

Adding Value *Vol. 3*

A report by Northern Ireland Screen



**08 boosting
our economy**

- 10** Skills Development & Training
- 12** Large-Scale Production
- 26** Television Drama
- 32** Independent Film
- 36** Feature Docs
- 42** Factual / Entertainment Television
- 52** Animation & Children's
- 60** Games & Interactive

**74 celebrating
our culture**

- 76** New Talent
- 88** An Ciste Craoltóireachta Gaeilge
- 92** Irish Language Broadcast Fund
- 108** Ulster-Scots Broadcast Fund
- 114** Film Culture
- 128** Film Heritage & Digital Film Archive
- 134** Award Wins & Nominations

**142 enhancing
our children's
education**

- 144** Creative Learning Centres
- 148** Moving Image Arts
- 150** Into Film
- 152** ScreenWorks
- 154** Academies

- 158** Thanks

Forewords

As Economy Minister I am delighted to introduce this report which showcases the broad range of talent, opportunities, jobs and experiences pursued and supported by Northern Ireland Screen, particularly in the last year which has brought so much uncertainty and lack of hope.



Northern Ireland has firmly established itself as a leading global location for film and TV production, and a home for the fast-growing interactive sector. The investment which Northern Ireland Screen makes into the industry fosters world-class talent and we are fast becoming the envy of many other countries and territories.

Looking forward, this industry is a beacon for our homegrown talent. The skills development and training provided is second to none and is clearly demonstrated throughout this document.

Our economic recovery from the Covid-19 pandemic includes the screen industry and it has proven itself to be resilient, agile and innovative. Local and international companies have, and will continue to benefit from the strengths we have shown in the last year.

I hope you enjoy reading this document as much as I and marvel that we have so many talented people here and at the enormous extent to which this industry contributes to our growth.

Diane Dodds MLA
MINISTER FOR THE ECONOMY



As Minister for Communities I am committed to helping build a society where everyone has the opportunity to achieve their full creative potential, regardless of their background or circumstances.

This report captures a flavour of the work which my Department has supported within our communities through NI Screen and its partner organisations. The education programmes, working in partnership with schools, youth groups and sectoral organisations, have provided opportunities for young people, regardless of background or circumstances, to experience, learn and develop creative digital skills. The work experience and outreach programmes are raising awareness of the exciting work opportunities that are possible in the creative industries and making a wide range of creative careers accessible to all our young people.

As well as the career potential, the wider value of cultural participation and the benefits of encouraging and supporting our inherent creativity is evident in its impact on mental health, wellbeing, confidence and communication. This is important at any time but perhaps especially worthy of encouragement as we move towards recovery after this very

difficult year. In particular, our young people have made huge sacrifices and we owe them a debt of gratitude.

The response to the fundamental changes to the dynamic of our daily lives and routines over the past year has been marked by creativity and innovation. Across the arts and creative economy enormous strides have been taken to deliver services digitally and opportunities are being grasped to reach new audiences at home and globally. The pandemic has highlighted the value and the huge future potential of digital skills and delivery – I am pleased that my department has been able to support programmes which provide opportunities for all our young people.

Deirdre Hargey MLA
MINISTER FOR COMMUNITIES

Introduction

Northern Ireland Screen is the national screen agency for Northern Ireland. We are committed to maximising the economic, cultural and educational value of the screen industries for the benefit of Northern Ireland

This goal is pursued through our mission to accelerate the development of a dynamic and sustainable screen industry and culture in Northern Ireland.

Seven years ago Northern Ireland Screen embarked on Phase 1 of Opening Doors, a 10 year strategy designed to take the screen industry in Northern Ireland to a strength and standing second only to London within the UK and Ireland. That remains an ambitious vision but the success achieved in Phase 1 indicates it is an achievable one.

We finished Phase 1 of Opening Doors with our targets independently confirmed as met, our interventions assessed as value for money and the £250 million direct spend target exceeded by £20 million.

With an ever-broadening platform of success we launched Phase 2 of Opening Doors in 2018, the central theme remained the same – creating opportunities across the full range of the screen industries, culture and education and by doing so ensure that opportunities are open to the widest range of people.

Phase two continues to support the delivery of 3 strategic aims:

1. Make Northern Ireland the strongest screen industry outside of London in the UK and Ireland.
2. Ensure the industry supports vibrant and diverse cultural voices that will be recognised and celebrated equally at home and abroad.

3. Mainstream across Northern Ireland the most successful screen and digital technologies education provision in Europe.

We are currently over half-way through Phase 2 of Opening Doors, we are in line with the performance indicators set for it. However, this Value Report is less about performance indicators – which are reported elsewhere to our government funders – and more about illustrating the everyday value that the screen industries deliver.

The screen industry in Northern Ireland is a high-profile success story. It is also a publicly led and funded success story. This is the third volume of our Value Report and in it we seek to celebrate these successes beyond what you see on your screens. We want to celebrate the opportunities, jobs and experiences pursued within and supported by the screen industry here and offer an insight into what growing the screen industry means for the vast amount of individuals involved.



boosting our economy



Northern Ireland Screen has a clearly defined economic strategy designed to make the screen industries here robust and sustainable. Our investment in production, skills and training ensures our industry continues to grow – delivering jobs and guaranteeing value for money.

Major film and television productions raise the profile of 'Northern Ireland plc' to a global audience. They create hundreds of skilled jobs and provide training opportunities at the highest levels of modern content production.

Our investment in factual/entertainment production companies enables them to develop and produce sellable formats and programmes that appeal to audiences worldwide.

Our support for independent film helps Northern Ireland films (including feature length documentaries) get made,

marketed and screened. We continue to place particular focus on the most talented local writers, directors and producers in Northern Ireland.

The local animation sector continues to work at ease alongside major global names in children's programming. The first animated feature film to be made in Northern Ireland is currently in production in Derry-Londonderry. A UK, Ireland and China co-production, this move to the big screen speaks volumes for the growth and future potential for the sector.

The video games sector now accounts for more than half of the UK's entire entertainment market, making it more lucrative than video and music combined. Northern Ireland Screen's increased support for the games and interactive sector has seen some great results locally with a number of companies delivering exciting content that is being published by some of the biggest names in the business.

The Northern Ireland Screen Fund is both a development investment fund and a production investment fund and is

Northern Ireland Screen's primary tool in accelerating the development of the screen production sector. It is open equally to both indigenous and incoming productions and is targeted at the following sectoral priorities:

1. Large-Scale Production
2. Television Drama
3. Independent Film
4. Factual/Entertainment Television
5. Animation
6. Games & Interactive

At the end of March 2022 it is expected to show the following final performance:

Total investment by Northern Ireland Screen

£50,000,000

Total expenditure on Northern Ireland goods and services in Northern Ireland

£300,480,000

Skills Development & Training

We create opportunities to increase the number of new entrants to the industry and to develop the skillset of existing freelance crew

Skills development remains key to the growth of the Northern Ireland screen industry. While this section deals with initiatives aimed primarily at those aged 18+ and no longer in full-time education, Northern Ireland Screen's skills strategy starts with children as young as four years. Through cultural initiatives such as Cinemagic and education strategy, the Creative Learning Centres facilitate programmes aimed at children aged four right up to those aged 25. Post-primary school children can undertake formal qualifications in Moving Image Arts as well as participate in academies covering all screen sectors, and the ScreenWorks work experience scheme. This all leads eventually to a knowledgeable and screen literate potential workforce for the screen industries.

At the heart of our Opening Doors Phase 2 strategy is an even greater focus on skills development and training, and how to facilitate clearer pathways both into and through the ranks of the screen industries. The construction of our schemes remains fluid as they piggyback on the production activity which

is underway in Northern Ireland at any given time. Additionally, Northern Ireland Screen works with the productions, identifying both their needs and that of the wider screen industries and shifts the area of focus according to opportunity and demand. Skills development married with production activity yields the best results.

We continually assess the current industry landscape and introduce, when needed, any skills development interventions to continue strengthening our talent base and supply chain. For example during the Covid-19 pandemic we increased our support for CPD online training.

A key purpose of our skills interventions is to grow the Northern Ireland resident crew base and increase the resident Heads of Department on projects filming here. It is therefore essential that opportunities are created to increase the number of new entrants to the industry as well as improving the skill-set and career opportunities of the freelance crew base.

Training/apprenticeship opportunities also provide an opportunity to address inequalities as the criteria of these schemes mean that they are open to participants from all backgrounds.

Skills development and training courses are tailored to match our sectoral growth plans and key priorities. Some of the schemes we run include:

- **Company placements** – alongside the leading national and international production companies working in Northern Ireland we provide training opportunities for junior freelancers and recent graduates. These paid placements usually last 12 months and trainees are placed with Northern Ireland based production support companies. Recent company placements have included a Trainee Sound Designer placed with a music composition and sound company, a VFX trainee placed at a post-production company, a CG generalist trainee with an animation/VFX studio.

- **Production, Craft and Technical Skills scheme** – this scheme provides training opportunities in a variety of roles in the film and television industry, previous experience is not essential. Recently trainees have been placed in the costume, camera, sound, AD, production, art, set decoration and props departments of Northern Ireland Screen funded productions.

- **Stepping Up** – this programme is available across all our sectors (film, TV drama, fact-ent, animation, games). It provides an opportunity for participants at any stage of their career, the opportunity to 'step up' to the next level. It gives our crew base an opportunity to strengthen their CVs aiming to make them more employable in key roles on future productions. It has also facilitated many local companies by enabling them to retain key staff, eliminating the need to recruit the

A key purpose of our skills interventions is to grow the Northern Ireland resident crew base

skills required outside of Northern Ireland and therefore strengthening the local screen industry.

- **Director Shadowing** – this programme is a paid placement scheme where participants gain experience on Northern Ireland Screen funded projects across all sectors (film, TV drama, fact-ent, animation, games). The objectives are to provide a significant placement for a director recognised as being ready to step up to the next level of their career, retain more production roles for Northern Ireland through the provision of skilled key crew members and derive greater economic benefit from the productions supported by Northern Ireland Screen.

- **Aim High** – established in 2011 Aim High is a new entrant training scheme for aspiring TV producers that we run in partnership with BBC Northern Ireland. To date we have recruited 5 cohorts of Aim High participants, with a total of 50 trainees coming through the scheme. In recent years the scheme has been extended to include animation and games.

- **Skills bursaries** – our flexible skills bursary supports individuals working in all sectors of the industry to continue to develop their skills.

- **National Film & Television School scholarship** – we offer an annual scholarship to attend the prestigious National Film and Television School. Previous recipients of this scholarship include Morag Tinto (*My Big Fat Gypsy Wedding*), Michael Lennox (*Derry Girls*), Andrea Harkin (*Come Home*), Cathy Brady (*Wildfire*) and Donna Wade (*The Deceived*).

- **First-timers trips to markets** – we run TV skills development programmes for junior Development Producers and Associate Producers to experience the international industry markets for the first time. These trips allow participants to further their skills in this arena, inform them of industry standards and requirements and network with peers and contacts, so they can compete effectively within the global industry.

- **Ulster University Animation placements** – we fund and manage placement schemes for students and graduates of Ulster University's BDes Hons Animation. Participants are placed with local companies working across animation, interactive, games and VFX, gaining invaluable experience and enabling them to enter the industry with specialist knowledge and skills. The aim of this scheme is to retain these talented animators in Northern Ireland after they graduate.

The benefit of all this skills development activity is the long-term footprint that it leaves, its legacy is building our industry. Examples of our skills support is highlighted in the 'skills alumni' sections throughout this report within the various projects showcased.



Large-Scale Production

Attracting international production for the benefit of Northern Ireland



The benefits of large-scale production are immense:

- Large-scale constantly delivers the highest monetary returns within the screen industry; not just directly into the screen sector but across the Northern Ireland economy.
- It provides job opportunities for crew and helps develop careers.
- Productions of size and scale take on trainees and run apprenticeship programmes which help with skills development.
- The magnificent Northern Ireland landscape that provides the backdrop for many large-scale productions is being broadcast on screens all across the globe. This not only does wonders for NI Plc but is helping Northern Ireland stand out as a tourist destination.



The global market for screen content has never been more buoyant and the UK remains one of a small number of truly standout screen industry hotspots presenting a positive context for Northern Ireland to compete in.

In recent years we have seen Disney and Apple join Netflix and Amazon in launching their own streaming services, there is no end in sight to the demand for high-end, high-cost content. This has led to unprecedented demand for studio space globally. The development of Belfast Harbour Studios has been critical to our success in this sector. While HBO held a long-term lease on Titanic Studios more space was needed to attract projects of scale.

Phase one of the Belfast Harbour Studio development opened in 2017 at Giant's Park on Belfast's North Foreshore with two 32,500 sq ft studios and 115,000 sq ft of overall production space. Belfast Harbour has plans for a second phase, which will hopefully incorporate the UK's first Screen Media Innovation Lab (read more

about this later in the report). Along with Titanic Studios and Loop Studios (formerly Britvic) we now have a very attractive portfolio of studio space to offer the global market. International competition remains ferocious so the Northern Ireland Screen Fund will always be required to attract and underpin large-scale production in Northern Ireland.

Northern Ireland has been extremely successful in attracting large-scale film and television production. It is very clear that many producers are influenced in their decision to locate in Northern Ireland by the success of *Game of Thrones*, the series has left a legacy here – a compelling calling card for Northern Ireland as a base for production.

We work closely with the British Film Commission which has been a helpful and supportive ally in attracting projects to Northern Ireland. We continue to entice producers, line producers and studio executives to visit Northern Ireland as a matter of priority.

Projects that have come to Northern Ireland in recent years include:

- Warner Horizon's *Krypton* seasons 1 and 2, New Regency's *The Northman*, Netflix's *The School for Good and Evil* – all based at Belfast Harbour Studios.
- HBO's *Games of Thrones* seasons 1–8, HBO's *Bloodmoon* (pilot) and Paramount Pictures' *Dungeons & Dragons* – all based at Titanic Studios.

In addition to utilising studio space all of these productions filmed on location across Northern Ireland.

Disney's *Artemis Fowl* filmed partly on Northern Ireland's north coast for two weeks during the summer of 2018. Supported by Northern Ireland Screen, filming took place at Whitetocks Beach, Portrush and Dunluce Castle. The film was directed by our Honorary President Sir Kenneth Branagh.



We now have a very attractive portfolio of studio space to offer the global market



Game of Thrones – our watch has ended



HBO first came to shoot a pilot episode of *Game of Thrones* in Northern Ireland in 2010. Having been greenlit to go to series the first episode aired on 17th April 2011, by 2019 it was being broadcast in 207 countries and territories around the world.

The epic series showcased Northern Ireland's spectacular landscape to the world, utilising locations across all 6 counties. Belfast's Titanic Studios housed the interiors of Winterfell, Castle Black, High Hall of the Eyrie, the Sky Cells in the Eyrie, the Hall of Faces, the House of Black and White, the Great Sept of Baelor, the Great Pyramid of Meereen Throne Room and the iconic King's Landing Throne Room.

The series used 12,986 extras in Northern Ireland alone and 2,000 Northern Ireland crew members across eight seasons.

On 20th July 2018 'that's a wrap' rang out on the Belfast set of *Game of Thrones* for the last time. There were emotional scenes among cast and crew alike. Peter Dinklage, who plays Tyrion Lannister said; "This was so nice to come to every year. I looked forward to coming back here to Belfast and seeing my family again, my *Game of Thrones* family."

Game of Thrones was undoubtedly the biggest TV show in the world, it attracted more Emmys than any other drama series in the awards' history with a total of 160 nominations and 59 wins. *Games of Thrones'* value to Northern Ireland is immense. The final expenditure from the production of 8 seasons shows a return of £251 million into the Northern Ireland economy.

Ahead of the final season of *Game of Thrones* Northern Ireland Screen, along with HBO and



£251m

Total expenditure from 8 seasons into the Northern Ireland economy

Year	Project	Production funding from Northern Ireland Screen	Expenditure on goods and services into Northern Ireland economy
2010–11	GAME OF THRONES pilot & series 1	£3.2 million	£21.2 million
2011–12	GAME OF THRONES series 2	£2.85 million	£21.8 million
2012–13	GAME OF THRONES series 3	£3.2 million	£22.5 million
2013–14	GAME OF THRONES series 4	£1.6 million	£23.2 million
2014–15	GAME OF THRONES series 5	£1.6 million	£26.3 million
2015–16	GAME OF THRONES series 6	£1.3 million	£32 million
2016–17	GAME OF THRONES series 7	£1.1 million	£34 million
2017–18	GAME OF THRONES series 8	£1.1 million	£70 million
TOTALS		£15.95 million	£251 million

Sky Atlantic, hosted a star-studded line up of cast and crew at its European premiere in ICC Belfast in April 2019. Sixteen season 8 regulars walked the red carpet as approximately 100 local, national and international media outlets and influencers descended on Belfast to cover the glamorous event.

Speaking at the time Northern Ireland Screen Chief Executive, Richard Williams, said; “*Game of Thrones* has transformed the screen industries

in Northern Ireland. It leaves a legacy of film studio infrastructure at Titanic Studios and Belfast Harbour Studios; an experienced crew hailed by HBO as the ‘best crew in the world’; supply chain companies used to dealing with the highest demands of modern content production; a screen tourism footprint that covers most of Northern Ireland and will be built on greatly in the near future; and, a brand association that provides the screen industry with the highest level of credibility.

Game of Thrones has unlocked a self confidence in the next generation of screen industry talent who genuinely believe anything is possible

”

However, more than anything else, *Game of Thrones* has unlocked a self confidence in the next generation of screen industry talent who genuinely believe anything is possible.”

The highly anticipated final season aired to much fanfare; the third episode, Battle of Winterfell, officially became the most tweeted-about TV episode of all time. The final episode, *The Iron Throne*, became the biggest series finale ever for Sky with a cumulative audience of 5.8m viewers and broke all HBO viewership records with 19.3m watching in the USA.

The final season secured 32 Emmy nominations, the most for any programme in a single season, beating a 25-year standing record set by *NYPD Blue*. On the night it took home home 12 Emmys; locals Ronan Hill (sound), Simon Kerr (sound), Carla Stronge (casting) and Pamela Smyth (make-up) were among the prestigious list of winners.



The final season secured 32 Emmy nominations, the most for any programme in a single season

GAME OF THRONES IN NORTHERN IRELAND:

12,986

extras used

2,000

crew members used



Bloodmoon

In 2019 HBO produced a pilot episode of *Bloodmoon*, a *Game of Thrones* prequel series, in Northern Ireland. Written by Jane Goldman (*Kick-Ass*, *Kingsman: The Secret Service*, *Stardust*) it had cast the likes of Naomi Watts, Miranda Richardson and John Simm in the leading roles, however the series was ultimately not greenlit by HBO. It is a perfectly normal part of the screen business to produce a pilot and consider whether it works and then make a decision about the series. While this was of course disappointing for everyone involved in producing it, Northern Ireland Screen's investment in the pilot (£1.5m) was not in vain; the production provided work for 287 local crew members and returned an estimated £15m to the Northern Ireland economy.



Screen tourism

Although physical production has gone, the landscapes that formed the perfect backdrop for the fantasy world of the show now attract tens of thousands of *Game of Thrones* fans from across the globe to Northern Ireland every year.

In a competitive global market, screen tourism helps a destination stand out. It highlights what makes it unique and gives it a competitive edge. It can also provide a new narrative and transform perceptions, enabling tourists to see the destination through a powerful new lens.

The economic benefits of screen tourism are undisputed. In 2018, the show played a significant part in attracting one in every six out-of-state visitors to Northern Ireland. That accounted for around 350,000 visitors and over £50 million spend in the local economy in that year alone.



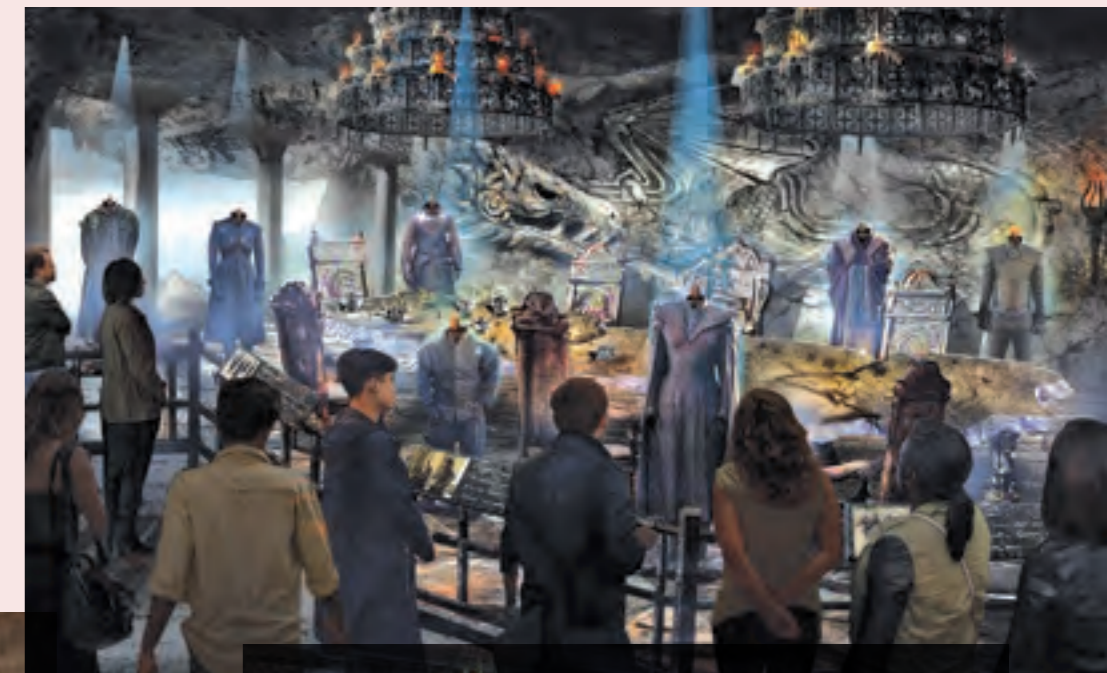
In 2018, the show played a significant part in attracting one in every six out-of-state visitors to Northern Ireland

Game of Thrones will live on with HBO's ambitious screen tourism legacy project – The *Game of Thrones* Studio Tour. The Tour is being developed at the Linen Mill Studios where many of the show's most memorable scenes were filmed, and it will deliver a world-class visitor experience.

The tour will give fans a unique insight into the making of *Game of Thrones*. They will see the most comprehensive and authentic *Game of Thrones* collection available anywhere in the world.

Its location in Banbridge, between Belfast and Dublin, can be easily reached by the 11 million people who visit the island of Ireland each year, as well as providing even more reasons for international tourists to visit.

Fans will see the most comprehensive and authentic Game of Thrones collection available anywhere in the world



The Northman

The Northman is an epic Viking revenge saga set in Iceland at the turn of the 10th century. The story centres around a Nordic prince who set out on a mission of revenge after his father is murdered. It is the third directorial feature from Robert Eggers following his acclaimed indie hits *The Witch* and *The Lighthouse*.

A co-production between New Regency and Focus Features, *The Northman* boasts an impressive cast including Nicole Kidman, Alexander Skarsgård, Willem Dafoe, Anya Taylor-Joy, Ethan Hawke, Claes Bang, and Björk. Robert Eggers co-wrote the script with Icelandic poet and novelist Sján. Northern Ireland's Mark Huffam is Producer on *The Northman* alongside Lars Knudsen and Aaron Milchan.

Speaking to Film Independent about the scale of the movie and how it's a major step up in scope from his previous films Eggers commented, "There's many locations in the film, so we were constantly going on scouts to find places or reassess places that we have found and we're building sets there. We're designing all these worlds, building these villages, we're making thousands of costumes and props, training the horses the things they'll need to do, designing the shots of the films. There's a lot more storyboarding. Generally I only storyboard the scenes that have visual effects or animals and stunts, things where all the departments need

to be on the same page for it to work out. But this movie there is rarely a scene that isn't on a boat or doesn't have a lot of extras."

The film started preproduction in Northern Ireland in late 2019 however just one week before cameras were due to roll in March 2020 the coronavirus pandemic struck meaning the production was suspended indefinitely. Thankfully production was allowed to resume safely under strict new guidance in August and the 18 week shoot wrapped in December 2020. *The Northman* will be released in cinemas in April 2022.

The production is estimated to have returned £30m to the Northern Ireland economy



PRODUCER Mark Huffam



Mark started his career in film and television on a Northern Ireland produced film, *The End of the World Man*, released in 1986, working his way through the Locations and Production departments. He became an Associate Producer and Production Manager on the Steven Spielberg film *Saving Private Ryan*, released in 1998. In 2011, he was a Producer on the first season of HBO's *Game of Thrones* that brought much ongoing business to Northern Ireland. In 2015, he was a Producer on the science fiction film *The Martian* starring Matt Damon, which Ridley Scott directed. He received an Academy Award nomination for the film and won a Golden Globe.

Bringing new opportunities and support to communities, businesses and individuals is something he prides himself on and gives much of his time and expertise to support new entrants to the industry.

He was awarded a CBE in the 2011 Queen's Birthday Honours List for his services to the film and television industries.

Mark continues to produce and support a range of projects across the UK and internationally.

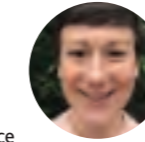
Employing approximately 320 crew and utilising locations across Northern Ireland such as Clondeboy, Torr Head, Knock Dhu (Cairncastle), Lough Neagh and Shane's Castle the production is estimated to have returned £30m to the Northern Ireland economy.

We will now take a look at some of the talented people working in Northern Ireland who helped bring *The Northman* to life.



It is the third directorial feature from Robert Eggers following his acclaimed indie hits The Witch and The Lighthouse

UNIT PRODUCTION MANAGER Alex Boyd



Alex has over 12 years' experience working in film and television. Previous to working on *The Northman*, Alex was part of the first production using the new Belfast Harbour Studios, when she worked as UPM on the Warner Bros Series, *Krypton*. Alex was critical in ensuring the success of the day-to-day studio operations. When *Krypton* season 2 was commissioned, Alex made the step up to Co-Producer.

Alex graduated from Queens University Belfast with a degree in Film Studies, where she produced three student films and cemented her love of filmmaking. Her first foot into the industry came in 2007 with a one-week job on a TV pilot. The pilot was never made but it led to six months as a production assistant on a BBC television production, *The Invisibles* (2007). Following this she moved on to a production assistant job with Generator Entertainment which was a new

Belfast company making a slate of low budget films, headed by film producers Mark Huffam and Simon Bosanquet. After working on various films for Generator Entertainment including *Red Mist* (2008), *Cherrybomb* (2008) and *Ghost Machine* (2009), Alex was promoted to Mark Huffam's assistant. Over the next few years she worked with Mark on several productions including *Your Highness* (2009), *Game of Thrones* (2010) and *Prometheus* (2011). Alex returned to *Game of Thrones* in 2012 and 2013 assisting the producers and directors.

Looking for new challenges, Alex returned to Mark Huffam's company in 2014 as production supervisor on a big budget Channel 4 commercial for The Grand National. She continued working as a production manager on projects such as *Halo: Nightfall* (2014), *Morgan* (2015), and *The Lost City of Z* (2015). The next step up came on the Northern Ireland and Spanish co-produced feature film, *The Bookshop*, on which Alex was the Line Producer. This led to another Line Producer role on *The Frankenstein Chronicles Series 2* (2017–2018).

SFX SUPERVISOR Sam Conway



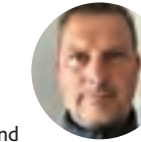
Sam started in the industry at a very early age when his father brought him onto sets during school holidays. His first full time film employment was *Loch Ness* with Ted Danson, he then went on to work on a range of films including *The English Patient*, *The Talented Mr Ripley* and *Pirates of The Caribbean* before coming to Belfast to work on *Game of Thrones*. Sam's work on *Game of Thrones* won him 3 Emmy awards and 2 VES awards. Both Sam and his crew have received training in Plant Operating part funded via skills bursaries from Northern Ireland Screen. His time working on *Game of Thrones* convinced him to make Northern Ireland his new home. Sam has just finished working on *The Northman* which he describes as a very challenging project. As SFX Supervisor Sam was responsible for all the safety around creative effects which was made even harder by the Covid-19 pandemic.

MAKE-UP & PROSTHETICS ARTIST Polly McKay



Although not originally from Northern Ireland, Polly has made Belfast her home since 2014 due to the steady and continual flow of quality work here. Her first role in Northern Ireland was on film *Halo: Nightfall*. Polly has been crew on many large-scale projects like *Game of Thrones* (since season 4), both series of *Krypton* and most recently *The Northman*. She was also Hair & Makeup Designer on *The Journey* – her first design role. More recently she designed *Ordinary Love* (for which she received an IFTA nomination) as well as designing, being part of the main team, and doing dailies on many other local and non-local projects each year.

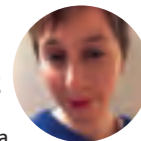
PRODUCTION SOUND MIXER Derek Hehir



Derek began working in Sound in 1997. His first role was as a Sound Assistant Trainee with TVM working on horse racing and other sports. Derek realised that sound was the direction he wanted to follow so secured a bank loan, bought some equipment, and began working in current affairs and documentary for both UTV and BBC as a freelance Sound Recordist. He recorded his first short film in 2000 and wanted to find more work in local film although at the time there was very little filming in Northern Ireland. Derek continued to work in documentary and television for the next 6 years. His first feature film was *Peacefire* (Northern Ireland Screen's first New Talent Focus film) where he met Mark Huffam. This led to a Sound Mixer job on *Cherrybomb*. Derek has now worked on 20 feature films and as many TV dramas, all of which received funding from Northern Ireland Screen. His most recent role was Production Sound Mixer on *The Northman*.

FLOOR 2ND ASSISTANT DIRECTOR

Edel McCormick



After gaining a degree in Drama at the University of East Anglia, Edel returned home to Belfast to get her start in the film and TV industry. She began as a trainee on *Game of Thrones*, and her most recent credit was the Floor 2nd AD on *The Northman*. Early on in her career, Edel attend a week-long series of Workshops hosted by Northern Ireland Screen, giving her an opportunity to meet peers who were keen to direct and produce their own short films, and to speak to professional directors and producers. Edel now splits her time working as an Assistant Director on high-end TV and film, with directing and producing her own short films, including *Night Lights* which screened at the 2020 Cork Film Festival. Edel recently attended a Production Guild short course about breaking down and scheduling a script using the industry standard software Movie Magic. The course was free to attend courtesy of BBC Drama and Northern Ireland Screen.

STILL PHOTOGRAPHER

Aidan Monaghan



Aidan is a Graduate of the Glasgow Mackintosh School of Art and Queen's University Belfast. He worked in London with internationally renowned Architect, Lord Norman Foster as part of the Boston Museum of Fine Art design team until 2003. Returning to Belfast in 2006, Aidan worked as a theatre photographer documenting the plays of Marie Jones and Martin Lynch. His first film project was Oscar-winning short film *The Shore* in 2009 with director Terry George. Aidan's other credits include Ridley Scott's *The Martian* and *All the Money in The World*, James Gray's *The Lost City of Z*, Remi Weekes' *His House* (2018), David Dobkin's *Eurovision* and most recently Robert Eggers' *The Northman*.

In 2019, Aidan completed an intensive one-year training programme as a Commercial Diver, gaining his HSE certification. He is one of a handful of still photographers in the UK and Ireland to hold this qualification and has worked in Pinewood Studios' legendary U-Stage (Underwater Stage) most famously associated with many of the early James Bond movies.

SUPERVISING LOCATIONS MANAGER

Naomi Liston



Naomi started in the industry 18 years ago working as a runner on a friend's Edinburgh School of Art short film before learning to cut her cloth on Scottish Screen funded projects such as the Tartan Shorts scheme as a runner before moving into film and TV projects within the locations department. She moved to Northern Ireland 12 years ago and went back a grade within the locations department on her first few jobs to secure work and get 'a foot in the door' in the industry here. Naomi has now worked on many Northern Ireland based projects including all 8 seasons of *Game of Thrones* and the first season of *The Fall*. Naomi is currently the Supervising Locations Manager on Paramount Pictures' *Dungeons & Dragons* based at Titanic Studios straight off the back of completing *The Northman*.

SKILLS ALUMNI

TRAINEE AD

Paul Moran



In 2017, having worked on independent short film and documentaries, Paul took part in Northern Ireland Screen's New Entrant Training Scheme and got a day's experience on *Game of Thrones*. Off the back of that he was able to stay there for three months for filming of its final season. He successfully applied for Northern Ireland Screen's Craft and Technical Skills Scheme in early 2018 starting as a Trainee Assistant Director on BBC drama *Mrs Wilson*. Paul continued on the scheme for three years working on TV projects such as *Doing Money*, *Dublin Murders*, *Marcella* and *Bloodlands*. Most recently Paul has worked on feature films *Pixie* and *The Northman*. As a result of the skills and experience developed on the placements provided by the Craft and Technical Skills Scheme, Paul has been able to step up to Third Assistant Director on multiple productions on second unit filming days.

STANDBY PROPS

Chris Smith



Chris completed a degree in Product and Furniture Design at Ulster University in 2012 and then secured a job on season 3 of *Game of Thrones* as a Standby Props Trainee via Northern Ireland Screen's Craft and Technical Skills scheme. Over the past eight years he has continued to work in the Props Department on productions in Northern Ireland, Iceland and Budapest. Chris has gained vast experience from industry professionals and has worked his way up to a more senior role within the standby side of the Props Department. He recently finished working on *The Northman* as the lead Standby.

HEAD GREENSPERSON

Damian McGlone



Damian comes from a building background and is a stonemason by trade. He has worked on many large-scale landscaping projects and has also worked with tree surgeons. The combination of skills gained from these projects worked well in the greens department. Damian has always had a great love of films so to get work on *Game of Thrones* was a dream come true. Having worked as a daily for a few years he gained his teleporter-forklift, platform-cherry picker, digger and chainsaw tickets with the help of Northern Ireland Screen's Skills Bursary scheme. Gaining these qualifications along with a lot of hard work resulted in Damian being stepped up to Head of Department on *The Northman* with the support of Northern Ireland Screen's Stepping Up scheme.

PRODUCTION MANAGER

Darren Chesney



Darren has only ever wanted to work in film since he was a child. After leaving university he worked in a number of roles within the industry starting as a production and camera assistant in documentaries and light entertainment. He did a brief spell at BBC Northern Ireland as a Technical Media Assistant which led to a job as a camera trainee on *Doctor Who* in Cardiff. From this he continued to work in the camera department for over 10 years as a 2nd AC and DIT on jobs such as *Line of Duty*, *Whole Lotta Sole*, *Halo: Nightfall*, *Game of Thrones* and *Krypton*. Darren completed a Production Management course run by the Production Guild, supported by a Skills Bursary from Northern Ireland Screen and has since moved into Production. He gained experience as a Production Manager on two independent feature films and with the help of Northern Ireland Screen's Stepping Up scheme took on the role of Production Manager on *The Northman*. Darren is currently Production Manager on Netflix's *The School for Good and Evil*.

PRODUCTION COORDINATOR

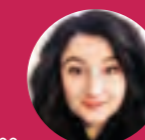
Amy Moore



Amy graduated from Queen's University Belfast with a BA Hons in Film Studies, during her studies she also worked for Queen's Film Theatre (QFT)/FilmHubNI. After graduating she began her journey into the film industry. Starting in the Locations Department, she gained on-the-floor knowledge of how a set operates and absorbed the various departments' logistical needs. With this experience and understanding, Amy then made a smooth and natural transition into the Production Department. Amy now has six years' experience in the industry and has worked at several studios from Pinewood and Leavesden in London to Korda and Origo Studios in Budapest. She is now back on home turf in Belfast Harbour Studios. On *The Northman* Amy was stepped up to the position of Production Coordinator with the support of Northern Ireland Screen's Stepping Up scheme. After wrapping *The Northman*, Amy immediately took up her second job as a Production Coordinator on Netflix's *The School for Good and Evil*.

CROWD COSTUME SUPERVISOR

Rachael Blair



After completing a BA Hons degree in Fashion and textiles in Belfast 8 years ago, Rachael began her costume career as a trainee within the lively crowd costume team on *Game of Thrones* season 4. This led to work on some other projects including *Line of Duty* and *Krypton*, as well as the remaining seasons of *Game of Thrones*. After building more experience and skills in the world of costume Rachael has worked both home and away in crowd and principal costume departments. Most recently she was stepped up to supervising the crowd costume team on *The Northman* with the support of Northern Ireland Screen's Stepping Up scheme.

VFX ONSET SUPERVISOR & YELLOWMOON VFX SUPERVISOR

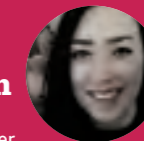
Colin McCusker



Colin obtained a BA Hons in Animation and Design from Sunderland University, and returned home to Northern Ireland in 2007. He started work as an animator for children's TV and later moved into the games and film sectors. Colin participated in Northern Ireland Screen's VFX trainee scheme in 2010 helping him to secure a position on the *Game of Thrones*' visual effects team. Starting out as a Data Wrangler he then progressed to become Previs Artist and Lidar Operator. Colin now has 13 years' experience and is undoubtedly one of Northern Ireland's top VFX Supervisors. Colin found Northern Ireland Screen's trainee scheme so beneficial that he has since used it to crew up on productions that he is involved with. His credits include *Krypton*, *The Frankenstein Chronicles* and *Line of Duty*, amongst others. Local feature film *Zoo* saw Colin travel to Canada to film elephants which were then placed into the film back in Belfast. Having just finished filming *The Northman*, Colin is now helping complete post at Yellowmoon in Hollywood.

COSTUME PRINCIPAL TRAINEE

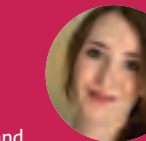
Fionnghuala Mohan



Fionnghuala graduated from Ulster University in 2015 with a BA in Textile, Art, Design and Fashion. After taking a few years out to travel she returned home and successfully applied for Northern Ireland Screen's Craft and Technical Skills training Scheme in 2019. Fionnghuala's first job was working on *Bloodmoon*, the *Game of Thrones* prequel pilot. The scheme has given her the opportunity to work with numerous designers on projects such as *Nowhere Special*, *Almost Never* and *Here Before*. Fionnghuala is still on the scheme and most recently she has been working as Principal Costume Trainee on *The Northman*.

DRAUGHTSPERSON

Megan McCrea



Megan graduated from York University with a BSc in Film and Television in 2013. On returning home to Belfast she did a short stint of work experience in film before getting her first job on *Dracula Untold* in 2013 as a Craft PA. After working as a set PA on a few jobs Megan decided that she wanted to work in the Art Department and was accepted onto Northern Ireland Screen's Craft and Technical Skills scheme as an Art Department Trainee and placed on the fifth series of *Game of Thrones* in 2014. Through a Skills Bursary, she was able to complete Intermediate Technical Drawing courses at Pinewood studios in 2015 and at Screen Training Ireland in 2016. Along with completing courses in hand draughting, she taught herself CAD, 3D modelling and Photoshop software programmes, allowing her to progress up the art department. Megan has worked in a range of art department roles including Art Directing for *Death and Nightingales*. After finishing on *The Northman* Megan is now working as a draughtsperson on Paramount Pictures' *Dungeons & Dragons* at Titanic Studios.

Screen Media Innovation Lab (SMIL)

Like most aspects of modern life, production techniques in the screen industries are evolving and changing as the digital revolution continues to roll out.



Practices that have been largely unchanged for over 100 years are being heavily disrupted by the capabilities of digital technology. A suite of techniques collectively described as 'Virtual Production' is the engine of the next phase of disruption.

The **Screen Media Innovation Lab (SMIL)**, led by Ulster University in partnership with Belfast Harbour, is a £65 million facility, designed to place Northern Ireland at the forefront of the virtual production revolution. SMIL's vision is to establish a Centre of Excellence in Research and Development and Innovation (R&D&I) in Virtual Production, recognised regionally, nationally, and internationally.

As a collaboration between Ulster University and Belfast Harbour, SMIL is uniquely positioned to be both an industrial facility and a research facility, combining to be a true centre of innovation. Sitting alongside Northern Ireland's newest film studio facility at Belfast Harbour Studios, the virtual production capacity is exactly where the industry wants it, while the leadership of Ulster University ensures that academic research and development is the driving force of the facility.

SMIL is strengthened further, not only by Northern Ireland Screen's support but by strong support from the BBC, with BBC Northern Ireland intending to shift its broadcast studio capacity to a purpose built state of the art broadcast studio at SMIL. This new larger

The SMIL is designed to place Northern Ireland at the forefront of the virtual production revolution

broadcast studio with capacity for an audience up to 600 will be anchored through a minimum access guarantee with the BBC but will also be available to independent companies for the production of other entertainment or studio-based programming.

Focusing on **Virtual Production**, SMIL not only provides a point of confluence for academia and the large scale production sector within the screen industry, it also provides a facility with significant application and relevance to the games industry, the animation sector, the broadcast environment and the newly expanding Immersive content sector (including Virtual Reality (VR), Augmented Reality (AR) and Mixed Reality (MR)).

With games, animation, broadcast and immersive all expanding significantly in Northern Ireland alongside the growth in large scale production, SMIL will be a catalyst for the growth of all these screen sectors. The pulling closer of these disparate elements of the screen industry will strengthen the sector overall allowing for greater collaboration and cross fertilisation of ideas and practices.

As a global 'Tier 1' Centre of Excellence in Virtual Production, SMIL will contribute directly to Northern Ireland Screen's ambition for Northern Ireland to have the strongest screen industry outside of London in the UK and Ireland. It is also consistent with the

innovation focus of the Belfast Regional City Deal; makes a significant contribution to the Programme for Government outcome relating to an innovative and creative society; and to the Department of Economy's strategic focus on innovation.

Co-located with Belfast Harbour's film studio complex, the 6500m2 Virtual Production facility at SMIL is made up of:

- a highly specified Virtual Production (VP) stage (of a scale benchmarked against the VP stage used in the production of *The Mandalorian*)
- a Motion Capture Studio

- a 3-D Scanning studio
- a SMART Stage
- ancillary accommodation

SMIL also houses a commercial broadcast studio, with an audience capacity of 600 (c.1500m²). BBC NI will be the primary tenant, under the terms of a Minimum Access Guarantee but the studio will be available for all customers.

What is Virtual Production?

'As VFX have grown to be a greater part of movies and television today, there's a growing divide between what the filmmakers can see through the camera on the live-action set, and what they have to imagine will be added digitally many months later. Virtual Production attempts to unite those two worlds in real-time.'

Ben Grossman, Virtual Production and the Future of Filmmaking

'It is an agile process characterised by starting VFX earlier and leveraging technology through the entire production life cycle to enhance the way content is created... Virtual production is iterative and creative... is an expansion of the traditional filmmaking playbook, enabling studios to pursue greater experimentation.'

Deloitte 2020, The Future of Content Creation: Virtual Production



Television Drama



In recent years Northern Ireland has been associated with some of the highest quality television drama and the sector has enjoyed great successes

Most of our TV drama series or serials are still anchored by BBC and we expect this to continue through the BBC and Northern Ireland Screen Partnership Agreement which sees the broadcaster and the agency work together to invest financially and creatively in developing an internationally competitive screen industry in Northern Ireland. Of course, there are exceptions to this – most notably Lisa McGee’s record-breaking *Derry Girls* for Channel 4. Other projects have screened on ITV and in 2020 we had our first drama for Channel 5. In the last few years the quality and range of drama made in Northern Ireland has increased substantially.

Derry Girls is the creation of acclaimed writer Lisa McGee who has mined her own experiences to create a candid, one-of-a-kind, family-centred comedy set in 1990s Derry against a backdrop of The Troubles. The series exploded onto our screens in January 2018 and consolidated ratings saw it become the biggest series ever in Northern Ireland



since modern records began in 2002. You can read more about the many successes of *Derry Girls* in the showcase that follows.

Set and filmed in Northern Ireland *Come Home* aired on BBC One in March 2018, it was created by BAFTA and International Emmy-winning screenwriter Danny Brocklehurst and directed by Derry~Londonderry native Andrea Harkin. The powerful, absorbing and deeply emotional family drama explores the messy realities of

In the last few years the quality and range of drama made in Northern Ireland has increased substantially



parenthood, marriage, and what happens when a mother switches the reset button on their life. Christopher Eccleston starred in the lead role and earned an International Emmy nomination for his performance.

Award-winning actress Ruth Wilson starred in *Mrs Wilson*, a three-part series for BBC One, based on the life of her own grandmother. The remarkable true story was a ratings hit with the first episode attracting an overnight audience of 4.6m (20.3% share) when it aired in November 2018. It went on to receive three BAFTA TV nominations including Best Mini-Series.

2018 also saw *The Fall* creator Allan Cubitt return to Northern Ireland to shoot *Death and Nightingales*, a three-part drama for BBC Two based on Eugene McCabe’s modern Irish classic of the same name. Jamie Dornan starred in the riveting story of love, betrayal, deception and revenge, set in the beautiful haunting countryside



Three of The Guardian's must-see TV shows of 2019 were made here in Northern Ireland

The majority of murder mystery drama *Dublin Murders* filmed in Northern Ireland, it hit our screens in October 2019 with the first episode watched by an average of 3.8m viewers in the UK. The eight-part series also aired on RTÉ in the Republic of Ireland, and the Starz network in America.

In late 2019 contemporary psychological thriller *The Deceived* written by Lisa McGee (*Derry Girls*) and Tobias Beer filmed in Northern Ireland. The four-part drama aired on Channel 5 in July 2020 and drew in 2m viewers on its launch night, making it, at that time, the channel's highest rating launch for a drama commission ever.

At the beginning of 2020 *Bloodlands*, a major new crime drama for BBC starring James Nesbitt, filmed in and around Belfast and Strangford. The critically acclaimed "Irish-noir" aired in early 2021 and was a huge hit with viewers. In Northern Ireland, the premiere episode had a 52% consolidated audience share, making it the highest BBC drama to launch locally on record. Following this success, the BBC ordered a second series from Northern Ireland

writer Chris Brandon, who had his first original drama commission in *Bloodlands*.

While 2020 presented many challenges for this sector during the coronavirus pandemic we are very proud that three TV drama projects (*Line of Duty* series 6, *Three Families* and *Frank of Ireland*) were safely filmed and completed by the end of the year.

Line of Duty series 6 aired on BBC One in spring 2021. The final episode was watched by an average of 12.8 million viewers, a record for the hit show. The BBC said it was the most watched episode of any drama since modern records began in 2002 (excluding soaps). Viewers tuned in to find out the identity of criminal mastermind, H. The finale commanded 56.2% of the UK's TV audience, according to overnight figures

This thriving television drama landscape has increased opportunities for local writers, heads of departments and directors and, we are now seeing large drama companies such as Element Pictures, Mammoth Screen, Hat Trick Productions and Two Cities Television establishing offices in Northern Ireland.

of Fermanagh in 1885. The first episode aired in November with 1.9m viewers tuning in making it BBC Two's second biggest series launch of the year after *Collateral*. More recently all 3 seasons of *The Fall* have been reprofiled on Netflix where it is a big hit with viewers and has often featured in its most-viewed list of shows.

Doing Money, a shocking true story about slavery in the UK filmed and aired in 2018. This fact-based one-off 90 minute drama follows the heart-breaking and compelling story of Ana, a young woman snatched in broad daylight from a London street, trafficked to Ireland and used as a sex slave in a series of 'pop up' brothels. *Doing Money* was part of BBC Two's *Why Slavery?* season: a season of ground-breaking films about slavery in the modern age. The drama also broadcast on RTÉ in the Republic of Ireland.

2018 came to a close with ITV airing *Torvill and Dean* on Christmas Day. Filmed on location here, the one-off feature-length biopic explores Jayne

Torvill and Christopher Dean's early years and the creative impetus that finally drove them to become ice dancing royalty.

Innovative and gripping ITV crime drama *Marcella* filmed entirely on location in Belfast during spring and summer 2019. Starring Emmy award winning Anna Friel in the title role, the series aired in early 2021 and sees Marcella in Belfast as an undercover detective.

Northern Ireland doubled for the Lake District in 2019 for filming of BBC Two's *The Windermere Children*, a powerful drama based on an extraordinary true story, when in 1945 hundreds of child survivors of the concentration camps were taken to this idyllic region to recuperate. The drama also aired on ZDF in Germany in 2020 to mark the 75th anniversary of the end of the Holocaust. It was nominated in the Best Single Drama category of the 2021 BAFTA TV Awards and Broadcast Awards.

In August 2019 BBC Three commissioned *My Left Nut*. Based on the award-winning stage play of the same name, the coming-of-age comedy about friendship, family, grief and testicles was written by Northern Ireland newcomers Michael Patrick and Oisín Kearney. Produced by Kay Mellor's Rollem Productions the three-part series won Best Drama at the RTS NI Awards in 2020 and was nominated for a Broadcast Digital Award.

Three of The Guardian's must-see TV shows of 2019 were made here in Northern Ireland – *Game of Thrones* series 8, *Line of Duty* series 5 and *Derry Girls* series 2. These shows dominated the schedules when they aired.

Derry Girls

Commissioned by Channel 4 and produced by Hat Trick Productions *Derry Girls* series 1 filmed on location in Belfast and Derry in summer 2017.

Written and created by Derry-native Lisa McGee (*Indian Summers*, *London Irish*, *Being Human*), the six-part series follows 16-year-old Erin Quinn (Saoirse Monica Jackson) and her friends Orla McCool (Louisa Harland), Clare Devlin (Nicola Coughlan), Michelle Mallon (Jamie-Lee O'Donnell) and "the wee English fella" James (Dylan Llewellyn) as they navigate their teens in Derry in the early 1990s against the backdrop of The Troubles.

While the series focuses on the five friends and the many ridiculous situations they find themselves in, they are supported by a stellar cast of adults including Erin's parents, Gerry (Tommy Tiernan) and Mary (Tara Lynne O'Neill). Her grandfather, Joe (Ian McElhinney), and her aunt Sarah (Kathy Kiera Clarke) and the dull uncle Colm (Kevin McAleer). Not to forget wry nun and school headmistress Sister Michael (Siobhán McSweeney).

The series hit screens in the UK on 4th January 2018 and became an instant hit for Channel 4 when over 2.8m viewers tuned in for the first episode. The broadcaster commissioned

a second series before the second episode had even aired. The first series reached 54% of the Northern Irish TV audience, including 65% of 16–34 year old viewers, becoming the biggest series ever in Northern Ireland since modern records began in 2002. Across the UK, consolidated viewing figures revealed that the first series was watched by an average of 2.5 million viewers, making it, at that time, Channel 4's biggest comedy launch since 2004.

In 2019 series one went on to win Best Comedy at the Broadcast Awards, Best Scripted Comedy at the Royal Television Society Awards and two IFTA Awards for Best Comedy and Best Writer, it was also nominated for Best Scripted Comedy at the BAFTA TV Awards. The emotional series finale was voted Radio Times readers' top television scene of the year.

Having been acquired by streaming giant Netflix, *Derry Girls* attracted a global audience, including from India, Pakistan, Mexico and the United States. The New York Times hailed it as "a smart sitcom set during the Troubles in Northern Ireland, its characters are richly detailed, its understanding of teenage awkwardness profound."

Series 2 was Channel 4's biggest UK comedy launch for 15 years

Channel 4 commissioned Derry's UV Arts to create a mural based on the show in the city. In January 2019, just ahead of the series two launch, a 30-foot-high painting of the sitcom's lead characters was painted on the side of Badgers Bar on Orchard Street. It has become a magnet for tourists and a symbol of pride for city dwellers.

"...a potent sign of change in a place where murals typically display partisan propaganda. (Now in its second season, the sitcom has become a cult favorite in the U.S. too, even if some viewers have to switch on the subtitles to make sense of the thick Northern Irish accents.)" *Meredith Blake, The Los Angeles Times*

Series two filmed in autumn 2018 and saw all our favourite characters return for more mischief and mayhem. Northern Ireland Screen co-hosted the premiere of the eagerly awaited second series in Derry in February 2019. The second series launched with a consolidated 3.2m viewers for episode 1, breaking the records it set previously with series one, and making it Channel 4's biggest UK comedy launch for 15 years.

More Awards success and critical acclaim followed. The Hollywood Reporter named Lisa as one of 2019's 'TV Global Elites'. Series three was commissioned by Channel 4 in April 2019, its 2020 shoot was unfortunately postponed due to the coronavirus pandemic and it is now due to shoot later in 2021.

Above all else *Derry Girls* is a magnificent showcase of creative talent from Northern Ireland.



WRITER & CREATOR Lisa McGee

Lisa McGee is a Northern Irish stage and screenwriter. She was born in Derry and studied Drama at Queen's University, Belfast. She was writer on attachment with the Royal National Theatre in London in 2006. Her plays include *Jump*, *The Heights*, *Nineteen Ninety Two*, and *Girls and Dolls*, for which she won the Stewart Parker Trust New Playwright Bursary 2007.

Lisa's television credits include *The Things I Haven't Told You* for BBC Three, the Irish television series *Raw* which she created for RTÉ, time as a writer for three series of the BAFTA-nominated *Being Human* for the BBC, the Channel 4 sitcom *London Irish*, which she created, writing for the Golden Globe-nominated drama series *The White Queen* for BBC 1, and *Indian Summers* for Channel 4. Most recently she, along with husband Tobias Beer, wrote and created *The Deceived* for Channel 5.

Her stage play *Jump* was also adapted into a film with support from Northern Ireland Screen.

The Hollywood Reporter named Lisa as one of 2019's 'TV Global Elites'

DIRECTOR Michael Lennox

Growing up in Northern Ireland Michael had a passion for cinema. In 2008 he made his first short film *Rip and the Preacher* starring Gerard McSorley. The short was selected by the British Council to tour festivals worldwide including Aspen and LA Shorts Fest. In 2010 he made his TV debut with a 30-minute drama *Eclipse* for Channel 4's Coming Up new talent scheme. Michael went on to study for a Masters in Fiction Directing at the National Film and Television School. His work there included the short film *The Back of Beyond*, which won the Royal Television Society Student Television Award as well as the Pianifica Award at the Locarno Film Festival, and was nominated for a European Film Award. Michael's short films received funding from Northern Ireland Screen and we also supported his attendance at the National Film and Television School with a scholarship.

In 2014 Michael directed the Northern Ireland Screen funded short film *Boogaloo and Graham*, which premiered at the Toronto International Film Festival. The film won the 2014 BAFTA for Best British Short Film and was nominated for an Academy Award for Best Short Film. Michael made his feature debut with *A Patch of Fog*, starring Stephen Graham and Conleth Hill, for Northern Ireland Screen/BFI. The thriller opened in the Discovery Programme at the 2015 Toronto International Film Festival and had its UK premiere at the Edinburgh International Film Festival where it was nominated for the Michael Powell Award for Best British Feature Film.

In 2018 Michael directed *Derry Girls*, for which he took the Best Director Comedy Drama/Sitcom Award at the 2018 RTS Craft and Design Awards. He also directed series two, and is back on board to direct the third series in 2021.

MAKE-UP DESIGNER Robyn Wheeler

Robyn started in the film and TV industry in 2006, her first jobs were *BBC Newsline* and current affairs shows. Robyn was stepped up to Make Up Designer on series one of *Derry Girls* in 2018, a position supported through Northern Ireland Screen's Stepping Up scheme. She is currently working as Head of Department on a local feature film called *Ballywalter*. In recent years Robyn has received Northern Ireland Screen funding for several courses including: Period Hair, Hair Extension Masterclass and SFX.

SOUND MAINTENANCE/ BOOM OPERATOR Daniel McCabe

Daniel gained a place on Northern Ireland Screen's Aim High scheme in 2011 after completing a film degree at Queen's University. At the end of the scheme he decided to specialise in location audio. He now has a growing list of 36+ sound department credits covering shorts, feature films and TV drama. He worked in the sound department on seasons 3–8 of *Game of Thrones*, which won 5 Emmys for Outstanding Achievement in Sound Mixing. His recent credits include *Bloodlands*, *Line of Duty*, *The Deceived*, *The Fall* and *Derry Girls*. Daniel was stepped up on series 2 of *Derry Girls* to Sound Maintenance & Boom Operator with the support of Northern Ireland Screen's Stepping Up scheme.

Independent Film



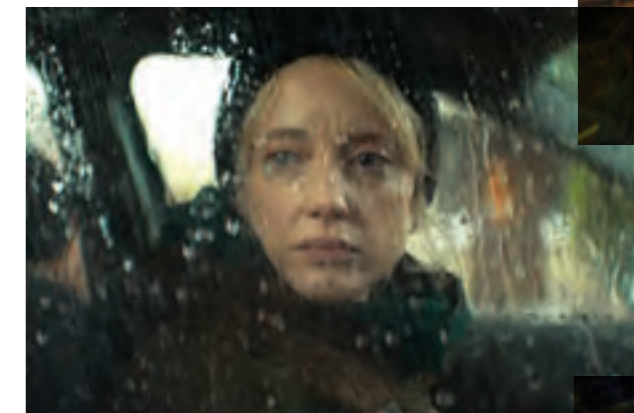
We help Northern Ireland films get made, marketed and screened

Supporting independent film was the founding purpose of Northern Ireland Screen and it remains a key priority. We have always placed a particular focus on the most talented local writers, directors and producers in Northern Ireland, whether they have come up through the various shorts or new talent schemes we run, whether they're returning home to the burgeoning industry here or whether they are simply a new talent found by someone else.

We invest and nurture this key creative Northern Ireland talent from development through to production, where the production funding offered demands a much smaller investment to expenditure ratio.

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.

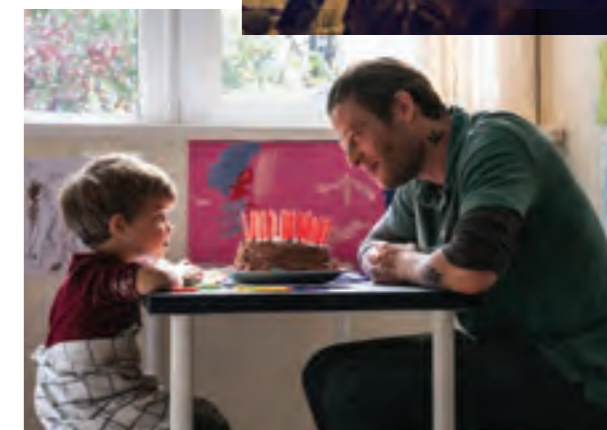
Indigenous films supported by Northern Ireland Screen in recent years include Glenn Leyburn and Lisa Barros d'Sa's *Ordinary Love*, Stacey Gregg's *Here Before* and *Ballywalter*, Chris Baugh's *Boys From County Hell* and Cathy Brady's *Wildfire*. These are projects outside of our New Talent Focus films which you can read more about later in this document



We actively seek partnerships and value from other industry sectors, including financing such as from a sister agency like the BFI or Screen Ireland or a network broadcaster e.g. BBC or Channel 4. We pitch the projects to international sales agencies and help open doors to distributors.

During production we assist with promotion by facilitating set visits for trade journalists, who will run a feature on the film and filmmakers thereby helping raise their profile within the global sector. And once completed, we will help the film get to market and festivals with funding, and support the filmmakers' attendance through participation in our NI Delegations.

The success of a first feature creates a demand for second, but second features are often more challenging to finance. To try and address this issue we have teamed up with leading international sales and film finance company Bankside Films and Screen Ireland, together we have an ambition to produce, and fully fund, up to two feature films per year. It is envisaged that the initiative's priority will be to support second-time feature film directors.



Ordinary Love

Ordinary Love is the third feature from Northern Ireland directing duo Glenn Leyburn and Lisa Barros d'Sa following the critically acclaimed *Good Vibrations* (2012) and *Cherrybomb* (2009).

Filmed entirely on location in Northern Ireland, Academy Award nominees Lesley Manville (*Phantom Thread*) and Liam Neeson (*Schindler's List*) star as an everyday couple with an extraordinary love, who must find the humour and grace to face a year of adversity.

Joan (Manville) and Tom (Neeson) have been married for many years. There is an ease to their relationship which only comes from spending a lifetime together and a depth of love which expresses itself through tenderness and humour in equal part. When Joan is unexpectedly diagnosed with breast cancer, the course of her treatment shines a light on their relationship as they are faced with the challenges that lie

ahead and the prospect of what might happen if something were to happen to Joan. *Ordinary Love* is a story about love, survival and the epic questions life throws at each and every one of us.

Ordinary Love was written by award-winning Irish playwright, Owen McCafferty. It is a Canderblinks Film and Out of Orbit production, produced by Brian J. Falconer for Out of Orbit, David Holmes for Canderblinks Film and Piers Tempest for Tempo Productions.

Ordinary Love was financed by the BFI and Northern Ireland Screen in association with Head Gear Films, Metrol Technology and Kreo Films with Bankside Films handling international sales.

Executive producers are Natascha Wharton for the BFI, Stephen Kelliher for Bankside Films, Jo Bamford for Tempo Productions, Phil Hunt and Compton Ross for Head Gear Films/Metrol Technology and Mark Huffam.

Ordinary Love had its world premiere as a Special Presentation at the 2019 Toronto International Film Festival where it received great critical acclaim. The Hollywood Reporter hailed it as "as quiet and thoughtfully composed as a Dutch master's painting." Soon followed its European Premiere at the London Film Festival and more superb reviews like The Guardian's 5-stars from Mark Kermode claiming, "Manville and Neeson excel in joyous heartbreaker."

The film was theatrically released by Universal Pictures/Focus Features in the UK and Ireland and by Bleecker Street Media in the US.



DIRECTORS

Glenn Leyburn Lisa Barros d'Sa

Glenn became a filmmaker after working successfully for many years as a graphic designer, predominantly in the music industry. Before becoming a filmmaker Lisa worked in script development for some years and wrote various scripts, including award-winning Northern Ireland

As quiet and thoughtfully composed as a Dutch master's painting

”

Ordinary Love won Best Film 2020 at the Irish Film and Television Awards and David Wilmot picked up the Best Supporting Actor Award. Owen McCafferty was nominated in the feature film category at the 2020 Writers Guild of Ireland ZeBBie Awards.

Screen funded short *The 18th Electricity Plan*, which saw her and Leyburn team up for the first time as directors. It was the first production of the company, Canderblinks Film Ltd, set up with long-time collaborator, music producer David Holmes.

Barros D'Sa and Leyburn's debut feature film, *Cherrybomb*, starring Rupert Grint, Robert Sheehan and Kimberley Nixon, premiered at Berlin in 2009. Their second feature was the critically acclaimed *Good Vibrations*, an 'impassioned, funny and monumentally likeable' (Time Out) biopic set in the punk music scene in Northern Ireland during the Troubles. *Good Vibrations* opened the Karlovy Vary and Belfast Film Festivals before screening at festivals and in theatres across the world. It won various awards including Best Film at the 2012 Galway Film Fleadh. Northern Ireland Screen provided development and production funding for both of these projects. The Canderblinks team continues to develop an exciting slate of film and TV productions with Northern Ireland Screen.



WRITER

Owen McCafferty



Over the past 25 years Owen McCafferty's plays have been performed worldwide and have won numerous awards.

Previous work includes *Titanic: Scenes from the British Wreck Commissioner's Inquiry, 1912* (MAC, Belfast and Tricycle Theatre, London); *The Absence of Women* (Lyric Theatre, Belfast and Tricycle Theatre, London); *Days of Wine and Roses* (Donmar Theatre, London); *Closing Time* (National Theatre, London); *Shoot the Crow* (Druid Theatre, Galway); *Mojo Mickybo* (Kabosh, Belfast); *Scenes from the Big Picture* (National Theatre, London), which won the Meyer-Whitworth, John Whiting and Evening Standard Awards; *Quietly* (Abbey Theatre, Dublin), which won the Writers' Guild Award for Best Play; *Death of a Comedian* (Abbey Theatre, Dublin, Lyric Theatre, Belfast, Soho Theatre, London); *Fire Below – A War of Words* (Lyric Theatre, Belfast, Abbey Theatre, Dublin). *Ordinary Love* is McCafferty's first screenplay. He is currently working on two further screenplays: *Breathing* and *Anonymous*.

PRODUCER

Brian Falconer



Brian Falconer started out making short films through his production company Out of Orbit including the 2015 Academy Award® nominated and BAFTA Award Winning *Boogaloo and Graham*, which was funded by Northern Ireland Screen. Falconer's debut feature was Northern Ireland Screen's New Talent Focus Film *The Dig*. Directed by the Tohill brothers, *The Dig* received a 2018 British Independent Film Award nomination, won Best Film at the 2018 Galway Film Fleadh, had its North American Premiere at the Toronto International Film Festival 2018 and won Best Screenplay and Best actor at the Newport Beach Film Festival 2018. *The Dig* had its Irish theatrical release in April 2019 and its North American release in August 2019. *Ordinary Love* was Falconer's second feature film. Brian has recently co-produced his third feature film *Ballywalter*, a Northern Ireland Screen funded feature film from local writer Stacey Gregg. Falconer is also developing a feature and television slate with support from Northern Ireland Screen, including *Breathing*, the second feature from writer Owen McCafferty.

PRODUCER & COMPOSER

David Holmes



David Holmes is a Belfast-born DJ, composer & producer. In his varied professional life, he has produced five of his own albums and over 25 film soundtracks. Holmes founded Canderblinks Film in Belfast with lifelong friends Lisa Barros D'Sa and Glenn Leyburn.

In recent years, Holmes' work for film has flourished. His successful partnership with director Steven Soderbergh was developed on films *Out of Sight* (1998), *Ocean's 11* (2001) and its sequels, *Haywire* and *Logan Lucky*. Holmes also scored Soderbergh's latest film *The Laundromat*.

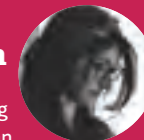
Holmes composed acclaimed soundtracks for Michael Winterbottom's *Code 46*, Oliver Hirschbiegel's *Five Minutes of Heaven*, and Yann Demange's '71 for which David won an Ivor Novello Award for Best Score in 2015. Collaborating with Leo Abrahams, Holmes created the score for the award-winning Steve McQueen film *Hunger*. With the exception of *Code 46*, Northern Ireland Screen has developed and financed all of these films.

All three series of *The Fall* were scored by Holmes. His score for the first series was nominated for an RTS Craft & Design Award in 2013 and winner of Best Score at the Irish film and TV Awards in 2014. For the BBC, Holmes' score to series *London Spy* won an Ivor Novello Award for Best Score in 2016.

Holmes and fellow band mate from Unloved, Keefus Ciancia, produced a unique score for two series of *Killing Eve*. The score for series one won the BAFTA TV Craft Award for Original Music in 2019, series two picked up the Primetime Emmy Award for Outstanding Music Supervision in 2020.

SCRIPT SUPERVISOR

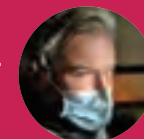
Helen McCullough



Helen obtained a HND in Moving Image from Belfast Metropolitan College in 2011. After this she worked as a Multimedia Designer for a branding company. When the company disbanded, Helen made enquiries into how she could get training in Script Supervision. In 2015 she was accepted onto Northern Ireland Screen's Craft and Technical Skills training scheme and worked on *Game of Thrones* where she was mentored and trained for two years and then invited back to work on the final season when the training scheme was completed. Helen's career has since taken off – working on many film and TV projects including *Ordinary Love*. Helen now works consistently as a fully trained Script Supervisor; she has just finished on *Flatmates* series 2 and is signed up for new Channel 5 drama *Dalgleish*.

FOCUS PULLER

Conor Rotherham



Conor graduated from Queen's University Belfast in 2004 and began working in the film and TV industry immediately, his first job was Camera Trainee on *Breakfast on Pluto*. In 2005 he participated in Northern Ireland Screen's Short Steps scheme. After working between Belfast and the Republic of Ireland for a few years as 2nd Assistant Camera he took some time out to travel abroad. Since returning to Northern Ireland in 2014 he has been working constantly on productions such as *Game of Thrones*, *Line of Duty* and *Krypton*. As part of Northern Ireland Screen's Stepping Up scheme Conor was stepped up to Focus Puller on *Ordinary Love*. He also availed of this scheme in 2020 when he was stepped up to Director of Photography on our latest New Talent Focus film, *Mandrake*.



Ordinary Love won Best Film 2020 at the Irish Film and Television Awards

Feature Docs

Feature Documentary has grown substantially beyond our single landmark documentary per year ambition set out in the Opening Doors (phase one) strategy, it is now a highly visible and buoyant sector of its own within independent film

Companies such as Fine Point Films, Erica Starling, Causeway Pictures, DoubleBand Films and Alleycats have produced numerous feature documentaries. This is a considerable export-driven expansion for these companies with deep roots in Northern Ireland's factual television sector. While still a niche, the economic value of this sector should not be underestimated, with budgets for feature documentaries reaching £1 million against an average under £200k for a standard UK or Ireland TV documentary.

Steeped in the challenging journalism and storytelling of Northern Ireland's history, this cluster of companies and associated producers and directors are making a considerable impact in the international feature documentary arena. It is very encouraging that these companies are reaching beyond local stories with their projects; for example, Fine Point's *Eliau* is the story of a Cuban boy's extradition from the USA. *Eliau* premiered at the 2017 Tribeca Film Festival and was nominated for an Emmy in 2018. Erica Starling's *The Most Hated Woman in Alaska* follows



This extensive network of film festivals is a very significant opportunity to showcase talent to the global screen industry. Hot Docs, North America's largest documentary festival, has been a particularly great platform. In 2020 we teamed up with Hot Docs to showcase recent works from Northern Ireland in its *Made In* programme. Due to Covid-19 the physical festival was cancelled but DoubleBand Films' *Lost Lives*, Fine Point Films' *The Dakota Entrapment Tapes* and Ross McClean's *Hydebank* were made available online for Ontario audiences to enjoy.

Closer to home Belfast Film Festival launched Docs Ireland in 2019, a new, industry-focused All-Ireland Documentary Film Festival. Docs Ireland showcases only non-fiction film, presenting new Irish and international feature length and short documentaries. Docs Ireland provides a fantastic platform to showcase and celebrate the great talent within our feature docs sector.

Local companies are encouraged to engage with international markets

the story of a criminal trial in Alaska. However, no matter how challenging, it is equally important that these companies are supported to tell stories from Northern Ireland; for example, DoubleBand Films' *Lost Lives* (read more about this in the showcase that follows).

Local companies are encouraged to engage with international markets, and financial support is provided to enable a delegation of Northern Ireland producers to regularly attend the leading documentary festivals and markets across the globe including Hot Docs in Toronto, International Documentary Film Festival Amsterdam (IDFA), Sheffield Doc/Fest and Mip Doc in Cannes.

Consistent with the growing success in feature documentaries, we have also broadened the range of short films we support to include factual shorts as well as the more traditional scripted shorts. Short films represent the entry point to independent film and the screen industry more generally for a high proportion of the key talent.



Lost Lives

Established in 1988 by Michael Hewitt and Dermot Lavery, DoubleBand Films is an award-winning production company with strong links to the BBC, RTÉ and Channel Four, a reputation for excellence and is one of the leading documentary companies in the UK.

Sustained by a long track record in all forms of factual programmes, DoubleBand's productions have encompassed a wide range of themes, including social history, human interest, science and medicine, sport, music, nostalgia, investigation and observational documentary.

Lost Lives is a major cinematic and timely film based on the book by the same name. Written over seven years by five journalists, it is a book that, uniquely, records the circumstances of every single death in a conflict – the

Northern Irish 'Troubles'. There are over 3,700 entries in the book. Over 3,700 lost lives. This heartfelt documentary is a cinematic homage to those who died, from all sides. The film was commissioned by BBC to mark the 50th Anniversary of the beginning of the violence in Northern Ireland and was produced with funding from Northern Ireland Screen.

Directed by Dermot Lavery and Michael Hewitt *Lost Lives* is powerfully narrated by famous Irish and Northern Irish actors, including Kenneth Branagh, Bríd Brennan, Roma Downey, Adrian Dunbar, Michelle Fairley, Bronagh Gallagher, Brendan Gleeson, Dan Gordon, Conleth Hill, Ciarán Hinds, Susan Lynch, Des McAleer, Martin McCann, Ian McElhinney, Sean McGinley, James Nesbitt, Liam Neeson, Emer O'Connor, Stephen Rea, Judith Roddy, Michael Smiley and Bronagh

Few films released in 2019 have seemed as timely or as urgent as Lost Lives

”

Waugh. The film weaves archive footage with recordings of family and friends responding to the devastating news of the death of loved ones. A score performed by the Ulster Orchestra and striking cinematography complete this elegiac piece.

Commenting on the film co-directors Dermot and Michael said; "It does not detail the acts of politicians and other major figures in the story of a conflict. Nor does it concern itself with talks or the breakdowns of talks. It was – and remains – the only book to record the circumstances of every single death in a conflict. As such it is focused – through every meticulous entry – on the human and emotional cost of a war. In the words of the five journalists who wrote the book, it "should serve as a lasting reminder of why Northern Ireland should never again return to full-scale conflict, a lasting reminder of the sadness and the pity of it all, a lasting reminder that war is hell."

On 10th October 2019 *Lost Lives* had its world premiere at the BFI London Film Festival and



it opened in Queen's Film Theatre (QFT), Belfast the next night. On 23rd October special event screenings took place in cinemas across Northern Ireland, Ireland and the UK. The film was incredibly well received by critics and audiences alike.

"Few films released in 2019 have seemed as timely or as urgent as *Lost Lives*"
Mike McCahill, *The Guardian*

"It would be difficult to find a more important documentary film for Irish people to watch this year than *Lost Lives*"
Richard Fitzpatrick, *The Irish Examiner*

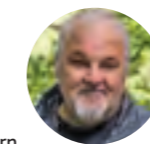
In July 2020 the Grierson Trust announced that *Lost Lives* had been shortlisted in the Best Historical Documentary category of the British Documentary Awards. The Grierson Awards recognise the crème de la crème of documentary making. The team picked up the Best Original Score Award at the Royal Television Society Northern Ireland Awards in November 2020.



DIRECTORS, PRODUCERS & EXECUTIVE PRODUCERS
Dermot Lavery and Michael Hewitt

Dermot Lavery and Michael Hewitt are award-winning filmmakers and co-founders of the Belfast-based production company DoubleBand Films. As producers, directors and executive producers, Dermot and Michael work across a broad range of productions for various broadcasters. In addition to *Lost Lives*, their feature documentary credits include *Seamus Heaney and the Music of What Happens* (BBC NI / BBC Arts / Northern Ireland Screen) and *Road*, about the Dunlop road racing dynasty narrated by Liam Neeson (BBC NI / Northern Ireland Screen).

DIRECTOR OF PHOTOGRAPHY
Mark Garrett

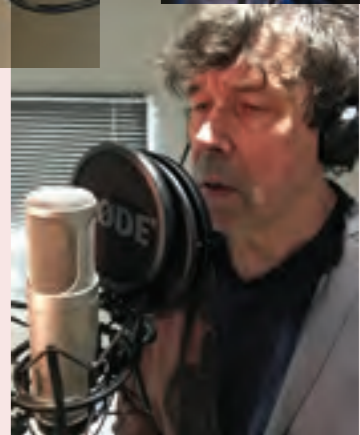


Mark Garrett is one of Northern Ireland's leading cinematographers with a wide range of credits in feature films, television drama and feature documentaries, including *Dave Allen at Peace*, *Call the Midwife* and *The Wipers Times*. His other feature documentary credits with DoubleBand include the 2014 film *Road*, on the Dunlop road racing dynasty.



COMPOSERS
Mark Gordon, Neil Martin, Richard Hill and Charlie Graham

The award-winning score for *Lost Lives* was composed by Mark Gordon, Charlie Graham and Richard Hill from Score Draw Music, and Belfast-based composer Neil Martin. The score was performed by the Ulster Orchestra and the Codetta Choir. Located in Belfast, Score Draw Music works across film, television, animation, online and advertising and regularly collaborate with the team at DoubleBand and many other producers. Neil Martin's work as a composer has been performed across the world, and as a producer, arranger and musician he has contributed to over one hundred albums.



Lost Lives is powerfully narrated by famous Irish and Northern Irish actors

The Sheriff

The Sheriff is a 97 min feature documentary co-produced by Below the Radar and its sister company Fine Point Films.

Below the Radar is an award-winning documentary, film and online media production company. Specialising in current affairs and factual output, the company has produced films for the BBC, RTÉ, TG4, Channel 4 and Sky. Founded by award-winning producer/director and journalist Trevor Birney, Fine Point Films specialises in the production of high-end feature documentaries for the international market.

The sheriff is an iconic figure in American culture. All-powerful within their County, the sheriff is running jails, arresting felons and keeping the peace. They uphold democracy, protecting people from the 'tyranny' of Federal politics. In many areas, the sheriff is the highest law enforcement authority around.

The sheriff is an iconic figure in American culture



But what many people don't know is that the sheriff is elected into office, running under the banner of Democrat or Republican. Every four years, voters cast their ballots and decide whether their sheriff will spend another term in office.

Directed by Grace Sweeney, her debut feature doc follows the 2018 election races in two counties across two States, Maryland and North Carolina, as candidates seek to become the top law enforcement officer. Against the backdrop of the national midterm elections, the hyper-polarised politics are playing out at the local level.

Unsurprisingly the Trump Presidency hovers in the background of this film. Just 18 days after his inauguration, the President welcomed a delegation from the National Sheriffs' Association to the White House. Since then, the President – or 'Sheriff in Chief' – has kept up his



relationship with the sheriffs and some of them have become vocal supporters of his immigration and border policies.

This film reveals how wider political issues in America strike at the very core of the sheriffs' election. All politics is personal and none more so than when it comes to electing the sheriff. Big personalities, local issues, and the Trump agenda will all play out. The race is on.

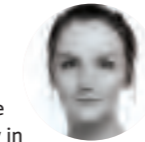
The Sheriff had its world premiere at the 2020 virtual Galway Film Fleadh and also screened at Cork Film Festival and Docs Ireland. Positive reviews from audiences and critics followed these screenings.

"The characters followed by first time director Grace Sweeney are colourful enough to make this an entertaining proposition, even for those well versed in the mysteries of US politics. Handsome photography will add to the film's appeal, both on the festival circuit and possibly to specialist documentary distributors."

Wendy Ide, Screen Daily



DIRECTOR Grace Sweeney



Grace started her career in the Northern Ireland film industry in 2004 and spent nine years working as a camera and video assistant across a range of projects including music videos, live entertainment, feature films and HBO's *Game of Thrones*.

Over the past four years, Grace has been working as a freelance Producer/Director in factual television for national and regional broadcasters.

In 2018 Grace directed Northern Ireland Screen funded short film *The Story of Yes*, marking the 20th anniversary of the Good Friday Agreement. The film was selected to play at several festivals including The Galway Fleadh; Cork Film Festival and Filmkunstfest in Schwerin.

Grace has a degree in Film Studies from Queen's University Belfast. *The Sheriff* is Grace's feature documentary directorial debut.

EDITOR Paul Devlin



Paul Devlin has been a documentary film editor since 1997 when he joined one of Ireland's leading creative editing companies, Yellowmoon. In the course of those 22 years, he has cut more than 60 films.

Some of these highlights include *Bobby Sands: 66 Days*, *The Beauty of Anatomy*, *Bomb Squad Men: The Long Walk*, *City Of Faith*, *Super 8 Stories*, and *Best – Made in Belfast*. These works reflect Paul's ability to bring the light and shade of everyday life into his professional craft.

PRODUCER FOR FINE POINT FILMS Trevor Birney



Trevor is an award-winning Producer, Director, and founder of Emmy-nominated studio, Fine Point Films. Trevor's production slate includes: Producer of Emmy and WGA nominated *No Stone Unturned* directed by Academy Award-winning Alex Gibney, Emmy nominated *Elián* Directed by Ross McDonnell and Tim Golden for CNN Films, *Bobby Sands: 66 Days* Directed by Brendan J. Byrne which broke Irish box office records in 2016, Netflix Originals *Mercury 13* Directed by Heather Walsh and David Singleton, *George Best: All By Himself* Directed by Daniel Gordon for ESPN and BBC, *Wave Goodbye to Dinosaurs* Directed by Eimhear O'Neill in collaboration with Fork Films for PBS series *Women, War and Peace*, and Co-Producer on HBO's Emmy-winning *Mea Maxima Culpa: Silence in the House of God*, directed by Alex Gibney.

Trevor was an Executive Producer on Fine Point's most recent film *Gaza*, which premiered at the Sundance Film Festival in 2019 and competed in the World Documentary competition. He is also the founder of the television production company Below the Radar and the multi-award-winning investigative journalism website The Detail.

The Sheriff had its world premiere at the 2020 virtual Galway Film Fleadh and also screened at Cork Film Festival and Docs Ireland

PRODUCER FOR BELOW THE RADAR Michael Fanning



Michael is an award-winning producer and director who has produced a range of current affairs and factual programmes for broadcasters across the UK and Ireland. He is Managing Director of Below The Radar, a Belfast based TV production company. He joined Below The Radar in 2006 having spent five years working in news and current affairs at UTV.

Michael's first feature documentary, *Rocky Ros Muc* (supported by Northern Ireland Screen's Irish Language Broadcast Fund), was awarded the Best Documentary at the Boston Irish Film Festival and Best Irish Feature Documentary at the Galway Film Fleadh. The film received a cinematic release in both Ireland and America and qualified for consideration at the Oscars under the Documentary Feature category.

PRODUCER Sinéad Ingoldsby



Sinéad has been working in the film industry since 2002. As Producer/Director she has delivered entertaining and informative programmes across a variety of genres including observational documentary, specialist factual, entertainment, arts, music, drama, current affairs, and Irish language.

Sinéad worked in-house at the BBC for seven years and as a freelancer has produced content for Channel 4, RTÉ, BBC, TG4, and UTV, as well as many online platforms.

EXECUTIVE PRODUCER FOR FINE POINT FILMS Brendan J. Byrne



Brendan is a veteran documentary filmmaker whose 2016 feature-documentary *Bobby Sands: 66 Days* broke box office records in Ireland. His previous credits include his Royal Television Society winning documentary *Breaking the Silence* about families coping in the aftermath of suicide, and *Men of Arlington*, which won the Critic's Choice award at the Dublin International Film Festival in 2011. His first narrative feature film, *Jump* was selected for the Toronto International Film Festival in 2012 and his latest one *Maze*, based on the true story of the 1983 Maze prison escape, had its world premiere at the Galway Film Fleadh in July 2017.

In a career spanning 25 years, Brendan ran production company Hotshot Films between 1992 and 2013 before joining Fine Point Films as Creative Director in 2014. Brendan is an Executive Producer on *No Stone Unturned*, *Elián*, *George Best: All by Himself* and *Wave Goodbye to Dinosaurs* and a producer on Netflix's *Mercury 13*.

Most recently he directed *One Million American Dreams* about New York's Hart Island and *Hear My Voice*, a documentary exploring loss during conflict through internationally acclaimed artist Colin Davidson's series of paintings, *Silent Testimony*.

Factual/ Entertainment Television



We invest in Northern Ireland production companies to enable them to develop programming which will connect with audiences worldwide

For the purposes of this report, Factual/Entertainment Television is a catch-all term for television other than drama/fiction. It includes entertainment programming, documentary series and factual entertainment.

Northern Ireland Screen provides development funding for factual television and within its strategy prioritises the funding of pilots and taster tapes over general slate development; there is clear evidence that supporting pilots and tasters more regularly delivers a return.

The global market for the right English language factual/entertainment content remains extremely strong, with formats – whether soft or heavily structured – still one of the most attractive commodities. The challenge for Northern Ireland remains sustaining access to the international market. Securing exemplar projects in the UK network market remains critical to this ambition. Big Mountain's *Genealogy Roadshow* commission from Channel 4; Waddell Media's BBC Worldwide & Channel 4 commission for *World's Most Expensive Cars* and Stellify Media's *Can't Touch This*

commission for BBC were significant breakthroughs in this sector.

Northern Ireland Screen's partnership with the BBC has a commitment from the BBC to address its extremely poor track record in commissioning factual/entertainment programming from Northern Ireland. Channel 4, which has an equally patchy record of engagement with Northern Ireland's factual/entertainment sector, also has an increased interest in spreading its purchasing power wider across the UK having come under very considerable pressure from the government on the issue. Evidence of increased engagement is considerable with Big Mountain, Waddell Media, DoubleBand and Afro-Mic having received significant commissions from Channel 4 in recent years.

Northern Ireland Screen continues to press both the BBC and Channel 4 on the legitimate expectation that the production sector here should be engaged with. We also work to position the successes and talent within the sector more visibly for the London buyers.

The challenge for Northern Ireland remains sustaining access to the international market

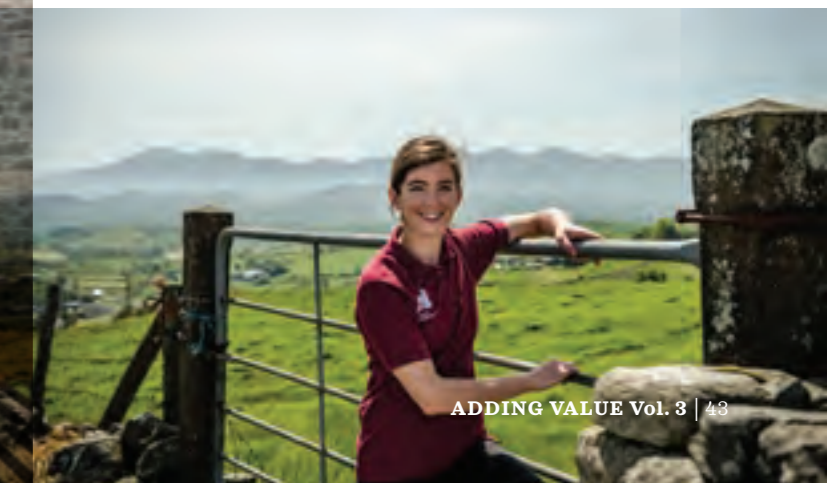
In 2019 a joint bid from independent producers Hat Trick and Hindsight won the competitive tender to produce *Mastermind* and *Celebrity Mastermind*. The bid was supported by Northern Ireland Screen and meant the programme is now based, filmed and edited here in Northern Ireland. *Mastermind* is produced by local producer Chris Jones of Nice One Productions. Chris subsequently won a 25 x 30 minute commission to produce *Lightning*, a new teatime entertainment show for BBC Two.

Additionally, we continue to prioritise international content proposals ahead of projects designed exclusively for the UK market. Development finance provided by an international distributor is the highest currency and rates higher than UK broadcaster development finance. Similarly, development and production funding for entertainment programming has concentrated on projects designed as internationally sellable formats.

Marketing support focuses on opening up international markets, targeted trade missions to meet buyers in the USA – Amazon, YouTube,

Facebook, Discovery, AMC for example have been effective in making connections. Support is also offered to encourage local indies to attend key markets throughout the year such as Mipcom and Realscreen.

Due to the commercially sensitive nature of projects, it is impossible to divulge specifically what the companies have in development, but the likes of Green Inc; Stellify; Big Mountain; Alleycats; Nice One, DoubleBand Films; New Red TV; Tern Television; Waddell Media; Fired Up Films; Rare TV and Below the Radar and are all in development with fact/ent programming, and are developing for the international marketplace.



Factual/Entertainment Skills Development

As with other sectors, there are many skills gaps at the higher levels in Factual/Entertainment including editors and directors

Everyone in receipt of a development or production award is challenged to assist in addressing these skills gaps more actively and is required to sign up to a Sectoral Development Charter which will include commitments to assist with skills development and to consider loaning out key expertise when under-utilised. Aim High is the key skills intervention in Factual/Entertainment.

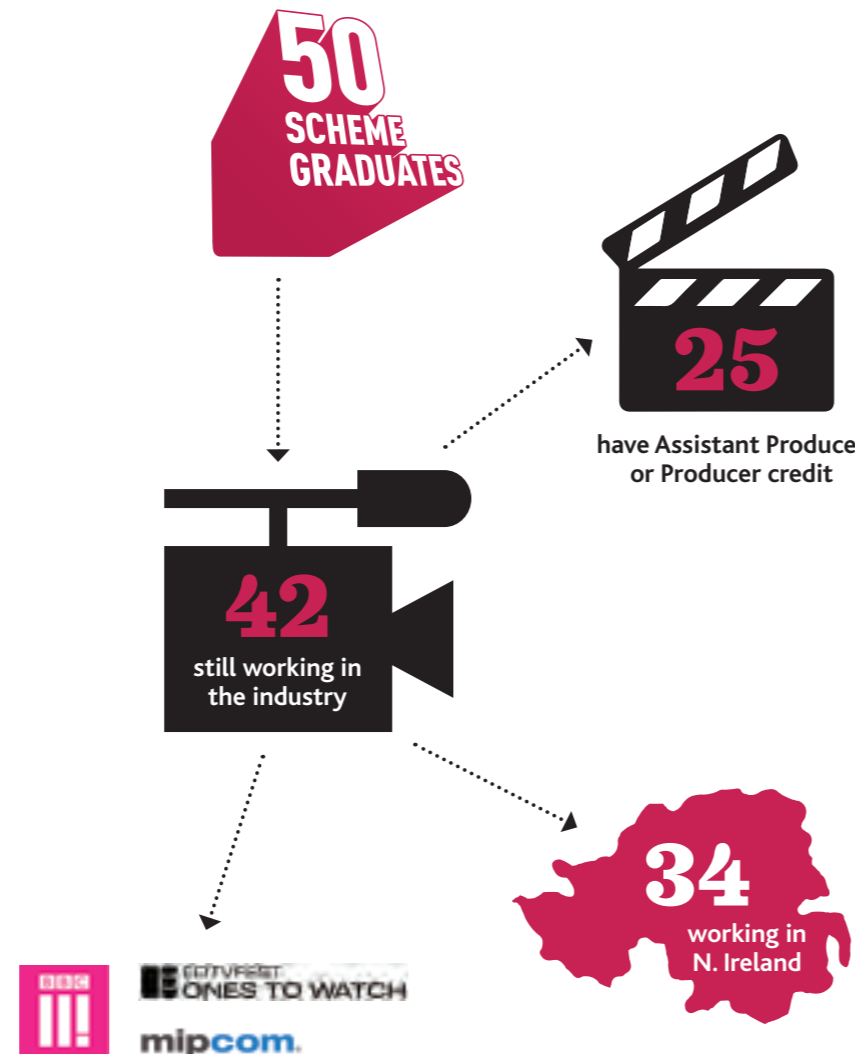
Aim High

Established in 2011 Aim High is a new entrant training scheme for aspiring TV producers run in partnership with BBC Northern Ireland. No specific academic qualifications are required, we recruit based on the ability to develop programme ideas, both individually and as part of a team. Five cohorts of Aim-High participants have been recruited to date, with a total of 50 trainees coming through the scheme. The results speak for themselves:

- 50 scheme graduates
- 42 still working in the industry
- 34 out of the 42 are working in Northern Ireland
- 25 have an Assistant Producer or Producer credit

FUTURE LEADERS

- 2 graduates were selected for Edinburgh TV Festival's *Ones to Watch* scheme
- 1 graduate was on MIPCOM's *Producers to Watch* list
- 1 graduate was the first BBC Three Youth Executive for Northern Ireland



Previous participants



Jude McCaffrey

"I never would have entered the world of TV if it wasn't for Aim High. It was unimaginable I could be a part of bringing business to Northern Ireland TV companies."

Aim High helped Jude to take the first steps in a career he'd often longed for but never thought he'd be able to break into.

Post Aim High, Jude secured a long running TV career which started at Green Inc where he developed, pitched and was assistant producer on BBC 4 quiz *Hive Minds*. Jude then went on to develop content such as *Hot Right Now* and *There's No Place Like Tyrone* for Stellify Media, both of which aired on BBC NI. While working in Stellify's development team Jude also developed and pitched the reworked version of *Who Wants to Be a Millionaire?* Jude then acted as producer on it for three years, making the move to London from an opportunity created in Belfast.

Between series, Jude also worked as a question producer for *Gino's Win Your Wish List* (Channel 5), *The Hit List* (BBC One) and most recently he made the move back to Belfast to work on *Mastermind*. Now on its second relaunched series, Jude is taking on his first Series Producer credit and will produce 44 shows.



Mary Johnston

"I was selected as one of Edinburgh TV Festival's 'Ones to Watch' – in no small part owed to the Aim High scheme which gave me that crucial first break."

Mary left a career in business to take part in Aim High and has been working within the industry ever since. She has continued to work for DoubleBand Films since leaving the scheme and has worked her way up from a researcher role on *Ancient Tracks* with Tony Robinson (Channel 4) to producer level.

During her time at DoubleBand, Mary has got to work on a variety of interesting projects that have seen her move between the operating theatre for *The Hospital from the Inside* (BBC NI) to the battlefields of the Somme and Gallipoli for *Dan Cruickshank's Monuments of Remembrance* (BBC Four). She also worked on two feature length documentaries; *Seamus Heaney and the Music of What Happens* (BBC Two) and the Grierson nominated *Lost Lives* (BBC One).

Mary also produced the True North documentary *Role Model* for BBC NI and then as part of Our Lives on BBC One. This documentary follows Kate, an aspiring model with Down's syndrome.

In 2019 Mary was selected as one of 30 *Ones to Watch* by Edinburgh TV Festival – cementing her place as one of the best up and coming TV talents within the UK.



Maeve McLoughlin

"I was selected to take the role of Youth Executive for BBC Three and I acted as a commissioning editor. In the future, I plan to bring more out-of-London developments to Northern Ireland."

During her time on Aim High, Maeve worked with a multitude of companies including Below The Radar, Stellify, Waddell Media and Zodiak Kids. She was quick to make a lasting impression on the industry and worked her way up from Development Researcher to Series Producer with Stellify after the scheme.

Maeve worked on some of Stellify's biggest shows including *Flinch* (Netflix), *Who Wants to Be a Millionaire?* (ITV) and *Blind Date* (Channel 5). She also created content for BBC NI, working on *Parents Evening* and developing *There's No Place Like Tyrone*. She was key to the development of the award-winning format *Beauty Queen & Single* which

I plan to bring more out-of-London developments to Northern Ireland

begin on BBC NI and was then sold to a number of territories across the UK and Europe.

In 2019, Maeve was appointed Youth Executive for BBC Three where she worked closely with Northern Ireland's indies to create formats under the Youth Content Development Scheme. During her 12 months in the role, she acted as commissioning editor on two series of *Angels of The North* (BBC 3), *Our Weddings* (BBC NI) and on a development project called *Mini Matchmakers* (BBC). She also helped commission four development pilots for BBC Three from Northern Ireland companies.

Maeve is now working as a Development Executive for Renegade Pictures where she plans to bring London development projects back to Northern Ireland.

Industry feedback



Ed Stobart
MANAGING DIRECTOR, ALLEYCATS

"The key thing for me is that the scheme feels egalitarian. In reality, most routes into the industry are highly casual, which I think can be quite daunting for people who are trying to scrape a living together, and also who don't have pre-existing relationships with anyone in it. Across the UK, a lot of people get in by offering up free chunks of 'work experience' style labour, which is something that we've never been comfortable with.

A widely advertised scheme like Aim High provides a clear, structured opportunity for people, where they are selected on merit, as opposed to who they know, and how long they can survive without a pay cheque. It really suits those who would struggle to know what to do, or who to write to get a first foot hold."

The key thing for me is that the scheme feels egalitarian



Aim High has produced some of the most creative new talent this sector has seen in years



Kieran Doherty
MANAGING DIRECTOR, STELLIFY MEDIA

"The Aim High Scheme is invaluable to our sector. Finding, employing, and then training new recruits is incredibly expensive, time consuming and risky to an individual indie – without Northern Ireland Screen and BBC's help I worry we will slip back to the days pre-Aim High, when the pool of local talent to choose from wasn't very big at all.

Aim High has produced some of the most creative new talent this sector has seen in years. Getting a new Aim High trainee is like getting a shot in the arm. Stellify has benefited hugely from their creative input, energy and talent."



Chris Jones
FOUNDER, NICE ONE PRODUCTIONS

"For a fledgling indie like Nice One Productions, the Aim High trainee scheme is invaluable as it offers a unique and cost-efficient way for us to work with the brightest new TV brains in Belfast.

Senior TV colleagues in the UK regard Aim High as a terrific scheme for new talent as there are not many similar initiatives in London, Glasgow or Manchester."

Senior TV colleagues in the UK regard Aim High as a terrific scheme for new talent



Flinch

Stellify Media was formed by Kieran Doherty and Matthew Worthy as a joint venture with Sony Pictures Television in 2014.

Before launching Stellify, Doherty and Worthy co-created multiple entertainment formats – including the international formats *Secret Fortune* and *Take The Money and Run*.

Stellify Media is best known for successfully rebooting *Who Wants to Be a Millionaire?* with Jeremy Clarkson for ITV and *Blind Date* with Paul O'Grady for Channel 5. The indie's most recent success was landing a multi-part run of original entertainment format *Flinch* from Netflix. Stellify was one of the first UK

production companies to score a non-scripted entertainment commission from the digital platform.

It all started when Stellify joint-MD Matt Worthy had an idea for a gameshow where you are not allowed to move – and if you do move, something terrible happens to you. Using slate development funding from Northern Ireland Screen, they decided to make a taster tape for *Flinch*. Tom Popay (Head of Development) pulled together an amazing team and filmed it in Matt's barn.

A few weeks later, Wayne Garvie, president of international production at Sony Pictures



Television, called and asked Stellify if they had anything to pitch to Netflix. He told them they'd have about 20 minutes to pitch their ideas. They decided to only pitch *Flinch*. A couple of weeks later, *Flinch* was commissioned. Straight to series. Ten episodes.

Flinch is an all-action comedy game show with one simple rule: do not flinch. Supported with production funding from Northern Ireland Screen the show was filmed over 6 weeks with pre-production lasting 24 weeks. Set on a remote farm in the hills of Northern Ireland brave and foolish contestants gather to test their nerve against three fiendish games. If they flinch, there are painful consequences both for them, and for the hosts, who have each chosen a player to represent them in the games.

Three celebrity hosts, Seann Walsh, Lloyd Griffith and Desiree Burch, bet on which contestant can withstand the most pain, and the losing host faces the same fate in their very own game of chicken.

Flinch launched on Netflix in May 2019.

Flinch is an all-action comedy game show with one simple rule: do not flinch

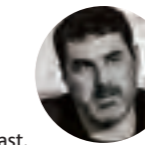


EXECUTIVE PRODUCERS Matthew Worthy and Kieran Doherty

Matthew and Kieran are joint CEOs and Co-Founders of Stellify Media. Before forming Stellify, Matt and Kieran devised, produced, and executive produced formats including *Secret Fortune*, *Take the Money and Run*, *Dara O'Briains School of Hard Sums*, and five series of the magic and mentalism format *The David Meade Project*.

DIRECTOR Joseph Campo

Joseph is an American expatriate now living in Belfast. He has produced and directed factual, factual entertainment, and entertainment television shows for Netflix, BBC, Discovery, Channel 5, and RTÉ, including the international formats *Flinch* and *Egypt's Unexplained Files*. He is also the managing director of Humongo Television.



GAMES PRODUCTION MANAGER Clare Blankley

Clare worked with BBCNI for 22 years before venturing into the freelance world in 2014. Since then she has worked on many productions, including BBC1 game show *Can't Touch This*, HBO's *Game of Thrones* Series 7 and Nickelodeon teen drama *Let it Ride*. Clare has Production Managed *Beauty Queen & Single*, *There's No Place Like Tyrone* Series 2, *Goodbye House* (a pilot for RTÉ), *Space Truckers* and *Parents' Evening*, all for Stellify Media. Clare also Production Managed BBC3 pilot *Fight Dirty* and 25 episodes of BBC Two quiz show *Lightning* for Nice One Productions.



HEAD OF DEVELOPMENT Thomas Popay

Thomas first joined Stellify at its conception in 2014 as a trainee on Northern Ireland Screen's Aim High scheme – developing *Can't Touch This*, *In Solitary* and *Space Truckers* amongst others. He left Stellify for a period of time to take up development positions with ITV Studios and Chalkboard TV before re-joining Stellify as Head of Development.



RESEARCHER Jan McCullough

Jan's work in the TV industry began when she earned a place on Northern Ireland Screen's Aim High scheme in 2015. Her placements included Stellify Media where she worked as researcher on *Parent's Evening* and *Flinch*. On completion of the scheme, she secured a position at Fine Point Films where she has since worked on a range of feature length documentaries such as *Bojaya: Caught In The Crossfire* and *The Dakota Entrapment Tapes*. She also helped on the upcoming Sean Quinn series for RTÉ. Jan received funding from Northern Ireland Screen to produce a short film in 2019 which debuted at the Belfast Film Festival and has gone on to be shown internationally in India. She also received a skills bursary from Northern Ireland Screen allowing her to complete a camera training course.



Brave and foolish contestants gather to test their nerve against three fiendish games



Afro-Mic Productions

Afro-Mic Productions is an award-winning Belfast-based independent television production company founded by Emma-Rosa Dias in 2014.

Emma began by producing short-form digital content for the likes of Channel 4, Real Stories, YouTube, RTÉ and BBC. The switch to terrestrial TV was made in 2017 with observational documentary series *The Search*, for BBC Northern Ireland, which is currently in production for a third series. Afro-Mic has since produced programming for regional, national and international broadcasters.

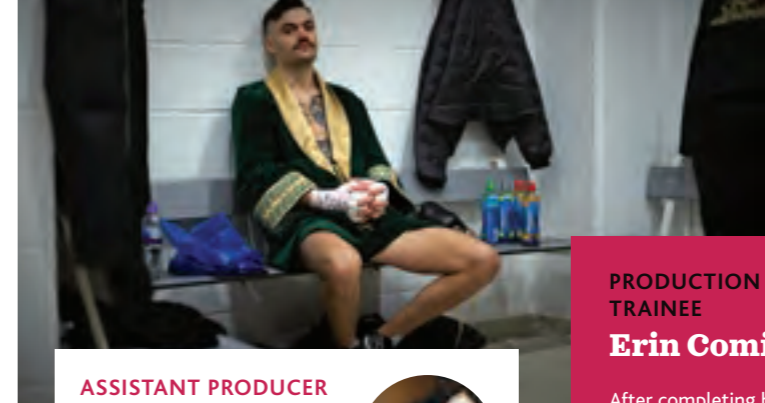
In recent years, Afro-Mic has been recognised by UK broadcasters as a significant future player in the television industry. In 2019, Afro-Mic Productions was chosen as one of 15 up-and-coming UK production companies selected for the Indielab Accelerator Programme. Indielab is the leading growth programme in the TV sector, helping independent production companies to scale up and super-charge their growth.

In 2020, Afro-Mic secured its first series commission from Channel 5 for *Adrian Dunbar's Coastal Ireland* in which Adrian takes a tour around the incredible coast of Ireland, along

Channel 4 has been nurturing its relationship with Afro-Mic for a number of years

the way exploring the breath-taking scenery, people and food that the Island of Ireland has to offer. For a network broadcaster to place the trust of working with a key talent in the hands of a new supplier is testament to the credibility of Afro-Mic as a rising star in the factual entertainment sector.

Channel 4 has been nurturing its relationship with Afro-Mic for a number of years through mentorships with some of the broadcaster's most well respected and influential commissioners including Dorothy Byrne, Head of News and Current Affairs. Most recently Channel 4 has announced Afro-Mic as one of the companies it will work alongside as part of its BAME accelerator programme – an innovative new approach to working with more production companies where the main shareholders, the leading decision makers or the creative leaders comprise those from a Black, Asian and minority ethnic background.



MANAGING DIRECTOR & EXECUTIVE PRODUCER



Emma-Rosa Dias

Emma-Rosa has over 20 years' television industry experience starting off in front of the camera as a contestant on Channel 4's reality show *Shipwrecked* in 1999. After a stint of TV presenting, Emma found herself most at ease behind the camera. Over a period of eight years Emma worked her way up from runner to creative director in the world of commercials before founding Afro-Mic Productions in 2014.

Emma received various accolades including an IFTA and RTS nomination for scripted short drama *Cry Rosa*, a film inspired by Emma-Rosa's own experiences of growing up as mixed-raced in 1980s Belfast.

Prior to this, Emma-Rosa worked within the music industry managing various artists and record labels, giving her a broad and immersive music background. With exceptional interpersonal skills and a firm commitment to in-depth research on all projects, Emma-Rosa's ability to bring out the character of her subjects while delving into informed debate, provides Afro-Mic Productions with a unique and personal touch to all its projects.

ASSISTANT PRODUCER

Abigail Keyes



Abigail joined the Afro-Mic team in summer 2020. Abigail has over five years' experience working in TV development, specialising in fact/ent and entertainment formats. She loves discovering new talent, working up innovative formats and adding an extra comedy sparkle to every idea.

Before moving into television, Abigail produced live stand-up shows in London, and loves developing ideas with new comedic talent. She has previously worked with indies such as Remarkable, Hungry Bear, Remedy Productions and Two Rivers Media.

PRODUCTION ASSISTANT TRAINEE

Erin Comiskey



After completing her degree in Media Studies and Production at Ulster University, Erin was selected to participate in Northern Ireland Screen's Aim High training bootcamp in March 2019. Following completion of her training, Erin secured a Trainee Production role through Northern Ireland Screen's Company Placement scheme. Erin joined Afro-Mic Productions in the summer of 2019. Since joining Afro-Mic, Erin led the casting on Channel 4 Teens series, *Letters in Lockdown*, assisted the archive researcher on a one hour special for BBC Northern Ireland entitled *Our Weddings* and was involved in the production of a Channel 5 show. Erin is constantly working with the team on development for channels such as BBC, Channel 4, Channel 5 and Netflix.

ASSISTANT PRODUCER TRAINEE

Stacey Dickie



Stacey's TV career began working for Stellify Media where she gained her first production credits before making the move to Afro-Mic in 2018. Here she has worked in development and as a Production Co-ordinator on multiple productions for major UK broadcasters including BBC, Channel 4 and most recently a Channel 5 travel series. Northern Ireland Screen has supported Stacey's career progression through its Stepping Up scheme, in January 2020 Stacey was stepped up from Researcher to Assistant Producer.

RESEARCHER

Laurie Wright



Laurie began his TV career in London as a runner on the BBC Proms in 2018. Soon after, he was selected for Northern Ireland Screen's Aim High producer training scheme, during the 18-month accelerator scheme he worked across development and production with BBC Northern Ireland, DoubleBand Films and Afro-Mic Productions. Laurie joined the Afro-Mic ranks in January 2020 for his final placement and has since worked on projects for multiple broadcasters from conception to completion. In October 2020 Laurie was made staff with Afro-Mic and was stepped up into the role of Development Researcher through Northern Ireland Screen's Stepping Up scheme.

Animation & Children's

Children's drama has been a steady contributor to our production slate adding to the stability of this sector. Our animation companies continue to attract international investment through the export of their projects

This section covers both children's scripted drama and animation. Both sectors continue to perform very well, and we are increasingly seeing more and more projects using mixed media – a good example of this is illustrated in the *Nova Jones* showcase which follows.

Children's scripted drama has been a steady and important contributor to the drama production slate; this, too, is now anchored through the BBC Partnership. We have had many returning BBC children's TV series film in Northern Ireland – five series of *Secret Life of Boys* (Zodiak Kids), two series of *Flatmates* (Zodiak Kids), two series of *Almost Never* (Salt Beef TV), four series of *Millie Inbetween* (The Foundation) as well as two series of Disney's *The Lodge*. These returnable series add further to the stability of the sector. This stability creates a much better platform for skills and infrastructure development alike.

Northern Ireland Screen also supports the development of animated content creators and companies in Northern Ireland and helps them make international connections. The animation



sector is going from strength to strength. The number of companies within the sector continues to grow and add to our ever-expanding animation cluster. Here is a taste of what some studios have been up to recently:

- Sixteen South, one of the first animation studios to be established in Northern Ireland, continues to blaze a trail internationally and has been busy in recent years rolling out its animated series *Claude* on Disney Junior across Europe, Middle-East, Africa and Australia territories, debuting *Pinkalicious and Peterrific* on PBS KIDS, and launching live-action puppet comedy *WildWoods* on ABC and RTÉjr. The second season of its popular *Lily's Driftwood Bay* has been sold to 130 territories and the company is in the process of developing a new series with China's UYoung.

The animation sector is going from strength to strength

- Derry-based Dog Ears is currently in production with the *Puffin Rock Movie* – the first ever animated feature film to be produced in Northern Ireland. Co-produced with Oscar-nominated Cartoon Saloon the *Puffin Rock* movie is co-funded by China Nebula Group, Northern Ireland Screen and Screen Ireland – a Chinese, UK, Ireland co-production. Dog Ears has already had much international success with the small-screen version of the show. Across two seasons *Puffin Rock* has been nominated for an International Emmy, won two Kidscreen Awards and a Royal Television Society Award and has been a huge hit with pre-school audiences. *Puffin Rock* has been acquired by various international broadcasters including a global deal with Netflix, and a Chinese acquisition by China Nebula Group. *Puffin Rock* broadcasts on Tencent in China, where it has been streamed over 170 million times.

170m

Amount of times Puffin Rock has been streamed in China



■ Jam Media was commissioned by Amazon for 40 x 11 minute mixed-media pre-school series *Jessy and Nessy* about a young girl with magical spectacles and a curiosity that needs feeding. The series launched on the streamer in early 2020. Nickelodeon signed a multi-territory agreement to air Jam's animated pre-school series *Becca's Bunch*. *Becca's Bunch* debuted in the US in 2017 before rolling out internationally. Nickelodeon aired the 52 x 11 minute show across its channels globally and secured exclusive broadcast rights to the series in the US as well as Pay TV rights internationally. The series follows Becca, a young bird that tweets to her own beat, and incorporates live action, puppetry, 2D and CG animation. Jam Media recently wrapped production on *Nova Jones*.

Nickelodeon signed a multi-territory agreement to air Jam's animated pre-school series Becca's Bunch

■ Paper Owl Films was recommissioned by CBeebies for a second series of its 2D animated pre-school show, *Pablo* about the adventures of a fun, smart and curious five-year-old boy with autism. During the coronavirus pandemic a special one-off episode was produced to support audiences in a post covid-19 world. One-off 28 minute animated film, *Sol* was produced by Paper Owl entirely during lockdown. The film about grief was jointly broadcast by CITV, ITV Hub, ALL 4, My5, TG4, S4C and BBC ALBA on the 2020 winter solstice. You can read more about *Sol* in the Irish Language Broadcast Fund (ILBF) section of this report.

■ ALT Animation secured development funding from Creative Europe for its animated feature film, *Lugi – The Brodgar Boy*, becoming the only animation company in the UK to secure the single project development award in the results published in May 2020. The Creative Europe MEDIA sub-programme supports European independent production companies looking to develop projects with international potential for cinema, television or digital platforms. ALT Animation was one of ten animation companies from across Europe to secure the prestigious award and will now look to use the funding to develop the animated feature film with the support of Northern Ireland Screen.

Others studios such as Flickerpix, Enter Yes, Taunt and Italic Pig continue to work on exciting development slates.

Cross-border productions between Northern Ireland and Republic of Ireland animation studios help grow a stronger, all-island animation sector, with cross-fertilisation and greater skills development opportunities.

Our Creative Animation Scheme designed to develop junior creators and identify emerging talent by funding at least one animated short per year has had great success to date – Taunt's *Tot* and Jam Media's *Featherweight* both won Awards at Galway Film Fleadh for Best Animation. Another project, which has yet to be announced, has secured a huge commission for a series from one of the big US streamers.

Northern Ireland Screen's marketing support for the animation sector continues with funded delegations and strengthened market presence at KidScreen, Mip Junior and Cartoon Forum.



Nova Jones

Jam Media was founded in Dublin in 2002 by animator friends John Rice, Alan Shannon and Mark Cumberton. Having been impressed with the people and enthusiasm demonstrated in the local animation sector Jam opened a studio in Belfast in 2013.

Jam is one of the leading creators and producers of multi-award winning animated and live action content for the children's and pre-school audience. It prides itself on delivering high quality, innovative, story-driven brands across multiple platforms based around engaging characters with humour at its heart.

Nova Jones is a 10 x 24 minute hybrid musical series from Jam Media for CBBC, production will take place entirely in Northern Ireland. Targeting

an all-ages audience, *Nova Jones* will feature original music, live actors and a futuristic look.

The show orbits around 18-year-old pop star Nova Jones and her 11-year-old sister and manager McLaren as they go on a concert tour through space. On her space tour, she drops out of this world singles, killer albums, and plays sell-out gigs to her fans across the universe. *Nova Jones* is the biggest star in the galaxy. The hottest thing since the sun! When Nova sings, the Universe stops to dance! When Nova is wearing a new outfit, the Universe suddenly decides that it hates its old outfits. So passé.

Originally created by Emmy award winning husband-and-wife writing team Helen and Graham Linehan (*Motherland*), the IP was

Targeting an all-ages audience, Nova Jones will feature original music, live actors and a futuristic look



SERIES PRODUCER Richard Gordon

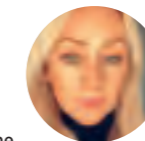


Richard heads up the Jam Media production studio in Belfast. Since joining Jam in 2013 he has been part of the production management team on CBBC commissioned shows *Roy* series 3 and 4, *Zig and Zag* series 1, *The Roy Files* and *Little Roy* series 1 and 2. He produced the short animated film *The Wiremen* for Screen Ireland and RTÉ which won Best Animation at the Galway Film Fleadh (2018) and Best Animated Short at the Irish Animation Awards (2019) and *Featherweight* with Northern Ireland Screen which won Best Animated Short at the Galway Film Fleadh (2019). He was a producer on the Nickelodeon commissioned show *Becca's Bunch*, series producer on *Aha! Island* for US broadcaster WGBH. Most recently Richard was series producer on *Jessy and Nussy* an Amazon Prime Original series.

first envisioned as a live-action sitcom. Jam optioned it and obtained full rights over three years ago, and has since collaborated with a team of talented children's writers and artists to redevelop the series for a younger audience. In keeping with the original idea, Jam decided against using animation or puppets for its two leads but to keep the show on-brand for Jam, the mixed-media series will, however, still feature a combination of stop-motion animation, puppetry and visual effects.

The series has been presold to multiple broadcasters and is resonating with networks interested in the unique look that Jam has created.

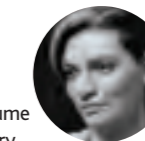
HAIR & MAKE-UP DESIGNER Maria Moore



Maria began her training in the West End of London working there as a wig/ make-up artist on productions such as *Cats*, *Chess* and *Mamma Mia*. After 15 years she returned home in 2004 where she transferred the discipline of live theatre into a career in hair and make-up in the film and TV industry across a mix of genres. Starting with *City of Ember* as crowd hair supervisor she now works between the realism of factual entertainment and modern crime dramas to the high glamour of the 1920s and delving into the dirt and drama of Medieval England, and the fast-moving world of Children's TV drama. This has called for heaps of research and close attention to detail which Maria relishes. Recent shows have included Hair & Make-up Designer on Agatha Christie's *The Truth of Murder*, *Bloodlands* and most recently *Nova Jones* which proved to be a challenge as it filmed during the Covid pandemic.



COSTUME DESIGNER Diana Ennis



Diana began working in Costume in 2007 in the theatre industry. She worked with many of the local production companies and was briefly appointed wardrobe supervisor at the Lyric Theatre before moving to Bristol to complete her Masters in Set and Costume Design at the Bristol Old Vic. Returning to Belfast she continued to build her theatre design career designing both sets and costumes for multiple productions, working locally and internationally. Diana began working in film and TV in 2013 with her first credit as Costume Designer on Six Mile Hill's short film, *Stumpy's Brae*. She has recently finished shooting on *Nova Jones* with Jam Media/CBBC and is currently working on a number of theatre projects spanning dance, live streamed theatre and recorded work.

PRODUCTION ACCOUNTANT

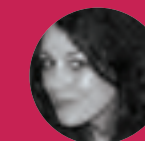
Patricia Henderson



Patricia is a qualified ACCA accountant who spent most of her working life within the public and private sectors. In 2019 she attended the Step Up to Production Accounting course which was run by Northern Ireland Screen and The Production Guild. Her first job in film/ TV was Assistant Accountant on *My Left Nut*. With support for travel and subsistence from Northern Ireland Screen she attended the Assistant Production Accountant Fast Track Scheme at The Production Guild in Leavesden. While doing the course she worked as Assistant Accountant on *The Deceived*. In 2020 Patricia was Assistant Accountant on *Bloodlands* and *Frank of Ireland*. Patricia was then asked to step up to Production Accountant on *Nova Jones*, when it wrapped she took up the role of Production Accountant on *Almost Never* series 3.

LIGHTING CONSOLE PROGRAMMER

AnneMarie Langan



AnneMarie is a freelance technician with over 10 years' experience within the creative sector, working across theatre, TV, film and other live events/music festivals. She made the move into the TV industry in 2012 on Northern Ireland Screen's Craft & Technical Skills Scheme as a Studio Rigger/Lighting Console Trainee on *Game of Thrones*. Her most recent role was Lighting Console Programmer on *Nova Jones*. The work demands high-level technical and communicative skills to follow instructions that ensure the desired production lighting is achieved. She interprets a lighting designer's plan and can rig, focus and operate necessary lighting equipment. AnneMarie programmes consoles and during a shoot takes cues from the gaffer.

Claude

Sixteen South is a creatively driven independent group of Belfast-based companies focussed on creating, producing and distributing innovative, entertaining and meaningful content for children and families throughout the world.

It has won over 50 international awards for its work including two Emmy nominations, the BAFTA for Independent Children's Production Company of the Year, the Prix Jeunesse, three IFTAs and a host of other awards, both for its work and also for its business achievements.

Founded in 2007, Sixteen South has grown from an idea of its founder and Creative Director, Colin Williams to a group that currently employs over 100 people and a solid management team in Belfast. The company has created and produced over 460 episodes of 11 hit kids shows, over half of which are its own creations.

Sixteen South's shows are among the highest rating on all the major television networks and SVODs – its work can be seen on Disney, PBS, Hulu, Nickelodeon, Netflix as well as on public broadcasters in most countries across the world.



Claude is a small, very helpful dog who wears smart shoes, a dashing jumper and a rather nifty beret. His best pal in the whole world is Sir Bobblysock (who is both a sock and quite bobby). He's the star of this 2D animated series which has been developed by Sixteen South Originals from the bestselling series of books by Alex T. Smith.

If someone is needed to save the day, take on a special role or help a friend, Claude is the dog – I CAN DO THAT – and so begins a madcap series of events. Claude mightn't always get it right, but he certainly has a lot of fun trying! Produced by Sixteen South Studios in the highest quality hand-drawn 2D animation.

The series has a wonderful voice cast – including Simon Callow, Shane Richie, Su Pollard, Tameka Empson, Brian Murphy, Jane Horrocks, Bhasker Patel, Haruka Kuroda, Anne Reid and young Alexander Molony as Claude.

Claude launched in 2018 on Disney Junior in all countries across Europe, the Middle East, Africa and Australia. It was Disney Junior's number one highest rating show in Australia and the number two highest rating show in UK when it launched.

Claude is distributed globally by Sixteen South Rights.



Sixteen South's shows are among the highest rating on all the major television networks and SVODs



PRODUCER/DIRECTOR Colin Williams



Colin is a BAFTA winning children's television creator, showrunner and writer.

He founded Sixteen South in 2007 to create and produce quality television for every child in every home in every country and his work can be seen on all major networks across the globe. Colin has gained an international reputation for the highest quality work and has already created and produced over 500 episodes of award-winning children's television.

Colin created and produced the hit mixed media animated series, *Lily's Driftwood Bay* which has sold into over 120 countries including Nick Jr and KiKA; created and produced *WildWoods*, a live action puppet sitcom for Hulu; devised *Claude*, for Disney Junior EMEA - based on the popular book series by Alex T Smith; co-created *Sesame Tree*, a co-production with Sesame Workshop, creator of *Big City Park* on CBeebies and is the Executive Producer on *Pinkalicious* and *Peterrific* for PBS Kids, *Pajanimals* for Universal Kids and *Big and Small* for CBeebies.

In 2020 he restructured the company into three distinct parts to create, produce and distribute their own, and third-party content. Colin leads original development with three new shows including Northern Ireland Screen funded *Odo* and *The Coop Troop* commencing production in 2021. He also has a busy slate of other new shows in development with the networks.

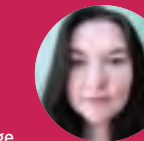
SCRIPT EDITOR Sarah Daddy



Sarah is a screenwriter and development producer with nearly 20 years' experience in children's television, working for 8 years in the BBC's children's department for both CBeebies and CBBC. For the past 10 years she has worked as a freelance scriptwriter and developer with a range of companies including Nickelodeon, Disney Jnr, Sprout, Netflix, The Jim Henson Company, Sesame Workshop, Penguin, Sixteen South, Cartoon Saloon and Dog Ears. She has a proven track record in the development and production of a diverse range of children's programmes including BAFTA and Emmy nominated *Lily's Driftwood Bay* and RTS winner and Emmy nominated, *Puffin Rock*. She also has writing credits on animations *The Clangers* and *Claude* and live action programmes *Molly & Mack* and *Biggleton*. She is currently Head Writer on a new CBeebies series and is also working on a feature film with Cartoon Saloon and Dog Ears.



LINE PRODUCER Megan Martin



Megan has spent the past decade managing a wide range of award-winning animated projects that have aired across the world, including *Lily's Driftwood Bay*, *Lego Nexo Knights*, *Moominvalley* and *Claude*. Having started as the Production Manager on *Claude* Megan stepped up to Line Producer during production with funding from Northern Ireland Screen's Stepping Up scheme. Megan has worked with a vast range of broadcasters, clients and studios from Canada and Denmark to Mumbai and Kuala Lumpur. Her heart remains in Northern Ireland where she is passionate about training the next generation of production professionals.

Games & Interactive

Globally, the video games industry is going through an exciting period of growth and development. More people are playing video games than ever before, video games are becoming a hub for online social interaction while also having an increasingly important cultural impact



2020 saw the global games market grow in size to \$159.3Bn (Newzoo) which is expected to grow further to above \$200Bn mark by the end of 2023. Alongside this, the global number of players is expected to grow from 2.7Bn players in 2020 to an estimated 3.07Bn by 2023 (NewZoo).

Since 2018 we have witnessed the most successful period for the video games industry in Northern Ireland. We are beginning to see the sector mature and companies become more sustainable. This has translated to commercial success as many studios have secured publishing/investment finance and several games were successfully released. What was a cottage industry at the start of 2014 is now emerging as an important growing sector within Northern Ireland.

Northern Ireland now has 25 video game studios ranging from 1–2 person set-ups to teams of 20+. A burgeoning immersive industry has also developed with 6 studios working within this space, creating new products/content which have attracted investment. This has seen the interactive sector as a whole grow to 160 people. While the

majority of the activity has centered around Belfast we are beginning to see the emergence of a new cluster in Derry~Londonderry.

In November 2018 we opened The Pixel Mill, a creative co-working space located at Ormeau Baths designed to hot house local game development teams. Several developers have taken up residence in what is undoubtedly one of best supported games incubators in the UK and Ireland. You can read more about the Pixel Mill later in this report.

Northern Ireland Screen continues to support games with its development and production funding. As with other sectors, development funding plays a significant role in allowing developers to prepare pitches to publishers/financiers. We are now seeing an increasing amount of studios apply for production funding having

Northern Ireland now has 25 video game studios

successfully secured publisher/investment finance. Some stand-out projects that received funding from Northern Ireland Screen include:

■ *Supermarket Shriek* was the third title to be released by Billy Goat Entertainment and the most commercially successful. It is a unique and amusing co-op game in which players assume the role of a man and their screaming goat in a shopping cart. Players 'shriek' to steer their cart around a series of stores, racing to the checkout while collecting groceries, solving riddles and occasionally avoiding large swinging axes. In 2018 it won Best UK Game at Gamescom, Europe's leading trade fair for games. In 2019 *Supermarket Shriek* was a launch title for Microsoft's Game Pass. Microsoft showcased the game at numerous events across the globe throughout the year including a press launch event at E3 in Los Angeles with Keanu Reeves. Further publisher support through PQube saw the game being released onto Nintendo Switch, PlayStation 4 and PC on Steam.

■ Italic Pig's *Paleo Pines* is a casual social management sim where players can become dinosaur ranchers. In a wholesome, friendly environment, dozens of dinosaur species are befriended, cared for and ridden into the wild to search for more dinosaurs to befriend and so expand the ranch. The game takes inspiration from the relaxing, nurturing gameplay of titles such as *Animal Crossing* and *Harvest Moon* and mixes it with the insanely popular collect-them-all compulsion of *Pokémon*. The majority of the development for *Paleo Pines* is taking place at Italic Pig studios in Holywood, County Down and the studio has ramped up its team to more than double in size. The game, which has the financial support of UK publishers The Irregular Corporation and Northern Ireland Screen, was the first game with a budget of over one million pounds to be developed in Northern Ireland.

Paleo Pines was the first game with a budget of over £1m to be developed in Northern Ireland

■ *Inertial Drift* was the first title released by Level 91, a start-up video game studio established in 2017 by Michael O'Kane and Tom Mathews. *Inertial Drift* tears up the racing rule book with innovative twin-stick controls, completely re-imagined driving mechanics and a roster of fiercely individual cars. Published by PQube it is available on PC, PS4, XBOX and Switch. You can read more about *Inertial Drift* in the showcase that follows.

The creativity and storytelling ability of Northern Ireland video game studios has been recognised at a European level with 5 projects securing Creative Europe funding worth a total of £500,000 – *Mona Lisa*, *The Infinite Hotel* and *Quest: The Quest for Quests* from Italic Pig, *Tax Force* from Outsider Games as well as Brain and Nerd's *Hortalius*.

Undoubtedly the biggest news for the games industry here came in April 2020 when Hypixel Studios, the videogame developer behind upcoming title *Hytale*, announced that it would establish its headquarters in Derry~Londonderry as part of its acquisition by US-based developer and publisher Riot Games. You can read more about this in the showcase that follows.

The growing cluster of immersive studios in Northern Ireland has also made its mark in the VR/AR industry. Companies such as Neon, Armchair and Rocket and Controvert are creating content which pushes the boundaries of storytelling in the medium, while the likes of Retinize, Sentireal and Yellow Design are developing technology and knowledge which is driving the industry forward into other industries.

As well as interactive studios several interactive related technology/service companies have established themselves in the region. Companies such as GoTestify, SideQuest and Humain have been successful in securing investment and customers which has contributed to the development of the interactive sector, developing expertise within the region.



Northern Ireland Screen continues to make skills interventions within the sector. A mentor pool of global industry expertise has been recruited to support the growth of companies to navigate their production, technical, creative, publishing, outsourcing and legal/finance challenges. A trainee pool is continually being recruited relevant to the Interactive sector to ensure the support for the emergence of high-functioning teams and develop the next generation of industry leaders capable of delivering exemplar projects.

A mentor pool of global industry expertise has been recruited to support the growth of companies

We also continue to offer targeted marketing support for interactive companies to attend key international markets such as Game Developers Conference, GamesCom and Games Finance Market.



The Pixel Mill

The Pixel Mill was established in November 2018 as a collaborative co-working space in the Ormeau Baths Innovation Centre for game development studios from across Northern Ireland

The Pixel Mill provides free desk space and facilities to companies developing interactive content, including freelancers working within the sector. It also hosts Platform, a Northern Ireland focused video game studio accelerator programme, as well as providing industry mentorship, workshops, training, and links to local Universities. The Pixel Mill supports the wider gaming community as a meeting place and a platform for local gaming initiatives.

To date The Pixel Mill has:

- Supported 15 studios with office space
- Provided an estimated 75 days' worth of free mentorship advice over 2 years
- Delivered 18 workshops
- Hosted Platform and Boost programmes
- Hosts Pixel Mill Trainees and Restart skills development schemes
- Partners with Future Screens NI to support a number of creative R&D projects

The Pixel Mill supports the wider gaming community as a meeting place and a platform for local gaming initiatives



Platform

Platform is the accelerator programme for video game companies in Northern Ireland. It aims to support studios that can bring fresh ideas to video game development with the goal of self-publishing a game based on an original IP within 12 months. As part of Platform, studios receive:

- 12-month free office space
- Up to £60,000 in development funding
- Market attendance – Gamescom, EGX
- Mentor support

Platform supports up to 3 companies and is split into 3 stages, where companies will be challenged with developing an idea for a game, validating the market opportunity for that idea and taking it into full production. The stages are as follows:

- 1. Rapid prototyping:** 8 weeks of idea generation and prototyping. Companies are challenged to come up with 5 game concepts, creating a prototype for each, which they can create and release within 36 weeks on a budget of £50,000. Validating the business case and market opportunity for each.

- 2. Vertical Slice:** Companies will choose the two strongest game ideas from rapid prototyping and spend 12 weeks creating vertical slices/demos which demonstrate the core mechanics, art style and narrative. During this stage companies will have the opportunity to attend Gamescom (Europe's leading trade fair for games) to meet with publishers. While the ultimate aim is to self-publish, the goal of this stage is for companies to validate which idea is the strongest to take forward into full production.

- 3. Full Development:** Based on the market validation carried out by companies, they will select a game which they will take into full production for 24 weeks with the goal of self-publishing the game by the end of Feb/start of March the following year. This can be as a full release/early access/soft launch/demo etc. During this stage companies will have the opportunity to attend EGX (the UK's leading trade fair for games).

By the end of Platform companies will be expected to have published a game which is within the scope of the budget and time allowed. Companies are encouraged to have a concerted focus on marketing and community building around their games throughout the programme.

The first year of the programme supported:

- Coffee Box – *Galactic Impasse*
- Far Few Giants – *The Imagined Leviathan*
- Out of Tune – *Crooks Like Us*

Boost

Boost is a support programme designed for Northern Ireland video game studios who are seeking to secure significant funding or investment for their company/next project. As part of the six-month programme companies are provided with executive coaching to develop the commercial potential of their projects and companies. Boost puts companies through a programme of development where every aspect of their game/studio is tested and challenged to improve its commercial potential and viability.

As part of the programme companies received one-to-one executive business coaching focused on:

- Funding models and fundraising strategy
- Pitching and pitch construction
- Design for discoverability and community planning

Assembler

The Assembler programme funds projects to a higher level so that developers can make more ambitious games as well as supporting studios in making connections to publishers and financiers. To date 3 Assembler projects have been supported:

- Rewind Play Games – *Before the Blood*
- Blackstaff Games – *Buildings Have Feelings Too*
- Rocket Flare – *Dynasty of the Sands*



Games & Interactive Skills Development

As one of our new emerging growth areas the need for skills interventions in the games and interactive sector is crucial to ensure support for the emergence of high-functioning teams and to develop the next generation of industry leaders capable of delivering exemplar projects

Some of Northern Ireland Screen's skills interventions within this sphere include:

Pixel Mill Trainees

Pixel Mill Trainees is an industry-led, paid training programme for new entrants that seeks to find and develop new and emerging talent within the video game and immersive industries, providing them with training and live project experience. By working on live projects trainees are gaining valuable industry experience while positively contributing to the development of a project.

Trainees are moved between studios maximising the experience of working on live projects and different workflows. Pixel Mill Trainees is also a way we can develop talent in areas of the industry where a skills gap is identified. The goal is to support the development of individuals while increasing the breadth of skills and knowledge in the local talent pool.



John Connor
TRAINEE PROGRAMMER

"Over the past 10 years I had worked in various areas of web development, multimedia and design but when I saw the opportunity to respect and work in the games industry I decided it would be an interesting new challenge. So far through The Pixel Mill, I have been able to develop new skills, further prior skills, and network with people from all backgrounds and aspects of the games industry, much faster than I had anticipated."



Caoilfhionn Fox
QA TRAINEE

"I started as the Quality Assurance game tester for The Pixel Mill in 2019. When I applied for The Pixel Mill I had a lot of experience in games development, but no idea where I wanted to go with it. My position as a Quality Assurance Trainee has provided me with networking and training opportunities that I would not have previously considered.

"After spending time speaking with the mentors and resident companies, I began considering new roles and started pushing myself out of my comfort zone. While based at The Pixel Mill I have secured the position of Games User Researcher with Go Testify and I will take up a permanent position with them this year."



Amber Barnett
TRAINEE COMMUNITY MANAGER

"About four years ago, I finished my degree in Design and began my career as a Multimedia Designer/Production Journalist. Already having a strong interest in video games, I was excited about the opportunity to apply my creative knowledge to the local gaming industry and develop stronger marketing skills. Since starting the position of Community Manager Trainee at The Pixel Mill, I have been able to work closely with many local game studios to support them in creating content and building communities around their games. I have already been able to develop a wide range of skills here, such as creating and scheduling social media content, developing marketing strategies, editing trailers, doing market research, web design, store page management and more. This valuable hands-on experience has been a lot of fun so far, and I am excited to see where it takes my career in the future!"

The Pixel Mill has opened the doors to many opportunities

”

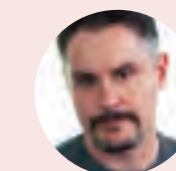


James Brown
TRAINEE PROGRAMMER

"I'm a fresh graduate from Queen's University Belfast having studied Software and Electronic Engineering. I have always had an interest in game development – it's what got me into programming – but only in university did I get the confidence to start making my own games. I recently released my first complete game, *Mesonis: Trial By Fire*, developed in the PICO-8 virtual console. Since starting with The Pixel Mill in July 2020, I've had the joy of working with bright and creative individuals across all avenues of talent. The Pixel Mill has opened the doors to many opportunities, including talks from experts all over the world. Had it not been for the global pandemic, The Pixel Mill would have gotten us tickets to lucrative events such as Gamescom in Germany, an opportunity I thought I could only dream about. My fingers are still crossed for that one next time!"

Company Placements

As part of our industry-wide Company Placements scheme we have provided training opportunities for 39 junior freelancers and recent graduates within the games and interactive sector since 2018. These paid placements usually last 12 months.



David Cosgrove

David graduated with a BA in 3D Computer Animation from Swansea Metropolitan University in 2004 and returned home to Belfast to pursue a career in the creative industries. After some years he went back to higher education and completed a Post Grad Diploma in Multidisciplinary Design in 2015. David was accepted onto Northern Ireland Screen's Company Placement programme in 2016 enabling him to get a start in the emerging VR industry with immersive company RETiniZE. He has now been working in this sector for 6 years on a broad range of projects with clients ranging from BBC to National Geographic. David stepped up to the position of 360 VFX Technician with RETiniZE in 2018 thanks to Northern Ireland Screen's Stepping Up scheme. He is currently Post Production Lead at RETiniZE. Northern Ireland Screen also supported David with a Skills Bursary which allowed him to undertake a Prince2 Project Management course.



Maeve Woods

Maeve graduated from Central Saint Martin's College of Art & Design in Performance Design & Practice. In 2017 she moved to Belfast for the role of Trainee Production Co-ordinator at Humain Limited as part of Northern Ireland Screen's Company Placement Scheme.

Maeve has now been working in the games industry for the past four years as a Production Co-ordinator at Humain, where she has worked on projects for Microsoft, HBO, Warner, Google, and Treyarch Activision (*Call of Duty: Black Ops Cold War*). Maeve has represented Humain at events at the BFI London, EA's External Development Summit in Vancouver, and was asked to be a speaker on Belfast Media Festival's 'The best jobs you've never heard of' panel.

Northern Ireland Screen has also awarded Maeve funding for her continued personal development within VFX Production – Mind the Product: Product Management, completed in 2018 and the upcoming CAVE Academy's VFX Production Course in June 2021.

Restart

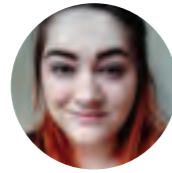
Launched in October 2020 Restart is a 4-month training programme for 30 individuals that wanted to start a career in the video games industry. The goal of the programme was to give participants an introduction to game development. No qualifications or prior video game development experience or training was required to apply, just demonstrable passion for video games and an interest to learn more about the skills required to have a career in the industry. Restart was aimed at people who were not in full-time education or full-time employment with a focus on having a wide geographical spread of participants as well as participants from a diverse background. The scheme proved to be incredibly popular with 172 applications being submitted.

During the programme participants were trained in how to use the Unity Game Engine as well as workshops covering various aspects of game development, 3D modelling, UX/UI, production. The programme was free to take part in and participants were paid a part-time salary to attend. Due to the Covid-19 pandemic the programme was delivered remotely. Participants without access to equipment were provided with the appropriate equipment.



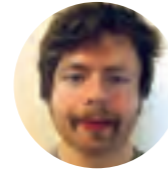
Kyle Mehaffey

"The restart programme for me has been amazing it has given me new insights into a wide variety of jobs and the skills needed to achieve a role in the gaming industry. It has helped me develop my confidence, teamwork and game development skills. The programme has also helped me make a new group of friends."



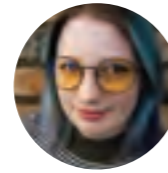
Shannen Hewitt

"The Restart Programme has been a great opportunity for me so far. Through Restart I have been able to develop my skills directly relating to the creation of videogames. I was involved in talks with industry professionals to get an insight into different roles and potential career pathways; somewhat of a rare opportunity here in Northern Ireland. For me, the most impactful part of the course so far has been meeting likeminded people and creating both friendships and networking opportunities alike. A totally unique experience!"



Padraig Norton

"I feel extremely fortunate to take part in the Restart programme. Games development has been something I've wanted to do my whole life and now I have been given the opportunity to develop and pursue the skills I've dreamed of having alongside a group of amazing likeminded people. All of the staff and tutors have been amazing and patient with each of us as we learn and hone our newfound abilities."



Faith Brownlee

"Coming from a (brief) background in the local animation sector, the Restart Programme has offered me a chance to get back to the roots of my original goal: a position in the games industry. I have found the programme to be a helpful insight to many facets of what it takes to join the games industry, through software training and seminars as well as the opportunity to meet and speak with several industry professionals. I am looking forward to being able to pursue a job in a games narrative field at the end of the programme."

I have been given the opportunity to develop and pursue the skills I've dreamed of having

”

Unity Developer Programme

Northern Ireland Screen partnered with Digital Catapult NI and Future Screens NI, with the support of Unity to deliver the Unity Developer Programme – a free skills development programme for interactive and immersive content developers to work towards becoming certified as Unity Developers.

The goal was to increase the collective base-level of Unity knowledge in the sector where the engine is widely used with the local video games and immersive industry. The expert-led training was aimed at giving individuals and studios the skills and knowledge to deliver technical sound projects. 28 people participated in this free programme.

Multiscreen Freelancers

Multiscreen Freelancers was a pilot fund launched during the coronavirus pandemic to encourage Northern Ireland interactive companies (video games, immersive) to engage with freelancers from other screen sectors (film/TV, animation, VFX etc.) and arts sectors (live events, theatre etc.) that have skills which could be used to add value to interactive projects. The aim of the fund was to encourage greater collaboration between interactive companies and other screen/arts industries, as well as supporting freelancers in refining transferable skills which can be used on interactive projects.



Caoimhin Gribben

Caoimhin Gribben is a Belfast based, freelance writer and wrestling commentator, who operates under the stage character "Ben Givan". An avid gamer and Irish speaker, he has worked across the Irish and Northern Irish wrestling scenes, commentating live matches, conducting interviews and creating web content. Through the Multiscreen Freelancer fund, Caoimhin has been able to join local game developer Coffee Box full time, writing for its narrative projects. He has been able to take his stage craft, character work, and consideration for a live audience experience, and adapt that into the interactive medium, writing branching narrative in Inkle and Unity.

The aim of the fund was to encourage greater collaboration between interactive companies and other screen/arts industries



Simon Riley

Originally from Manchester, Simon moved to Ireland approximately 15 years ago to study Animation at IADT in Dublin. He worked on various projects such as music videos, documentaries and short films then eventually secured a job as an animator at Jam Media in Belfast in 2018. Two years later he found himself freelancing during the pandemic. Through Jam Media he heard about the Northern Ireland Screen Multiscreen Freelancers scheme and was contacted by Martin Alltimes from The Imaginati Studios, a games development company. Martin liked Simon's work and he is now creating concept art for a game they have in production.

Inertial Drift



Inertial Drift was released in 2020 and is the debut title from Northern Ireland indie video game developer Level 91 Entertainment.

Level 91 is a start-up video game studio established by Michael O’Kane after several years of working for game studios in Dublin and Belfast. Michael came up with the initial idea for the core drifting mechanic in *Inertial Drift* during a work placement in 2013. In 2017 he teamed up with Tom Mathews, who he met during his placement, to develop *Inertial Drift* further.

With funding support from Northern Ireland Screen Michael and Tom worked on refining the mechanic into a street racing game prototype and defining the stylised art for the game where the look and sound of the cars took centre place. Level 91 teamed up with Boomclap Play to deliver an immersive audio experience, using the Dolby Atmos facilities at The Pixel Mill to mix and test the audio for the game. This collaboration led to the companies being invited by Dolby to present their work at Game Developers Conference San Francisco and Devcom Cologne in 2019.

Inertial Drift offers a whole new level of accessibility and challenge to the arcade racing genre

Inertial Drift was signed by the Publisher PQube in summer 2019 who worked alongside Level 91 to release the game in September 2020 where it is available on PC, PS4, XBOX and Switch.

Set in a 90’s retro future, *Inertial Drift* is an Arcade Racer with a devastatingly unique handling model and unbelievably satisfying twin-stick drift mechanics. *Inertial Drift* offers a whole new level of accessibility and challenge to the arcade racing genre – for a driving experience genuinely unlike anything you’ve played before. The game received an overwhelmingly positive response from critics and players across PC and consoles.

“Learning to master each vehicle is challenging and satisfying, and the courses themselves deliver memorable corner after memorable corner. *Inertial Drift* is a high speed, white knuckle ride, and a sweet gift for arcade racing fans.”

9/10 – IGN

“Taking a healthy dose of inspiration from *Ridge Racer Type 4*, *Inertial Drift* is a unique arcade racer with an exquisite core mechanic.”

Eurogamer Recommended – Eurogamer

“...thanks in part to its charming story mode and gorgeously vibrant visuals, [it] stands out proudly as one of this generation’s very finest racers.”

9/10 – Bonus Stage

Michael O’Kane



Michael graduated from Queen’s University Belfast’s Game Development course in 2015 and immediately applied his programming skills in the Irish game development scene. He has worked on titles in a variety of genres, from rhythm games for mobile to fighting games for PC. Michael’s first industry experience was working at Digital Furnace Games on its game *Onikira*. He has since worked as lead programmer at both Sugra Games and Boom Clap Games. Following those positions Michael set up Level 91 Entertainment to pursue his own projects and collaborate with other studios in Northern Ireland.

Tom Mathews



Tom is a games artist and animator based in Belfast. Since graduating from Limerick School of Art and Design in 2012 with a degree in Visual Communication, Tom has been working in the video game industry. Tom’s breakthrough project was working on *Onikira* from Digital Furnace Games where he was lead character designer and animator for the majority of its development. He also lectured in Pulse College Galway on all aspects of game visual design and production before moving to Belfast to work as part of Level 91.



Inertial Drift is a high speed, white knuckle ride, and a sweet gift for arcade racing fans

”



Hytale

Hypixel Studios was established in 2018 as a spin-off of Hypixel Inc, the creators of the Hypixel *Minecraft* server. In December 2018, the company announced its debut title: *Hytale*, a community-powered game that allows players to go on adventures in a block-based fantasy world, express their creativity through built-in tools, and compete in quick and accessible online minigames.

The Hypixel *Minecraft* server is one of the world's most popular independent game servers, holds four Guinness World Records, and has hosted more than 21 million unique players since its inception in 2013. Despite this success, the Hypixel team had little or no control over key features of the *Minecraft* game client and broader development environment. *Hytale* was

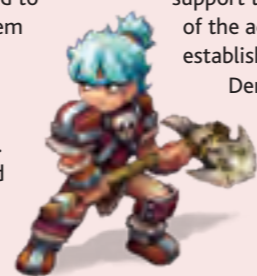
born out of the desire to 'go pro' with a new, original game that could support the team's ambitions as well as those of a new generation of creative gamers. The *Hytale* team was established in 2015 to support this endeavour, with the early years of development focusing on the creation of a new game engine.

The Hypixel team has always worked remotely, with team members based all over the world. As development of *Hytale* proceeded, the core team steadily expanded with new additions ranging from 'graduates' of the *Minecraft* modding scene to independent game developers and industry veterans with many years of collective experience. As the team grew, so did the scope and ambition of the project

Hytale has received a monumental reception from the gaming community

Upon its announcement in 2018, *Hytale* had coalesced around three key pillars: a sandbox adventure mode that will allow players to explore, build, and battle monsters alone or with friends, a multiplayer minigames lobby that will provide fun, quick and accessible online play, and a platform and set of tools designed to empower content creators and help them find an audience for their work.

Hytale has received a monumental reception from the gaming community. Over 2.5 million players have registered their interest in *Hytale*'s beta test, and the game's debut trailer has been viewed more than 57 million times on YouTube. The scale of the response to the project has created significant opportunities for Hypixel Studios to grow, while also requiring that the team evolve their development practices to ensure that *Hytale* meets the high expectations of its audience.



As part of this transformation, Hypixel Studios was acquired by Riot Games, the developer and publisher of *League of Legends*, in April 2020. Hypixel Studios continues to operate as an independent studio while leveraging Riot's expertise, technology and resources to support the development of *Hytale*. As part of the acquisition, Hypixel Studios also established their first physical office in Derry-Londonderry with additional support from Northern Ireland Screen.

While the COVID-19 pandemic has limited the use of the new headquarters, Hypixel Studios has continued to expand with new developers and operational staff joining the team from both Northern Ireland and overseas. The company is set to grow further in 2021.



CEO

Aaron 'Noxy' Donaghey



Noxy has a deep history with games and has worked in the gaming industry for over a decade, including stints at Multiplay and Riot Games (he has a longstanding love of *League of Legends*!). He joined the Hypixel *Minecraft* team in 2014 and has been involved in *Hytale* since the beginning. Noxy now oversees the project as CEO of Hypixel Studios.

COO

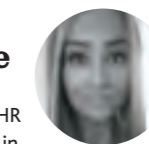
Sean McCafferty



A born and bred Derry man, Sean has been mucking about with "game stuff" for over 20 years. He's worked on multiple releases including *Dead Hungry Diner*, *Dogfighter*, and multiple technical demos for the likes of AMD and Nvidia. He now oversees Hypixel Studios' daily operations as COO.

The game's debut trailer has been viewed more than 57 million times on YouTube

TALENT ACQUISITION Holly Johnstone



Holly started her masters in HR in 2017 and got her first role in recruitment the same year and found it both rewarding and interesting. Hypixel Studios is her first stint in the gaming industry, and so she's been kept busy since joining last year – but it has definitely been the most enjoyable role that she has had!

TALENT ACQUISITION Kyle Gilmore



Kyle started in the games industry as a graduate in the mid 2000s, and moved through a number of industries including retail, sales, telecoms and content creation as a Twitch streamer and community builder. He's now helping to build the team for *Hytale*!

FINANCE MANAGER

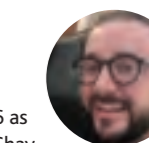
Aiden McCafferty



Aiden joined Hypixel Studios in July 2020 as the company's finance manager. This is his first role in the video games industry having arrived from a multi-site hotel management company. Aiden previously spent a number of years working with TV/Film production companies and property developers in a corporate finance capacity and has also worked for a large travel retailer.

OFFICE MANAGER

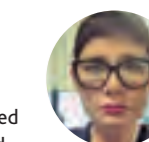
Shay Glenn



Beginning his career in 1996 as an Engineering Apprentice, Shay has worked his way up, achieving a degree in engineering and since then working in facilities management. As Office Manager, Shay is looking after all aspects of Hypixel's new HQ in Derry.

HR MANAGER

Nina O'Kane



Based in London, Nina started her career in advertising and gravitated towards HR through her experiences of managing large teams. After working in a number of startups her love affair for SMEs began. In 2014 she returned to Northern Ireland contracting until she found Hypixel in 2020 and joined as HR Manager.

celebrating our culture



The economic, cultural and educational work which we support is inextricably linked and a healthy ecosystem across all these areas is the key to a sustainable and thriving screen industry and culture in Northern Ireland. Value from the cultural aspects of our activity will therefore not be isolated but comes in many forms.

Support of Northern Ireland voices is a key imperative with talent development being a large part of our work. There is now a clearer focus from short film programmes into features including feature documentary development, a creative animation strand, and a focus on digital technologies and the new creative opportunities they offer.

The Irish Language Broadcast Fund (ILBF) fosters the Irish-speaking independent production sector in Northern Ireland and serves an audience keen to view locally produced Irish language programming by funding the production of quality Irish language content which is broadcast on

BBC NI, TG4 and RTÉ as well as other digital platforms. The ILBF also funds a range of training initiatives for Irish speakers working in the sector in Northern Ireland.

The Ulster-Scots Broadcast Fund (USBF) provides finance for the production of film, television or other moving image projects relating to the Ulster-Scots heritage, culture and language in Northern Ireland. The aim of the Fund is to ensure that the heritage, culture and language of Ulster-Scots are expressed through moving image and to fund high quality Ulster-Scots cultural TV programmes for a Northern Ireland audience.

Northern Ireland Screen seeks to provide the people of Northern Ireland with the opportunity to see as wide a range of films as possible, including those made by the wealth of home-grown creative talent. Support for key Northern Ireland film festivals and cultural cinema ensures their continued investment in helping exploit the cultural value of film to audiences throughout Northern Ireland.

Access to Northern Ireland's rich moving image heritage is assured through the management of a Digital Film Archive, constantly updated and expanding, it contains hundreds of hours of moving image titles, spanning from 1897 to the present day. The archive is both freely available online and in over 20 public locations, as well as being used extensively for outreach and community activity across Northern Ireland.

Northern Ireland Screen has an ambition for Belfast and Northern Ireland to have a brand new Film Centre – at present included along with many other projects within the City Deal proposals. The Belfast Film Centre is an integrated key element of Belfast City Council's bid to create the Belfast Destination Hub. The film centre will join the dots between the culture, education and economic value of what we do. It will be a highly visible home of the screen industries that is equally as accessible to a visiting foreign investor as it is to a 15-year-old girl aspiring to be Northern Ireland's next movie director.



New Talent

Northern Ireland Screen continues to actively develop its indigenous talent base. In recent years new talent in Independent Film has attracted Oscar nominations, a BAFTA, an IFTA, a BIFA and premieres at Sundance, Toronto and Tribeca Film Festivals

We continue to focus on developing screen industry careers by engaging with this talent and facilitating growth while also seeking out new talent so that there is a constant flow of writers, directors and producers breaking into the industry and progressing through its ranks.

We make connections both at home and abroad for Northern Ireland writers, directors and producers to help develop their scripts and get their projects made. Local filmmakers are galvanised with a new-found confidence and many new voices are developing. Development activity consists of a varied programme of script development seminars, practical production workshops and access to a development executive which combined will maximise the prospect of local talent reaching their full potential.

- **Script development funding**, made possible by Lottery funds, is the critical building block for independent film both in terms of project development and career development.

- **London Readings** – a series of performed script readings in front of an invited industry audience, together with networking events, is part of our ongoing commitment to new talent. These readings are designed to encourage producers, production companies, film financiers and agents to engage with Northern Ireland resident talent, and also to help that Northern Ireland talent deliver projects suited to the marketplace.

- **London Showcase** – held annually at BAFTA headquarters in Piccadilly, the London Showcase event invites an industry audience to view projects from some of our new talent across games, short film and feature film, and to network with the teams attached to each.

- **New Writer Focus** – a script development scheme that is open to Northern Ireland writers new to feature film and long-form drama continues to find many new voices and has had great success since it began in 2015.

- **New Talent Focus** – a scheme that aims to deliver one debut feature film by a Northern Ireland resident creative team (writer, director, producer) each year – has been a standout success, delivering a step change in the careers of the key talent involved in each project. The scheme continues to bring many new exciting Northern Ireland voices to the global screen industry.

- **Short film schemes** – short filmmaking continues to be supported with various programmes, but with clear objectives for each and with the underlying premise of finding and supporting new talent.

- Filmmakers are funded to participate in delegations to markets, festivals and conferences in order to help progress their careers and forge useful relationships. Northern Ireland Screen can also help projects by providing support for unit publicity and distribution and marketing costs.

Short Film

Short film continues to be supported with various programmes, but with clear objectives for each and with the underlying premise of finding and supporting new talent:

- **Shorts to Features** – a scheme which provides an opportunity for emerging creative teams to create a short film which is tonally and thematically aligned with their feature film ambitions.

- **New Shorts Focus** – An initiative to find Northern Ireland resident filmmakers exclusively from groups that are underrepresented in the film and television sector.

- **Short film production** – for entry level filmmakers and emerging talent.

- **Creative animation** – designed to develop Northern Ireland resident junior creators/animators through the production of animated short films. The scheme provides emerging talent with the opportunity to develop their own ideas with support from established animation companies.

- **Bridging the Gap** – since 2017 we have supported four filmmakers via the Scottish Documentary Institute's Bridging the Gap Scheme. The scheme is one of the leading documentary new talent initiatives in the UK, offering documentary development training, a cash budget, production support, and up to one year of international festival distribution.

Shorts to Features, New Shorts Focus, Short Film Production and Creative animation are all supported by the BFI Network. It is a UK-wide talent programme for new and emerging film writers, directors and producers.

Here is a selection of new and exciting Northern Ireland voices that have come through our shorts schemes recently...



Helen Warner

WRITER/DIRECTOR
New Shorts Focus: *Stigma*

Helen Warner is a graduate of Queen's University Belfast where she Mastered in Cinema and Modernism. Helen started working in fine arts photography and created a large portfolio of images influenced by storytelling, supernaturalism and the Irish landscape. In 2016, Helen moved into the realm of filmmaking and directed her first short film *Pollen* that went on to screen at Aesthetica Film Festival, Cork International Film Festival and won Best Cinematography at Discover Film in London.

After securing funding from Northern Ireland Screen, Helen made *Stigma*. A string of confessions unveils a tale of religious guilt, sin and redemption in this short experimental drama set against the dramatic and rugged Northern Irish coastline. *Stigma* won the Grand Prix Irish Short Film Award at Cork International Film Festival, the film was subsequently long listed for an Academy Award. Helen's latest short film, *Arena*, was finished in March 2020 and secured screenings at BAFTA-qualifying Norwich Film Festival and Cork International Film Festival. Helen is currently writing and working towards a feature film.



Marty Stalker

WRITER/DIRECTOR
Shorts to Features: *Safe Haven*

Marty transitioned from being a section commander in the Royal Marines Commandos to the film industry. His debut feature documentary *Hostage To The Devil*, was supported by Screen Ireland and Northern Ireland Screen, and released on Netflix in 2017.

Marty directed *Safe Haven* through Shorts to Features in 2017. A deadly volcanic ash cloud. A 12-year-old boy besieged by the bloodthirsty infected. When the ash falls terror rises.

Marty continues to collaborate with *Safe Haven* writer Spence Wright and its producers Causeway Pictures, on the feature version of the project, *The Ash*. Marty, who has been based in Northern Ireland since 2008, has previously directed short films, documentaries, music videos and several TV commercials for both UK and US television.



Paddy McConnell

WRITER/DIRECTOR

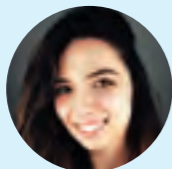
Short Film Production: *The Last Organist*

Paddy studied Film and Television at Edgehill University, Lancashire and graduated in 2016. After graduating he completed a two-year internship with Hurricane Films in Liverpool.

He began working with Fine Point Films as a Researcher and Production Assistant in 2016, working on several full-length documentaries including the Netflix Original *Mercury 13*.

In 2019 Paddy wrote and directed *The Last Organist*, a short documentary about 93 year old organist George, who takes us through his love of music and his move from Belgium to Ireland almost 60 years ago. The short screened at Cork International Film Festival, Irish Film Festival, Boston and Still Voices Short Film Festival. The film was also broadcast on the RTÉ Player.

Paddy most recently directed and produced a True North documentary short, *The Powerlifting Granny* for BBC Northern Ireland.



Aimée Kirkham Priester

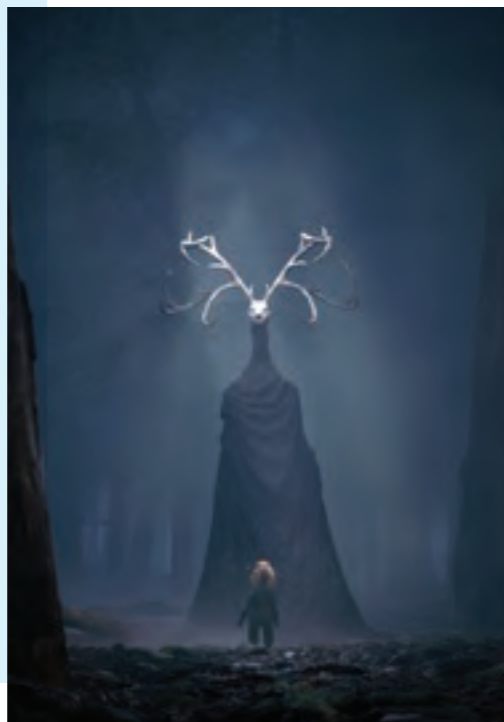
DIRECTOR

Creative Animation: *Tot*

In 2013 Aimée came first in the CCEA Moving Image Arts Awards in the AS level Animation category. After working for a year with Belfast studio Enter Yes on projects *Lili + Lulu* and *Retne*, as well as a range of commercial projects, she went back to finish her animation degree at Ulster University. She graduated with first class honours in 2018. After graduation, she joined the team at Taunt Studios.

Aimée directed *Tot* – after the death of her father, Tot roams through a mystical world carrying her grief with her as she searches for closure. *Tot* won the James Horgan award for Best Animation Short at the Galway Film Fleadh in 2020. The film also screened in competition at Encounters Film Festival, Bristol.

Aimée is currently the lead animator on the short animation *Soul Office* which is also being produced as part of our Creative Animation Scheme at Taunt Studios.



Ross's work seeks to explore the depths of the human experience



Ross McClean

DIRECTOR

Bridging the Gap: *Hydebank*

Belfast native Ross studied Documentary in Canada, Budapest, Lisbon & Brussels, and recently graduated from the European documentary directing masters program DocNomads. Following his graduation, Ross received support from the Scottish Documentary Institute and Northern Ireland Screen to create a film set in Belfast – *Hydebank*.

Governing the Northern Irish countryside, *Hydebank* Wood currently houses 104 young male offenders. Ryan, currently serving a 10 year sentence, has formed an unlikely bond with the prison's flock of sheep. Through their interactions, Ryan attempts to come to terms with the violent act that led him here.

Hydebank was awarded Best Short Documentary at the 2019 Galway Film Fleadh and Close:Up Edinburgh Docufest and at the 2020 London Short Film Festival, it also picked up Best British Short Film at the 2019 Leeds International Film Festival.

Through interaction and submersion, Ross's work seeks to explore the depths of the human experience, and has been broadcast on the BBC, competed in DOK Leipzig, Clermont-Ferrand and premiered at International Documentary Film Festival Amsterdam and Hot Docs, Toronto.

Currently, Ross is filming an EU funded documentary exploring the border in Ireland, he's also developing his first feature film based on his short *Hydebank* and collaborating on a documentary animation supported by Northern Ireland Screen.

New Writer Focus

New Writer Focus is a script development scheme that is open to Northern Ireland writers new to feature film and long-form drama. The scheme has been running since 2015 with a call for scripts going out annually. Very few producers accept unsolicited scripts so it is not surprising that the scheme is incredibly popular, we usually get between 80 and 120 submissions each year. Up to four scripts are selected and will then undergo eight months of development which includes mentoring and workshops focusing on treatments and re-drafts. During this process financial support is available to the writers via Northern Ireland Screen development funding.

At the end of the development process some scripts may be put forward to go into production via our New Talent Focus scheme while others may be encouraged to apply for further development funding to keep working on their script.

Here we will profile some of the recent writers who have participated in New Writer Focus.



Colum Eastwood

NEW WRITER FOCUS PARTICIPANT 2015

Script: *Black Medicine*

A thriller about a doctor with dubious medical ethics who balks at her latest assignment for her criminal employer.

What happened after New Writer Focus?

Producer Martin Brennan (*Zone 414*, *The Devil's Doorway*) optioned *Black Medicine* and another script of Colum's, *The Morrigan*. Colum continued development on both projects. Given the high budget required to produce *The Morrigan*, and without any feature work, Colum and Martin decided to focus attention back on *Black Medicine*, and with development and funding from Northern Ireland Screen, they reworked the script considerably. In 2019 *Black Medicine* was chosen as our New Talent Focus film and is currently with Sales Agent Great Point Media. The film stars Antonia Campbell-Hughes (*3096 Days*, *The Other Side of Sleep*) and Orla Brady (*American Horror Story*, *Collateral*, *The Foreigner*). Colum, who also directed the film, was recently named by industry bible Screen International as one of its 2020 Stars of Tomorrow.

New Writer Focus



Aislinn Clarke

NEW WRITER FOCUS PARTICIPANT 2015

Script: *Godmother*

Following a traumatic stillbirth an archaeologist takes an opportunity to go to an isolated island to research ancient burials. She soon discovers that the island's secrets are deeper and darker than she could have imagined.

What happened after New Writer Focus?

Godmother was optioned by BAFTA-nominated producer Farah Abushwsha (*The Singapore Grip*) and is still in development. Aislinn's much celebrated debut feature film, *The Devil's Doorway*, filmed in 2016. In 2019 Aislinn became the second recipient of the Academy Gold Fellowship for Women Grant. The award is part of AMPAS' Action: The Academy Women's Initiative, which launched in 2018 to support emerging female filmmakers. The grant includes a £20,000 bursary, alongside a year-long mentorship scheme from the Academy. In November 2020 Aislinn began filming her second feature film *Doineann*; a dark, feature length thriller produced by DoubleBand Films for BBC and TG4 with funding from our Irish Language Broadcast Fund.



Kevin Fitzpatrick

NEW WRITER FOCUS PARTICIPANT 2015

Script: *The Last Rifleman*

Inspired by true events, *The Last Rifleman* is a moving and heartfelt drama that follows Artie Crawford, a World War II veteran living in a care home in Northern Ireland who has just lost his wife. On the 75th anniversary of the D-Day landings in Normandy, Artie decides to secretly escape his care home and embarks on an arduous but inspirational journey to France, to pay his final respects to his best friend and find the courage to face the ghosts of his past.

What happened after New Writer Focus?

Producer Katy Jackson (*Wildfire*, *Zoo*) optioned *The Last Rifleman* and continued to develop the script with funding from Northern Ireland Screen. *The Last Rifleman* will begin production in Northern Ireland in 2021. The multi-million pound movie will star Pierce Brosnan (*Mamma Mia*, *James Bond*) in the lead role and will be directed by Terry Loane (*Mickybo and Me*). John Leslie (*Zoo*, *Bad Day for the Cut*, *The Devil's Doorway*) will produce alongside Katy Jackson. WestEnd Films has already acquired worldwide rights to the film.

Kevin was also hired to adapt a novel, *All Quiet on the Western Front*, for screen by producer Chris Coen (*Shadow Dancer*), and he is now in development with producer Katy Jackson on his next feature script *A Man from God Knows Where*.



Lynn Davidson

NEW WRITER FOCUS PARTICIPANT 2015

Script: *The Last Woman*

In the wake of a gendered biological attack, Erin has lived a life of survival and suffering in the Irish wilderness. With a threat moving on her, she travels across Ireland braving the cruel, dying world of men.

What happened after New Writer Focus?

The Last Woman is being optioned by producer Ed King (*His House*). Lynne is also directing her first feature film, *Mandrake*, which has been selected as our most recent New Talent Focus film.



Mark McNally

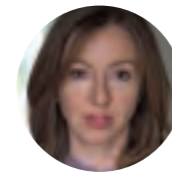
NEW WRITER FOCUS PARTICIPANT 2016

Script: *Land of Saints and Sinners*

In 1970s Ireland, living by the gun brings a wave of death and destruction upon an aging hitman's peaceful, rural village.

What happened after New Writer Focus?

Land of Saints and Sinners was optioned by Terry Loane (*Mickybo and Me*) and is currently in financing stages with the hope of going into production in 2022. Mark has also been working as a writer for hire by production companies Ugly Ducking on two feature film projects, and Fired Up Films on TV drama.



Susie Farrell

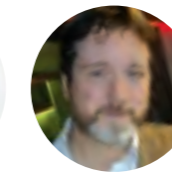
NEW WRITER FOCUS PARTICIPANT 2016

Script: *The Lights*

When a teenage girl finds her world falling apart, she must take desperate steps to put it back together again. A noir drama-thriller set in a boarding school in Northern Ireland.

What happened after New Writer Focus?

Susie has since had her first feature *Dirty God*, go on to launch at Sundance Film Festival. Her TV series *Hope Street* for BBC Daytime and Britbox is being produced by Duchess Street Productions and is currently filming on location in Northern Ireland. Her script *Sulpher and White*, based on the life of banker and mountaineer David Tait, is the powerful story of an outwardly successful man's struggle to contain an horrendous past, was produced by Michael Elliott at EMU Films and AGM International and distributed by Altitude Films International.



Laurence Doherty and Darren Gibson

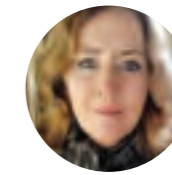
NEW WRITER FOCUS PARTICIPANTS 2017

Script: *Bye Bye Black Bird*

A Belfast city lad appears at an isolated farm with a mysterious photograph in his hand and an ice cream van full of gangsters on his tail.

What happened after New Writer Focus?

This *Bye Bye Black Bird* script was a great calling card for the team who were then hired by producer Ciaran O'Connor (*I, Dolors*) to develop a TV series with the backing of American subscription video streaming service Acorn TV.



Tess McGowan

NEW WRITER FOCUS PARTICIPANT 2017

Script: *A Bump Along the Way*

A boozy 44-year-old single mother becomes pregnant from a one-night-stand, much to the shame of her buttoned-up teen daughter.

What happened after New Writer Focus?

A Bump Along the Way was selected as Northern Ireland Screen's New Talent Focus film in 2018. You can read more about the many successes of this project in the New Talent Focus section of this report. Tess has since signed to Dench Arnold Agency. She has written an original feature script *In Transit*, a brother/sister road trip movie and a TV Drama pilot, *Folding Paper*, about the state of journalism in the digital age. Tess was nominated for the 2020 Writers Guild of Ireland ZeBBie Awards with *A Bump Along the Way*. The Awards acknowledge the best script(s) written by Irish playwrights and screenwriters during the previous year.

"New Writer Focus informed my writing not just for this script but for all future scripts. I took part in that from September 2017 to March 2018. I don't know any other film body that offers this type of support for unsolicited screenwriters. It's a very nurturing, Northern Ireland Screen thing to do. Others should pay heed because it's invaluable. You can have talent, but if it is not nurtured it goes by the wayside. Northern Ireland Screen is incredibly nurturing of home-grown talent. It's one of the reasons why Northern Ireland punches above its weight time-and-time again when it comes to filmmaking."



Ciaran Bartlett

NEW WRITER FOCUS PARTICIPANT 2018

Script: *Death and Taxes*

They kidnapped her son. Now they have only two certainties: Death and Taxes.

What happened after New Writer Focus?

Death and Taxes has been a great sample script for Ciaran. Ciaran has since gone on to work with local production company Stellify Media on several drama projects. He is in development with producer Stephen McCormack (*Trip Back to Tipp*) on several TV dramas and a comedy. Ciaran has also had a comedy series commissioned through Comedy Blap, *Thick As*, aired on Channel 4 in 2019.

The 2019 New Writer Focus team has just completed the scheme. One participant, Marie Claire Friar has already had her feature script *The Edinburgh 7* optioned by Ed King (*His House*) and Lee Braiser (*Calibre*, *Howl*) and it is currently in development. The screenplay is based on an inspirational true story of seven ambitious women's fearless and public battle for their right to study medicine at Edinburgh University in 1869. It is anticipated more success will follow for the 2019 alumni. The 2020 call for scripts went out during the coronavirus lockdown and the four successful writers have recently been selected.

New Talent Focus

Northern Ireland Screen's New Talent Focus scheme aims to deliver one debut feature film by a Northern Ireland resident creative team (writer, director, producer) each year. The scheme has been extremely successful and allows many local creatives to make the transition from making short films to feature films; the key is being able to green-light the film as opposed to being dependent on a group of third party financiers/broadcasters/sales agents. In its infancy New Talent Focus partnered with BBC and Channel 4 however since 2015 the scheme has followed the following format, with Northern Ireland Screen, Yellowmoon and the UK tax credit providing the finance.

The scripts are selected from the projects already in development with Northern Ireland Screen, we then introduce the writer to upcoming producers that have delivered short films through our new and emerging talent schemes. A producer is appointed and then suggests directors that might be suitable. When the director is selected and appointed the script is further developed with development funding from Northern Ireland Screen until we believe it to be production ready.

To date thirteen New Talent Focus projects have been delivered

When ready, the film is greenlit with a budget of up to £366,000. Northern Ireland Screen invests up to £226,000 and we have a deal with Hollywood post-production company, Yellowmoon. The UK tax credit provides the balance of the funding. The producer finds an investor to cashflow at least half of the UK tax credit. The film then moves into production with Northern Ireland Screen reserving the right of approval over all elements of the film.

The team deliver the film in time for a screening at Belfast Film Festival and at Northern Ireland Screen's annual showcase at BAFTA in London. If the film does well and attracts significant sales, distribution and festival interest, we make additional funds available for deliverables as well as market and festival attendance.

To date thirteen New Talent Focus projects have been delivered with number fourteen, *Mandrake*, currently in post-production. The scheme has gone from strength to strength and in recent years it has reaped some incredible results.

CASE STUDY

A Bump Along the Way

A Bump Along the Way tells the story of fun-loving, 44-year-old single mum Pamela, played by Bronagh Gallagher (*Pulp Fiction*, *The Commitments*), who becomes pregnant following a boozy one-night-stand with a man half her age, much to the shame of her buttoned-up teenage daughter Allegra, played by Lola Petticrew (*Come Home*).

The film was written by Tess McGowan, produced by Louise Gallagher, directed by Shelly Love with Roma Downey exec producing.

The script came through Northern Ireland Screen's 2017 New Writer Focus scheme and went through a period of development before being selected as our New Talent Focus film which would go into production. The key creative team was put in place and Northern Ireland Screen then took the team to London for one of our London Readings showcase events; industry guests are invited to a read-through of the script by high profile cast. This allowed the team to explore cast options, get industry feedback and build their relationship as a team.

Cameras rolled in October 2018 and filming took place entirely on location in Derry~Londonderry. The film was delivered in time to open the 2019 Belfast Film festival and was received extremely well by the audience. A few weeks later the feature was the main event at Northern Ireland Screen's industry showcase event at BAFTA in London; the rom-com was subsequently picked up for distribution in the UK and Ireland by Element Pictures. Element championed the film from the get-go. After being selected for Galway

Film Fleadh Element worked tirelessly in helping the team to make the most of the platform it gave them. The feature screened to both critical and audience acclaim and took home two awards; Best Irish First Feature and the Bingham Ray Award for Best Newcomer (Lola Petticrew).

"...this is the product of a Northern Ireland Screen production initiative to find first-time writing, directing and producing talent. The effort has paid dividends with a fresh, cheeky, all-female take on the rom-com."
[Fionnuala Halligan, Chief Film Critic, Screen International](#)

Hot on the heels of Galway came news that *A Bump Along the Way* had been selected for the prestigious Toronto International Film Festival (TIFF) and would have its world premiere as part of its Discovery programme; a spotlight on new filmmaking talent from around the globe. Element stepped in again to help the team secure a sales agent before heading to Toronto, setting up and managing a special industry screening in London which Northern Ireland Screen paid for. Having been to the London screening Great Point Media boarded worldwide sales ahead of TIFF and Northern Ireland Screen made additional marketing funding available to allow the key creative team to attend the Festival.

"Every now and then a small Irish film creeps up from nowhere and grabs a bit of unexpected, but deserved, attention. Beneficiary of a Northern Ireland Screen scheme promoting first-time talent, Shelly Love's *A Bump Along the Way* has



already managed that at the Galway Film Fleadh and the Toronto International Film Festival. Sometimes charm wins out."
[Donald Clarke, Chief Film Correspondent, The Irish Times](#)

Marketing support from Northern Ireland Screen helped Element screen *A Bump Along the Way* to a packed-out cinema in Brunswick Moviebowl for its Derry-Londonderry premiere ahead of its theatrical release across 31 sites in Ireland on 11th October. Screens in Northern Ireland accounted for almost one third of those sites. Typically a small independent Irish film like this would release to a single site in Northern Ireland (QFT) or three/four sites for films with specific local interest but *A Bump Along the Way* happily bucked that trend with its lead actress Bronagh Gallagher and its light-hearted entertainment value appealing to the multiplexes. The film held out very well at the box office in the face of some stiff competition in the form of *Joker* and *Downton Abbey*.

Every now and then a small Irish film creeps up from nowhere and grabs a bit of unexpected, but deserved, attention

”

Throughout awards season Element campaigned for *A Bump Along the Way* resulting in the key creative team being nominated for the 2019 British Independent Film Awards (BIFA) in the Raineand Discovery Award category. The film also received two nominations for the 2020 Irish Film and Television Awards (IFTA) including Best Film.

In January and February 2020 Film Hub NI worked with Element Distribution to take *A Bump Along the Way* on tour as part of its successful Collective initiative. The initiative aims to put the very best of Northern Ireland and Irish film releases in front of audiences across the country. The film stopped off at community cinemas and arts centres in Newcastle, Omagh, Fermanagh, Bellaghy, Portstewart, Ballymena and Rostrevor, to name just a few.

A Bump Along the Way continues to charm audiences today, streaming on demand across a host of major platforms, and was released theatrically across New Zealand in July 2020 despite Covid-19.

SKILLS ALUMNI

ACCOUNTANT Breige Radcliff



Breige worked in the banking sector for over 33 years before making the change to the film industry. Breige's first role was Cashier on Northern Ireland Screen New Talent Focus film *The Dig* in 2017 and since then she has worked for numerous productions as Assistant Production Accountant. On *A Bump Along the Way* Gallagher Films stepped Breige up to the role of Production Accountant via Northern Ireland Screen's Stepping Up scheme. Most recently Breige has worked on feature film *Ballywalter*.

1ST AD Graham Kinniburgh



Graham started in the film and TV industry in 2010, his first paid role was as Trainee Assistant Director on *Game of Thrones*. Graham gradually worked his way up on *Game of Thrones* through the seasons to the position of 3rd AD on the VFX Unit. He has also worked as a 1st AD on short film projects, including BAFTA-winning *Boogaloo and Graham*. He worked as 2nd AD on Northern Ireland Screen's New Talent Focus film *The Dig*, and with the assistance of our Stepping Up scheme Graham was stepped up to 1st AD on *A Bump Along the Way*.



PRODUCER

Louise Gallagher



Derry native Louise has been working in the media industry for 30 years, with 23 of those years spent at the BBC in Belfast in various production roles across radio, television and online services. In 2011 Louise moved into the independent film and TV sector, working as a freelance Production Manager, Line Producer and Producer on short films, feature films, children's TV drama, commercials and live television for clients such as Nickelodeon, Buccaneer TV, RTÉ, TG4, The Fyzz Facility, Out Of Orbit, CauseAscene Films, Village Films, The Guardian and Northern Ireland Screen. In recent years, Louise's credits include *The Dig* (2018) – Line Producer (Best Irish Film Galway Film Festival), Produced by Brian J Falconer at Out of Orbit. *Echoes* (2018) – Producer (Best Irish Sci Fi Short – Dublin Sci-Fi Awards) for Cause A Scene Films. *Take the Shot* (2017) – Line Producer. Produced by Claire Mundell at Synchronicity Films.

Following a table read and an interview process, in March 2018 Louise was asked by Northern Ireland Screen to produce *A Bump Along the Way*; this was Louise's first feature project as a solo producer. With the majority of the funding already in place Louise needed to find someone to cash flow the UK Film Tax Credit, so she convinced Roma Downey to come on board. A fellow Derry girl, Roma loved the project and was incredibly supportive throughout the entire process.

Louise hit the ground running with the task of getting the film made and delivered by

March 2019. Drawn to the fact the script was set in Derry and full of Derry wit, Louise was determined to film the entire thing in the city, pulling out all the stops to make it happen. With the right connections in place in the form of Chrissie Gallagher, Production Manager and Mark McCauley, DoP they cracked the whip and got everything from facilities to trucks to locations sorted. The first day of principal photography was Sunday 14th October 2018 and the entire project wrapped after 18 days. Then followed the edit with Yellowmoon's Helen Sheridan taking the helm and the film was delivered in March 2019 as planned.

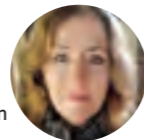
"I'm incredibly proud that I shot it in Derry, for me the heart of this story lay in the city. I just thought: 'I'm going to make it in Derry. This is my one opportunity. I may never get another chance.' And I just did it."

In November 2019 Louise was announced as Scripted Exec Producer for renowned indie Hat Trick Productions in its new Belfast office. Focused on building a slate of scripted television Louise took up the position in January 2020. Louise has already had many successes in her new role, most notably she optioned a miniseries about Ian Paterson, the infamous British surgeon who is serving a 20-year prison sentence after performing unnecessary and body-altering operations on more than 1,000 patients over a period of 14 years. The drama is being produced by Hat Trick Mercurio Television for ITV and will be made in Northern Ireland, overseen by Louise.

Louise is also developing a slate of productions for film and TV with her own company, Gallagher Films.

WRITER

Tess McGowan



Another Derry native, Tess began writing as a journalist in local newspapers in Northern Ireland in 2004. She went on to edit papers in County Monaghan and County Sligo before turning her focus to screenwriting.

In summer 2017 Tess saw the call for Northern Ireland Screen's New Writer Focus scheme and submitted her original script *A Bump Along the Way*. She was one of four writers selected to participate in the scheme.

When the New Writer Focus scheme ended Tess was told that Northern Ireland Screen would like her screenplay to be its 2018 New Talent Focus film. Although she had interest from other

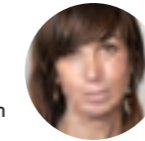
producers who wanted to option the script, Tess knew they could spend years unsuccessfully trying to raise the finance. Indeed, it might never get made. Describing New Talent Focus as a 'golden egg opportunity' Tess knew it was a guarantee that the film would be made, and made soon.

Tess has signed to Dench Arnold Agency. She has written an original feature script *In Transit*, a brother/sister road trip movie and a TV Drama pilot, *Folding Paper*, about the state of journalism in the digital age. She is also in talks to develop other film projects.

"No matter what screenwriting successes I have from now on, I'll still owe it all to Northern Ireland Screen. It gave me the opportunity to break into the industry: that's such a huge gift and I'm forever thankful."

DIRECTOR

Shelly Love



Born to parents from Northern Ireland, Shelly was raised in Scotland. Shelly is an award-winning artist and director. She originally trained at The Laban Centre for movement and dance in London and worked as a choreographer and performer before turning her hand to filmmaking. Her interdisciplinary background and experimental approach have resulted in the creation of her unique voice as a filmmaker.

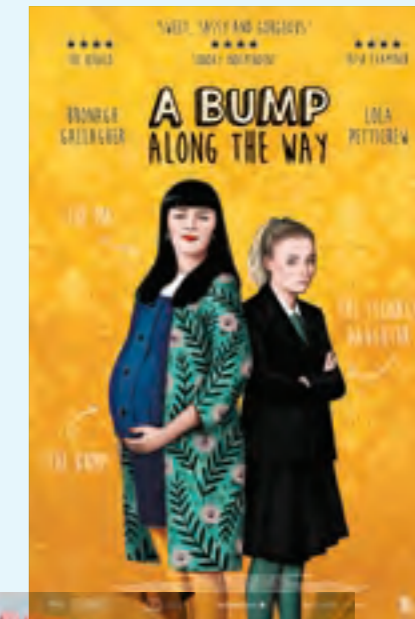
To date she has devised, written and directed numerous short films, music videos and commercials. Her films have screened at film and arts festivals worldwide and have been acquired for broadcast on Channel 4. She has won a number of artistic prizes and industry awards for her films and has featured in industry press on numerous occasions.

In 2018 Shelly relocated from London to Bangor to be closer to her parents. Her first networking meeting was with Louise Gallagher, who had just come on board as the producer for *A Bump Along the Way*. The storyline was one she closely identified with, like its lead character Pamela, Shelly is a single parent who gave birth to her baby in her 40s. However, the timing was far from perfect as she faced the challenges of single parenthood, but the opportunity was too good to miss so Shelly came on board.

"As a female filmmaker, I am driven to tell female stories and with such a captivating mother-and-daughter relationship at the heart of the story, I felt compelled to direct the film."

As she got further into development on what would be her debut feature film, Shelly confronted the reality of her situation and the challenges she faced; making her first feature with no savings to cover childcare while also dealing with being a first time single parent. After relaying her concerns to Northern Ireland Screen's Head of Production and Development Executive the organisation stepped in with its first ever childcare grant. Raising Films – which supports people in the film and TV industry who want to have children and continue their careers – also stepped in, providing financial support through the Film & Television Charity family support fund.

Shelly is currently in the process of working towards her next feature project.



Northern Ireland Screen stepped in with its first ever childcare grant

SCRIPT SUPERVISOR

Orla Finnucane



Orla completed a BS Hons in Cinematic Arts at Ulster University, Magee before moving to Belfast to gain experience in the TV and Film industry in pursuit of becoming a Script Supervisor. With the help of Northern Ireland Screen's Stepping Up scheme Orla was able to move up from working on numerous short films and being a Script Trainee on *Game of Thrones* to being a Script Supervisor on multiple feature films including *A Bump Along the Way*. Northern Ireland Screen has also supported Orla with a skills bursary to attend an online Script Supervisor course during the Covid-19 pandemic.

PRODUCTION DESIGNER

Patrick Creighton



Patrick studied Fine Art at Ulster University before joining the film industry in 2013 via Northern Ireland Screen's Craft and Technical Skills scheme. Through the scheme he worked as a Set Decorator on *Dracula Untold* and *High Rise*. Through Northern Ireland Screen's Stepping Up scheme Patrick was stepped up to Production Designer on *A Bump Along the Way*. He has also received skills bursaries from Northern Ireland Screen to attend a number of training courses. Most recently Patrick has been working as Art Director on *Line of Duty*.

Other recent New Talent Focus projects

The Dig 2017

The Dig follows the story of a murderer who returns home to assist the victim's father find closure. The film stars Moe Dunford (*Rosie, Patrick's Day, Vikings*), Lorcan Cranitch (*Bloodlands, Love Rosie, Dancing at Lughnasa*), Emily Taaffe (*Beast, Paula*) and Francis Magee (*Jimmy's Hall, Rogue One*).

Writer: Stuart Drennan
Director: Ryan and Andrew Tohill
Producer: Brian J. Falconer

SUCCESSES TO DATE

- 2018 Galway Film Fleadh – winner Best Feature
- 2018 Toronto International Film Festival official selection – North American premiere
- 2018 British Independent Film Awards – nominated The Discovery Award
- 2019 Newport Beach Film Festival – winner Best Script Award – winner Best Actor Award
- March 2019 picked up by Element Pictures for UK / Ireland distribution
- June 2019 picked up by Electric Entertainment for worldwide distribution excluding UK / Ireland
- 2020 Irish Film & Television Awards – nominated Best Film 2019 – nominated Best Actress in a Supporting Role – nominated Best Actor in a Lead Role – nominated Best Actor in a supporting role



The Dig is now streaming on Amazon Prime.

The Dig follows the story of a murderer who returns home to assist the victim's father find closure

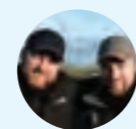
UPDATE ON CREATIVE TEAM



Brian J. Falconer went on to produce Glenn Leyburn and Lisa Barros d'Sa's *Ordinary Love* starring Academy Award nominees Lesley Manville (*Phantom Thread*) and Liam Neeson (*Schindler's List*). You can read more about Brian's career development in the *Ordinary Love* showcase in the Independent Film section of this report.



Stuart Drennan is currently developing two feature films with Vico Films (*Young Offenders, Animals*) and Wild Atlantic Pictures (*The Green Knight, Black '47*), one with script development support from Screen Ireland. Stuart has also written for a new BBC drama and is developing a range of original TV projects in the UK, Ireland and the US.



Ryan and Andrew Tohill were approached by Legendary Pictures to direct its reboot of the *Texas Chainsaw Massacre* however due to creative differences the Tohills exited the project early on. They are now in development on their second feature film.

Bad Day for the Cut 2016

Bad Day for the Cut tells the story of a mild-mannered middle-aged Irish farmer, who still lives at home with his mother, who sets off on a mission of revenge when the old lady is murdered. The thriller stars Nigel O'Neill (*The Secret*), Susan Lynch (*Happy Valley, Monroe*), Stuart Graham (*The Frankenstein Chronicles*), Jozef Pawłowski (*Jack Strong*) and Anna Próchniak (*Warsaw 44*).

Writer: Chris Baugh, Brendan Mullin
Director: Chris Baugh
Producer: Brendan Mullin, Katy Jackson

SUCCESSES TO DATE

- 2017 British Independent Film Awards – nominated Breakthrough Producer
- 2017 Sundance Film Festival – world premiere (making it the first Northern Ireland project to ever be presented at this prestigious festival)
- 2017 IFTA Awards – nominated Best Actress in a Supporting Role
- 2017 Philadelphia Film Festival – nominated Best First Feature
- October 2017 – released in UK by Kaleidoscope Entertainment and released in USA by Well Go USA
- January 2018 – premiered on Netflix

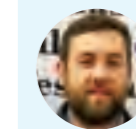
Bad Day for the Cut is now streaming on Netflix.



UPDATE ON CREATIVE TEAM



Following the film's successful world premiere at Sundance writer/director/producer team of **Chris Baugh** (*top*) and **Brendan Mullin** (*bottom*) signed with Independent Talent, CAA and Grandview.



Chris went on to direct ITV drama *Vera* and two episodes of Sky Atlantic's *Tin Star*. In August 2018 Legendary closed a deal on an untitled project from Chris and Brendan. Chris is set to direct the project, while both Chris and Brendan will produce the Legendary title, which will focus on a heist on a superhero's lair.

The pair delivered their second feature film, *Boys from County Hell* in early 2020. The film was set to have its world premiere in Official Selection at the renowned Tribeca Film Festival, however due to the coronavirus pandemic the Festival was cancelled. The film was subsequently selected to screen at a number of festivals around the world including Sitges International Fantastic Film Festival of Catalonia, Mayhem Film Festival in Nottingham, Nightstream (a collective of five US genre film festivals bringing the best of genre cinema to virtual screens in October 2020), Celluloid Screams at Sheffield Horror Film Festival, Thessaloniki International Film Festival, Dublin Film Festival, and Shivers Film Festival in Germany. North American rights have been sold to Shudder, AMC Networks' premium streaming service for horror, thriller and the supernatural. Vertigo Releasing acquired UK and Irish rights and is planning to release the film in cinemas and on digital platforms in summer 2021.

An Ciste Craoltóireachta Gaeilge (CCG)



Déanaimid infheistíocht in ábhair Ghaeilge le freastal ar riachtanais Gaeilgeoirí agus d'fhonn an earnáil neamhspleách léirithe Gaeilge i dTuaisceart Éireann a chothú

- Maoiníonn an CCG íosmhéid de 50 uair an chloig d'ábhar Gaeilge sa bhliain, rud a chraoltar go príomha ar BBC Thuaisceart Éireann, TG4 agus RTÉ agus ar ardáin dhigiteacha chomh maith;
- Ábhar teilifíse agus idirghníomhach ó réimse de chomhlachtaí neamhspleácha léirithe a chuimsíonn éagsúlacht de sheánraí cláir, lena n-áirítear cláir faisnéise, siamsaíocht, drámaíocht, cláir do dhaoine óga agus beochaintí;
- Tacaítear leis an léiriúchán raidió fosta trí scéim oiliúna agus craoltóireachta le Raidió Fáilte.
- Cuireann an CCG maoiniú ar fáil do réimse de thionscnaimh oiliúna do Ghaeilgeoirí ar mian leo a bheith ag obair nó atá ag obair cheana san earnáil léiriúcháin i dTuaisceart Éireann.

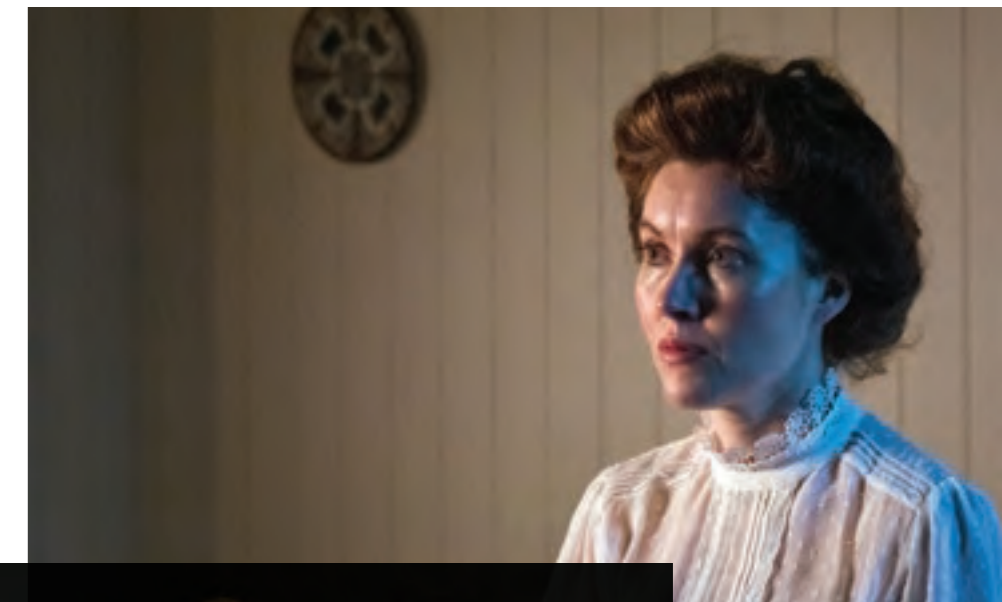
Agus é sa 16ú bliain i mbun oibre dó anois, údar gaisce don chiste is ea an luach suntasach atá gnóthaithe agus an t-ardmholadh atá faighte ó lucht léirmheastóireachta, bua nach beag d'earnáil léiriúcháin atá go fóill i mbéal a forbartha:

- Leis an tacaíocht a chuir sé ar fáil, bhíodas in ann breis agus 900 uair an chloig d'ábhar Gaeilge a léiriú, rud a chuir Gaeilge Uladh ar an teilifís ar bhonn comhsheasmhach agus a chruthaigh, chóir a bheith ar an toirt, mol cruthaitheach faoi choinne an léiriúcháin Gaeilge;
- Is taca ríthábhachtach é an Ciste Craoltóireachta Gaeilge don earnáil léiriúcháin neamhspleách i dTuaisceart Éireann, earnáil atá ag fás, nó cuireann sé leis an láimhdeachas de thart ar £3.5 milliún (infheistíocht dhíreach de £2.5 milliún agus mealltar thart ar £1 mhilliún eile);
- B'é an scannán lánfhada, *Kings*, ainmniúchán na hÉireann don Scannán Eachtrannach is fearr ag gradaim Oscars 2008; bhí *Rocky Ros Muc* ar an chéad scannán faisnéise Gaeilge le bheith san iomaíocht le Oscar a fháil don Scannán Faisnéise is fearr in 2018.
- Tá aitheantas faighte ag ábhar de chuid CCG le buanna iolracha ag Féile na Meán Ceilteach, lena n-áirítear, ar na buanna is deireanaí *Eoin Mac Néill: Fear Dearmadta 1916* (2017), *An Béal Bocht* agus *Rocky Ros Muc* (2018), agus *Lomax in Éirinn* (2019).
- Fuair roinnt léiriúchán ainmniúchán ag Gradaim Chumarsáide an Oireachtais in 2020, lena n-áirítear: *Nazi Sa Ghaeltacht*, *Croí Briste*, *The Irish Houses – Scéal Phobal Bhóthar Seoighe* agus *Na Gael Marys*. Bhain *Lomax in Éirinn* Gradam an Oireachtais faoi choinne Chlár Teilifíse na Bliana in 2019.
- Ar na buaicphointí craoltóireachta is deireanaí, bhí *Liam O'Flynn – Póbaire*, clár beathaisnéise faoin phiobaire a raibh clú agus cáil air ar fud an domhain, clár a thuill sciar 6.6% den lucht féachana agus ar amharc 226,000 duine air ar TG4. *Nazi sa Ghaeltacht*, scéal an Ollaimh Naitsíoch, nár insíodh riamh, a chuaigh go Dún na nGall le snas a chur ar a chuid Gaeilge, mar dhea, ach a raibh ráflaí ann faoi dtaobh de gur spiaire a bhí ann. Mheall sé sciar 10% den lucht féachana, rud a sháraigh an sciar líonra de 4% a bhí ag BBC NI. Shaothraigh an dá léiriúchán poiblíocht fhorleathan agus ardmholadh ó lucht léirmheastóireachta.
- Thacaigh an ciste go tréan le roinnt comhlachtaí a bhí ag iarraidh a bheith ag obair go heisiach trí mheán na Gaeilge, lena n-áirítear Sonas, Dearcán agus Macha Media mar aon le comhlachtaí a bhfuil aonaid Ghaeilge seanbhunaithe acu.



Tá an-tóir i gcónaí ar na scéimeanna oiliúna de chuid CCG agus tá siad ríthábhachtach i dtaca le fás leantach na hearnála

■ Is comhpháirtí fosta é CCG, in éineacht le TG4, BBC Alba agus S4C, sa Chiste Idirnáisiúnta Cheilteach, tionscnamh a fhéachann leis an earnáil a spreagadh le hábhar a fhorbairt a bheadh tarraingteach do chraoltóirí na dteangacha dúchais agus do luchtanna féachana idirnáisiúnta. Ar na tionscadail a d'eascair as an Chiste Idirnáisiúnta Cheilteach, tá an tsraith faisnéise rugbaí, *Trasna na Líne*, an bheochan *Sol*, an tsraith faisnéise *Báisteach/Rain Stories* agus an dráma faisnéise *Colmille – An Naomh Dána/The Bold Saint*.



■ Tá an-tóir i gcónaí ar na scéimeanna oiliúna de chuid CCG agus tá siad ríthábhachtach i dtaca le fás leantach na hearnála. Tugann suirbhé a rinneadh ar na mallaibh ar iar-rannpháirtithe le tuiscint go bhfuil ráta coinneála de 72% san earnáil nó fuair 90% acu sin a chuir an oiliúint i gcrích fostaíocht san earnáil.

■ Tá comhlachtaí léiriúcháin á spreagadh fosta le hábhar a fhorbairt a mbeadh éileamh idirnáisiúnta orthu agus cuireann an CCG éagsúlacht de thacaíocht ar fáil dóibh lena n-áirítear: tacaíocht le freastal ar fhéilte agus margaí amhail IDFA, MIPCOM agus Sunnyside of the Doc agus painéal ar dháileachán atá dírithe ar chomhlachtaí Gaeilge ag Féile Meán Bhéal Feirste.



■ Ar na comhléiriúcháin eile do TG4 agus BBC Alba ar éirigh go breá leo ar na mallaibh, tá – *Rocky Ros Muc*, *Cosáin Cheoil*, *Luther* agus *Sruth*. Fuair dhá chomhlacht tacaíocht fosta le tabhairt faoi thionscadail Ghaeilge faoi chomhthionscnamh forbartha idir Ciste Meán Cheanada agus NI Screen, mar a dtugtar comhlachtaí atá lonnaithe i gCeanada agus i dTÉ le chéile le tionscadail a fhorbairt a mbeadh spéis ag luchtanna féachana i gCeanada agus i dTuaisceart Éireann iontu.

■ Sa chomhaontú New Decade, New Approach a foilsíodh i mí Eanáir 2020, gheall rialtas na RA go leathnódh siad téarmaí tagartha an Chiste Craoltóireachta Gaeilge agus go dtiocfadh méadú iartheachtach ar mhaoiniú. Gheall rialtas na hÉireann fosta go gcuirfeadh siad maoiniú de €1 mhilliún ar fáil don Chiste Craoltóireachta Gaeilge.

Gheall rialtas na RA go leathnódh siad téarmaí tagartha an Chiste Craoltóireachta Gaeilge



Irish Language Broadcast Fund (ILBF)

CABARET
CRAICEÁILTE

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

- The ILBF finances a minimum of 50 hours of Irish language content per year, which is broadcast primarily on BBC Northern Ireland, TG4 and RTÉ and also on digital platforms.
- Television and interactive content from a range of independent production companies across various programme genres, including factual, entertainment, drama, young people's programming and animation.
- Radio production is also supported through a training and broadcast scheme with Raidió Fáilte.
- 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 16th 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 over 900 hours of Irish language content putting Ulster Irish on television in a consistent way and creating an almost instant creative hub for Irish language production.
- The ILBF is 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 2008 Foreign Film Oscar nomination; in 2018 *Rocky Ros Muc* became the first Irish language feature documentary to be considered for the Best Documentary Oscar.
- ILBF content has been recognised with numerous wins at the Celtic Media Festival including most recently *Eoin Mac Néill: Fear Dearmadta 1916* (2017), *An Béal Bocht* and *Rocky Ros Muc* (2018), and *Lomax in Éirinn* (2019).

- Several productions were nominated at the 2020 Oireachtas Media Awards including: *Nazi Sa Ghaeltacht*, *Croí Briste*, *The Irish Houses – Scéal Phobal Bhóthar Seoighe* and *Na Gael Marys*. *Lomax in Éirinn* won the Oireachtas Award for Television Programme of the Year in 2019.
- Recent broadcast highlights include *Liam O'Flynn – Píobaire*, a biography of the world famous uileann piper which drew a 6.6% share and 226,000 reach on TG4. *Nazi sa Ghaeltacht*, the untold story of a Nazi professor who, whilst ostensibly improving his Irish language skills in Donegal was rumoured to have been a spy, attracted a 10% audience share, beating the network share of 4% on BBC NI. Both productions also attracted widespread publicity and critical acclaim.
- The fund has strongly supported a number of companies seeking to work exclusively in Irish including Sonas, Dearcán and Macha Media as well as companies who have established Irish language units within their companies.



ILBF training schemes continue to be very popular and critical to the continued growth of the sector

■ The ILBF is also a partner in the Celtic International Fund alongside TG4, BBC Alba and S4C, an initiative which seeks to encourage the sector to develop content that can appeal to the indigenous language broadcasters and to international audiences. Projects which have emerged from the Celtic International Fund include rugby documentary series *Trasna an Líne*, animation *Sol*, documentary series *Báisteach/Rain Stories* and docudrama *Colmcille – An Naomh Dána/The Bold Saint*.



■ ILBF training schemes continue to be very popular and critical to the continued growth of the sector. A recent survey of past participants indicates there is a 72% rate of retention in the sector with 90% of those completing the training securing employment in the sector.

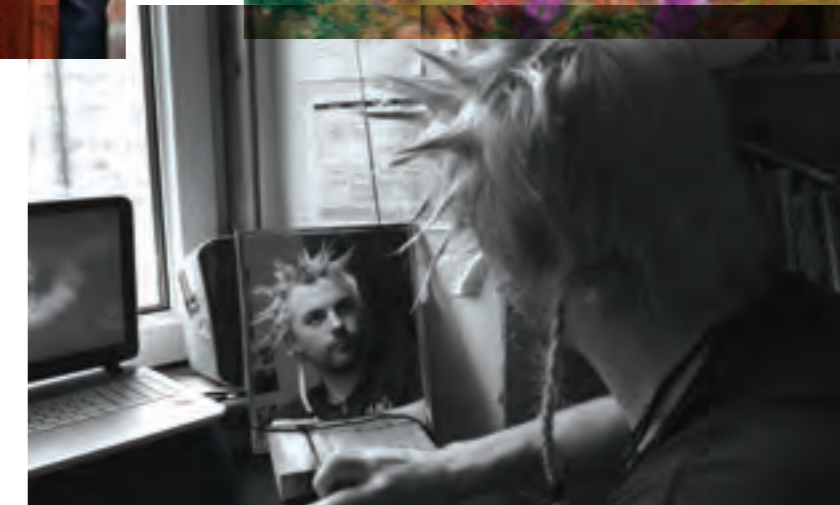
■ Production companies are also being encouraged and supported to develop content with international appeal with the ILBF providing a variety of support including: support to attend festivals and markets such as IDFA, MIPCOM and Sunnyside of the Doc and a panel on distribution aimed at Irish language companies at the 2019 Belfast Media Festival.



■ Other recent successful co-productions for TG4 and BBC Alba include – *Rocky Ros Muc*, *Cosáin Cheoil*, *Luther* and *Sruth*. Two companies have also received support for Irish language projects under the Canada Media Fund and Northern Ireland Screen co-development initiative, which brings Canadian and NI based companies together to develop projects that will appeal to Canadian and Northern Irish audiences.

■ In the New Decade, New Approach agreement published in January 2020, the UK government committed to broadening the remit of the ILBF with a subsequent increase in funding. The Irish government has also committed to provide €1 million in funding to the ILBF.

The UK government committed to broadening the remit of the ILBF



Rocky Ros Muc

Insíonn Rocky Ros Muc scéal Sheáin Uí Mhainín, dornálaí as Gaeltacht Ros Muc i gConamara a d'imigh ar imirce go Bostún agus ar dhóbaire gur bhain sé clú amach ar fud na cruinne mar sheampín domhanda.

Tháinig an stiúrthóir, Michael Fanning, ar an scéal seo ar dtús sa leabhar den ainm chéanna le Rónán Mac Con Iomaire agus chuir sé an-spéis ann – mhothaigh sé go gcuirfeadh luchtanna féachana an-suim go deo i scéal Sheáin. Níor chuala Michael iomrá ar bith air roimhe sin agus spreagadh breise a bhí ann dó scéal Sheáin a chur chun tosaigh cionn is nach raibh a ainm i mbéal an phobail cheana.

Chinntigh Michael, arb é an Stiúrthóir Bainistíochta é le Below The Radar (comhlacht neamhspleách léiriúcháin a bhfuil dea-theist

orthu ó thaobh léiriúcháin Ghaeilge de), coimisiúin ó TG4 agus BBC Alba le haghaidh scannán faisnéise lánfhada. Ó thaobh an Chiste Craoltóireachta Gaeilge againne de, ní raibh an dara smaoineamh de dhíth i dtaca le tacaíocht a chur ar fáil don tionscadal seo; mar aon le próifíl an léiriúcháin Gaeilge a ardú ar bhonn ginearálta, bhí Rocky Ros Muc ag teacht go foirfe le straitéis Scáileán Thuaisceart Éireann maidir le hábhar áitiúil a chur chun cinn i measc luchtanna féachana idirnáisiúnta. Bhí maoiniú á chur ar fáil fosta ag Údarás Craolacháin na hÉireann agus ag Fís Éireann. B' é an t-údar, Rónán Mac Con Iomaire, Léiritheoir Comhlach an scannáin.

Tugann an scannán uathúil seo léargas dúinn ar shaol agus ar ghairmréim dornálaíochta Sheáin agus ar an tsó agus anó a bhain leis an bheirt. Is scéal marthanais, diongbháilteachta,

Is scéal marthanais, diongbháilteachta, onóra agus nirt atá ann

onóra agus nirt atá ann. Dála go leor a chuaigh roimhe, d'fhág Seán a bhaile dúchais, Ros Muc, agus thug aghaidh ar shaol úr i Meiriceá. Bhí bua na dornálaíochta aige agus bhí cuid de na céilí spearála a bhí aige lánach i ndrong mhíchlúiteach Whitey Bulger – an Winter Hill Gang. Mar aon le só agus anó ghairmréim dhornálaíochta Sheáin a rianú, is scéal é Rocky Ros Muc fosta a bhaineann leis an tionchar a bhíonn ag an imirce ar an fhéiniúlacht agus ar an phobal. Is cinnte gur chuir luchtanna féachana ar an dá thaobh den Atlantach spéis sna téamaí uilíochta seo. Eisíodh an scannán sna pictiúrlanna in Éirinn sular craoladh ar TG4 é, agus in S.A.M. mar ar craoladh é i Nua-Eabhrac, in LA agus i mBostún.

"Ní gá go mbeadh spéis agat sa dornálaíocht ná go mbeadh an Ghaeilge ar do thoil agat le go dtaitneodh 'Rocky Ros Muc' leat, clár faisnéise a bhaineann an oiread céanna le fréamhacha agus féiniúlacht is a bhaineann sé leis an phortráid a léiríonn sé den dornálaí Gael-Mheiriceánach Seán Ó Mainín."

Michael Rechtshaffen, *Los Angeles Times*

Taispeánadh Rocky Ros Muc don domhan den chéad uair ag Féile na Scannán Éireannach i



mBostún i mí an Mhárta 2017 mar ar bronnadh an Gradam Fís Dhomhanda air don Chlár Faisnéise is Fearr. Go gairid ina dhiaidh sin, taispeánadh in Éirinn den chéad uair é ag Fleadh Scannánaíochta na Gaillimhe i mí Iúil 2017 é, áit ar bhain sé gradam don Scannán Faisnéise Éireannach is fearr. Ar na gradaim eile atá buaite aige, tá an Clár Spóirt is Fearr ag Féile na Meán Ceilteach in 2018; agus Scór Scannáin is Fearr ag RTS TÉ 2018 agus ainmniúcháin don Chlár Gaeilge is Fearr ag Gradaim Acadamh Scannán agus Teilifíse na hÉireann in 2018.

Is é an gradam is mó a bronnadh ar Rocky Ros Muc, áfach, gurbh é an chéad scannán Éireannach lánfhada riamh ar breithníodh air faoi choinne Oscar, rud a d'ardaigh próifíl an ábhair Gaeilge agus a chuir i láthair lucht féachana úrnua ar fad é. Sheas an CCG chun tosaigh le tacú leis an tionscadal arís eile, agus iad ag cuidiú i dtaca le costais mhargaidh, rud a chuir go mór le feachtas Oscar an scannáin.

Ag labhairt dó faoina fhadliosta Oscar, arsa Michael Fanning, "Léiríonn sé go dtig le scéal ar bith i dteanga ar bith an fód a sheasamh má tá sé maith go leor. Domhsa, ní dhéanann an Ghaeilge ach béim a chur ar a láidre atá an scéal.

**STIÚRTHÓIR/LÉIRITHEOIR
DIRECTOR/PRODUCER**

Michael Fanning



Is léiritheoir agus stiúrthóir é Michael a bhfuil go leor gradam buaite aige agus réimse de chlár cúrsaí reatha agus faisnéise léirithe aige do chraoltóirí líonra agus do chraoltóirí réigiúnacha lena n-áirítear Channel 4 News, Sky, RTÉ, BBC agus TG4.

Ó bhí 2013 ann, tá Michael ina Stiúrthóir Bainistíochta le Below The Radar agus déanann sé maoirsiú ar thionscadail an chomhlachta i mBéarla agus i nGaeilge mar Léiritheoir Feidhmiúcháin.

Chuir Michael tús lena ghairmréim le UTV, áit ar chaith sé 5 bliana ag obair ar chúrsaí nuachta. Is é Rocky Ros Muc an chéad scannán faisnéise lánfhada leis.

Michael is an award-winning producer and director who has produced a range of current affairs and factual programmes for both network and regional broadcasters including Channel 4 News, Sky, RTÉ, BBC and TG4.

Since 2013 Michael has been Managing Director of Below The Radar and oversees all of the company's projects in both English and Irish language as Executive Producer.

Michael began his career in UTV where he spent 5 years working in news and current affairs. Rocky Ros Muc is his first feature documentary.

**LÉIRITHEOIR
PRODUCER**

**Máire
Bhreathnach**



Is as Gort an Choirce i nGaeltacht Dhún na nGall ó dhúchas do Máire. Is craoltóir, láithreoir agus léiritheoir í Máire a bhfuil ardmheas uirthi. Tá roinnt mhaith sraitheanna teilifíse ar TG4 agus ar BBC Thuaisceart Éireann curtha i láthair aici agus is láithreoir í ar Blas fosta, irischlár Gaeilge BBC Raidió Uladh.

Is í Máire an Ceannasaí Gaeilge faoi láthair le Below The Radar. Roimhe sin, bhíodh Máire ina hoiliúnaí Gaeilge le Státseirbhís an Deiscirt.

Máire is originally from the Donegal Gaeltacht of Gort a Choirce. She is a respected broadcaster, presenter and producer. She has presented a number of TV series for both TG4 and BBC Northern Ireland and is also a presenter on Blas, BBC Radio Ulster's Irish language magazine programme.

Máire is currently head of Irish language at Below The Radar. Prior to that, Máire was an Irish language trainer with the Irish Civil Service.

Ní gá go mbeadh spéis agat sa dornálaíocht ná go mbeadh an Ghaeilge ar do thoil agat le go dtaitneodh Rocky Ros Muc leat

”

**LÉIRITHEOIR
FEIDHMIÚCHÁIN
EXECUTIVE PRODUCER**

Trevor Birney



Mar léiritheoir agus stiúrthóir a bhfuil go leor gradam buaite aige, tá dea-theist ar Trevor mar dhuine a léiríonn clár agus sraitheanna faisnéise ardchaighdeán do chraoltóirí in Éirinn, sa RA agus go hidirnáisiúnta. Is comhléiritheoir é ar an chlár faisnéise lánfhada le Alex Gibney, a bhfuil gradam Emmy buaite aige (mar aon le gearrliostú Oscar), *Mea Maxima Culpa: Silence in the House of God*, a bhain gradam IFTA i mí Feabhra, 2013.

Bhunaigh Trevor Fine Point Films le tógáil ar an rathúlacht sin, trí dhírú isteach ar a thuilleadh comhpháirtíochtaí idirnáisiúnta. In 2006, bhunaigh Trevor an comhlacht Below The Radar, agus é lonnaithe i mBéal Feirste, áit ar léirigh sé réimse de chlár Bhéarla agus Ghaeilge, ó bheathaisnéisí polaitiúla ar éirigh leo gradaim a bhaint amach go dtí sraith shuaitheanach staire go dtí irischlár bheo sheachtainiúla. Roimhe sin, bhíodh sé ina eagarthóir cúrsaí reatha le UTV.

Ar na gradaim eile atá bainte amach aige le linn gairmréim de bhreis agus 20 bliain, tá Gradam Justice Media, dhá ghradam de chuid an Chumainn Teilifíse Ríoga agus fuair sé ainmniúchán faoi choinne trí cinn eile, agus ainmníodh é mar Chraoltóir TÉ na Bliana in

2002. Chuir Trevor tús lena ghairmréim in Inis Ceithleann le nuachtán an Impartial Reporter agus d'oibrigh sé ar an raidió fosta.

Award-winning producer/director Trevor Birney has a strong track record as a producer of quality documentaries and series for Irish, UK and international broadcasters. He is a co-producer on the Emmy award-winning (Oscar shortlisted), Alex Gibney feature-documentary, *Mea Maxima Culpa: Silence in the House of God*, which won an IFTA in February, 2013.

Trevor founded Fine Point Films to build on that success by focussing on further international collaborations. In 2006, Trevor founded Belfast-based production company Below The Radar where he produced a range of English and Irish language programming, from award-winning political biographies to landmark history series to live, weekly magazine shows. Prior to that, he was editor of current affairs at UTV.

In a career spanning two decades, he has also won a Justice Media Award, two Royal Television Society awards, been nominated for three others and was named NI Broadcaster of the Year in 2002. Trevor began his career in Enniskillen on the Impartial Reporter newspaper and has also worked in radio.

LÉIRITHEOIR CÚNTA
ASSISTANT PRODUCER
Mairéad Ní Thréinir



Is léiritheoir cúnta í Mairéad ar chláir faisnéise agus teilifíse Gaeilge. I ndiaidh di staidéar a dhéanamh ar Na Meáin Chumarsáide (Staidéir Chumarsáide trí mheán na Gaeilge) ag Ollscoil Náisiúnta na hÉireann, Gaillimh, bhain Mairéad céim Mháistreacht amach sa Léiriúchán agus Stiúradh ag Scoil Scannánaíochta Huston. Ansin, chuir sí na scéimeanna de chuid an Chiste Craoltóireachta Gaeilge d'Iontrálaithe Úra agus do Léiritheoirí faoi Oiliúint i gcrích. Tá obair déanta aici ar léiriúcháin faisnéise don BBC, TV3, Channel 4 agus TG4. Léirigh agus stiúir Mairéad *Tit for Tatt*, clár gairid faisnéise, arna mhaoiniú ag Scáileán Thuaisceart Éireann. Ar na creidiúintí is deireanaí atá gnóthaithe ag Mairéad, bhí sí ina léiritheoir ar shraith athfhillteach Gaeilge Below The Radar, *I Lár an Aonaigh* (BBC TÉ), agus ar an tsraith úr leo, *An Focal Scoir* (BBC TÉ).

Mairéad is an Assistant Producer for Irish language documentaries and television. After studying Na Meáin Chumarsáide, (Communications with Irish) at the National University of Ireland, Galway, Mairéad went on to gain a Masters in Production and Direction in Huston Film School. She then completed the Irish Language Broadcast Fund's New Entrant and Trainee Producer schemes. She has worked on factual productions for BBC, TV3, Channel 4 and TG4. Mairéad produced and directed *Tit for Tatt*, a short documentary, funded by Northern Ireland Screen. Mairéad's recent credits include producer on Below The Radar's returning Irish Language series, *I Lár an Aonaigh* (BBC NI), and its new series *An Focal Scoir* (BBC NI).

Rocky Ros Muc tells the story of Seán Ó Mainnín, a boxer from the Ros Muc Gaeltacht in Connemara who emigrated to Boston and almost became a world champion.

Director Michael Fanning first came across the story through Rónán Mac Con Iomaire's book of the same name, and it fascinated him – he felt Seán's story was one that audiences would find gripping. Michael had never heard of him and the fact that Mannion's name wasn't a household one made him want to tell it all the more.

Michael, who is MD of Below the Radar (an independent production company with an excellent track record in Irish language production) secured commissions for a feature documentary from TG4 and BBC Alba. For our

Irish Language Broadcast Fund supporting this project was a no-brainer; as well as raising the profile of Irish language production in general *Rocky Ros Muc* aligned perfectly with Northern Ireland Screen's strategy to promote local content to international audiences. The Broadcasting Authority of Ireland (BAI) and Screen Ireland were also providing finance. Author Rónán Mac Con Iomaire was Associate Producer on the film.

It is a story of survival, determination, honour and strength

This unique film reflects on Seán's life and boxing career, the ups and downs of both. It is a story of survival, determination, honour and strength. Like many before him, Seán left behind his home village of Ros Muc and headed for a new life in America. He had a talent for boxing and some of the sparring partners at his gym were at the heart of Whitey Bulger's infamous Winter Hill gang. As well as charting the highs and lows of Seán's boxing career, *Rocky Ros Muc* is also a story about the impact that emigration has on identity and community. These universal themes certainly appealed to audiences on both sides of the Atlantic, the film had a cinematic release in Ireland before airing on TG4, and also in the US where it screened in New York, LA and Boston.

"One doesn't need to be into pugilism or well-versed in Gaelic to appreciate 'Rocky Ros Muc', a documentary that is as much about roots and identity as it is a portrait of Irish American boxer Sean Mannion."

Michael Rechtshaffen, *Los Angeles Times*

Rocky Ros Muc had its world premiere at the Boston Irish Film Festival in March 2017 where it was awarded the Global Vision Award for Best Documentary. Soon followed its Irish premiere at the Galway Film Fleadh in July 2017 where it won Best Irish Feature Documentary. Other awards include Best Sports programme at the 2018 Celtic Media Festival; and Best Score at the 2018 RTS NI awards and a nomination for Best Irish Language Programme at the 2018 Irish Film and Television Academy (IFTA) Awards.

Rocky Ros Muc's biggest accolade however was that it became the first Irish language feature documentary to be considered for an Oscar, raising the profile of Irish language content and bringing it to a whole new audience. The ILBF



One doesn't need to be into pugilism or well-versed in Gaelic to appreciate Rocky Ros Muc



CUMADÓIR
COMPOSER

Andrew Simon McAllister



Is ealaíontóir, cumadóir agus il-ionstraimí é Andrew a chaith roinnt blianta i mbun taibhithe agus camchuariteanna le buíonta ceoil sular dhírigh sé a ghairmréim ar cheol a chumadh don scáileán. I ndiaidh dó staidéar a dhéanamh ar an cheol in Ollscoil na Ríona, d'aistrigh sé chuig na Stáit Aontaithe le cur lena eolas ar an chumadóireacht don scáileán. Agus é ann, d'fhreastail sé ar Choláiste Ceoil Berklee agus bhain sé Summa Cum Laude amach sa Scóradh Scannán. Thosaigh Andrew ar an cheol a scríobh agus a léiriú ar bhonn gairmiúil agus fuair sé taithí luachmhar ar an tionscal in LA sular fhill sé ar an RA le hobair a dhéanamh.

Ar na creidiúintí teilifíse atá ag Andrew, tá *My Left Nut, Agatha and The Truth of Murder, Searching for Shergar, Dispatches, The Secret, Planet Earth* –

EAGARTHÓIR
EDITOR

Michael Paisley



Is é Michael an tEagarthóir Sínearach le Below The Radar. Ba ghnách leis a bheith ina Phríomh-Eagarthóir le UTV.

Agus níos mó ná 20 bliain de thaithe aige, bhí Michael ina eagarthóir ar chláir cúrsaí reatha a bhain gradaim de chuid an Chumann Ríoga Teilifíse. Tá taithí aige ar réimse leathan de sheánraí agus cuireadh léiriúcháin leis ar an

ghearrliosta faoi choinne gradaim RTS, Broadcast agus ITV agus tugadh aitheantas dó sa Broadcast Creative Review.

Michael is Senior Editor at Below The Radar. He is former Principal Editor with UTV.

With more than 20 years experience Michael has edited two Royal Television Society Award winning current affairs programmes. Having worked in a wide range of genres he has had productions shortlisted for RTS, Broadcast and ITV Awards as well as recognition in Broadcast Creative Review.

Planet of the Apemen, 37 Days agus *Torvill and Dean*. Bhuaiigh Andrew gradam de chuid Chumann Ríoga Teilifíse TÉ as an scór s'aige ar an scannán faisnéise lánfhada *Rocky Ros Muc*.

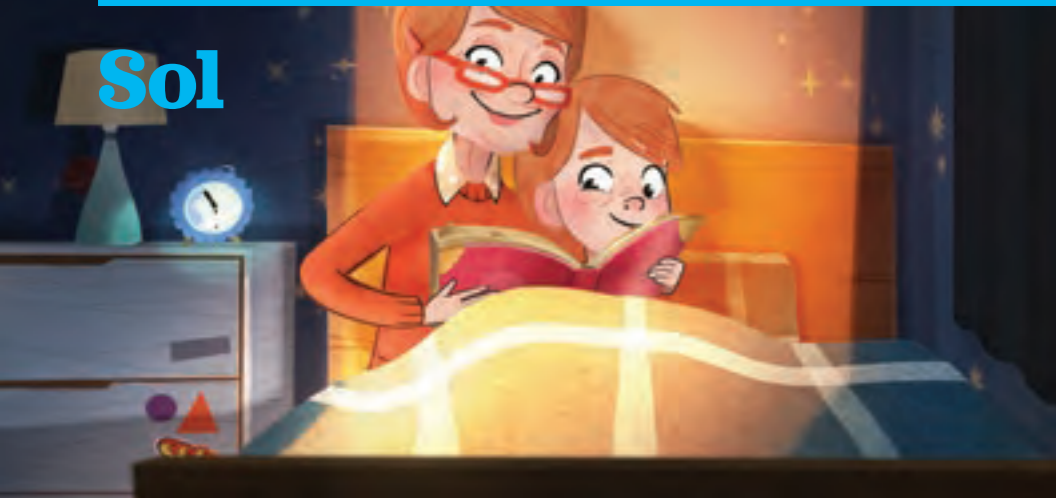
Ar na creidiúintí a fuair sé as scannáin lánfhada, tá *Nowhere Special, The Devil's Doorway, Hostage to the Devil, We're Doomed! The Dad's Army Story, Shooting for Socrates, The Healer, The Breaker* agus *My Lonely Me*. Fuair an fuaimrian a rinne sé do *My Lonely Me* ainmniúchán don fhuaimrian is fearr ag na Gradaim Dhomhanda Ceoil agus Scannán Neamhspleách agus bhain Gradam an Airgid ag Gradaim Idirnáisiúnta na Scannán Neamhspleách.

Andrew is an artist, composer and multi-instrumentalist who spent several years performing and touring in bands before dedicating his career to composing music for screen. After studying music at Queen's University, he relocated to the U.S. to enhance his knowledge of writing to picture. Here he

attended Berklee College of Music, graduating Summa Cum Laude in Film Scoring. Andrew started writing and producing music professionally and gained valuable industry experience in LA before returning to work in the UK.

Andrew's television credits include *My Left Nut, Agatha and The Truth of Murder, Searching for Shergar, Dispatches, The Secret, Planet Earth – Planet of the Apemen, 37 Days* and *Torvill and Dean*. Andrew won a Royal Television Society NI Award for his score for feature documentary *Rocky Ros Muc*.

Feature film credits include *Nowhere Special, The Devil's Doorway, Hostage to the Devil, We're Doomed! The Dad's Army Story, Shooting for Socrates, The Healer, The Breaker* and *My Lonely Me*. His soundtrack for *My Lonely Me* was nominated for Best Soundtrack at the World Music and Independent Film Awards and won a Silver Award at the International Independent Film Awards.



Sol

Arna léiriú ag Paper Owl Films, is scannán beochana 28 bomaite é *Sol* atá bunaithe ar an aistear a dhéanann gasúr óg agus é ag plé leis an bhriseadh croí a thagann le bás.

Is foireann ilchineálach de dhaoine cruthaitheacha é Paper Owl Films a tháirgeann ábhar a gcuireann luchtanna féachana fud fad an domhain spéis ann. Arna bhunú in 2012 ag Gráinne McGuinness, Stephen Petticrew agus Gavin Halpin, fostaíonn an comhlacht foireann thiomanta de scéalaíthe, scannánóirí, beochantóirí agus cruthaitheoirí ina gcomharghrúpa beochana agus beo-aicín. Is speisialtóireacht de chuid Paper Owl é ábhar a chruthú do pháistí agus do dhaoine fásta ar réimse d'ardáin chraoltóireachta idirnáisiúnta agus digiteacha. Taitníonn a gcuid oibre le luchtanna féachana ar fud an domhain ar chainéil amhail CBeebies, RTÉjr, TG4, BBC, CBC, NBC Universal, Netflix agus ar ardáin dhigiteacha. Tá dea-theist ar Paper Owl i dtaca le hábhar Gaeilge a léiriú agus fuair siad tacaíocht ón Chiste Craoltóireachta Gaeilge

dúchais a bheith ag obair i gcomhpháirt lena chéile le beochan úrnu a chruthú agus is ábhar lúcháire dúinn baint a bheith againn le scannán chomh hálainn seo a bhfuil sé de rún aige dóchas agus sólás a thabhairt dá oiread sin daoine.

Cruthaíodh *Sol* le linn na dianghasála in 2020 le go mbeadh sé ina acmhainn rithábhachtach ábhartha a chuideodh le páistí agus teaghlacha déileáil leis an mhéala agus leis an bhriseadh croí, rud a bhí tochtmhar go maith i ndiaidh bliain chomh hachrannach is a bhí. Dá thoradh seo, tháinig craoltóirí teilifíse iolracha le chéile d'fhonn *Sol* a thaispeáint do luchtanna féachana sa Ríocht Aontaithe agus in Éirinn ar réimse d'ardáin chraoltóireachta, seirbhísí Ar Éileamh agus ar ardáin dhigiteacha i dtítheanga (Breatnais, Gaeilge, Gaeilge na hAlban agus fotheidil Bhéarla leo ar na hardáin de chuid chraoltóirí náisiúnta na RA) ar an lá chéanna.

Leanann *Sol* scéal gasúr óig agus é ag iarraidh lámh in uachtar a fháil ar an bhriseadh croí a bhual é nuair a fuair a sheanmháthair, a raibh an-chion aige uirthi, bás. Tá an scannán struchtúrtha thart ar na céimeanna éagsúla den mhéala agus tá sé d'aidhm aige ardán a sholáthar do luchtanna féachana óga le cuidiú leo plé leis an bhás trína léiriú dóibh, go fiú le linn na n-uaireanta is dorcha den chailteanas agus den mhéala, go mbíonn dóchas ann.

Is é ab aidhm le Sol ná sólás a sholáthar do theaghlach a bhféadfadh sé iad a bheith thíos leis an chailteanas

Seo an chéad uair do Scáileán Thuaisceart Éireann agus do chraoltóirí na dteangacha

Thógfadh teachtaireacht *Sol* do chroí. Cuireadh amach ar bhonn práinne é ar thóir an tsolais a múchadh sa domhan, sula bhfaigheadh an dorchadas an lámh in uachtar. Cuidíonn a chuid eachtraí agus a aistear leis a aithint gur cumhachtaí an grá a bhí aige dá sheanmháthair ná pian an chailteanas.

Is í an t-aisteoir Éireannach a bhuaigh gradam Emmy, Fionnuala Flanagan, a ghuthaíonn seanmháthair *Sol* agus Myra Zepf (údár agus buaiteoir an ghradaim do Leabhar Páistí na Bliana d'Éirinn) a ghuthaíonn máthair *Sol*. Is é Zana Akkoç, atá 12 bhliain d'aois a dhéanann guth *Sol* féin. Moya Ní Bhraonáin, ball den bhúion cheoil Clannad, a rinne amhrán an scannáin a thairfeadh.

Is é ab aidhm le *Sol* ná sólás a sholáthar do theaghlach a bhféadfadh sé iad a bheith thíos leis an chailteanas, go háirithe iad sin a chail seantuismitheoirí. Mar sin de, ar an oíche is dorcha den bhliain, Oíche Ghrianstad an Gheimhridh – Dé Luain, an 21ú Nollaig, 2020, d'fhéach *Sol* le solas agus sólás a sholáthar do theaghlach a bhfuil páistí óga acu agus an bhliain is dorcha le tamall anuas ag teacht chun deiridh. Craoladh *Sol* ar sheacht n-ardán ar an lá chéanna – beo ar TG4 (i nGaeilge), S4C (i mBreatnais) agus BBC ALBA (i nGaeilge na hAlban); agus uair an chloig ina dhiaidh, craoladh ar CiTV é agus cuireadh ar fáil ar an iTV Hub, All 4 agus My5 é fosta (le fotheidil Bhéarla).

Tá *Sol* á dháileadh ag Aardman Animations agus is iadsan a thabharfaidh a fhad leis an mhargadh idirnáisiúnta é. Táthar ag súil le go scaipfear *Sol* ar fud an domhain, agus go rachaidh sé i gcion ar pháistí achan áit.

CRUTHAITHEOIR & STIÚRTHÓIR CREATOR & DIRECTOR Gráinne McGuinness



Tá gradaim buaite ag Gráinne as na scéalta suaitheiseacha a chruthaíonn sí do pháistí óga a spreagann iad le bheith ag amharc ar an tsaol ar bhealaí éagsúla. Agus í ina Stiúrthóir Cruthaitheach le Paper Owl Films, treoraíonn Gráinne cruthú an ábhair uailmhianaigh do luchtanna féachana idirnáisiúnta.

Mar aon le *Sol* a chruthú, is í Gráinne fosta a chruthaigh *Pablo* do CBeebies agus RTÉjr, sraith a shaothraigh ardmholadh ar fud an domhain as an léiriú thráthúil a dhéanann sí ar charachtar beag cliste a bhfuil uathachas air. Tá sraith 3 á forbairt aici faoi láthair, agus tá seó ceoil amharclainne dathannach idir lámha aici mar aon le sraith de leabhair *Ladybird* in éineacht le Penguin Random House.

Is é atá in *Bóin agus Beach* ná dearcadh pearsanta ar an dúlra ó bheirt charad bheaga sa Chluain Fhiáin, atá lena chraoladh ar RTÉjr go luath in 2021 agus is í Gráinne a chomhchruthaigh agus a scríobh é. Ar na creidiúintí eile atá gnóthaithe aici, tá dhá shraith den tseó cócaireachta réamhscoile *Bia*

Linn do TG4 agus seó cócaireachta do lucht 8–12 bhliain d'aois darb ainm *Ár mBia Ár Slí* do RTÉjr. Tá rogha iontach de thionscadail úra á bhforbairt ag Gráinne agus Paper Owl do lucht na réamhscoile, lucht 8–12 bhliain d'aois agus do na déaga luatha.

Gráinne is an award-winning creator of standout stories for young children that encourage them to see the world in different ways. As Creative Director at Paper Owl Films, Gráinne leads the development of ambitious content for international audiences.

As well as being creator of *Sol*, Gráinne is also the creator of *Pablo* for CBeebies and RTÉjr, a series that is celebrated all over the world for its timely portrayal of a smart little autistic character. She is currently developing series 3, with a colourful musical theatre show in the works and a series of *Ladybird* books with Penguin Random House.

Bóin & Beach (Ladybird & Bee) is a first-hand view of nature from two little friends in Wild Meadow, due to air on RTÉjr in early 2021 and is co-created and written by Gráinne. Her credits also include two series of preschool cookery show *Bia Linn* for TG4 and an 8–12 year old's cookery show *Ár mBia Ár Slí* for RTÉjr. Gráinne has an exciting slate of new projects in development at Paper Owl in the preschool, 8–12s & early teen space.



LÉIRITHEOIR PRODUCER Gavin Halpin



Chomhbhunaigh Gavin Halpin Paper Owl Films in 2012 agus tá sé anois ina Stiúrthóir Bainistíochta air. Ó bhain sé céim chéadonóracha amach sa Scannánaíocht agus Cumarsáid ó Institiúid Teicneolaíochta Bhaile Átha Cliath, tá taithí air ag Gavin ar chóir a bheith achan uile phost sa tionscal agus chuaign an tuiscint atá aige ar an scil agus an cheardaíocht atá de dhíth le clár teilifíse a léiriú chun sochair dó lena stíl cheannasaíochta agus cumarsáide a threorú; tá fócas grinn aige ar an scéalaíocht, ar ardluachanna léiriúcháin agus ar theaghlach leis an lucht féachana. Is é Gavin an príomhtheagmhálaí gnó do Paper Owl agus freagracht air as na gnéithe airgeadais agus dlíthiúla a bhaineann le gach léiriúchán. Tá Gavin ina chomhalta boird de Léiritheoirí Scáileáin Éireann agus suíonn sé ar Comhairle Teilifíse na bPáistí do Scileanna Scáileáin na RA.

Gavin is the Managing Director of Paper Owl Films, which he co-founded in 2012. Since graduating with a 1st class honours degree in Film and Communications from the Dublin Institute of Technology, Gavin has held almost every position in the industry and his appreciation for all the skill and craft required to produce television has helped inform his leadership and communication style; with a clear focus on storytelling, high production values and audience engagement. Gavin is the lead business affairs contact for Paper Owl, with responsibility for financial and legal aspects across all productions. Gavin is a board member of Screen Producers Ireland and sits on the Children's TV Council for Screen Skills UK.

STIÚRTHÓIR GUTHA GAEILGE AGUS GUTH MHAMAÍ IRISH LANGUAGE VOICE DIRECTOR AND VOICE OF MUM



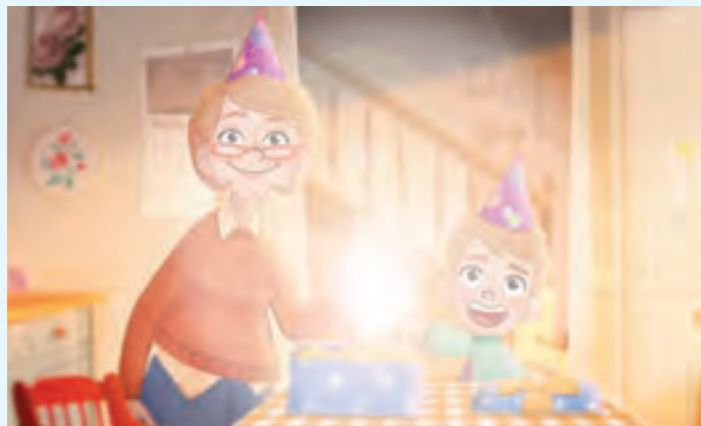
Myra Zepf

Is údár do pháistí í Myra as Contae an Dúin. B'í an stiúrthóir gutha Gaeilge ar *Sol* agus b'ise fosta a scríobh an script Gaeilge. Is í Myra a ghuthaíonn 'Mamaí' sa scannán. Is í Myra buaiteoir reatha Leabhar Páistí na Bliana d'Éirinn agus táthar i ndiaidh na leabhair Ghaeilge atá scríofa aici a aistriú go 8 dteanga, ar fud an domhain. Bhí sí ar an chéad Chomhalta Scríbhneoireachta Páistí riamh do Thuaisceart Éireann (2017–2019), agus í lonnaithe in Ionad Séamas Heaney na Filíochta in Ollscoil na Ríona i mBéal Feirste. Mar aon le pictiúrleabhair, leabhair chaibidle agus leabhair ficsin d'aois óga a scríobh, tá rún daingean aici anois daoine níos óige a spreagadh lena scéalta féin a scríobh agus a insint.

Myra is a children's author from County Down. She was Irish language voice director and writer of the *Sol* script. She also plays the voice of 'Mum' in the film. Myra is the current winner of Ireland's Children's Book of the Year and has had her Irish-language books translated into eight languages, worldwide. She was the first ever Children's Writing Fellow for Northern Ireland (2017–2019), based at the Seamus Heaney Centre for Poetry at Queen's University, Belfast. As well as writing picture books, chapter books and Young Adult fiction, she is now on a sworn mission to inspire younger minds to write and tell their own stories.

Produced by Paper Owl Films, *Sol* is an animated 28-minute film about a little boy's journey through grief.

Paper Owl Films is a diverse team of creatives bringing content that matters to audiences all over the world. Founded in 2012 by Grainne McGuinness, Stephen Petticrew and Gavin Halpin, the company employs a dedicated collective of storytellers, filmmakers, animators and creators across their animation and live action collective. Paper Owl specialises in producing content for children and grown-ups across international broadcast and digital platforms. Their work is enjoyed all over the world on channels such as CBeebies, RTÉ Jr., TG4, BBC, CBC, NBC Universal, Netflix and digital platforms. Paper Owl has an excellent track record in the production of Irish language content and they have received ILBF support on documentary series, digital content and children's content. Recent children's content includes kids cooking series *Bia Linn* on TG4 and *Ár mBia, Ár Slí* on RTÉ. Current projects in production include the animated series *Bóin*



agus Beach for RTÉ and *Craic Chósta* for TG4 and BBC.

Sol was originally commissioned by the Celtic-language broadcasters – TG4, S4C and BBC ALBA when it came through the Celtic International Fund of which the ILBF is a partner. *Sol* received funding from Northern Ireland Screen's Irish Language Broadcast

Fund and Screen Fund before becoming one of the first projects to receive support from the BFI's Young Audiences Content Fund (YACF), a fund which supports the creation of distinct, high-quality content for children and young audiences.

This is the first time that Northern Ireland Screen and the indigenous broadcasters have partnered to produce an original animation and we were delighted to be part of such a beautiful film that aims to bring hope and light to so many.

Sol was created during lockdown in 2020 as a vital and relevant resource to help children and families cope with grief and was especially poignant after such a difficult year. As a result, multiple TV broadcasters came together to premiere *Sol* to UK and Irish audiences, across a range of broadcasters, VOD and digital platforms in three languages (Welsh, Irish, Scottish Gaelic with English subtitles on the national UK broadcasters and platforms) on the same day.

Sol aimed to provide comfort to families who may have experienced loss

Sol follows a young boy as he tries to overcome the grief he feels at losing his beloved grandmother, Nonee. The film is structured around the stages of grief and it aims to provide a platform for young audiences to deal with death by showing them that even in the darkest hours of loss and grief there is hope. *Sol's* message is uplifting. Sent on an urgent quest to find the light that has gone out in the world, before the darkness takes control, his adventurous journey enables him to realise his love for his grandmother is greater than the pain of his loss.

Emmy award-winning Irish actor, Fionnula Flanagan voices *Sol's* grandmother alongside Myra Zepf (author and winner of Ireland's Children's Book of the Year prize) who voices *Sol's* mother. *Sol* himself is voiced by 12-year-old Zana Akkoç. The film's song was recorded by Moya Brennan, member of Celtic folk band, Clannad.

Sol aimed to provide comfort to families who may have experienced loss, especially those who lost grandparents. So on the darkest night of the year, the Winter Solstice – Monday 21st December 2020, *Sol* aimed to bring light and comfort to families with young children as the darkest year in modern times drew to a close. *Sol* went out across seven platforms on the same day – live on TG4 (in Irish), S4C (in Welsh) and BBC ALBA (in Scottish Gaelic); and one hour later was broadcast on CiTV and was also made available on iTV Hub, All 4 and My5 (with English subtitles).

Sol is distributed by Aardman Animations who will take it to the international market. It is hoped that *Sol* will travel the world, connecting with children everywhere.

ALÚMANA SCILEANNA SKILLS ALUMNI

COMHORDAITHEOIR
LÉIRIÚCHÁIN
PRODUCTION
CO-ORDINATOR



Connor Richmond

Mar aon leis an taithí urláir agus an taithí atá aige ar réimse de dhrámaíocht agus de bheo-aicsean a léiriú, is eagarthóir agus léitheoir scrípte inniúil é Connor, a thóg an cinneadh cróga go luath in 2019 tabhairt faoi oiliúint sa bheochan. Le tacaíocht ó Scéim Socrúcháin Comhlachta Scáileán TÉ, ceapadh Connor ina bhainisteoir léiriúcháin faoi oiliúint le Paper Owl in 2019. Mar chomhordaitheoir léiriúcháin ar *Sol*, fuair Connor taithí rí-luachmhar ar achán ghné den phíblíne 2T, ó scrípt go scáileán.

With a range of drama and live action production and floor experience to his name, as well as being skilled as a script editor and reader, Connor made the brave decision to also train in animation early in 2019. With the support of Northern Ireland Screen's Company Placement Scheme, Connor was successfully appointed a trainee production manager at Paper Owl in 2019. As production co-ordinator on *Sol*, Connor has gained invaluable experience on every aspect of the 2D pipeline, from script to screen.

COMHORDAITHEOIR
LÉIRIÚCHÁIN FAOI OILIÚINT
TRAINEE PRODUCTION
CO-ORDINATOR



Clíodhna Curran

Mar oiliúnaí de chuid an CCG agus mar dhuine úr sa tionscal, bhí ard-acmhainneacht Chlíodhna i dtaca le scileanna úra a fhoghlaim le sonrú go soiléir ar *Sol*. B'é seo an chéad bhlaiseadh s'aici riamh ar thionscadal beochana de chineál ar bith agus chuidigh sí le roghnú na n-aisteoirí, leis na taifid guthaithe agus le comhordú an deartha. D'fhág líofacht Ghaeilge Chlíodhna, mar aon lena scileanna eagrúcháin agus an cúram a dhéanann sí de mhionsonraí gur ball rí-luachmhar den fhoireann léiriúcháin í.

An ILBF trainee and a new entrant to the industry, Clíodhna's high capacity for learning new skills was clearly evident on *Sol*. Her first experience of an animation project of any kind, Clíodhna helped with casting, dialogue records and design co-ordination. Clíodhna's fluency in the Irish language, together with her organisation and attention to detail made her an invaluable part of the production team.



DEARTHÓIR / BEOCHANTÓIR
DESIGNER / ANIMATOR

Sorcha McGlinchey



D'oibrigh Sorcha ar thionscadal de chuid Paper Owl an chéad lá in 2018 mar chuid de Scéim Socrúcháin Fochéimithe Ollscoil Uladh, agus í ag cuidiú le dearadh na ngrafaicí agus na brandála faoi choinne na sraithe digití #FADUDA. I ndiaidh dí céim onóracha a bhaint amach, chuaigh Sorcha ar ais chuig Paper Owl tríd an Scéim Socrúcháin Beochana de chuid Ollscoil Uladh agus d'oibrigh sí ar roinnt gearrthionscadal, lena n-áirítear BBC Bitesize agus *Ár mBia, Ár Slí*. Agus baint aici le forbairt *Sol*, ghlac Sorcha le ról mar dhearthóir ar an chláir speisialta teilifíse idirnáisiúnta seo. Thacaigh Scáileán Thuaisceart Éireann le Sorcha trína éascú dí freastal ar Kidscreen mar chuid den scéim atá acu d'iontrálaithe le dul ar thuras chuig margai trádála le linn na bliana socrúcháin s'aici. Bhain Sorcha leas fosta as oiliúint shaincheaptha ar bheochan 2T a chuir Paper Owl ar fáil, mar ar fhoghlaim sí Cel Action gur chuir sí abhras eile ar an choigeal iontach s'aici.

Sorcha first worked on a Paper Owl project in 2018 as part of Ulster University's Undergraduate Placement Scheme helping design graphics and branding for digital series #FADUDA. Successfully achieving an honours degree, Sorcha returned to Paper Owl through Ulster University's Animation Graduate Placement Scheme and worked on several short form projects, including BBC Bitesize and *Ár mBia, Ár Slí*. Involved in the development of *Sol*, Sorcha stepped up to the role of designer on the international TV Special. Northern Ireland Screen supported Sorcha to attend Kidscreen as part of its first timers trips to trade markets during her placement year. Sorcha also availed of bespoke 2D animation training provided by Paper Owl, learning Cel Action.

BEOCHANTÓIR FAOI
OILIÚINT
TRAINEE ANIMATOR
Clare McKinney



I ndiaidh dí céim a bhaint amach le linn na dianghlása, chuir Clare isteach ar an chúrsa oiliúna ar Cel Action 2T a chuir Paper Owl ar fáil i mí Lúnasa 2020. Chinntigh díograis Clare i leith na beochana mar aon lena cumas teicniúil gur bhain sí lán sochair as an oiliúint agus tairgeadh socrúcháin 12 mhí ina dhiaidh sin di le Paper Owl mar chuid den Scéim Socrúcháin Beochana de chuid Ollscoil Uladh. Chuaigh Clare i mbun oibre láithreach agus bhí sí ina cuid dhílis d'fhoireann beochana *Sol*, ag tacú leis na beochantóirí eile agus ag obair ar a cuid suíomhanna féin chomh maith. I ndiaidh *Sol*, tá Clare ag obair ar *Bóin & Beach*.

Having graduated during lockdown, Clare applied to the 2D Cel Action Training course provided by Paper Owl in August 2020. Clare's enthusiasm for animation and technical ability ensured she got the most out of the training and was subsequently offered a 12 month placement with Paper Owl as part of Ulster University's Animation Graduate Scheme. Clare hit the ground running and was a key part of the *Sol* animation team, supporting the other animators and working on her own scenes as well. Post *Sol*, Clare is working on *Bóin & Beach (Ladybird & Bee)*.

Na Scéimeanna Oiliúna / Training Programmes

Agus é ag tabhairt aghaidh ar an bhearna scileanna leanúnach san earnáil, leanann CCG dá chuid scéimeanna oiliúna ilchineálacha.

Tá an Scéim d'Iontrálaithe Úra go fóill ag mealladh Gaeilgeoirí atá nua in earnáil an léiriúcháin agus tógann na hardscéimeanna oiliúna ar na scileanna atá ag daoine cheana agus pléann leis na heasnamh atá san earnáil lena n-áirítear ról na léiritheoirí cunta, na léiritheoirí, na stiúrthóirí agus na n-eagarthóirí.

Tugann gach ceann de na trí scéim seo deis do na rannpháirtithe bheith ag foghlaim le linn dóibh a bheith ar socrúchán le comhlachtaí léiriúcháin áitiúla. Léiríonn líon na ndaoine a fhaigheann fostaíocht ar chríochnú na scéimeanna dóibh agus a leanann de bheith ag obair san earnáil a rathúla atá na scéimeanna; tugann suirbhé a rinneadh ar na mallaibh ar iar-rannpháirtithe le tuiscint go bhfaigheann 90% acu sin a chuir an oiliúint i gcrích fostaíocht san earnáil agus go bhfuil ráta coinneála de 72% ann san earnáil.

Cuirtear maoiniú ar fáil fosta do chúrsaí grúpaí, bunaithe ar riachtanais laistigh den earnáil. Ar na cúrsaí a réachtáladh ar na mallaibh, bhí *Scéal Úr*, scéim scríofa agus forbartha scrípteanna atá dírithe ar scríbhneoirí sciliúla Gaeilge a aimsiú agus ar shraith úr drámaíochta a fhorbairt do BBC agus TG4. Is comhpháirtí é an CCG fosta sa scéim *Glúin Nua*, in éineacht le TG4, Údarás Craolacháin na hÉireann, Údarás na Gaeltachta agus

Gréasán na Meán Skillnet. Cuireann an tionscnamh seo ciste coimisiúnaithe agus tacaíocht meantóireachta ar fáil d'oifridigh úra le hábhar gairid nuálach úrnua a chruthú don Ghaeilge do luchtanna féachana san aoisghrúpa 16–34.

De bhreis air sin, cuireann an Ciste Craoltóireachta Gaeilge maoiniú ón Chiste Sparánachta Forbartha Scileanna ar fáil do Ghaeilgeoirí atá ag obair sa tionscal le go dtig leo freastal ar ghearrchúrsaí oiliúna ar scileanna léiriúcháin. Ar na cúrsaí a réachtáladh ar na mallaibh, bhí cúrsaí ar Premiere Pro, Media Composer, Smaointe i dtaca le Cláir Faisnéise a chur chun cinn agus Ceol do na Meáin Chumarsáide.

Tríd an scéim oiliúna agus craoltóireachta raidió le Raidió Fáilte, tá oiliúint á cur ar Ghaeilgeoirí sna scileanna léiriúcháin agus láithreireachta raidió, agus go leor de na scileanna seo inaistrithe chuig earnáil an léirithe teilifíse.

Spreagtar agus tacaítear le comhlachtaí léiriúcháin fosta le hábhar a fhorbairt a bheadh tarraingteach ar bhonn idirnáisiúnta agus soláthraíonn an CCG tacaíocht do dhaoine le freastal ar fhéilte agus margai lena n-áirítear MIPCOM, IDFA, Féile na Meán Ceilteach agus Sunnyside of the Doc. Rinne an CCG seisiúin éagsúla a réachtáil roimhe seo ag Féile Meán Bhéal Feirste, a bhí dírithe go sonrach ar earnáil léiriúcháin na Gaeilge. Ar na seisiúin a réachtáladh ar na mallaibh, bhí seisiún ar chláir faisnéise ealaíon agus seisiún ar dháileachán ábhar mar ar tairgeadh deiseanna do léiritheoirí comhráití duine le duine a bheith acu le roinnt dáileoirí fadbhunaithe.

D'éascaigh an CCG don earnáil áitiúil léiriúcháin fás agus forbairt a dhéanamh go pras, nó cuireadh tacaíocht ar fáil do na comhlachtaí léiriúcháin níos lú a dhíríonn go heisiach ar ábhar Gaeilge agus do chomhlachtaí príomhshrutha, a bhfuil aonad Gaeilge dá gcuid féin curtha ar bun ag go leor acu.

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 advanced training schemes build on existing skills and address the deficits within the sector including in the roles of APs, producers, directors and editors.

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 those who secure employment on completion of scheme and the number who continue to work in the sector; a recent survey of past participants indicates that 90% of those completing the scheme secured employment in the sector with a 72% rate of retention in the sector.

Funding is also made available for group courses based on sectoral need, with recent courses including *Scéal Úr*, a scriptwriting and development scheme aimed at

finding new Irish speaking writing talent and developing a new drama series for BBC and TG4. The ILBF is also a partner in the *Glúin Nua* scheme alongside TG4, the BAI, Údarás na Gaeltachta and Gréasán na Meán Skillnet. This initiative provides a commissioning fund and mentoring support for new talent to create innovative and original short-form content in the Irish language for audiences in the 16–34 age group.

In addition, the ILBF provides funding from the Skills Development Bursary Fund for Irish language speakers working in the industry to attend short training courses in production skills. Recent courses supported include Premier Pro, Avid Media Composer, Documentary Pitching and Music for the Media.

Through the radio training and broadcast scheme with Raidió Fáilte, Irish speakers are being trained in radio production and presentation skills, many of which are transferable to the television production sector.

Production companies are also being encouraged and supported to develop content with international appeal with the ILBF providing support to attend festivals and markets including MIPCOM, IDFA, the Celtic Media Festival and Sunnyside of the Doc. The ILBF has produced various sessions at the Belfast Media Festival, geared specifically towards the Irish language production sector. Recent sessions included arts documentary production and a session on content distribution which offered producers the opportunity for one-to-ones with several established distributors.

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 mainstream companies, many of which have formed their own Irish language units.

90%

acu sin a chuir an oiliúint i gcrích a fuair fostaíocht san earnáil

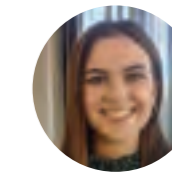
of participants completing the scheme secured employment in the sector



Aoife Nic Con Midhe
LÉIRITHEOIR CÚNTA
ASSISTANT PRODUCER

D'éirigh le hAoife Scéim an Chiste Craoltóireachta Gaeilge d'Iontrálaithe Úra a chur i gcrích go rathúil in 2018. Le linn a céad socrúcháin le Waddell Media, ghnóthaigh sí 5 chreidiúint teilifíse ar BBC NI, RTÉ agus TG4, iad uilig taobh istigh de 6 mhí. Le linn an tsocrúcháin s'aici le NvTv, bhain sí triail as achan rud – láithreireacht, léiriú, eagarthóireacht, soilsiú, obair cheamara agus fuaim. Tá Aoife ag obair le Waddell Media mar Léiritheoir Cúnta le níos mó ná dhá bhliain agus ar na creidiúintí atá bainte amach aici, tá *Turas Bóthair*, *The Formal*, *Family Footsteps* agus *Life is Magic*. D'oibrigh sí chomh maith le Gifted Empire Productions ar *Fleadh TV* agus *Samhain Live* agus ar na creidiúintí a bhí aici, tá, Cúntóir Léiriúcháin, Bainisteoir Cúlstáitse agus Comhordaitheoir Léiriúcháin. I láthair na huaire, tá Aoife ag obair ar chláir faisnéise faoi Pheig Sayers do TG4, agus ar shraith úr faisín do TG4 agus BBC NI agus iad beirt á maoiniú ag an Chiste Craoltóireachta Gaeilge.

Aoife is a 2018 graduate of the ILBF New Entrant Scheme. During her first placement at Waddell Media she obtained 5 TV credits on BBC NI, RTÉ and TG4, all within 6 months. During her placement with NvTv she tried her hand at everything – presenting, producing, editing, lighting, camera and sound. Aoife has been working with Waddell Media as an Assistant Producer for over two years and her credits include, *Turas Bóthair*, *The Formal*, *Family Footsteps* and *Life is Magic*. She has also worked with Gifted Empire Productions on *Fleadh TV* and *Samhain Live* and her credits include Production Assistant, Backstage Manager and Production Coordinator. Aoife is currently working on a documentary about Peig Sayers for TG4, and a new fashion series for TG4 and BBC NI, both funded by the ILBF.



Ciara Savage
LÉIRITHEOIR CÚNTA
ASSISTANT PRODUCER

I ndiaidh di céim sa Ghaeilge agus sa Bhéarla a bhaint amach in Ollscoil na Ríona, ghlac Ciara páirt i Scéim an Chiste Craoltóireachta Gaeilge d'Iontrálaithe Úra in 2018, mar a ndearna sí socrúcháin le Below the Radar agus Big Mountain Productions. I láthair na huaire, tá sí sa dara bliain de Scéim Oiliúna an Chiste Craoltóireachta Gaeilge do Léiritheoirí Cúnta agus í ag obair le Big Mountain, áit ar oibrigh sí ar réimse de léiriúcháin lena n-áirítear *Croí Uladh le John Toal*, *Opry le Daniel* agus *Daniel sa Bhaile*. Tá sí ag obair faoi láthair ar an dara sraith de *Croí Uladh le John Toal* agus ar shraith faoi pheataí darb ainm *Peataí*, an bheirt acu leis an BBC. Chomh maith leis sin, tá sí ag cuidiú le tionscadail Ghaeilge eile atá á bhforbairt.

After completing her degree in Irish and English from Queen's University, Ciara took part in the ILBF New Entrant scheme in 2018, where she did placements with Below the Radar and Big Mountain Productions. She is currently in the second year of the ILBF Trainee Assistant Producer scheme with Big Mountain where she has worked on a range of productions including *Croí Uladh le John Toal*, *Opry le Daniel* and *Daniel Sa Bhaile*. She is currently working on the second series of *Croí Uladh le John Toal* and pets' series *Peataí*, both for BBC and helping to develop other Irish language projects.



Pádraig Mac Oitir

FÍSIRISEOIR
VIDEO JOURNALIST

Ghlac Pádraig Mac Oitir páirt sa scéim oiliúna atá ag an CCG d'Iontrálaithe Úra in 2017, agus cuireadh ar socrúchán é le NvTv agus Below the Radar. Le linn na socrúchán seo, d'fhorbair sé tacar láidir de scileanna, go háirithe in obair cheamaraadóireachta, san eagarthóireacht agus san iriseoireacht. Fuair sé tacaíocht ina dhiaidh sin ón CCG mar fhísiriseoir faoi oiliúint le Below the Radar agus léirigh sé a luachmhaire atá sé don chomhlacht, áit a n-oibríonn sé anois ar bhonn lánaimseartha mar fhísiriseoir ar an ardán rathúil ar líne s'acu, *Meon Éile*. D'oibrigh sé fosta ar *An Focal Scoir* agus *I Lár an Aonaigh*, dhá cheann de na sraitheanna de chuid Below the Radar atá stiúideo-bhunaithe agus ar éirigh thar barr leo.

Pádraig took part in the ILBF New Entrant training scheme in 2017, with placements at NvTv and Below The Radar. During these placements he developed a strong skill set particularly in camera, editing and journalism. He was subsequently supported by the ILBF as a trainee video journalist with Below the Radar and has proved to be a real asset to the company where he now works full time as a video journalist on its successful online platform *Meon Éile*. He has also worked on both *An Focal Scoir* and *I Lár an Aonaigh*, two of Below the Radar's highly successful studio based series.



Oonagh Mallon

EAGARTHÓIR FAOI OILIÚINT
TRAINEE EDITOR

Ghlac Oonagh Mallon páirt sa scéim atá ag an CCG d'Iontrálaithe Úra in 2017 agus aisling aici a bheith ina heagarthóir. Ní hamháin gur chuidigh an CCG léi an aisling sin a réadú, éascaíodh di ábhar a chruthú tríd an teanga dhúchais s'aici. Thug an CCG deiseanna iontacha oiliúna di fosta le heagraíochtaí amhail an BBC agus Raidió Fáilte. Chuir Oonagh barr feabhais ar a cuid scileanna leis an taithí a fuair sí agus í ag obair le Imagine Media agus NvTv sula bhfuair sí an post ab ansa léi, post mar eagarthóir faoi oiliúint le Yellowmoon. Tríd an ról s'aici san iar-léiriúchán le Yellowmoon, fuair sí deis a bheith ag obair ar thionscadail le cuid de na comhlachtaí is creidiúnaí i dTuaisceart Éireann. Tá Oonagh buíoch as na deiseanna oiliúna uilig a chuir Northern Ireland Screen ar fáil di, go háirithe an tacaíocht a fuair sí lena haisling a bhaint amach, mar atá, post a fháil san iar-léiriúchán i suíomh dátheangach.

Oonagh took part in the ILBF New Entrant Scheme in 2017 with a dream of becoming an editor. Not only did the ILBF help make that dream a reality but the scheme allowed her to create content through her native language. The ILBF also afforded her fantastic training opportunities with organisations such as BBC and Raidió Fáilte. Oonagh honed her skills through her experiences working with Imagine Media and NvTv before landing what she would consider her dream job, working as a trainee editor with Yellowmoon. Through her role in post-production with Yellowmoon she has had the opportunity to work on projects from some of the most reputable companies in Northern Ireland. Oonagh is grateful for all the training opportunities Northern Ireland Screen has afforded her, in particular in supporting her dream to work in post-production in a bilingual setting.

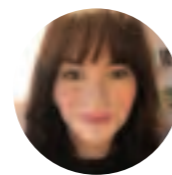


Rosie McNally

LÉIRITHEOIR
PRODUCER

I ndiaidh di céim sa Staidéar Drámaíochta agus Scannán a chur i gcrích in Ollscoil na Ríona in 2016, ghlac Rosie McNally páirt sa scéim d'Iontrálaithe Úra atá ag an Chiste Craoltóireachta Gaeilge. Sa chéad bhliain di ag obair i réimse na teilifíse, d'oibrigh Rosie ar roinnt mórchlár faisnéise lena n-áirítear *Mná na nGlinntí*, arbh í iar-Uachtarán na hÉireann, Mary McAleese, a chuir i láthair é. An bhliain ina dhiaidh sin, fuair sí deis cur isteach ar an scéim do léiritheoirí cunta faoi oiliúint, a fhaigheann tacaíocht ón CCG, le Doubleband Films, áit a bhfuil sí go fóill ag obair agus í anois ina léiritheoir. Le cúpla bliain anuas, tá níos mó ná 15 chreidiúint saothraithe aici ó chúntóir léiriúcháin go dtí léiritheoir agus tá sí ag obair i láthair na huaire ar roinnt tionscadal lena n-áirítear an scannán lánfhada *Doineann*. D'oibrigh sí ar éagsúlacht de chláir rathúla lena n-áirítear *Liam O'Flynn: Píobaire*, *Na Gael Marys*, *Mná Spóirt: Croí is Anam*.

Having completed her degree in Drama and Film studies in Queens University in 2016 Rosie took part in the ILBF's New Entrant scheme. After only her first year in television, Rosie had worked on several major documentaries including *Mná na nGlinntí* presented by the former Irish president Mary McAleese. The following year, she was given the chance to apply for the ILBF supported trainee assistant producer scheme at Doubleband Films, where she remains working, now at producer level. She has amassed over fifteen credits ranging from production assistant to producer over the past few years and she's currently working on a number of projects including the feature film *Doineann*. She has worked on a variety of successful programmes including *Liam O'Flynn: Píobaire*, *Na Gael Marys*, *Mná Spóirt: Croí is Anam*.



Suzanne McNally

IARLÉIRITHEOIR FAOI OILIÚINT
TRAINEE POST PRODUCER

Chuir Suzanne McNally scéim oiliúna an CCG d'Iontrálaithe Úra i gcrích in 2007 agus chaith roinnt blianta ag obair san earnáil i róil agus i suíomhanna éagsúla. Tá sí ag obair mar mhaor iarléiriúcháin faoi oiliúint le Imagine Media le dhá bhliain anuas. Ar na croídhualgais atá aici, tá próiseáil agus cúltaicé a dhéanamh ar mheáin, taighde a dhéanamh agus imréiteach cartlainne a chinntiú don réimse leathan de chláir atá acu. Trí thacaíocht bhreise ón CCG, bhí Suzanne rannpháirteach in éagsúlacht de chúrsaí oiliúna lena n-áirítear cúrsa seachtaine ar an stiúradh, bunoiúint ar Avid mar aon le cúrsa ar an mhaoirseoireacht iarléiriúcháin. Ar na creidiúintí atá gnóthaithe le blianta beaga anuas tá *Ceol Chogadh na Saoirse* (2019), *Life on the List* (2019), *The Road to the Open* (2019), *Scoil Chartaí* (2019), *The Lang Hame* (2020), *Rian na gCos* (2020).

Suzanne completed the ILBF New Entrant Training Scheme in 2007 and spent a number of years working in the sector in various roles and locations. She has been working as a trainee post-production supervisor with Imagine Media for the last two years. Her key duties include processing and backing up media, researching and getting archive clearance for their wide range of programmes. Through further support from the ILBF Suzanne has participated in various training courses including a week-long directing course, basic Avid training as well as a post-production supervisor course. Her credits over the last number of years include *Ceol Chogadh na Saoirse* (2019), *Life on the List* (2019), *The Road to the Open* (2019), *Scoil Chartaí* (2019), *The Lang Hame* (2020), *Rian na gCos* (2020).



Ulster-Scots Broadcast Fund (USBF)



Providing production and development funding for projects of Ulster-Scots heritage, culture and language

The overarching aim of the Ulster-Scots Broadcast Fund (USBF) is to ensure that the heritage, culture and language of Ulster-Scots is expressed through moving image which includes content across television and online and as a support to the primary aim, also across radio content.

The USBF was established in 2010–11 and to date has commissioned over 176 hours of television content, 9 radio projects and supported 10 digital content projects. The range of programming, the quality of the productions and the interesting content has been applauded. The Fund is continuing to develop its public profile and promote its role and is showing great success in terms of recommissions of series, increased audiences and penetration of international markets.

The USBF continues to focus on projects with ambition and editorial depth, projects with links to Ulster-Scots sectoral and community groups and to ensure all content is clearly additional to a broadcaster's own schedule and commissioning.



BBC NI and UTV are the main broadcasters of USBF supported content, however the Fund continues to successfully extend its reach through co-productions with BBC Scotland and STV as well as supporting content on NvTv. The Fund also encourages secondary sales to international markets and the rebroadcasting of USBF supported content on BBC Network, as was the case with *Captain Jack and the Furious Few*.

The USBF launched a specific digital content call in May 2020 with the intention of backing online projects aimed at supporting active learning. Five projects were funded through this call including the development of *Key Stage 2 Ulster-Scots Interactive Language Games* which will be used to teach primary school pupils various aspects of the Ulster-Scots language, culture and heritage. *Ulster-Scots Walking Guides* will introduce aspects of Ulster-Scots history and culture pertaining to specific areas and are designed to play through smart phones and tablets when on the move.

USBF Radio content has been well received, particularly the 6 part dramatised radio reading of Sam Hanna Bell's iconic novel *Across the Narrow Sea. A Birl for Burns* which was made to mark Burns Night and featured an extended interview Neil Oliver conducted with Seamus Heaney in Dublin



The USBF continues to focus on projects with ambition and editorial depth

in August 2012, a year before his death. Both aired on BBC Radio Ulster.

Across television a range of programming has been supported including documentaries, returning series, factual, music and language programming. Returning series include *Brave New World*, *Family Footsteps* and the magazine series *Hame*. Documentary programming includes the one hour documentary *We the People* which explores the enduring influence of the Scotch-Irish in American politics and *The Man Who Charmed the World* in which Scottish entrepreneur Duncan Bannatyne tells the remarkable rags to riches story of Sir Thomas J Lipton. Language programming includes the three-part series *Language of Ulster* which explored our region's unique linguistic traditions – Ulster-Scots, Irish and northern Hiberno English and the relationship between them. Factual series include *Wayfaring Strangers* which brought a fresh perspective to the story of Scots migration to Ulster and America through the exploration of

COMMISSIONED SINCE 2010:

176
hours of television content

9
radio projects

10
digital content projects

how the songs, hymns and tunes they carried with them became a cornerstone of American music. Travelogue series *Lough Foyle* features the history, natural environment and cultural heritage of the Foyle catchment area, with particular emphasis on Ulster-Scots elements of the hinterland.

In 2017 and 2018 the USBF launched a New Entrant Producer Training scheme, an 18 month programme which places trainees with local production companies working on USBF projects. Participants learn all aspects of production from idea generation to research, development and production planning. To date seven trainees have participated in the scheme.

The Band

Produced by Belfast-based DoubleBand Films, *The Band* is a 3 x 30 minute series for BBC Two Northern Ireland.

Established in 1988 by Michael Hewitt and Dermot Lavery, DoubleBand is an award-winning production company that has strong links to the BBC, RTÉ and Channel Four, a reputation for excellence and is one of the leading documentary companies in the UK. Sustained by a long track record in all forms of factual programmes, its productions have encompassed a wide range of themes, including social history, human interest, science and medicine, sport, music, nostalgia, investigation and observational documentary.

The Band brings us into a remarkable world of colour, character and community, a community brought together by a shared love of music and performance. This is the world of marching bands – a strong part of the Ulster-Scots tradition – as we have never seen it before.

The three-part series about the people, young and old, who dedicate so much of their lives to their band first aired in February 2019.

Intimate and revealing, viewers meet those involved in bands across Northern Ireland. For them, the

band is family. It gives them a sense of being part of something special, a chance for cultural expression and to share the music passed down from generation to generation.

For champion drummer Richard and his 9 year-old son Jamie from Ballygowan, the band isn't just about the music alone, being part of the Major Sinclair Pipe Band has also provided them with the opportunity to form a precious bond as they play alongside each other. Jamie comes from a long line of bandsmen as his grandfather was also involved. Jamie's involvement from such a young age has unlocked a special talent for music.

The Band also features Rachel from Antrim and the Kellswater Flute Band as they take part in the County Antrim Grand Black Chapter Last Saturday demonstration in Larne. Rachel is part of a band family with her parents Gregory and Sylvia.

Amanda Lee from Fivemiletown in County Tyrone and three of her children talk of their love of music and the joy they share playing as part of the Cavanaleck Pipe Band in County Fermanagh. The Ravara Pipe Band from Ballygowan takes part in the Royal Scottish Pipe Band Association competition in Portrush.

The Band brings us into a remarkable world of colour, character and community

SERIES PRODUCER

Jonathan Golden



Jonathan is a producer/director with experience in making documentaries for a variety of broadcasters including BBC NI, BBC network, Channel 4 and RTÉ. Jonathan has developed and produced or directed a range of USBF programmes with DoubleBand Films including the *Brave New World* series, *Dan Cruickshank's Written in Stone*, *We the People*, *Our Farming Life*, *Singing the Messiah* and *The Band*.

EXECUTIVE PRODUCER

Michael Hewitt



Michael is a founding member and director of DoubleBand Films, one of Northern Ireland's leading independent production companies. As an Executive Producer his other recent credits include *Seamus Heaney and the Music of What Happens*, *The Hospital: From the Inside* and the USBF productions *Singing the Messiah* and *We the People*.

PRODUCER

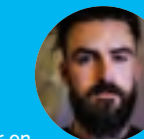
Sharon Whittaker



Sharon is a producer at DoubleBand Films and works on a range of factual programmes. She gained a place on the first USBF New Entrant Trainee Scheme in 2017 and was placed with Imagine Media, DoubleBand Films, Waddell Media and Below the Radar. In addition to *The Band*, Sharon has produced a wide range of programmes at DoubleBand including the Ulster-Scots series *Singing the Messiah*.

DIRECTOR

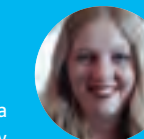
Ben O'Loan



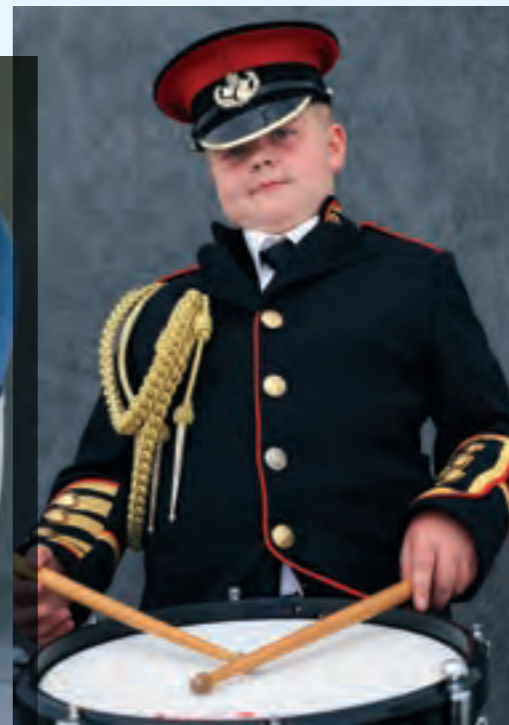
Ben O'Loan is a producer/director who began his career on Northern Ireland Screen's first Aim High scheme in 2011. Ben joined DoubleBand Films straight off Aim High and has since built a strong track record making documentaries and factual series across a range of broadcasters including BBC NI and Channel 4. His recent directing credits include the documentary *Schools on the Frontline* for BBC NI.

ASSISTANT PRODUCER

Jane Rea



Jane entered the industry as a trainee on the first USBF New Entrant Producer Training scheme in 2017, which gave her the opportunity to work with DoubleBand Films, Erica Starling and Below the Radar. Starting out as a researcher, Jane worked on a range of documentaries and finished the scheme as an assistant producer. Having a six-month placement at DoubleBand Films opened the door for Jane's first job after the scheme, as assistant producer on *Our Farming Life*, a 3 part series for BBC NI.



Lough Foyle

From Derry~Londonderry-based Westway Films comes 10-part travelogue series *Lough Foyle* for UTV.

Formed by Joe Mahon in 1996 Westway Films has produced a range of programmes for UTV, BBC NI, Channel 4, TG4 and RTÉ. Westway pioneered low budget Irish language drama in its early years for the BBC and RTÉ and also produced a number of educational drama series for Channel 4 Schools. In more recent times it has concentrated on the long running and enduringly popular *Lesser Spotted* strand of programmes for UTV, which celebrate the local culture, history and commerce of rural communities in Northern Ireland.

The average audience share for the series was 25%

Since its inception Westway has won an RTS award, two Celtic Media Awards, a number of IVCA awards, a Clarion Prize and was nominated for two Children's BAFTAs. However, as an independent production company which relies on returning series, it has always regarded winning audiences to be more important than winning awards. *Lough Foyle* was no exception, airing on Monday evenings in the 8pm primetime slot for 10 weeks the average audience share for the series was 25%, with three episodes being the most watched in the 8pm time slot in Northern Ireland across the five main channels.

Joe's warm conversational style of presenting was already incredibly popular with viewers, and throughout his career he has been a great champion of linguistic variation. Joe has always sought to reflect and preserve the natural voice of the people who feature in his programmes, promoting the particular characteristics of local populations that make each place unique. This fits perfectly with the aims of our Ulster-Scots Broadcast Fund and we were confident that *Lough Foyle* would be a big hit with audiences while also making a strong contribution to the status and promotion of Ulster-Scots heritage and culture.

The Foyle takes in East Donegal, most of West Tyrone and the North-West of Derry-Londonderry, and includes 16 major tributary rivers which drain a landscape of extraordinary topographical variety – mountain ranges, upland lakes and streams, deep valleys, forested glens, rich agricultural plains and a wide estuarine territory which opens into the North Atlantic and straddles the border between Northern Ireland and the Republic. It also encompasses a large number of towns, villages and, of course, a major city, all of which derive much of their character, and some indeed which owe their very existence, to their proximity to the Foyle and its tributaries.

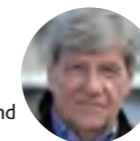
It would be almost impossible to deliver a comprehensive travelogue on everywhere connected to the Foyle, but Westway rose to the challenge and while they did have to be selective, the result was an enlightening, engaging and visually arresting 10 x 30 minute series featuring a wide range of native dwellers, story-tellers, scholars and experts that were met along the way.

Joe spent time with government bodies, agencies and charity groups whose main aim is to ensure the lough and surrounding areas, and its many natural inhabitants are all looked after. One of the great attractions of this series was the stunning aerial photography which shows off the dramatic land and seascapes of the North West region as they had never been seen before.

The series began with Joe spending time with Loughs Agency workers as they conduct an electro-fishing survey of returning sea-trout on the Altinaghree Burn in the hills above the County Tyrone village of Dunnamanagh. Later, in the ancient graveyard at Ardstraw on the banks of the River Derg, historian William Roulston uses the headstones to trace the influence of Scottish settlers in the Foyle catchment over the centuries.

WRITER/PRESENTER

Joe Mahon



A former teacher of English and History, Joe worked as a BBC producer in radio and television before forming Westway Films in 1996. Since then he has produced programmes across a range of genres but is probably best known as the presenter of the long-running *Lesser Spotted* strand of programmes for UTV. More recently he has been writing and presenting *Ulster Giants* and *Lough Neagh* also for UTV.

As a native and resident of Ulster himself Joe has always drawn the material for his programmes from the rich linguistic and cultural heritage of this region and is intimately acquainted with many places where Ulster-Scots has been the pre-dominant influence on the identity and character of the local community.

ULSTER-SCOTS CONSULTANT

Dr William Roulston



Dr William Roulston is a native of Bready on the banks of the River Foyle, a settlement rooted firmly in the Ulster-Scots tradition. He has had a lifelong interest in the genealogy and heritage of his own family background and this is reflected in the direction of his academic career.

He holds a degree in history from Ulster University and a PhD in archaeology from

Queen's University. Since 2006 he has been Research Director of the Ulster Historical Foundation and he has also worked for the Ulster Architectural Heritage Society and the Lifford Association for Tourism, Commerce and Heritage.

A Member of Council of the Presbyterian Historical Society of Ireland and a Fellow of the Society of Antiquaries of Scotland, he is an acknowledged authority on the history and culture of the Ulster-Scots tradition. He has frequently been involved with television and radio projects as both consultant and contributor and has made a number of appearances on Westway/UTV's *Lesser Spotted* strand of programmes.

In subsequent episodes Joe continued his travels around Lough Foyle and the hinterlands including the River Roe and the River Faughan, celebrating Burns night in Newtown Stewart, and a trip to East Donegal.



PRODUCER

Orlagh Bann



With a background in community drama and rural development, Orlagh joined Westway Films in 1997 as a researcher/production assistant on *Lesser Spotted Ulster*. She became a producer in her own right a few years later and went on to research and produce several series in the long-running *Lesser Spotted* strand of programmes for UTV. She also directed a number of Westway's drama productions including *Sarah and the Whammi* for Channel 4 Schools, which won an RTS Award, a Celtic Media Award and was nominated for a Children's BAFTA.

As a producer on *Lesser Spotted Ulster* for many years Orlagh was personally responsible for identifying and recruiting contributors for the stories and issues to be featured in each programme. Travelling throughout Ulster from her base in County Tyrone, as researcher as well as producer/director, she has become very familiar with those places wherein Ulster-Scots can be regarded as the pre-dominant cultural influence. With her dramatist's ear, and as a passionate proponent of authenticity in broadcasting from rural communities, she has always sought to put local vernacular speech centre-stage in her productions.

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 and Docs Ireland; the Foyle Film Festival; the Cinemagic Young People's Film & Television Festival and the QFT.

We provide core funding for Northern Ireland's leading film festivals and its only cultural cinema



- 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 filmmakers through special screenings, premieres, panel sessions and workshops.

Belfast Film Festival

The Belfast Film Festival has developed hand in hand with the evolving culture of film patronage and filmmaking in the city



The Belfast Film Festival team believe that film should be an experience, and so, as well as presenting the best in new, short and classic cinema, they set themselves apart by having site-specific screenings.

Site-specific cinema means hosting the classics of the silver screen in surroundings that enhance and intensify the audience experience of film such as screenings of *Evil Dead* in the Ormeau Park, *Cool Hand Luke* in the Crumlin Road Gaol, *The Breakfast Club* in Christchurch Library, *Odd Man Out* at The Albert Clock, *2001: A Space Odyssey* at the Titanic Dry Dock and *Jaws* in the Bangor Aurora swimming pool.

The Belfast Film Festival team is also heavily involved in promoting film education and nurturing practical filmmaking skills and is continuously working on a programme of community outreach projects that it hopes will galvanise people's accessibility to, and awareness and enjoyment of film culture in hard to

reach and disadvantaged areas. The Festival's short film competition provides a platform for fledgling filmmakers from across the island of Ireland to showcase their work.

Belfast Film Festival has seen sustained growth in audience numbers annually since it was established twenty years ago. In April 2019 the Festival featured films from 34 different countries. The programme was a truly exciting blend of cultures and styles. In total, 90 feature films and 80 short films were screened over 10 days with the programme packed with premieres, international talent, new local work, events and special guests. Audiences were consistently diverse and the screenings and events attracted people from all ages and from a wide range of backgrounds and cultures.

In a real coup, superstar of Indian film, Aamir Khan, featured in the Belfast Film Festival in April 2019 during his first ever visit to Ireland. One of the world's

In 2019 the Festival featured films from 34 different countries



most successful actors, directors and producers, well known internationally for his humanitarian work, took centre stage at an "In Conversation" event in a packed-out Waterfront Hall.

Other special guests included Robert Carlyle who was in Belfast to receive the Outstanding Contribution to Film award and take part in a public Q&A. Local talent was celebrated on the Festival's opening night with a special cast and crew screening of Northern Ireland Screen's New Talent Focus film, *A Bump Along the Way*. In previous years, many New Talent Focus films were given a prime slot at the festival for their premiere screening. The Festival continues its support of local filmmakers outside the festival period by hosting local premieres and gala screenings, most recently for Glenn Leyburn and Lisa Barros d'Sa's *Ordinary Love*, starring Liam Neeson and Lesley Manville.



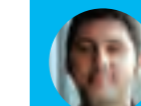
THE TEAM



Michele Devlin
DIRECTOR OF BFF & CEO OF DOCS IRELAND



Stephen Hackett
HEAD OF PROGRAMMING



Stuart Sloan
DOCS IRELAND PROGRAMMER



Roisín Geraghty
HEAD OF INDUSTRY & MARKETPLACE



Mary Lindsay
HEAD OF MARKETING



Laura McKeown
FINANCE MANAGER



Rose Baker
SHORTS COORDINATOR



In a real coup, superstar of Indian film, Aamir Khan, featured in the Belfast Film Festival in April 2019



Docs Ireland

The inaugural Docs Ireland ran from 12th–16th June 2019 and the Belfast Film Festival team delivered a new five-day international documentary festival based in Belfast

The Board and Chairperson of Belfast Film Festival were instrumental in their support and the development of the Docs Ireland festival on both practical and strategic levels by ensuring the involvement of a proactive advisory group brimming with expertise and enthusiasm from the local documentary sector. All those involved have helped engage influencers, international guests and significant film titles.

The mission behind Docs Ireland was to promote a dynamic programme of events that were entertaining, provocative and that would provide a platform for the Irish documentary industry. The vision is that Docs Ireland will play a central role in the cultural life of Northern Ireland and Ireland, to be nationally and internationally recognised, and that will attract a diverse audience with a wide range of industry professionals.

Docs Ireland aims to:

- Build on and strengthen the sector across Ireland by highlighting our successful film industry and the potential to increase investment.
- Celebrate successes and encourage growth within the documentary industry in Ireland by bringing together film industry professionals from across Ireland and internationally.
- Increase co-production potential and cross-border working relationships, providing access for local, national and international filmmakers to network and to create.
- Profile the wealth of indigenous Irish/Northern Irish talent to an international audience.

- Enable delegates to visit Belfast to engage with industry representatives in film, industry talks and sessions, networking events and interactive exhibition.
- Host a marketplace event where delegates can pitch, express interest in and invest in projects.
- Enable filmmakers, broadcasters, funders and audience members to connect throughout the duration of Docs Ireland.

The first Docs Ireland was a great success and offered filmmakers a creative space to meet and connect with industry delegates from around the world, including funders, broadcasters, distributors and exhibitors.

The first all-Ireland Doc Market was attended by 84 participants and 25 key decision-makers. These included: Thom Powers (Hot Docs, DOC NYC, Open Door Co.), one of the US's most influential

The vision is that Docs Ireland will play a central role in the cultural life of Northern Ireland and Ireland

programmers for docs; Elizabeth Klinck, producer, editorial and visual researcher from Canada; Shane Smith, Director of Programming at Hot Docs, North America's largest Festival and market for documentary film. International Doc Market was also held and decision-makers came from key influential organisations in the documentary world, including the BBC, RTÉ, Screen Ireland, PBS, Element Pictures and Hot Docs.

Docs Ireland was able to host world-renowned guest filmmakers from home and further afield: from the USA one of the top documentarians in the world,

Alex Gibney, director of *Enron the Smartest Guys in the Room*; Derry-based, Margo Harkin, one of Ireland's most highly regarded documentary filmmakers; and London based Don Letts, famous for his work in music in relation to documentaries. All three were recipients of Docs Ireland inaugural awards.

The line-up of guests included filmmakers Jeannie Finlay, Garry Keane and Andrew McConnell, Seamus Murphy, Feargal Ward, Treasa O'Brien, Steven Eastwood, Una Monaghan, John T Davis, Mark Cousins, Rachel Hooper, Vincent Kinnaird, Alison Millar, Tadhg O'Sullivan and many others.

The first Docs Ireland offered filmmakers a creative space to meet and connect with industry delegates from around the world



Cinemagic

Based in Belfast, Cinemagic is an award-winning, charitable film festival for young people that has, over the last 31 years, inspired and motivated young people from all backgrounds through film and creative opportunities

Cinemagic engages with 40,000 young people annually and delivers film-based activities throughout Northern Ireland with festivals in Belfast and further afield in Dublin and USA.

In 2019, Cinemagic celebrated its 30th Anniversary and a series of high profile events, that gave new opportunities to young people, were delivered across Northern Ireland to mark the occasion, including a Royal Visit from The Duke and Duchess of Cambridge,

who saw first-hand how young people have benefited from the work of the organisation. In the last 5 years Cinemagic has produced two feature films, *A Christmas Star* and *Grace & Goliath*.

Cinemagic has produced over 100 short films that have been screened and won awards at festivals around the world. Patrons of Cinemagic include Liam Neeson, Pierce Brosnan, Saoirse Ronan, Julian Fellowes, Colin Farrell, Dermot O'Leary, Suranne Jones, Hayley Mills and Saoirse-Monica Jackson.

Through programmes of masterclasses, workshops, film screenings, film education, filmmaking and insights to the industry that have led the way in engaging young people with film, the Cinemagic Festival strives to inspire and motivate a new generation of filmmakers and young creatives to reach their potential.

Cinemagic has produced over 100 short films that have been screened and won awards at festivals around the world



"Cinemagic provides kids with a sense of community in the film industry and the creative world. It encourages kids to work with one another, think outside the box and have fun in whatever job they may choose in this world."
Oscar-nominated actress and Cinemagic patron Saoirse Ronan

new understanding and exposure to film language and culture in the classroom leads to an intelligent, informed, and confident cohort of talented filmmakers and a film audience with a thirst for more challenging and specialised cinema that celebrates diverse storytelling.

Since 2014 Cinemagic has also delivered a BFI Film Academy Network Programme training to over 120 young filmmakers. Cinemagic is also a longstanding delivery partner of the Into Film Club programme in Northern Ireland schools and community groups.

The Cinemagic audience consists of children, young people, families, young filmmakers, teachers, parents and those who enjoy films and stories celebrating youth and the experiences of youth. On average 37% of the Cinemagic Festival audience in 2019/20 was made-up of audiences that the Department for Communities (DfC) define as priority audiences, those

The organisation provides a balanced, innovative and ambitious programme that consists of three main elements – Public Film Screenings, Education Programme and Skills Development Opportunities, all of which contribute to the strength of the local creative industries. One of Cinemagic's main ambitions is to help develop and nurture a love and understanding of film that young people from all walks of life can take into adulthood.

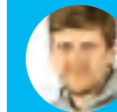
Cinemagic plays an important role in supporting schools, teachers and education bodies in the development of contemporary film education opportunities, in particular the development of film literacy skills among pupils and students. This



THE TEAM



Joan Burney Keatings MBE
CHIEF EXECUTIVE



Chris Shaw
FESTIVAL PROGRAMMER



Laura McCurdy
PROJECT EXECUTIVE



Claire Shaw
PRESS & MARKETING OFFICER



Nathan Wafflart
FESTIVAL ASSISTANT

who are disadvantaged due to socio-economic factors and those from hard to reach groups at risk of being marginalised.

Cinemagic continues to expand its Accessible Screenings programme to allow as many people as possible to enjoy the big screen experience. These events include audio transcribed, autism friendly and subtitled and captioned screenings. Cinemagic works with many of Belfast's cultural associations to provide screening opportunities for young people from different ethnic backgrounds.

"Our families were extremely grateful and enjoyed the Cinemagic Festival films and the events at the Ulster Museum. For a lot of refugee families, it provided an enjoyable time and enabled them to experience family time together. It was a lovely chance for them to meet outside of their own communities and partake in the cultural activities".
Conway Education Centre, Homework Club Coordinator, H McLoughlin

Foyle Film Festival

Foyle Film Festival is now in its 33rd year delivering an eclectic programme of local, contemporary, foreign language films, documentaries, industry workshops, and international guests

The festival is Oscar and BAFTA affiliated through the Light in Motion (LIM) Short Film Competition, attracting filmmakers from all over the world to compete for this prestigious award. Past winners and competitors at Foyle Film Festival who have gone on to win an Academy Award include Andrea Arnold (*WASP*), Chris Overton (*The Silent Child*), Martin McDonagh (*Six Shooter*), Adam Elliot (*Harvey Krumpet*), Eric Armstrong (*The Chubbchubbs*), and Terry George (*The Shore*).

Aligned to the LIM Competition, Foyle Film Festival delivers the annual Shorts to Features Conference which brings top industry professionals to the city to share their skills and knowledge with film students and up-and-coming filmmakers. Local students, including Moving Image Arts (MIA) A-Level and GCSE students, and those participating in the BFI



Film Academy, attend the conference, picking up valuable tips on how they can proceed from making shorts to feature films.

Alongside the main festival programme, the Foyle Film Festival also delivers a curriculum focused education programme which is targeted at all primary, post-primary schools, colleges and universities. As well as cinema-based screenings and events, the education programme includes outreach films and workshops delivered in the classroom, and is also targeted at regional schools who otherwise would not be able to avail of festival events. Foyle Film Festival works closely with the Nerve Centre to deliver hands-on digital workshops in animation, editing, sound and vision.

Foyle Film Festival established the Moving Image Arts Showcase in 2003 as a way of supporting and celebrating the work produced by students undertaking the new Moving Image Arts subject. This annual event has gone from strength to strength with

The Festival also delivers a curriculum focused education programme

THE TEAM



Bernie McLaughlin
DIRECTOR/
PROGRAMMER



Christopher Morrison
EDUCATION
COORDINATOR/
FESTIVAL ASSISTANT



Eavan King
COMPETITION
MANAGER



Eamon Philips
COMPETITION
COORDINATOR



Orla Traynor
PR & MARKETING

students now showcasing their work in the 7-screen state-of-the-art Brunswick Moviebowl and receiving specially designed awards sponsored by City of Derry Crystal at the annual awards ceremony. Foyle Film Festival also provides the awards and certificates which are presented to students at Cinemagic as part of its MIA Showcase. Into Film Club schools also attend festival events throughout the year.

Both the main and the education programme include extensive outreach events aimed at reaching all sections of the community – particularly the most disadvantaged and minority groups. Tickets for all events are priced at competitive rates to encourage as wide a participation as possible and the festival supports subsidised travel for schools and hard to reach groups.

Foyle Film Festival also delivers the annual Intercultural and Anti-Racism Festival (now in its 15th year), providing a challenging programme of films, documentaries and guest talks dealing with a wide variety of human rights issues including racism, discrimination, prejudice, hate crimes and human trafficking. Past guests have included Baroness Doreen Lawrence whose son Stephen was killed in a racist attack in East London in 1993.



Queen's Film Theatre

Queen's Film Theatre (QFT), prides itself on being the 'home of independent cinema' in Northern Ireland and has been at the heart of inspiring film students, local filmmakers and audiences for over 50 years



It is also a home for film festivals such as Belfast Film Festival, the Cinemagic Festival for Young People, Outburst Queer Arts Festival, Belfast International Arts Festival and many more.

Since 1968 to the present day, QFT, based at Queen's University Belfast, has been a cultural icon for Belfast, while maintaining a strong international presence as a flagship arthouse cinema. QFT, as Northern Ireland's only dedicated full-time independent cinema, has brought numerous high-quality independent films (non-mainstream, foreign language and world cinema) from around the world to appreciative local audiences across two screens.

Undergoing significant renovation over the past few years, QFT has increased audiences year-on-year and hosted scores of live events including Q&As with established and emerging filmmakers such as Jeanie Finlay (*Game of Thrones – The Last Watch*), Lisa McGee

(*Derry Girls*), Lenny Abrahamson (*Room*) and Kenneth Branagh (*Henry V*).

In the years 2014 to 2019 QFT has delivered 11,547 screenings, taking over £3 million at the box office, and seeing over 600,000 people cross its threshold. 2019 was a particularly successful year for QFT, with a 35% increase in screenings, a 37% increase in admissions and a 48% increase in box office takings from 2018 figures.

QFT has made a huge contribution to the cultural life of Northern Ireland



QFT has made a huge contribution to the cultural life of Northern Ireland. Through the regular programme, specially curated seasons and their young programmers' group, Lumi, QFT has worked to develop audiences while keeping diversity and social values at its very heart.

QFT strives to entertain, educate, break boundaries and showcase brilliant film from around the world in a welcoming environment and will continue to do this and support the wider film industry in Northern Ireland as it develops over the coming years.

QFT is also the lead organisation for **Film Hub NI**, part of the BFI Film Audience Network. Film Hub NI is one of eight BFI Film Audience Network Hubs across the UK and is supported by National Lottery funds to bring more films, to more people, in more places. With a membership of over 70 organisations from Belfast Film Festival to Fermanagh Film Club, Film Hub NI supports the film exhibition sector to increase and diversify audiences for independent film by offering investment, training, networking and audience development initiatives.

- Since its inception in 2013, Film Hub NI has invested over £1m of lottery funding in the film exhibition sector across Northern Ireland.
- Film Hub NI's Cinema Day, supported by Northern Ireland Screen, is an annual one-day celebration of cinema across Northern Ireland which takes place on the August Bank Holiday. Cinema Day has encouraged almost 10,000 audience members to venues across Northern Ireland each year.



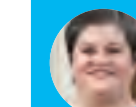
- Collective, a new touring initiative from Film Hub NI in 2019/20, saw non-theatrical tours of Northern Ireland film titles *The Dig*, *A Bump Along The Way*, and *Gaza*. This resulted in 27 screenings across 12 community venues across NI. Of the more than 2000 people that came to see these films, 42% were new to the venue they visited.

- Film Hub NI ensures that Northern Ireland exhibitors are supported in accessing BFI FAN national programmes such as Britain on Film, BlackStar, and Musicals.

With a growing network of exhibitors and partners, and connections to filmmakers and distributors from across Northern Ireland, UK and Ireland, the impact of Film Hub NI to the wider film industry has demonstrably grown each year.



THE TEAM



Joan Parsons
HEAD OF QFT



Michael Staley
QFT PROGRAMME COORDINATOR



Hugh Odling-Smee
FILM HUB NI MANAGER



Sara Gunn-Smith
FILM HUB NI MARKETING & AUDIENCES OFFICER



Jennie Caristen
FILM HUB NI MEMBER SUPPORT & COMMUNITY CINEMA RESEARCHER

Belfast Film Centre

A place to celebrate Northern Ireland's screen industry success, the Belfast Film Centre will bring together culture, education and screen for the benefit of everyone

Northern Ireland Screen is excited that the Belfast Film Centre is an integrated key element of Belfast City Council's bid to create the Belfast Destination Hub (working title) as its project within the Belfast Regional City Deal.

The Belfast Destination Hub will be a major regeneration and tourism anchor for the city, helping to revitalise the city centre allowing people to connect with the city and one another through stories, screen and social spaces. The 'beating heart' of the Hub is Belfast Stories, a visitor experience that tells the remarkable first-person accounts of the city by the people who call it home. This new destination will be connected by dynamic architecture and vibrant public realm, allowing for lively event programming and conversation.

The Belfast Film Centre is fully integrated within the Destination Hub and will be built around a state-of-the-art multi-screen cultural cinema showcasing local storytelling and presenting the best visual storytelling from around the world. The Centre will bring together the educational, cultural and industrial aspects of

the screen industry to an extent unique across the world and will include provision for the future of Northern Ireland moving image archive and working, networking and training facilities to ensure Northern Ireland's screen industry continues to grow and foster new creative talent. Primacy within the mix at the Film Centre will be access for young people to digital skills and creativity.

Who will use the Film Centre?

- **Visitors** will extend their time at the Destination Hub to take in the best of world cinema in the Film Centre's cinemas or to delve deeper into Belfast's Stories through digital access to Northern Ireland Screen's Digital Film Archive.
- **The screen industry** will congregate there for private and public screenings as well as utilising the bar, café and restaurant for meetings of all sorts.
- **Young people** will flock there for formal and informal industry skills training and development provided by a host of partners across animation, games, digital skills, factual entertainment TV as well as TV drama and film. They will also visit for informal screen industry engagement in everything from hackathons to amateur short film festivals.

■ **Academics, historians, students** but predominantly **amateur interest groups** will engage with the high-quality access to Northern Ireland's moving image archive. This will be facilitated by a year-round programme of mediated talks and demonstrations built on the foundations of Northern Ireland Screen's already successful digital archive outreach programme.

■ **Media** and the public alike will engage with premieres of new films and TV shows, with high profile projects like the next *Game of Thrones*, *Line of Duty* or *Derry Girls*. The centre will offer opportunities to host and showcase success locally and internationally.

■ **Film festivals** – Existing festivals such as Docs Ireland, Belfast Film Festival and Cinemagic will continue to expand and attract larger international industry audiences each year as the reputation of the Film Centre grows, just as The Lightbox did for the Toronto Film Festival.

Home to a number of local creative organisations, the Hub will invite collaboration across disciplines and with the community. It will be a magnet for

The digital skills centre will host an array of opportunities for young people

Image for illustrative purposes only c/o BDH Grimshaw



the next generation, offering training and learning opportunities and the chance to show their work to the public in a state-of-the-art venue.

The content created within the Film Centre alongside a permanent story-collecting booth will ensure that Belfast Stories keeps renewing itself and that the Belfast Film Centre is a public platform for new voices.

The digital skills centre will host an array of opportunities for young people in the form of work experience and career development programmes. Examples include Into Film's ScreenWorks scheme, Nerve Belfast's Games and Animation Academies, The Pixel Mill's coder clubs, game jams and hackathons and Cinemagic's short film production courses. It could also host CCEA's Moving Image Arts GCSE and A Level showcase and end of year film competition.

Teachers, film industry professionals and businesses will also benefit from the facility by participating in Nerve Belfast's teacher training digital skills events, Northern Ireland Screen's CPD industry workshops and The Pixel Mill's various business support activities.

Film Heritage & Digital Film Archive



3,500

*number of
Northern Ireland-
related moving
image items*

Northern Ireland Screen is committed to safeguarding and promoting Northern Ireland's rich moving image heritage through programmes of digitisation, preservation and public engagement

The Digital Film Archive (DFA)

With content spanning from 1897 to the present day, the DFA offers a broad range of material from newsreels to amateur footage, documentaries to drama, broadcast material to government films.

Through ongoing participation in digitisation projects, the archive has grown rapidly in recent years. Holding approximately 750 items in 2016, the collection has more than quadrupled in the intervening years, now numbering close to 3,500 Northern Ireland-related moving image items.



Launched in 2015, the DFA website (digitalfilmarchive.net) provides online access to the archive, with more than 50% of the entire collection now available to view via the platform.

A network of DFA partners across Northern Ireland – museums, arts centres, libraries – provides onsite access to content and allows for archive material to be incorporated into the partner organisation's own outreach and educational initiatives.

*More than 50%
of the collection
is now available
to view via the
DFA website*



the areas of entertainment, educational and children's television, as well as an unwavering commitment to local news and current affairs.

To date, 2,700 items from the archive have been digitised, with UTV material prioritised for inclusion in large-scale digitisation schemes, including the BFI's Videotape Digitisation Fund and the Broadcast Authority of Ireland's Archiving Scheme 2.

In addition, in 2019 an agreement was reached with the British Library for digitisation of the complete print run of the *TV Post* (1959–1968), the listings guide for Ulster Television. The publication will prove an invaluable tool for researchers and the public, providing a fascinating snapshot of UTV and the broadcast culture of the era.

"The UTV archive is one the most significant additions to PRONI's collections in many years, encapsulating as it does the history of Northern Ireland during the latter part of the twentieth century. Preserving the archive is paramount in protecting our rich and diverse culture and will enable future generations to see how events large and small have helped shape who we are today."

[Michael Willis, Director at PRONI](#)



UTV Archive Partnership

In 2018, a partnership agreement between the Public Record Office of Northern Ireland (PRONI), Northern Ireland Screen's Digital Film Archive and ITV was formalised, with the objective to safeguard the extensive catalogue of UTV archive material – almost 60 years of broadcast history, comprising more than 100,000 individual items.

The partnership, funded by the Department for Communities through PRONI, aims to preserve UTV's culturally-rich collection through an ongoing digitisation process, helping protect this irreplaceable screen heritage for generations to come.

The public is provided access to the wealth of material, with digitised content made available via Northern Ireland Screen's Digital Film Archive. Dedicated public engagement activities also allow members of the public to enjoy the cultural and educational value of the content.

UTV first went on air in 1959, becoming the first commercial television broadcaster on the island of Ireland. UTV's output over the years has featured a diverse range of genres including contributions in



Preserving the archive is paramount in protecting our rich and diverse culture



Footage depicts lost traditions, moments of high political drama and the visits of cultural icons to Northern Ireland

Broadcasting Authority of Ireland – Archiving Scheme 2

The BAI's Archiving Scheme 2 is concerned with the archiving of programme material, with the specific objective of the preservation of a historic record of Irish culture, heritage and experience, and an ambition to increase access to this culturally-relevant audio-visual content for Irish audiences.

In line with the strategic objectives of the Scheme, Northern Ireland Screen and PRONI finalised a contract with the BAI that secured €275,000 of funding towards the digitisation of 160 hours of UTV cine film. Contribution funding of £90,000 from the Department for Communities will allow for the realisation of the project and the delivery of a complementary programme of public engagement activity.

The funded proposal will focus on the first decade of UTV (1959 to 1969), a period that is significant not only in terms of the station and broadcast heritage, but which also charts a defining period in the life of Northern Ireland.

The project commenced in April 2020, with the initial selection and technical digitisation phases resulting in remarkable finds, with footage depicting lost traditions, moments of high political drama and the visits of cultural icons to Northern Ireland.

"The main objectives of the BAI's Archiving Scheme 2 are the development of an integrated approach to the archiving of programme material and the development of suitable storage processes and formats to encourage and assist in the restoration and/or storage of recorded material. The Scheme makes a hugely important contribution to the preservation of Ireland's broadcasting tradition and the ongoing growth of a record of Irish culture, heritage and experience. The Northern Ireland Screen archiving project demonstrates the important cultural value of the archive material funded under the Scheme, which will now be preserved for future generations."

[Anne O'Brien, Project Driver for the BAI's Archiving Scheme](#)



Heritage 2022 – Videotape Digitisation Fund

A BFI-led programme to preserve high-risk significant collections held by the BFI National Archive and Regional and National Film Archives (RNAs) across the UK.

For videotape collections, digital preservation is vital. Videotape is an obsolete format and the industry that supports it is diminished. The next five years are crucial, representing a realistic timeframe in which we still have the necessary playback devices, skilled staff, and a commercial supplier network to support the ambition of securing at-risk videotape collections.

The BFI's Videotape Digitisation Fund aims to meet this need, providing the means to mass digitise some 100,000 culturally-significant items, across a variety of fragile videotape formats, as held by the BFI National Archive and the RNAs.

Northern Ireland Screen's Digital Film Archive was designated as the regional lead for the project. In 2018, we undertook an audit of our recognised Significant Screen Heritage Collections – the UTV collection and the back catalogue of Northern Ireland Screen funded productions. Through this work we participated in the first ever UK-wide audit of videotape collections across the RNAs and the BFI National Archive – amounting to over one million videotapes.

A logistics testing phase in 2019 saw a sample of Northern Ireland material digitised – including a selection of local adverts, Party Political Broadcasts and works from the Belfast Film Workshop. An application to the next round of the project was submitted in July 2020, with 6,500 items from Northern Irish collections submitted for consideration. Technical digitisation of these materials is scheduled for completion in 2021/22.

Outreach Activity

- 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 2019/20, 56 different groups across Northern Ireland benefited from the outreach programme, including historical societies, schools, community groups, charities, seniors' organisations and residential and care homes;
- Recent outreach activity has focused on working with older people and those who are living with a range of health conditions, such as dementia. Pilot projects have explored how we can engage these participants in meaningful ways, over time, to unlock memories and produce creative responses to moving image materials.

CASE STUDY

My Story

Beginning in October 2019, Northern Ireland Screen's Access and Outreach Officer has worked with Seacourt Print Workshop, in Bangor, on 'My Story', a project that combines DFA content, reminiscence and printmaking.

This project is part of Seacourt's ongoing health and wellbeing activity, and it has allowed us to explore ways of capturing stories and responses to the DFA archive footage through print. Sessions are structured according to the different levels of need within the groups.

One strand of the project engaged with residents of the Sir Samuel Kelly Nursing Home in Holywood, who are living with dementia. Through engagement with the DFA, participants were able to open up their memories, sharing stories with each other and with their families. There was a real sense that participants were drawn into the frame as they watched. This was beautifully expressed by one of the participants after seeing a clip, who said, "It was all so unbelievable: I was there!"

Members of a Chest Heart and Stroke Group from North Down created artwork that responded to the colours they saw in the clips, and to the memories that were evoked. These were transformed into prints. For a group with a wide range of needs, there was a sense of possibility and positivity across the sessions.



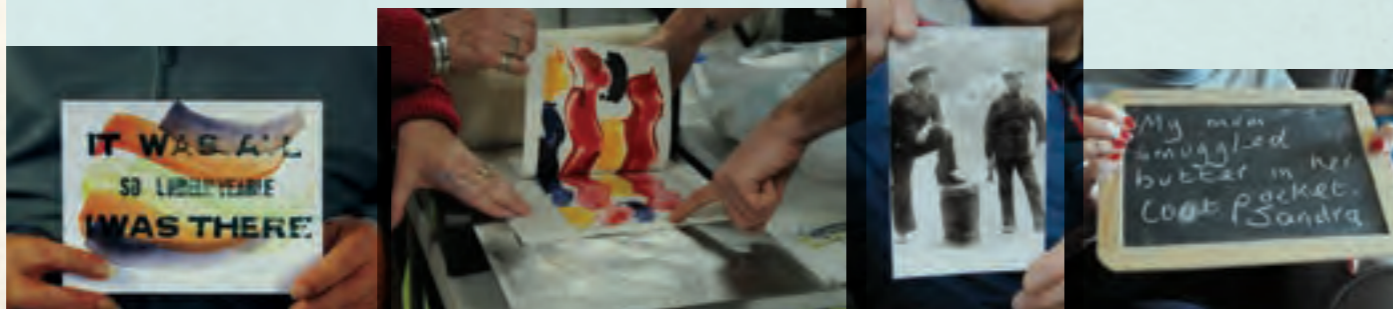
Participants get lost in the film, lit up, lifted up by what they are seeing

”

This project has opened up new ways of using audiovisual archives to spur creativity, as well as boosting the participants' confidence in their artistic abilities, something that Seacourt has been nurturing over time.

"The process is immersive – participants get lost in the film, lit up, lifted up by what they are seeing. The process of watching film and sharing responses unlocks something quite deep – moments of real connection with what they are seeing and how it relates to their lived experience. We are still on a journey with the project."

Emma Drury, Director of Seacourt Print Workshop



Public Engagement Activity



CASE STUDY

Broadcasting History: An Evening With The Archives

Our archive screenings bring together multiple perspectives to examine the complexity of past events. We collaborate with broadcasters and heritage groups, combining our contrasting collections, to provide the public with the opportunity to experience history in a greater richness and depth.

Broadcasting History – An Evening With The Archives was hosted by BBC NI in Blackstaff House in Belfast on 13 June 2019. Recently unearthed TV footage from BBC NI, RTÉ and UTV was introduced by some of the key players reporting on NI news during 1969. The audience heard first-hand accounts of the editorial challenges, moral dilemmas and technical battles faced by broadcasters of that era.

The panel featured three of Ireland's most experienced journalists. Fifty years ago Robin Walsh ran UTV's newsroom, Kevin Healy reported from Belfast for RTÉ and Don Anderson was a reporter on BBC NI's *Scene Around Six*.

This partnership event was presented by Peter Weil at the Docs Ireland Festival. In 1968/69 he was a Sixth Former at Methody who was studying A-Level history, "It is often said those who cannot remember the past are condemned to repeat it. The evening was a unique opportunity not only to revisit the way we were half a century ago but also to have the film record placed firmly in context by three of Ireland's most distinguished broadcast journalists, all of whom at the time were on the front line."

- Build lasting partnerships between the archive, film exhibition and cultural sectors;
- Give the public access to their rich heritage in innovative ways;
- Support a broad range of audiences interested in Northern Irish film and television;
- Work with musicians, makers, poets and filmmakers on creative response projects, with archive content inspiring the creation of new works – music videos, poems, craft objects, visual art;
- Supporting the inventiveness of local talent has brought Northern Ireland's screen heritage to UK and international audiences, with screenings and exhibitions taking place in locations as diverse as London, South Korea and Helsinki.



CASE STUDY

'til they came unto a cave – BFI Britain on Film Rural

Our commitment to local creative excellence and audiences can result in spectacular live cinema events like *'til they came unto a cave*.

An intrepid audience travelled from across NI to experience the Digital Film Archive in the subterranean world of Fermanagh's Marble Arch Caves. Embarking by boat, visitors were transported on a 75 minute cinematic and musical journey created by Omagh-born artist Phil Hession. Archive films projected onto the surface of the caves were set to stunning live musical performances by Rosie Stewart, Gabriel McArdle and Phil Hession. This ambitious event was possible thanks to the talented performers and the generous support of Film Hub NI, Marble Arch Caves staff and Fermanagh & Omagh District Council.

Audience response:

"The whole thing was stunning. I cried with joy a couple of times. It was very moving and the films were beautiful"

"Very imaginative and adventurous"

"Absolutely breath-taking! I feel very privileged to be part of such a beautiful, evocative and magical event."

Embarking by boat, visitors were transported on a 75 minute cinematic and musical journey

Award Wins & Nominations



2017/18

Bad Day for the Cut

Six Mile Hill

NOMINATED – British Independent Film Awards
Breakthrough Producer – Brendan Mullin, Katy Jackson

NOMINATED – IFTA Film & Drama Awards
Best Actress in a Supporting Role – Susan Lynch

A Cambodian Spring

Chris Kelly

NOMINATED – IFTA Film & Drama Awards
George Morrison Feature Documentary Award

No Stone Unturned

Fine Points Films

NOMINATED – IFTA Film & Drama Awards
George Morrison Feature Documentary Award

Game of Thrones

HBO

WINNER – Technical Excellence & Creativity Awards
Television Sound Production – Ronan Hill

WINNER – Cinema Audio Society Awards
Television Series One Hour – Ronan Hill, Season 7, *Beyond the Wall*

WINNER – 2 IFTA Film & Drama Awards
Drama Actor in a Supporting Role (Drama) – Liam Cunningham

NOMINATED – 3 IFTA Film & Drama Awards
Actor in a Supporting Role (Drama) – Aidan Gillen
Sound – Ronan Hill, Onnalee Blank & Mathew Waters
VFX – Ed Bruce & Nicholas Murphy

NOMINATED – BAFTA TV Awards
Virgin TV Must See Moment – *Battle of the Bastards*

Mark Huffam

WINNER – RTS NI Awards
Brian Waddell Award for outstanding contribution to the local television & film industry

Line of Duty

World Productions

WINNER – Celtic Media Festival
Best Drama Series

WINNER – RTS NI Awards
Best Drama

NOMINATED – 2 BAFTA TV Awards
Virgin TV Must See Moment – *Urgent Exit Required*
Supporting Actor – Daniel Mays

NOMINATED – 2 IFTA Film & Drama Awards
Best Drama Actor in a Leading Role (Drama) – Adrian Dunbar

NOMINATED – National Television Awards
Best Crime Drama

The Secret

Hat Trick Productions

NOMINATED – BAFTA TV Awards
Mini-series

The Secret Life of Boys

Zodiak Kids

WINNER – RTS NI Awards
Best Children's / Animation

Lily's Driftwood Bay

Sixteen South

WINNER – RTS NI Awards
Original Music Score – *The Salty Chicken*

Puffin Rock

Dog Ears

NOMINATED – International Emmy Kids Awards
Kids: Preschool

Her Majesty's Spiffing

Billy Goat Entertainment

WINNER – TIGA Games Industry Awards
Creativity & Heritage

Supermarket Shriek

Billy Goat Entertainment

WINNER – Game Connection Europe Development Awards
Best Social Game

Mona Lisa

Italic Pig

WINNER – Big Indie Awards

An Béal Bocht

Raw Nerve Productions & De Facto Films

WINNER – Foyle Film Festival Light in Motion Competition
Best Animation

WINNER – 2 Galway Film Fleadh Awards
Best First Short Animation
The Don Quijote Award for Animation in a Short Film

NOMINATED – IFTA Film & Drama Awards
Animated Short Film

Eoin Mac Néill: Fear of Dearmadta 1916

DoubleBand Films

WINNER – 2 Celtic Media Festival Awards
Spirit of the Festival History

Rocky Ros Muc

Below the Radar

WINNER – Galway Film Fleadh Awards
Best Irish Feature Documentary

Tit for Tatt

Below the Radar

WINNER – Galway Film Fleadh Awards
Best Short Documentary

Cry Rosa

Afro-Mic Productions

NOMINATED – IFTA Film & Drama Awards
Live Action Short

AMMA Creative Learning Centre

NOMINATED – Heritage Angel Awards for Northern Ireland
Best Contribution to a Heritage Project by Young People

2018/19

A Cambodian Spring

Chris Kelly

NOMINATED – BAFTA Awards
Outstanding Debut

The Dig

Out of Orbit

WINNER – Galway Film Fleadh Awards
Best Irish Feature

NOMINATED – British Independent Film Awards
Discovery Award

Zoo

Wee Buns Ltd

WINNER – Giffoni Film Festival
Best Film

WINNER – Seattle International Film Festival
Youth Jury Prize

Cry Rosa

Afro-Mic Productions

WINNER – Hamburg's Children & Teen 'Mo & Friese' Short Film Festival
Best in Festival Award

Leonora Carrington – The Lost Surrealist

Erica Starling Productions

WINNER – Grierson Awards
Best Arts Documentary Award

WINNER – RTS NI Awards
Specialist Factual

No Stone Unturned

Fine Point Films

WINNER – RTS NI Awards
Current Affairs

66 Days

Cyprus Avenue Films & Fine Point Films

WINNER – RTS NI Awards
Documentary

Come Home

Red Productions

WINNER – RTS NI Awards
Drama

Derry Girls

Hat Trick Productions

WINNER – Broadcast Awards
Best Comedy Programme

WINNER – Radio Times Awards
Comedy Champion

WINNER – Edinburgh TV Festival Awards
Comedy

WINNER – 2 RTS NI Awards
Director in Comedy Drama/Situation Comedy – Michael Lennox
Scripted Comedy

WINNER – 2 IFTA Gala TV Awards
Comedy
Writer soap or comedy – Lisa McGee

NOMINATED – 2 IFTA Gala TV Awards
Best female performance – Saoirse-Monica Jackson
Best male performance – Tommy Tiernan

NOMINATED – National Television Awards
Comedy

NOMINATED – RTS Awards
Writer (Comedy) – Lisa McGee

Carla Stronge

WINNER – RTS NI Awards
Brian Waddell Award for outstanding contribution to the local television & film industry

Game of Thrones

HBO

WINNER – 3 BAFTA Craft Awards
Costume Design
Production Design
BAFTA Special Award

WINNER – 9 Emmy Awards
Outstanding Sound Mixing on a Comedy or Drama Series – Ronan Hill, Season 7, Beyond the Wall
Outstanding Drama Series
Outstanding Production Design for a Narrative Period or Fantasy Programme – Draganstone
Outstanding Special Visual Effects – Beyond the Wall

Outstanding Stunt Coordination for a Drama Series, Limited Series or Movie – Rowley Irlam
Outstanding Fantasy Sci-Fi Costumes – Beyond the Wall
Outstanding Prosthetic Make-up for a Series, Limited Series or Special
Outstanding Music Composition for a Series (Original Music Score) – Ramin Djawadi
Outstanding Supporting Actor in a Drama Series – Peter Dinklage

NOMINATED – BAFTA TV Awards
Virgin's TV Must See Moment – Viserion is Killed by the Night King

Line of Duty

World Productions

NOMINATED – 4 BAFTA TV Awards
Virgin's TV Must See Moment – Huntley's Narrow Escape
Supporting Actor – Adrian Dunbar
Leading Actress – Thandie Newton
Drama Series

Mrs Wilson

Snowed In Productions

NOMINATED – 3 BAFTA TV Awards
Best Mini-series
Leading Actress – Ruth Wilson
Supporting Actress – Keeley Hawes

NOMINATED – BAFTA Craft Awards
Hair & Make-up – Konnie Daniel

Becca's Bunch

Jam Media

NOMINATED – Broadcast Awards
Best Pre-School Programme

NOMINATED – 3 Irish Animation Awards
Best Writer for Preschool Animation
Best VFX as part of an Animated TV Series or Film
Best Design & Art Direction

Claude

Sixteen South

NOMINATED – Broadcast Awards
Best Pre-School Programme

NOMINATED – 3 Irish Animation Awards
Best Animated Preschool Series
Kids' Choice Award for Best Preschool Animated Series (up to 6 years)
Best writer for Preschool Animation



Lily's Driftwood Bay

Sixteen South

WINNER – IFTA TV Gala
Best Animated Series

NOMINATED – International Emmy
Animation

Pinkalicious & Peterrific

Sixteen South

NOMINATED – Irish Animation Awards
Kid's Choice Award for Best Preschool Animated Series (up to 6 years)

Pablo

Paper Owl Films

WINNER – Broadcast Awards
Best Pre-School Programme

WINNER – Celtic Media Festival
Children's Programme

NOMINATED – 2 Irish Animation Awards
Best Animated Preschool Series
Best Animation for Apps, Gaming & Interactive – Pablo's Art World Adventure

Joe All Alone

Zodiak Kids

WINNER – BAFTA Children's Awards
Drama

WINNER – RTS NI Awards
Children's and / or Animation

NOMINATED – 2 BAFTA Children's Awards
Young Performer – Daniel Frogson
Best Director – Beryl Richards

An Béal Bocht

Raw Nerve Productions & De Facto Films

WINNER – Celtic Media Festival
Animation

Rocky Ros Muc

Below the Radar

WINNER – Celtic Media Festival
Sports Documentary

WINNER – RTS NI Awards
Original Music Score

Elián

Fine Point Films

NOMINATED – News & Documentary Emmy Awards
Outstanding Investigative Documentary

Whitepot Studios

WINNER – MCV Women in Games Awards
Rising Star of the Year (Development Award) – Vicky Potts

Supermarket Shriek

Billy Goat Entertainment

WINNER – Gamescom
UK Best Game

The Infinite Hotel

Italic Pig

WINNER – Game Developers Conference
Best in Play

WINNER – NI Game Awards
NI Game Studio of the Year

Echoes

causeAscene Films

WINNER – Dublin Sci-Fi Awards
Best Irish Short

Inhale

Sean Mullan

WINNER – Galway Film Fleadh
Best Short Documentary

Stigma

Helen Warner

WINNER – Cork Film Festival
Best Irish Short

El Hor

Dianne Lucille Campbell

WINNER – Dublin Film Festival
Discovery Award

2019/20

A Bump Along the Way

Gallagher Films

WINNER – 2 Galway Film Fleadh Awards
Best First Irish Feature
Bingham Ray New Talent Award – Lola Petticrew

NOMINATED – British Independent Film Awards
Raindance Discovery Award

The Dig

Out of Orbit

NOMINATED – Zebbie Awards
Best Feature Film Script

No Stone Unturned

Fine Point Films

NOMINATED – News & Documentary Emmy Awards
Outstanding Investigative Documentary

Unquiet Graves

Relapse Pictures

WINNER – RTS NI Awards
Documentary

Kings of Sumava

Kris Kelly

WINNER – 23rd Ji-Hlava International
Documentary Film Festival
Student Jury Award

Come Home

Red Productions

NOMINATED – International Emmy Awards
Best Actor – Christopher Eccleston

Derry Girls

Hat Trick Productions

WINNER – RTS NI Awards
Scripted Comedy – Series 2

WINNER – Zebbie Awards
Best TV Script – Lisa McGee

NOMINATED – BAFTA TV Awards
Best Scripted Comedy

NOMINATED – Broadcast Awards
Best Comedy Programme

NOMINATED – National Television Awards
Best Comedy

Lisa McGee

WINNER – RTS NI Awards
*Brian Waddell Award for outstanding contribution
to the local television & film industry*

Death and Nightingales

Soho Moon Pictures

NOMINATED – IFTA Film & Drama Awards
Best Actress in a Lead Role – Ann Skelly
Best Drama

Doing Money

Renegade Pictures

NOMINATED – Broadcast Awards
Best Single Drama

Flinch

Stellify Media

WINNER – RTS NI Awards
Entertainment

Game of Thrones

HBO

WINNER – 12 Emmy Awards
Outstanding Drama Series
Outstanding Supporting Actor in a Drama Series – Peter Dinklage
Outstanding Single-Camera Picture Editing for a Drama Series – Tim Porter, *The Long Night*
Outstanding Sound Editing for a Comedy or Drama Series One Hour – Tim Kimmel, Tim Hands, Paula Fairfield, Bradley C. Katona, Paul Bercovitch, John Matter, David Klotz, Brett Voss, Jeffry Wilhoit & Dylan Tuomy, *The Long Night*
Outstanding Main Title Design – Angus Wall, Kirk Shintani, Shahana Khan, Ian Ruhfass & Rustam Hasanov
Outstanding Sound Mixing for a Comedy or Drama Series One Hour – Onnalee Blank, Mathew Waters, Simon Kerr, Danny Crowley & Ronan Hill, *The Long Night*

Outstanding Special Visual Effects – Joe Buer, Steve Kullback, Adam Chazen, Sam Conway, Mohsen Mousavi, Martin Hill, Ted Rae, Patrick Tiberius Gehlen & Thomas Schelesny, *The Bells*
Outstanding Casting for a Drama Series – Nina Gold, Robert Sterne & Carla Stronge
Outstanding Fantasy/Sci-Fi Costumes – Michele Clapton, Emma O’Loughlin & Kate O’Farrell, *The Bells*
Outstanding Make-up for a Single-Camera Series (non-prosthetic) – Jane Walker, KayBilk, Marianna Kyriacou, Nicola Matthews & Pamela Smyth, *The Long Night*
Outstanding Music Composition for a Series (Original Dramatic Score) – Rowley Djawadi, *The Long Night*
Outstanding Stunt Coordination for a Drama Series, Limited Series or Movie – Rowley Irlam

WINNER – RTS NI Awards
Original Music Score

WINNER – Screen Actors Guild Awards (SAG)
Male Actor in a Drama Series – Peter Dinklage

WINNER – Cinema Audio Society Awards
Sound Mixing – Ronan Hill

NOMINATED – RTS Awards
Drama

Line of Duty

World Productions

WINNER – RTS NI Awards
Drama

NOMINATED – National Television Awards
Drama



Featherweight

Kayleigh Gibbons / Jam Media

WINNER – Galway Film Fleadh Awards
Don Quijote Award for Best Animated Short Film

Hydebank

Ross McClean

WINNER – Galway Film Fleadh Awards
Best Short Documentary

Secret Life of Boys

Zodiak Kids

NOMINATED – Kidscreen Awards
Kids Programming category – *Best one-off, Special or TV Movie* – Ethan vs. The Posers

Becca’s Bunch

Jam Media

NOMINATED – Broadcast Awards
Best Pre-School Programme

NOMINATED – Kidscreen Awards
Preschool Programming category – *Best Mixed-Media Series*

Claude

Sixteen South

WINNER – RTS NI Awards
Children’s and/or Animation – Twinkle Toes Terry

NOMINATED – Kidscreen Awards
Preschool Programming – *Best Animated Series*

Pinkalicious & Peterrific

Sixteenth South

NOMINATED – Kidscreen Awards
Preschool Programming – *Best one-off, Special or TV Movie* – A Pinkaperfect Birthday

Lomax in Eirinn

Aisling Productions

WINNER – Oireachtas Communication Awards
Television Programme of the Year

WINNER – Celtic Media Festival
Spirit of the Festival Award

Hytale

Hypixel Studios

NOMINATED – Golden Joystick Awards
Most Wanted Games

Supermarket Shriek

Billy Goat Entertainment

NOMINATED – MCV/Develop Awards
Audio Innovation of the Year

Italic Pig

NOMINATED – Pocket Gamer Mobile Games Awards
Best Indie Developer

NOMINATED – Raindance Film Festival
Best Immersive Game – *The Infinite Hotel*



2020/21

Ordinary Love

Canderblinks, Out of Orbit

WINNER – 2 IFTA Film & Drama Awards
Best Film 2020
Best Actor in a Supporting Role (Film) – David Wilmot

NOMINATED – IFTA Film & Drama Awards
Best Actor in a Lead Role (Film) – Liam Neeson
Best Director – Lisa Barros D'Sa & Glenn Leyburn
Best Script Film – Owen McCafferty

NOMINATED – Zebbie Awards
Feature Film – Owen McCafferty

A Bump Along the Way

Gallagher Films

NOMINATED – IFTA Film & Drama Awards
Best Actress in a Lead Role (Film) – Bronagh Gallagher
Best Film 2020

NOMINATED – Zebbie Awards
Feature Film – Tess McGowan

The Dig

Out of Orbit

NOMINATED – IFTA Film & Drama Awards
Best Actor in a Lead Role (Film) – Moe Dunford
Best Film 2019
Best Actor in a Support Role (Film) – Lorcan Cranitch
Best Actress in a Supporting Role (Film) – Emily Taaffee

Derry Girls

Hat Trick Productions

WINNER – Zebbie Awards
TV Drama – Lisa McGee

NOMINATED – BAFTA TV Awards
Scripted Comedy

Dublin Murders

Euston Films, Element Pictures, Veritas Entertainment Group

NOMINATED – IFTA Film & Drama Awards
Best Actress in a Lead Role – Sarah Greene
Best Actor in a Supporting Role – Tom Vaughan-Lawlor
Best Drama
Best Director – John Hayes

Game of Thrones

HBO

NOMINATED – 2 BAFTA TV Awards
Must-See Moment – Arya Kills the Night King
Costume Design – Michelle Clapton

Line of Duty

World Productions

NOMINATED – BAFTA TV Awards
Must-See Moment – John Corbett's Death

Joe All Alone

Zodiak Kids Studios

NOMINATED – Emmy Kids Awards
Kids: TV Movie/Mini-Series

The Changin' Times of Ike White

Erica Starling Productions

WINNER – RTS NI Awards
Documentary

Lost Lives

DoubleBand Films

WINNER – RTS NI Awards
Original Music Score

NOMINATED – Grierson Awards
Best Historical Documentary

Pulling with My Parents

Alleycats

WINNER – RTS NI Awards
Factual Entertainment

NOMINATED – International Format Awards
Best Multi-Platform

Flinch

Stellify Media

NOMINATED – International Format Awards
Best Comedy Format

TOT

Taunt Studios

WINNER – Galway Film Fleadh Awards
Best Animated Short

My Left Nut

RolleM

WINNER – RTS NI Awards
Drama

NOMINATED – Broadcast Digital Awards
Best Drama Programme

Michelle Fairley

WINNER – RTS NI Awards
Brian Waddell Award for outstanding contribution to the local television & film industry

enhancing our children's education

Northern Ireland Screen is committed to maximising the educational value of the screen industries for the benefit of Northern Ireland. A key part of our vision is to mainstream across Northern Ireland the most successful screen and digital technologies education provision in Europe.

We continue to focus on the provision of programmes and services that target the marginalised and most disadvantaged schools and communities. By increasing access and participation to training and skills development across the screen industries, this commitment supports the Northern Ireland Executive's Programme for Government.

We support Northern Ireland's three Creative Learning Centres (CLCs); the Nerve Centre in Derry~Londonderry, Nerve Belfast and the Education Authority's Amma Centre in Armagh. These centres offer a range of integrated creative digital technology skills programmes for teachers, youth and community leaders and young people to build sustainability in schools and the youth sector. A key element of

the service provides professional learning programmes for teachers and youth leaders. Need for such services has never been so prevalent as during the coronavirus pandemic when using digital technology to deliver lessons remotely became essential.

Northern Ireland Screen works in partnership with the Council for the Curriculum, Examinations and Assessment (CCEA) and the CLCs on the continuing development of Moving Image Arts (MIA), the only A-Level and GCSE in the UK in digital filmmaking. During the 2019-20 school year 1,678 candidates successfully took part in the qualification. Northern Ireland Screen sees MIA as the most significant first building block or entry point to the screen industries.

The CLCs, together with Cinemagic, deliver the BFI Film Academy programme, which acts as a significant bridge between school and industry. We recently expanded the Academies concept to cover five screen sectors – film, TV, animation, games and VFX.

Northern Ireland Screen works with Into Film, Cinemagic and the Nerve Centre to deliver school and community based Into Film Clubs across Northern Ireland. In 2019 there were almost 1,000 Into Film Clubs in Northern Ireland – over 90%

of all schools and the highest take-up across the UK. Northern Ireland Screen's financial support is targeted at Extended Service Schools in Northern Ireland, in addition to Into Film offering a broadly targeted service to all schools wishing to participate. Into Film Clubs inspire, excite and open up new avenues for learning. The Education and Training Inspectorate evaluated the scheme as delivering good quality education outcomes, particularly in the important area of literacy skills for young people. The Creative Learning Centres also increasingly collaborate with Into Film, delivering teacher professional learning programmes on their behalf.

Delivering on our strategic objective to strengthen the pathways into the screen industries, Northern Ireland Screen has prioritised the need for young people, schools, youth groups, teachers and parents from all social backgrounds to better understand the career opportunities in the screen industries and the pathways to those careers. ScreenWorks, launched in January 2019, is a new exciting scheme that gives young people the opportunity to experience and explore screen craft and technical roles through a range of unique experiences.

Creative Learning Centres

For over 15 years Northern Ireland's three Creative Learning Centres (CLCs) – Nerve Belfast, the Amma Centre in Armagh and the Nerve Centre in Derry~Londonderry have been empowering schools, youth and community organisations with the new creative learning approaches of the digital age



All programmes are designed to help support the delivery of the Northern Ireland curriculum and in 2019/20, over 11,000 young people and over 2,700 teachers participated in programming delivered by the three CLCs. 75% of all CLC activity was delivered in partnership schools with a large catchment of young people from disadvantaged areas.

The societal challenge presented by the Covid-19 pandemic in 2020 highlighted the vital role of organisations such as the Creative Learning Centres. With the shutdown of schools forcing the hurried adoption of remote learning, the scale of the challenge facing the education sector quickly became apparent. Responses to a survey of hundreds of teachers in April 2020 demonstrated the urgent need for training and guidance in the use of digital tools and blended learning approaches that combine traditional face-to-face classroom learning with online learning.

The Creative Learning Centres collectively developed and delivered a range of tailored online courses focused on the delivery of a broad and balanced curriculum using creative digital tools such as Google Classroom with over 1,000 teachers participating.

Imaginative thinking and dynamic new approaches are now required across the education sector in Northern Ireland and the evidence can be seen with the many school principals who are passionate advocates for creative learning and with the hundreds of teachers who have acquired the skills and confidence to use new digital technologies in the classroom.

The journey that many schools across Northern Ireland have taken to improve their digital capacity has been supported through the CLC's Partnership Programme. This programme promotes whole school development, offering all-staff training and in-class support to teachers over an academic year as they integrate digital creativity with their lessons.

Primary schools applying to the CLC's Partnership Programme can specialise in areas such as film and animation, coding or digital design and are given access to cutting edge technologies in gaming, robotics, drones, augmented reality, Minecraft and digital fabrication equipment such as 3D printers and laser cutters. These technologies are promoting cross-curricular learning by empowering teachers to integrate subjects and by fusing art and design techniques with STEM learning, enabling a revolution in learning to take place in the classroom.

CASE STUDY #1

St Patrick's Primary School, Derry~Londonderry

The strategic impact that the Partnership Programme can make on whole school development and the long-term relationships the CLCs have forged with enterprising schools is illustrated by the example of St Patrick's Primary School. The Nerve Centre provided an invaluable resource for creativity and experimentation alongside staff training which embedded the animation skills employed in the teachers' classroom practice.

Over five years, the Nerve Centre worked closely with senior management to build teachers' capacity in coding, building a robot in the Robot Wars challenge and using artificial intelligence to promote learning around health, well-being and managing emotions. The staff of St Patrick's PS gained the confidence to establish after-school clubs for coding and animation and have begun to embed Digital Leaders throughout the school.

"We now have a staff of teachers who are more adept and confident in using creative technologies and have created teachers who are not afraid to try new things, who are proud of their achievements and who help each other out and collaborate on new ideas. Each of these experiences started with an idea and then the Nerve Centre was able to take our ideas and make them into something real and tangible. The support provided means that we are a whole school community who can use technologies confidently and creatively.

"Our pupils now have transferable skills which they can use creatively across the curriculum and are confident in the use of new technologies, becoming confident digital citizens. Each project that we participated in means that some children were, maybe for the first time, learning to do something new that they would end up loving. Each project shone a light on individuals



whose creative imagination was switched on when involved in one of the projects. I could name children in each project who usually came out with the words that 'This was the best day ever!' or 'Can we do that again?' – they never say that about an English lesson!"

Patricia Smith, ICT Co-ordinator

We now have a staff of teachers who are more adept and confident in using creative technologies

”



CASE STUDY #2

Landhead Primary School, Ballymoney

Landhead Primary School had an ambition to inspire its pupils with the possibilities of technology far beyond its rural context. As a school with a high proportion of pupils with additional needs, it embraced the creative use of technology as a means to engage all learners and improve attainment.

Landhead's journey began with a "build your own" 3D printer project and was developed through the CLC's partnership programme where the use of 3D design, fabrication and drone technology was embedded into teaching and learning from nursery right through to P7. Originally conceived to support a local history project, the partnership progressed to support all areas of the curriculum and allow the pupils to become directors of their own learning and see potential career and entrepreneurial opportunities.

"The outcomes of the programme have been achieved way beyond what was originally conceived. All the children benefited but more importantly they have been engaged to a degree that was unprecedented with some children. For example, two children with Asperger's have been fully immersed in this project, joining in during discussions, completing work and contributing their opinions and learning new skills outside their comfort zone without any problems. Children have been loath to miss any lessons and there has been 100% attendance on days when we have been working on the partnership. The children have found solutions to problems without realising the development in their capacity to problem-solve. They have been unfettered and unhindered by what adults may see as boundaries. They have increased their self-belief and this has improved their abilities throughout the curriculum."

Michelle Henry, Principal



CASE STUDY #3

Strule Creative Partnership for Primary Schools

The Strule Creative Project was a cross-community, collaborative project involving 7 primary schools and 170 students from the Omagh area and the AmmA Centre. In its first year, the project offered 170 students a unique opportunity to engage in media-rich storytelling and STEM learning that involved direct engagement with technology specialists, a traditional craftsman and a local children's author.

The underlying theme for the project was 'broadening horizons' with participants exploring the transition from primary to post-primary, relocation of schools to the Strule Campus and how the new campus might impact the daily migration of people within a community. To enrich and contextualise the learning opportunities, a local author helped the children tell their stories and a local craftsman assisted in capturing these stories visually through a STEM-rich creative process.



CASE STUDY #4

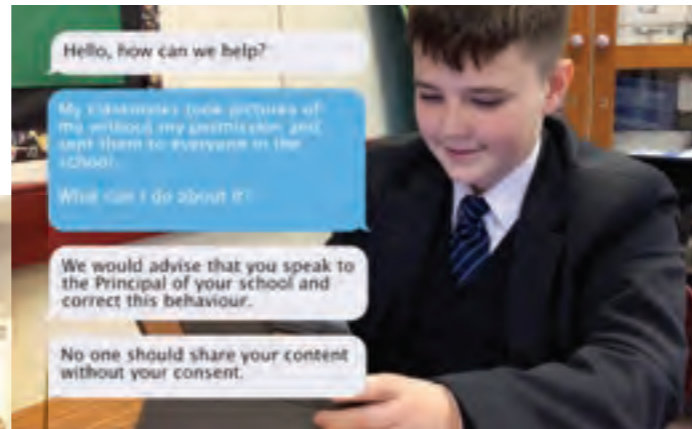
St. Michael's College, Enniskillen

The senior leadership team from St. Michael's College identified a need for support in developing the cross-curricular use of ICT having identified inconsistencies in the opportunities for students to acquire skills across subject areas and year groups. To support the school, AmmA staff developed a bespoke 2-year programme of Teacher Professional Learning, classroom activity and student support with the aim of delivering a culture shift in the school's use of digital tools.

The team at AmmA collaborated with the Education Authority's School Development Service and over the course of two years, delivered bespoke models for classroom practice, training and planning workshops for 32 teachers, opportunities for 180+ students, Digital Leadership coaching for 30 students and technical assistance.

In addition, the AmmA team worked with the Digital Leaders to produce high quality short films on internet safety. These films were produced by the students and featured as part of a live C2k Newsdesk broadcast to Northern Ireland schools to coincide with UK Safer Internet Day 2019.

"Students utilised all of the thinking skills and personal capabilities in KS3 curriculum, a lot more engaging than writing out notes in class." Ms B O'Reilly (English)



Students utilised all of the thinking skills and personal capabilities in KS3 curriculum

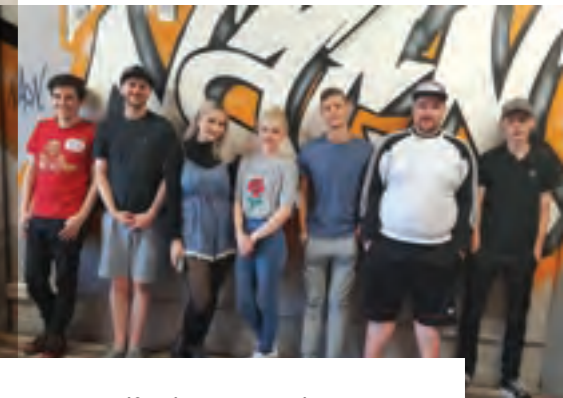


Post-Primary Partnership Programme

The post-primary partnership programme supports schools to introduce new qualifications such as Moving Image Arts and to embed digital technologies in subjects such as Music, History and Science. The increasing accessibility of digital fabrication technologies has enabled the CLCs to bring teachers and students of Art and Design and ICT together to take on design challenges and create their own art pieces. These programmes have proved particularly popular with schools in some of our most disadvantaged communities.

Making careers in the creative industries accessible to post-primary pupils is a major objective and the Enrichment Programme provided an opportunity to gain valuable hands-on experience of different areas of the screen industries. Students from Boys' Model, Girls' Model, Mercy College, BRA and St Malachy's participated in a 10-week programme, learning skills in set design and construction, hair, make-up, costume and props, lighting, camera and editing as well as gaining experience as working as part of a crew.

Conor McManus, Moving Image Arts and Media Studies teacher, from Boys' Model said: "providing the pupils with a snapshot of the film industry, its need for a variety of roles and the collaboration to make a vision become a reality was a unique experience, and one that has allowed my pupils and myself develop a better understanding of the work on a film set."



Since 2016 Nerve Belfast has supported Newtownabbey Arts and Cultural Network (NACN) to operate a recording facility in the heart of the Rathcoole community. The organisation has brought young people to Derry~Londonderry on visits to see the Nerve Centre's musical facilities and this has inspired NACN to develop its vision to include a community music festival and offering students from Abbey Community College access to its studio facilities.

"Newtownabbey Arts and Cultural Network enables local young people to get involved in creative and digital activities, in a non-formal learning environment, fostering a sense of self-belief, building relationships and promoting community cohesion. Nerve Belfast has been supporting us since 2016 providing training, guidance and capacity building that has helped us establish Coole Studios as a go-to place in the heart of Rathcoole. Our partnership with Nerve has helped us to secure significant funding from the Paul Hamlyn Foundation and the Big Lottery Fund by demonstrating the transformative effect of creative technologies on the lives of young people."

Dee Crooks, Project Manager, NACN

One of the key objectives was to equip young people with employability skills



One of the key objectives was to equip young people with employability skills so that they can compete for the high number of jobs available in the creative economy and IT sector. Belfast South Community Resources commissioned Nerve Belfast to develop a digital vision and strategy for its community which helped the organisation secure major capital investment in 2018.

Moving Image Arts

Northern Ireland curriculum and exams body CCEA developed Moving Image Arts (MIA), the GCSE and A-Level qualification in digital filmmaking, in partnership with the Nerve Centre and Northern Ireland Screen almost eighteen years ago.



It is unique and is the only moving image qualification of its type to be made available to students at GCSE, AS and A-Level anywhere in the UK.

The moving image is a vital dimension within the creative industries. The rapid growth over the last ten years of digital media technologies has made the creative industries increasingly accessible and attractive for young people as a career option. The growth of these industries is vital to the continued economic, social and cultural development of Northern Ireland. The potential is limitless. The impact of these developments is being felt within the classroom, where young people are seeking opportunities to learn new digital skills and to express themselves creatively.

MIA offers students a unique opportunity to develop and refine their skills as creative digital filmmakers. It enables them to broaden their experience of audio-visual culture and to inform, inspire and contextualise their own creative ideas.

MIA is an ideal entry point qualification for students wishing to pursue a career in the creative industries, and helps develop independence, originality, creative enterprise and technical abilities alongside project

MIA provides a range of practical, transferable skills, the type of skills every employer looks for

management and team-working skills. The course develops creative and critical abilities in writing, storytelling, directing, animation, sound recording and mixing, editing, producing and analysing films in a range of contexts and disciplines.

Moving Image Arts is a challenging and rewarding qualification, offering a solid foundation for progression to higher and further education and the creative industries.

Northern Ireland Screen has continued its support for this exciting qualification through specialist teacher training programmes offered in Northern Ireland's three Creative Learning Centres. There has been phenomenal growth in the popularity of the

qualification over recent years. 1,678 candidates successfully took part in the three different levels of the qualification during 2019-20. Fifty schools now offer Moving Image Arts at GCSE, with 100 at AS-Level and 76 at A-Level. A recently revised specification is now making it even more accessible for a wider range of students.

MIA provides a range of practical, transferable skills, the type of skills every employer looks for; the ability to come up with ideas, to problem-solve, to be able to work in a team, to meet deadlines, to be self-motivated and to be able to manage a project successfully from start to completion. In many ways, Moving Image Arts is the perfect curriculum.

1,678
candidates took part in the qualification during 2019-20



Into Film



Into Film puts film at the heart of children and young people's educational, cultural and personal development

The Into Film Programme, free to all schools, colleges and other youth settings in Northern Ireland, seeks to fully realise the educational, cultural and social power of film in children and young people's development. The programme includes:

- Into Film Clubs – in school and out-of-school settings, clubs provide rich and varied opportunities to watch, discuss, review and make films
- Resources – high quality learning outcome-focused materials to enable teachers to embed film across a range of subjects and curriculum areas
- Continued professional development (CPD) – training and support for teachers to develop their skills to teach in, through and about film
- Into Film Festival – the largest youth film festival in the world, including free screenings, discussions, filmmaking workshops and Q&As (503,687 bookings in 2019/20)

- Careers – wide range of classroom-based lessons, curriculum-linked resources and in-school visits from industry practitioners
- Get into Film (GIF) – the home of film-related content for young people aged 5–19. Hosted on YouTube, Instagram, Twitter and Facebook it provides a wealth of vibrant film-related content including star-studded interviews, exclusive behind-the-scenes footage and industry insight.
- Educational research in collaboration with teachers, senior leaders and other research bodies

An enhanced funding package from the Department for Communities through Northern Ireland Screen ensures additional support for schools operating in areas of disadvantage, securing the long-standing collaboration of Into Film, Nerve Centre and Cinemagic in the provision of film-based education. More than 70% of Northern Ireland schools engage with our programme of Into Film Clubs, special cinema screenings, and resources and training to support classroom teaching. Alongside rich online content for young audiences, this provides 5–19 year olds with inspiring opportunities to learn about and with film and develop a passion for cinema.

"We're a small Armagh primary school that has only 20 pupils, 80% of whom speak English as a second language. Our children speak Russian, Latvian, Lithuanian, Polish, Bulgarian and English. Film has the power to unite them, especially movies with great music and humour."

We're in a rural area and are a little secluded, so when an organisation such as Into Film recognises and tells us we're doing a great job, it's just meant so much."
The Drelincourt School, Armagh

What educational impact does the Into Film programme have?

Film has an important role to play in delivering a broad and balanced curriculum and is used by educators throughout the UK to bring subjects alive, develop key skills and broaden pupils' access to culture. In 2019 Into Film ran a comprehensive survey with educators.

- Respondents reported that the Into Film offer had helped improve pupils':
 - Literacy skills: 99%
 - Social skills: 98%
 - Creativity: 99%
- The educators surveyed stated that the Into Film programme had supported pupil development in the following transferable areas:
 - Behaviour: 97%
 - Motivation to learn: 96%
 - Leadership skills: 76%

99% said that the Into Film programme increased members' enjoyment of school and 98% said that the Into Film programme enhances access to culture. In addition, 96% felt it increased their appreciation of diverse types of film.



2020 saw the launch of Into Film+, the only dedicated film streaming service for schools



How can film drive educational attainment?

- Film supports learning in a wide range of curriculum areas; it has a unique ability to bring a subject to life and facilitate deeper learning
- Film, because it brings together so many different arts and sciences and makes them real, is a valuable tool that can be used to engage children and young people with the curriculum and increase their overall motivation for learning
- Filmmaking is a collaborative activity that can be used to develop essential life skills such as communication, enterprise and problem-solving
- Film provides a valuable tool for broadening the minds of pupils and enables them to access a more diverse range of cultural experiences. It opens up alternative perspectives and experience outside of their current world view.

2020 saw the launch of Into Film+, the only dedicated film streaming service for schools providing free access to a unique range of films, educational resources and wrap around content directly tailored to the curriculum. Alongside a bespoke and comprehensive platform of training and online learning for educators Into Film will evolve to include a flexible blended learning environment for film education.

"The opportunities afforded to our pupils through involvement in Into Film have, without doubt, helped them to achieve success, access experiences otherwise unavailable to them and seen them grow, flourish and gain in confidence."

Paul Scowcroft, Teacher, Bridge Integrated Primary

"Film Club is extremely beneficial to my students. Some find certain subjects challenging and watching films gives them a different way to express and articulate themselves."

Caolán Byrne, Teacher, St. Ronan's PS Newry

"Didn't realise how effective Into Film is in classrooms, it involves every child regardless of their background."

Eileen Trew, Teacher, The Drelincourt School

CASE STUDY

Belleek Primary School

Belleek Primary School's Film Club has been active for 10 years and it is one of its most popular after-school activities and has been recognised as a Film Club of the Month throughout the whole of the UK. The school uses the online resources to support the curriculum particularly in areas such as Personal Development and Mutual Understanding and there are excellent resources available to use for initiatives such as Anti-Bullying week. As a school in a rural community, the social aspect of Into Film Club is vital and being able to share these experiences is really important. Running a Film Club enables the teachers to show films that pupils enjoy whilst supporting curriculum delivery too. Being able to attend occasional screenings in the cinema together as a school group and then to discuss and review the films are an invaluable cultural experience for the pupils.



ScreenWorks

ScreenWorks is an exciting scheme that helps young people in Northern Ireland aged 14–19 learn more about careers in the screen industries through hands-on work experience

Launched in January 2019 the scheme is delivered in Northern Ireland by Into Film and funded by the Department for Communities through Northern Ireland Screen.

ScreenWorks offers young people unparalleled access to industry professionals across five screen sectors – film, television, animation, games and visual effects. Each experience lasts between 3 and 5 days and combines practical assignments, industry information and, crucially, valuable career advice. ScreenWorks raises awareness of the craft and technical roles within the screen industries and introduces participants to the realities of working in this sector.

All ScreenWorks programmes are free, and a bursary is available to assist young people with travel costs.

IMPACT ON SCREENWORKS PARTICIPANTS

97%

reported a great/good understanding of their chosen job role after their programme

94%

reported a great/good understanding of the screen industries after their programme

92%

reported a great/good understanding of how to start a career in the screen industries

88%

reported that they were definitely/very likely to pursue a career in the screen industries

To encourage participants from all over Northern Ireland programmes are delivered in towns and cities across the country. ScreenWorks aims to remove obstacles to young people kickstarting their careers in the screen industries.

Since the programme launched, over 500 young people have taken part in 40 different work experience programmes across all five sectors.

The pupils came back to school energised, confident and knowledgeable

”

“Malone College had the opportunity to send students on a variety of the ScreenWorks programmes including 2D animation and VFX. Students were led on an intense practical workshop-based learning which prepares them for life in the chosen industry. The students came back focused and determined to attain a place on university courses or higher-level apprenticeships in these areas. They developed their skills in communication, teamwork, leadership, respect and it also had a massive impact on the pupils' self-confidence and self-belief. Teaching and learning should be taken outside the classroom as they can show students resilience and learning and self-study. I would encourage all schools in letting their pupils attend these courses as they are hugely rewarding.”

Paddy Cassidy, Teacher, Malone Integrated College

“The ScreenWorks programme gave our pupils an opportunity like no other. They were able to access an exciting opportunity that was unlike some of the more traditional forms of work experience they normally partake in. ScreenWorks provided them with the chance to learn from industry specialists and helped them to understand how to hone their skills to gain employment in this field. The pupils came back to school energised, confident and knowledgeable. I would highly recommend this programme.”

Nadine Roddy, Teacher, St Joseph's Boys' School Derry

“We think the ScreenWorks programme is a critical programme for young people pre-university to get the chance to sample areas of interest before making the plunge into a full 3 or 4 year course. Getting out into industry and meeting people in the companies, seeing the real productions and being able to work on site is such an exciting mode. This taster-type approach allows the participants to quickly find out if this is an area they are interested in learning more about and eventually working in. We love this programme and think it is a crucial part of Northern Ireland Screen's training and outreach. It is also a great way for us as a company to be able to feel as though we're making a contribution to local talented young people coming through and hopefully encouraging them.”

Fionnuala Deane, Managing Director, Dog Ears, Host of Animation Experience



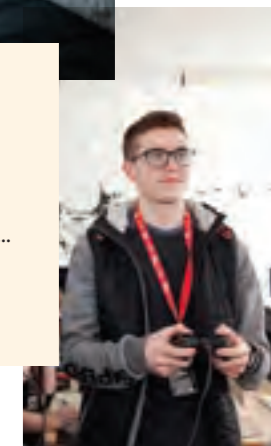
“Having completed the ScreenWorks Prop and Set Design programme I feel so much more confident and determined about my future plans as the three-day experience was extremely inspiring. It has confirmed for me that this is something I would like to pursue and it has shown my parents and school that I am serious about this career path. I can't recommend it enough.”

Lisa, 18, Lumen Christi College Derry Participant on Props & Set Design



“What I loved the most was that unlike other work experiences where you could sit idle and watch the professionals work together, we got to be the professionals! We acquired skills to make us work effectively in a team to make something amazing. I won't forget the experience I had at ScreenWorks... thanks a million!”

Rory, 17, St Benedict's College Randalstown Participant on Games Design



◀ Fionnuala Deane (far left) and John McDaid (far right) from Dog Ears with ScreenWorks Animation participants

Academies

We want more young people coming into this exciting industry and the academy model is specifically designed to give them real, hands-on experience with award-winning and extremely successful companies working across film, television, animation, games and VFX.



BFI Film Academy

Northern Ireland Screen continues to champion the BFI Film Academy which has now been running for eight years in Northern Ireland. Focusing on identifying, training and nurturing young filmmaking talent, the programme is delivered by the three Creative Learning Centres and Cinemagic. The BFI Film Academy provides talented 16-19 year-olds with their first steps into the world of film, offering them a real chance to be part of our future film industry.

Offering at least 40 hours of industry standard training across a combination of practical skills workshops and film theory classes, the programme is of particular interest to students undertaking CCEA's Moving Image Arts A-level qualification. Participants receive masterclasses by key industry figures, and make a professional film, working as part of a crew. A Level-2 NCFE qualification in Preparing to Work in the Film Industry is offered as part of the course. Bespoke careers advice and signposting sessions are also included to support next steps.

BFI Academy students have attended talks with directors Danny Boyle (*Trainspotting*, *Slumdog Millionaire*), Andrea Arnold (*Fish Tank*, *Red Road*), Glen Leyburn and Lisa Barros d'Sa (*Good Vibrations*, *Ordinary Love*); producers Greg Spence (*Game of Thrones*) and Andrew Eaton (*Rush*, *A Mighty Heart*) and actors Bronagh Taggart (*The Fall*) and Adrian Dunbar (*Line of Duty*).

Over 580 young people have benefited from the programme with 50 of them also participating in a fully funded residential programme offered at the prestigious National Film and Television School in Beaconsfield.

Participants that have completed the BFI Film Academy have gone on to work for Disney, BBC, HBO, Sky and RTÉ as well as attending Film Schools and Colleges across the UK.



CASE STUDY #1

Meghan McArdle

Meghan McArdle (24) participated in the BFI Film Academy in 2013/14 while she was studying Moving Image Arts at A-level in St Catherine's College, Armagh. Meghan went on to study Cinematic Arts at Ulster University and graduated in 2017 with First Class BSc Honours. Her graduate short film *Take it From Me* won three festival awards including a Royal Television Society Student Award for Comedy. In 2020 Meghan completed filming on her first TV series as a self-shooting DV director – *Countryside College*, produced by Waddell Media for BBC One Northern Ireland. Meghan has recently been awarded development funding from Northern Ireland Screen for her first feature documentary. In June 2019 Meghan was selected to participate in the director chapter of BAFTA Crew; a prestigious programme that aims to support the next generation of film, games and television talent through insights from BAFTA winners and nominees, and a community of peers and future collaborators.

The BFI Academy was the point in which my life changed forever

”

Speaking of how the BFI Academy influenced her career, Meghan said; "The BFI Academy was the point in which my life changed forever; I found my calling. Beforehand, I only had some photography and editing experience. Having access to masterclasses with industry professionals gave me real, practical insight on how to go about getting work and also allowed me to get a better idea of what department I was best suited to. Working with a full crew for the first time during the BFI Academy was invaluable for set etiquette and for discovering what role I was instinctively drawn to, thus, I owe them a great deal as I now embark on my seventh funded project in a directorial role."



CASE STUDY #2

Ethan McDowell

Ethan was part of the very first BFI Film Academy at the Nerve Centre in Derry~Londonderry in 2013 and studied Moving Image Arts at Holy Cross College, Strabane. As well as writing and directing his own short films, Ethan has his own production company, Pickle & Co. Productions and has just completed his first TV directing role for CBBC.

It allowed me to get a great insight into the craft of filmmaking

”

Ethan explains how important the BFI Academy was to him; "Without the BFI Film Academy, I honestly believe I wouldn't be where I am today. It allowed me to get a great insight into the craft of filmmaking and understand the various levels of work that are involved. I never knew it would've been possible to have a career in the industry beforehand. It really showed me that storytelling is a key part of our lives and after just completing my first director gig for CBBC, I feel as if I owe it to the BFI Film Academy and Nerve Centre for showing me that a person like me from Strabane can go on to do great things without any limitations. It changed my life!"



Screen Academies

The Screen Academies are supported by the Department for Communities through Northern Ireland Screen and delivered by the three Creative Learning Centres in Belfast, Derry~Londonderry and Armagh.

Screen Academies provide training, mentorship and exposure to the film, TV, animation, games and visual effects industry for young people who are not currently at, or enrolled in, University. Academies are free and open to any young person aged 16–19 throughout the region with the talent and commitment to take up a career within their chosen field. Local industry professionals share their expert knowledge and lead hands-on industry standard training. In 2019/20, 217 young people participated across the five Screen Academies.

Foundation Academy for Animation

The Animation Academy was developed in 2018 to respond to the demands of the industry and has established links with leading animation companies Paper Owl, Sixteen South, Jam Media and Dog Ears to deliver a course that meets the needs of the industry. The course focuses on developing 2D animation skills, taking young people through the process of creating their own animation from development to final output. In 2019, Nerve Belfast's unique collaboration with industry on the Foundation Academy for Animation was recognised by Creative and Cultural Skills and won the award for Education and Industry Collaborative Project.

"Every professional gave me helpful input to make my animation better, and learning about the jobs available here in Ireland was very inspiring."

Eimear Doherty

"Presentations were clear and well developed. We were given advice individually regarding our animation process. Their advice was useful to me and it helped improve the quality of my animation work."

Amir Mahmud-Oates

Learning about the jobs available here in Ireland was very inspiring

”

Games Development Academy

In 2019 the Games Development Academy was created with input from industry professionals across a range of backgrounds in the local games community. Connections with The Pixel Mill and Games NI were integral in building that contact list of professionals. A consultation process around the specific and direct industry needs in terms of workforce and skills provided a structure for the Academy. The outcome included sessions in Narrative for Gaming, Concept Art, Production Management and careers advice as well as looking at different programming software such as Unreal Engine and Unity.

2020/21 will see participants work in small teams to develop their own game, which will be presented at a gaming weekend at the end of the course.

"Tutors came well prepared, patient, kind and taught in an easy and simple manner that helped us beginners. I always came away feeling that I learned something new every time."

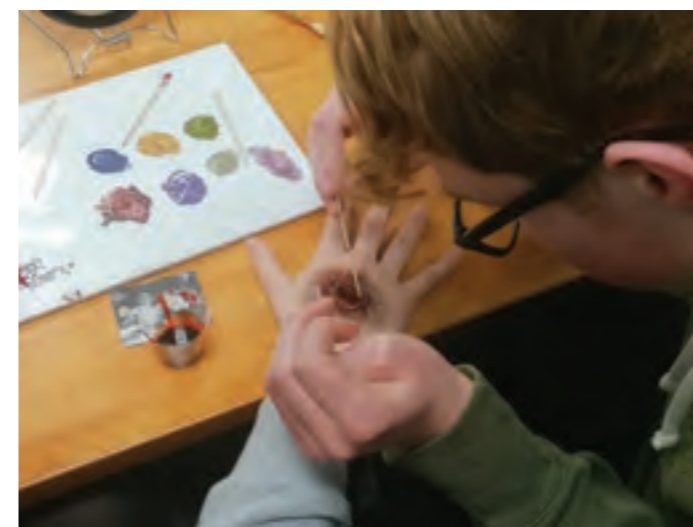
Canice Cusack

Production Design Academy

The Production Design Academy is a unique training programme for young people with an interest in learning more about the key craft and design skills involved in the art department of a film and television production. As part of the Academy, a week-long summer school on costume design and make-up was organised at the former UTV studios at Havelock House in August 2019. A number of hands-on workshops in make-up, costume and scenic painting focussed on developing the skills needed to work on a short sci-fi production.

A short Sci-Fi film has been written and a group of trainees mentored by production designer, Barbara Ann Carville, art department assistant, Sian McAfee and graphic designer, Jarlath Houston have met online during the 2020 lockdown to continue to work on the development of this short film. The film will go into production in Spring 2021 working closely with the Film Construction Academy to build the set.

Those that apply for the Academy will take on a role in the Art Department such as production designer, props maker/buyer, set decorator, costume design and make-up.



Film Construction Academy

This Academy has been designed to show participants the skills required to work in the Construction Department of the film and TV industry by working alongside the Production Design Academy on the production of a short film. Participants develop their knowledge in using fabrication technology to build sets in a studio space.

Working under the guidance of a construction manager, students will already have a background in construction, carpentry, plastering and an understanding of the health and safety regulations that apply in this specialist working environment.

Participants will develop an understanding of set building and working as a crew on a short film production, working closely with other departments during the pre-production stage. The Production Design and Film Construction Academies are a joint initiative between the Creative Learning Centres and Belfast Harbour Studios.



VFX Academy

2020 saw the launch of the Visual Effects Academy (VFX), working with Double Jump Studios to deliver the first phase of the course online with participants developing their skills in motion graphics, colour correction, tracking, keying and compositing using the software programme, Adobe After Effects. The second phase of the course will continue working with other VFX companies in Northern Ireland including Enter Yes and Yellowmoon.

I always came away feeling that I learned something new every time

”

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. We have several government departments and agencies to thank in respect of this.

■ Funding from the **Department for the Economy** (DfE) is 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, DfE funding is responsible for Paramount’s *Dungeons & Dragons* and Netflix’s *The School for Good and Evil* being made in Northern Ireland. DfE funding also helps us deliver our various skills initiatives such as Aim High, Company Placements and Stepping Up.

■ Funding from the **Department for Communities** (DfC) is used for cultural film exhibition, archive and education activity and is targeted very strongly at strengthening social inclusion and impacting on poverty. DfC funding supports all the educational activity at Northern Ireland Screen and secures the invaluable work of the Creative Learning Centres and Into Film, which is helping transform young lives through things like ScreenWorks and Screen Academies. DfC funding 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. By supporting our Digital Film Archive DfC funding also ensures our rich moving image heritage is protected for future generations.

■ 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 grassroots 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 filmmaking talent through short film development and production. Lottery funding from the Arts Council supported the development of the New Writer Focus scripts and the New Talent Focus projects, including the award-winning debut feature films *A Bump Along the Way*, *The Dig* and *Bad Day for the Cut*.

■ The **British Film Institute** (BFI) through its BFI NET. WORK scheme delivers funding to help discover, develop and fund distinct new voices. This funding is used to support several new talent programmes, including the London Readings initiative, which introduces and showcases our emerging talent to London-based producers and talent agents through a series of performed readings and networking activities and Net.Workshops, a series of week-long evening sessions covering all aspects of filmmaking in animation, drama and factual.

■ 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.

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.

www.northernirelandscreen.co.uk



