertainment and digital content. Audiences for USBF funded projects have been very strong peaking at over 110,000 on BBC1, 45,000 on BBC2 and 160,000 on UTV.

There have been several programming highlights and more to come; we have chosen just 3 to illustrate the varied value of this fund. ▶

Since its inception in 2011 to date, the USBF has funded the production of 40 hours of Ulster-Scots content across a range of genres for broadcast on BBC Northern Ireland, RTÉ and UTV.



## CASE STUDY AN INDEPENDENT PEOPLE

ADDING VALUE — THE CULTURAL VALUE



**A**n *Independent People* is a landmark 3-part documentary series which examines the history, development and influence of Ulster Presbyterians.

The series was broadcast in March 2013 on BBC Northern Ireland and explored the modern day creation of the Presbyterian Church in Ireland. Beginning with the foundation of the church in the 17th century, presenter William Crawley followed the fortunes of Ulster's Presbyterians through four centuries of challenge and change.

The project complied strongly with the priorities of the USBF, contributing considerably to the promotion of an important aspect of Ulster-Scots heritage and culture.

It secured the primetime slot of 9pm on BBC Northern Ireland, a sure indication of the broadcaster's confidence in the programme.

The Ulster-Scots Broadcast Fund was the catalyst for this landmark project which would most certainly not have been produced without its intervention.

Following its success, the USBF Committee reviewed the priorities document for the fund, emphasizing that priority will be given to projects that have ambition, scale and editorial depth.

The USBF was the catalyst for this landmark project which would most certainly not have been produced without its intervention



### WILLIAM CRAWLEY PRESENTER

William has anchored a variety of factual programmes for local and network television and radio. A regular host of news and current affairs programmes, and specialist arts, books and religion and ethics programmes, he also writes and presents history documentaries on radio and television. Prior to his media career, he worked as a university lecturer in philosophy and theology and a Presbyterian Minister, before resigning from both the ordained ministry and membership of the church and beginning his career as a journalist.



### FIONA KEANE SERIES PRODUCER

Fiona Keane is an award-winning producer/director/writer in drama, documentary and children's TV. She began her career with one of Northern Ireland's first indies, DBA. After training in Canada, she became a senior producer with RTE, working across the range of the station's output. Since returning to Belfast, she has worked with the BBC and independent companies on local, national and international projects.



### REV DR ROBERT TOSH SERIES CONSULTANT

A former Presbyterian Minister, Dr Bert Tosh retired earlier this year after nearly 30 years service as Producer in Religious Broadcasting at the BBC. He was responsible for the religious output on BBC Radio Ulster including *Sunday Sequence*, *Thought for the Day* and the service of worship broadcast on Sunday morning. Nationally he contributed to the Daily Service on Radio 4 and regularly produced *Choral Evensong* on Radio 3. His other television credits include *On This Rock*, a six-part co-production with RTE which examined the history of Christianity in Ireland.



### TREVOR BIRNEY EXECUTIVE PRODUCER

Trevor began his career in Enniskillen on the *Impartial Reporter* newspaper; worked as a radio reporter and joined UTV as a news reporter in 1998, becoming Editor, Current Affairs in 2002 where he remained until 2006 when he set up *Below the Radar* with Ruth O'Reilly. He won a Justice Media Award in the Rol for one of the company's first investigative outings; is the recipient of two Royal Television Society awards and was named NI Broadcaster of the Year in 2002. Most recently Trevor was a producer on the Emmy-nominated and internationally acclaimed documentary *Mea Maxima Culpa: Silence in the House of God*, directed by Alex Gibney.



### MICHAEL FANNING EXECUTIVE PRODUCER

Michael spent 5 years with UTV, working across news, features and factual programming, progressing to producer/director on the flagship current affairs programme *Insight*. He joined *Below the Radar* in 2006 and produces and directs a range of current affairs and factual programmes for both national and regional broadcasters including Channel 4 News, Sky, RTE, BBC NI and TG4.



### BRENDAN J BYRNE PRODUCER/DIRECTOR

Brendan is an award-winning producer/director of factual programming and was MD of Belfast indie Hotshot films from 1992–2008. As well as an extensive list of producer credits across local BBC documentary series, Brendan received the Best Irish Documentary award at the Dublin International Film Festival (2011) for *Men of Arlington* and in 2010 received an RTA award for Best Regional Programme for *Breaking the Silence*.

**CASE STUDY**  
*FIVE FABLES*



*Five Fables* represents one of the most ambitious Ulster-Scots projects ever proposed by the independent production sector

An example of the commitment to support projects with ambition, scale and editorial depth was reinforced by the USBF supporting the animation project *Five Fables* by local animation company Flickerpix.

Currently in production and due to be completed this autumn for later transmission on BBC, Flickerpix is adapting for animation five fables written by the medieval Scottish poet Robert Henryson, bringing new life to the Scots language and creating content that will not only entertain the viewing audience but also illuminate and inspire them.

Working with Seamus Heaney, who provides Ulster-Scots infused modern translations of the poems, Flickerpix is producing unique visual interpretations to the fables, using all of their award-winning skills and experience to create striking and compelling content that beautifully complements the storytelling. The fables will be scored by Barry Douglas, and narrated – in both Scots and English – by Billy Connolly, making the programmes accessible to a wide audience.

*Five Fables* represents one of the most ambitious Ulster-Scots projects ever proposed by the independent production sector with the potential to raise the status of Ulster-Scots heritage, culture and language.



**JOEL SIMON**  
CREATIVE DIRECTOR

A native of Belgium, Joel has been a resident of Northern Ireland for over 15 years, producing award-winning animation through his Flickerpix studio. Now part of the Waddell Media Group, his prolific catalogue of work includes *On the Air Series 1-3* which was broadcast on BBC NI from 2006–2012; *Days Like This* for BBC NI in 2009, *Wee Wise Words* for BBC NI in 2010.



**CASE STUDY**  
*STUMPY'S BRAE*



*Stumpy's Brae* is a 1x30 min Gothic horror in the Ulster-Scots language for BBC Northern Ireland. Based on a popular and enduring folktale, this live action version is adapted from the eponymous Ulster-Scots poem written by celebrated writer Cecil Frances Alexander, famous for penning hymns such as "All Things Bright and Beautiful" and "Once in Royal David's City".

It tells the dark and gruesome tale of a farmer and his wife that offer shelter to a weary peddler only to murder him for his possessions. However, the peddler returns from the grave in a ghostly form and vows to haunt the couple to their dying day.

The drama is a celebration of the Ulster-Scots language and culture and a testament to the shared heritage of storytelling and folktales found right across Northern Ireland.

The drama is a celebration of the Ulster-Scots language and culture



The project offers a different and interesting look at the work of one of Northern Ireland's celebrated writers, Cecil Francis Alexander, in a fresh and modern way. Accessible and engaging, it is one of the first dramas to be produced using Ulster-Scots dialogue.

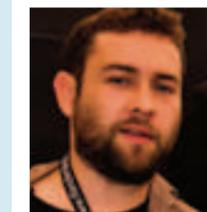
The production company, Six Mile Hill, is a partnership between two young film-makers Chris Baugh and Brendan Mullin, who have several projects in development with Northern Ireland Screen including a feature length horror script based on their own short, *The Boys from County Hell*.

The writer is Darren Gibson, a regular contributor to The Newsletter.



**CHRIS BAUGH**  
**DIRECTOR**

Chris studied film production at college and started in the industry nearly 9 years ago writing and directing his own short films, several of which were funded by Northern Ireland Screen. Having been a trainee AD, he worked as a runner on the first series of *Sesame Tree* for Sixteen South, working his way up to series writer and development producer for the company before launching his own company Six Mile Hill with Brendan in 2012.



**BRENDAN MULLIN**  
**PRODUCER**

Brendan began his career in short film, his first producer credit being *Messages for Maria* in 2007, which was written and directed by Chris Baugh. Brendan has continued to collaborate with Chris but has also produced other television and film work, most notably *At Water's Edge* and *The Year of Great Love*. Both of these television dramas were produced through the BBC Northern Ireland Drama/Northern Ireland Screen television drama scheme PrimeTime.



**DARREN GIBSON**  
**WRITER**

Darren is a teacher of Moving Image Arts (MIA) at Lisneal College, a journalist for The Newsletter, has a regular segment on *Kist o Wurds* for BBC Radio Ulster and a writer, specialising in Ulster-Scots drama. His short stories and prose have been published; this is his first television commission.

# FILM CULTURE

*We help get films to audiences and audiences to films by funding leading festivals and cultural cinema*

- Northern Ireland Screen seeks to provide all the people of Northern Ireland with the opportunity to see the widest possible range of films, including those made by the wealth of home-grown creative talent;
- We want specialist exhibitors and festivals in Northern Ireland to make a significant contribution to film culture, education and training;
- We provide core funding for Northern Ireland's leading film festivals and its only cultural cinema: the Belfast Film Festival; the Foyle Film Festival and Cinema Arts Initiative; the Cinemagic Young People's Film & Television Festival and the QFT;
- On a cultural level, film festivals have an important role to play in screening ambitious and challenging films that struggle to find mainstream distribution;
- Film festivals play a valid role within the overall distribution arena, offering niche spaces that thrive and highlight the worlds of regional, marginalised and minoritised artists;
- Northern Ireland film festivals help promote Northern Ireland films and Northern Ireland film-makers through special screenings, premieres, panel sessions and workshops.



# BELFAST FILM FESTIVAL



**T**rail-blazers in the film festival arena, The Belfast Film Festival's activities are entertaining and provocative.

In many instances they provide an important platform for debate across the religious, social and cultural divides in Northern Ireland through the medium of film.

■ Their creative programme and outreach activity has included screenings in:

- Divis Community Centre
- Cultúrlann
- Shankill Spectrum Centre
- Short Strand Community Centre
- Islamic Welfare Centre
- Indian Community Centre
- Clonard Monastery and St. Anne's Cathedral
- EPIC;



■ Their innovative festival programmes have featured showing:

- *Jaws* and *Pirahna* on boats on the Lagan river
- *Cool Hand Luke* in Crumlin Road Gaol
- *Oh Mr Porter* at the Ulster Folk & Transport Museum
- *A Night to Remember* in the Titanic dry dock
- *Princess Bride* & *Monty Python's Holy Grail* at Belfast Castle
- *Session 9* at Templemore Baths;

■ Belfast Film Festival's innovative programming includes being the first to mount drive-ins. Their screening of *It's a Wonderful Life* at Christmas in the Bloomfield Centre car park was a sell-out;

■ Their inventiveness was further evidenced in their partnership activities on the Legacy Trust programme; they showcased a sport and film culture event in an evening of synchronised swimmers and classic aquatic themed film clips, all screened in the swimming pool at the QUB PE centre;



Their commitment to local film-makers and indigenous film can result in sold-out, raucous screenings such as the premiere of *Good Vibrations*

■ Belfast Film Festival works with ethnic minorities, running specific programme strands and sidebars for the Chinese, Polish and Asian communities; for LGBT; a sidebar centred on human rights;

■ The festival's competitive documentary and short film sections are big draws each year;

■ Their commitment to local film-makers and indigenous film can result in sold-out, raucous screenings such as the premiere of *Good Vibrations* at the Ulster Hall.



**MICHELE DEVLIN**  
FESTIVAL DIRECTOR



**STEPHEN HACKETT**  
PROGRAMMER



**DAMIAN CONNOR**  
MARKETING &  
BOX OFFICE MANAGER



**VITTORIA CAFOLLA**  
FESTIVAL MANAGER

# CINEMAGIC



Established in 1989, Cinemagic has developed a reputation for excellence in children's programming and is currently the largest film event of its kind for young people in Ireland and the UK.

In many instances they provide an important platform for debate across the religious, social and cultural divides in Northern Ireland through the medium of film.

- Designed for and by young people, Cinemagic caters for young people (aged 4 to 25) with just about every level of interest in film, whether to watch and enjoy, create their own work or take things a stage further and find out more about a career in the film or television industry;
- Cinemagic strongly believes that film represents much more than entertainment – the medium of film offers the most accessible way to learn about and stimulate discussion among young people about the personal and world issues that are currently important to them;

Cinemagic strongly believes that film represents much more than entertainment



- Cinemagic hosts its annual film and television festival in Belfast every autumn as well as an annual festival in Dublin since 2008 and New York and Los Angeles since 2010;
- The Festival Programmes include an array of preview screenings, workshops for schools, special film events, Q&A's, Cinemagic Young Filmmaker Competitions, the young festival jury and masterclasses in all aspects of television and filmmaking;
- Every year Cinemagic recruits 25 young film consultants who play a significant role in the planning and promotion of the Belfast Festival. The young consultants work with the Cinemagic team to help steer the choice of films for the Festival, as they watch and critique films from around the globe.




**JOAN BURNEY KEATINGS**  
CHIEF EXECUTIVE



**CHRIS SHAW**  
FESTIVAL PROGRAMMER



**LAURA McCURDY**  
PROJECT EXECUTIVE



**CLAIRE SHAW**  
PRESS & MARKETING OFFICER



**AINE MORRIS**  
ONLINE & PROJECT ASSISTANT



**SHAUNA SHIVERS**  
PROJECT & INTERNATIONAL CO-ORDINATOR



**SEAN BOYLE**  
PROJECT & FUNDRAISING CO-ORDINATOR



A focal point in the creative industries calendar within the North West providing a mix of screenings, workshops, master-classes, outreach activity and education programmes.

In many instances they provide an important platform for debate across the religious, social and cultural divides in Northern Ireland through the medium of film.

■ The festival's own cinema is housed in the Nerve Centre in Magazine Street in Derry on the interface of the Diamond, Fountain and Brandywell wards.

- Due to its particular location, the festival makes a significant contribution to addressing TSN through all of its activity;
- Many workshops are attended by those in education who are seeking employment within the creative industries;

■ Of particular note is the festival's "Cinema Initiative" programme:

- night-time screenings and summer scheme screenings in the Nerve Centre cinema;

- partner screenings with community groups and film societies including the Magic Lantern Film Society and the Local Manga Club.

■ Its renowned Intercultural and Anti-Racism programme runs for a minimum of one week each year:

- aimed at primary, post-primary schools, colleges, universities, community groups and the general public;
- a programme of international films, documentaries, presentations, workshops, and outreach screenings;
- aimed at raising awareness around issues such as racism, discrimination and harassment, including racist bullying;
- seeks to educate children, young people, and the wider public, to accept, value, and embrace diversity in all its forms;
- it encourages awareness of local and global issues like war, human rights abuses, and the environment;

■ The festival offers a strong education programme of feature films, short films and documentaries from around the world in an effort to bring different landscapes, languages, beliefs, and cultures into the classroom.



**BERNADETTE McLAUGHLIN**  
FESTIVAL DIRECTOR & PROGRAMMER



**EAVAN KING**  
COMPETITION CO-ORDINATOR



**LOUISE O'CONNELL**  
GUEST CO-ORDINATOR & EDUCATION BOOKER

Many workshops are attended by those in education who are seeking employment within the creative industries



Northern Ireland's only dedicated full-time cultural cinema, for over 40 years QFT has given local audiences the opportunity to see a unique and world-class range of films and has inspired generations of local audiences, film makers and students.

Over its lifetime the QFT has developed into a nationally and internationally recognised 'brand' with a reputation as a champion of excellence in cinema. QFT makes a considerable positive contribution to Belfast's quality of life as the only cinema that screens non-mainstream film and world cinema in foreign languages, offering a diversity of choice and quality of programme that is essential for a major city and is a vital part of Belfast's cultural life.

QFT's vision is to be a centre of excellence for cinema and this vision permeates every aspect of QFT activity, from the cultural programme through to marketing activity and on to the customer experience.



QFT's vision is to be a centre of excellence for cinema and this vision permeates every aspect of QFT activity

Embedded in the vision for QFT are a number of core values which underpin and permeate every aspect of QFT activity. These values are: Uniqueness; Diversity; Creativity; Excellence; Partnerships; Social Responsibility; Equality and Quality.

QFT aims to give Belfast audiences a unique and stimulating cinema experience. They are committed to screening the widest possible range of films and giving Belfast audiences a real choice. QFT aims to be more than just a cinema and provides a unique cultural experience for our audience. They work continually to improve and enhance the quality of our programme by ensuring the QFT programme represents a wide range of tastes and speaks to a diverse audience.

Cultural diversity and social equality are integral to everything QFT does and are embedded in both its programme and in its day-to-day operations. As well as ensuring that diversity and choice are fully represented in the QFT programme and associated activities, QFT also engages with a diverse range of groups through its partnerships, audience development and education and outreach activities.



**SUSAN PICKEN**  
HEAD OF QFT

**MICHAEL STALEY**  
PROGRAMME &  
BOOKING OFFICER

**CIARA O'CONNOR**  
MARKETING  
CO-ORDINATOR

**MARION CAMPBELL**  
EDUCATION &  
OUTREACH OFFICER

**MICHAEL KELLY**  
BOX OFFICE MANAGER

**LORRAINE ORR**  
FRONT OF HOUSE  
MANAGER

**ADRIAN MULGREW**  
FRONT OF HOUSE  
MANAGER

**DAVID NEILL**  
BAR SUPERVISOR

# HERITAGE/ DIGITAL FILM ARCHIVE

*We ensure access to Northern Ireland's rich moving image heritage through the management of a Digital Film Archive*

- The Digital Film Archive (DFA) is a repository of over 70 hours of Northern Ireland-related moving images;
- The archive spans 1897 to the present day, offering a broad range of material from newsreels to amateur footage, documentaries to dramas;
- Freely available in 20 public locations across Northern Ireland;
- DFA partner sites can utilise the resource in their own learning initiatives;
- Extensively used for outreach and community activity.

"We get many repeat visits and often people return with a friend to share the DFA experience," says Keith Beattie, Manager, Ballymoney Museum. "It's no surprise that everyone has their favourite films and I have listened to many fascinating anecdotes and reminiscences that have been triggered by the wonderful footage in the archive."

"Many of the clips support the national curriculum from Key Stage 2 and above, in particular History, Media and Film," says QFT Education and Outreach Officer, Marion Campbell. "Many Further Education-level students find that viewing footage supports their studies and research."

In October 2012, Professor Graham Walker of Queen's University Belfast used DFA footage to illustrate a lecture titled 'The Characters Behind The Covenant'. A collaborative endeavour, this was one of several Belfast City Council events to mark the centenary of the signing of The Ulster Covenant.



## OUTREACH ACTIVITY

Northern Ireland Screen works with a number of DFA Facilitators. Rather than permanent display copies of the archive, these organisations use the DFA as a portable tool, one that can be incorporated into their own outreach and educational programmes.

The newest and oldest established facilitators speak highly of the value of the DFA for their communities:

### THE WORKERS' EDUCATIONAL ASSOCIATION NI

- The organisation seeks to provide access to education and lifelong learning for adults from all backgrounds and, in particular, those who have previously missed out on education;
- It has integrated the DFA into reminiscence and local history courses such as its Learning Age Project;
- "It is an excellent resource," says Carolyn Hale, WEA Development Officer. "It is great at prompting memory and generating discussion. Using the archive has certainly brought an extra dimension to the programme which has greatly benefited the participants."

### ENGAGE WITH AGE (EWA)

- The organisation has found the archive to be an excellent tool for intergenerational projects, such as their recent 'What The Yard Means To Us';
- This initiative brought together young people and former shipyard workers from the Braniel estate and neighbouring parts of Castlereagh;
- "Many of the local Harland and Wolff employees shared their stories of working life in Queen's Island and the archive material on the shipyards really helped to bring those memories alive to the fascination of all taking part," says EWA Development Officer, Stephen Gourley.



### NORTHERN IRELAND SCREEN OUTREACH

- Northern Ireland Screen runs its own outreach programme providing talks, reminiscence sessions and screenings based on the collection;
- All such presentations are delivered free-of-charge and can be themed to suit the needs and interests of the audience;
- In 2012/13, more than 40 different groups across Northern Ireland benefited from the outreach programme, including historical societies, schools, community groups, charities, seniors' organisations and residential and care homes.

### EMMA TRUEICK EAST BELFAST COMMUNITY DEVELOPMENT AGENCY

"A very enjoyable afternoon catching up with old friends, making new ones and being given the chance to reminisce. The presentation was delivered very well and Northern Ireland Screen staff had a laugh and chat with the group afterwards."

### STRAND COURT RESIDENTS

"The DFA 'Evening of Reminiscence' generated good interest and response from residents in a sheltered housing scheme in East Belfast who would not otherwise get access to cultural resources. They got an improved sense of health and mental well-being through remembering and sharing their memories with people who were interested in listening to their stories."

### FIONA MCGINN TEACHER, LAURELHILL COMMUNITY COLLEGE, LISBURN

"The footage dealing with the events around Union to Partition is excellent, very relevant to the course and was well explained."

### DEREK CATNEY ST. FINNIAN'S CHURCH OF IRELAND MEN'S SOCIETY

"For an hour we were enthralled with short film clips, one after the other, covering over 100 years of Belfast and Ulster history. It was an evening in which the members recalled many memories and experiences from their own lives. There was nothing but praise for the speaker and we would like to invite the Digital Film Archive back at some future date."

### A TYPICAL CASE STUDY

A presentation was given at Kingsway Fold in January 2013. Situated in Dunmurry, the Fold provides accommodation for the over-55's. Francis Jones, Northern Ireland Screen's Archive Education Officer was invited to one of the Fold's coffee morning gatherings to give a presentation.



The informal nature of the presentation that followed allowed those watching to join in, to discuss and reminisce about what they'd seen

In order to ensure that the talk was tailored to suit the group, Francis first liaised with the scheme coordinator, Rita Anderson, discussing the background and particular interests of some of the residents – where they'd lived previously, former occupations and hobbies. With this information, Francis was able to create a bespoke presentation, with clips specially chosen to engage those attending. Arriving at the Fold, he was introduced to the residents and joined them for their coffee morning.

The informal nature of the presentation that followed allowed those watching to join in, to discuss and reminisce about what they'd seen. The residents were delighted to



see familiar locations and places from the past, be it the Victorian Smithfield Market, or holiday locations such as Bangor and Ballycastle. Footage from *Dusty Bluebells*, David Hammond's classic 1973 documentary showing the street games and nursery rhymes of the era, was well-received and prompted a sing-along to favourite songs.

"The talk evoked lots of laughter, stories and participation," said Rita, "and was very well facilitated." Such was the success of the morning that Francis was invited to return at the earliest available opportunity.

### COMMENTS FROM PARTICIPANTS IN THE DFA OUTREACH PROGRAMME

#### CATHERINE KERR JOYMOUNT HOUSE CARE HOME

"The session was presented to our residents in a manner that they could understand and enjoy. They felt very positive about the experience and went on to talk about it and associated memories for several days afterwards."

#### ALZHEIMER'S SUPPORT GROUP

"The experience of watching the DFA brought back pleasant memories, initiated conversation and exchanges of information. Members of the group even recognised familiar faces in a film about Portadown. Thank you so much, we really enjoyed the morning."

#### ROSEMARY MCCARTNEY ST. JOHN'S MOTHERS' UNION AND MEN'S SOCIETY

"We enjoyed seeing the old pictures of Belfast city centre and the advancement through the decades in transport and industry. Watching *Dusty Bluebells*, I remembered the fun children had playing street games."

#### JOAN CROWTHER CITY HOSPITAL RETIREMENT FELLOWSHIP

"It was great to see how different, but still recognisable Belfast was in the late 1800s, and fascinating to watch footage of Amelia Earhart. I also learned what a big part Northern Ireland played in supporting the war effort during WWII."

#### CAROL GREGG BELFAST HEALTH AND SOCIAL CARE TRUST

"The DFA is used with residents at a number of care homes. It is useful for stimulating spontaneous recall and creating a sense of well-being and fun. Participants enjoy reminiscing, singing along to the songs, seeing places they worked, and trying to identify buildings and places."

#### STOKERS JOKERS SENIORS' GROUP

"The introduction to the DFA was enjoyable for all concerned and it is a very useful tool for engaging with older men, a group that can be difficult to involve in communal activities."

#### KATE LAVERTY GRAYMOUNT HOUSE, SHARED HISTORY GROUP

"What an excellent talk, the presenter certainly knew their stuff! The whole group enjoyed the evening and it elicited strong positive emotions from members who recalled the places of their childhood. Participants engaged in a different form of social education. Learning in a visual, as opposed to verbal way, helped bring past events to life."

# AWARDS

Productions supported and funded by Northern Ireland Screen, as well as Northern Ireland talent – individuals both in front of and behind the camera have won accolades and awards from the global industry. BAFTAs, Emmys, IFTAs and an Oscar® have all come home to Northern Ireland.

- Sound Mixers Ronan Hill and Mervyn Moore, as well as winning numerous IFTAs, have been recipients of an Emmy for their work on *Game of Thrones*;
- As well as other Emmys too numerous to list; this year *Game of Thrones* picked up the Radio Times Audience Award at the BAFTAs; we were



rewarded by a great shout-out from Executive Producer Frank Doelger, who graciously thanked Belfast and the wonderful crew on the show;

- Glenn Patterson and Colin Carberry were winners of the Best Screenplay at Dinard Film Festival for *Good Vibrations*; while the film picked up the Audience Award at Galway Film Fleadh and Maggie Donnelly was honoured with an IFTA for her Costume Design;
- *Five Minutes of Heaven* starring Northern Ireland's Liam Neeson and James Nesbitt picked up numerous awards from BAFTA, IFTA, the RTS and the Sundance Film Festival;
- Sixteen South has been honoured with a BAFTA Scotland award and an IFTA for their children's series *Big City Park*;
- Youth drama *Seacht* from Stirling Film and Television, funded through the ILBF, picked up the Bronze Torc at the Celtic Media Festival two years running;
- *Hunger* put us on the map when director Steve McQueen won the Caméra d'Or at the



Cannes Film Festival; the film went on to win at every festival it entered and Michael Fassbender's reputation as a coruscating talent in the industry was sealed;

- Dramas which filmed in Northern Ireland and showcased our stunning locations and the craft of our talented crews were winners – *Mo* starring Julie Walters as the eponymous Mo Mowlan and *Small Island* were both honoured with BAFTAs, an international Emmy and an RTS award, while *Occupation*, with James Nesbitt, also won BAFTAs and an RTS award;
- An Oscar® for *The Shore*.

## CASE STUDY THE SHORE



Oscars are a very rare currency indeed and not many places the size of Northern Ireland can claim such a strong relationship with one

Northern Ireland Screen first made contact with the Oscar®-winning director Terry George in July 2007 when we partnered with the Galway Film Fleadh to support a screenwriting masterclass hosted by Terry.

Staying in touch over the years with a view to enticing Terry home to make a film (his body of work to date having always been shot in the Republic), we received the script for *The Shore* in 2010. At the same time we had forged a relationship with Tourism Ireland who was seeking projects which could be exploited for tourism potential for Northern Ireland – projects which showed the beauty of the region, both in emotional and pictorial terms.

Northern Ireland Screen and Tourism Ireland confirmed their funding for the project and private equity came from Loughshore Investments, made possible when the film-makers and the company met through the Halo Network at the Science Park.

Produced by Terry George and Oorlagh George and written and directed by Terry George the film was shot entirely in Northern Ireland on location in Killough in May 2011. Starring two of Northern Ireland's finest actors, Ciarán Hinds and Conleth Hill, *The Shore* is an inspiring story of two boyhood best friends divided by 25 years of misunderstanding. To say that it might be a metaphor for Northern Ireland is really stating the obvious.



That ubiquitous aphorism that "the rest is history" is not enough to describe the value that the Oscar® win brought to Northern Ireland. A tremendous feel-good factor surged through the industry and indeed the populous. And rightly so; Oscars are a very rare currency indeed and not many places the size of Northern Ireland can claim such a strong relationship with one. It is the highest possible accolade for film-makers and with the ceremony watched by tens of millions of people worldwide, the award has tremendous currency on a global scale.

In addition, Terry and Oorlagh George went out of their way to weave Northern Ireland into their success story and wide-ranging benefits for both tourism and film-making will come from that global exposure. They inspired a whole new generation of young people here to believe that they too could be successful in the creative industries.





# THE EDUCATIONAL VALUE



Our education strategy aims to promote a life-long love of film and screen culture in all its richness and diversity and every year we help thousands of teachers and young people develop skills in using moving image technology as part of Northern Ireland's school curriculum.

■ We support Northern Ireland's three Creative Learning Centres – the Nerve Centre in Derry/Londonderry, Nerve Belfast and the Amma Centre in Armagh – to develop skills for teachers and young people in digital literacy and in understanding and deploying creative technologies and new approaches to learning in the classroom;

■ With the help of FILMCLUB, the Nerve Centre and Cinemagic, we have set up after-school film clubs in 230 Extended Service schools across Northern Ireland. Children and teachers have the opportunity to select films from a catalogue of over 4,000 age appropriate titles to view after class and to upload film reviews to the club website;

■ Over the past ten years we have provided training support through the Creative Learning Centres for teachers delivering CCEA's Moving Image Arts qualification at GCSE and A-Level. This unique qualification in digital film making, the first of its kind in the UK, is available at over 80 schools. Over 1,600 students were entered for the qualification in 2013;

■ We have worked closely with the BFI in the development of their national Film Forever strategy that sees £26m of lottery support for an exciting film education programme over the next four years that will include extending the after school film club scheme to even more schools, develop a national youth film festival and allow children the opportunity to make their own films in school and community settings;

■ We are also providing support for the BFI's Film Academy scheme that will identify, train and nurture young filmmaking talent in Northern Ireland.

# CREATIVE LEARNING CENTRES

The CLC programmes for schools provide teachers and pupils with extended support to help introduce digital literacy as a support to the curriculum. Pupils, teachers and participants talk about their experiences.

## THE NERVE CENTRE – DERRY~LONDONDERRY

### HOLY CHILD PRIMARY SCHOOL, DERRY

*(Primary Partnership School, Maintained)*

**Torrie Canning, Ryan Griffin and Kirsty Long, P7:**  
"We did research on our topic and made slideshows, then we made animations. We all had different opinions in my group, so we had a vote about what our characters would do. We did research on the computer and wrote a script of what we were going to say. We made a storyboard and then made our backgrounds. I enjoyed using the camera to take the shots. I had never edited a movie before so it was all new.

We learned that animation looks really easy but it's really hard. There was so much to take in but the Nerve Centre and the teacher helped us. I enjoyed everything and watching over again what we'd done. I would like to go on and make more animations – it would be a good experience."

### EBRINGTON PRIMARY SCHOOL, LONDONDERRY

*(Primary Partnership School, Controlled)*

**Peter Stevenson, Dylan Orr and Colm Hamilton, P6:**  
"We made animations about the Book of Kells and learned that the monks had to farm and build monasteries. We learned new words about making films like the three Ss and the three Cs. It was new using the camera with the tripod. We took a few hundred pictures for our animation, and we learned if you moved the characters too much in one go it looked like they teleported! It's really good when you're finished it all, watching your story back. I'd like to try this again – it was very fun! Hard work pays off."

**Lewis McGarrigle and Clark Lindsay, P6:**  
"We learned how to use the iMac, iMovie and how to

make an animation. We learned patience – animations take a long time! – it takes really small moves to make an animation. We learned how to make backgrounds, photography skills and about speed, teamwork, working within a group. We learned about editing – I liked that. I liked all of it, I liked the research as well."

**Mrs Jennifer Kee, P6 teacher:**  
"I have learned about how to navigate around the standard software on the iMac, also the process of animation and, of course, the Book of Kells and the Columban Age. Using the iMac, using iMovie and the editing and adding sound were all new to me. I was also introduced to film language. I enjoyed finding out more about the Book of Kells, creating artwork and backgrounds and watching the enjoyment of the kids making their own improvements and decisions. I enjoyed knowing that it wasn't all left up to me and I had support, even only an email away, and all so approachable. I would like more experience – it's something you need to be doing all the time."



Since 2006–07 the number of young people participating in CLC programmes has grown from just under 2,000 to almost 5,700 in 2012–13



### ASPIRE PROJECT, DERRY~LONDONDERRY

Based at St Brigid's College Derry/Londonderry: Aspire is an after school youth project aimed at raising the aspirations of Year 8 pupils and equip them with ICT experiences alongside literacy and numeracy support outside the classroom:

**Pat Carlin, Co-ordinator ASPIRE NI:**  
"The Outer North area of this city is an area of high deprivation. We felt that our children deserved every opportunity to engage and have a wide range of experience...so we decided that we would work with the Creative Learning Centre.

It has been a brilliant programme and has given the children the opportunity to use the iPad to storyboard, create animation and a soundtrack. The big plus is that this is supporting literacy and numeracy in a non-threatening manner.

The children can see they have the skills to create a whole world – their language and their whole approach to learning has been improved by their experience with the CLC. They have realised that they do have ability, skill, that they have talents – the whole person is being developed and these are children who will take on other challenges as a result of this experience."

### COLLABORATION WITH PUSHKIN PATHWAYS PROJECT AT BARONSCOURT

KS3 students from St. Mary's College, Derry/Londonderry and Castledearg High School came together for 3 days at Baronscourt Estate to work together with musicians, writers and drama tutors in shared creative workshops inspired by the theme of 'Source' fired by guided time in and around the ground of Baronscourt using the environment as an important source of inspiration. The Nerve Centre CLC team supported the documentation of the programme, teaching the students and teachers how to make movies using an iPad.

The Nerve Centre team visited each school facilitating a workshop on Film Language and Film Making Techniques using an iPad for the students and teachers involved. Nerve Centre tutors then accompanied the students on three visits to the picturesque grounds of Baronscourt Estate, to assist the pupils to document the programme and make a series of films that provide an authentic, student authored insight into their experience.

**Michelle Lake, English Teacher, Castledearg High School:**  
"I really enjoyed learning to use the iPad in a fun and interesting way – filming our experiences in Baronscourt, as well as being able to use these skills in our English/media classes.

The students gained very valuable media training that staff in school are not always qualified to deliver. Media is playing a more important role within the English classroom and many English teachers feel that they do not have the necessary training that continuously changes on a frequent basis. Teachers need to be kept up to date with this type of training in order to use it in our classrooms".

**Castledearg High School (KS3)**  
**Scott Millar:** "It has been a fantastic experience learning how to operate the iPad. It's great that you not only receive training, but that you also have an opportunity to apply the training by being asked to film and take responsibility for making your own short film."

**Chloe Speer:** "I loved learning how to use the iPad for filming and photographs. It was fun being able to use the training at Baronscourt. It was also very helpful to have staff from the Nerve Centre there to help you with the filming. It would be great to be able to do more of this in school."

**Rachel Maxwell:** "I loved using the iPad at Baronscourt. It was really helpful having the training in school beforehand as, it taught you a lot about how to use the iPad for filming and making sure that you used a range of different shots. I would like to be able to use these skills in school."

The number of schools the CLCs work with has more than doubled from 148 to 333 since 2006–07



**NERVE BELFAST (FORMERLY STUDIO ON)**

**CEDAR LODGE SCHOOL**

Cedar Lodge is a combined primary and post primary school based in North Belfast. Their first contact with Studio ON was an eight week animation project that explored the memories of pupils and teachers from Cedar Lodge. Their animated film showed how they packed their recollections into an animated van and took them to their new school building.

Currently, Cedar Lodge is part of the Nerve Belfast primary partnership programme. Nerve Belfast also helps deliver Occupational Studies and OCR iMedia to their year 12 students.

Curtis Girvin is a year 12 student who completed the OCR Creative iMedia Level 2 Certificate this year. The course consisted of 5 units ranging from 3D character and creature modeling to game creation. Within the 3D units of the Creative iMedia qualification, Curtis created a 3D game character and used motion capture to animate his character within a 3D scene in real-time.

**Curtis Girvin:**

"As part of the OCR iMedia Game design course, we learned about the Uncanny Valley, and 3D modelling. We did the course with Studio ON through our school Cedar Lodge. We learned to design and create games and we had a great day on the Kinect motion capture moving our 3D models. We used the iPads a lot for our coursework, which is better than Word. What I enjoyed most were the staff, the technology, and iPads. I loved the video presentations and learned so much on gaming. I'll be going into tech to do media in the future for definite!

**BEECHCROFT INTENSIVE SUPPORT LEARNING UNIT**

Beechcroft Education Unit provides education for pupils who are acute in-patients of Beechcroft Child and Adolescent Mental Health Service (CAMHS). The unit facilitates the enrolment of pupils who have mental health issues and are in-patients of the Beechcroft Unit of Foster Green Hospital. The pupils are accommodated in a specialist education unit within the hospital precinct. The role of the teacher is to maintain the educational route the pupil has already embarked upon in their registered mainstream school. The pupils are at KS3–KS5. Pupils may be enrolled for 2 weeks or longer term possibly up to a year. The average stay is 14 weeks.

**Claire Hunt, Teacher:**

"I discovered Studio On when I was desperately seeking some tuition with IT. I specifically wanted to learn how to use Photoshop and to my delight there was a twilight course that was free for teachers. I believe I got the last place. Later, having established a few connections, I was able to talk to the staff about working with our unit which is somewhat unique. I was delighted that they took our uniqueness on board and recognised that we were in their 'hard to reach' category. Their willingness to co-operate was very encouraging.

The staff were amazing and actually wrote a scheme of work/8 week project, especially for us. It was tailor made and was fantastic. It was called Destroy but it actually was about building and layering! The young people were able

to start with paper and collage and images of celebrities, 'destroying' them with clever use of the graphic package.

Over the course of the 8 weeks we worked towards the use of cameras and videos. The end result was a wonderful exhibition of all the photos that were created and also a set of film videos that ran on a loop. The young people had a really stimulating and fun time learning about this and felt very privileged to have such advanced equipment and cameras to work with.

Some of them were able to express some of their issues in the way they edited the photos of themselves. This was particularly interesting and rewarding. The hospital staff all came to the exhibition and got a glimpse of how the young people can work outside of the hospital. It was a very useful exercise in helping to build relationships across our campus.

In conclusion, I have never been on a course or to a training venue that has been more appropriate and helpful than Studio On. Usually there is a remit that has to be given or presented, but my experience with these folk was completely different. There is nothing they cannot or will not do to help and my needs were great and my working circumstances complicated. As the project evolved the plans were modified to keep us on track and to adapt to the specific needs of the group. (Actually this happened



every day they came.) It was flexible but focused, stimulating and creative and it was an adventure of discovery. The state of the art equipment being so readily available was a sheer luxury and privilege to use."

**ST GERARD'S EDUCATIONAL RESOURCE CENTRE**

St. Gerard's Educational Resource Centre is a co-educational Catholic maintained special school for children aged 3–18. St. Gerard's provides a safe and caring environment where all individuals are encouraged to reach their full potential.

For the past year Studio ON has been working with the post 16 group on a new programme within the school for students who have graduated from school at age 16. Students have been working on various film projects with Studio ON that will culminate in a Level 1 award in OCR iMedia. They also successfully organised the school's first ever film festival 'The Belfast Barge Short Film Festival' which showcased the post 16's films including a feature on pupils' and teachers' memories of St Gerard's in advance of a move by the school to a new location.

The numbers of teachers participating in programmes and courses at the three centres has grown from 530 to 3,100 since 2006–07



David McClean has been a pupil at St Gerard's school and part of the founding class for the post 16 project. He was one of the lead filmmakers as well as co-host of the first ever Belfast Barge Short Film Festival.

**David McClean:**

"My name is David and I learned how to make my own movie with Studio ON. They taught me and the rest of my class how to do it using iPads. I've learned how to come up with ideas, shoot films using the camera on the iPad and then edit them using iMovie. It was good because we got to work as a team when we were filming and then we got to work on our own when we were editing. The best part was our showcase night at the Belfast Barge. I presented all of our class movies in front of our friends and family. It was a really good experience, as I've never done that before and it was really fun. Maybe I would like a job one day in the film industry, but even if I don't, I still loved learning how to make films and use the iPad."

## AMMA CENTRE

Each year the Amma Centre works in partnership with the senior management team in 10 schools providing teacher training and in-class support for curriculum based creative digital technology programmes over the academic year. Towards the end of the year the teachers from all the partnership schools gather at the Amma Centre to share their experiences and show their pupils work. Here are comments from teachers from three of the partnership schools:

### EDENDORK PRIMARY SCHOOL, DUNGANNON

*P5 and P6 Digital Storytelling Project: Fictional stories derived from the topic of fairies*

Teacher comments from the project evaluation:  
"The support provided by the AMMA Centre has been

excellent to date. The Centre has supported the individual needs of the school, teachers and pupils. The knowledge and skills of AMMA personnel are excellent. There is a high level of expertise which we can tap into and utilise for teacher development which in turn will enhance pupil learning and the raising of standards. The resources which can be borrowed by schools are of high quality.

The children's acquisition of ICT skills was significantly enhanced, e.g. the use of iMovie and GarageBand. This was evident through observation and oral feedback by pupils. The children were fully engaged in all the tasks presented and thoroughly enjoyed this learning experience which was cross-curricular and covered several learning areas.

The school has seen the benefits of this project and it will continue to be an area for whole school improvement as identified in our School Development Plan. All aspects of Thinking Skills and Personal Capabilities were developed throughout this project as children engaged in group and individual work exploring digital media.



The Creative Learning Centres worked on partnership programmes with 54 primary and post primary schools in 2012–13

The children's expressive skills were improved as they were engaged in creating stories and presenting these to a wider audience. They increased their personal knowledge of story structure and the language required for film and they developed skills in both talking and listening as they were in groups and debated and engaged in problem solving tasks related to sequencing of story plot, planning appropriate camera shots and making improvements to their work using peer and self-assessment. Evidence of this can be seen in the children's storyboards, the final DVD and their literacy books."

### ST JOSEPH'S PRIMARY SCHOOL, NEWRY

*(Extended Service School)*

*P5: Digital Storytelling project 'Our School and local Area'*

The support from the Amma Centre was very positive. The leaders worked very well with the pupils and provided very reassuring support to the staff. The programme was very successful and we would like to build on this success in future years. All the pupils were highly motivated and creative. They gained so much from the experience in terms of learning, motivation and confidence. The skills



The Creative Learning Centres worked on programmes with over 60 youth and hard to reach groups in 2012–13

can be transferred to other areas of the curriculum and the children will be able to develop these skills in future projects and classwork. The teachers also developed their ICT skills working alongside the children and it helped to develop confidence. The support from Amma Centre was invaluable and contributed to the success of the project for all involved.

### CHURCHILL PRIMARY SCHOOL

In the early stages, pupils were involved heavily in the planning stage. This included story writing and story boarding. Stories were developed into scripts and were edited and re-drafted at each stage. On the visit to the Folk Park, pupils were dressed in costume and took on the role of their fictional character, meaning there were strong links also to the Arts. The project was not seen as a bolt-on. Many links were made to other curriculum areas in a meaningful and purposeful way. Children had the opportunity to showcase the stages of their learning and the end product to the rest of the school as well as Board of Governors. The learning experiences were varied to suit the different learning styles within P6/7. Learning was differentiated by outcome e.g. ability to incorporate voice overs, music and photos to make an informative movie on the history of the Irish Potato famine. The learning was media-rich as well as being active and hands on.



# MOVING IMAGE ARTS (MIA)

Whether accessed through cinema, television, DVD or the internet, moving images are a primary source of information and knowledge about the world. Moving image literacy is therefore critical to understanding and interpreting modern society.

The moving image is a key driver of the creative industries. The rapid growth of digital media technologies has made the creative industries increasingly accessible and attractive to young people. The impact of these developments is being felt within the classroom, where students are seeking opportunities to learn technical skills and express themselves creatively.

CCEA's Moving Image Arts qualification is designed to help students develop their creative and critical abilities through hands-on learning in the craft of moving image arts.

Students taking the GCSE exam, introduced for the first time in 2009, have increased from 254 to 450 in 2013

## UNIVERSITY OF ULSTER, COLERAINE, PGCE PROGRAMME

Northern Ireland Screen Education provided funding for a module in teaching Moving Image Arts as part of the PGCE course in Art and Design for beginning teachers. This follows from a regular programme for all PGCE student teachers introducing them to the use of moving images and digital storytelling in support of the NI curriculum.

**Jonny Alexander, beginning Teacher of Art and Design and Moving Image Arts, Sperrin Integrated College Magherafelt:**

"Beginning a PGCE in Art & Design at the University of Ulster in September 2011 was an exciting step. The possibility of learning about different disciplines within the realm of art and design, in the hope of passing that knowledge on was something that I was genuinely looking forward to. I fully expected to be given the low down on

ceramics, printmaking, Photoshop and textiles (I'm still completely hopeless with a needle and thread), but was a little surprised by one aspect of our training.

Only a matter of days into the course we were told that we'd be the first batch of students to benefit from training in the field of Moving Image Arts. Moving Image what...?! Never heard of it! It didn't take long for us to get to grips with what MIA is all about. The training was outstanding and became a real highlight of the course. I had a sneaking suspicion early on that being MIA trained would be a useful addition to my CV. Little did I know how useful it would be.

In June 2012 I found myself in the fortunate position of being interviewed for a MIA position in Sperrin Integrated College. I got the job – something that undoubtedly wouldn't have happened had I not received MIA training during my PGCE at the University of Ulster. I'm now positively evangelical about this subject, it's relevance to young people today and its importance to their future – to be able to effectively communicate through moving images is fast becoming an absolutely essential skill."

Moving Image Arts is available at A-Level in over 80 schools and at GCSE-Level in over 40 schools

The number of candidates entering CCEA's Moving Image Arts exam at A-Level has grown from 315 students in 2006 to 1,221 in 2012



# AFTER SCHOOL FILMCLUB

Launched in 2007, FILMCLUB is a UK-wide, free after schools initiative funded in Northern Ireland by the Department of Culture, Arts and Leisure through Northern Ireland Screen and delivered by Cinemagic and the Nerve Centre. FILMCLUB gives pupils and teachers opportunities to explore the world of film with free weekly screenings, online reviewing, industry events and hands-on support.

FILMCLUB inspires, excites and opens up new avenues for learning. As part of the programme, participating schools screen at least 15 films a year and post 20 reviews on the FILMCLUB website.

Northern Ireland Screen expanded the scheme in 2011 from 65 schools to the current level of 232 extended service schools across Northern Ireland, benefiting over 4,000 children between the ages of 5 and 18.

Northern Ireland FILMCLUB members enthusiastically involve themselves in all aspects of FILMCLUB. This year, four pupils from FILMCLUBs in Northern Ireland (William

Pinkerton Memorial Primary School, Ballymoney; Oakgrove Integrated College, Derry; Carr's Glenn Primary School and Cavehill Primary School, Belfast) won Review of the Week, with each pupil receiving a goodie bag filled with prizes.

## CARR'S GLEN PRIMARY SCHOOL (Northern Ireland FILMCLUB of the Year)

Since joining FILMCLUB in 2010, the club at Carr's Glen Primary School has been going from strength to strength. Led by their enthusiastic P7 teacher Tony Young, the club frequently holds film quizzes, competitions and events, keeping members excited by FILMCLUB and even engaging their parents in club activities. Carr's Glen's enthusiasm for FILMCLUB is reflected in their success in winning a number of FILMCLUB's nationwide competitions including Review of the Week and Scala Beyond where FILMCLUB members had to hold an exciting special screening for a film of their choice. For their themed screening of *ET*, Carr's Glen FILMCLUB members made their own alien heads and parents helped out by preparing space-themed food for the event.

**Tony Young, FILMCLUB Leader, Carr's Glen Primary School:** "FILMCLUB members were encouraged to create their own alien heads. I was delighted with the effort that went into these Aliens, mostly because all of the work was done at home and it provided an opportunity to get parents as well as pupils involved... Continuing on with this theme we are now planning to have a family night at the cinema to watch a film that ties in with this season."



## WILLIAM PINKERTON MEMORIAL PRIMARY SCHOOL (Review of the Week)

William Pinkerton Memorial School, Ballymoney joined FILMCLUB in March 2012 and have already won Review of the Week. The accolade, won by Keeley Boyd, has helped encourage the other members of her FILMCLUB to write and post their own reviews on the FILMCLUB website.

**Sandra Stewart, FILMCLUB Leader, William Pinkerton Memorial Primary School:** "The children write reviews sometimes at breakfast club or dinner time. A few of the children are beginning to log in at home...FILMCLUB is the most popular club we have run in school."

## BALLYCASTLE INTEGRATED PRIMARY SCHOOL (Chariots of Fire) (Olympics)

In June 2012 FILMCLUB launched their Olympics and Paralympics Competition, asking FILMCLUBs to recreate their favourite sporting scene and capture it on film. Ballycastle Integrated Primary School received a special mention for their interpretation of the beach run from the film *Chariots of Fire*. Collaborating with their school's Movie-Making Club, the members of Ballycastle Integrated Primary School FILMCLUB produced, directed, starred in and edited their homage, which was broadcast during FILMCLUB's live webcast week in July 2012, to the delight of the entire school.



## MARK COUSINS FILMCLUB AMBASSADOR FOR NORTHERN IRELAND

"FILMCLUB will make such a difference for young people in schools in Northern Ireland. What a fantastic way to explore the world of film. And by getting young people excited about movies now, we will help create the great Northern Irish filmmakers of the future. I just wish that there had been something this brilliant when I was growing up in Belfast."

## NICCY WORKSHOP

Film is a powerful medium that can be used to introduce adults and children to new concepts, cultures and controversy. FILMCLUB regularly teams up with outside agencies keen to use film to highlight issues that affect children and young people. In December 2012, to celebrate Universal Children's Day and Anniversary of the UN Convention on the Rights of the Child, FILMCLUB in Northern Ireland joined with the Northern Ireland Commission for Children and Young People (NICCY) to deliver a workshop on the theme of Child Poverty. NICCY and FILMCLUB have provided resources and film lists highlighting Child Poverty and other important issues, which teachers can download from the FILMCLUB website. [www.FILMCLUB.org/whats-new/northern-ireland](http://www.FILMCLUB.org/whats-new/northern-ireland)



## ST PATRICK'S PRIMARY SCHOOL, NEWTOWNSTEWART, CO TYRONE.

One of the new schools recruited as part of the FILMCLUB expansion in Northern Ireland, St Patrick's Primary School, Newtownstewart is one of the smaller primary schools in Northern Ireland, with an enrolment of 146 pupils. However, it is quickly becoming one of the largest FILMCLUBs in Northern Ireland with over 102 members regularly attending screenings.

**Peter Torney, Teacher:** "FILMCLUB is by far the most popular of the after schools activities we offer in St Patrick's, with over 100 children a week consistently attending. The children have really taken ownership of the club and they get a lot out of it. The children organise the room each week, cooperate with staff and each other to make the best experience of their FILMCLUB for themselves. They enjoy FILMCLUB because it combines the fun of watching films with the learning of writing reviews".



## TALENT DEVELOPMENT SCHEME

Stephen McElhinney (14) from St Joseph's Boy's Secondary School, Derry, was one of the lucky FILMCLUB members from Northern Ireland selected to take part in FILMCLUB's Talent Development Scheme. Choosing to specialise in reporting, Stephen interviewed BAFTA winning sound editor Eddy Joseph, Natalie Tidey from Double Negative and BBC Northern Ireland's Maire Louise Muir during the Foyle Film Festival.

**Stephen McElhinney, St Joseph's Boys Secondary School, Derry:** "When I found out who I was interviewing I went online and did some research about their career... It was fascinating to be able to interview people who are from all different aspects of the filmmaking process."

## EDDIE JOSEPH CLOSE ENCOUNTER

FILMCLUB in Northern Ireland was fortunate to host not one, but two Close Encounters with BAFTA winning sound editor Eddy Joseph during the Cinemagic and Foyle Film Festivals in November. During the two events, keen FILMCLUB members questioned Eddy Joseph (originally from Coleraine, Co Derry) on his career in the film industry and the methods he used in sound design and production.

**Jonathan Farmer, FILMCLUB Leader, Ballee Community High School:** "A really worth while event and our students thoroughly enjoyed today, hopefully it's placed a creative spark in some young minds."

This year our film clubs screened 1,777 films for members who uploaded 5,513 reviews to the club website

# THANKS

The screen industries in Northern Ireland receive strong support from a variety of funding sources that come together to provide Northern Ireland Screen with the budget necessary to deliver its mission:

- **Invest Northern Ireland** (Invest NI) part financed by the **European Regional Development Fund** under the European Sustainable Competitiveness Programme for Northern Ireland channels funding from the **Department of Enterprise, Trade and Investment** (DETI). Used primarily for production activity through The Screen Fund, the funding works on the economic paradigm where, for every pound invested, there must be a return to Northern Ireland. The outcomes from this funding are probably the most easily measurable in terms of return on investment – through expenditure on Northern Ireland goods and services and job creation. As an example, Invest NI funding is responsible for *Game of Thrones* being produced in Northern Ireland;

- Funding from the **Department of Culture, Arts and Leisure** (DCAL) is used for cultural film exhibition, archive and education activity and is targeted very strongly at strengthening social inclusion and impacting on poverty. DCAL funding supports all the educational activity at Northern Ireland Screen and secures the invaluable work of the Creative Learning Centres and FILMCLUB, which is helping transform young lives through film. DCAL funding also provides core funding for the film festivals and cultural cinema; it addresses issues of sustainability; helps strengthen engagement with industry and provides opportunities for audience development;

- The **Arts Council of Northern Ireland** (ACNI) delivers Lottery funding for film in Northern Ireland to Northern Ireland Screen. The value of this vital funding cannot be overstated – Lottery funding is used for the grass-roots activities; it supports writers through individual script development funding as well as all the writer-specific activities throughout the year; it funds our engagement with new and upcoming film-making talent through short film development and production. Lottery funding from the Arts Council made the Oscar® winning *The Shore* possible and laid all of the foundations for *Good Vibrations*;

- The **Department of Culture Media & Sport** (DCMS) channels funding through the **British Film Institute** (BFI) for the Irish Language Broadcast Fund and Ulster-Scots Broadcast Fund providing these modest but invaluable cultural and economic funds;

- Northern Ireland Screen co-funds a number of training initiatives with **Creative Skillset**, the industry body which supports skills and training for people and businesses in the UK creative industries, which in turn sources some funding within Northern Ireland from the **Department of Employment and Learning**. Aim High was made possible by Creative Skillset alongside **BBC Northern Ireland**.

On behalf of the screen industries in Northern Ireland, the Chairwoman, Board and staff of Northern Ireland Screen are extremely grateful to the Ministers, officials, government departments and Arm's Length Bodies that have so strongly supported the development of the screen industries and screen culture in Northern Ireland.



