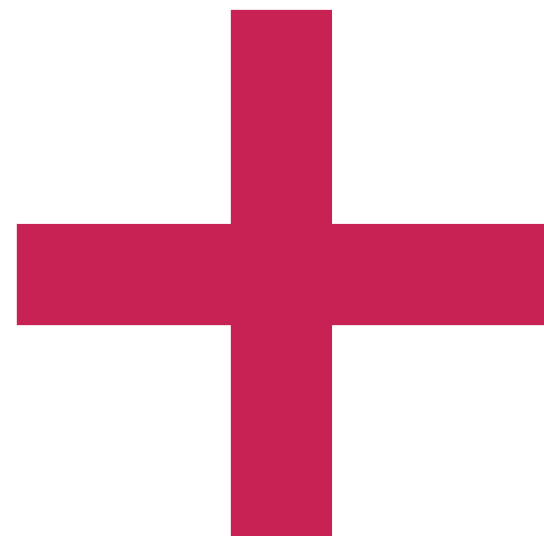


Adding Value

Vol. 2

A report by
Northern Ireland Screen



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Introduction

Northern Ireland Screen is the screen agency for Northern Ireland 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.

Launched by the then Enterprise, Trade & Investment Minister Arlene Foster and Northern Ireland Screen's Chairwoman Rotha Johnston, *Opening Doors* is our latest strategy for the 4 years 2014–18.

The strategy is designed to support the delivery of 3 strategic aims:

- To take the Northern Ireland screen industry towards its target to be the strongest in the UK and Ireland outside of London within 10 years;
- To support vibrant and diverse cultural voices that will be recognised and celebrated equally at home and abroad;
- To continue to grow the most successful and universally accessed screen and digital technologies education provision in Europe.

Over half-way through this latest strategy, we are in line with the performance indicators set for it. However, this Value Report is less

about the performance indicators – which are reported elsewhere to our government funders – and more about seeking to illustrate the everyday value that the screen industries deliver.

The central theme of *Opening Doors* is to create opportunities across the full range of the screen industries, culture and education and by doing so ensure that opportunities are open to the widest possible range of people.

This report – the 2nd of its type – seeks to celebrate the spectacular range of opportunities, jobs and experiences pursued within and supported by the screen industry in Northern Ireland, and offer an insight into what growing the screen industry in Northern Ireland really means for the broad range 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.

Investment in major film and television productions not only raises the profile of Northern Ireland on the international stage but also leads to the creation of hundreds of skilled jobs. In recent years the skills base of local crews and technicians has rapidly expanded with the location here of major international productions.

In the factual genre, our funding of documentaries has delivered international success for local companies and our investment in short film is helping the next generation of filmmakers to boost their credentials.

In recent years the local animation sector has benefitted from increased support and local productions have garnered a string of awards.

The increasing importance of the games industry is beginning to see results locally and a cluster of companies is delivering exciting content.

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 targeted at the following sectoral priorities:

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

and is expected to show the following final performance at the end of March 2018:

Total investment by Northern Ireland Screen –

£42,800,000

Total expenditure on Northern Ireland goods and services –

£250,750,000

2,800 direct full-time equivalent job years valued at

£107,822,500

Large-Scale Production

Attracting international productions for the benefit of Northern Ireland

Northern Ireland has been extremely successful in attracting large-scale film and television production in recent years.

- Large-scale consistently delivers the highest monetary returns within the screen industry;
- 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.

Universal Pictures returned for the second time to film *Dracula Untold*; Fox UK brought *Morgan* while Mica Entertainment and Brad Pitt's Plan B filmed *Lost City of Z*. However, underpinning all of that production and a key reason for the continued growth of the screen industry is the return year on year of *Game of Thrones*.



Large-scale consistently delivers the highest monetary returns within the screen industry



Showcase

Game of Thrones

The local, national and international significance of this production cannot be underestimated in terms of sector development in Northern Ireland and as a catalyst for ancillary businesses.

The series has catapulted Northern Ireland into the premier league of global production locations, such as has been its positive impact on our reputation.

The monetary value alone is significant:

Year	Project	Production funding from Northern Ireland Screen	Expenditure on goods & 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	£31 million
2016-17	GAME OF THRONES series 7	£1.1 million	£20 million (estimate)
TOTALS		£14.85 million	£166 million (estimate)

The series has catapulted Northern Ireland into the premier league of global production locations



Crew members have advanced up the career ladder and trainees have been taken on as permanent crew with full-time contracts

The production continues to employ large numbers of local crew and remains unsurpassed in terms of its impact on skills development.

Crew members have advanced up the career ladder and trainees have been taken on as permanent crew with full-time contracts.

Returning TV series allow for this kind of development which individual feature films or television productions do not; by sheer dint of it coming back on an annual basis, gradual professionalization and sustainability in the Northern Ireland sector are brought about.

It is now well known in Northern Ireland that several filming units run simultaneously across the region and as other overseas locations come on, at least one unit remains as a constant here.

This type of project is also the most effective in the development of centres of expertise and in this case study we are highlighting several departments which have grown in size and strength over the years that *Game of Thrones* has been filming in Northern Ireland and, importantly, has advanced the careers of NI resident crew.

In the previous Value Report we highlighted various crew from across many different departments; this time around we have chosen a few different departments and examined them in more detail. We would love to have included every single department, but just don't have the page space. Instead we take a more in-depth look at four departments: Construction, Production, Locations and Armoury and at some of the talented people working in Northern Ireland who bring this show to life.

£166^M

Estimated amount spent on goods and services in Northern Ireland since the pilot to end of S7

CONSTRUCTION DEPARTMENT

The Construction Department of *Game of Thrones* is a company of highly skilled workers and craftspeople, mainly self employed, making the most remarkable sets across many locations in several countries for the biggest show in the world.

- Joiners and carpenters study blueprints and designs; wood is measured and cut and sawed and chiselled and glued and nailed; there are butt joints and halving, mortice and tenon, dovetail and box and huge wooden frames for sets which will eventually become the Red Keep and Cersei's bedchamber and Dragonstone, and one of the most beautiful ships to be built in Belfast for a very long time, all constructed here in a matter of weeks.

- Plasterers who, by moulding, squeezing, casting and refining, can make a tree whose eyes weep blood and create sculptures which would not look out of place in the Palace of Versailles.
- A core team of stagehands is often on set at 5 o'clock in the morning. They load and unload, scurrying and ferrying, in forklifts and lorries, to ensure all stages are ready for shooting when cast and crew arrive.
- Riggers, their safety harnesses jangling as they walk, become serious in their hard and often complicated work needing to ensure their own safety, as well as that of others, as they start to install and assemble the scaffolding, cables and ropes needed for the set construction.



© HBO

- Scumbling, the art of building layers of broken colour on top of each other to create texture and luminosity, is a known technique inherited from the Old Masters and evidenced in many of Rembrandt's paintings; just another part of the everyday magic performed in Titanic Studios.

- These aren't painters who open a tin of emulsion and slap it on a wall; these are artisans who can take a piece of MDF and through a series of intricate processes make it look like the most exquisite piece of Italian marble.

- A sculptress uses a salmon filleting knife nearly the length of her arm to carve intricate models out of polystyrene. It will be unrecognisable by the time you see it on screen.

- And then... there's Riverrun – a castle sitting at the confluence of the Red Fork and the Trident rivers with walls that rise sheer from the waters and towers that command the opposite shores – and a fully operational drawbridge. This was both an incredible feat of engineering and a magnificent set in Season 6 constructed by a team of highly talented men and women, after Tom Martin, the man who oversees this whole department, decided that the drawbridge should be constructed for real spanning the River Bann.



© HBO



Tom Martin
Construction Manager

Tom moved to London in 1988, having completed training as a carpenter in Boston and spent a couple of years on the building sites. In 1990 he began working at Isleworth Studios on commercials including Bisto, Ferrero Rocher and the well-loved "will they, won't they?" Nescafé Gold Blend series. The American version (Taster's Choice) included building a whole Manhattan apartment!

After working on more than 100 commercials over an 18 month period, Tom got his first film gig on *The Crying Game*. Over the course of his career he has worked on most of the tent-pole films coming out of Pinewood/Shepperton studios and in exciting locations including Turkey, the Czech Republic, Greece and Thailand. His CV covers off the positions of Standby Carpenter, Supervisor, HoD, Assistant Construction Manager and his first job as Construction Manager was *Iris* in 2001.

Tom returned to Northern Ireland in 2009 to work initially on *Your Highness*, during which time he formed his own company, Acapple, before being asked by Mark Huffam with whom he had worked on *Captain Corelli's Mandolin*, to provide a budget for the pilot of *Game of Thrones*, due to shoot in Northern Ireland that Autumn. When the show went to series and as it grew in size and scale, Tom relocated back home to Co. Fermanagh.

As Construction Manager, Tom co-ordinates the entire process of set building, from initial planning through to the final coat of paint. He makes sure that all sets are completed on time and within budget and that they meet the exacting production requirements.

Tom's work begins early in the year, around February, when he gets outlines of the scripts for the show. Working closely with the Production Designer, Supervising Art Director and Producers he begins to break down the scripts into segments, determining what scenes need sets built, how and where to build them. The next stage is budgeting and establishing how much labour, materials and time will be needed to create each set. With approximately 100 sets per season spread across three or more countries, this is a mammoth task, which he insists would

be impossible without his right hand, Assistant Construction Manager and close friend, Danny O'Regan. During pre-production Tom and Danny then begin to assemble their crew: carpenters, plasterers, painters, riggers, modellers, metalworkers, sculptors, stonemasons, scenic artists and other specialised trades who make up the Construction Department.

A great deal of Tom's day is taken up with managing the budget, attending lots of meetings, monitoring progress on the set builds in various locations and stages and sourcing some of the unique materials that help to enhance the look of the sets. Above all, it's his responsibility to ensure that the construction crew have everything they need to execute set builds on time, on budget, and to the very high standards that were set at an early stage in this production.

Tom's department is a superb one to hone skills and his team do a fantastic job of nurturing emerging talent. Tom maintains that the chief legacy for the Northern Ireland screen industry will be a local and highly skilled crew-base with vast experience on a show of this size and scale that has the highest productions values on television today.

The chief legacy for the Northern Ireland screen industry will be a local and highly skilled crew-base with vast experience on a show of this size and scale that has the highest productions values on television today

CONSTRUCTION DEPARTMENT

Danny O'Regan

Assistant Construction Manager

With his father and brother involved in set construction, it was almost inevitable that Danny would join in the family business. After completing his carpentry apprenticeship at 18, he briefly worked with a team creating displays for Harrods in London, before working on his first television job, *Pie in the Sky*. In the twenty years since, Danny has worked on many film and television projects including *Love Actually*, *Captain Corelli's Mandolin* and, his favourite, *Jude the Obscure*.



Brian Martin

Construction Coordinator

Cáitlín Keenan

Assistant Construction Coordinator

Knowing the size of the Construction Department – one of the largest, along with costume – and the huge volumes of work it undertakes, it is difficult to comprehend that only two other people work in the office – Brian and Cáitlín.

After completing a philosophy degree, Brian initially worked in a children's hospital as a temporary admin officer. Asked to join by his uncle, Tom Martin, at the start of *Your Highness* Brian was under the impression the job would last for about 6 months! Seven years later, Brian is still in his Construction Co-ordinator role with key responsibilities for payroll duties, tracking expenditure and liaising closely with the accounts and production departments.

Cáitlín completed a degree in computer networking and also worked temporarily in the cardiac unit of a hospital (although apparently not the same one as Brian!) before joining the construction team for the first season of *Game of Thrones*. She was told the job might be for 2 weeks to 6 weeks! Cáitlín has remained a key part of the department since 2009 with responsibility for all its administration.



Tommy Spence

Head of Department (HoD) Stagehand

Tommy's is a wide and varied role which demands a broad knowledge of the processes of production and as HoD Stagehand he is considered the bedrock of daily operations. With calls for cast and crew on set from as early as 5 in the morning, Tommy needs to ensure proper housekeeping – that all stages are clean and ready for shooting and are a safe working environment. When sets and other paraphernalia associated with the series have to move to another location and country, Tommy coordinates the loading of the trucks and their unloading when they return, which is no mean feat when you consider that last year 17 x 40-footer trucks of construction sets alone went to Spain. Tommy's work on the show usually starts around April and he finishes in December, with his department often working 7-day weeks to get the job done.

Tommy began his career in the screen industry as a stagehand on the 2006 feature film *City of Ember*, which was Northern Ireland's first large-scale incoming production. He has worked on *Game of Thrones* since the pilot, moving up the grades each year. Tommy is the only HoD Stagehand to come out of Northern Ireland, an achievement he puts down to his years of experience working on building sites across Belfast.



Dave Weller

Rigger

A term which originally referred to a person who attended to the rigging of a sailing ship, the job of a rigger on *Game of Thrones* would be no less challenging and can involve very complicated rigs. Dave has been a rigger for over 20 years and started on the pilot of the show. His job involves designing and constructing a variety of structures which can range from small rostrums to large rigs for drapes and the huge green screens used by production, building and dismantling basic access and supporting scaffolding. He installs lifting and suspension apparatus including ropes, chains and slings, winches and pulley blocks and manages a crew of up to 20 riggers.



Paul Tappin

Head of Department (HoD) Plasterer

The work of the plasterers on *Game of Thrones* is incredibly varied and contributes enormously to the look of the series. Overseen by Paul, who has nearly 50 years of experience in the plastering business including 25 years in the film industry, he is responsible for the all the work carried out by his team ensuring they have all the necessary materials and tools to do the job, in time and on budget. The work can involve both the traditional solid plastering skills of applying wet finishes to walls, ceilings and floors as well as fibrous plastering: making moulds and model casts in the workshop. Everything for the show is made by his team of up to 30 in the workshop at Titanic Studios and shipped wherever it is needed. Paul's own work on *Game of Thrones* can be clearly seen in the beautiful modelling and texture finishes of sets like Dany's Audience Chamber and the House of Black and White.



Dessie O'Neill

Plasterer

Dessie is a man of few words but enormous skill. A Coalisland man, he has worked in the film industry for the past ten years, having initially worked on *City of Ember*, the first large-scale incoming feature film to Northern Ireland. He comes from a plastering background and has worked as a plasterer on the show since the pilot and on all subsequent seasons of *Game of Thrones*.



Kurtis Cherry

Apprentice Plasterer

Kurtis initially started as a labourer on the sixth series of *Game of Thrones* before gaining a position as Apprentice Plasterer. He currently studies in Lisburn College 1 day a week where he is completing a Level 3 Apprenticeship in Plastering. His dedication and enthusiasm for the job on *Game of Thrones* is always evident. His flair is equally apparent in his contribution in the creation of the Heart Tree, a Weirwood tree at the centre of the Godswood that has a face carved into the trunk and due to its red sap, it looks as if the eyes are bleeding. It is said that the faces of the Weirwoods were carved by the Children of the Forest but Kurtis Cherry had his hand in this one.



Daniel Johnston

Fibrous Plasterer

Daniel came from the commercial sector and was initially invited to work on a specific project during the second series of *Game of Thrones*. He has remained on the show ever since and apart from a 3 week stint in Croatia for Season 5, he can be found in the workshop at Titanic Studios. An accomplished craftsman from the start, he attributes his increased skills to support from his HoD, affirming Paul is a great teacher. Daniel has worked on a variety of other projects including *The Frankenstein Chronicles*, *Morgan* and *Lost City of Z*.



CONSTRUCTION DEPARTMENT



Niall Devlin & Martin Cullen Supervising Carpenters

Working closely with the Assistant Construction Manager and HoD Carpenter, Supervising Carpenters are responsible for the work carried out by their team. From setting up the workshops, to setting out the sets in the stages, and deciding which carpenters on their team should be responsible for which aspects of the prefabrication and erection of the sets. It will often be necessary for them to be working on various components of several different sets all in the one day. During production, they travel to many filming locations to oversee the installation

of the sets and at the end of the shoot they take charge as their team 'strike' (i.e. take apart and remove) them.

With NVQ qualifications from technical college, Niall began his career in carpentry with the Belfast firm, Parker Butler, building local TV sets. His first film industry job was on *Your Highness*, swiftly followed by the pilot of *Game of Thrones*. He has returned each season, moving up the grades to his current position. Although generally on the Northern Ireland shoot, Niall managed a team in Seville, Spain for Season 5. His skills were also put to good use during the restoration of HMS Caroline, now a visitor attraction in Belfast's Titanic Quarter, formerly a World War I Light Battle Cruiser and the last surviving ship from the Battle of Jutland in 1916.

Martin perfected his carpentry skills in the commercial sector after leaving school, also working at Parker Butler where he built sets for both BBC NI and RTE. His first film production in Northern Ireland was *Your Highness* and since joining *Game of Thrones* on Season 1, he has worked his way up to Supervising Carpenter.



Paul Murphy & Thomas Dalzell Chargehand Carpenters

Carpenters' work on the production is varied and they play a crucial role in both the look and smooth running of the film. They produce a range of structures, ranging from huge wooden edifices in the stages at Titanic Studios to onscreen set pieces and props such as window frames and staircases, carts and tables, as well as replica ships and castle walls, and support structures such as the raised platforms which can be required by crew during filming.

After starting out on the pilot of the show as a Stagehand, Paul moved to the foam shop, took a year out to travel the USA but the lure of *Game of Thrones* was too great and he returned to the show, progressing up the grades to his current position of Chargehand Carpenter. Paul has also worked on additional projects including *The Frankenstein Chronicles* and *James Bond: Spectre*.

As soon as he left school, Thomas trained as a joiner and was many years in the commercial building trade. He started on Season 1 of *Game of Thrones* as a carpenter, moving up the grades with each returning season to Chargehand Carpenter. Thomas has worked on a variety of filming productions here including *Dracula Untold*; *Line of Duty*; *Starred Up*; *The Fall*; *The Frankenstein Chronicles* and *My Mother and Other Strangers* where he was Construction Supervisor. Tommy is also a keen photographer in his spare time.



Micheál McGivern Apprentice Joiner

Micheál is one of two apprentices in the Carpenters' Workshop and, having started on Season 4 of the show, is now in his last year of apprenticeship. He has also gained experience on the restoration of HMS Caroline, along with his Supervisor, Niall, as well as on the feature film *Trainspotting 2*. Micheál is clearly perfecting his craftsmanship and hopes to stay working in film set construction.

Carpenters play a crucial role in both the look and smooth running of the film



Adrian Start Head of Department (HoD) Painter

Ada is responsible for all the work carried out by his painting team which currently numbers 15 including his apprentice. This involves all the traditional painting skills required of domestic painters, combined with other skills specific to the film industry – which are manifold. Tiles made of MDF are painted to look like porcelain and the techniques of the Old Masters are still used here in the workshop. The results of this group of highly skilled men and women can be clearly seen in the first-rate colour schemes, textures and finishes on the show.

With over 42 years of experience in the painting trade, Ada brings a wealth of experience to *Game of Thrones*. He has worked on a variety of productions over the years including *Your Highness*, *Braveheart* and *Michael Collins*. The local filming industry is a family affair for Ada as his son and grandson also work on the production at the Banbridge studios.



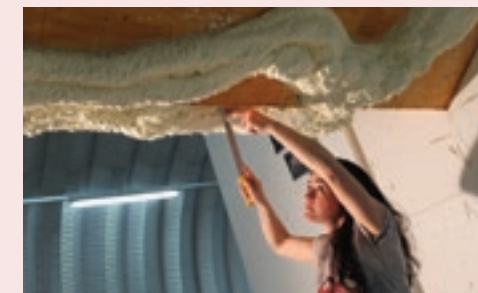
Lynn Baird Painter

Lynn is a highly accomplished painter who joined *Game of Thrones* from the commercial and private sector of painting and decorating where she served her time and learnt her trade. She was also a teacher at the Women's Tech where she taught an OCN course in wallpapering. Lynn's story of how she secured her position on the show is one of grit and determination; finding out who was in charge and not taking no for an answer, she got her first hire on the show on Season 5. Lynn uses various techniques and specialist finishes including applying various textures, washes and sprays, all to an exacting high standard, as is required by the show and the results are clear to see on screen.



Michael Gary McManus Painter

Michael (or Gary as his colleagues refer to him) has worked on a number of local productions including *The Fall*; *Line of Duty* and *Your Highness* and has been with *Game of Thrones* since the pilot. Gary is an alchemist but, rather than turn base metal into gold, through various coating processes and with a tank of exceptionally hot water and oil, he can turn planks of MDF into pieces of exquisite marble. Gary practices a number of other specialised painting techniques such as scumbling and graining and those skills, along with those of his colleagues in the Painters' Workshop, are what helps make *Game of Thrones* the best show in the world.



Geraldine Owens Sculptor

Geraldine completed a Master's Degree in Fine Arts specialising in sculpture at Ulster University in Coleraine. Geraldine joined the first series of *Game of Thrones* after graduating and started initially as a costume armoury trainee before moving to sculpture on Season 2. One of her immense talents is sculpting huge pieces of polystyrene using a salmon filleting knife. She has also worked on the BBC series *Blandings* and most recently on Disney's *Beauty and the Beast*.



Niall McKeever Trainee Sculptor

Niall, who is originally from Enniskillen, is in his third year of Theatre Design at college in London. He managed to get two weeks work experience on the show for Season 4 and came back for subsequent seasons as a Trainee Sculptor during the summer months before returning to college in October. The Construction Department hope to see Niall as a regular fixture in Belfast when he completes his training.



PRODUCTION DEPARTMENT

The Production Department of *Game of Thrones* is a well-oiled machine; a close-knit group of highly experienced people preparing for when the circus comes to town. Just as the ringmaster is an integral part of the show, so too is the production office.

Just as the ringmaster is responsible for maintaining the smooth flow of the show, so too is the production office. But as the ringmaster leaves the ring and the spotlight descends on the performers, the production office remains constant; in the wings, ever watchful, ever prescient and already making plans for next year's show.

A behemoth the size and scale of *Game of Thrones* doesn't just turn up and by osmosis everyone finds their place and cameras start rolling. There is a mountain – a veritable Himalayan range – of pre-production work to be done and it all starts months before shoot. This is the business end of the biggest show not only in town, but probably the world.

The production office opens its doors about 19 weeks before the start of principal photography (industry term for the first day of actual filming), but in reality, work has already started at the end of the previous season with crew bookings being made for the next series. If New York is the city that never sleeps, then

If New York is the city that never sleeps, then this office is the production equivalent

this office is the production equivalent. Pre-production activities are manifold and include hiring and contracting; equipment sourcing and materials buying; supplier liaison; budgeting and scheduling; travel and accommodation. Much of this work continues during production and as hundreds of crew and cast come in, much of the time can be spent juggling resources and working magic!

Although the show has filmed in various locations over the years including Malta, Morocco, Iceland, Spain, Croatia and Northern Ireland, production for *Game of Thrones* always remains in Belfast. Filming units will move as and when the scripts demand it, but the production office remains.

There is a large production team on *Game of Thrones* – this show is just too big for one or two producers to do everything; each has their own set of skills and experience and were part of the team which last year picked up a record-breaking 12 Emmys. Additionally, each is a Producers Guild of America Award winner; the award honours the whole production team of David Benioff, Dan Weiss, Bernadette Caulfield, Frank Doelger, Carolyn Strauss, Lisa McAtackney, Chris Newman, Bryan Cogman and Greg Spence.

We have chosen one Producer from Belfast and her team to examine in more detail. This core group has, surprisingly, not expanded in terms of numbers since the first season. What has grown are their skills, experience and ability to continue to do a bigger job each year and probably more efficiently, with the same resources in a highly pressurised environment.

Lisa McAtackney Producer

Lisa began working in the industry in 2000 as a Location Trainee and moved into production as an Assistant, working up the grades from Production Coordinator to Production Manager, Unit Production Manager to Line Producer on various film and television productions including award-winning *Mo* and *Occupation*. Lisa started on *Game of Thrones* on the Pilot in 2009 as Unit Production Manager, moved up to Line Producer on Season 3 and since Season 5 has been a Producer on the show.

As a Producer on *Game of Thrones*, Lisa's role begins with the outline/treatment stage of the scripts early in the year and continues through all the project filming and post-production right up to completion. Working with the creative teams and execs, her job is to take what is written on the page and put it on the screen.

Lisa puts great store in preparation and through her experience on the show, she is able to pre-empt

many situations and her risk-management skills are beyond question. Her mantra is "by failing to prepare, you are preparing to fail"; which is obviously not the *Game of Thrones* way.

Early stage work for Lisa includes pulling together the full project team, from the creatives and Heads of Departments through to the production crew; such pre-production work is carried out with the support of her Unit Production Manager, Lisa Byrne.

The producers divide and conquer on the show; it is such a massive undertaking each season that they need to share the workload and agree who does what; it would be impossible to film such a series otherwise. Collaboration with her fellow producers and excellent communication across all departments is key to their success.

All productions are subject to budgets and part of her job is to ensure that the job comes in on time and within budget. Working in tandem with the Financial Controller and Executive Producer, she draws up the full series budget. Producer Chris Newman draws up the shooting schedule with Executive Producer Bernadette Caulfield. This isn't a few columns on an excel spreadsheet, this is line item after line item after line item. Location scouting and related travel –

Game of Thrones is not a typical show, as there are multiple units filming in several countries each season and at the same time

the producers, directors and showrunners need to see where the Location Manager thinks they might be able to shoot each scene; studio rental costs – the hire of Titanic Studios and Banbridge; equipment hire; materials and supplies; crew costs; catering; shooting permits... and the list goes on. She will also handle the negotiations and deals for the procurement of the budgeted items and during production oversees expenditure on a daily basis, trying to keep it within the locked budget and trying to, but not always, saying no!

Game of Thrones is not a typical show, as there are multiple units filming in several countries each season and at the same time, therefore the job of keeping

tabs on the continuing requirements and the overall production expenditure is no easy feat.

With such an expansive project, the safety of all involved is paramount, and in conjunction with the Health & Safety Officer, a H&S policy is written ensuring that everyone on the show understands the policy and that they work under the regulations implemented on all locations and sets. A variety of training courses is provided each year for all departments, not only creating a safer environment for the team to work in but also adding a qualification to the departments who have received training, thereby making them more employable.

As a Producer, Lisa is supported by an amazing production office team who are often the unsung heroes in the production industry. Her whole team has now worked together on *Game of Thrones* for 7 years and under her expert guidance, they have flourished and without exception she has been able to step them up the grades, such as has been her team's commitment and calibre of work.

In Lisa's own words: "This is a very rewarding thing to be able to do; having the privilege of taking trainees at entrant level and over the course of the seasons, promote them to higher positions."



PRODUCTION DEPARTMENT



Lisa Byrne

Unit Production Manager

Lisa Byrne began her career in production in Northern Ireland in 2005 on feature film *Johnny Was* as an Assistant Production Coordinator. Other credits include *City of Ember*; *Killing Bono* and *Your Highness*. Lisa started in 2010 on Season 1 of *Game of Thrones* as Production Coordinator, returning each year and moving up the grades to her current position of UPM.

During preproduction, Lisa begins to recruit crew, negotiating start dates, rates of pay and conditions of employment and drawing up all contracts for the shooting crew. There are two units based out of Belfast: Dragon with about 150 permanent crew and Wolf with around 120 but these figures always increase. Last year there were 3 units (the third being White Walker) shooting for 9 weeks with 150 crew on each unit and on one memorable day in Belfast, they had a total of 5 units shooting simultaneously!

Lisa arranges the rental, purchase and shipping of production materials and supplies for the filming units – this could be anything from walkie-talkies and mobile phones, to camera lenses and lighting. Whatever the production asks for, she fulfils.



Michelle Burns

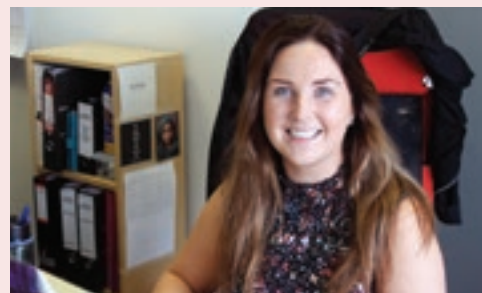
Production Coordinator

11 years ago, Michelle was Lisa Byrne's trainee on feature film, *Johnny Was* and after several years on a variety of Northern Ireland productions, including *Closing the Ring*; *Emu* and *City of Ember*, Michelle joined *Game of Thrones* for Season 1 in 2010 initially as a Travel and Accommodation Coordinator. That was a particularly memorable year, not because it was the first season of what would become the biggest show in the world, but because of the inordinately bad winter weather which resulted in Michelle bussing crew to Dublin to get them home as Belfast's airports were snowbound!

Starting work during pre-production, Michelle sets up the office, organises equipment, supplies and staff. As housing is one of the first tasks, she will help coordinate accommodation and travel and get work permits and visas for cast and crew. She will also draw up cast contracts, liaise with the agents and arrange medicals.

A big part of Michelle's jobs is the preparation and distribution of shooting schedules, crew and cast lists, the daily distribution of call sheets, movement orders and daily diaries. Using the Synchronise distribution programme, the information is sent out to more than 400 people on her database.

As filming draws to an end, Michelle will work with Lisa to wrap the production; returning surplus stock, tying up loose ends and closing accounts with suppliers – until the next year.



Zara Hamill

Assistant Production Coordinator

Zara's break into the production industry was as a Production Trainee on feature film, *Killing Bono*. She also worked on the BBC series *Blandings*, feature film *Your Highness* and started on *Game of Thrones* as a Production Secretary on Season 1, moving to Accommodation Coordinator on Season 2, a role she has retained until this coming Season 7 where she has stepped up to Assistant Production Coordinator. Working directly under Michelle's supervision, she helps with all the duties of the Production Coordinator and as filming approaches and activity ramps up, she will be called upon to assist with other production duties.

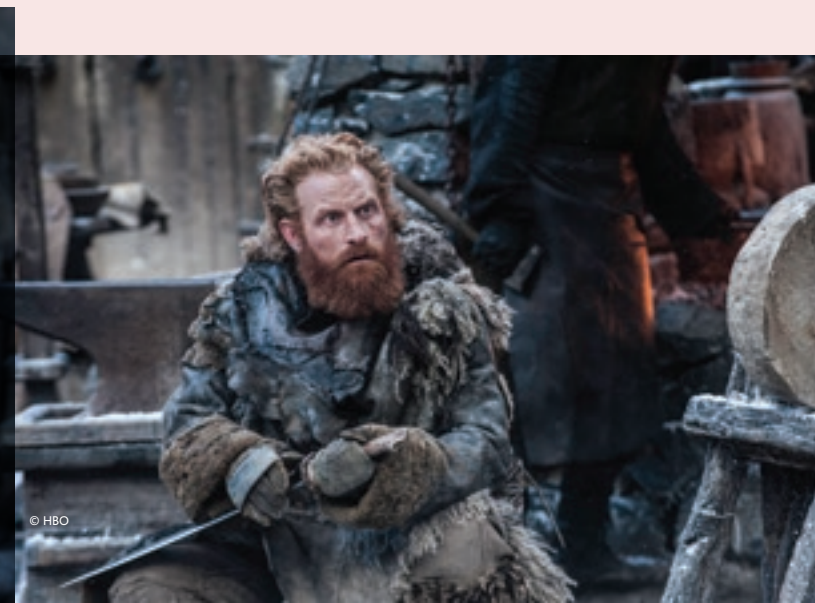


Aisling Kelly

Production Secretary

While studying at college, a producer from local Belfast TV indie, *Wild Rover*, gave a talk. Aisling was smitten and was determined to work in production. Securing a position as a runner, a colleague then passed her details to Carla Stronge, who was the Extras Coordinator for the first season. Aisling gained a position with Carla and had been there about two years before eventually starting as a Production Trainee on Season 3, moving up to Production Secretary on Season 6 where she provides administrative assistance to her Assistant Production Coordinator and Production Coordinator.

Last year on one memorable day in Belfast, there was a total of 5 units shooting simultaneously!



Lucy McCutcheon

Travel Coordinator

Lucy worked with Lisa B as a Key Office Production Assistant on *Your Highness*, her first job out of university. Joining *Game of Thrones* on Season 1 as a Production Trainee, Lucy has returned every year, increasing her skills base and gaining valuable experience so that she is now Travel Coordinator on the show. Lucy starts about two months before filming begins and has responsibility for coordinating the travel for all cast and crew working on the series, and specifically travel into and out of Belfast, which can involve booking charter planes when a whole unit moves abroad. It is not surprising to learn that Lucy sent out around 3,000 movement orders last year.



Anna Quinn

Accommodation Coordinator

Anna started in the industry in 2011 as Production Runner on indie feature, *Good Vibrations*. She gained experience on several productions including the *Keith Lemon* movie, *The Fall* and *Dracula Untold* before joining *Game of Thrones* Season 3 as Production Secretary. Housing is one of the first things to get organised on the show. Anna looks after accommodation requirements for both cast and crew; last year securing around 120 apartments for 6–9 months and hundreds of hotel nights.



Kelvin O'Donnell

Accommodation Assistant

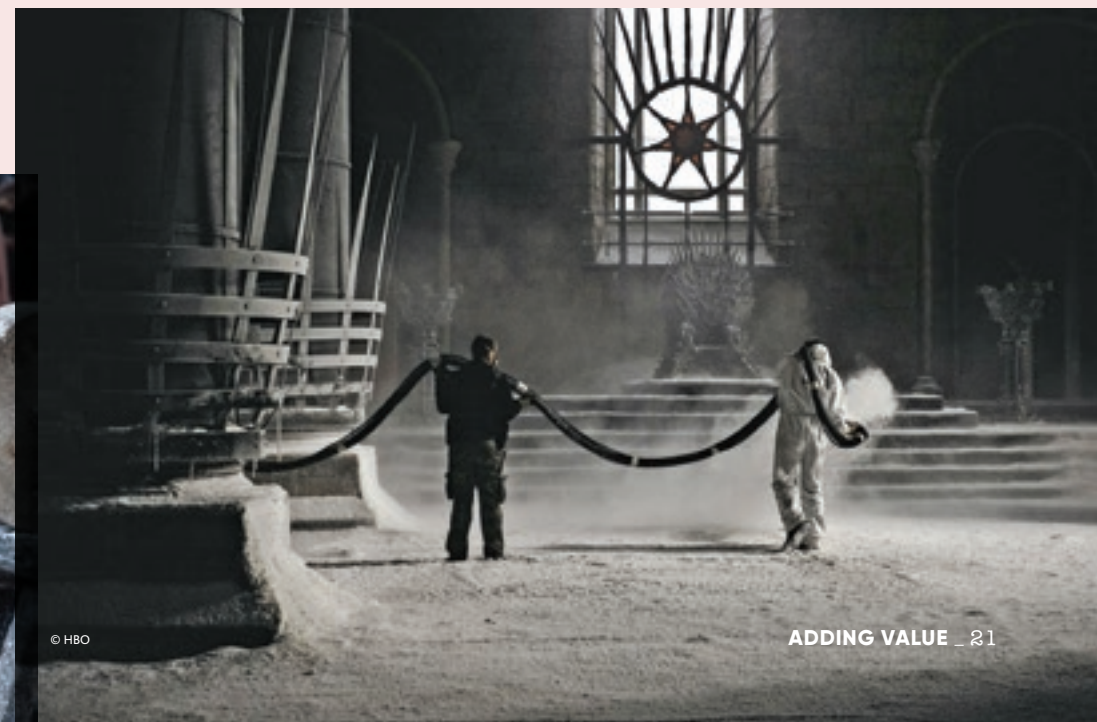
Kelvin started in the production office on Season 3 as a trainee, his first job out of college. Kelvin assists with all the accommodation requirements for the series, ensuring it's not only a room with a view, but responding to all requirements for the housing – wi-fi, parking, etc.



Matthew Mulligan

Production Runner

Matthew got his break just last year on Season 6 as Production Runner, having responded to a crew call on the show. Helping out where and when he is needed, Matthew's job is varied and could include answering the phone, filing, data entry, general office and admin duties.



PRODUCTION DEPARTMENT

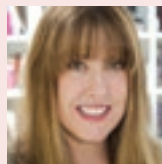


Niamh Currie

Producer's Assistant

After two weeks' work experience from university on feature film, *Your Highness*, Niamh's first position was as Production Trainee on TV crime drama, the mini-series *Hidden*. Starting in 2011 on Season 2 of *Game of Thrones* as a Production Runner, Niamh has returned each season moving up the grades to Production Assistant and then to her current position of Producer's Assistant to Chris Newman. As well as providing administrative assistance to Chris, she works in close proximity to Executive Producer, Bernie Caulfield and Associate Producer, Annick Wolkan.

Starting about 16 weeks before shoot, Niamh's days are varied and she is fully immersed in all stages of the production from pre-production through to post. Often a lynchpin between the producers and other departments, one day she can be collating storyboards from the Art Department for the VFX Department and the next can be trouble-shooting for the production office. Although Niamh has done a make-up training course with make-up artist Pam Smyth, she prefers the pressure of the production department where she can witness ideas become reality. Niamh loves being on a steep learning curve, increasing her skills base year-on-year. Her questions are becoming fewer as she is mentored by her more experienced peers and continues to learn from the best in the business.



Alanna Riddell Bond

Associate Producer

Alanna, who has a Film Studies MA with a background in PR and public affairs, started writing and directing short films in 2008. She went on to work on large-scale film projects in Northern Ireland, and was Production Manager on Jim Henson's *Pajanimals*. Alanna joined *Game of Thrones* in its first season, assisting the showrunners and writers, before moving on to become Executive Script Coordinator. She became an Associate Producer on the hit series in 2015.

Alanna's current role lies between the production and the writing team. The production side involves managing script distribution and security protocols, overseeing the language element of the series and liaising with the language expert; providing other departments with background and storyline information and working closely with casting to track cast movement across scenes and episodes.

With regard to the writing team and the development/creative side, Alanna liaises with showrunners David Benioff and Dan Weiss and sits in on writers' development meetings. She maintains the writers' notes/feedback documents for each season; sits in on tone meetings with directors and HBO; adapts casting and location sides to prevent spoilers; distils breakdowns, meetings and production requirements into action points and where possible revises production script pages for the showrunners' approval.



Kate McLaughlin

Script Secretary

Kate's work experience previous to joining *Game of Thrones* on Season 3 was something far removed from television production – she worked in the fraud department of a betting company. But with a strong determination to work in the industry, she applied for a training course and was accepted as a Script Coordinator Trainee. It was her forensic approach and attention to detail, as much as her enthusiasm for the creative industries that secured her position. Since then Kate has returned each season to work with Alanna, moving up the grades to Script Trainee and now Script Secretary, assisting with the pre-production coordination of the script to facilitate production.



LOCATIONS DEPARTMENT

In a nutshell, the primary role of the Location Manager is to identify and find ideal locations for the shoot. They report directly into the Producers and Directors and work closely with the Production Designer.

But that is a very hard nut to crack.

Northern Ireland is one of the key shooting locations for *Game of Thrones*; it is a relatively small region, about 5,196 square miles which is just slightly larger than the Greater Los Angeles area of 4,850 square miles. It measures about 110 miles east to west and 80 miles north to south. At the time of writing (August 2016 and still two weeks away from shoot), the Supervising Locations Manager on *Game of Thrones* has already driven 8,508 miles scouting locations and he's still not finished.

Once a potential location is identified, that is only the beginning...



Once a potential location is identified, that is only the beginning. What is the accessibility? Where does the sun rise? Is there ample parking for the fleet of trucks, Easi-ups and Winnebagos that come with the production? Is it on a flight path? Where are the power sources, if any? If none, how many miles of cable will be needed and how many generators? And so it goes on...

This is not just about finding a location that matches the scenes in the script, taking pictures and waiting for the cameras to turn

up; locations scouting and management are mammoth and complex tasks and you need to have the patience of Job, be able to exist on 3 hours sleep a night and not mind getting stuck up to your oxters in mud.

Along with the talented craftspeople who work on the show, another of the reasons *Game of Thrones* looks so amazing on screen is thanks to the genius of the Locations Department.

The Supervising Locations Manager has already driven 8,508 miles scouting locations and he's still not finished

LOCATIONS DEPARTMENT



Robbie Boake

Supervising
Location Manager

We have spoken already of alchemists and conjurers on the crew of *Game of Thrones*; this is another magician who has twice won the prestigious Location Managers Guild International (LMGI) Award for Outstanding Achievement by a Location Professional.

Robbie was a live and recording guitarist and travelled the world professionally before he stopped touring in 2005 which is when he did a short spell for a friend as a Locations Runner and van driver and occasionally location photography. He soon received regular requests for location assisting and scouting and started managing short films. His first large-scale production was *City of Ember* in 2007 which also involved him in the refurbishment of the Paint Hall, now part of the expanded Titanic Studios. In 2008 he was asked to start initial scouting work for a pilot for a show called *Game of Thrones*; returning to the show each season, as Location Manager then Head of Department, Locations to his current position of Supervising Locations Manager.

The work of Robbie and his team follows an annual cycle with the beginning of one season coinciding with the completion of the previous year's as they secure sites and fix any damage to locations they've used. Around this time he will begin to receive hints

about possible locations for the next series – such as wide grasslands, a plateau for a dragon's lair, a rocky outcrop with a seascape – any of which might become pivotal to the plot.

After the hints come cryptic descriptions of scenes from each episode and an initial summary from the writers. Robbie will begin to highlight priority locations such as continuity locations where the series returns to the same place – for example, the Iron Islands which have now become synonymous with the north coast in Northern Ireland around Larrbane and Ballintoy. He also begins to scour through his library of millions of images for inspiration from locations he has already scouted.

In the early months, probably 4–6 months before shoot, Robbie will revisit old locations and new, look at leads he has received and will start to use Google Earth to find the most efficient way of visiting the locations. He will feed back to the Executive Producers, Chris Newman and Bernie Caulfield and that dialogue will continue.

Due to the episodic nature of the show, Robbie's locations template has to be in place weeks before the start of principle photography but as outlined in the introduction, there is a large number of variables he needs to consider when choosing a location. Don't look North and directors like to shoot sun behind water! Robbie will never show a location unless he is certain he can get a tractor and trailer there and will consult in-depth with the local farmers and landowners if he is considering a particularly rural

In 2009, on the pilot, Robbie's department consisted of 4 people. It has now expanded to 16 plus 4–5 daily assistants

spot. His team regularly builds make-shift roads to ensure the production can access the site.

During assessment Robbie will start to budget in his head how much it might cost to film there. He needs to consider many cost implications: if there's a trade there and it needs to be closed down, how much will that cost; if it involves a set build, then how much to bring in all the necessary equipment; do the hedges need widened; fences taken down; cost of permission to film from the location owner; is it ecologically and environmentally acceptable or are they going to disturb local fauna and flora. And of course, is it safe. Can he safely bring a large shooting unit up to the top of this mountain and get them all safely down again? Yes, he can. Binevenagh at the far end of Northern Ireland's Antrim Plateau is a fine example.

In 2009, on the pilot, Robbie's department consisted of 4 people. It has now expanded to 16 plus 4–5 daily assistants as well as permanent security once filming starts at standing sets across Northern Ireland.

For particular scenes in Season 6, all of those people were at full stretch. It had been predicted that

Episode 9 would be rather exceptional; the publicity urged us to believe it would be the show's biggest battle ever; it was presaged with lists of impressive statistics and of course the very title augured something epic: *Battle of the Bastards*. It did not disappoint.

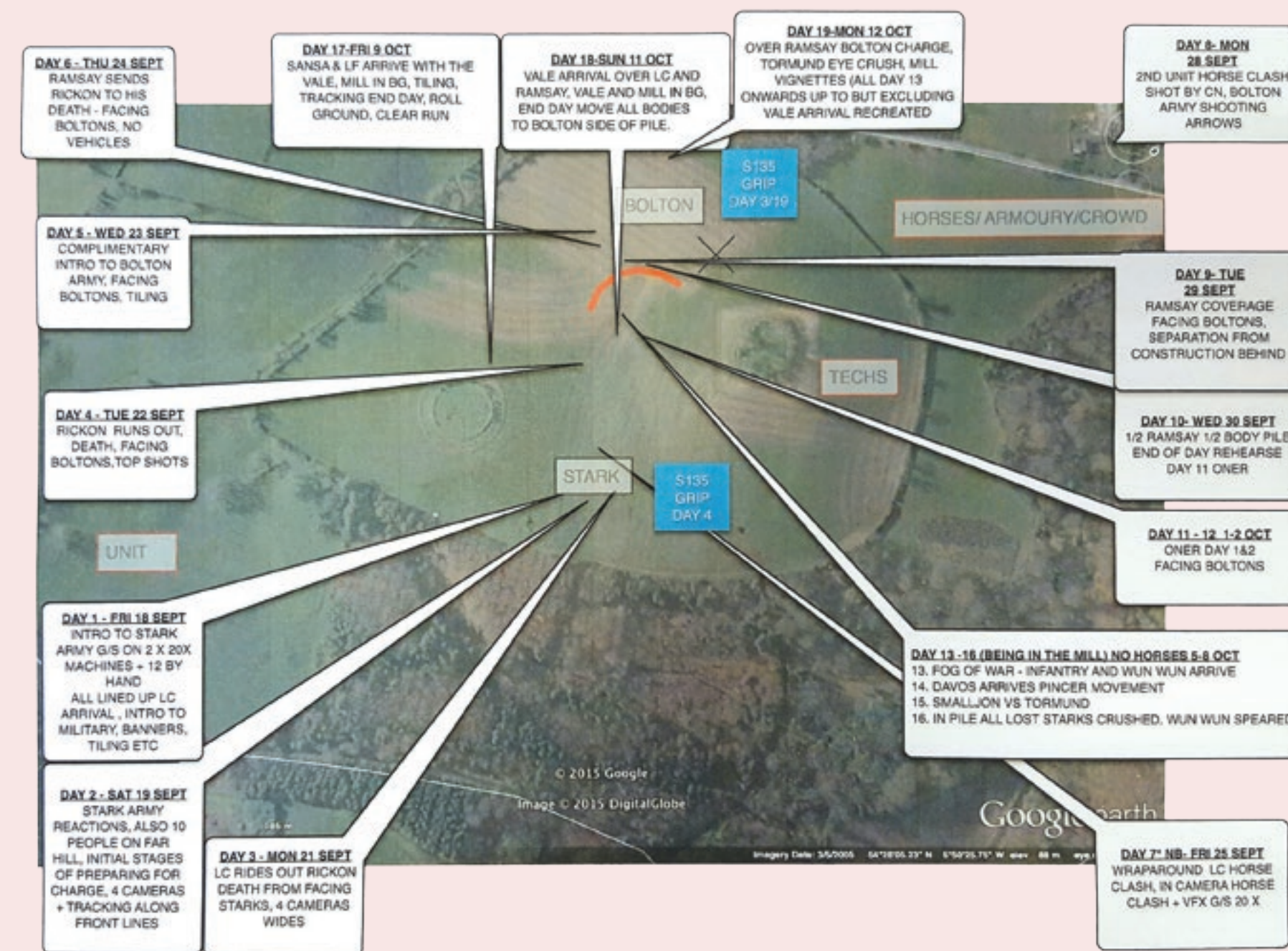
Months of preparation went into that one episode. Once they knew which field they were going to use, they also knew that it would be needed for 20 weeks prep and shoot: that would change the farmer's agricultural patterns, which in turn meant altering the grazing patterns, so they had to boost the fertiliser content to increase the grass growth, which involved purchasing nitrogen to spread on the field; but rainfall effects when nitrogen can be applied, so they had to predict the weather months in advance! No, location management really is not just about finding a field which fits a scene in a script...

Season 6, Episode 9 – Battle of the Bastards – has been described as one of the most cinematic television events ever seen on screen.

- filmed on 31 acres in a private estate in Northern Ireland, all artificially snowed up;
- 600 crew members;
- 500 extras;
- 160 tons of gravel;
- 70 horses;
- 25 stunt men and women;
- 25 shooting days for one battle.

It is known.

Locations Department breakdown for *Battle of the Bastards*





Naomi Liston
Locations Manager

Naomi first got into the industry about 15 years ago as a runner and has vast experience across film and television productions internationally, including *Killing Bono*; *The Fall*; *Wipers Times*; *Macbeth*; *The Eagle* and *Morgan*. She first met Robbie when working on *Your Highness*, and then started on Season 1 of *Game of Thrones* as Key Assistant Location Manager and by Season 4 she became overall Locations Manager.

Naomi starts her preproduction once the majority of locations for the season have been confirmed, which is around 12 weeks before shoot. She will then take over the logistical planning of how they are going to make that location work for filming – from the infrastructure that needs to be brought in, the parking plans, the cross-loading, how she will then get the 14 x 40-foot lorry loads of filming equipment to and around the site, communicating with every department to ensure that the infrastructure they require is in place and traffic flow around the larger sites. A huge part of the job, particularly when filming in the many rural and hard to access locations in Northern Ireland is the consideration of the trackway – breaking

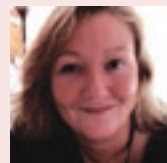
it down in terms of how much they need for access, when they need it in and when they need to remove it. She installed in and around 1,400 panels of tank track for *Battle of the Bastards* in Season 6.

Naomi is an access and logistics specialist and there has never been a time when *Game of Thrones* was unable to get its significant machinery and personnel into the most unbelievable places, on time. As a problem-solver and positive, clear thinker, she is incredibly versatile and a vital asset to productions on this scale.

She also looks after the needs of the hundreds of extras on location; how many on any given shoot day; how many marquees does she need to hire to house them; how big each one needs to be; how it will be laid out, how many make-up and prosthetic mirrors and how she is going to move hundreds of extras around site. Naomi will also look after the specialist vehicle breakdown; tractors and trailers are extremely important for location shoots in Northern Ireland. Her responsibility also extends to the plant schedule – every tower for lighting, every skip, every generator – and, finally, all the security requirements.

Naomi filters the prices of each line item back to Robbie for inclusion in the overall locations budget and Catherine McNally, the Locations Coordinator, will ensure correct purchase orders for all equipment and supplies.

During filming, Naomi will be permanently out on location, supporting the various site managers on the ground and doing any last minute of prep before each unit arrives. She will stay in place for 2-4 weeks after filming finishes, clearing up the sites and ensuring they are left as they found them. Naomi is usually in Northern Ireland but has also managed location shoots across Spain with local locations crew.



Catherine McNally
Location Coordinator

Catherine began in the industry in the costume department, working on films including *City of Ember* and *Your Highness*. She was Costume Coordinator on *Game of Thrones* from Seasons 1–4 before joining the Locations Department. Catherine is the queen of admin and paperwork – and there is a lot of paperwork churned out by the Locations Department. She is responsible for organising all the proper purchase orders for the department as well as booking in the security as and when needed. As the show has grown in popularity, so too have the number of paparazzi trying to take photography of the sets and locations filming.

As the central information cog in the *Game of Thrones* locations machine, Catherine comes into contact with and is familiar with every aspect of the filming from initial scouts all the way to the final strike where they repair any damaged items such as fence posts or roads which may have degraded as a result of their usage of an area. She filters and processes an unbelievable amount of information from the minutiae of which crew is working where and when and for how long – all the way to exactly what plant is arriving and leaving all locations. Catherine is the administrator of the paperwork required to keep the financial part of *Game of Thrones* locations ticking over and it takes meticulousness, patience and calm.



Patrick Wilson
Studios Manager

A former teacher of Irish, Pat first started in the industry working in the props department on feature film *Breakfast on Pluto* in 2005. Moving to locations, Pat gained experience on various film and television projects, moving up through the grades to become Studio Manager of the Paint Hall for *City of Ember* in 2007 and at the same time was very involved in its refurbishment, along with Robbie. Pat is now the Studios Manager of the expanded Titanic Studios as well as the second studios at Banbridge.

Pat has an in-depth understanding of physical production and the pressures on a show the size and scale of *Game of Thrones*. He ensures the studios are ready for all the various departments, marrying their needs and understanding the connectivity of each. During preproduction as the crew starts to arrive, Pat will ensure there is enough space for the various departments to complete their jobs and that all the construction 'huts' are ready. As the Manager of all the shooting stages, all requirements would go to Pat. For example, he will facilitate special photographic shoots for HBO, ensuring there is a cast area, that the costume department's requirements are met in terms of cast arriving for fittings.

As well as the studios, Pat is responsible for the ongoing maintenance of the various permanent standing sets which he will visit at least weekly to ensure they are still in shoot ready condition. Once filming is finished, Pat will close down all the sites, writing up damage and condition reports for HBO. He will then coordinate any repairs and ensure all the stages are ready for the next season's filming.



ARMOURY DEPARTMENT

Much has been written about the historical accuracy and authenticity of *Game of Thrones*; that the books from which the show derives draw clear parallels from the Wars of the Roses, mixed up with a bit of Roman history, warfare of the ancient Greeks and battles from across the Byzantine Empire. Notwithstanding the fact that the series also does a good line in dragons, direwolves and wargs, this notion is not altogether as fantastical as it sounds.

Joffrey has been compared to Edward of Lancaster, the son of Henry VI and Margaret of Anjou; rumoured to be illegitimate, he was also slightly mad with a penchant for beheading his enemies.

Lyanna Stark's fate and the consequences thereof are analogous to that of Lucretia Borgia; while the Battle of Blackwater Bay shows similarities to the second Arab siege of Constantinople, where the city was protected by its massive Theodosian Walls and the attacking Arab fleet, which was meant to complete the city's blockade by sea, was effectively wiped out by the Byzantine navy through their use of Greek fire.

These weapons have been years in the making; researched with a zealotry that would impress even the High Sparrow

University professors have studied the show in detail, debating its striking connections to times past; Who amongst us, who watched the *Battle of the Bastards* in Season 6 was not reminded of the formations of Roman legions as we witnessed Ramsay Bolton line up his troops and methodically unleash his lines of attack. From an interview with Live Science, Kelly DeVries, a medieval historian at Loyola University Maryland, explained how he believes the show captures medieval realities. "The arms and armour are very well respected," he said, before explaining that in real battles back then, the aim was to capture prisoners of war for a ransom rather than to kill them. But hey, this is *Game of Thrones*, after all...



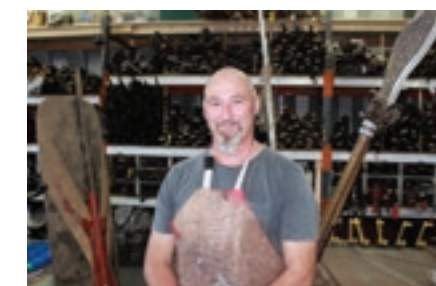
As much as the debate about whether these "very well respected" arms are authentic or not is an interesting one, what is true is the commitment and hours of work which go into creating them. These weapons have been years in the making; researched with a zealotry that would impress even the High Sparrow, they are created by a dedicated and highly skilled team of craftsmen and women. Artisans who know that a Roman scutum is made of wood and leather and curved to protect the body and that a Medieval pavise is a large convex shield, propped up in front of the soldiers and linked together to form a defensive screen – a wall of shields known as a pavise.

A licensed Armourer has to be on set whenever weapons are used, not least to meet legal requirements. His/her job can also involve sourcing the weapons; but none are sourced for this show; they are made.

Great fighting swords have been forged in the likeness of the medieval broadsword, with two lethal cutting edges, used to cut rather than stab. Flail weapons, maces, arbalests and longbows are all made in the Titanic Studios workshop.

Daggers and swords, pikes and staffs are lined up in their hundreds, if not thousands across the shelves and stacked against the walls, each catalogued according to its House, while specialist one-offs such as the Japanese kusarigama take pride of place on the display table.

Individual swords, named, as in the ancient Celtic tradition, such as Longclaw, Heartsbane and Dawn, whose hilts are adorned with real Swarovski crystals, glisten and sparkle in the light and Valyrian steel blades are etched by masters of their trades.



Tommy Dunne Weapons Master

If ever there were a job title to crave on *Game of Thrones*, this must surely be it and it is one which befits its holder, entirely and precisely.

An engineer by trade, a trained fitter with a decent line in welding, Tommy Dunne has honed his craft over the years on numerous film and television productions and is one of the key reasons why so much has been written about the authenticity and magnificence of the weapons used in *Game of Thrones*, not to mention his department's contribution to the superlative overall look and feel of a show which wins so many awards. Just to clarify, Tommy's department is responsible for

the arms in the Armoury Department, but not the armour worn by the protagonists – that belongs to the Costume Department.

Tommy's break into the industry was when he got a call from a friend to work on *Braveheart*, where they needed extra hands. (*Braveheart* famously filmed in Ireland with the assistance of the Irish Army, many of whom were extras in the film). Helping out on that film in both special effects and armoury, Tommy's career took off and his credits include Assistant Armourer, Armourer and Head Armourer positions on films and TV series including *Saving Private Ryan*; *Gladiator*; *Black Hawk Down*; *Blood Diamond*; *The Bourne Ultimatum*; *Pacific*; *Band of Brothers*; *Your Highness* and since the pilot, Weapons Master on *Game of Thrones*.

Normally the Armourer on a film would work closely with the Production Designer, but not in this case. Tommy has been instrumental in the design and style of the weaponry since the pilot of the show; working closely with the Storyboard Artist, Will Simpson, both of them are meticulous in their research of ancient and medieval warfare and weapons, with a particular emphasis on the Wars of the Roses.

Tommy returns to his workshop at Titanic Studios about 10 weeks prior to production and begins to assemble his team; often bringing back crew he

While filming in Iceland, Tommy was trying to figure out the look for the White Walkers and was inspired by the stalagmites and stalactites he saw

has worked with on previous seasons. Tommy runs a permanent core team of 6 and brings in dailies when needed. Scripts have been read, weaponry needs are noted; sketches begin; designs are finalised; materials are ordered – and the magic begins. The workshop buzzes, literally with the sound of drills and machinery, but also as the start of shooting draws nearer, the activity ramps up.

The workmanship involved in the creation of the *Game of Thrones* weaponry is breath-taking. Utilising several local companies sourcing copper from Mallusk and aluminium from Moira, Tommy and his team shape and style wood and metal; horn and bone; crystals and polyurethane, cutting and carving, melting and twisting, forging and riveting. Of course in the interests of agility, manoeuvrability and

safety, there can be several versions of one weapon – fibreglass, bamboo, rubber and aluminium – and axes with rubber heads for fight scenes.

Inspiration comes from many places. While filming in Iceland, Tommy was trying to figure out the look for the White Walkers and was inspired by the stalagmites and stalactites he saw, which gave him different ideas on styles of shards and how they would appear in weapon form.

Tommy's team travel with the two units – Dragon and Wolf; where there are weapons used, which, on *Game of Thrones*, is pretty much every scene, it is his job to ensure all the weaponry necessary for filming is on set, in time and in proper order – and be there for when repairs are needed! There have been many fight and battle scenes across the seasons on the show – the Battle of Blackwater Bay; the Red Wedding; Hardhome; the Tower of Joy – and the Armoury Department were deployed at each and every one. The most recent, and one which may stay in our memory for several reasons for a long time is, of course, the Battle of the Bastards. Tasked with creating 100 x pavise shields, each 6ft 6ins high x 2ft wide, with the correct curvature, Tommy and his team had 3 weeks to make and deliver the required shields. They will now join the over 2,000 hand crafted items stored in the Armoury Department.

ARMOURY DEPARTMENT



Brothers; Black Hawk Down; Cold Mountain; Troy; V for Vendetta; Snow White and the Huntsman; Pirates of the Caribbean: On Stranger Tides; Dracula Untold.

A former colleague of Tommy's, Stephen started on Season 5 of *Game of Thrones* and is back already perfecting some beautiful weaponry for Season 7. He starts in the workshop alongside Tommy, 10 weeks out from shoot date and during filming he will run Dragon unit for the department.

Stephen works in metal, leather and wood – whatever material is needed to get the job done and his level of skill is spectacular. One of this craftsman's techniques is the creation of aluminium swords which he coats with a lacquer, then applies sulphuric acid before engraving beautiful, intricate patterns using a children's dental burr. Using this small, handheld cutter involves very close work and requires immense concentration and skill; the magnificent results are there to see on screen.

He has also been reimagining the solid bronze hilts which he has made previously for various swords and works closely with the actors to discuss their individual requirements. Some prefer to swing the heavier swords, while others prefer a lighter weight. And for good measure, he will set it with real Swarovski crystals.

Stephen Cummings

Senior Armourer

Stephen's start in the industry might appear serendipitous but his continued employment can only be down to this man's exceptional talent. Originally offered a job driving a lorry at a London film studio, he overheard that the team needed a carpenter. Being a carpenter by trade, he volunteered his services and has now been 18 years in the film and television industry.

His extensive and impressive credits include Assistant Armourer, Armourer, Senior Armourer and Supervising Armourer on film and television productions *Band of*

Stephen works closely with the actors to discuss their individual requirements. Some prefer to swing the heavier swords, while others prefer a lighter weight



Stevie Murphy

Armourer

Stevie started as an extra on the first two seasons of *Game of Thrones*, which is where he met Weapons Master, Tommy Dunne. A skilled and traditional blacksmith by trade, Stevie has his own business based in Saintfield.

Stevie's role within the workshop is an all-rounder, whether it is leatherwork such as crafting the sword belts, or metalwork, where, as a skilled blacksmith he would forge a lot of the swords used in various fight scenes in the show.

He is particularly adept at pattern welding, the practice in sword-making of forming a blade of several metal pieces of differing composition that are then forge-welded together and twisted and manipulated to form a pattern. Modern steelmaking processes negate the need to blend different steels but pattern welded steel is still used by custom makers and artisans, such as Stevie, for the beautiful, cosmetic effects it produces.

Stevie used this process when he made the individual sword, Dawn, for Season 6. Normally the work in the armoury is collaborative, but he created the ancestral sword of House Dayne which was used by Ser Arthur Dayne, called the Sword of the Morning as the wielder of Dawn, who died at the Tower of Joy. Legend has it that Dawn is made from metal forged from the heart of a fallen star. Stevie maintains he used fire welded steel cable and took seven days to forge the blade with additional time spent on the crossguard and pommel designs.



Greg Keeley

Head Model Maker and Assistant Armourer

Having completed a course in model making, Greg got his break in the film industry through sheer determination by bringing his portfolio with him to show as many contacts as he could. Although he puts his career to date down to timing and luck, this is another expert craftsman in the Armoury Department creating some amazing pieces for the show.

Greg was a huge fan of *Game of Thrones* before being hired. Having met Tommy on previous productions, he was delighted when he got the job on Season 6. Greg is a highly skilled model maker and once the armourers have made the metal versions, Greg creates a mould to make a variety in rubber and polyurethane which, for reasons of

safety, are used by the cast and stunts people in the fight scenes.

Greg takes great pride when he is creating the hero weapons for the show. These are the prominent weapons which will be seen very clearly on screen during filming which must look real, feel real and be used as if they are real. Once the hero weapons are created, those used in background scenes and by extras can be duplicated as necessary.

Greg and his team have been responsible for creating the mysterious blades of crystallised ice carried by the White Walkers. They start by making the moulds, place an aluminium armature in the middle of the mould to give the weapon support and strength and then use one of three mediums to create the desired effect: (1) a fast cast, which is for the plastic version; (2) polyurethane rubber for the safe, malleable, rubber version; and (3) polyurethane foams, which make impact props for battle scenes – these will shatter, just like real ice.

Greg is also an expert in the manufacture of dragonglass daggers – again creating differing versions, according to need. Some are completely rubber for safety in stunt work; some have only rubber tips so that when a person is stabbed, the tip bends and gives way, but the shaft remains firm and realistic, while others look and feel exactly like obsidian, capable of being forced through the heart of a First Man.



Natalia Lee

Senior Armourer and Coordinator

Natalia comes from a background in maritime security and first met Weapons Master, Tommy, during the filming of *Pacific*. She relocated to Northern Ireland for *Your Highness* and has worked on *Game of Thrones* since the pilot.

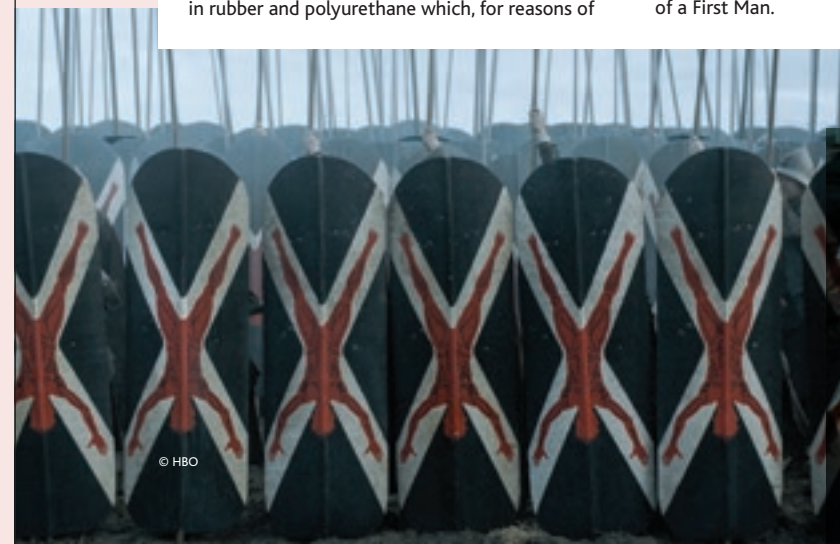
She also starts 10 weeks before shoot date and is involved with the other team members creating the vast array of weapons for the show. Natalia will research historical and famous weapons as sources of inspiration and with a design background, she prefers to sketch by hand her ideas for the arms and particularly the swords. Last season she spent three weeks on the design for

Heartsbane, the ancestral Valyrian steel sword of House Tully, which Sam removed from Horn Hill and took with him to the Citadel.

Natalia is very much in charge of coordinating the movement of the weaponry to the various filming locations. There is a huge amount of planning, breaking down of scripts and drawing up of budgets. Her years of experience on the show across the seasons has resulted in her being able to streamline her work; although as the show and the Armoury Department have expanded through the years, there is a lot more to plan and move!

Natalia catalogues all the weaponry in and out of the workshop, preparing and kitting out the trucks with everything needed for the shoots. She will plan weeks, if not months ahead, when she is coordinating for a location shoot. On location, she can be miles from a town, so she needs to ensure she brings absolutely everything, including any materials she might need for repairs. From her experience she knows she will not find a pot of black satin paint to repair a shield in the middle of a desert!

She is also responsible for cataloguing all the assets of the dead characters from the show – such as ensuring that "Dawn remains at Starfall, until another Sword of the Morning shall arise."





LAST BUT NOT LEAST...

Two Northern Ireland women, whose careers have risen in line with audience figures on *Game of Thrones* are Helen Sloan, Unit Photographer and Carla Stronge, Casting Agent.



Helen Sloan

[Unit Photographer](#)

If you have ever seen any official photo from *Game of Thrones*, it has most likely been taken by Helen Sloan. She is the stills photographer for the production and her beautiful, atmospheric images have attracted attention worldwide.

Helen first developed her passion for photography at an early age, around 11 years old, when her dad lent her his camera. After a couple of short film jobs, Helen was given her first feature film break by producer Mark Huffam, working on several of his films which shot in Northern Ireland. Her dark, moody, style suited the horror and thriller genre pics she worked on. When HBO came to town with the pilot, Mark (who produced the pilot and Season 1) pushed her forward for the job. She hasn't looked back since.

There is no doubt that her photography is exceptionally striking and her cast portrait shots capture the very essence of the character. Her behind-the-scenes photography is equally powerful and after so long on the show she has honed her skills and techniques to perfection.

It is well known that Helen did not read the books as she did not wish to be influenced by future events in how she might approach photographing a subject; she didn't want to know if he turned out to be a psychopath in the next season.

On any given day, Helen can shoot as many as a thousand images; she is going into her seventh season now and looking forward to what the new series will bring – as we are.



If you have ever seen any official photo from Game of Thrones, it has most likely been taken by Helen Sloan



Carla Stronge

[Casting Director](#)

Having originally worked in London, Carla returned home to Northern Ireland in 2004 and juggled being a 2nd AD on local projects with being an extras co-ordinator on larger feature film productions. In 2007 Carla set up Northern Ireland's first dedicated extras agency, Extras NI which was Northern Ireland's first and remains its largest extras agency and has handled the extras on *Game of Thrones* since the pilot.

Carla quickly became the first port of call to assist and inform casting directors coming to Northern Ireland and she regularly cast small parts and child roles on feature films such as *City of Ember* and *Your Highness*. Her first Casting Director credit was the first series of *The Fall* which aired in 2013. Carla has now also established her own casting agency and works closely with Casting Directors Nina Gold and Robert Sterne on *Game of Thrones*. Together they won a Primetime Emmy in 2015 for Outstanding Casting for a Drama Series.

EXTRAS NI: 2015 STATS

The Frankenstein Chronicles
Extras: 508 Man Days: 1,579

Line of Duty S3
Extras: 541 Man Days: 1,199

Lost City of Z
Extras: 654 Man Days: 1,213

The Secret
Extras: 428 Man Days: 612

The Fall S3
Extras: 103 Man Days: 226

Game of Thrones S6
Extras: 2,395 Man Days: 13,717

Total Man Days: 20,167

Total No of Extras (across all productions): 3,900

Equivalent of 80 people employed full time

Highest man day count in company history, exceeding previous record by 7,149

12,240 new members created profiles on extrasni.com

The Game of Thrones Effect

Much has been written about "the *Game of Thrones* effect"; as well as the monetary value, job creation and skills development, there are several other bonuses.



New Stages

At the time of the previous Value Report we reported on the two new sound stages which were built as an extension of Titanic Studios. The level of investor confidence required to build these multi-million pound stages could only have been achieved through the project of a size and scale of *Game of Thrones* and its potential to continue to provide a work-flow for years to come.

As Northern Ireland's profile within the global production community continues to rise and the credibility of the local industry for future inward investment is further cemented, Belfast Harbour Commission unveiled plans to build new studios at Giant's Park on the north foreshore of Belfast Lough.

Set on more than 340 acres, Belfast Harbour Studios will offer 64,000 sq ft of studio space plus workshops and extensive office space, further boosting Northern Ireland's credentials as a first-class film and television production location.

Work is well underway at the site at Belfast's Giant's Park and it is expected that the studios, which have been self-funded with £20 million worth of investment from Belfast Harbour, will open for business in late 2016.

Set on more than 340 acres, Belfast Harbour Studios will offer 64,000 sq ft of studio space



Screen Tourism

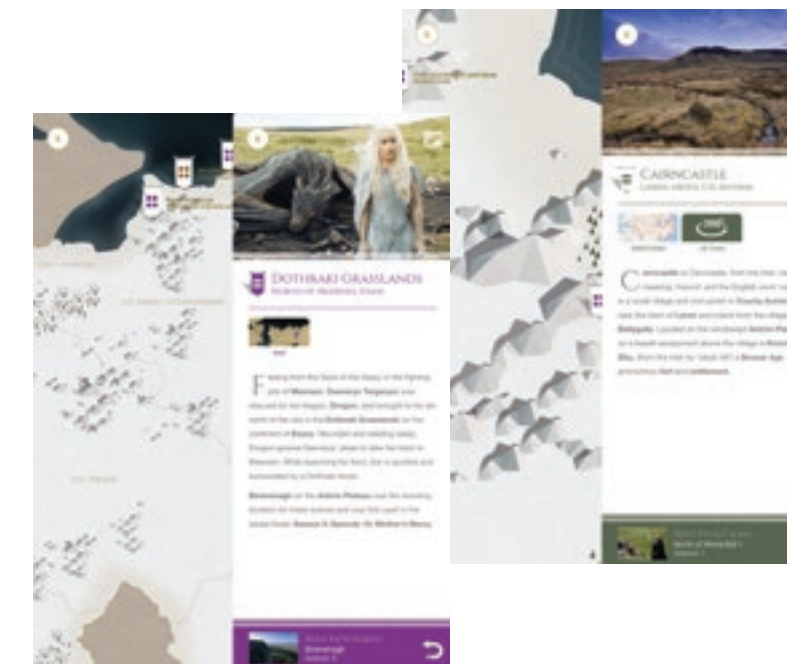
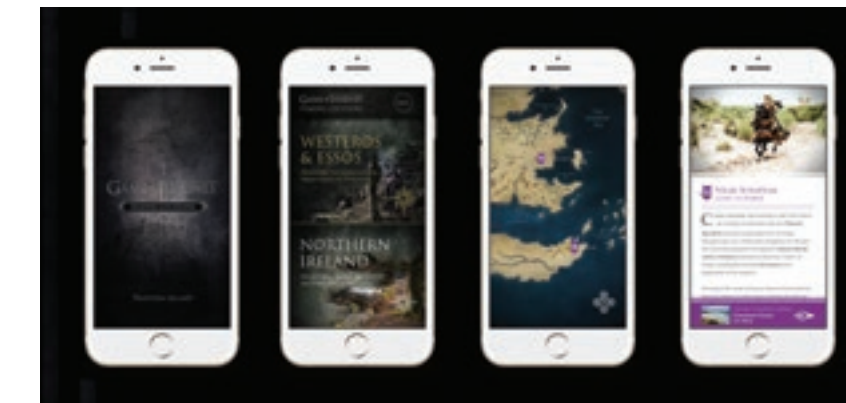
Taking our cue from *The Lord of the Rings* phenomenon and understanding how that film franchise helped open up new markets for New Zealand, we continued to push the screen tourism agenda and have developed two major tourist promotions.

An interactive *Game of Thrones* filming locations app guides fans from around the world to publicly accessible Northern Ireland locations used in the show. Bridging the gap between fantasy and reality, the interactive maps allow users to flip between the mythical worlds of Westeros and Essos and Northern Ireland locations such as Inch Abbey, Ballintoy Harbour, Tollymore Forest and Portstewart Strand from their own home as each location features a 360 degree panoramic photograph. The app is free to download for Apple and Android platforms and will be updated with more locations and scenes from past and future seasons.

The appetite for information about the show is vast around the world; the app allows visitors and fans of *Game of Thrones* to see the massive part the Northern Ireland landscape plays in the series.

The creation of a cluster of signs across Northern Ireland is the latest initiative in our screen tourism strategy. Working with the various councils where filming has taken place, we have produced a branded family of explanatory panels which means each site will be instantly recognisable as a *Game of Thrones* filming location. It is an obvious and informative association between the *Game of Thrones* fantasy and the stunning real-life Northern Ireland location. As with the app, we will be working again with the councils on new signage as new locations come on board.

The appetite for information about the show is vast around the world



The Frankenstein Chronicles

We make no secret of the fact that *Game of Thrones* has fuelled the confidence of the film and television production sector here and has put to rest any doubt about Northern Ireland being able to deliver on the highest level.

Proof, if proof were needed, came in the form of another returning television series, *The Frankenstein Chronicles*, which was brought to Northern Ireland by Frank Doelger, Executive Producer on *Game of Thrones*, and also on *The Frankenstein Chronicles*.

This epic re-imagining of Mary Shelley's myth for a modern audience, blending supernatural horror with period police procedures, was a 6-part drama for ITV Encore. Picked up by A&E for the USA, we have every reason to hope this will also be a returning television series for Northern Ireland.

Filming took place early in 2015, after *Game of Thrones* Season 5 had wrapped, with several crew coming off that production and on to *The Frankenstein Chronicles*. Additionally, several crew stepped up a grade or more on *The Frankenstein Chronicles* from their previous production.

Filming took place after *Game of Thrones* Season 5 had wrapped, with several crew coming off that production



Cathy Mooney

[Production Manager](#)

Cathy began her career working as an Assistant Production Coordinator on the 2003 production of *Blind Flight*. Since then, Cathy has had the opportunity to work on some fantastic features such as *The Wind that Shakes the Barely*; *PS, I Love You*; *Hunger* and *Good Vibrations*. Cathy has also worked on a variety of TV productions including *Line of Duty*; *The Frankenstein Chronicles* and most recently the latest series of *The Fall*.

Adam Pescott

[Storyboard Artist](#)

Despite being a sci-fi and horror genre film fanatic, Adam initially worked as an artist for the greeting card industry on branded card ranges for Hallmark, UK Greetings, and the popular Me to You Grey Bear range. After moving to Northern Ireland, Adam began a successful career in the TV and film industry working on *Your Highness*; *Line of Duty* and *The Frankenstein Chronicles*.

Áine Mc Guinness

[Production Buyer](#)

Áine's first role in the industry was as a buyer on a Northern Ireland Screen funded short film, *Erwin*, in 2010 before working as an Assistant Buyer on the second series of *Game of Thrones* in 2011. The Art Department won an Emmy that year, which was a fantastic experience for Áine to share the success. Since then Áine has worked on a variety of wonderful projects all filmed in Northern Ireland, including *Wipers Times*; *37 Days*; *Dani's Castle*; *The Frankenstein Chronicles* and *Let it Ride*.

Patrick Creighton

[Assistant Art Director](#)

After completing a Masters in Art Management from Queen's University in 2013, Patrick embarked on his first role as a Trainee Set Decorator on *Dracula Untold*. Following this experience, Patrick then worked on *High Rise* and *The Frankenstein Chronicles* where he stepped up into the role of Assistant Set Decorator. Patrick's most recent role was on *A Storm in the Stars* this year as an Assistant Art Director.

Stacey Quigley

[Production Supervisor](#)

Stacey has worked on a host of filming productions in Northern Ireland over the years including *Killing Bono*; *High Rise*; *Lost City of Z* and all three series of *The Fall*. Stacey began her career as a Cast Assistant and has since worked her way up to the role of Production Supervisor.

Susan Scott

[Costume Designer](#)

In 2016, Susan will celebrate 21 years in Costume Design since her first feature film, *Snakes and Ladders*. 2015 was a particular highlight for Susan who worked on the BAFTA award-winning and Oscar® nominated short film *Boogaloo and Graham*. Susan also worked on *The Legends of Longwood*; *The Survivalist*; *The Frankenstein Chronicles* and *The Journey*.



Television Drama

We support the production of television drama in Northern Ireland that connects with audiences worldwide

The television drama landscape is changing in Northern Ireland. Although the majority of television drama series or serials produced here are still commissioned by the BBC, there are notable exceptions and in the last couple of years the quality and range of this drama has increased.

Since the last Value Report, the UK tax break for high-end television drama has been implemented and the BBC and Northern Ireland Screen signed a Partnership Agreement in March 2015; a joint 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. The results of both interventions are already yielding positive outcomes.

Crime mini-series *Hidden*, police procedural drama *Line of Duty* and psychological thriller *The Fall* all attracted positive reviews and strong audience following. Such has been the success of *Line of Duty* that it has moved from BBC2 to BBC1. *The Fall* returned early in 2016 to film its third and final series. The show, which weaves the city of



During the week of 25th April, drama made in Northern Ireland held the 9 o'clock peak viewing slot on three different channels

Belfast inextricably into the narrative, has been a huge international success and also has particular resonance as a story set in Northern Ireland, featuring characters from Northern Ireland – and therefore actors from Northern Ireland. It has sold to over 200 territories including Netflix in the US, BBC First Australia, Bravo Canada, DirecTV Latin America, Globosat Brazil, RTE Ireland, Fox International Channels across Asia as well as a multi-territory deal with ZDF Enterprises Germany.

Sunday night BBC comedy drama *Blandings* enjoyed the delights of Fermanagh and Crom Castle for two series, while children's drama *Dani's Castle* was also recommissioned for CBBC. Further CBBC series followed from The Foundation TV including the interactive series for CBBC, *The Secret Life of Boys* which filmed its second series this year, as well as *Millie Inbetween* also for CBBC which is on its third season. Buccaneer Media filmed *Ride*, a 20 episode live-action series for Nickelodeon and YTV in Canada.

ITV commissioned 4-part drama *The Secret*, from Hat Trick Productions. Based on the book 'Let This Be Our Secret' by Northern Ireland journalist, Deric



Henderson, the series filmed in Coleraine and the north coast. It starred James Nesbitt in the role of a respected church going dentist who begins an affair that ultimately leads to the double murder of their spouses; a crime the couple conceal for 18 years.

During the week of 25th April, drama made in Northern Ireland held the 9 o'clock peak viewing slot on three different channels: Monday night *Game of Thrones* on Sky Atlantic; Thursday night *Line of Duty* on BBC2 and Friday night *The Secret* on ITV.

Such has been the proliferation of drama production out of Northern Ireland recently, that it has been difficult to choose just one showcase. We have therefore decided to look at two: *The Lodge* for the Disney Channel (EMEA) and *My Mother and Other Strangers* for BBC1 and in particular at the local Northern Ireland producing and writing talent involved in the two series.



Showcase

The Lodge



This live-action musical drama series is commissioned by Disney EMEA, which drives the investment in, and development of, animation and live-action programming for both European and global distribution.

The series is produced in Northern Ireland by Zodiak Kids Studios and features new original songs and a talented cast of young actors from the UK and Europe. Zodiak Kids Studios is a seasoned producer of pre-school, drama, comedy, factual and family entertainment for a variety of worldwide broadcasters, and also produces *Dani's Castle*, *Secret Life of Boys* and *Millie Inbetween* in Northern Ireland.

This 10-part series is a life affirming emotional rollercoaster about 15 year old Skye's journey of self-discovery as she moves from the bustling city to exciting rural life. The story follows Skye who returns with her father to her mother's family home, The North Star Lodge. Their arrival marks a fresh start following the death of her mother. However, Skye's new life will not be without its complications as she navigates every day teen pressures that include trying to fit in, 'frenemies', a love triangle, and a mystery that is set to shake her world.

The series was filmed at Montalto private estate in Co. Down in Ballynahinch with much of the action taking place in Castlewellan and Tollymore Forest Parks and the village of Strangford. Two of the key creatives are Northern Ireland talent. Hollywood based Yellowmoon delivered the post production services for the series.

THE TEAM

Steven Andrew

[Exec Producer](#)

Steven started as a stage manager in the theatre and moved on to start directing before joining the BBC as a runner in 1985. At the BBC he directed *Blue Peter*, *Jackanory* and a number of children's entertainment shows before taking over as the producer of *Grange Hill*. In 1999 he became controller, Granada Media Kids, co-creating *My Parents Are Alien* and exec producing, *Childrens Ward*, *Girls in Love*, *Jungle Run* and *North Hollywood High*. He moved on to become commissioning editor for CITV, controller of Daytime in 2004 and programme director, ITV Digital Channels in 2006, before returning to CBBC as head of CBBC in-house productions in 2009 with responsibility across all genres and platforms, overseeing a raft of content including award-winning *Tracy Beaker Returns*, *Newsround Special*, *Blue Peter*, *Sadie J*, *Cop School*, *Project Parent*, *Serious Livingstone*, *Just William* and *Wolfblood*. Steven is currently creative director, Foundation TV, exec producing a new interactive comedy *Secret Life of Boys*, CITV's *Scrambled* and Disney's *The Lodge*.

Raymond Lau

[Series Producer](#)

Raymond started as a BBC comedy producer working on both local and network comedy ideas and scripts, and with writers and performing talent from Ireland. In 2011 he transferred to BBC Comedy in London on attachment to BBC Comedy North where he produced several pilots with up and coming talent from the UK and beyond. He left the BBC in April 2012 to become a freelance Producer for all three series of The Foundation TV's CBBC Dani Harmer sitcom *Dani's Castle*, which was filmed in Northern Ireland. As well as setting up his own independent production company, Green Dragon Media, he also runs the Belfast office for Zodiak Kids Studios and was part of the development team for Disney's *The Lodge*.

Lee Walters

[Head Writer](#)

Lee began his writing career in the theatre, where he has had plays performed by the Royal Shakespeare Company and the National Theatre. Since moving into television, Lee has been lead writer on several successful children's live-action series and animation series, and has worked on IP for Disney, CBBC, BBC Learning Zone and Cartoon Network, amongst many other well-known kids' brands. Lee was Creator and Lead Writer on the 26-episode live-action series *My Phone Genie* for ITV/CITV, and has written on award-winning series *The 4 o'clock Club* and *Wolfblood*. As well as head writing on *The Lodge* for Disney, Lee was recently Head Writer on the animated series *Floogals*, which he co-created, produced by Zodiak Kids for NBC Universal.

Bronagh Taggart

[Writer](#)

Belfast-born Bronagh is a writer and actor with numerous theatre, film and TV credits including *The Fall*, *The Playboy of the Western World* at the Old Vic and the BBC's *Occupation* which shot in Northern Ireland. As a writer, her comedy pilot *Crazy Kids* received a showcase at BAFTA in 2009 and her short play *Sanctuary* was performed at the Arcola Theatre, London. Bronagh joined the writing team on BBC NI's regional drama series *6 Degrees* in 2011 and was a writer on several series of *Dani's Castle*, *Millie Inbetween* and the CBBC series *The Sparticle Mysteries part 3*, which also filmed in Northern Ireland.

Dez McCarthy

[Director](#)

Dez has been directing television since 1996 and has a solid reputation for setting up new series and shooting award winning shows. He is a BAFTA winning Director, a Celtic Film Festival winner, a Cine Golden Eagle Award winner and a winner of a Hugo TV Award, Chicago. Dez has directed several television series filmed in Northern Ireland including *Dani's Castle* and *Millie Inbetween* for The Foundation and *Pajanimals* for Belfast animation studio Sixteen South.

Matt Bloom

[Director](#)

Matt is a TV and commercials director with over 15 years of terrestrial broadcast experience, and a graduate of the Newport Film School. He specialises in comedy, unique dramas, and sci-fi. He has directed 50 hours of terrestrial TV on over 100 episodes of comedies and dramas for the BBC, ITV, Channel 4 and Disney. He is lead director on the smash hit *The 4 O'Clock Club*, starring Ben Bailey Smith, and the international hit *Hank Zipzer* starring Henry Winkler. His commercials include spots for The British Army, Cooperative Supermarkets, and BAA Airports. His awards include a Royal Television Society award for Best Drama for *On the South* and Best Film awards at international film festivals for his shorts. He is mentored by *Moulin Rouge* and *Romeo + Juliet* director Baz Luhrmann.



Showcase

My Mother and Other Strangers

A new pre-watershed drama series of 5 x hour-long episodes for Sunday nights due to air on BBC network in the Autumn.

Set in Northern Ireland during World War II, *My Mother and Other Strangers* follows the fortunes of a rural family and their neighbours in the village of Moybeg in County Tyrone, as they struggle to maintain a normal life after a huge USAAF airfield with 4,000 servicemen and women, lands bang in the middle of their parish in 1943.

This original script has a warm and nostalgic feel with a strong, recognisable Northern Irish

flavour. As expected from a local voice, the dialogue is believable and authentic with typical home-grown banter and in-jokes. Taking place in a distinctive location, that of a small Northern Irish village that happens to be next to a U.S. aerodrome, instantly gives the piece a unique flavour as we witness the culture clash between the local people and the incomers.

The series, which was wholly produced and post-produced in Northern Ireland, features some beautiful locations including Kearney village on the Ards Peninsula and Glenarm in Co. Antrim.



As expected from a local voice, the dialogue is believable and authentic

THE TEAM

Barry Devlin

Writer



Born in County Tyrone, Barry Devlin is a writer, musician and director. Among his many film and television writing credits are several recognisable and well-loved television series including *Ballykissangel*; *All Things Bright and Beautiful* and *The Darling Buds of May*. Barry has also written several documentaries including *U2: Outside it's America*, which he also directed.

Stephen Wright

Executive Producer

Head of Drama for BBC NI with credits on a wide range of drama for film and television including *Five Minutes of Heaven* starring Liam Neeson and James Nesbitt; *Line of Duty*; *The Fall*; *Hidden*; *Murphy's Law*; *A Song for Jenny* and *Holy Cross*.

Grainne Marmion

Producer

Producer of numerous film and television programmes including *The Damned United*; *Doctor Foster*; *What Remains*; *Small Island*; *Lark Rise to Candleford* and *Ballykissangel*.



Independent Film



We help Northern Ireland films get made, marketed and screened

Supporting independent film was the founding purpose of Northern Ireland Screen and 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 programmes we run, whether they're returning home to the burgeoning industry here or whether they are simply a new talent find.

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 actively seek partnerships and value from other industry sectors, including financing such as from a sister agency like the British Film Institute or the Irish Film Board or a network broadcaster e.g. BBC or C4. We pitch the projects to international sales agencies and help open doors to distributors.

During production we assist with promotion through facilitating set visits by trade journalists from Screen International and Variety, who will run a feature on the film and film-makers 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 film-maker attendance through participation in our NI Delegations.

Since the last Value Report a wealth of creative talent has made independent films in Northern Ireland. Incoming films have included the magnificent beast that is *High-Rise*, directed by Ben Wheatley to *Shooting for Socrates*, about the heady days of Mexico 1986 when Northern Ireland met the mighty Brazil in the World Cup finals. *Miss Julie* starring Oscar-winner Jessica Chastain and directed by Liv Ullman was given a local Northern Ireland slant and filmed on location at Florence Court while the streets of Bangor were under siege in *Robot Overlords*. Mark Cousins returned home to shoot

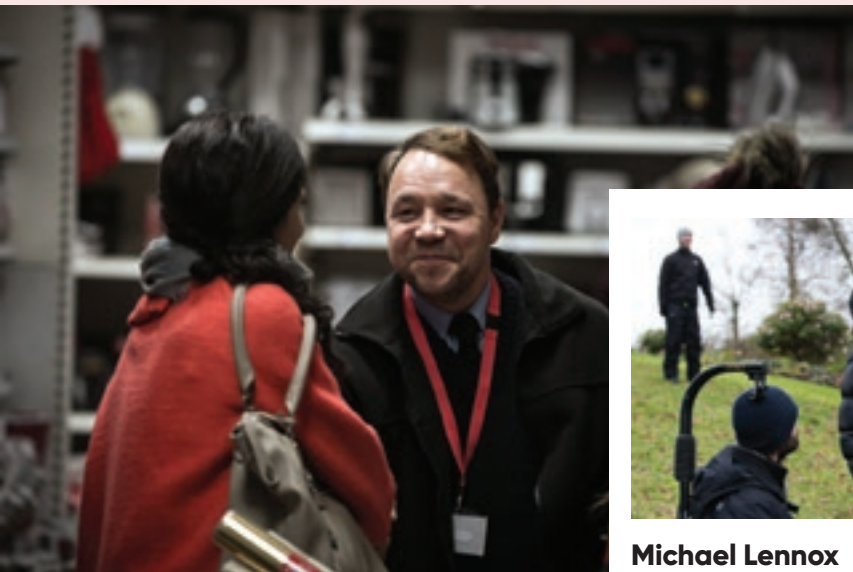
We have always placed a particular focus on the most talented local writers, directors and producers in Northern Ireland

the beautifully lyrical and critically acclaimed *I am Belfast* and two recent films, *The Truth Commissioner* and *The Journey* examine different aspects of Northern Ireland's recent history. But we have selected two young, up and coming Northern Ireland feature directors to examine in more detail.

A Patch of Fog and *The Survivalist*, both directorial feature debuts, are great examples of the new Northern Ireland voice in fiction. Both film-makers remain in development with various projects at Northern Ireland Screen.



A Patch of Fog



Michael Lennox
Director

From an early age Michael had a passion for storytelling. In 2008 he directed his first short film, *Rip and the Preacher*, which was selected by the British Council to tour over twenty festivals worldwide, including Aspen, Cinequest and LA Shorts Fest.

After producing two more shorts, including a 30 minute drama as part of the Coming Up new talent scheme for Touchpaper/Channel 4, Michael went on to study for a Masters in Fiction Directing at the prestigious National Film and Television School, Beaconsfield, where he continued to make shorts including *Back of Beyond*, written by Ronan Blaney and *Nine Lives*, his graduation film.

After graduating, Michael was attached to feature film, *A Patch of Fog*, written by Michael McCartney and John Cairns, which went into development through Northern Ireland Screen's New Writer Focus.



During the development process Michael was also exploring his next move in short film directing. He found that short in *Boogaloo and Graham* written by Ronan Blaney and produced by Brian Falconer. Qualifying for BAFTA consideration in the live action short category as a result of its competitive festival screenings, in February 2015 the film won the BAFTA for Best British Short Film. The short was also Oscar® nominated in the same year while Michael went into production during the 2015 awards season with his debut feature, *A Patch of Fog*.

The Fyzz Facility with Robert Jones and Wayne Marc Godfrey came on as producers while Northern Ireland talent featured prominently both in front of and behind the camera. Conleth Hill took a starring role with Ian McElhinney in support, while HoDs included Line Producer Katy Jackson, Hazel Webb Crozier as Costume Designer and David Craig as Production Designer.

In 2015 the film was selected as part of the Discovery Programme at Toronto International Film Festival, a spotlight on the most exciting work from up-and-coming directors from around the world while it had its UK premiere at the Edinburgh International Film Festival in June 2016 where it was nominated for the Michael Powell Award for Best British Feature Film.

Michael is currently directing on the high-profile ITV series, *Endeavour*, and has several projects in development including a 1970s set Belfast series which he will both write and direct for television.



John Cairns & Michael McCartney
Writers

John and Michael were winners of the Northern Ireland Screen New Talent Focus scheme in 2011 with their screenplay, *A Patch of Fog*. The winning project was announced at a lunch hosted by Northern Ireland Screen in Cannes 2012 where renowned producer Robert Jones (*The Usual Suspects; Dirty Pretty Things; Run Fatboy Run; Trap for Cinderella*), confirmed he would produce the Belfast set feature for the Fyzz Facility alongside Wayne Godfrey. The film went into development for another 2 years before principal photography started in November 2014.

A Patch of Fog is a darkly comic unnerving thriller, a modern day morality tale and a kind of anti-bromance detailing the relationship between a mildly kleptomaniacal novelist and a more than mildly disturbed security guard.

John and Michael's latest screenplay, *Throwdown*, is a Sydney set thriller that is being produced by Morgan Bushe of Dublin based Fastnet Films (*Strangerland; Mammal; The Land of The Enlightened*). Set over the course of one day, *Throwdown* tells the tale of Joel Starc, a young man who goes on a police ride-along only to discover that the cop behind the wheel is a deeply disturbed psychopath who starts killing people and won't let Joel go.



The Survivalist



Stephen Fingleton Writer/Director

Stephen studied English Literature at University College London and began shooting his first films with the UCLU Film Society, whose alumni include Christopher Nolan. After he graduated Stephen wrote scripts and made guerrilla short films while working outside the industry. He was the last recipient of the Bill Miskelly award, a prestigious grant for young filmmakers run by Northern Ireland Screen. His first two short films *Driver* and *Shirin* were selected and screened at top international festivals, including the London Film Festival and the Palm Springs Festival. Additionally *Shirin* was longlisted for Best Short at the 2013 BAFTAs.

Stephen's big break came when his screenplay for *The Survivalist* was voted by executives onto Hollywood's "Black List" and topped the UK "Brit List" for the year's best unproduced scripts in 2013. That same year he was selected by Screen International as a Star of Tomorrow, and was one of 16 filmmakers chosen for

the BFI Lighthouse short film scheme which funded his short film *SLR*. The film was shortlisted for an Academy Award and has been viewed 400,000 times online.

In February 2014, The Fyzz Facility produced Stephen's short film *Magpie*, starring Martin McCann, Mia Goth and Olivia Williams. Created as an introduction into the world of *The Survivalist*, providing a glimpse of the brutal and harsh post-apocalyptic future created by Fingleton, the short was developed and produced in association with Northern Ireland Screen and the BFI.

Having been a finalist in Northern Ireland Screen's New Talent Focus, Stephen began principal photography on *The Survivalist* in June 2014 with Martin McCann and Mia Goth reprising their roles from *Magpie* and talented local Damien Elliott taking on the role of Cinematographer.

The film has gone on to remarkable festival and awards success. It premiered in 2015 at the Tribeca Film Festival where Stephen won a Special Jury Mention in the Best New Narrative Director Category. In 2015 Stephen received a Moët BIFA Award for Best Debut Feature (the prestigious Douglas Hickox prize) and the Citizen Kane award for Best New Director from the Sitges Film Festival. That same year he, alongside actor Martin McCann, was named by BAFTA as a Breakthrough Brit.

The Survivalist was also awarded Best Film at the Ithaca International Film Festival and a Special Jury Mention at the Strasbourg Fantastic Film Festival. This year Stephen was nominated in the Outstanding



Debut category of the BAFTAs. The film was released by Bulldog Film Distribution in the UK theatrically on February 12th 2016 and by Alchemy in the United States. The latest accolades for the film were 4 IFTA nominations in April this year with Stephen winning the IFTA Rising Star Award.

The film has gone on to remarkable festival and awards success



Factual / Entertainment Television

We invest in Northern Ireland production companies to enable them to develop projects for international markets

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

In the new Opening Doors strategy, Northern Ireland Screen both increased the amount of development funding available for factual television and also made it a priority to fund pilots and taster tapes over general slate development; there is clear evidence that supporting pilots and tasters more regularly delivers a return.

Additionally, we have continued 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.

Each year funding is given to a single Landmark Documentary, again giving priority to projects with international distribution. Marketing support focuses more on international markets including but not limited to MIP, MIPCOM, Realscreen, IDFA, Hot Docs and Sheffield Documentary Festival.

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; Alley Cats; DoubleBand Films; New Red TV; Tern Television; Waddell Media; 360 Production, Fine Point Films Below the Radar and Erica Starling are all in development with fact/ent programming, and are developing for the international marketplace.

Formats for television are notoriously difficult and costly. Wild Rover enjoyed success in the early 2010s with *Secret Fortune* for the BBC's Saturday night Lottery show. It is perhaps not altogether surprising that two executives who previously worked there, were also successful with a commission for the same slot. The company is Stellify and their show is *Can't Touch This*.

There is clear evidence that supporting pilots and tasters more regularly delivers a return



Stellify Media: Can't Touch This



Stellify Media was formed in 2014 as a joint venture between Sony Pictures Television and TV executives Kieran Doherty and Matt Worthy. Specialising in entertainment production, its current roster includes *Can't Touch This* for BBC1 and *The Dating Game (Blind Date)* for TV3 feature docs.

Can't Touch This is a large scale physical gameshow with a very simple hook. If you can touch the prize – you win the prize. Twenty contestants start and are whittled down to one over a series of obstacles and games. The final contestant plays for the prizes they have

collected during the game. If they can touch the prize – they win the prize – but it's not as simple as it sounds. The fun comes from the obstacles in the contestants' way, with each show climaxing with a final iconic game – a jump for the car of their dreams.

The show was filmed over 7 weeks in Belfast, with pre-production lasting 22 weeks – it was an immense physical gameshow set; Zoe Ball and Ashley Banjo were the presenters of the series, with a typically droll and witty voiceover from Sue Perkins. The first series was commissioned with 11 x 60 minute episodes.



THE TEAM

Matthew Worthy
Executive Producer



Matthew started his career in the entertainment department of Granada Television where his credits include *Stars in Their Eyes* (ITV); *You've Been Framed* (ITV); *Jungle Run* (CITV) and *Celebrities Under Pressure* (ITV). He joined Belfast indie Wild Rover in 2005 for *Get Smarter in a Week* (BBC), acting as Format Consultant for the international versions. From 2007 Matthew, along with Kieran Doherty jointly led Wild Rover's development creating hit formats: *Find Me The Funny* (BBC); *The David Meade Project* (BBC) and *Secret Fortune* (BBC). His producer credits also include *Take the Money and Run* (ABC, America) and *Get Smarter in a Week* (BBC).

Kieran Doherty
Executive Producer



Kieran Doherty is an experienced writer/creator who was a writer on *Sesame Tree Series 2* (BBC1); *Big City Park* (CBeebies); Creator/Producer for *Get Smarter in a Week* (BBC); *Just for Laughs* (ITV); *Take The Money and Run* (ABC) and *David Meade: Make Believe* (BBC1NI) and *Secret Fortune* (BBC).

The show was filmed over 7 weeks in Belfast, with pre-production lasting 22 weeks – it was an immense physical gameshow set

STELLIFY
MEDIA



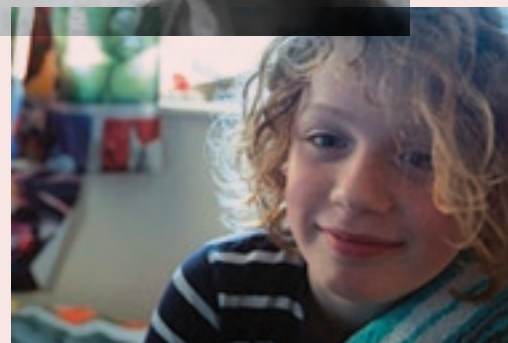
Feature Docs

More recently Northern Ireland has thrown up a cluster of production companies of factual content who are now developing feature docs. The strategy of doubling development funding and prioritising pilots and taster tapes is already paying off.

Companies such as Alleycats, Doubleband, Canderlinks (who made the award-winning *Good Vibrations*), Manifesto Films, Crawford McCann, New Red TV, Fine Point Films and Causeway Pictures are all in development with feature documentary. Such is the growing strength within the sector that a delegation of Northern Ireland producers now regularly attends the leading documentary festivals and markets across the globe including Hot Docs, IDFA and Mip Doc.

Hot Docs International Documentary Film Festival in Toronto has been a great spawning ground with Fine Point Films winning the Cuban Hat Award with its pitch for *Searching for Mercury 13*. The Cuban Hat Award offers "real cash, no strings attached" support for powerful and unique projects and, importantly, consulting sessions with industry experts. Pitched by Brendan Byrne, Trevor Birney and Andrew Reid *Searching for Mercury 13* is about NASA's 'man in space' programme that began in 1958. Away from the media glare, Project Mercury secretly screened female pilots who excelled in the same gruelling tests. The documentary follows Wally Funk, the

Hot Docs International Documentary Film Festival in Toronto has been a great spawning ground



youngest member of NASA's top-secret training programme, as she attempts to reunite with the five remaining female pioneers and relive the dream that nearly was.

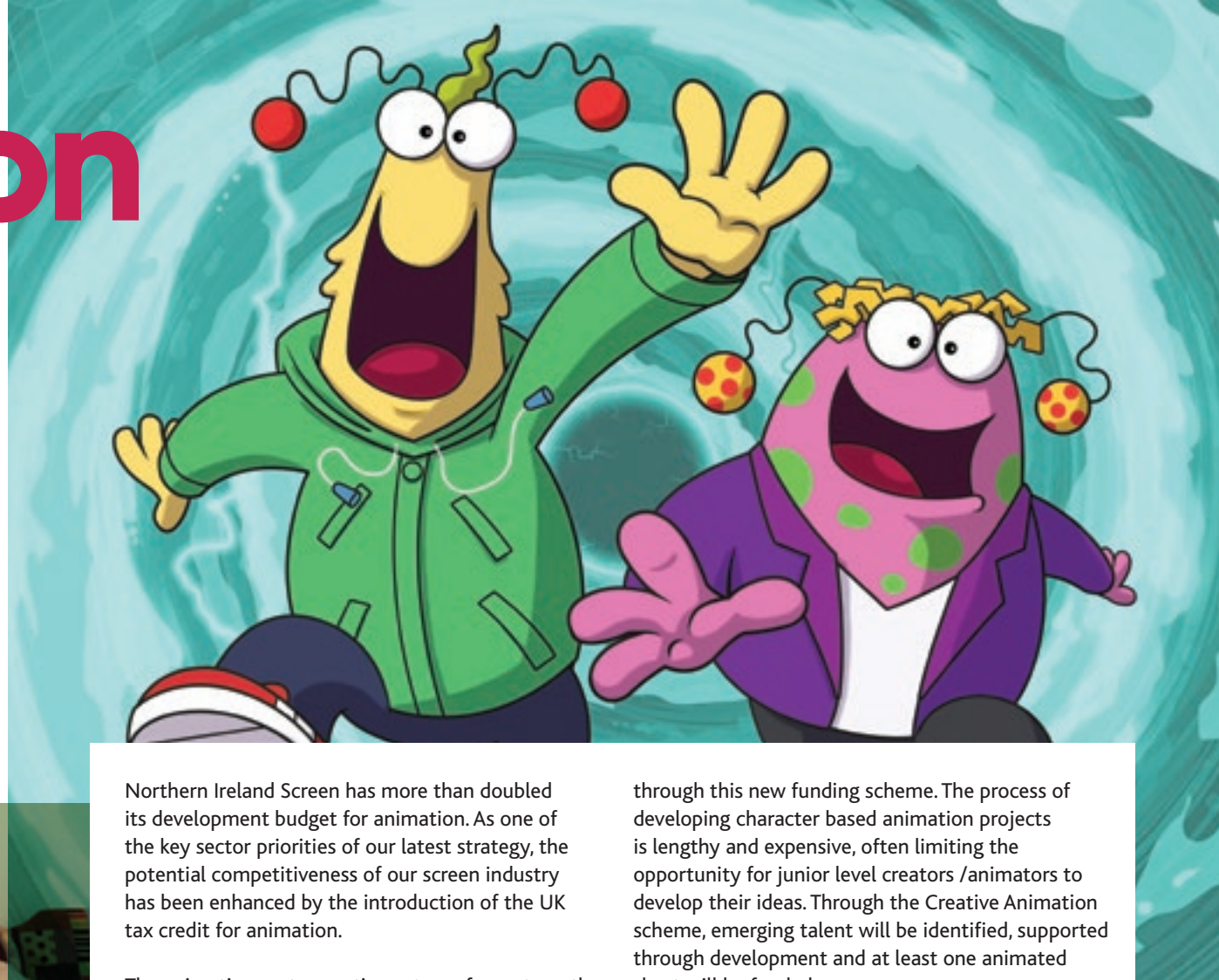
Alleycats TV is an award-winning production company led by Ed Stobart, who has delivered successful, high quality series and films for all the UK's major terrestrial and digital broadcasters, and his work has been seen in over 150 territories around the world. He executive produces all of Alleycats current output. Des Henderson is one of Northern Ireland's most promising producing and directing talents and the director of Alleycat's most recent feature doc, *Project Children*. In

Official Selection at both the United Nations Association Film Festival and the IFI Documentary Film Festival, the *Project Children* Documentary is the extraordinary untold story of how one man's vision helped to bring about peace to tens of thousands of 'troubled children' in Northern Ireland. Since the early 1970s, Northern Ireland was experiencing some of its very worst years, and Denis Mulcahy's plan to send groups of Catholics and Protestants to the USA to spend the summer, would ultimately pave the way for peace.



Animation

We support the development of animated content and companies in Northern Ireland and help them make international connections



Northern Ireland Screen has more than doubled its development budget for animation. As one of the key sector priorities of our latest strategy, the potential competitiveness of our screen industry has been enhanced by the introduction of the UK tax credit for animation.

The animation sector continues to go from strength to strength and the DEL supported animation academy is also up and running at Belfast Met.

A new intervention, The Creative Animation Scheme, was launched. Designed to develop junior creators and animators within the Northern Ireland sector, Northern Ireland Screen is working in partnership with established animation companies who have identified emerging talent who could be supported

through this new funding scheme. The process of developing character based animation projects is lengthy and expensive, often limiting the opportunity for junior level creators /animators to develop their ideas. Through the Creative Animation scheme, emerging talent will be identified, supported through development and at least one animated short will be funded.

Northern Ireland has seen considerable growth in local animation companies, which has helped to create a dynamic and sustainable sector. Additionally, 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.

- Flickerpix in Holywood. Co. Down has grown from a small windowless room in East Belfast, producing animated stings for local TV to a studio whose work has been celebrated and awarded on all five continents; responsible for bringing *Zig and Zag* back to television with a 26 part animated sitcom for RTEJnr and CBBC;
- Sixteen South continues to blaze a trail internationally and has had its brand new animated series *Claude* picked up by Disney Junior for broadcast throughout Europe, Middle East, Africa & Australasia. Their hit mixed animation series, *Lily's Driftwood Bay*, which airs in more than 100 countries; won the prestigious and coveted European Prix Jeunesse award whilst in production of its second series;
- Jam Media was commissioned by CBeebies for a 52 x 14 pre-school series, *Little Roy*, which builds on the success of its BAFTA award-winning series, *Roy*; a mix of live action and animation, all the animation and compositing is done at the Belfast studio ensuring continued development of the Northern Ireland animation sector;
- Enter Yes™ pushes the boundaries of film, virtual reality, interactive image and animation to create award-winning content centred on the interpretation of emotion and creativity in digital media, intersecting new and old media techniques to create a dense rich visual language.

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, and such other forums as the sector may indicate are key.

Derry~Londonderry is strengthening its representation through Dog Ears, a growing company in the North West, while Paper Owl in Belfast has created a unique IP with *Pablo*. These two companies are looked at in greater depth.

Lily's Driftwood Bay, which airs in more than 100 countries; won the prestigious and coveted European Prix Jeunesse award



Dog Ears: Puffin Rock

Formed in 2010, Dog Ears is a children's media company creating original content centred on characters and stories – on paper, on tablets, devices and in living rooms.

Over the years and with continued success, the studio has taken on interns and trainees, as well as increasing its number of staff to 17 in the animation studio. Their work is all about bringing stories to life across media and platforms, from publishing their first book starring Miss Rosie Red and releasing Ireland's first children's book app, to co-producing their second project, *Puffin Rock*, as an animated series with a full animation team in their Londonderry/Derry studio.

Dog Ears continues to develop a slate of new projects, as well as running Humdinger!

Children's Story Festival, an annual celebration which has played host to Oliver Jeffers, Julia Donaldson and over 20,000 children and families since 2013.

Narrated by Chris O'Dowd, *Puffin Rock* is a pre-school animated TV series for 2–5 year olds which follows a family of lovable puffins living on a wild and beautiful Irish island. A co-production between Dog Ears' partners, Cartoon Saloon and Penguin books, Series 1 premiered on RTEjr in January 2015, made its UK debut on Nick Jr in May and was launched on Netflix in November 2015. Series 2 premiered on RTEjr on February 22nd and launched on Netflix in August 2016. The series is accompanied by a range of *Puffin Rock* books published by Penguin, the first of which is available now.



THE TEAM

Laura Campbell
Producer/Script Editor



Originally based in London, Laura was Head of Development at Contender Entertainment (now called eOne), developing pre-school brands for international broadcasters, including *Peppa Pig*; *Humf*; *Tractor Tom* and *Lost & Found* (based on Oliver Jeffers' book). Returning to Northern Ireland, she was freelance for a couple of years where she was Development Producer on two Sixteen South series – *Big City Park* and *Sesame Tree*. She founded Dog Ears in 2010.

Sara Duddy
Lead Writer



Sara is Scriptwriter/Development Producer with over 10 years' experience in children's television, working for 8 years in the BBC's children's department and latterly as a freelance scriptwriter. She has a proven track record in development and production of a diverse range of children's network programmes for CBeebies and CBBC. Writing credits include *Lily's Driftwood Bay*; *Nina and the Neurons*; *Driver Dan*.

Maurice Joyce
Director

Maurice began his career in animation in 1989 as a layout artist at Murakami Wolf Studios in Dublin. His credits while working in the USA include theatrical feature *Beavis and Butt-head do America*; *King of the Hill* and Disney's *Doug and Doug's 1st Movie*. In 2000 Joyce returned to Ireland and has been a Director and Storyboard Artist on high profile international television series for studios such as Cartoon Saloon and Brown Bag Films.

Tomm Moore
Creator/Character & Background Design

Tomm Moore studied classical animation at Ballyfermot College in Dublin and co-founded Cartoon animation studio with Paul Young, Ross Murray and Nora Twomey. The studio created the television series *Skunk Fu!* Moore's first feature film, *The Secret of Kells*, which he co-directed with Nora Twomey, was nominated for an Oscar for Best Animated Feature Film in 2010 and *The Song of the Sea* was also shortlisted for an Academy Award for Best Animated Feature Film in 2014.



Paper Owl Films: Pablo

Paper Owl Films Ltd. was established in January 2012 as Indee Productions and re-branded as Paper Owl Films in August 2015.

Originally working in the Irish language, Paper Owl has a strong track record in producing a wide range of documentaries as well as commercial, corporate and children's content for film, TV and digital platforms. For *Pablo*, the company has teamed up with a highly experienced co-production partner, Kavlaeer in Dublin, to deliver this charming pre-school animation series, the first to be made about a character on the autism spectrum.

Pablo is a funny and transformative series for preschool that mixes live action and 2D animation. It's about how young children make sense of their world and the people in it. The 5½ year old hero, Pablo, uses his magic crayons to turn his life challenges into fantastic adventures and his feelings into colourful characters with a voice in order to face the Real World with confidence. Pablo is on the autism spectrum.

The 52 x 11 minute series will be broadcast in the UK by Cbeebies, RTE Jr in Ireland and SVT in Sweden and is sold internationally by Cake.

The 5½ year old hero, Pablo, uses his magic crayons to turn his life challenges into fantastic adventures



THE TEAM

Gráinne Mc Guinness

Creator / Producer

Gráinne Mc Guinness set up Paper Owl Films Ltd (formerly Indee Productions) about 4 years ago after 20 years working in production. Since then, she has been developing and producing a slate of factual and children's projects. Grainne created *Bia Linn* for TG4, funded through the ILBF, and *Na Dúlradóirí* a wildlife show for 8–12 year olds.

Andrew Brenner

Lead Writer

Andrew Brenner is a BAFTA nominated writer and an Irish Animation Award winner for his work on *Punky*, a show with a Downs Syndrome character at its heart. He has been Head Writer on *Thomas and Friends* since 2010 and his credits include *Humf*, *Curly Hare*, *Punky* and *Fireman Sam*. Andrew started his career working in a school for kids with autism and is particularly passionate about *Pablo*.

Aidan McAteer

Animation Director

Aidan McAteer is a classical animation graduate of Ballyfermot College of Further Education and has worked in London and Vancouver on shows such as *Peppa Pig*, *My Little Pony*, *The Secret Show* and *Ben and Holly's Little Kingdom*. Aidan has served as animation director on the pre-school show *Abadas* and is also episodic director on Kavlaeer's *Wildernuts*.



Gaming & Interactive

Gone are the days of Pong and Tetris; gaming and interactive development is a fast-moving, internationally-facing, creatively-motivated and technologically driven industry.



Globally, the industry is growing exponentially and as an entertainment medium now rivals, and, could be argued surpasses, film and TV.

Northern Ireland Screen has increased its activity in the local independent gaming and interactive sector with the aim of helping an emerging group of companies grow into a sustainable local industry with international ambitions.

We work with local companies to develop both their projects and skills. Development activity is a mixed programme of funding, trade delegations, game development workshops, professional development and technical seminars. We regularly invite acclaimed industry speakers to Northern Ireland to meet local talent and to share expertise.

- The eXP scheme encourages innovation-minded interactive content developers based in Northern Ireland to defy conventional and traditional interactive experiences and search out new genres and ideas.
- The **Assembler Programme** funds the early stage development of up to 6 games with the aim of one of the selected projects going into production. Projects go through three stages of development where they receive constructive feedback from established publishers.
- Developers are funded to participate in delegations to major game conferences in the UK, Europe and US, helping companies to make new connections that will benefit their projects and get them published.



Northern Ireland Screen actively seeks out gaming and interactive companies with commercially viable projects who could set up an office in Northern Ireland. Incoming projects offer opportunities of employment for the local talent pool and for skills and expertise to be shared. Most recently, the team behind *Of Kings and Men*, who were originally based across Europe and worked remotely, now base their team out of Belfast and employ local trainees.

To ensure the long-term future of the gaming and interactive sector in Northern Ireland, we have worked closely with local universities and colleges to help develop courses that give students the skills needed to have a successful career in the industry. This means that there is a production line of new talent entering the workforce every year which is helping to strengthen the industry as a whole.

Northern Ireland Screen seeks partnerships that will benefit the local sector including partnering with the trade body UKIE at conferences, Microsoft on the Greenshoots NI programme and the UK Games Talent programme. We regularly engage with industry press to help raise the profile of local companies and Northern Ireland as a gaming and interactive hub.



Developers are funded to participate in delegations to major game conferences in the UK, Europe and US

- **Greenshoots NI** is a programme jointly developed by Northern Ireland Screen and Microsoft to support early stage start-up game studios with bringing new and exciting game titles to Microsoft and Xbox One, Windows PC and mobile platforms.
- Northern Ireland Screen acts as the regional hub for the **UK Games Talent** programme run by the UK Games Fund. The programme aims to develop new talent who will become future leaders in the gaming and interactive industry. Northern Ireland Screen mentors local teams that have been selected for the programme, holding regular development update meetings to provide feedback and advice on development.

Italic Pig

Italic Pig specialises in character-driven adventures of the sarcastically epic variety. Originally seeded as part of an SEIS, Italic Pig was founded in October 2012 with the mission statement: "Nobody ever got anywhere by thinking medium."

Their debut game – *Schrödinger's Cat and the Raiders of the Lost Quark* – is a quantum physics action-adventure game for Xbox One, PS4 and Steam published by Team17 that has been nominated for several writing and industry awards including a Writers' Guild of Great Britain award for Best Writing in a Video Game, a Writers' Guild of Ireland award for Best Game Script, and a Develop Award of Industry Excellence for Best Use of Narrative.

They are working with several other companies in Northern Ireland and worldwide on amazing game stories and are in development on their next ridiculously ambitious undertaking – *Mona Lisa*, an art heist game in the Renaissance.



PROJECT:

Mona Lisa

Logline

Leonardo Da Vinci's greatest creation is Renaissance Italy's greatest art thief.

Vision

Leonardo Da Vinci was a painter, sculptor, architect, mathematician, anatomist, engineer and inventor – perhaps the most talented man who ever lived. All these talents culminated in "his greatest work": Mona Lisa. But his greatest work is more than just the painting... it was the entire girl.

Mona Lisa is a Renaissance robot.

Her inner-workings are an intricate collection of ropes, pulleys and springs, housed inside a marble exoskeleton, lovingly painted with an enigmatic smile. Part Lara Croft, part Inspector Gadget, Mona is spring-loaded with inventive surprises and witty bravado. As James Bond needs Q, Mona Lisa uses the contraptions of Leonardo Da Vinci to vault impenetrable defenses, avoid detection, forge 60-second masterpieces and concoct death-defying getaways.

Mona Lisa is a narrative-driven stealth adventure through the European Renaissance, with unique paint-based puzzle solving, all wrapped in a classical-meets-quirky art style.



Part Lara Croft, part Inspector Gadget, Mona is spring-loaded with inventive surprises and witty bravado

THE TEAM

Kevin Beimers

Writer & Director

Kevin has a hard time writing a bio because he finds it incredibly difficult to pin down exactly what he does. Over the years he's been a writer, editor, producer, director, animator, artist, designer, developer, coder, storyteller and adventurer.

Noel Watters

Unity Developer

Noel is up for just about anything as long as it involves break-dancing, computer programming and/or Doritos. His goal in life is to retire as a sharp-jawed billionaire, owning a fast automobile, and a computer in a cave. All nouns must be preceded by the word 'Bat'.

Ruby-May Kissack Laidlaw

Digital Artist

Ruby-May is but a simple Manx from the fields and thatched cottages of Manxland. She is currently getting used to living amongst the Irish whom she finds full of banter and slightly stressful. However, she is a sick artist (or so she claims) and she intends to help make *Mona Lisa* PRETTY SICK.

Stephen Ferguson

Level Designer

Stephen is a level designer. No matter how hard he tries, he can never escape puzzle games and constantly works on them. Puzzles will follow him for the rest of his life until his tragic death trying to figure out the puzzle of how to open the bottle to his life-saving medicine.

Dave Sapien

Unity Developer

Used to have the tagline "King of the Impossible" because his amazing work in Adobe Flash and his enjoyment of what is the *Flash Gordon* theme music. Now the only songs about C have lyrics about cats, coconuts, or cows... so Dave doesn't have a relevant tag line anymore.

Biogs taken from the company's website



Asinus Entertainment

A new company that has been set up to produce, in the first instance, *Of Kings and Men*, this game development studio is backed by a highly skilled and experienced modding team based throughout Europe that has been working on the PC game *Of Kings and Men* independently and remotely for two years.

Added value for Northern Ireland has been the increase in training opportunities available to undergraduates from the animation course at the University of Ulster and improvement of the local skills base through the opportunity to work on high quality productions. Post launch Asinus will be looking to grow and increase the opportunities for graduate employment in animation and software development.

PROJECT: *Of Kings and Men*

Of Kings And Men is an independently developed, third-person multiplayer 'Persistent Medieval War' game. Set in 13th century with both European and Eastern influences, you play as a character in a vast open world full of alliances and conflict, with an emphasis on player-driven experiences. This allows you to experience huge battles like no other, engage in massive combat with more than 200 players, capture territories, or practice your fighting skills in competitive matches with intuitive melee combat.

The game was launched through Early Access on Steam and PC digital store fronts in 2016 and will introduce strategic elements, allowing players to conquer and control the land by political, economic or military means. Send armies to protect your cities and invade enemy territories. Lead your troops into decisive orchestrated sieges against player-built fortifications that are fought with hundreds of friends and foes simultaneously. Every victory or defeat shapes history forever.



You play as a character in a vast open world full of alliances and conflict, with an emphasis on player-driven experiences

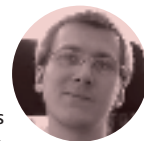
THE TEAM

Florian Hofreither
Creator/ Lead Game Designer



Florian worked for multiple Austrian IT start-ups and founded his own Austrian company. He is the creator and drive behind the cRPG modification project and community which has over 200,000 registered users.

Alesso Sgarro
Chief Technical Officer



Alesso holds a B.Sc. in Multimedia and Computer Games Development, First Class Honours from the University of Limerick, Ireland. He was previously a Software Developer at the Institute of Applied Genomics (IGA), Udine, Italy. He created CoreFinder, a graphical user interface to sort and visualize core collections from individual molecular profiles.



Greenshoots NI

GreenShoots NI is a programme jointly developed by Northern Ireland Screen and Microsoft to support early stage start up game studios develop entirely new intellectual property for any operating system but must be compatible with at least one Microsoft Device including Xbox One, Windows PC and Mobile.

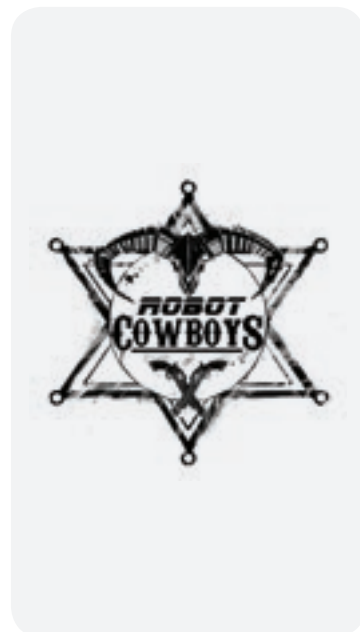
With this initiative Microsoft aims to support innovation in Northern Ireland, build relationships with Northern Ireland start-ups and the wider game development community and maximise the PR opportunity.

For Northern Ireland Screen the Greenshoots programme represents a great way to work directly with industry to help our local game developers reach their commercial and creative potential. Interactive content is highlighted as a key priority in our latest strategy and we are committed to supporting the sector with funding and expertise, in order to create an ecosystem where the most innovative companies can flourish.

Game studios will receive financial support of £20,000 and a package of technical support and business expertise from Microsoft, Northern Ireland Screen and other industry partners which aims to support studios to develop their IP, reach a global audience and explore further export market opportunities.

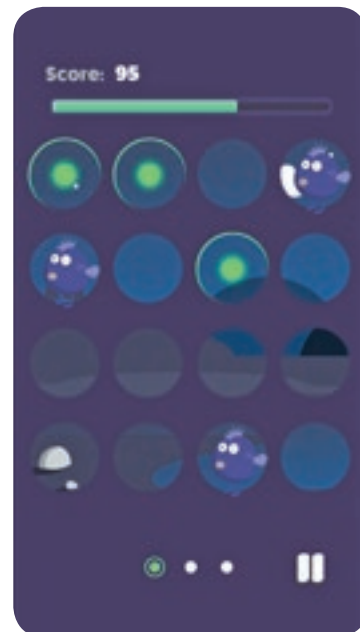
Five companies were chosen to take part in the Greenshoots NI scheme after pitching their ideas to a panel of industry professionals. The five projects selected, whose games are intended for release in 2017 are:

Game studios will receive financial support of £20,000 and a package of technical support and business expertise from Microsoft



Robot Cowboys
BILLY GOAT ENTERTAINMENT

Robot Cowboys is a shared screen, local multiplayer party game where players assume the role of robot gunslingers in a sci-fi take on the American Old West. The aim of the game is to eliminate opposing players, the last robot cowboy standing wins.



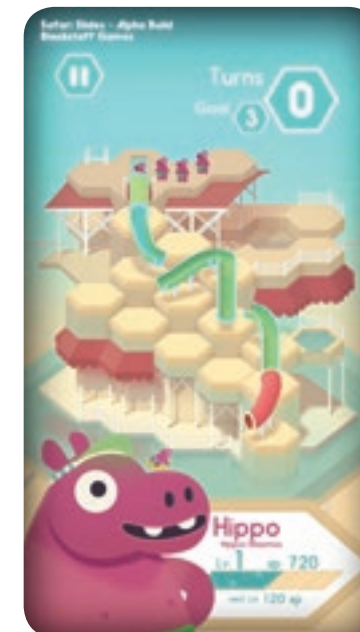
Beat Bugz
BOOM CLAP GAMES

Beat Bugz is a music based game for mobile devices in which you have to protect your drums from pesky bugs that keep infecting your rhythms.



Swordle
APPATTIC

Swordle is a mobile and desktop game that visualises a user's social media most frequently used words. It highlights frequency with size and sentiment (positive, neutral and negative) through colours. The aim is to give the player insight into their current mental wellbeing whilst encouraging them to engage with it by using their words to play the *Swordle* game.



Safari Slides
BLACKSTAFF GAMES

Safari Slides is a themed variation on the classic puzzle game 'Pipes' using a hexagon based system with the integration of new mechanics and level based progression. A modern re-imagining of a classic, *Safari Slides* is a fresh take on an old concept.



Stanberry's Mistake
COFFEEBOX GAMES

Stanberry's Mistake follows a wizard escaping from a disaster that he himself caused. The player will manipulate the environment around the wizard across a series of levels and tile sets using simple rhythmic touch controls.



Skills Development & Training

We create opportunities to increase new entrants to the industry and to improve the skillset of freelance crew

Skills remain key to the growth of this sector within Northern Ireland.

At the heart of the new strategy is an even greater focus on skills development and training, both continuing and extending modern apprenticeships. The construction of the 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 positive results.

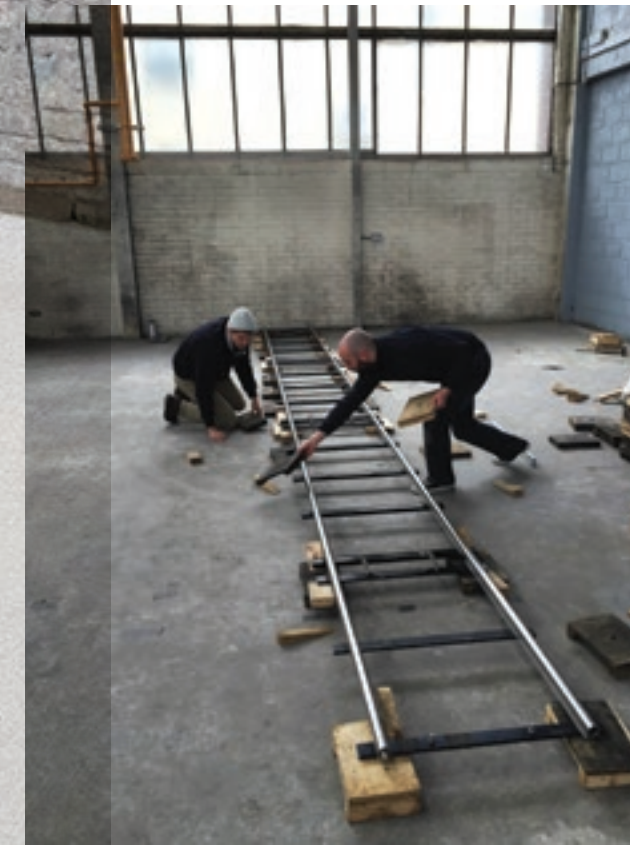
A key purpose of these interventions is to grow the Northern Ireland resident crew and increase the resident Heads of Department on projects filming here. It is therefore essential that opportunities are created to increase the number of new entrants to the industry as well as improving the skill set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



Skills development married with production activity yields positive results

to the overall proportion of the working age population in employment. Training/apprenticeship opportunities also provide an opportunity to address inequalities as the criteria of these schemes mean that they are open to a wide range of participants from all backgrounds.

Skills development and training courses are various and are matched closely with sectoral growth and with our key priorities.

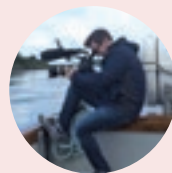


- We run production based training in the areas of craft and skills including work shadowing, mentoring and acting up;
- We run company placements with leading national and international production companies providing training opportunities for junior freelancers and recent graduates;
- We have extended the Aim High apprentice scheme to include Animation and Gaming & Interactive;
- Our flexible Skills Bursary now supports other training providers to deliver courses aimed at filling skills gaps as well as being continued to be offered to individuals working in all sectors of the industry;
- We run a Practical Skills scheme for entry level and emerging filmmakers to gain training in short film development and production;
- We offer an annual scholarship to attend the prestigious National Film and Television School;
- We run TV skills development programmes for junior Development Producers and Associate Producers to experience the markets at MIP for the first time and attend a number of TV industry training seminars.

Examples of trainees are peppered throughout other sections of this report – the apprentices on *Game of Thrones*; the emerging talent in writing and directing; the ILBF trainees, who have a high retention rate within the sector, many have come through the schemes and the first batch of Aim High apprentices are all currently employed. Here is a closer look at just some of the individuals who have availed of our skills development and training programmes.

Where are they now?

AIM HIGH



Chris Vaughan

Producer

Chris worked on four placements over a period of 18 months as part of Aim High in 2011 where he gained invaluable experience across a variety of genres and made vital connections in the local industry. His first role was as Trainee Researcher in BBC NI for *Sunday Morning Live* and he now currently works as a Producer with Paper Owl Films working on a BBC NI documentary series and developing other factual projects.



Tom Popay

Development Assistant Producer

Thomas worked for the BBC in 2012 as an intern on *Rip off Britain*, before joining the Aim High 2 scheme in 2013. Through this opportunity Thomas gained experience in a number of different genres such as factual, drama and entertainment. He currently works as a Development Assistant Producer at Stellify Media where he develops entertainment and factual-entertainment formats for UK broadcast and the international market.



Daniel McCabe

Sound Assistant

Daniel's first role within the industry was as a Craft Trainee through Aim High in 2011. Daniel worked on a variety of projects including *6 Degrees* (2012); *Privates* (2012); *Shooting for Socrates* (2013) and *Game of Thrones* (2015). Most recently Daniel worked as a Sound Assistant on the latest series of *Game of Thrones* where he also completed Northern Ireland Screen's Craft and Technical Skills Programme on set.



Paul Christian

Researcher

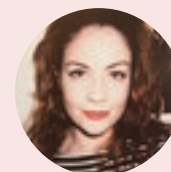
Paul has been working within the television industry for three years having started as a trainee through the Aim High Production Trainee scheme. Paul's first role was as a Production Assistant for BBC NI Comedy. Paul currently works as a freelance Researcher/Assistant Producer between Belfast, London and Manchester and has had the opportunity to work on large scale TV entertainment productions such as the BBC Somme Centenary Commemoration Event and BBC *Mastermind*.



Oisín Kearney

Associate Producer

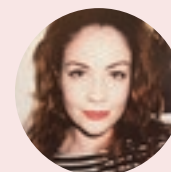
Oisín was a participant on the inaugural Aim High scheme from September 2011 – March 2013 and has since applied for the Skills Fund to allow him to work on a placement in New York for a number of months with Jigsaw Productions. Oisín's first role was as a Researcher on the daytime BBC One programme *Points of View*. His most recent role was as Associate Producer on a feature documentary about Cuba.



Jude McCaffrey

Assistant Producer

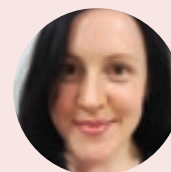
Jude completed 18 months as part of Aim High in 2013, during which he worked across development and production roles in the areas of comedy, entertainment and factual. As part of the scheme, Jude worked as a Researcher on *Something To Ride Home About*, a comedy/travel series for BBC NI. Most recently, Jude has worked as an Assistant Producer on the BBC4 quiz show *Hive Minds*, a co-production between Green Inc and Saltbeef TV.



Róisín Browne

Assistant Producer

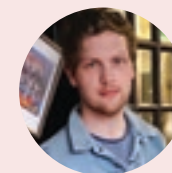
Róisín joined the Aim High scheme in 2013 where she worked on various placements with Tern Television, Waddell Media, BBC and Stirling Film and Television Productions. One of Róisín's first roles was as a Researcher with Tern Television working on a 6-part series called *Armagh: City of Faith* for BBCNI. She currently works with Stirling Film and Television Productions as an Assistant Producer, working on *Thelma's Communion Kids*, a 6-part series for TV3 starring dressmaker Thelma Madine.



Aoife White

Production Secretary

Aoife was introduced to the industry through Northern Ireland Screen's Aim High Trainee Scheme in 2013 where she was encouraged to pursue production by attending production management courses. Aoife's first role within the industry was as a trainee in the production team for *Real Lives Reunited* on BBC. Aoife currently works as a Production Secretary on children's comedy drama, *Millie Inbetween* for CBBC and has also worked steadily in drama on productions for RTE, ITV and Disney.



Ryan Ralph

Producer/Director

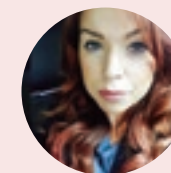
Ryan was originally part of Aim High, which he credits for giving him the opportunity to work in areas that he hopes to concentrate on in the future. Ryan has also had the opportunity to visit the Edinburgh TV Festival and MIPCOM; events which gave him a better understanding and appreciation for the TV industry. Following this Ryan worked on the studio based unit of *Game of Thrones* in 2012 in the joint positions of Trainee Assistant Director and Stand-in across a 10-week period. Ryan is currently producing and directing an online short documentary series for Channel 4, which follows people with disabilities who practice extreme sports. The short is set to broadcast in conjunction with the 2016 Paralympic Games.



Gillian Callan

Producer/Director

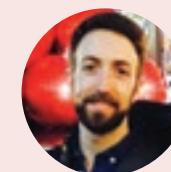
Following the completion of 18 months of training through Aim High in 2013, Gillian worked with Erica Starling Productions as an Assistant Producer. Since then Gillian has worked on a range of factual and observational documentaries for the BBC and Channel 4, covering diverse topics from mental health to crime, death, comedy and historical subjects. Her recent short documentary *Recorded Absence*, was nominated in the Short Doc Award category at the Sheffield Doc/Fest 2016 and she has just started working on her first broadcast film as a shooting producer/director on a half-hour documentary commissioned by BBC NI and the Ulster-Scots Broadcast Fund.



Maeve McLoughlin

Researcher and Coordinator

Maeve started within the film and TV Industry on the Aim High Producer Trainee Scheme in October 2015 with her first placement based in Below the Radar and Double Band Films, as a researcher and production assistant. It was while on a trainee placement with Stellify Media that Maeve had the opportunity to research and develop shows that were then presented to broadcasters for consideration for commission. It was a great success for her programme idea for *Beauty Queen and Single*, to be commissioned by BBC NI.



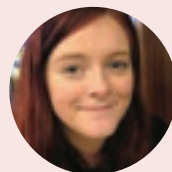
Michael Shaw

Researcher

Michael joined the Aim High scheme in 2013 which provided him with invaluable skills and experience where he developed and honed his skills in editing and shooting. Following this Michael worked at DoubleBand Films as a Development Researcher, one of Northern Ireland's leading documentary makers. Michael currently works as a self-shooting Researcher at the BBC where he has had the opportunity to work on a number of network and local productions including *Points of View*; *Real Lives Reunited*; *The Nolan Show* and *Spotlight*. His role within these productions involves developing original programme ideas, sourcing contributors and directing and edit producing VTs.



CREW



Stephanie McCutcheon

[Assistant Editor](#)

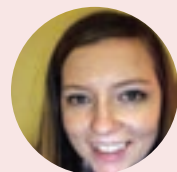
Following her graduation from the University of Manchester with a BA (Hons) in Drama and Screen Studies, Stephanie's first role was a Costume Trainee on the first series of *Game of Thrones* in 2010. Stephanie has since worked on *Dracula Untold* (2013) as a Costume PA and *Morgan* as 1st Assistant Editor.



Ola Kaminska-Omozik

[Accountant](#)

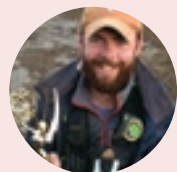
Ola's first role within filming production was Trainee Accounts Assistant on *Your Highness* in 2009 before working on *Killing Bono* in 2010. Ola has consistently moved up the grades and is currently working as the NI Accountant on the latest series of *Game of Thrones*.



Maria Mulhull

[Assistant Director](#)

Maria began her career working on the pilot of *Game of Thrones* in 2010 as a 3rd AD before working as a Trainee AD on *Your Highness* in 2011. Most recently Maria has worked on the third series of the BBC drama *The Fall* as 2nd Assistant Director.



Donavan Gallagher

[Grip Assistant](#)

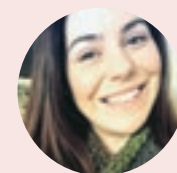
Donavan started out in the industry two years ago on a Craft and Technical Skills scheme. His first job was as a Trainee Grip on series 5 of *Game of Thrones* and since then he has continued working and increasing his skills within the industry having worked on BBC dramas such as *Line of Duty*. He has returned as a Grip Assistant on the latest series of *Game of Thrones*.



Emma Roberts

[Camera Assistant](#)

Emma worked on *Game of Thrones* as a Trainee Camera Assistant through the Craft and Technical Skills scheme in 2014 and 2015. Most recently Emma has worked on *My Mother and Other Strangers* and *The Bookshop* and she will also return to the seventh season of *Game of Thrones* on a higher grade as a Camera Assistant. A highlight of Emma's career to date is her work on the London 2012 Olympics working as a Camera Assistant.



Sorcha Nic Giolla Mhuire

[Editor](#)

Sorcha began her career in the industry as a trainee with the Irish Language Broadcast Fund Scheme in 2011. She acquired her first commission with TG4 while working at Waddell Media where she developed her passion for editing. Sorcha has worked with a number of independent production companies including Crawford McCann, Lagan Media Productions and Big Mountain Productions and is currently working as an Editor at Yellow Moon Post Production.



Mike Hooley

[Assistant Casting Director](#)

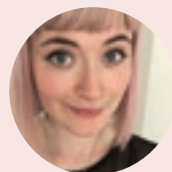
Mike's first role within the industry was as a Trainee Assistant Director on *Game of Thrones* in 2013. Following this he completed the Casting Trainee scheme in 2014 where he was placed with Northern Ireland's largest extras' casting agency, Extras NI. Mike currently works as a Casting Assistant to Carla Stronge at Carla Stronge Casting where he has worked on *The Fall*; *The Frankenstein Chronicles*; *High-Rise* and *The Secret*. Mike was also an assistant to Carla during her Emmy-winning work on season 5 of *Game of Thrones*.



Ali Campeau

[Assistant Extras Coordinator](#)

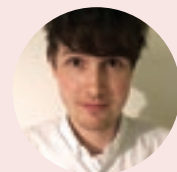
Ali has worked with Extras NI through the Casting scheme since May 2015 as an Assistant Extras Coordinator. Through this work Ali has had the opportunity to work on a number of feature films including *Morgan*; *Lost City of Z* and *The Journey*.



Lauren L'Estrange

[Post-Production Assistant](#)

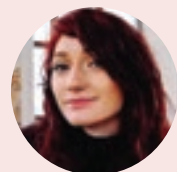
Lauren joined Ka-Boom Post Productions in 2015 as a Post-Production Assistant where she was able to learn more about the Avid programme as well as data handing and transcoding media for various editors. This also included exporting timelines and programmes for review, adding graphics, expanding and setting up their work spaces and also cutting teaser trailers. Lauren is currently taking part in the After Effects Skills course. Most recently she worked with Erica Starling's Gillian Callen to edit her film *Recorded Absence*, which will be shown at the Belfast Film Festival and Sheffield Documentary Film Festival.



Aaron O'Neill

[Dubbing Mixer](#)

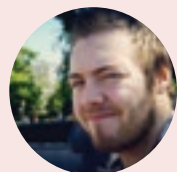
After graduating Aaron completed a Post Scheme in 2012 where he gained vital as an assistant dubbing mixer at Yellowmoon Post Production, shadowing his experienced colleagues. He learned to record voiceovers for television programmes, as well as track lay SFX for a documentary series. Aaron continues to work at Yellowmoon as a Dubbing Mixer where he mixes sound for various broadcasters including BBC, Channel 4, Channel 5 and The Disney Channel.



Helen McCullough

[Script Supervisor](#)

Helen's first professional role within the industry was as a production runner on *Cracking Crime*, with Stirling TV in 2012. Helen completed training through a Craft and Technical Skills scheme where she worked with the likes of HBO and CBBC. Through this experience she developed her confidence and expanded upon her skillset. Helen is currently furthering her training as a Script Supervisor on the CBBC show *Millie Inbetween*, where she has been given the opportunity to train under a number of experienced Script Supervisors. Following this she will resume her training in the same role on *Game of Thrones*.



Paul Barrett

[Nuke Compositor](#)

After graduating in 2008, Paul began learning about VFX through various unpaid freelance projects. In 2013 he worked as a trainee after-effects compositor for Telegael before gaining a position on the VFX Training Scheme which placed him at Yellowmoon as a Nuke Compositor. He has had the opportunity to work on a diverse range of projects including *The Frankenstein Chronicles*; *Line of Duty* and a number of commercial advertisements.

Samantha Corr

[Assistant Transport Coordinator](#)

Samantha was a participant on the Transport Training Skills Placement scheme in 2014 where she was placed in the role of Trainee Transport Coordinator within G&H Film and Television services. Samantha was able to work alongside trained professionals within the industry as well as gain valuable new skills and experiences. She continues to work for G&H in the role of Assistant Transport Coordinator where she is responsible for managing transport requirements for all cast and crew members to ensure they are transported to and from set each day as per the call sheet schedule.



Rachael Gordon

[Production Assistant](#)

Rachael began her career working in short film, later gaining her first job on a feature film in 2013, working as Special Effects Assistant Coordinator on *Dracula Untold*. She is currently working as Production Assistant to the Visual Effects team on *Game of Thrones*. Rachael recently completed an intensive Production Coordinator course, which has given her a real insight into running a production and affirmed that this is the role in the industry that she would like to pursue.



Chris Burrell

[Prop Modeller](#)

Chris began his career as a prop maker through the Craft and Technical Skills training in 2013 with a placement on *Dracula Untold* and has since worked on a number of filming productions including *High-Rise* and season 6 of *Game of Thrones*. Most recently Chris has worked on *My Mother and Other Strangers* which will be broadcast on BBC in the autumn and has stepped up to Assistant Model Maker on the forthcoming season of *Game of Thrones*.

Megan McCrea

[Junior Draftsman](#)

Megan's first role within the industry was as a Craft PA on Universal's *Dracula* in 2013, following which she completed the Craft and Technical Scheme Art Department Trainee placement on the fifth series of *Game of Thrones* in 2014. Through the Skills Bursary, Megan was also able to complete an Intermediate Technical Drawing course at Screen Pinewood studios in 2015. Most recently she also completed an Intermediate Technical drawing course at Screen Training Ireland and now works as a Junior Draftsman on the current series of *Game of Thrones*.

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 doc development, a creative animation strand (see Animation section), 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, a repository of over 100 hours of Northern Ireland-related moving image which is both freely available in over 20 public locations, as well as being used extensively for outreach and community activity across Northern Ireland.

New Talent

Northern Ireland Screen is very active in the development of its indigenous talent base. We focus on developing screen industry careers by engaging with talent and facilitating growth.

This section deals mainly with writers, directors and producers of short and feature film, while information on other development activity is peppered throughout this report – such as the work in the feature doc arena and in gaming.

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 film-makers are galvanised with a new-found confidence and new voices are developing.

Development activity is a mixed programme of script development seminars, practical production workshops and access to a professional development executive service with the intention to maximise the prospect of local content creators reaching their full potential.

- **The 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 in this area. The activity is designed to encourage producers, production companies, film financiers and agents to engage with Northern Ireland resident screen talent, as well as to help the Northern Ireland sector deliver projects suited to the marketplace.
- **The New Talent Focus and New Writer Focus** schemes continue apace and are helping bring exciting new Northern Ireland voices to the global industry.
- Filmmakers are funded to participate in delegations to markets, festivals and conferences in order to help progress their careers and forge useful relationships, while for the projects themselves we can help with unit publicity and distribution marketing costs.

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

- **Access Shorts** is an initiative to find Northern Ireland resident filmmakers exclusively from groups that are underrepresented in the film and television sector.
- **Short Film Production** is for entry level filmmakers and emerging talent.
- **Shorts to Features** provides an opportunity for emerging creative teams to create a short film as a precursor to their feature. They are supported all the way through the development process and 3 films are chosen to go into production.

New creative talent in Northern Ireland continues to flourish. It is wonderful to see short film *Boogaloo & Graham* get an Oscar® nomination and win a BAFTA; while new writers and directors such as Ronan Blaney, Stephen Fingleton and Michael Lennox who, having coming through the New Talent Focus schemes, are already beginning to make a name for themselves in the global industry.

Here is just a selection of new and exciting Northern Ireland voices...



Martin Brennan

Writer

A Visual Communications graduate, Martin has spent several years working on a number of commercials and feature films as an assistant director. While developing the script for his short, *Soldier*, he started collaborating with his co-writer and business partner in 23ten Productions, Michael B. Jackson.

After several years working as a writer in the video games industry for major studios such as Square Enix Japan and IO Interactive, where he co-wrote the likes of *Hitman: Absolution*, Martin realised that not all of his ideas needed to be purely film or television. He is currently in development with both Northern Ireland Screen and the Irish Film Board with two projects: *13 Coins*, published by Titan Comics and Random House Publishing as a comic book series with Eisner award-winning artist Simon Bisley bringing the story to life and *The Mulbury Project* being developed as a feature film, and also as a narrative based video game series with Arachnid Apps.

Other development projects include *Robbi*, with producer Jeremy Bolt (*Resident Evil; Event Horizon*). *Wonderland Rising* with producer Scott Faye (*Max Payne; Six Billion Dollar Man*), and *Unseen* with Circle of Confusion (*The Walking Dead; The Matrix*).

In 2015 Martin co-wrote and produced his first feature film, *The Devil's Doorway*, through Northern Ireland Screen's New Talent Focus, with Jeremy Bolt and Mark Huffam Exec Producing. The film has been acquired by leading sales agent Mister Smith Entertainment.

Late 2016 will see Martin producing his second feature film with Jeremy Bolt, *The Epping Suicide Experiment*.



Ronan Blaney

Writer

Ronan Blaney is a BAFTA-winning writer for the live action short, *Boogaloo & Graham*, directed by Michael Lennox.

Back in 2009 Ronan was selected for the C4 'Coming Up' Scheme in association with Touchpaper Television, an innovative shorts scheme nurturing innovative and authored work. His script, *Boy*, went on to premiere at the Edinburgh International Film Festival and was broadcast on Channel 4 in September 2010.

Another short film script, *Back of Beyond*, started his collaboration with director Michael Lennox. It won a Royal Television Society Award and the Premio Pianific Prize at the 2012 Locarno Film Festival where it was also nominated for a European Film Award.

Ronan's most recent collaboration with Michael, *Boogaloo & Graham*, premiered at the Toronto International Film Festival, won the BAFTA for Best Short Film in 2015 and was nominated for the Oscar for 'Best Live Action Short' in the same year. Ronan and Michael have now formed their own production company, Pesky Films. On the slate is an animated cartoon series to be co-produced with Belfast studio, Sixteen South as well as the feature length film of *Back of Beyond*, which is currently in development with Northern Ireland Screen.

Ronan's other feature credits include *Lovebite*, co-written with Cris Cole and produced by Ecosse Films, which was released in November 2012. *Don't Let Go*, a psychological horror film, to be directed by David Gleeson (*Cowboys and Angels*) for Wide-Eye Films, and thriller, *A Good Woman is Hard to Find*, to be directed by Abner Pastoll (*Road Games*) for February Films, are both due for production in the spring of 2017.



Boogaloo & Graham won the BAFTA for Best Short Film in 2015 and was nominated for the 'Best Live Action Short' Oscar in the same year

New Talent



Aislinn Clarke

[Writer/Director](#)

Aislinn Clarke began writing and directing short films in 2012. Her debut short *The Lighthouse Keepers* marked her first collaboration with DoP Ryan Kernaghan and editor Brian Philip Davis. These key creatives continued to work together on shorts.

Short Sharp Shocks, a low budget trilogy of short horror films, was their final short film collaboration before all progressing to work together on feature film, *The Devil's Doorway*, written by Martin Brennan, and which was their collective feature film debut in their respective grades.

Aislinn is continuing to explore working in the period folk horror genre and has just written and directed her latest short film, *Childer*, through the BFI/Northern Ireland Screen Shorts to Features initiative.



Paul Kennedy

[Writer/Director](#)

Paul Kennedy began his career as an actor before turning his hand to writing, directing and producing.

In 2012 he co-founded independent film company KGB Screen; his first project as writer/director was the romantic comedy *Made in Belfast*, which played extensively in festivals around the world, winning a number of awards (including the New Talent Award for Paul at Irish Film New York) before being picked up by LA-based sales agency The Little Film Company for worldwide sales.

Paul has since developed a number of personal projects with Northern Ireland Screen. He produced the award-winning short *The Good Word* (Best Film, Director, Actor and Actress at Underground Cinema Film Festival 2016) and a music video for Irish band Kodaline, amongst others.

He recently completed work on his short film *Noob* through Northern Ireland Screen's Shorts to Features programme and is also developing a number of projects for the international market with KGB, including a high-end television adaptation of Stuart Neville's acclaimed novel *Ratlines*.



Chris Baugh

[Writer/Director](#)

Chris is an award-winning writer/director based in Belfast. He has made a number of darkly comic, acclaimed short films including *Messages for Maria*; *Hardy Hands* and *Boys from County Hell*.

From 2009–2012 he was the Development Producer at Sixteen South, creating and scripting new shows for the worldwide market. He was named a Broadcast Magazine Hotshot in 2011. Chris has written for high profile children's entertainment companies such as Sesame Workshop and The Jim Henson Company. In 2012 he started Six Mile Hill Productions along with producer Brendan Mullin. Their first project was the short horror film *Boys from County Hell*, which won best Irish Short at the 2012 Kerry Film Festival. In 2013 Chris directed a half-hour film for BBC entitled *Stumpy's Brae* through Northern Ireland Screen's Ulster Scots Broadcast Fund.

More recently he has directed short film *The Captors*, now on the festival circuit and *Dinosaurs*, a 20 min web drama pilot for RTE Storyland 2016. Chris has just completed his first feature film, *Bad Day for the Cut*.



Aidan Largey

[Writer/Director](#)

Aidan began his career as a Script Assistant on *6Degrees* via a Northern Ireland Screen Training Scheme. He then turned his hand to writing and directing and is the Writer/Director of numerous award-winning short films, with several works broadcast online and on television.

He co-created the crime series *Farr* for RTE and the Irish Film Board, which debuted at Number 1 twice on the RTE Player with the highest ratings of any Storyland series. It was also critically successful, winning Best Drama 2015 in the USA at ITVFest with its lead actor winning two separate Best Actor Awards for his powerful performance.

Aidan's latest short, the Northern Ireland Screen funded *Time and Again* is currently on the festival circuit having played in the Cannes Short Film Market. Aidan is currently taking part in Northern Ireland Screen's Drama Directing programme while working on his feature debut as a writer/director and developing *Farr* as a long form series. He has also recently signed with Curtis Brown.



Rachael Kelly

[Writer](#)

A native of Belfast, RB Kelly has a PhD in Film Theory and published her doctoral thesis, *Mark Antony and Popular Culture*, in 2014.

Her short fiction and non-fiction articles have appeared in magazines and journals across the world and her short story, *Blumelena*, was shortlisted for the Bridport Prize in 2012. Her novel, *Edge of Heaven*, a science fiction thriller, is published by Liberties Press.

Rachael's first feature film script, *Holding Pattern*, came through the New Writer Focus and is currently in development through Julie Gardner's Lacada Creative Screen Production.



Rodger Griffiths

[Writer](#)

Northern Ireland born Rodger Griffiths is a graduate of the BA Hons in Digital Film and TV at RSAMD and has an MA Screenwriting from Screen Academy Scotland.

His short film credits include *Peter's Room*, which screened at Edinburgh Short Film Festival; *Wiped*, which screened at Rome Independent Film Festival, and *Drinkypos* which was shortlisted in the Scottish Students on Screen Award. His thriller *Blind Mice* was this year selected for the Los Angeles Film Independent Director's scheme with co-writer/director Simon Arthur, as well as being short-listed and secured production funds from the JuntoBox Feature Film Incubator initiative, co-chaired by Forest Whitaker.

Rodger currently has a feature film in development with Northern Ireland Screen entitled *Kill*. The proof of concept short film for the feature, *Take the Shot* has recently been greenlit for production through the BFI Net.Work and Northern Ireland Screen Shorts to Features initiative.



Murat Akser

[Writer/Director](#) –
[Access Shorts: *The Gift*](#)

Murat Akser is a filmmaker based in Belfast. Originally born in Istanbul, Murat moved to Canada to study filmmaking at York University and having worked as a camera assistant in Toronto, he started writing and directing his own short films. His most recent short film *Garip (The Hoarder)* has been screened at international film festivals and recently in the Cannes Short Film Corner and *Narin (Delicate)* has been accepted to Melbourne International Short Film Festival. Murat is currently developing his first feature film and teaching film production at the Ulster University.



Lynne Davison

[Writer/Director](#) –
[Access Shorts: *The Climb*](#)

Lynne is a writer/director who has been honing her craft from the age of 15. With many short films under her belt, including *Tryst* which was selected for the 26th BFI Lesbian and Gay Film Festival London and *Ducks* which was featured in the 2015 Belfast Film Festival. She has a keen interest in exploring thought-provoking character centred drama, sci-fi and fantasy stories.



Tara Hegarty

[Writer/Director](#) –
[Access Shorts: *Muirgheilt*](#)

Tara Hegarty has an MA screenwriting from IADT. Prior to writing she worked in the production department on features films such as *The Count of Monte Cristo* for Spyglass Entertainment and *The Beckett Film Project* for Channel 4 and as a researcher on documentaries including *Travellers* and *Blowing the Whistle* for RTE.

Tara's writing experience includes several short and feature film scripts, including the short film *How to Fall* for Mobley St Productions in London and an adaptation of the feature film screenplay, *Home Town Glory* for Cavendish Fante in LA.

In 2015 Tara made her directing debut with *Daytrippers*, a short lyrical documentary about a vital cross border bus service, which was developed at The Engine Room workshops and funded in part by the Donegal Arts Council. Also in 2015, Tara directed her first narrative short film, *North West*, which is currently on the festival circuit. Among her other projects, Tara is developing her feature film script *Wandering Star*, shortlisted for the Outfest Screenwriting Prize and for the Sundance Screenwriters Lab.



An Ciste Craoltóireachta Gaeilge (CCG)

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



- Faightear ar a laghad 50 uair d'ábhar Gaeilge in aghaidh na bliana ón airgead a thugtar don earnáil tríd an CCG agus is ar BBC TÉ, TG4 agus RTÉ a chraoltar an t-ábhar seo;

- Ábhar atá oiriúnach don teilifís agus ábhar idirghníomhach é a thagann ó réimse comhlachtaí neamhspleácha agus thar chineálacha clár éagsúil, ina gcuimsítear cláir fhaisnéise, cláir shiamsaíochta, cláir dhrámaíochta, cláir do dhaoine óga agus beochaintí athchóirithe;

- Cuireann an CCG maoiniú ar fáil do Ghaeilgeoirí atá ag iarraidh bheith ag obair in earnáil léiriúcháin an Tuaiscirt nó atá ag obair san earnáil cheana féin, trí thacú le réimse cúrsaí oiliúna atá ábhartha don earnáil léiriúcháin.

Agus an Ciste aon bhliain déag ar an fhód, tá an fhianaise ann go bhfuil ag éirí thar barr leis an CCG ó thaobh luach airgid de agus ó thaobh an dul chun cinn atá déanta san earnáil léiriúcháin le linn na tréimhse sin agus í ag dul ó neart go neart:

- Léiríodh níos mó ná 900 uair d'ábhar Gaeilge mar gheall ar thacaíocht an CCG agus leis sin tugadh ardán do Ghaeilge Uladh agus í le cloisteáil ar bhonn seasmhach den chéad uair agus bunaíodh croí cruthaitheach do léiriúcháin na Gaeilge;

- Ainmníúchán na hÉireann le haghaidh Oscar agus é sa rannóg do scannáin i dteangacha iasachta ba ea é an scannán *Kings*;

- Aithnítear ábhar atá maoinithe ag an CCG ag Féile na Meán Ceilteach tríd an iomaí ainmníúchán atá faighte aige go dtí seo, arb é *Wwoofáil California* an ceann is déanaí acu siúd. I measc na nduaisianna atá bainte aige roimhe seo tá *Kings* (2008), *Na Dódaí* (2009) sraith réamhscoile oideachasúil agus *Seacht* clár drámaíochta do dhéagóirí (2009 & 2010). Ainmníodh roinnt léiriúcháin ag Gradaim Chumarsáide an Oireachtais lena n-áirítear: *Folk Aduaidh*, *Sheehy Skeffington: Síochánaí* agus *Meon Eile*; Áirítear *Wwoofáil California* agus *An Bronntanas* i measc na n-ainmníúcháin IFTA is déanaí;

- Tugadh ardmholadh do *An Bronntanas* agus is amhlaidh a bhain sé amach figiúirí féachana a bhí chomh láidir céanna le haon dráma bunaidh riamh ar TG4. Ghnóthaigh an dáileoir LE Rights na cearta idirnáisiúnta don tsraith chomh maith;

- Tugtar tacaíocht láidir do na comhlachtaí sin atá ag iarraidh bheith ag obair ar chláir Gaeilge amháin agus trí mheán na Gaeilge amháin, comhlachtaí ar nós Sonas, Dearcán agus Macha Media;

- Anuas air sin, thacaigh sé le comhlachtaí a bhunaigh aonaid Ghaeilge laistigh dá gcomhlachtaí féin.



*Thacaigh sé
le níos mó ná
900 uair a
chloig d'ábhar
léiriúcháin
Gaeilge*

*It has supported
the production
of over 900
hours of Irish
language
content*



£ **3.5**^M

*An méid
láimhdeachais
a chuireann an
CCG le Tuaisceart
na hÉireann*

*Amount ILBF
contributes
in turnover to
Northern Ireland*



Irish Language Broadcast Fund (ILBF)

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



- The ILBF finances a minimum of 50 hours of Irish language content per year, which is broadcast on BBC Northern Ireland, TG4 and RTÉ;
- Television and interactive content from a range of independent production companies across various programme genres, including documentary, entertainment, drama, young people's programming and reversioned animation;
- The ILBF provides funding for a range of training initiatives for Irish speakers wishing to work or already working in the production sector in Northern Ireland.

Now in its 11th 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 now a critical tentpole of the growing independent production sector in Northern Ireland contributing approximately £3.5 million (£2.5 million direct investment and approximately £1 million levered) in turnover;

- The feature film *Kings* was Ireland's Foreign Film Oscar nomination;
- ILBF content has been recognised with numerous nominations at the Celtic Media Festival including most recently *Wwoofáil California* and previous wins include *Kings* (2008), *Na Dódaí* (2009) a preschool educational series, and teen drama *Seacht* (2009 & 2010). Several productions have been nominated at the Oireachtas Media Awards including: *Folk Aduaidh*, *Sheehy Skeffington: Síochánaí* and *Meon Eile*; Recent IFTA nominations include *Wwoofáil California* and *An Bronntanas*;
- *An Bronntanas* achieved critical acclaim and some of the strongest viewing figures ever for original drama on TG4. The worldwide rights of the series were also picked up by distributor LE Rights;
- The fund has also strongly supported a number of companies seeking to work exclusively in Irish including Sonas, Dearcán and Macha Media;
- It has also supported companies who have established Irish language units within their companies.

Na Scéimeanna Oiliúna / Training Programmes

[Agus an CCG ag díriú isteach ar na bearnaí atá san earnáil ó thaobh scileanna de, leantar de bheith ag cur scéimeanna oiliúna éagsúla ar fáil go fóill.](#)

Leanann an scéim d'Iontrálaithe Nua de bheith ag mealladh daoine a bhfuil Gaeilge líofa acu agus atá nua ag an earnáil léiriúcháin. Cuirtear leis na scileanna a fhoghlaimítear trí na scéimeanna ardoiliúna agus líontar an bhearna atá san earnáil agus í ag iarraidh tuilleadh léiritheoirí cúnta, léiritheoirí, stiúrthóirí agus eagarthóirí a bhfuil Gaeilge acu a aimsiú.

Tugann gach scéim taithí phraiticiúil do na hoiliúnaithe agus iad lonnaithe le comhlachtaí léiriúcháin áitiúla. Is teist ar rath na scéimeanna é líon na rannpháirtithe atá go fóill ag obair san earnáil; léiríonn suirbhé a rinneadh go bhfuil timpeall 72% de na daoine a d'fhreastail ar na scéimeanna go dtí seo fostaíthe san earnáil go fóill.

Cuirtear maoiniú ar fáil fosta do ghrúpaí le cúrsaí éagsúla a riarann ar riachtanais na hearnála a dhéanamh. Rinneadh cúrsa ar scríbhneoireacht don teilifís, cúrsa ar phitseáil agus cúrsa faoi fhorbairt scrípte ar na mallaihbh.

Chomh maith leis sin, tugtar tacaíocht do dhaoine a bhfuil Gaeilge acu agus iad ag obair san earnáil tríd an Chiste

Scileanna agus maoiniú curtha ar fáil dóibh gearrchúrsaí a dhíríonn ar scileanna léiriúcháin a dhéanamh.

Spreagtar agus tacaítear le comhlachtaí léiriúcháin ábhar ar a bhfuil ráchairt idirnáisiúnta a fhorbairt agus tugann an CCG tacaíocht dóibh freastal ar fhéilte agus ar mhargaí.

Mar gheall ar an tacaíocht a thugann an CCG, tá an earnáil léiriúcháin áitiúil i ndiaidh a bheith ábalta fás agus forbairt ar luas gasta. Tugtar tacaíocht do chomhlachtaí léiriúcháin bheaga a dhíríonn ar ábhar agus ar chlár Ghaeilge amháin a léiriú agus cuirtear an tacaíocht chéanna ar fáil do na comhlachtaí níos mó. Go deimhin, tá neart acu i ndiaidh Aonad Gaeilge ar leith a chruthú ina gcomhlachtaí féin.

[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 deficit of AP's, producers, directors and editors within the sector.

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

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

In addition, the ILBF provides funding from the Skills Fund for Irish language speakers working in the industry to attend short training courses in production skills.

Production companies are also being encouraged and supported to develop content with international appeal with the ILBF providing support to attend festivals and markets.

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



James Jamison

[Léiritheoir Cúnta faoi Oiliúint / Trainee Assistant Producer Below the Radar](#)

Thosaigh James ar chúrsa na nIontrálaithe Nua de chuid an Chiste Craoltóireachta Gaeilge in 2013. De thoradh na scéime bhí deis aige seal a chaitheamh le trí chomhlacht léiriúcháin, mar atá, NVTV, Lagan Media agus Doubleband. Ina dhiaidh sin d'oibrigh sé ar *Game of Thrones* (Séasúr 5) mar bhall den Roinn Ealaíne. Ó 2015 bhí James ina fhísiriseoir ag NVTV, gur thug faoin scéim Léiritheoir Cúnta Faoi Oiliúint leis an Chiste Craoltóireachta Gaeilge. Tá James ar an scéim chéanna go fóill agus é ag obair anois le Below the Radar. Tá sé gníomhach sa scannán *Rocky Ros Muc*, mar aon leis an tsraith *I Lár an Aonaigh* agus an suíomh idirlín *Meon Eile* chomh maith.

James started out with the Irish Language Broadcast Fund's New Entry Scheme in 2013. The scheme gave James the opportunity of spending stints with three production companies, namely NVTV, Lagan Media and Doubleband. After this he worked as member of the Art Department on *Game of Thrones* (Series 5). In 2015, James worked as a video journalist for NVTV and then began the Irish Language Broadcast Fund's Trainee Assistant Producer scheme. James is currently on this scheme and is working with Below the Radar. He is involved in the movie *Rocky Ros Muc* as well as the series *I Lár an Aonaigh* and the website *Meon Eile*.



Méabh Ní Thuathaláin

[Léiritheoir agus Leas-Eagarthóir NÓS / Producer and Deputy Editor NÓS Rúa Media](#)

Thug Méabh Ní Thuathaláin faoin scéim d'Iontrálaithe Nua sna meáin in 2010 agus chuaigh sí ar aghaidh chun an scéim Léiritheoirí Faoi Oiliúint a dhéanamh in 2014. Le linn na bliana úd, d'oibrigh Méabh le Sonas Teoranta, agus bhí sí mar léiritheoir cúnta ar chlár éagsúla, mar atá *Fiche Bliain le Bréag* (TG4) agus ar an tsraith cheoil ceithre chuid *Folk Aduaidh* (BBC), a fuair ainmniúcháin do Ghradam Chumarsáide an Oireachtais 2016. Fuair Méabh an deis a smaoiníocht le haghaidh *Mná an Cheoil* a chur faoi bhráid TG4 agus an CCG le linn na scéime, sraith a chomhléirigh sí. Chaith Méabh tréimhsí ag obair go lánaimeartha agus go páirtimeartha mar iriseoir ó 2012 agus tá sí anois ag obair go lánaimeartha mar leaseagarthóir ar an iris NÓS. (www.nos.ie)

Méabh completed the New Entrants Scheme in 2010, before embarking on the Trainee Producers Scheme in 2014. During that year, she was placed with Sonas Productions and during that time worked as an assistant producer on various programmes, such as *Fiche Bliain le Bréag*, (TG4) and *Folk Aduaidh* (BBC). Méabh got the opportunity to pitch her idea *Mná an Cheoil* during the scheme to TG4 and the ILBF, a series that she later went on to co-produce. Méabh has spent periods from 2012 working full-time and part-time as a journalist and she is now working full-time with the online magazine NÓS. (www.nos.ie)



Seán Ó Cearbhaill

[Eagarthóir / Editor Stirling Film and Television Productions](#)

Bhí Seán lonnaithe le Big Mountain Productions nuair a thosaigh sé ar an scéim d'Iontrálaithe Nua in 2012 agus ansin le Stirling Film and Television Productions agus é ar scéim d'Eagarthóirí Faoi Oiliúint de chuid an CCG. Tá sé fós ag obair le Stirling anois agus na clár Ghaeilge atá á gcur amach acu idir lámha aige, *Wwoofáil Oz* agus *Ceol Ón Chlann* ina measc. Tá sé ag obair ar cheolchoirm le ceol Eithne Ní Uallacháin faoi choinne TG4 faoi láthair.

Seán was placed with Big Mountain Productions in 2012 when on the ILBF New Entrants scheme and then with Stirling Film and Television Productions when on the ILBF Trainee Editor scheme from 2013–15. Now working as an editor with Stirling on all their Irish language output including recent seasons of *Wwoofáil* and *Ceol Ón Chlann*. He is currently editing a concert featuring the music of Eithne Ní Uallacháin for TG4.



Órfhlaith Ní Chearnaigh

[Léiritheoir Sinsearach/Sraithe faoi Oiliúint / Trainee Senior/Series Producer DoubleBand Films](#)

Fuair Órfhlaith áit ar an Scéim d'Iontrálaithe Nua in 2007 agus í lonnaithe in Aonad Gaeilge an BBC áit ar fhan sí ar feadh dhá bhliain eile sular thosaigh sí ag obair ar bhonn féinfhostaithe. Ghlac sí páirt sa scéim do Léiritheoirí Cúnta, agus rinne sí Cúrsa Stiúrtha Aoncheamara tríd an CCG chomh maith. Tá sí i ndiaidh clár a léiriú le blianta beaga anuas do TG4 agus BBC le maoiniú ón CCG. Faoi láthair, tá sí ar scéim de chuid an CCG do Léiritheoirí/Stiúrthóirí Sraithe/Sinsearacha agus í ar socrúchán ag DoubleBand Films. Tá sí ag léiriú sraithe ar stair na gluicéirí Gaelacha i gCúige Uladh do BBC agus TG4 agus é á mhaoiniú ag an CCG.

Órfhlaith gained a place on the ILBF's New Entrant Scheme in 2007 and subsequently stayed in the BBC Irish Language Unit, where she was placed, for two more years before going freelance. She participated in the Assistant Producer trainee scheme, and the Single Camera Directing course through the ILBF also. She produced documentary series and one-off programmes for BBC and TG4 with funding from the ILBF. Currently she is on an ILBF Senior/Series Producer placement with DoubleBand Films, and is producing a series on the history of the Gaelic games in Ulster for BBC and TG4, funded by the ILBF.

Na Scéimeanna Oiliúna / Training Programmes



Ruairí Mac Donnacha

[Fisiriseoir / Video Journalist](#)
[NVTV](#)

Thosaigh Ruairí leis an scéim d'Iontrálaithe Nua in 2012 agus d'oibrigh sé le Tobar Productions, 360 Productions agus Northern Visions faoin scéim chéanna. Bhí deis aige a bheith ag obair ar *Bíar an Eolas* le 360 Productions do TG4 agus BBC NI. In 2014 rinne sé an scéim Iriseoir Físe tríd an CCG agus fuair sé áit le Northern Visions. Le linn an dá scéim seo, d'fhreastail sé ar thrí chúrsa léiriúcháin leis an BBC. Faoi láthair tá sé sa dara bliain dá chonradh le Northern Visions agus é ag obair ar chláir faisnéise agus nuachta do NVTV, teilifís áitiúil Bhéal Feirste.

Ruairí began with the New Entrants scheme in 2012 and he was placed with Tobar Productions, 360 Productions and Northern Visions. He worked on *Bíar an Eolas* whilst at 360 Productions for TG4 and BBC NI. On his return to Belfast in 2014 he entered the ILBF Video Journalist scheme and gained a position with Northern Visions. During both schemes he attended production courses with the BBC on three occasions. Ruairí is currently in the second year of his contract with Northern Visions filming and editing documentaries and news programmes for NVTV, Belfast's local TV channel.



Neepa Sodhi

[Léiritheoir faoi Oiliúint / Trainee Producer](#)
[Paper Owl Films](#)

In 2014 fuair Neepa áit ar an scéim do Léiritheoirí Cúnta faoi Oiliúint. As sin, lean sí ar aghaidh chuig an scéim do Stiúrthóirí/Léiritheoirí faoi Oiliúint, áit ar léirigh sí a céad chlár faisnéise, mar atá *Timpeall an Tábla*. Le linn na bliana seo ag Paper Owl Films d'oibrigh sí ar réimse tionscnamh suimiúil agus dúshlánach, lena n-áirítear *Racht* (léiritheoir cúnta) 6x25' sraith faoi fhíorchoireanna agus *Na Dúlradóirí* (léiritheoir cúnta) 12x12' sraith faoin dúlra do dhaoine óga. Faoi láthair tá Neepa ag obair ar an dara sraith de *Racht* agus í ag forbairt tionscnaimh eile don teilifís agus don idirlíon chomh maith.

In 2014 Neepa was accepted on to the Assistant Producer Trainee scheme. From there she graduated on to the Trainee Producer/Director and successfully pitched and produced her first documentary *Timpeall an Tábla*. In the past 12 months at Paper Owl Films she has worked on a diverse range of interesting and challenging projects, including *Racht* (assistant producer) a 6 x 25 minute true crime series and *Na Dúlradóirí* (assistant producer) a 12 x 12' wildlife show for young people. Currently Neepa is working on a second series of *Racht* while also developing other projects for both broadcast and online.



Joseph Devenney

[Eagarthóir / Editor](#)
[Offline Central](#)

Fuair Seosamh áit ar scéim na nIontrálaithe Nua de chuid an Chiste Craoltóireachta Gaeilge sa bhliain 2012/13 agus é lonnaithe le NVTV agus Tobar Productions le linn an ama sin. Idir na blianta 2013 agus 2015 bhí sé páirteach sa scéim d'Eagarthóirí Faoi Oiliúint de chuid an CCG agus é lonnaithe le Offline Central, comhlacht eagarthóireachta. Is le Offline Central atá sé go fóill, agus é ag obair ar réimse leathan clár, lena n-áirítear *Oíche na Gaoithe Móire* agus *Taobh Thiar den Gheansaí*. Faoi láthair tá sé ag obair ar chláir do TG4 faoi Sheán Pilib Holland, Éireannach fir a cheap an fomhuireán.

Joseph gained a place on the ILBF's New Entrants scheme in 2012/13 where he worked for NVTV and Tobar Productions. Between 2013 and 2015 he was part of the ILBF's Trainee Editor scheme where he was placed with Offline Central. He is now a full time employee at Offline Central and works on a wide variety of programming including *Oíche na Gaoithe Móire*, *Taobh Thiar den Gheansaí*, and currently is working on a documentary for TG4 about John Philip Holland, an Irish man who invented the submarine.



Mairéad Ní Thréinir

[Léiritheoir Sinsearach/Sraithe faoi Oiliúint / Trainee Senior/ Series Producer](#)
[Below the Radar](#)

Agus í ina léiritheoir faoi oiliúint le Big Mountain Productions ó 2013 go 2015, d'oibrigh Mairéad leis an chomhlacht ar dhá shraith de chuid *Opry an Iúir* (BBC/TG4), *Wild Ireland* (ITV), *Danger! Amanda at Work* (TV3) agus *Gaeilgeoirí an Chogaidh Mhóir* (BBC), agus sraitheanna eile nach iad. Tá sí ag obair mar Léiritheoir Sinsearach/Sraithe Faoi Oiliúint le Below The Radar faoi láthair, ar an tsraith rathúil *I Lár an Aonaigh*, an tsraith nua *An Focal Scoir* agus an clár faisnéise *Rocky Ros Muc*, agus í ina Taighdeoir Forbartha Smaointe ar mholtaí le haghaidh clár nua Gaeilge chomh maith. Tá Mairéad i ndiaidh coimisiúnú a fháil ó Scáileán Thuaisceart Éireann i mbliana, le gearrscannáin faisnéise a dhéanamh.

While Mairéad was working as a Trainee Producer with Big Mountain Productions, from 2013 to 2015, she worked on two series of *Opry an Iúir* (BBC/TG4), *Wild Ireland* (ITV), *Danger! Amanda at Work* (TV3) and *Gaeilgeoirí an Chogaidh Mhóir* (BBC), among other series. She is now working with Below The Radar as Trainee Senior/Series Producer on their returning Irish Language series, *I Lár an Aonaigh*, their new series *An Focal Scoir* and their feature documentary, *Rocky Ros Muc*, as well as developing new Irish language programming. Mairéad has just been commissioned by Northern Ireland Screen to produce and direct a short documentary this year.



▲ Bronnadh Oiliúnaithe 2015 / 2015 Trainees Graduation

Dearcán Media



Tá an CCG lándáiríre faoi thacú le hearnáil neamhspleách na Gaeilge

The ILBF is serious about supporting the Irish language independent sector

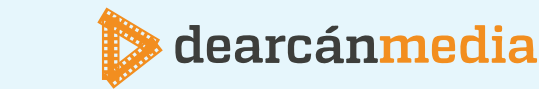
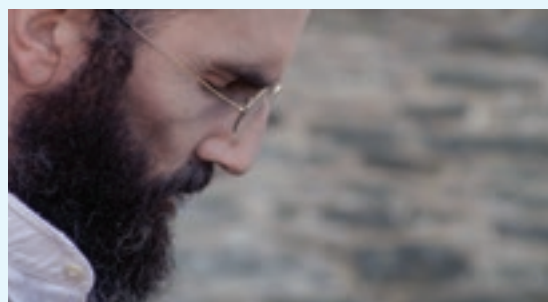


Bunaíodh Dearcán Media i nDoire in 2010, mar gheall ar an bhearna maidir leis an ábhar Gaeilge a bhí á léiriú san iarthuaisceart, Tír Chonaill san áireamh. Ón tús, chinntigh an CCG go raibh na struchtúir chuí in áit againn a thabharfadh fáil dúinn ar na seisiúin phitseála agus ar na babhtáí maoinithe leis an BBC, TG4 agus RTÉ. Is mar gheall ar an tacaíocht seo a dheimhnhigh muid an chéad choimisiún in 2010, agus tá muid gníomhach i gcráladh trí mheán na Gaeilge ó shin i leith, ó thuaidh agus ó dheas, agus muid ag díriú níos minice ar fhéilte agus ar choimisiúin idirnáisiúnta.

Rinne Dearcán Media a dhícheall scannáin faisnéise ar théamaí polaitiúla, cultúrtha nó sóisialta a léiriú agus béim á cur ar rudai Gaeilge. Tá an t-ádh orainn go ndearna an tacaíocht a fuair muid ón CCG agus ó chraoltóirí eile an próiseas seo a éascú – bíodh sé ag nochtadh comhcheilge i dTír Chonaill le linn an Dara Cogadh Domhanda (*Tubaiste Bhaile Mhánaís*, CCG/BBC) nó comhcheilg níos mó arís a tharraing aird ar fhorbairt Dhoire mar bhaile plandála (*Ballai Dhoire*, CCG/BBC/TG4), beathaisnéis ar mhórphearsaí cultúrtha amhail *Bram Stoker* (CCG/TG4) agus *Robert Burns* (CCG/TG4); nó trí scéal eiseamláir chultúrtha eile a insint, mar atá *Na Piobairí Uilleann* (CCG/TG4), agus ár leagan féin de 1916 trí shúile na sufraigeidí (*Vótaí do Mhná*) agus saol *Frank Sheehy Skeffington* (CCG/TG4).

Chomh maith leis sin, rinne muid meantóireacht, traenáil agus ceardlanna ar bhonn náisiúnta agus idirnáisiúnta amhail Eurodoc 2014 agus Sunnyside of the Doc 2016 le súil go gcuideodh sé uile le forbairt an chomhlachta. Ó thaobh Dearcán Media de, tá an CCG lándáiríre faoi thacú le hearnáil neamhspleách na Gaeilge, óir tá sé trédhearcach, dian agus tá ardionchais agus archaighdeáin aige. Os a choinne sin, tá sé solúbtha, nó má thógtar aon cheisteanna fáiltíonn siad roimh aischothú agus smaointe ó na grúpaí ar thacaigh siad leo. Tá ag éirí thar barr leis an CCG agus is teist é sin ar obair chrua oifigigh agus Bhord an CCG, taobh istigh d'fhrámaíocht Scáileán Thuaisceart Éireann agus is cuid lárnach de ghréasán na Gaeilge in Éirinn é.

Deaglán Ó Mocháin
[Léiritheoir](#)



Dearcán Media was set up in Derry in 2010, as there was very little Irish language content coming out of the north-west, including from Donegal. From the very start the ILBF helped ensure we had the proper structures in place to allow us to access pitching sessions and funding rounds organised with the BBC, TG4 and RTÉ. We secured our first commission in 2010 on the back of this, and we've been active in Irish language broadcasting since, north and south, and increasingly with an eye to festivals and international commissions.

Dearcán Media always sought to develop documentaries on political, cultural or social themes, with a uniquely Irish take on things, and we've been fortunate that the support of the ILBF and broadcasters facilitated that – whether uncovering conspiracies in WWII Donegal (*Tubaiste Bhaile Mhánaís*, ILBF/BBC), an even bigger conspiracy outlining Derry's development as a plantation town (*Ballai Dhoire*, ILBF/BBC/TG4); biographies of cultural icons like *Bram Stoker* (ILBF/TG4) and *Robert Burns* (ILBF/TG4); the history of another cultural icon, *Na Piobairí Uilleann* (ILBF/TG4), and our own take on 1916 through the eyes of Irish suffragettes (*Votáí do Mhná*) and the life of *Frank Sheehy Skeffington* (ILBF/TG4).

In addition we've been mentored, trained and workshoped, nationally and internationally, all with an eye to encouraging company development, including Eurodoc 2014 and Sunnyside of the Doc 2016. From Dearcán Media's perspective, the ILBF is serious about supporting the Irish language independent sector, it is transparent and rigorous, it has high expectations and standards, while being flexible if issues arise, and is open to feedback and ideas from those it has supported. That it's a relatively rare cultural success story is testimony to the hard work of the ILBF officials and board, within the supporting framework of NI Screen – it is a key component of the Irish language network in Ireland.

Deaglán Ó Mocháin
[Producer](#)

Macha Media



Le cuidiú ón CCG is féidir le comhlachtaí mar Macha Media iad féin a fhorbairt agus a bhuanú

With help from the ILBF companies like Macha Media can thrive and grow



Chaith mé ocht mbliana déag ag obair sa BBC, mar léiritheoir ar dtús agus ansin mar fheidhmeannach coimisiúnaithe ar chláir Ghaeilge. Mar dhuine a chuaigh isteach sa BBC le cláir Ghaeilge a dhéanamh, tháinig éad orm de réir a chéile le léiritheoirí neamhspleácha a bhí ag déanamh clár go fóill agus a bhí ag dul do mhórtograí cruthaitheacha le cuidiú ón Chiste Craoltóireachta Gaeilge Scáileán Thuaisceart Éireann. Bheartaigh mé in 2012 imeacht agus Macha Media Teo a chur ar bun.

D'fhág mé an BBC le cumha, le dea-chuimhní agus le cuid den traenáil is fearr dá bhfuil le fáil agus léim mé isteach i Macha Media. Sna ceithre bliana ó bunaíodh an comhlacht tá trí chlár faisnéise uair an chloig déanta againn do TG4 (ceann stairiúil, agus dhá cheann ar dhearcaí daoine óga ar an saol), chomh maith le sraith 6 chlár ar Éireannaigh a bhí gafa i dTúr London. Don BBC tá sraith 3 chlár déanta againn ar thuras Sheosaimh Mhic Grianna tríd an Bhreatain Bheag. Lena chois sin uilig tá an tsraith drámaíochta *Idir Mise agus Tusa* déanta againn don suíomh idirlín Meon Eile, sraith í a dhéanann réaltaí de pháistí áitiúla bunscóile.

Faoi láthair tá muid ag léiriú clár faisnéise ar Armáid na Spáinne agus ag obair ar shraith eile drámaíochta do Meon Eile, chomh maith le bheith ag forbairt smaointe eile do TG4, BBC TÉ agus RTÉ.

Ní thiocfadh linn tabhairt faoi chuid ar bith den obair seo gan an tacaíocht agus an chomhairle a fuair muid ón CCG. Le cuidiú ón CCG is féidir le comhlachtaí mar Macha Media iad féin a fhorbairt agus a bhuanú. Thar aon rud eile, tugann an CCG deis dúinn muid féin a chur in iúl go cruthaitheach trí mheán na Gaeilge agus ábhar a sholáthar do lucht féachana áitiúil, idir Ghaeilgeoirí agus dhaoine ar bheagán Gaeilge, a shaibhriú sa saol.

Antaine Ó Donnaille
[Stiúrthóir](#)



I joined the BBC as a producer in 1995 and was commissioning executive for Irish language programmes when I decided to leave 18 years later to set up Macha Media. As someone who joined the BBC to make programmes, I had found myself becoming envious of independent producers who were still hands-on and who were completing creative, and important projects in the Irish language with the help of Northern Ireland Screen's Irish Language Broadcast Fund.

I left the BBC with many fond memories and the best media training available and I got stuck into Macha Media. In the four years since its foundation we have made three hour-long documentaries for TG4 (one a historical documentary and the other two on young people's attitudes to life), plus a six-part series on Irish prisoners in the Tower of London. We have also made a three-part series for BBCNI on the travels of Seosamh MacGrianna through Wales. For the website Meon Eile we have made a ten-part drama series *Idir Mise agus Tusa* where the stars are local primary school children.

Currently in production we have a documentary for TG4 on the Spanish Armada in Ireland and another drama series for Meon Eile, while other ideas are in development for TG4, BBCNI and RTÉ.

None of this work could have been undertaken without the support and encouragement of the ILBF. With help from the ILBF companies like Macha Media can thrive and grow. Most importantly, it allows us to make a creative contribution in the Irish language and provide for local audiences, Irish speaking and non-Irish speaking, a range of content that enhances and enriches their world.

Antaine Ó Donnaille
[Director](#)

Ulster-Scots Broadcast Fund (USBF)

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



The aim of the Ulster-Scots Broadcast Fund (USBF) 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 audiences at home and abroad.

Since its establishment in 2010–11, the Ulster-Scots Broadcast Fund has continued to develop strongly. By 31 January 2016 the fund had been fully operational for 5 years and had commissioned in total 85.8 hours of television and three 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.

With the fund now focusing more particularly on projects that have ambition, scale and editorial depth, they are making a greater impact and are clearly more additional to a broadcaster's own schedule and commissioning.

The USBF is successfully extending its reach through co-productions with BBC Scotland and STV and encouraging secondary sales to international markets and the rebroadcasting of USBF supported programming on BBC network, as was the case with *Dan Cruickshank's Written in Stone*.

As well as returning television series and documentaries, the Fund supported its first school e-learning resource – *Our Innovators: An Ulster-Scots Legacy* – developed with CCEA and the Ulster-Scots Agency. The resource is aimed at Key



85.8

Hours of television commissioned since 2010

Stage 2 Primary children and features profiles of six Ulster-Scots who were at the leading edge of innovation and have had a lasting effect on society.

Programming made through the Fund has enjoyed critical success including a Royal Television Society NI Award for Best Factual Series for DoubleBand's *Brave New World: New Zealand* and a Celtic Media Festival Torc for the *Five Fables* app, made by Flickerpix. The app, like the original animated series of the Robert Henryson poems translated by Seamus Heaney into modern Ulster-Scots and funded through the USBF, was again narrated by legendary comedian Billy Connolly.

USBF documentaries have been very well received. As part of BBC NI's Groundbreaker series *In the Shadow of the Shipyards*, presenter Dan Gordon explores how the history, industry and streets of East Belfast influenced and helped shape the work of four ground-breaking Ulster playwrights – St John Ervine, Thomas Carnduff, Sam Thompson and Stewart Parker and in *A Rebel Heart – The Life of Mary-Ann McCracken*, actress Michelle Fairley reveals the life and legacy of the social revolutionary, from her pioneering role as a determined feminist to her efforts to alleviate poverty and abolish slavery. *Belfast to Congo: A Deadly Mission*, tells the story of Bob McAllister and his missionary family from Belfast who, in 1964 found themselves caught up in a bloody rebellion in the Central African Republic of Congo and *Imagining Ulster* is a three part series which examines the complex web of historical, emotional and cultural bonds which underpin the shaping of Ulster-Scots identity.

The USBF is successfully extending its reach through co-productions with BBC Scotland and STV



Brave New World

From Belfast's DoubleBand Films comes the successful quadrilogy *Brave New World* for BBC2 NI.

Established in 1988 by Michael Hewitt and Dermot Lavery, this award-winning production company has strong links to the BBC, RTE 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, their productions have encompassed a wide range of themes, including social history, human interest, science & medicine, sport, music, nostalgia, investigation and observational documentary.

The first in the returning series was *Brave New World: New Zealand* which won a Royal Television Society NI Award for Best Factual Series. Broadcast in October/November 2014 and following its success, BBC NI commissioned a follow-up in *Brave New World: Canada* which was broadcast in October 2015. The third in the strand, *Brave New World: USA*, will be broadcast either in late 2016 or early 2017 while the final and fourth, *Brave New World: Australia*, should go into production in 2017.

In each case the documentary travelogue series, presented by William Crawley, explores the story of Ulster-Scots emigrations to the territories and how those pioneers shaped each country today. Uncovering stories that reveal the fascinating

connections between Ulster and a land on the other side of the world, legacies that resonate to this day are discovered.

The New Zealand programme delighted with its revelation that on the North Island's Katikati 19th century Ulster settlers inspired the name New Ulster and two hundred thousand of today's New Zealanders can trace their roots back to settlers from Ulster.

The Ulster-Canada story is one that can be traced back to the mid-eighteenth century and right through to the present day – from those very first Ulster migrants who followed Scottish settlers to Nova Scotia to the pioneers of the wild Saskatchewan frontier; from the Prime Ministers of Ulster descent to the Presbyterians of Montreal; and from the man who saved Quebec's historic walls to the businessmen who built the thriving city of Toronto.

The Ulster-America series will portray the long and historic cultural connection between the two – one that can be traced back to the beginning of the 18th Century, from the very first ships who carried men and women across the Atlantic from Ulster to what was once known as the 'New World,' to the present day. A reminder of the special cultural connection with America is captured in Northern Ireland today in the architecture of the Ulster American Folk Park, which celebrates its 50th anniversary in 2016.



THE TEAM

Dr William Roulston Series Consultant



Dr William Roulston is Research Director of the Ulster Historical Foundation. He holds a PhD in Archaeology from Queen's University Belfast. He has written a number of books, including *Fermanagh: History and Society* (edited with Eileen Murphy, Dublin, 2004); *Researching Scots-Irish Ancestors* (Belfast, 2005); *Restoration Strabane, 1660-1714* (Dublin, 2007); *Three centuries of life in a Tyrone parish: a history of Donaghedy from 1600 to 1900* (Strabane, 2010) and *Abercorn: The Hamiltons of Barons Court* (Belfast, 2014). Dr William Roulston is a Member of Council of both the Presbyterian Historical Society of Ireland and the Belfast Natural History and Philosophical Society, and is a Fellow of the Society of Antiquaries of Scotland.

Jane Magowan Director

Jane is an experienced producer and director. She began her career in London at Wall to Wall Television and RDF Media, where she worked on the BAFTA award-winning series *Faking It*, before moving to Belfast in 2003. Since her move to Belfast she has worked as a producer and director for DoubleBand Films, Erica Starling Productions, Waddell Media and BBC NI on a range of factual programmes including *Brave New World*; *Cilla's Unswung Sixties* and *Walk the Line*.

Michael Hewitt Executive Producer



Michael Hewitt is a founder of DoubleBand Films, and one of Northern Ireland's most successful producer/directors and executive producers. Michael has a long and impressive track record making award winning documentaries for a range of broadcasters including BBC NI, BBC network, Channel 4 and RTE. Many of these documentaries have also enjoyed widespread international distribution.

Jonathan Golden Producer



Jonathan is a producer/director with a strong track record making documentaries for a range of broadcasters including BBC NI, BBC network, Channel 4 and RTE. Jonathan has produced a range of USBF programmes including *Brave New World: New Zealand*; *In Search of Richard Hayward*; *The Siege* and *Dan Cruickshank's Written in Stone*.

Clare McParland Producer



Since finding her way to DoubleBand Films 8 years ago via the Channel 4-funded network researcher development programme, Clare has moved up from Production Researcher to Assistant Producer and now Producer on series and primetime singles for BBC4, CH4, UKTV, RTE and BBC Northern Ireland.



The series explores the story of Ulster-Scots emigrations to the territories and how those pioneers shaped each country today

Paul and Nick's Big American Food Trip



The American show, 8 episodes x 23 minutes, was broadcast on UTV, UTV Ireland and STV with very healthy average audience figures of: 106,000 (UTV), 89,900 (UTV Ireland) and 240,250 (STV) for the first series.

Renowned chefs, Paul Rankin from Northern Ireland and Nick Nairn, from Scotland, cross the water to the east coast of the USA in order to see the extent of the Ulster-Scots diaspora – and specifically how 18th century settlers brought food traditions that have become mainstays of Western food culture. Each programme visits a different town or city and revolves around a specific family of Ulster-Scots descent. These family members – chosen because they are passionate about their ancestry – lead Paul and Nick to investigate the history of the early settlers.

The second series of the show sees Paul and Nick visit the US Ulster-Scots heartlands: Virginia, Pennsylvania and the Carolinas. There they meet some families with a story to tell – families that are direct descendants of frontiersmen from two hundred years ago. These family members lead Paul and Nick to investigate the history of the settlers, how they lived, and how they brought their traditions and heritage to the New World.

Produced out of Hollywood, Co. Down by Waddell Media, an award-winning producer of lifestyle formats, high quality documentaries and specialist factual programmes for the UK, Irish and international markets, comes television series *Paul and Nick's Big Food Trip*. Commissioned initially and awarded funding in 2011, with the first series broadcast in April 2012, the show was recommissioned with STV coming on as a financier and broadcaster.

Such was the popularity and increased audience figures of the series that it has since spawned *Paul and Nick's Big American Food Trip* Series 1 and 2 and will be followed up with *Paul and Nick's Big Canadian Food Trip*.

In each series, the destinations and families are specifically chosen because they tell a part of the Ulster-Scots story and the influence that they have had on the world's most powerful country. As well as featuring food, the series examines the Ulster-Scots diaspora and the influence that Ulster-Scots food traditions have had on Western food culture. The series strengthens the focus on historical connections, locations and families with Ulster-Scots heritage. The chefs also check out some local produce, sometimes on farms originally started by Ulster-Scots, before cooking our family a newly created contemporary three course meal with a flavour of the auld country.

In the Canadian series we can look forward to Paul and Nick venturing into Canada to follow in the trail of the Ulster-Scots who settled in Nova Scotia, New Brunswick, Montreal, and Toronto. They meet up with historians and Ulster-Scots descendants and find out about some of the significant historical characters who were themselves either migrants from Ulster via Scotland or descendants.

Each programme visits a different town or city and revolves around a specific family of Ulster-Scots descent

THE TEAM

John FD Northover Director



John is an award-winning freelance director, who specialises in comedy, music and entertainment, be it multi or single camera, live event or pre-recorded. He has directed programmes for BBC Network, BBC NI, ITV, Sky One, Channel 4 and E! Network. His credits include *Embarrassing Bodies*; *The Frank Skinner Show*; *Stars in their Eyes*; *SMTV:CDUK* and *Whose Line Is It Anyway?*. Distributed credits as a Director/Producer for Waddell Media include *Paul and Nick Series 1-4*; *Songs of Praise* and *Tonight with Craig Doyle*.

David Cumming Executive Producer



David worked as an editor then freelance producer/director in London in the late 80s and 90s before moving to Northern Ireland in 2002. Since then he has been one of the driving forces behind Waddell Media's growth, and has developed and overseen all of its slate of Ulster-Scots programming including *Five Fables* (and its Celtic Media Festival award-winning app), the *Paul and Nick* franchise and also *Inside Lego* for C4.

Sarah Reddin Producer



Sarah started as a researcher 20 years on the *Over the Wall* entertainment series for BBC NI. Since then she has worked as an Assistant Producer, Producer, Director and Series Producer on a wide range of factual entertainment series for broadcasters including BBC NI, RTE, UTV, Discovery and TG4. Distributed credits as a Director/Producer for Waddell Media include *Eat NI*; *Paul and Nick's Big Food Trip* and *The Farm Fixer*.



Film Culture

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

- Northern Ireland Screen seeks to provide all the people of Northern Ireland with the opportunity to see the widest possible range of films, including those made by the wealth of home-grown creative talent;
- We want specialist exhibitors and festivals in Northern Ireland to make a significant contribution to film culture, education and training;
- We provide core funding for Northern Ireland's leading film festivals and its only cultural cinema; the Belfast Film Festival; the Foyle Film Festival and Cinema Arts Initiative; the Cinemagic Young People's Film & Television Festival and the QFT;

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 film-makers through special screenings, premieres, panel sessions and workshops.

Belfast Film Festival

Trail-blazers in the film festival arena, The Belfast Film Festival's activities are entertaining and provocative.

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

- Their creative programme and outreach activity has included screenings in:
 - Hillview North Belfast
 - Cultúrlann
 - Holy Cross Community Centre
 - The Roma Romanian Community Centre
 - Islamic Welfare Centre
 - Markets Community Centre
 - Indian Community Centre
 - Townsend Street Church
 - St. Anne's Cathedral
 - The Strand Cinema

- Their innovative festival programmes have featured:
 - *Grease* and *Robot Overlords* on a large scale screen beside Carrickfergus Castle
 - *Sense and Sensibility* at the walled gardens in Bangor
 - *The Warriors* under Corporation Street flyover bridge in Belfast city centre
 - *Back to the Future* in the Grand Opera House on the 'future date' made famous in the film
 - Screenings on the beach at Portrush – *Jaws*, *The Fog*
 - 'In Conversation With' event featuring Oscar winner Michael Moore, followed by a screening of his new film *Where to Invade Next*
 - British filmmaker Terence Davies presented with their 2016 Outstanding Contribution to Cinema Award

- Belfast Film Festival's innovative programming continues with 'sold out' Christmas drive-in movies;
- Their inventiveness was further evidenced in their partnership activities – screening *To Kill a Mockingbird* in the plush surroundings of the Harbour Commissioners Office; *Suffragette* in Stormont Parliament Buildings; *Mad Max* in T13 and *Close Encounters of the Third Kind* on Divis Mountain with the National Trust;

Their commitment to local film-making talent can result in spectacular events like the premiere of Shooting for Socrates with the World Cup making a guest appearance

- Their commitment to local film-making talent and indigenous film can result in spectacular events like the premiere of *Shooting for Socrates* in the Waterfront Hall with the World Cup making a guest appearance alongside the entire Northern Ireland football team from the original 1986 world cup squad;
- Belfast Film Festival works with ethnic minorities, running specific programme strands and sidebars for the Roma/Romanian, Chinese, Polish and Asian communities and with LGBT groups. It has also worked with local homelessness charities, and Special Needs groups;
- The Festival's competitive documentary and short film sections are big draws each year; and the new NI Independents section gives a platform to longer (not eligible for the short film comp) local productions.

THE TEAM



Michele Devlin
[Festival Director](#)



Stephen Hackett
[Programmer](#)



Vittoria Cafolla
[Festival Manager / Outreach](#)



Laura McKeown
[Finance / Administrator](#)



Cinemagic

Cinemagic is an award-winning film festival established in 1989 that has developed a reputation for excellence in youth programming.

Cinemagic's mission is to maximise the impact and reach of film, television and digital technologies to inspire, educate and motivate children and young people under 25, including young people from disadvantaged areas and backgrounds, through the medium of film screenings, film education workshops, outreach film projects and industry led masterclasses.

The organisation believes that film provides inclusive and accessible ways to promote learning, motivation, skills development and cross-community engagement among young people – particularly those from disadvantaged areas and backgrounds. Cinemagic is also focused on the cultural, social and educational

benefits that film can bring to tackling poverty and social exclusion. These values are at the forefront of all activities.

On an annual basis Cinemagic engages with 40,000 young people across Belfast, Dublin, LA, New York, London and Castres, through film festival programmes that focus on film exhibition of the very best in world cinema, film education and filmmaking that focuses on skills development and celebrating young talent. In 2014/15 Cinemagic gave 40 young people the chance to work on the production of *A Christmas Star*, Northern Ireland's and the Republic of Ireland's first Christmas feature film. Young trainees

worked alongside industry professionals in areas such as directing, cinematography, production, script supervising, music and editing.

Cinemagic is the leading youth film festival in the UK in relation to film choice, film heritage and practical film education activities. The annual festival promotes, strengthens and nurtures a strong film culture in Northern Ireland by providing greater audience choice for all young people.

Each film activity programme is devised to provide children and young people with diverse opportunities to engage with film culture and film literacy within the school framework and outside of formal education with a public screening programme, outreach film programme, short film projects, young filmmaker competition, and industry master classes.

The Cinemagic Festival includes film juries made up solely of young people. It brings an interactive, fully immersive and unique cinema experience to all participants. The jury programme and film exhibition activity aims to inspire the next generation of cinema audiences. By producing a rich film programme of depth and quality it provides young people with their first introduction to international and specialised film in a fun and creative environment.

Cinemagic strongly believes that the medium of film is a vital tool in personal and social development and it creatively uses film as a vehicle to bring young people from different backgrounds together in shared spaces.

THE TEAM



Joan Burney Keatings MBE
[Chief Executive](#)



Laura McCurdy
[Project Executive](#)



Chris Shaw
[Festival Programmer](#)



Claire Shaw
[Press & Marketing Officer](#)



Shauna Shivers
[International Executive](#)



Sean Boyle
[Project & Fundraising Co-ordinator](#)

Cinemagic is focused on the cultural, social and educational benefits that film can bring



Foyle Film Festival

The Foyle Film Festival acts as a focal point for film exhibition and film related activity in the North West throughout the year.

The festival comprises five distinct but complimentary strands:

- Now in its 29th year, the **Foyle Film Festival (FFF)** is dedicated to reaching as wide and diverse an audience as possible with the best and most challenging local and international films, documentaries, short film, workshops and master classes. Additionally, the festival makes a significant impact towards addressing TSN through all of its activity. The two main venues for its year-round activity are the two smaller cinemas in the Nerve Centre in Magazine Street and the 7 screen state-of-the-art Brunswick Moviebowl on the outskirts of the city.
- The **FFF Education Programme** has expanded to a month long event in response to the demand from schools. The programme comprises feature films, short film packages, documentaries, and a strong package of hands-on digital workshops. The Moving Image Arts (MIA) Showcase provides both a platform for students to exhibit their work and a highly contested awards event. Outreach screenings and workshop programmes enable regional and hard to reach schools and communities to access a wide range of festival events.



THE TEAM



Bernadette McLaughlin
FFF Director & Programmer



Eavan King
Competition Co-ordinator & Festival Assistant



Christopher Morrison
Education Co-ordinator & Festival Assistant



Eamonn Phillips
Competition Co-ordinator & Festival Assistant



Harry Burke
Guest Co-ordination

- The **Light In Motion (LIM) Short Film Competition** (Oscar & BAFTA affiliated) showcases and awards the best local, regional and international film.
- The **Intercultural & Anti-Racism Festival** has expanded to a two-week event due to great demand from schools. The primary aims and objectives of the programme are to raise awareness around issues such as racism, discrimination and harassment and seeks to educate audiences to embrace diversity of race, ethnicity, religion, gender, or sexual orientation.

The festival works closely with charities and agencies and offers both discounted tickets and assisted travel for schools and communities in socially deprived areas and members of under-represented groups.

Outreach screenings and workshop programmes enable regional schools and communities to access a wide range of events

- The **Cinema Initiative Programme** provides year-round night-time screenings and seasonal programmes during the summer and at Christmas of family screenings, children's filmmaking and Fab Lab workshops. Special events in community centres, FOLDS Senior Citizens venues and hospital settings enables a wide audience reach across the region.



Queen's Film Theatre (QFT)

Northern Ireland's only dedicated full-time cultural cinema, for almost 50 years QFT has given local audiences the opportunity

to see a unique and world-class range of films, inspiring generations of local audiences, film makers and students.

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

QFT is the local lead organisation for **Film Hub NI**, part of the British Film Institute's UK-wide Film Audience Network. This major audience development initiative aims to bring a broader range of film to more audiences across the UK. Film Hub NI currently supports a network of over 60 members across NI, delivering a wide range of screenings, events and training initiatives.

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

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



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

THE TEAM



Susan Picken
[Head of QFT](#)

Marion Campbell
[QFT Education & Outreach Officer](#)

Gabrielle Smyth
[QFT Box Office/ Website Manager](#)

Jenni Graham
[QFT Technical Manager](#)

Lorraine Orr
[QFT Front of House Manager](#)

Scott Gilliland
[QFT Deputy Front of House Manager - Operations](#)

Emma Bainbridge
[QFT Deputy Front of House Manager - Bar](#)

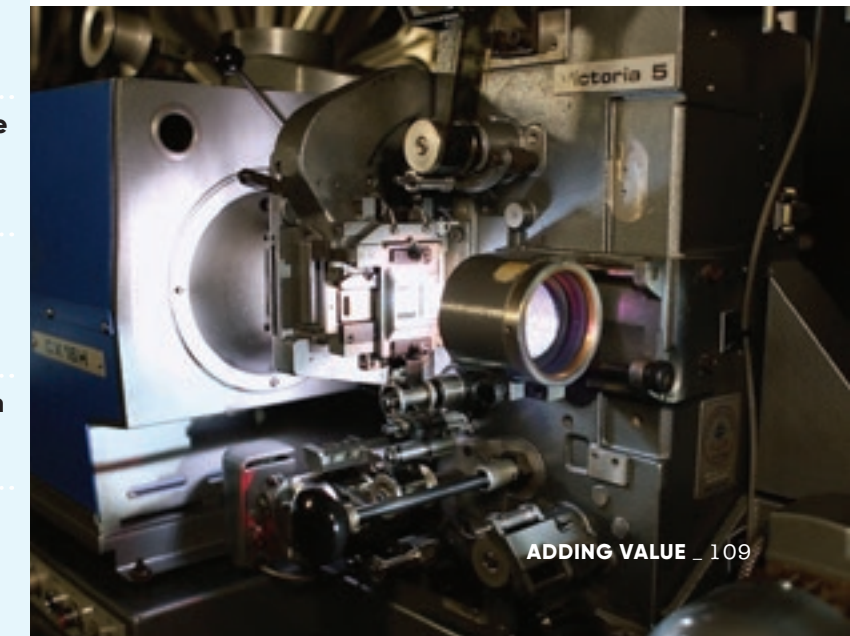
Hugh Odling-Smee
[Film Hub NI Project Manager](#)

Sara Gunn-Smith
[Film Hub NI Project Co-ordinator](#)

Sarah Kelly
[Finance Officer](#)

Cultural diversity and social equality are integral to everything QFT does and are reflected throughout the QFT's programme of work, from community engagement and partnerships through to audience development and education and outreach activities.

Embedded in the vision for QFT are a number of core values which are reflected in every aspect of what QFT does



Film Heritage & Digital Film Archive

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

- The Digital Film Archive (DFA) is a repository of over 100 hours of Northern Ireland-related moving images;
- The archive spans 1897 to the present day, offering a broad range of material from newsreels to amateur footage, documentaries to drama;
- Freely available in 20 public locations across Northern Ireland;
- DFA partner sites can utilise the resource in their own learning initiatives;
- Extensively used for outreach and community activity.

Libraries NI

[DFA Partner Site](#)

Libraries NI is one of the longest-running Digital Film Archive partners. The archive is situated within a number of library branches throughout Northern Ireland and has been extensively incorporated into the work of Libraries NI, providing access to local heritage and helping to target social exclusion.

Eileen McVerry, Senior Heritage Services Manager explains: "The Digital Film Archive complements and enhances the work of the Libraries NI heritage collections, raising awareness of our shared cultural heritage. It contributes to community wellbeing, especially among groups who are at risk of being socially excluded. This includes people living in rural communities, or in residential accommodation, or people who may otherwise feel isolated.

"People are very appreciative that the film is provided free of charge, particularly in these economically depressed times, when the budgets for activities are severely limited and there is increasing reliance on the generosity of others. Many of the community groups we work with involve the elderly. Through the Digital Film Archive they come together on a regular basis, with the interaction helping reduce loneliness and increase socialisation."

New DFA Website

Northern Ireland Screen's Digital Film Archive website was relaunched with a completely new look and additional functionality at a special event held in the Ulster Museum in April 2015. The launch, attended by an invited audience of contributors to the archive and representatives from the 29 DFA partner organisations, showcased the new website which now permits users to access and view DFA footage online. Some of the newly added archive footage was viewed by the enthusiastic audience, including films from the BFI's well known Mitchell and Kenyon collection of Derry and Belfast from 1901, as well as contributions from local filmmakers, the late Archie Reid and Roy and Noel Spence. Speakers at the event included local filmmakers Brian Henry Martin, whose popular BBC *Super 8 Stories* feature on the Digital Film Archive, and Mark Cousins, who used the archive extensively in preparation for his film *I Am Belfast*.

Since its launch in 2015, over 30,584 users* have accessed the new-look Digital Film Archive website, with a huge demand for footage from outside the UK and Ireland.

"This film archive is a treasure trove, it is an Aladdin's Cave, it is a plenitude."
Mark Cousins, DFA launch, April 2015

*Google Analytics, 23 May 2016

The Irish Linen Centre and Lisburn Museum

[DFA Partner Site](#)

The uses and benefits of the Digital Film Archive are numerous. Gillian Topping, Assistant Education Officer, discusses how The Irish Linen Centre and Lisburn Museum have made the most of the Digital Film Archive's cultural and educational potential:

"Currently, the archive is complementing our temporary exhibition, Lisburn 1912–1916. This is part of our centenary celebrations and there is a great deal of content on the archive that covers the momentous events of 1912–22, be it the Easter Rising, or the Battle of the Somme. Previously, we used the DFA during a community engagement initiative with a ladies' group from Lisburn, for a project called 'World War One and Us'. Some of the ladies had very little experience using computers, so not only was the DFA a great research resource for them, it also helped to build their confidence with technology."

- Northern Ireland Screen also works with six DFA Facilitators. They use the DFA as a portable tool, incorporating it into outreach and educational programmes.

Reminiscence Network Northern Ireland

[DFA Facilitator](#)

RNNI has been a DFA Facilitator since 2007. The organisation aims to create a society where people value themselves and others by recalling, valuing, sharing and preserving their personal memories. The Digital Film Archive has been a vital tool in their work.

"The Digital Film Archive is invaluable," states Katrina Lavery, Senior Creative Reminiscence Worker. "In the 'Sharing Memories, Building Communities' project, I work with people aged 60-plus, often with illnesses or disabilities. A single piece of film can trigger a memory in one of the group and the conversation that follows always tends to be animated and full of laughter."

A single piece of film can trigger a memory and the conversation that follows always tends to be animated and full of laughter



"Family members have also reported how stories and memories can be brought to the surface through the experience. One daughter was left very confused as to how her father had been transported everywhere from Bangor to Ballycastle, Portrush to Portaferry when she had only dropped him off two hours earlier! That session, exploring holiday destinations, led the participants to reminisce about the days out they'd had together and the things they'd done. The value of such conversations cannot be underestimated as dementia frequently results in a breakdown of communication and such stimulus for conversation is priceless for family carers.

"Witnessing people coming into a session looking downcast and walking out with a smile on their face, chatting about a memory is testimony to the value and benefit of the Digital Film Archive."

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 2015/16, 54 different groups across Northern Ireland benefited from the outreach programme, including historical societies, schools, community groups, charities, seniors' organisations and residential and care homes.



Comments from participants in the DFA Outreach programme:

"I'd heard about the outreach programme from colleagues. The presentation was first-class and allowed our residents to remember their own lives. Sharing these memories will lift their spirits and stimulate conversation for days to come."

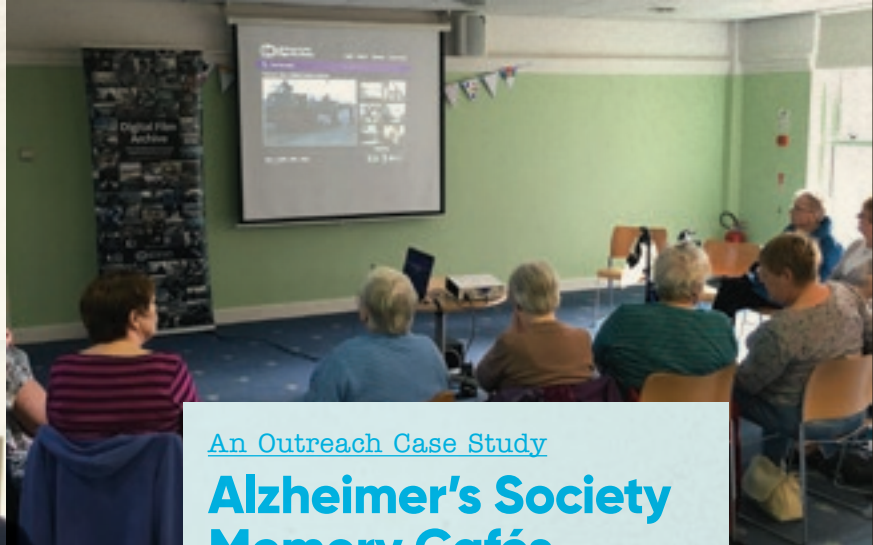
Pauline Lavery, Kingsway Nursing Home

"The presentation from Northern Ireland Screen was enjoyed by all. Through the Digital Film Archive the speaker opened up new worlds and provided glimpses of times and places all but vanished. We found the clips of old Belfast, the markets and of bygone industries most interesting."

Geoffrey Perrin, Saintfield Heritage Society



NORTHERN IRELAND ON FILM



An Outreach Case Study

Alzheimer's Society Memory Cafés

"Northern Ireland Screen has been visiting the Alzheimer's Society Memory Cafés over the last three years," says Roisin Coulter, Dementia Support Worker. "The presentations are prepared to ensure the content is local to the service users and appropriate to their age. The archive film is an excellent resource for reminiscence, which is a very important aspect of interacting with people who are living with dementia. Short term memory is affected by dementia, so showing our service users clips of events that have happened in their earlier lives is a way of engaging with their longer term memory. This triggers stories and emotions which they can remember, talk about and share."

"This is a very powerful experience for both our service users with dementia and their carers. This gives people confidence to interact and many people with dementia become visibly animated, as they have found something they can relate to, share and remember. Our service users tell us how much they enjoy seeing the film archive and will talk about it for days afterwards."

"Thank you to Northern Ireland Screen and the Digital Film Archive team for providing us with such a relevant, meaningful, dementia friendly activity. We look forward to creating more memories."

"An excellent evening, the material was interesting and well presented. Members were intrigued by all they saw and were particularly pleased by the fact that the subject matter had been tailored to suit our interests."

Michael Canning, Northern Ireland Camcorder Club

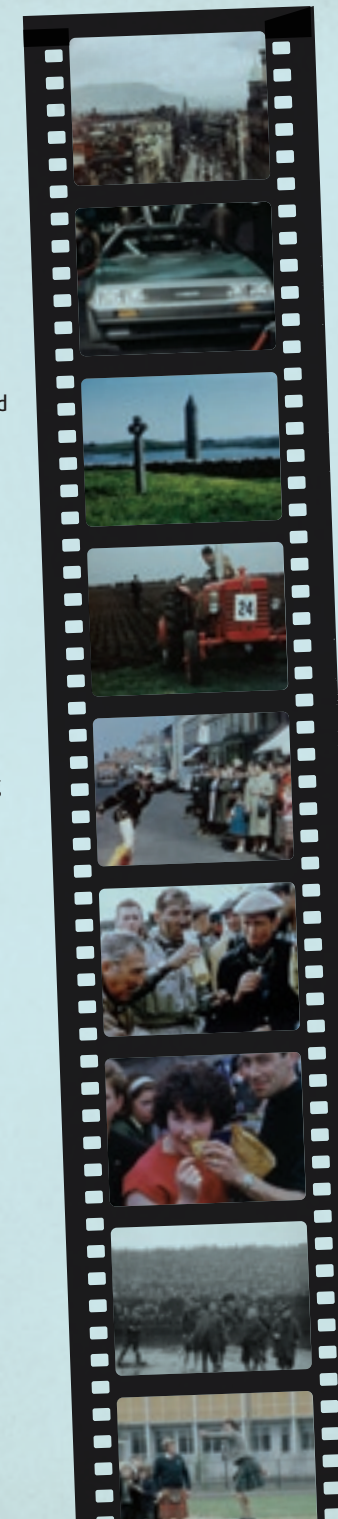
"The residents from the nursing home really enjoyed the talk. Our group were particularly interested in the local and farming related films that had been selected for them. This sort of reminiscence therapy is great for the group. The interaction with the speaker, sharing recollections and memories was great."

Joanne Aiken, Fermanagh Christian Fellowship



Unlocking Film Heritage

- Unlocking Film Heritage is one of the largest and most complex archival projects ever undertaken and is part of the BFI's Film Forever programme.
- The project aims to digitise, preserve and make accessible film heritage for everyone in the UK to enjoy.
- This partnership initiative brought together Regional and National Film Archives and rights holder collections across the UK.
- The Digital Film Archive was designated as the regional lead in this innovative project, selecting and curating material that would represent Northern Ireland.
- Key partners included National Museums Northern Ireland and UTV.
- The work included a sophisticated programme of data capture, cataloguing, copying to archival standards, meticulous preservation of original materials, thorough searching of archives across the country, new state-of-the-art equipment and digital storage facilities.
- Transferred films were made available via the BFI's online video platform, BFI Player, and through the Digital Film Archive.
- The project was nominated for a FOCAL Award for Best Use of Archive on non-Television Platforms.



Viewing offers light relief, a distraction from ill health or worries and an insight into issues from the past that remain relevant today



"Digitising film well is both an expensive and an involved process," says Clifford Harkness, Head of Collections Management at NMNI. "The Unlocking Film Heritage programme and the funding it provided has resulted in a UK wide transformation that has allowed film collections to both digitise vulnerable film and generate possibilities for new engagement outcomes with our moving image heritage. New levels of digital access are already flowing from online access. The possibilities for many other forms of access is also enabled by this project and already programmes are developing to share and benefit from newly digitised film. National Museums Northern Ireland looks forward to continuing our collaborative working with Northern Ireland Screen and the BFI, ensuring that Northern Ireland is well represented and that we collectively raise awareness around film heritage."

"Footage from Unlocking Film Heritage has proved to be really engaging for staff, patients and visitors to the Royal Victoria Hospital," reports Paula McHugh, Arts in Health Manager for the Belfast Health & Social Care Trust. "People can spend a few minutes or longer watching and being transported back in time. Viewing offers light relief, a distraction from ill health or worries and an insight into issues from the past that remain relevant today. The show reels of UFH material created by Northern Ireland Screen have been beautifully put together and have universal appeal. They have proved to be a great conversation starter and help to build a sense of community amongst those attending and working at the hospital."

Award Wins & Nominations

2014/15

The Fall

[Artists Studio](#)

WIN – 3 IFTA Film & Drama Awards
Best Drama
Best Actor – Jamie Dornan
Original Score – Paul Spector and David Holmes

NOMINATED – 2 BAFTA TV Awards
Best Mini-Series
Leading Actor

The Disappeared

[Erica Starling](#)

WIN – IFTA Film & Drama Awards
TV Documentary

Starred Up

[Independent](#)

NOMINATED – National Film Awards
Best Drama

Game of Thrones

[HBO](#)

WIN – 2 IFTA Film & Drama Awards
Sound Film/Drama – Ronan Hill
Best Supporting Actress – Michelle Fairley

WIN – Cinema Audio Society (CAS) Award
Outstanding Achievement In Sound Mixing
Television Series One Hour

WIN – Technical Excellence and Creativity (TEC) Award
Outstanding Creative Achievement
(Television Sound Production)

Philomena

[Pathé](#)

WIN – IFTA Film & Drama Awards
Best International Film

Wipers Times

[Trademark Films](#)

NOMINATED – BAFTA TV Award
Best Single Drama

Boogaloo & Graham

[Out of Orbit](#)

NOMINATED – OSCAR
Live Action Short

WIN – BAFTA
Best British Short Film

Lily's Driftwood Bay

[Sixteen South](#)

WIN – Broadcast Award
Best Pre-School Programme

Roy

[Jam Media](#)

WIN – Irish Animation Award
Best Writer in Animation Series

WIN – Kidscreen Award
Best Kid's Non-Animated or Mixed Series

Project Infinity

[AmmA Centre](#)

WIN – Creative Learning Award



2015/16

Lily's Driftwood Bay

Sixteen South

WIN — Irish Animation Award
Best Music / Sound Design

WIN — British Animation Award
Best Pre-School Series

NOMINATED — BAFTA Children's Award
Best pre-School Animation

Puffin Rock

Dog Ears

WIN — 2 Kidscreen Awards
Best New Series
Best Animated Series

Line of Duty

World Productions

WIN — Royal Television Society Award
Best Drama Series

NOMINATED — 3 BAFTA TV Awards
Best Mini Series
Leading Actress
Supporting Actress

The Fall

Artists Studio

NOMINATED — 3 IFTA Film & Drama Awards
Drama
Actor in a Lead Role
Actress in a Supporting Role



Miss Julie

Apocalypse Films

NOMINATED — 3 IFTA Film & Drama Awards
Actor in a Lead Role
International Actress
Costume Design

The Survivalist

The Fyzz

WIN — BIFA Award
The Douglas Hickox Award for Debut Director

NOMINATED — BIFA Award
Best Newcomer – Mia Goth

NOMINATED — BAFTA Award
Outstanding Debut

High-Rise

RPC

NOMINATED — 4 BIFA Awards
Best Actor
Best Supporting Actor
Best Supporting Actress
Best Screenplay

'71

Warp Films

NOMINATED — 2 IFTA Film & Drama Awards
International Film
Original Score – David Holmes

WIN — Ivor Novello Award
Best Original Film Score – David Holmes

Game of Thrones

Fire & Blood / HBO

NOMINATED — BAFTA TV Award
Audience Award

NOMINATED — 3 IFTA Film & Drama Awards
Drama
Actor in a Supporting Role
Sound

WIN — 12 Emmy Awards
Outstanding Drama Series
Outstanding Supporting Actor in a Drama Series
Outstanding Directing for a Drama Series
Outstanding Writing for a Drama Series
Outstanding Stunt Coordination for a Drama Series, Limited Series or Movie
Outstanding Special Visual Effects
Outstanding Sound Mixing for a Comedy or Drama Series – Ronan Hill
Outstanding Casting for a Drama Series – Carla Stronge
Outstanding Sound Editing for a Series
Outstanding Single-Camera Picture Editing for a Drama Series
Outstanding Production Design for a Narrative Contemporary or Fantasy Program
Outstanding Makeup for a Single-Camera Series





The Truth Commissioner

[Big Fish](#)

NOMINATED – Celtic Media Festival Award
Single Drama

Road

[DoubleBand](#)

NOMINATED – IFTA Film & Drama Awards
George Morrison Feature Documentary Award

Searching for Mercury 13

[Fine Point Films](#)

WIN – Hot Docs Int'l Documentary Festival
Cuban Hat Award

**The Man Who Shot
The Great War**

[DoubleBand](#)

NOMINATED – Celtic Media Festival Award
Factual Single

Kids in Crisis

[Erica Stirling](#)

WIN – RTS TV Journalism Award
Current Affairs

Boogaloo & Graham

[Out of Orbit](#)

NOMINATED – IFTA Film & Drama Awards
Short Film

NOMINATED – Celtic Media Festival Award
Short Film

I Am Here

[David Holmes](#)

NOMINATED – IFTA Film & Drama Awards
Short Film

An Bronntanas

[De Facto](#)

NOMINATED – 3 IFTA Film & Drama Awards
Script
Actress in a Lead Role
Actress in a Supporting Role

**Brave New World:
New Zealand**

[DoubleBand](#)

WIN – Royal Television Society NI Award
Best Factual Series

Wwoofáil California

[Stirling](#)

NOMINATED – Celtic Media Festival Award
Young People's

Five Fables

[Flickerpix](#)

WIN – Celtic Media Festival Award
Best App

NOMINATED – Celtic Media Festival Award
Best Animation

**Schrödinger's Cat and the
Raiders of the Lost Quark**

[Italic Pig](#)

NOMINATED – Develop Industry Excellence
Awards
Narrative Design

Her Majesty's Spiffing

[BillyGoat](#)

NOMINATED – 2 Games Connection
Development Awards
Best Story
People's Choice

Game of Thrones

[HBO](#)

NOMINATED – 23 Emmy Awards
Outstanding Drama Series
Outstanding Directing For A Drama Series x 2
Outstanding Writing For A Drama Series
Outstanding Supporting Actor In A Drama Series x 2
Outstanding Supporting Actress In A Drama Series x 3
Outstanding Guest Actor In A Drama Series
Outstanding Production Design For A Narrative
Contemporary Or Fantasy Program
Outstanding Casting For A Drama Series
Outstanding Cinematography For A Single-Camera
Series
Outstanding Costumes For A Period/Fantasy Series,
Limited Series Or Movie
Outstanding Single-Camera Picture Editing For A
Drama Series x 2
Outstanding Hairstyling For A Single-Camera Series
Outstanding Makeup For A Single-Camera Series
(Non-Prosthetic)
Outstanding Prosthetic Makeup For A Series,
Limited Series, Movie Or Special
Outstanding Sound Editing For A Series
Outstanding Sound Mixing For A Comedy Or Drama
Series (One Hour)
Outstanding Special Visual Effects
Outstanding Stunt Coordination For A Drama
Series, Limited Series Or Movie

The Survivalist

[The Fyzz](#)

WIN – IFTA Film & Television Awards
Rising Star Award – Stephen Fingleton

DogBiscuit

[Blackstaff Games](#)

NOMINATED – Develop Awards
New Games IP (Mobile)

Lily's Driftwood Bay

[Sixteen South](#)

WIN – Jeunesse International Award
Up to 6 Fiction

Folk Aduaidh

[Sonas Productions](#)

NOMINATED – Oireachtas Media Awards
TV Series of the Year

**Sheehy Skeffington:
Siochánaí**

[Dearcán Media](#)

NOMINATED – Oireachtas Media Awards
Film/Programme of the Year

Meon Eile

[Below the Radar](#)

NOMINATED – Oireachtas Media Awards
Website of the Year



enhancing our children's education



Our education strategy aims to promote a life-long love of film and screen culture in all its richness and diversity and to help young people to develop their critical and creative skills so they can make the most of their viewing and filmmaking experiences.

This vision was set out in our Wider Literacy strategy first published in 2004 and has been our guiding ethos over the last twelve years. Every year we help thousands of teachers and young people develop skills in using moving image and new media technology to underpin Northern Ireland's school curriculum.

We provide support for Northern Ireland's three Creative Learning Centres (CLCs) – the Nerve Centre, Derry/Londonderry, Nerve Belfast and the Amma Centre, Armagh – in delivering skills development programmes for teachers and young people in digital literacy and in understanding and deploying creative technologies and new approaches to learning in the classroom. A key objective for the CLCs has been to provide learning programmes for the most disadvantaged young people and those experiencing

social exclusion. Over 80% of CLC activity takes place in schools with high numbers of disadvantaged pupils. We are also focused on reaching more schools, particularly in rural areas. In 2015–16 the CLCs worked with over 800 schools across Northern Ireland. Our strategic ambition also aimed to increase the number of schools and young people developing skills in STEM subjects by introducing creativity and the Arts, to give STEAM, into CLC programmes. Almost 800 young people and over 200 teachers participated in 26 customised STEAM programmes in 2015–16. In total, almost 5,000 teachers and 8,000 young people participated in CLC programmes in 2015–16.

In partnership with Into Film, the BFI lottery funded education initiative, along with the Nerve Centre and Cinemagic, we have established a network of film clubs in 286 Extended Service schools across the most disadvantaged areas in Northern Ireland. Children and teachers have the opportunity to select films, accompanied by teacher and pupil friendly learning resources, from a catalogue of over 5,000 age appropriate titles to view in class and in after-school settings, and to upload film reviews to the Into Film club website. Young people participating also have the opportunity to experience filmmaking at first hand in the classroom. Since 2014, the Into Film scheme

has been expanded to make it available to all schools in Northern Ireland. Over 820 film clubs have been created in total over the last four years. That represents over 75% of all schools in Northern Ireland.

Since 2003 we have been providing annual training programmes through the Creative Learning Centres for teachers delivering CCEA's Moving Image Arts qualification at GCSE and A-Level. This unique qualification in digital film-making, the first of its kind in the UK, has been proving extremely popular and the uptake by schools and young people has been increasing year on year. It is now available at over 76 schools at A-Level, 100 schools at AS-Level and almost 50 schools at GCSE-Level. 1,893 students were entered for the qualification in 2016, an increase of over 200 since 2015. The biggest increase was seen in the number of schools and students entering the GCSE qualification.

We have worked closely with the BFI in the development and delivery of their national Film Forever strategy 2012–17 with £26m of lottery support invested in a UK-wide film education programme. The BFI is currently consulting partners, including Northern Ireland Screen and other stakeholders, in developing its new education strategy 2017–2022.

Creative Learning Centres

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



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

Lewis McGarrigle and Clark Lindsay, Year 6 pupils

"I have learned about how to navigate around the standard software on the iMac, also the process of animation and, of course, the Book of Kells and the Columban Age.

"Using the iMac, using iMovie and the editing and adding sound were all new to me. I was also introduced to film language. I enjoyed finding out more about the Book of Kells, creating artwork and backgrounds and watching the enjoyment of the kids making their own improvements and decisions. I enjoyed knowing that it wasn't all left up to me and I had support, even only an email away, and all so approachable. I would like more experience – it's something you need to be doing all the time."

Mrs Jennifer Kee, Year 6 teacher

The Nerve Centre Derry~Londonderry

Transitioning from Primary to Second Level Education – Eglinton Primary School & Foyle College, Derry~Londonderry

This project brought two schools together to work on a film project based on issues around transitioning from primary to post-primary education. Pupils used film and animation to enhance learning with each class working on their own productions. The project culminated with the primary school pupils visiting Foyle College with each group showcasing their finished films for each other.

"We're delighted to be involved with the Nerve Centre and Foyle College through this partnership programme. The children are producing a film about transition, they've been storyboarding and learning camera and productions skills, while bringing in lots of talking, listening, reading and writing which are really good communication skills for the children."

Brian Guthrie, Year 7 teacher, Eglinton Primary School

"We've been learning how to use the iPads to make films and animation. I love this project. I've learned that teamwork is easier than being by yourself."

Year 7 Pupil, Eglinton Primary School

"The partnership with Nerve Centre has been fantastic. I hold my hands up and say I was slightly cynical about the whole idea of pupils learning through making movies, but in seeing the quality of work that the pupils have been producing and the reaction from the teaching staff about the level of engagement they've got from the pupils, the outcomes they've achieved, the use of video really seemed to enhance that for them."

Patrick Allen, Principal, Foyle College

Pupils love working with their iPads to create simple animations and videos

”

Arvalee School, Omagh

At Arvalee Special School in Omagh, Year 11 and Year 12 pupils developed a series of instructional videos focusing on topics from Home Economics. Within the series of workshops, pupils took an active role in designing the direction of their videos. After deciding which topics to focus on, the students, with tutor assistance, decided which camera shot types would adequately depict their visions. Pupils then walked around the school grounds to find suitable locations for their shoot, while capturing images to be used in their storyboards. The script and storyboards were then prepared, with the students independently organising the roles of the crew and actors. The class was of mixed ability and demonstrated a clear capacity to adapt roles based on interests and understanding. The directors then evaluated the storyboards and decided to show certain elements as animations to display some of the learning intentions from the videos. Pupils then shot and edited their footage to a format that could be used as a learning resource for other students at the school.

"The work carried out by the Nerve Centre – both the staff training and the workshops for pupils – has given Arvalee the capacity to further develop the creative use of the iPad in the classroom. Pupils love working with their iPads to create simple animations and videos and we as a school are becoming more proficient in using the technology to enhance the day-to-day learning and teaching. It is thanks to the Nerve Centre staff – in this case Luke, who has given us a springboard. We look forward to accessing more courses and workshops to give our pupils a new and different way to communicate their ideas!"

Winifred Winters, Acting Principal

BFI Film Academy

Northern Ireland Screen has been closely involved in supporting the BFI's Film Academy scheme that focuses on identifying, training and nurturing young filmmaking talent in Northern Ireland. The programme is delivered in partnership with Northern Ireland's three Creative Learning Centres and Cinemagic. The programme is particularly attractive to students undertaking CCEA's Moving Image Arts A-Level qualification because it provides direct exposure to industry experts who mentor the participants and provide support for them as they make short films as part of the scheme. 240 young people from Northern Ireland, aged 16–19, have benefitted from the programme over the last three years with 21 of them participating in fully funded short residential programmes offered at the National Film and Television School, Beaconsfield, and other UK based providers. For many of the young participants the scheme provides their first steps into the industry.



Kate Duddy

BFI Film Academy student, Nerve Centre

"Film has always been my passion but up until finding a BFI Academy at the Nerve Centre, the thought of having a career in the industry was more of a dream than a possible reality.

"Through getting the chance to work on different film projects with the BFI Film Academy I have completely fallen in love with the art of filmmaking. I also completed a Specialist Residential in Documentary during the BFI Film Academy which was really invaluable. From there I put forward an idea for a short documentary for the BBC True North Series and it was selected for production out of 70 applications. I wrote and directed my short documentary

which was screened on BBC Northern Ireland and on BBC iPlayer. The same year I was nominated by my Moving Image Arts teacher for the Thomas Devlin bursary award which I was awarded in 2015. The award will help me develop my career in film.

"I find no better pleasure than seeing a film come together, not to mention getting the chance to meet and work with like-minded people and mentors who you can share and receive advice from. The BFI Film Academy at the Nerve Centre provided that foundation and so many more opportunities for me to create my own work and my own film career."

Embedding STEAM, Connecting Learning – Oakgrove Integrated Primary School, Derry~Londonderry

“Oakgrove Integrated School were delighted to have been accepted onto the Nerve Centre’s partnership programme. The school had made an investment in iPads last year so we saw this as a great opportunity. It fitted in with our school development plan, and we are excited to begin the development of STEAM through connected learning in the classroom.”

Lorraine Coulter, Principal

“We’ve found, particularly with some children who would have been less keen or maybe achieving a lower level of literacy or even numeracy, because they’re more engaged, because they’re more enthusiastic, it certainly is raising the level of what the children would have traditionally worked at. The beauty of it is, that it’s skills that we are learning and maintaining as teachers so that we can bring it on when the partnership with the Nerve Centre is over. I intend to do it again next year and the resources that we used can be used again and again.”

Catriona Sargent, Year 4 Teacher

“Introducing STEAM to the topic has created a lot of connected learning and the children have definitely developed. They’ve developed skills in empathy, personal skills, confidence, their thinking skills, organisational skills and they’re just enthused. Using the STEAM approach the children are definitely more engaged and they are more motivated, but teamwork has definitely improved, they are more patient because unfortunately with technology you do have to be patient, it doesn’t always work first time.”

Aisling McMonagle, Teacher

“For us as teachers it’s knowing we can do this next year without support. We’ve been brought along on a process, on a journey, and we can continue that journey on and we do feel confident that we could do that by ourselves because quite often you get training and after your trainers leave you go ‘I don’t know if I could do that by myself’, but we are sure that we really can do it.”

Alissa Williamson, Teacher

They’ve developed skills in empathy, personal skills, confidence, their thinking skills, organisational skills and they’re just enthused



Gaelscoil Uí Dhochartaigh, Strabane

“Our idea behind purchasing the Raspberry Pi units and BerryClips was that programming was going to be a focus for us within ICT in the school for the next few years. We want to build our own skills in using and teaching programming. We can use Scratch in various curriculum areas as we can link it in with our topic work. We’re working on Volcanos which is linked in to **The World Around Us**. We felt that Scratch could be used progressively in Year 5, Year 6 and Year 7, but the addition of the BerryClip in Year 7 takes the pupils that one step further, once they have the hang of creating a project on Scratch they were able to see different outputs when adding a BerryClip and able to programme lights or a buzzer. When we are in class teaching all our other lessons and trying to cover all the other aspects of the ICT curriculum, it’s just a massive help to have the support from the Nerve Centre to get these things up and running and to help us come up with ideas of projects to use that are easy for teachers to deliver regularly.”

Gearoid O’Deorain, Year 7 Teacher

“This project gave the pupils the opportunity to improve their problem solving skills and thinking skills and helped make connections with other curriculum areas such as numeracy, which is vital. We are always trying to link the subjects together. I think the partnership with the Nerve Centre is vital, not only for the pupils but for the teachers as well, when I myself was training, doing my PGCE, we didn’t get as much training in these ICT areas so it’s building our confidence, building our skills so that we feel we can build on the children’s skills and confidence in the future.”

Emma Mhic Shuie, Year 5 Teacher

“We have to label the parts of the Volcano, drag them to the right places and get as many points as you can and you will save Pompeii or you have to try again.”

Year 7 pupil

“Raspberry Pi, you can connect it to Scratch, it has lights on it and it has a buzzer and you can connect the lights and the buzzer to Scratch and control them using the scripts.”

Year 7 pupil



Nerve Belfast

Cumran Primary School, Clough, County Down

During their partnership with Nerve Belfast CLC, Cumran Primary School (PS) made significant advances in their creative use of ICT across the curriculum, particularly in their use of mobile devices, to enhance teaching and learning throughout all key stages.

Through training and support from Nerve Belfast CLC the use of mobile devices is now firmly embedded in Cumran PS and as staff skills and confidence have grown, their pupils are continuing to experience a wider range of creative opportunities in the classroom, including learning through film and animation, coding, music technology and robotics.

Having already received the NAACE (National Association of Advisers for Computers in Education) ICT Mark, Cumran PS went on to be awarded overall winner at the Capita and C2k Education Network ICT Excellence Awards in November 2015. The school is regularly approached to share models of good practice for the wider education community and they recently presented to the Education and Training Inspectorate (ETI), showcasing their innovative use of ICT in school.

“Cumran Primary School is committed to raising children’s learning experiences in relation to ICT. Our ultimate aim is that our children do not see ICT as a separate subject but see it as an integral part of every aspect of the curriculum.”

Rhonda Moles, Principal

Our aim is that our children do not see ICT as a separate subject but see it as an integral part of every aspect of the curriculum



AmmA Centre Armagh

Exploring History, Imagining the Future – St Joseph’s Primary School, Madden, County Armagh

This project explored history in **The World Around Us** curriculum area and was a multi-faceted programme in which the teachers delivered the curriculum topic and the AmmA Centre worked alongside the teachers to embed learning by integrating creative technology.

The project focused on the 1889 Armagh Railway Disaster which killed 80 people and injured 260, many of them children, who had embarked on a Sunday school excursion. The St Joseph’s children started the project by researching the importance of rail travel to rural communities, the evolution of travel, the forces of physics at play in the rail disaster and the geography of the rail network at that time. The children also explored the human stories behind the disaster. This was brought to life during a walking tour of key locations in Armagh city and a visit to the Armagh Museum where pupils had the opportunity to photograph and handle artefacts from the disaster including tickets, original newspaper reports, maps and parts of the trains involved. They then visited the City of Armagh and explored using digital maps on iPads. Working in groups, the pupils identified evidence of the former rail network by studying satellite images before choosing potential locations for a ‘railway station of the future’. Technology had presented new opportunities to explore the past and imagine the future.

Over the course of two full days, the children worked to design and construct two virtual train stations with exceptional detail using Minecraft Edu software and incorporating building materials that directly related to Armagh.

To complete the project, AmmA hosted a special technology showcase in the school in which all pupils had the opportunity to explore their train stations in virtual reality using Oculus Rift virtual reality headsets. They also had the opportunity to print their train stations using 3D printers.

Vardo 7 Project – St. Patrick’s Primary School, Armagh; Mount St. Catherine’s Primary School, Armagh; St. Francis of Assisi Primary School, Keady; St. Joseph’s Primary School, Meigh

Vardo 7 was a Department for Culture, Arts and Leisure (now Department for Communities) funded project that targeted schools with Traveller children in 2015–16. The objective was to engage Traveller children using digital media. The project also aimed to create awareness, initially for Traveller culture and subsequently, the diverse backgrounds of all children in the class, to foster an ethos of inclusion in the classroom.

Year 7 classes from four different schools took part in the programme, carrying out individual projects. The outcomes ranged from personal eBooks to a documentary and travelogue based on backgrounds, personal and family histories. A surprising outcome was the effect the project had on relationships between the pupils and also between generations within families. The successes of the project were celebrated during a showcase evening in the Market Place Theatre, Armagh, when all the pupils and their families were invited to view the finished pieces. This cemented the pride the pupils had in their work and allowed families to share the stories told in the eBooks and films.

The programme used digital media and mobile devices as a motivating factor but equally, the personal input from the children proved to be as great, if not more of a motivating factor for the project.



Moving Image Arts

CCEA's Moving Image Arts (MIA) qualification was conceived in parallel with the development of Northern Ireland Screen's Wider Literacy strategy, our vision for moving image education for all our young people in Northern Ireland.



It has been argued that the moving image is the predominant medium of the 21st century. The combination of movement, colour and sound impacts on our daily lives like no other communication medium. To be able to understand and create ideas, messages, and stories using moving image will be a vitally important skill for all our young people. Moving image literacy is critical to understanding and interpreting modern society.

The moving image is also a vital dimension of the creative industries. The rapid growth of digital media technologies has made the creative industries increasingly accessible and attractive to young people. 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.

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



To be "literate" in the 21st century will mean having a wider range of critical and creative competences than has been adequate in the past. It will have to include knowledge and understanding of media other than print. The moving image media are a crucial dimension of this wider literacy. Everyone in Northern Ireland should have opportunities to learn about these media, starting in primary school and continuing through lifelong learning.

A Wider Literacy,
BFI/Northern Ireland Screen, 2004

We have seen phenomenal growth in the qualification over the last thirteen years

The first cohort of schools, teachers and young people sat the first AS-Level Moving Image Arts online exam in the summer of 2004, just a few months after the publication of A Wider Literacy.

Northern Ireland Screen has been supporting this exciting qualification since its inception through specialist teacher training in Northern Ireland's three Creative Learning Centres – the Nerve Centre, Derry–Londonderry, Nerve Belfast and the Education Authority's Amma Centre, Armagh. We have seen phenomenal growth in the qualification over the last thirteen years. In 2004 just 70 students from 7 schools were entered for the AS qualification. During the summer of 2016 almost 1,900 young people undertook the qualification at GCSE, AS and A-Level across Northern Ireland. That represents an increase of almost 230 candidates since 2015. 50 schools now offer Moving Image Arts at GCSE, 100 at AS-Level and 76 at A-Level. The revised specification is now making it even more accessible. During the 2015–16 academic year there has been a noticeable increase in the number of schools offering the qualification at GCSE with an additional 200 candidates entering the award.

Moving Image Arts is an applied qualification. Students develop knowledge, critical understanding and skills through practical filmmaking project work in a context related to employability.

Studying Moving Image Arts provides students with opportunities to:

- develop a critical understanding of film language, narrative, representation and audience in both theory and practice;
- investigate and research the work of others and demonstrate the ability to analyse and evaluate creative purpose;
- acquire knowledge and understanding of moving image genres and contexts;
- develop ideas by investigating and experimenting with filmmaking techniques and processes;
- develop the ability to manage resources, processes and equipment at different stages of moving image production;
- create complete moving image products;
- develop technical competence in using filmmaking techniques; and
- evaluate the effectiveness of their practice as filmmakers.

The qualification therefore 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.



Former Moving Image Arts Student debuts with *Grace*

In May 2016, the Strand Cinema in East Belfast hosted the Northern Ireland premiere of *Grace* – a period drama written and directed by exciting new filmmaking talent, Jack Walsh.

Grace, Walsh's final degree piece, is a period drama set in the 1970s, starring Jack's sister, Bronagh Walsh, and was filmed during the summer of 2014 in Northern Ireland, completing in early 2015.

Walsh, 23, from Lisburn, began his filmmaking career by studying Moving Image Arts, the first A-Level in the UK in digital filmmaking, at the Wallace High School, Lisburn, under a partnership arrangement with Friends' School, Lisburn, where he attended for a number of years. Moving Image Arts is offered at GCSE and A-Level by Northern Ireland exams body, CCEA, and teacher training is provided by Northern Ireland Screen through Northern Ireland's three Creative Learning Centres. Almost 1,900 young people completed the qualification at GCSE and A-Level in 2016.

After completing his A-Level studies Walsh moved to Los Angeles and recently graduated with a Bachelor of Fine Arts (Hons) Degree in Film Studies from the New York Film Academy.

Since graduating, Walsh has worked with YouTube Channel, *Game Grumps*, in Los Angeles and has become a key member of the tight knit team there – developing a large personal online following.

▲ Director, Jack Walsh, with actor Bronagh Walsh, at the Northern Ireland Premiere of *Grace* at the Strand Cinema, East Belfast

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Increase in MIA qualification candidates since 2015



Into Film

Piloted in one school in 2007, Into Film Club (formerly known as FILMCLUB), is a UK-wide free schools initiative that gives 5-19 year olds the opportunity to access and enjoy film creatively and critically.

Funded in Northern Ireland by the Department for Communities through Northern Ireland Screen, **Into Film Club** is an initiative designed to target disadvantage, providing access to film culture and helping young people to develop their critical skills. As part of the programme, participating schools screen at least 15 films a year and post 20 reviews on the Into Film website. Into Film, through Northern Ireland Screen, is now taking place in 286 schools across Northern Ireland and is delivered by Cinemagic and the Nerve Centre.

Into Film Expansion

In 2013 Into Film received funding from the British Film Institute to roll out Into Film as part of their Film Forever Education Strategy, and in April 2014 Into Film was made available free to all schools in Northern Ireland. Thanks to this additional funding between 2014 and 2016, there are now over 820 Into Film clubs in school and non-school settings across Northern Ireland.

Not only has Into Film expanded across Northern Ireland and the rest of the UK, teachers and club members now have access to free filmmaking workshops and Continuing Professional Development sessions. Teachers also have access to a huge catalogue of curriculum-linked resources which they can download for free and use in the classroom, as well as a free online course – **Teaching Literacy Through Film**. Working closely with Northern Ireland Screen, Into Film has also developed specially tailored resources for teachers in Northern Ireland,

including a resource for Moving Image Arts; How to use Archive Footage in the Classroom with Northern Ireland Screen's Digital Film Archive; and "A Guide to Ireland on Film" which uses Northern Ireland Screen's Creative Learning in the Digital Age (CLDA) resource, along with feature films to examine the events of the Easter Rising and World War I as they unfolded in Ireland in 1916.

Ashfield Girls' High School, Belfast (Into Film Club of the Year 2015)

Ashfield Girl's High School in Belfast was awarded Into Film Club of the Year (13 and over) in March 2015 at a glittering ceremony sponsored by Sony Pictures Entertainment in the Empire Leicester Square in London. One of only 3 clubs out of the 10,000 running throughout the UK to have reached the finals, the award recognises Ashfield Girls' significant commitment to inclusion. Involving students from across the academic divide, the school's film club includes those with Special Education Needs and literacy difficulties, as well as engaging pupils whose first language is not English.

"As pupils from diverse backgrounds, with different abilities, everyone in the club reflects our school motto of 'Each different, each talented, all valued'. Through Into Film we've learnt about other cultures, traditions and have had the opportunity to discuss racism, sectarianism and bullying; which affects us all as children growing up here."

Kriazzh Policarpio, Film Club member



Good Vibrations – Meet the Producers @Shorts to Features Conference

As part of the **Shorts to Features Industry event held for professional filmmakers during the 2014 Foyle Film Festival**, Into Film Club hosted **Chris Martin and Glen Leyburn, producer and director of Good Vibrations**, at a special Q&A event looking at the business of getting the film made.

This event was created especially for pupils at local Into Film Club schools who are taking **Moving Image Arts**, a unique qualification in filmmaking available at GCSE and A-Level in Northern Ireland. The content of the event – looking at the business of raising funds for the feature film, putting the cast and crew together and marketing the film – addresses curriculum areas of marketing and distribution in the film industry and also enhanced a direct contact with industry professionals for film club students.

79 MIA students attended the event from 6 local Into Film Club schools.

"Great day out, the girls loved it and learnt a lot about what goes into getting funding to make a feature film and how the cast and crew are assembled as well as the script developed. Very useful for our MIA students, thank you." Teacher, St Cecilia's College, Derry-Londonderry

The mix of film and education is a great way for children to see how the two, working together, can open up a world of new experiences and opportunity



Into Film Roadshows

Now firmly established as an annual event in the Into Film calendar in Northern Ireland, the Into Film Roadshow travels across Northern Ireland spreading the word about Into Film to schools. Using the Cinemobile, Ireland's mobile cinema, Into Film visits various locations, inviting local schools to take part in themed screenings.

The existing format was enhanced in 2015 by adding a series of Northern Ireland's Culture and Heritage sites to the programme, allowing children, many for the first time, to experience these venues as part of a structured educational visit. The aim was not only to promote Into Film activity but also provide a platform to show teachers how film and the curriculum can be used effectively together. Schools enjoyed a film screening, based on the theme of the site visited, before taking part in a workshop delivered by the education staff from the site. The format was a hit with schools and



sites alike, resulting in the 2016 Into Film Roadshow following the same format. Sites visited include: The Armagh Planetarium; Marble Arch Caves; Ulster American Folk Park; Bagnall's Castle; Carrickfergus Castle; The Ulster Museum; The Ulster Folk and Transport Museum.

"It's always good to get out of the classroom and experience some of the great facilities we have on our doorstep which allow us to enhance learning experiences for children. The mix of film and education is a great way for children to see how the two, working together, can open up a world of new experiences and opportunity." **Sian Mullholland, Teacher, Tannaghmore Primary School, Lurgan**

Film Buff Challenge

A new and exciting initiative piloted with Northern Ireland schools this year, The Film Buff Challenge, encourages and rewards more adventurous film viewing choices in Into Film Clubs. Each participating club has access to the Film Buff collection – 150 titles categorised by age suitability and genre including: World or Foreign Language; Short Film; Documentary and Film Noir. Once a club screens 5 eligible titles they are awarded Silver Film Buff status; five more for Gold status and a final 5 to achieve Platinum.

19 schools have signed up to the pilot, which was launched in January 2016 at a screening of *Song of the Sea* at Belfast's Queen's Film Theatre. The screening was followed by an enthusiastic Q&A with the film's director Tomm Moore.

"As this is my pupils' first experience of foreign film, the shorter films work best, as it gives the children a taste for more. It also means that we don't need to show the film over two weeks, which is always a bonus". **Anne-Marie Fitzpatrick, Film Club Leader, St.Patrick's & St.Brigid's Primary School, Ballycastle**

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. The time-span of the information contained in this report is such that we have several former government departments and since 9th May 2016, relatively new government departments to thank.

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

- Funding from the **Department for Communities** (DfC), formerly the **Department of Culture, Arts and Leisure** (DCAL) is used for cultural film exhibition, archive and education activity and is targeted very strongly at strengthening social inclusion and impacting on poverty. 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 film. DfC funding also provides core funding for the film festivals and cultural cinema; it addresses issues of sustainability; helps strengthen engagement with industry and provides opportunities for audience development;

- The **Arts Council of Northern Ireland** (ACNI) delivers Lottery funding for film in Northern Ireland to Northern Ireland Screen. The value of this vital funding cannot be overstated. Lottery funding is used for the 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 film-making talent through short film development and production. Lottery funding from the Arts Council supported the BAFTA-winning *Boogaloo and Graham*. Latterly, Lottery funding is being used to support gaming and interactive development schemes such as the Assembler Programme which funds the early stage development of up to 6 games with the aim of one of the selected projects going into production.

- 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.

Details about the Board and Staff of Northern Ireland Screen can be found at:
northernirelandscreen.co.uk/sections/76/about-us.aspx

www.northernirelandscreen.co.uk



