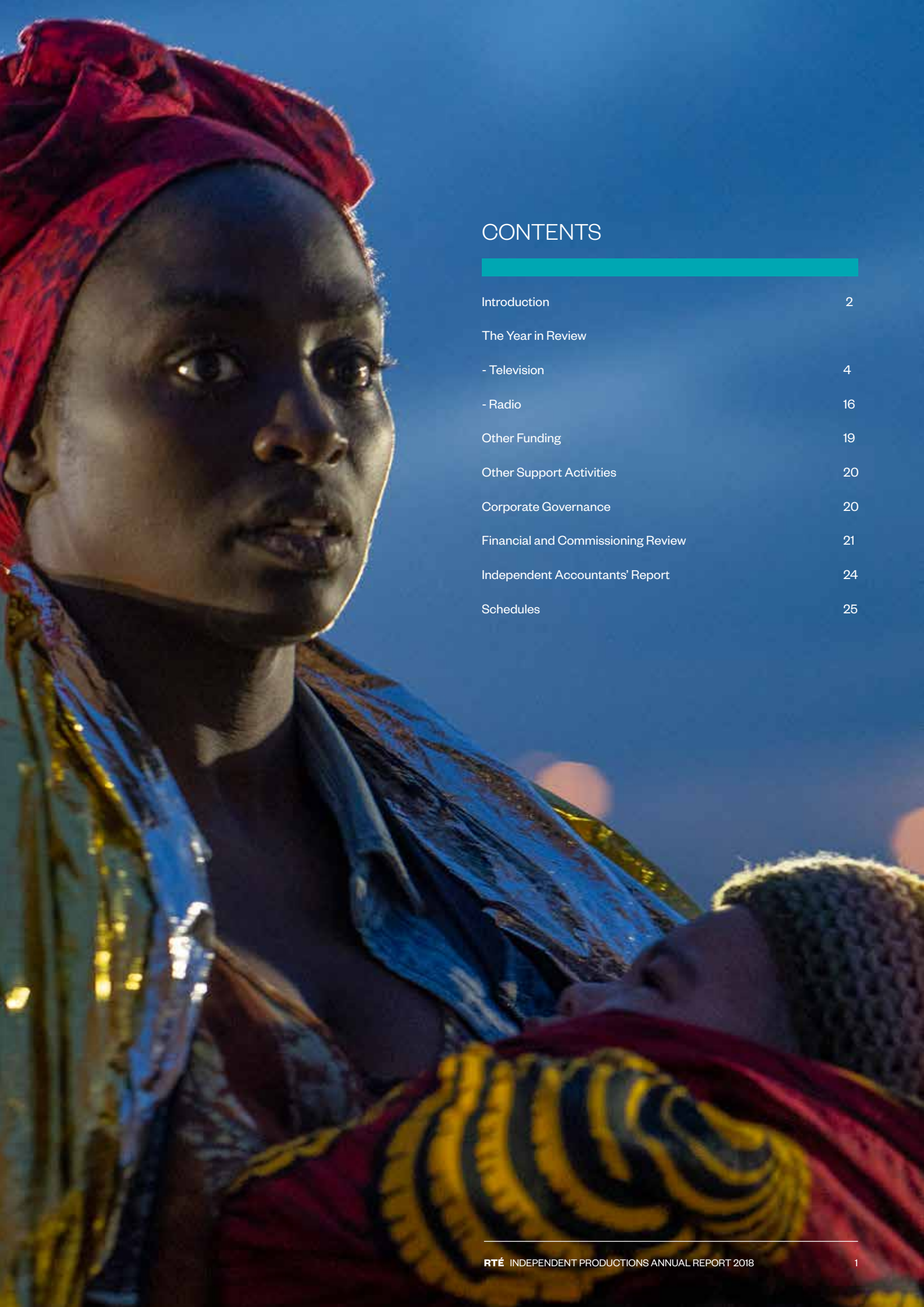




RTÉ

Independent Productions Annual Report 2018





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As Ireland's largest public-service media organisation, RTÉ works in partnership with the independent production sector to deliver compelling and distinctive content on television, radio and across a range of digital services that reflects life, culture and diversity in Ireland today.

Working with the Irish independent production sector enables creativity to flourish and allows RTÉ to uncover more of the rich seams of story and culture from across the island. It brings diversity to RTÉ's programming mix, while also supporting individuals and companies who provide employment in the creative sector and develop creative talent. This collaboration nurtures creativity from Ireland's best storytellers and emerging talents and also sustain RTÉ's rich creative heritage.

The creative collaboration between RTÉ and the independent sector provides a unique breadth of distinctive Irish content that weaves through the lives of the Irish public: RTÉ's services were used weekly or more frequently by 95% of Irish adults 18+ in 2018.¹

In addition, RTÉ has provided increasing support to the Irish independent sector to reach international audiences, with development funding and international co-productions, thus putting Irish content on the world stage.

Under the *Broadcasting Act 2009*, RTÉ has a statutory obligation to spend a predetermined minimum amount every year on independently produced television and radio programmes. RTÉ continues to invest more in commissioned programmes than is required. This amount is lodged to a separate bank account, the Independent Programmes account. Part of RTÉ's obligation under the *Broadcasting Act* is to issue a report on that account. This report outlines how the funding in the account was used in 2018.

The statutory amount RTÉ was required to spend in 2018 was €39.7m (2017: €39.5m). Schedule 1 provides an explanation of this requirement. In 2018, total expenditure was €41.0m which was €1.3m above our statutory obligation.

The production of commissioned programmes is financially and contractually managed through the Television and Radio Independent Productions departments.

¹ Source: Weekly + Reach of Any RTÉ Service in 2018, RTÉ Brand and Reputation Tracker / Red C Research & Marketing

THE YEAR IN REVIEW

TELEVISION



As Ireland's largest public service media organisation, RTÉ must be a home to the best creative talent in the country. Audiences in Ireland have a right to expect RTÉ to constantly find and support new voices, new talents and new perspectives.

They must do this in the context of a media sector that is undergoing significant change. Today's accelerated pace of innovation is challenging long-established patterns. Global platforms, such as Netflix, YouTube, etc. are increasingly influential, particularly among younger audiences. Despite this, RTÉ continues to play a central role in Irish life, culture and discourse. The public places significant value on much of what we do every day. RTÉ continue to deliver compelling programming across our linear channels and services, while we also grow and experiment to make the most of the opportunities in the digital space.

By focusing on creativity and programming innovation with independent producers, we ensure that television audiences in Ireland continue to have access to distinctively Irish programming. These partnerships help to sustain a vibrant indigenous production and media sector, which is fundamental to the success of Ireland's creative enterprise.

During 2018, RTÉ broadcast 1,457 hours of independently produced television programmes.

RTÉ One

Even in an era of unprecedented competition for viewers from both traditional broadcasters and streaming platforms, RTÉ One continued to garner the biggest audiences in Ireland in 2018 with an average audience share of 23.6% at peak time. The audience came to the channel for a wide range of programming across all key programme genres. Big family audiences made an appointment to view *Dancing with the Stars* in the new year and *Ireland's Fittest Family* in the autumn. Irish made dramas *Taken Down* and *Striking Out* garnered huge audiences and were co-funded with international partners, which became a necessary and successful strategy in 2018. Documentaries continued to resonate with audiences. Highlights included *The Game*, the definitive history of hurling, *Eavan Boland: Is It Still the Same?*, a compelling portrait of one of Ireland's most esteemed poets and *We Need To Talk About Mam*, with presenter Brendan Courtney revealing the challenges of a family providing for an elderly parent.

Both *Striking Out* and *Taken Down* illustrate how public financing can work successfully alongside commercial investments.



Striking Out



Taken Down



The Tommy Tiernan Show

Drama and Comedy

In January RTÉ started the year with series two of *Striking Out* from Blinder Films. Featuring Amy Huberman, Neil Morrissey, Maria Doyle Kennedy and Moe Dunford, this light-hearted series was co-financed by RTÉ, DCD Rights, Acorn Media Enterprises, the Broadcasting Authority of Ireland (BAI) and Section 481 (Irish film and TV tax relief scheme). The series increased its audience share to 37.5% and series two launched on Acorn in the US and Canada in February. It was Acorn TV's second most highly streamed series at launch. Series two was sold to and used to launch 5 Select (Channel 5) in the UK and to Sundance Now International, a pan-territorial service in EMEA (Europe, the Middle East and Africa).

In November RTÉ screened *Taken Down*, a six-part hard-hitting drama about sex trafficking set in the world of asylum seekers in direct provision. The series featured Brian Gleeson, Aïssa Maïga, Slimane Dazi, Orla Fitzgerald, Lynn Rafferty and Jimmy Smallhorne. The series was produced by Spiral Pictures and made by the three key creatives behind *Love Hate*: writer and executive producer Stuart Carolan, producer Suzanne McAuley and director David Caffrey. It was based on an idea from crime novelist Jo Spain, who also wrote on the series. *Taken Down* was financed by RTÉ, Fremantle International, Section 481, BAI and a pre-sale to the French Network, ARTE. Since transmission it has been sold to BBC and will air on BBC Scotland in the spring of 2019 and on BBC 4 later in the year.

Both *Striking Out* and *Taken Down* illustrate how public financing can work successfully alongside commercial investments.

RTÉ also commissioned five 20-minute dramas for RTÉ Player under the *Storyland* banner. *Storyland* is a talent and development commission aimed at finding a range of writers, producers, directors and actors new to RTÉ. Placing the writer at the centre of the commissions has resulted in increased gender diversity across the board. There are more women working as creative producers and writers in RTÉ's entry level commissions. *Storyland 2018* was co-financed by NI Screen, Northern Ireland's national screen agency.

In Comedy *The Tommy Tiernan Show* returned for a second season. In this innovative chat show, produced by Power Pictures, Tiernan does not know who the guest will be until they are sitting in front of him. It's presented in his unique style, mixing comedy performance with traditional chat. Sometimes he knows the guests and sometimes he has never heard of them; regardless, Tommy navigates the conversation with often insightful but always hilarious results.

2018 saw a brand new scripted comedy series for RTÉ One. Written by and starring Amy Huberman, *Finding Joy* follows the character Joy as she searches for happiness while making her way through the everyday dilemmas of work and relationships. With a large Irish cast, Irish director and Irish writer, *Finding Joy* (Rubicon Films/Treasure Entertainment) was funded by RTÉ, the BAI and Acorn TV.

THE YEAR IN REVIEW

TELEVISION

Entertainment and Music

In 2018, RTÉ continued to develop and expand its slate of top-class output, all of which has maintained and consolidated RTÉ's reputation as a major source of high-quality entertainment programming, delivering compelling content to large and diverse audiences. RTÉ is a major commissioner of prime-time entertainment programming from independent producers and works in partnership with the sector to originate and produce world-class content.

Dancing with the Stars (Shinawil) returned for its second series in 2018 and once again proved very popular with our audiences across the age spectrum – and a third series has been commissioned for broadcast in 2019. Emerging talent Blathnaid Treacy, returned to present *Can't Stop Dancing* – which offered fans of *Dancing with the Stars* exclusive access to the real stories behind the hit show.

The ever-popular *Ireland's Fittest Family* (Animo TV Productions) returned in the autumn with renewed vigour as presenter Kathryn Thomas joined coaches Donncha O'Callaghan, Derval O'Rourke, Anna Geary and Davy Fitzgerald.

Brendan O'Connor returned to Irish screens with two series of *Brendan O'Connor's Cutting Edge* (Mind the Gap Films). This IFTA-winning format again proved popular with audiences looking for alternative perspectives on the most talked about stories of the week with a diverse range of engaging panellists.

RTÉ was a focal point for major national celebrations and *St Patrick's Day 2018* (Coco Television Productions) featured extensive television coverage of the Dublin parade and *St Patrick's Festival Highlights* provided a round-up of the days colourful atmosphere, performances and street theatre.

The *2018 IFTA Film and Drama Awards* ceremony produced by Coco Television brought all the glamour and excitement from the red carpet, as Ireland's top actors, directors, and filmmakers gathered to honour and celebrate the very best of Irish creative talent in this golden age of Irish cinema.

On RTÉ One, the music continued with a once-off concert performance with *The Gloaming Live at the NCH* (South Wind Blows) and the ever-popular *Fleadh Cheoil* (Red Shoe Productions) which will return in 2019 with a new series featuring music from concerts, competitions and many pub sessions as well as the usual plentiful supply of great street entertainment from one of the biggest music gatherings in the world.

Other programmes commissioned in 2018 for broadcast in 2019 are two 1-hour episodes of *Marty & Bernard's Big Adventure* (Shinawil), featuring Marty Morrissey and Bernard O'Shea – a pairing that intrigued audiences from *Dancing with the Stars* – and *Twinkling through the Years* (Tyrone Productions), which will provide a one-hour trip through the archives with the inimitable Adele King (Twink).



Dancing with the Stars



Ireland's Fittest Family

Brendan O'Connor returned to Irish screens with two series of *Brendan O'Connor's Cutting Edge* (Mind the Gap Films).



Brendan O'Connor's Cutting Edge

Factual

RTÉ's commissioning structure was reformed in 2018 as part of a wider management restructure across the entire organisation. Previously separate areas of Lifestyle, Regional, Factual, Religion, and Education and Science were brought together to form one Factual Group. These disparate sectors have been recast into new commissioning areas, broken down by slot and genre, which RTÉ felt would offer greater clarity to the independent sector and a more cohesive, strategic approach to commissioning. As of March 2018, the new areas within the Factual Group are: Documentaries and Series (post-watershed RTÉ One); Popular Factual and Factual Entertainment (pre-watershed RTÉ One, post-watershed RTÉ2); Specialist Factual (mainly post-watershed RTÉ One) and Religious Programmes (RTÉ One).

Documentaries and Series

2018 saw continued strong performances from documentaries and series on Sunday and Monday nights at post-watershed peak-time. Sunday's were characterised by high-profile, entertaining series like Coco Television's *Room to Improve*, Animo's *Great House Revival* and *Who Do You Think You Are*, co-produced by Kite and Animo. These were editorially strong and proved popular with audiences at weekend's close. They competed with blue-chip international dramas and delivered consistent audience numbers at key scheduling points in the year.

On Monday nights the documentary offering was more varied. With programmes like Crawford McCann's *George Lee: The Beef with Brexit* and Waka's *We Won the Lottery* occupying different ends of the spectrum. Some of the strongest performers in the slot were personal stories told by well known faces. In *Philly McMahon - The Hardest Hit* (Frontline Films), the much loved Dublin GAA star looked at the current state of drug use and rehabilitation in Ireland sharing his and his families very personal memories of his older brother who died prematurely from drug abuse. Baz Ashmawy looked at the growing and unhealthy relationship with gambling in *All Bets Are Off* (Animo TV Productions) and in *We Need to Talk About Mam* (Waka TV), Brendan Courtney tackled the issues of planning for retirement with his own mother who, like himself, never really made provision for her life after work. All of these programmes took big social issues but delivered them to bigger and younger audiences by adopting a first-hand approach and an accessible and engaged narrator. While the dilemmas of retiring sporting superstar Tommy Bowe may not plug into an important social issue, Oddboy Media's *Tommy Bowe: The End Game* gave the viewers another perspective on our sporting idols, the business of professional sport and the vacuum that is left after their short and intense public lives.

Poolbeg Productions' *Back to the Joy* brought audiences into Mountjoy Prison and also back to characters first encountered in the original series, *The Joy*, broadcast twenty years previously. It garnered a very positive reaction from viewers. Another re-visit of a kind was that of Pope Francis who came to Ireland forty years after the first Papal visit of John Paul II. Moondance Productions observational documentary *The Visit* captured the build up and the visit of this pontiff to a very different country from that witnessed by his predecessor forty years ago.

2018 saw continued strong performances from documentaries and series on Sunday and Monday nights at post-watershed peak-time.



Great House Revival



All Bets Are Off



Tommy Bowe: The End Game

THE YEAR IN REVIEW

TELEVISION

In 2019, the focus is on providing a mix of popular series featuring big landmark stories with the potential to be followed over a number of years to deliver cumulative impact. Putting heart and entertainment into documentaries and renewing efforts to uncover and tell difficult and often slow-burning stories will be central. To this end we will continue to be actively engaged in developing big, brave projects as well as heart-warming and emotional ones that will resonate and connect with audiences.

Popular Factual and Factual Entertainment

Over twenty series formed the mainstay of the output for Popular Factual for 2018 with a large majority transmitted in the 8.30pm midweek slots. Highlights included the ever popular *At Your Service*, featuring Francis Brennan, from Waddell Media, while *Operation Transformation* and *Daniel and Majella's B&B Roadtrip*, both from Vision Independent Productions (VIP) continued to engage audiences. The changing fortunes in the property market were looked at in a second series of *Find Me a Home* (Waddell Media), with *Home of the Year* (Shinawil) giving viewers an insight into beautifully designed homes. *Home Rescue* (Coco Television) was on hand to give a helping hand to those looking to de-clutter.

Other highlights from the world of travel included *Francis Brennan's Grand Tour* and BBC co-production *Getaways*, both from Waddell Media. VIP's *Supergarden* went into its tenth series with companion series *Bloom*.

Foodies were catered for with two series from Mind the Gap Films, new BAI-funded series *Healthy Appetite* and the return of *Lords and Ladles*, while Philip Boucher-Hayes again asked *What Are You Eating?* in another series from Shinawil.

New formats were piloted, including wedding planning show *My Big Day: Home or Away* from Coco Television, which compared the options for weddings at home or abroad and Waka TV's *Raised by the Village*, which explored whether the influence of a village could change the outlook of troubled teens.

Specialist Factual

The Specialist slate continued to evolve in 2018 with a series of powerful fresh projects complimenting more familiar, returning titles.

Among the highlights that debuted in this area in 2018 were: *Stressed* (Firebrand/stop.watch), *My Broken Brain* (Indiepics), *School Life* (Soilsíú), *Growing Up Live* (Loosehorse), *The Game* (Crossing the Line), *Election '18* (Loosehorse) and *Ireland After The Rising* (Loosehorse).

2018 also saw the return of *Big Week On The Farm* (Indiepics), which transmitted live over five consecutive nights in April from Gillian O'Sullivan's family-run dairy farm outside Dungarvan in County Waterford and *Ploughing Live* (VIP), presented by Marty Morrissey and Áine Lawlor over three consecutive nights in September from the National Ploughing Championships.



What Are You Eating?



My Broken Brain

The Specialist slate continued to evolve in 2018 with a series of powerful fresh projects complimenting more familiar, returning titles.



Big Week On The Farm

Growing Up Live (Loosehorse), presented by Angela Scanlon and broadcast live from the Anatomy Building in Trinity College Dublin in November was the dominant feature of RTÉ's continued commitment to science content and to Science Week on RTÉ. This original, indigenous, factual entertainment programme, made with the support of Science Foundation Ireland, played to strong audiences and attracted considerable engagement on RTÉ's digital platforms.

Also prominent in the science field were the two-parter, *Stressed*, led by Jennifer O'Connell and Professor Ian Robertson and *My Broken Brain*, a compelling film on acquired brain injury directed by Anna Rodgers.

Elsewhere, *School Life*, a two-part television adaptation of Neasa Ní Chianáin's acclaimed feature documentary *In Loco Parentis* and Adrian McCarthy and Stephen Byrne's observational film about Irish state examinations, *Leaving Again*, also played strongly.

RTÉ's commitment to innovative history programming was illustrated best by *The Game* (Crossing the Line) and *Election '18* (Loosehorse). *The Game* was a high-end, high-impact three-part documentary series on the social history of Ireland, as seen through the development of the game of hurling, co-funded with the BAI and the GAA. It screened in the summer to unanimous positive reviews and achieved strong Monday night audiences. *Election '18*, a ninety-minute history event-piece that re-created the first general election in Ireland where women had the right to vote, played in December in a pre-watershed slot to hugely positive effect.

Elsewhere, 2018 also saw the welcome return of other long-running programmes to the Specialist Factual area. *What in the World* (KMF Productions), *Crimecall* (360 Productions/Green Inc) and *Ear To The Ground* (Indiepics) all performed well.

Religious Programmes

In the year of Pope Francis' visit to Ireland, to complement in-house factual and worship production, *The John Pauls* (Animo) offered a charming and insightful portrait of how Ireland has changed since the last papal visit through the eyes of the generation named after John Paul II. With support from the BAI and narration by Martin Sheen, *Guns and Rosaries* (Esras Films), for transmission in 2019 will tell the story of Fr Patrick Peyton, the Mayo-born 'Rosary Priest', who became an improbable media star and Hollywood mogul, and then an even more unlikely secret agent for the CIA in the Cold War era.

In 2018, Kairos Communications continued to complement in-house production of religious programmes with high quality, outside broadcasts (OBs) of Masses and Services, reflecting a wide spectrum of Christian worship across the 32 counties of Ireland. Highlights included a Station Mass from a rural home in Co. Roscommon; an outdoor Mass in the grounds of the ruined lakeside Killone Abbey, Co. Clare; a youth Mass from Knock on the 5th anniversary of the death of teenager Donal Walsh; a Remembrance Service on the centenary of the WWI Armistice, in Enniskillen and Midnight Mass on Christmas Eve from Ashbourne, Co. Meath shared via Eurovision with channels in Belgium, France, Switzerland and the Netherlands. All Kairos's outside broadcasts were broadcast on RTÉ One and RTÉ Radio 1 Extra. Kairos also delivered 50 stand-alone Worship OBs for RTÉ Radio 1 Extra from every corner of Ireland.



Growing Up Live



School Life



What in the World

In 2019, the focus is on providing a mix of popular series featuring big landmark stories with the potential to be followed over a number of years to deliver cumulative impact.

THE YEAR IN REVIEW

TELEVISION

Arts and Culture

2018 was a rich year for commissioned arts programming on RTÉ, with a number of ambitious projects coming to air on RTÉ One across the year.

The universally lauded feature-length docu-drama *Citizen Lane* was written by Mark O'Halloran, directed by Thaddeus O'Sullivan and starred Tom Vaughan-Lawlor as Sir Hugh Lane. It told the story of one of Ireland's great philanthropists: the aesthete, art collector and socialite Hugh Lane. To this day the question of ownership of Sir Hugh Lane's priceless collection of Impressionist masterpieces remains a live issue between London and Dublin. The production was co-funded by RTÉ, the BAI and Screen Ireland, and ran in cinemas across Ireland for sixteen weeks before airing in September on RTÉ One.

Observational documentary *The Abbey: A Riot of Their Own* (Lifeblood Films) followed the two new directors of the Abbey Theatre through their first tumultuous year at the helm of Ireland's National Theatre. Produced by Maurice O'Brien, the documentary went behind the scenes at the Abbey and captured beautifully a year of immense change for the organisation as Neil Murray and Graham McLaren took the helm.

Broadcast on International Women's Day 2018, *Eavan Boland: Is It Still the Same?* was an exquisitely filmed portrait of icon of Irish poetry and crusading women's rights activist, Eavan Boland. It featured contributions from family and friends, including her oldest friend Mary Robinson. The film was made by Icebox Films for RTÉ and co-funded by RTÉ and the BAI.

2018 also saw the broadcast of the ambitious documentary series *National Treasures*, which captured the lesser-told stories of modern Ireland through the treasured keepsakes of ordinary people. Made by El Zorrero Films, the series was co-funded by the BAI and produced in partnership with the National Museum of Ireland (NMI). The series originated as a digital crowd-sourcing project in 2017: a callout went to people across Ireland to share pictures of their treasured objects and family heirlooms that they felt had stories to tell. The most interesting were selected by a team of historians and experts for a unique People's History exhibition in the National Museum. Four roadshows were held across Ireland in autumn 2017, which uncovered further personal treasures, and in April 2018 the four-part series went to air, culminating a few weeks later in a new exhibition at the Museum of Country Life in Castlebar. The project continues to grow online and both series and exhibition were universally well-received.

Cláracha Gaeilge

RTÉ built considerably upon its 2018 in-house Cláracha Gaeilge output with a broad range of projects commissioned from the independent sector. These productions have seen RTÉ commission from a broad range of companies throughout the island of Ireland including a number of Gaeltacht-based companies: Dearg Films, Magamedia, Dearán Media, Rúnda Productions, Mind the Gap Films, Meangadh Fíbin and Doubleband Films.

Phil Lynott – Scéalta ón Old Town was a well-received half-hour documentary that told the story behind one of the most iconic Irish pop music videos of all time, Phil Lynott's 'Old Town'. The documentary featured exclusive interviews with all of those involved in the making of the 'Old Town' single and video as well as revisiting the locations where it was shot.



Citizen Lane

2018 was a rich year for commissioned arts programming on RTÉ, with a number of ambitious projects coming to air on RTÉ One across the year.



Eavan Boland: Is It Still the Same?



Phil Lynott – Scéalta ón Old Town

Irish and Scottish traditional music has long been closely interlinked and both have seen great changes in recent years. *Cosáin Cheoil*, a six-part co-production with BBC Alba, was an exploration by some of Ireland and Scotland's finest musicians of how the traditional music scene in both countries has innovated and modernised.

Slán leis an gCeol is an unflinching, emotional look at the life of renowned Irish accordion player, Tony MacMahon. Delving deeply into MacMahon's mental anguish, the film reveals a difficult story of euphoric highs and devastating lows through a long battle with bipolar disorder. An hour-long documentary, *Slán leis an gCeol* began production in 2018 and will air in early 2019.

GAA Eile is a follow-up series that casts an inquiring eye on today's GAA. The first series, *GAA Nua*, looked at the impact of science and technology on the Irish games. In this series All-Ireland winning Kerry captain, Dara Ó Cinnéide, returns to look at the economic model of today's GAA and asks: who really owns the GAA? *GAA Eile* was commissioned in 2018 and will be broadcast in early 2019.

My Tribe: Mo Threibh is a four part bi-lingual series, commissioned in 2018 for broadcast in 2019 on RTÉ One, which will explore the worlds of music subcultures in Ireland.

Peireadh is an hour-long documentary looking at the ancient tradition of the Lough Derg pilgrimage through a contemporary lens. To be broadcast on RTÉ One in 2019, it is a co-production between RTÉ, BBC Northern Ireland and the Irish Language Broadcast Fund.

Sport

In 2018 three timeless documentaries were commissioned to complement RTÉ's live sport output and in-house programming. These documentaries delved deeper into the people behind the sporting headlines, telling their stories for audiences now and preserving them for future generations.

Players of the Faithful, from Loosehorse, is the story of the Offaly football team that famously ended Kerry's bid to become the first county to win five All Ireland football titles in a row in 1982. With contributions from the key men involved, it tells the story of a county that capitalised on high levels of unemployment amongst young men in 1980's Ireland to shock Irish sport in one of the most memorable All Ireland Finals. The achievements of these men have become legend, *Players of the Faithful* is this story, told in their own words.

Jayo paints a portrait of the life and career of the first modern GAA superstar – Jason Sherlock. In his own words, the 1995 All-Ireland winning Dublin forward addresses the racial abuse he experienced throughout his childhood, finding fame in his sporting career and finding peace off the field by exploring the roots of his family tree. Seamlessly blending evocative match footage and forgotten archive material, this is a fresh, intriguing picture of one of Ireland's greatest sportsmen from Loosehorse.

For the first time, Katie Taylor, the world's greatest female boxer, allowed unprecedented access to her life, in *Katie*. Unbeaten for ten years, credited with raising the profile of women's boxing and bringing the sport into the Olympics, Katie suddenly began a losing spiral in 2016, as the result of conflict within her close-knit family. *Katie* is a riveting and highly emotional documentary that cuts to the core of Katie's declining success and tells the story of her attempt to rebuild her life. The film was produced by Aideen O'Sullivan and director Ross Whitaker, and funded by RTÉ, Screen Ireland, the BAI and Wildcard Distribution.



Cosáin Cheoil



Players of the Faithful

Katie is a riveting and highly emotional documentary that cuts to the core of Katie's declining success and tells the story of her attempt to rebuild her life.



Katie

THE YEAR IN REVIEW

TELEVISION

RTÉ2

RTÉ2 is the home for sport, comedy and innovation. Comedy was to the fore in 2018 with a new series of *Can't Cope, Won't Cope* from Stefanie Preissner, and new series of both *Hardy Bucks* and *Bridget and Eamon*. It also saw the launch of *Women on the Verge*, a co-production with UKTV, produced by Sharon Horgan's company Merman Television. RTÉ also co-funded a new comedy pilot scheme with Screen Ireland to develop talent and projects for the years to come. Factual breakthrough programming included *The Rotunda*, a fly-on-the-wall series about Ireland's oldest maternity hospital, *My Other Life*, about the mental health of young people and *My Trans Life*, a two-part series about being transgender. *First Dates* had another very successful run, and music played an important part in the schedules with a brand new series of *Other Voices* from Dingle and the broadcast of *The RTÉ Choice Music Prize* from Vicar Street in Dublin.

Entertainment and Music

On RTÉ2, some very strong commissioned programmes featured in 2018, with critical acclaim for a series of three documentaries presented by Vogue Williams. Produced by Animo TV Productions, Vogue was back with brand new content delving deep into the world of social media and modern relationships.

In Music, 2018 saw a return to Dingle for the iconic *Other Voices* festival, with 11 one-hour episodes featuring the best of the festival from Dingle and a special event from Belfast. *The RTÉ Choice Music Prize*, recorded in Dublin's Vicar Street and produced by Southpaw Productions, was a special one-hour programme, presented by Blathnaid Treacy and featuring performances from the nominees for Song of the Year and Album of the Year.

Popular Factual and Factual Entertainment

Highlights from RTÉ2 factual included an observational series, *The Rotunda*, where over the course of 2018 Scratch Films followed the comings and goings of The Rotunda Hospital in Dublin, one of the busiest maternity hospitals in all of Europe. The resulting series encapsulated a multitude of emotions that are part of the everyday life of this Irish institution, from the screams of childbirth and the resulting highs of a new born baby, to the devastating lows when a baby has a life threatening condition or ends up in NICU with a team fighting to save its life. Throughout, however, it is the humanity of the staff that shines through as they and the viewers meet couples, learn their stories and share their personal experiences of bringing new life into the world.

In *Billionaire B&B* (Waddell Media) Yasmine Akram was on a mission to guide you around the exotic lives of the rich and famous. Living it up like a billionaire in Ibiza and Mallorca, she meets some of the islands' wealthiest residents and goes behind the closed doors of some of the most expensive houses. Even if Yasmine couldn't quite live the dream on an RTÉ budget, she was more than happy to rent the dream as she tested out some of the most stunning high-end rentals on the planet.

Following the huge success of last year's series *Ireland's Rich List* (Waddell Media), Joe O'Shea once again dived into *The Sunday Times Rich List* in a two-part series to find out who in Ireland had been busiest counting their millions. In 2018 the programmes concentrated on two specific categories from the list: 'Ireland's Top

RTÉ2 is the home for sport, comedy and innovation.



Vogue Williams



Other Voices



Billionaire B&B

20 New Entries', which gave a sense of current spending trends, and 'Ireland's Top 20 Richest Women'. In the centenary year of women's suffrage, we counted down the country's wealthiest women, discovering who are the women who have managed to succeed in this male-dominated world and also looked at how the new entries managed to get so rich.

Filmed over the course of two years and broadcast in 2018, *My Trans Life*, produced by That's A Wrap, offers an intimate portrait of the lives of five young transgender people on their journey to transition. In July 2015 Irish citizens were given the right to change their legal gender based on self-identification alone, without medical or state intervention, making Ireland a global leader in trans-rights and one of just five countries in the world that has legislation based on self-determination.

On the lighter side of Factual Entertainment, *First Dates* and *Don't Tell the Bride* both produced by Coco Television continued to be as popular as ever, while *Say Yes To the Dress*, produced by Shinawil, and *This Crowded House*, produced by Indiepics, both returned for further series.

Specialist Factual

My Other Life: Irelands Young and Their Mental Health was a strong one-off documentary that played on RTÉ2 in October. Produced by Scratch Films with first-time director Edvinas Maciulevicius, the documentary captured a series of powerful, first-person testimonies about the mental health struggles of young people – all the interviewees were in their early twenties. It asked what Irish society can do about a world in which depression, anxiety and mental health issues have become far too prevalent.

Comedy

2018 saw the return of the established successes *Can't Cope Won't Cope* (Deadpan Pictures), *Bridget and Eamon* (Pure Class Productions) and *Hardy Bucks* (Hardy Films). In parallel, to support the mission to bring Irish talent and content to an international market and international audiences, RTÉ co-commissioned a new scripted comedy series, *Women on the Verge*, with UKTV. Filmed in London and Dublin, the series was co-created by Sharon Horgan and starred Kerry Condon, Eileen Walsh and Nina Sosanya.

Additionally, building on recent successes with *Bridget and Eamon* and *Can't Cope, Won't Cope*, 2018 saw the Comedy team develop a slate of new scripted comedy pilots in partnership with Screen Ireland. This comedy pilot scheme supports Irish talent on and off screen. After a rigorous pitching and development process, four new scripted comedy pilots were selected and will be broadcast in 2019.

Younger Audiences

2018 was a lively year for children's content on RTÉ. An engaging slate of multi-genre content was commissioned from the independent sector, across animation and live action, for both our dedicated children's digital channel RTÉjr and for TRTÉ on RTÉ2.

RTÉ children's content continued to perform well on all linear platforms. As well as continuing to deliver engaging and varied programming on RTÉ2, we experimented very successfully with venturing into the family audience early evening schedule on RTÉ One. Both *Donnocha's Two Talented*, from Adare Productions, and Vision Independent Productions' *The Greatest Show... That Never Was!* proved extremely popular with family audiences.

First Dates and *Don't Tell the Bride* both produced by Coco Television continued to be as popular as ever, while *Say Yes To the Dress*, produced by Shinawil, and *This Crowded House*, produced by Indiepics, both returned for further series.



My Trans Life



Can't Cope, Won't Cope



The Greatest Show... That Never Was!

THE YEAR IN REVIEW

TELEVISION

2018 also saw a very exciting development for 0-7's content with the launch of RTÉ Player 3. Within Player the creation of a specific 'Kids Mode' means that there is now a dedicated zone of carefully curated content for young people to watch, when and where they want. The possibilities with the new Player are endless and the aim now is to build on the existing library of content by commissioning strong complementary programming that will enhance the offering on both traditional linear television, namely RTÉ One, RTÉ2 and RTÉjr, as well as on RTÉ Player.

RTÉjr

2018 saw a more deliberate and focussed move into the family entertainment space. Leading the charge was Rugby legend Donncha O'Callaghan, in a brand new twenty-part studio talent series, *Donncha's Two Talented*. Produced by Adare Productions, *Donncha's Two Talented* saw child performers mentor their parent or grandparent to perform a duet, in a bid to wow a live audience. The series premiered on RTÉ One and then continued on RTÉjr creating a big splash and generating significant audiences.

2018 also saw the stars of RTÉjr all come together to put on a Christmas panto spectacular in Vision Independent Production's *The Greatest Show ... That Never Was!* Think snowstorms, Christmas chaos and show stopping sing-alongs with all your favourite RTÉjr faces! At this magical time of year, what could possibly go wrong?

Building on this success, January 2019 sees RTÉjr collaborate with the juggernaut that is *Dancing with the Stars* in our very own series *RTÉjr goes Dancing with the Stars* (Shinawil). A weekly fifteen minute entertainment magazine show presented by two children, the series is designed for a family audience at tea-time, taking a kids-eye-view behind the scenes of *Dancing with the Stars*.

Our favourite magician, Joe Daly, was back to perform and teach a whole new series of tricks in Macalla Teo's *AbrakIDabra*. Joined by his new friends Polly the parrot and Snowy the rabbit *AbrakIDabra* delivered loads more fun, laughter, chaos and, of course, magic!

Magic was also the theme in our brand new storytelling series produced by GMarshTV, *Living with a Fairy*. In this beautifully realised series we met storyteller Jay whose life gets turned upside down when a mysterious fairy comes to live with him, so beginning lots of fun, frolics and magical happenings as they get to know each other.

In factual, *JourneyCam* (Dyehouse Films) was an authored documentary series that explored the built environment and landscape through the regular journeys children make, while *Wild Kids* explored the wildlife and nature delights to be found under our noses in urban and rural settings. In *All Aboard*, an observational documentary series from Fubar Films, viewers were brought along on a family barge holiday down the Grand Canal from Grand Canal Dock in Dublin across the city, countryside and bogs to Shannon Harbour in Co. Offaly. Science and experiments got the entertainment treatment in new format *Let's Find Out*, a studio-based series for pre-schoolers produced by stop.watch television and co-funded by Science Foundation Ireland.

2018 has been a strong year for Irish animation on RTÉjr. New pre-school series *Mya Go* (The Piranha Bar) lit up the summer schedule with a joyful 52 episodes featuring the enthusiastic *Mya Go* as she discovers the world around her. *Peek Zoo* (Iglou Productions) brought writer/



Donncha's Two Talented

2018 saw a more deliberate and focussed move into the family entertainment space.



Living with a Fairy



JourneyCam

illustrator Kevin Waldron's books to life in a new 26-part animation series featuring the daily adventures of zookeeper Mr. Peek and his kids Tommy and Violet. *Hopscotch and the Christmas Tree* (Ink & Light) brought RTÉjr viewers a yuletide treat in a half-hour Christmas special for the youngest audiences. In returning series, *Pablo* (Kavaleer Productions) enjoyed a second run in spring 2018 and *The Day Henry Met* (Wiggleywoo) delighted viewers with a third series.

As part of the RTÉ Animated Shorts Scheme 2018, three first-time directors brought shorts *Pins and Needles* (Brown Bag Films) and *Near Myths* (RADII) to screen.

A second series of animated hurling drama *Ballybraddan* (Treehouse Republic) went into production with an expected transmission date in spring 2019; *Sir Mouse* (Salty Dog Productions) was contracted under RTÉ's International Animation Fund, also for transmission in 2019. Wildlife will loom big in animation in 2019 with two very different and very original series greenlit for young audiences. *Critters TV* is a fifteen-part animated wildlife entertainment series from Turnip and Duck observing animated families of wildlife watching their favourite live action wildlife documentary series, *Gogglebox*-style. *Urban Tails*, from Pink Kong Studios, takes a grittier approach to animals with cool animated rapping wildlife characters featuring in their own music videos.

TRTÉ

In 2018 RTÉ actively pursued a strategy of commissioning drama for this audience. *Mini Moguls*, from Tailored Films, saw Grace, an entirely ordinary fourteen year old, caught up in a dastardly plan by super-hi-tech company Hypercorp to take over the world one teenager at a time.

RTÉ also continues to work closely with the European Broadcasting Union in the Children's Drama Exchange Scheme, which is producing award winning drama for younger audiences. *All in Good Time* (Dyehouse Films) – a comic fantasy about two children, one in 1918, the other in 2018, who magically communicate across time to help solve each other's problems – is wowing festival audiences worldwide. It picked up first prize from the Children's Jury at the Chicago Children's Festival; second prize in The Children's Day Festival in Boulder, Colorado and Best International Short Film at the 2Annas ISFF in Riga.

Former world champion boxer Bernard Dunne brought six more stories from Irish myths and legends to life for 8-12 year olds in a second series of *Bernard Dunne's Mythical Heroes* from Firebrand Productions.

A second series of *Drop Dead Weird*, a 26-part Australian/Irish co-production from Telegael Teo starring Pauline McLynn and David Rawle is also poised to hit screens in autumn 2019.



[Hopscotch and the Christmas Tree](#)



[Pins and Needles](#)



[Mya Go](#)



[Mini Moguls](#)

THE YEAR IN REVIEW

RADIO



With over 2 million radio listeners tuning in each week, RTÉ radio draws the highest number of listeners nationwide.

We focus on providing the most comprehensive range and the highest quality of content across every genre. We recognise the need for creativity and quality to serve the changing needs of today's audience, as well as the need to get value for money. Working with independent producers increases the strength, innovation and diversity of our content across all channels.

During 2018 RTÉ commissioned 167 hours of independently produced radio programming.

RTÉ Radio 1

There are a variety of genres and a wide selection of production companies represented in the programmes commissioned from independent companies in the RTÉ Radio 1 schedule. The breadth of the output across comedy, factual, features and arts sits well alongside in-house production.

Well established shows like *Callan's Kicks*, from Catchy Title, have a particular resonance with the RTÉ Radio 1 audience but also have a significant online impact. The creative and innovative production and output emanating from *Comedy Showhouse*, produced by Sideline Productions, have proved particularly popular on Bank Holiday weekends when Radio 1 is accessed by a new and different audience.

Longer form series in the weekend and summer schedule such as *The Business* (Old Yard Productions), *The History Show* (Pegasus Consulting) and *Second Captains* (Second Captains) are opportunities where independent production companies populate slots in the schedule with a very large available audience.



The Business

In 2019 RTÉ Radio 1 will continue to build on the success of shows commissioned in previous rounds but will also look at companies who wish to offer new formats and shorter run development series.



The Panti Monologues



The Book Show

Panti Bliss hosted a cabaret of conversations with, and about, contemporary Ireland in *Pantisocracy* and also presented a series of candid spoken word pieces sharing moments of her life journey in *The Panti Monologues*, both produced by Athena Media.

In Arts and Culture *The Book Show* (New Normal Culture) returned for a new season of books, writing and words and Olivia O'Leary explored the diverse and vibrant world of poets and poetry in *The Poetry Programme* (Rockfinch).

OjO Productions brought two new productions to Radio 1. *A Film with Us in It* looked at the stories of some of the people swept up in the adventures of the film industry who, by some random twist of fate, have become part of celluloid history. *Situationships* was a series in which best friends, Rachel Yoder and Stefanie Preissner, explore the concept of friendship and what it means.

In 2019 RTÉ Radio 1 will continue to build on the success of shows commissioned in previous rounds but will also look at companies who wish to offer new formats and shorter run development series.

RTÉ 2FM

In an innovative new project, *2fm Reloaded* provides contemporary covers by current Irish acts of classic tunes for play-out on 2fm and also for social media.

The chosen producer, Macalla Teo gets behind the history of the four songs with a behind the scenes deconstruction of each song from the original songwriters. The chosen acts and songs, each recorded in Windmill Lane, are:

- Tebi Rex – covering 'Bring It Back' by Roisin Murphy and Moloko
- Sorcha Richardson – covering 'Becoming a Jackal' by Villagers
- True Tides – covering 'Rocky Took a Lover' by Bell X1
- Roe – covering 'Set the Fire to the Third Bar' by Snow Patrol

RTÉ lyric fm

RTÉ lyric fm's daily arts and culture report, *Culture File*, was re-commissioned from Soundsdoable. *Culture File* offers a unique and accessible take on music, media, technology, craft, art, play, comedy, food and design featuring makers and creators from around Ireland and abroad. Broadcast daily at 6.05pm on *Lorcan Murray's Classic Drive*, *Culture File* also has an extensive online presence through daily podcasts, Soundcloud and Twitter presence. In 2019 we plan to start live *Culture File* debates, which will be recorded for broadcast in an extended *Culture File Weekly*, starting with one in Farmleigh House on 27th April.

RTÉ Raidió na Gaeltachta

RTÉ Raidió na Gaeltachta commissioned three series in 2018 from the independent production sector and these commissions have allowed us to look back in time to 1919 and all that was happening in Ireland and further afield, to get in touch with and go into second level schools around the country and to celebrate the best of the arts in a new series. All of this commissioned content demonstrates how the independent sector can broaden and strengthen RTÉ's output and get us directly involved with our audience.

THE YEAR IN REVIEW

RADIO

Súil Siar 1919 (Scun Scan Productions) is a historical series that brings us back to 1919 and tells the stories of some Irish people who lived through that year, and who witnessed the memorable events from different sides and backgrounds. Comparisons are made between the soldiers who returned from the First World War and those who were active in Sinn Féin and between RIC members and the Irish Volunteers. The series discusses social issues of the time and their relevance to the lives of the subjects and provides an insight into the conflict that existed on many fronts.

Bliain na Gaeilge 2018 (Katcom) was the culmination of a competition for Secondary Schools from all over the island to produce their own radio programme. With the help of a professional producer, the five schools selected show in their programmes what the official Bliain na Gaeilge celebrations meant to them. The project got young people involved in radio and the Irish language and also increased awareness of RTÉ Raidió na Gaeltachta among young people.

An Cúinne Dána (Tristan Rosenstock) is a new arts magazine series that provides a platform to those involved in the arts to publicise their work and that aims to attract as wide a listening audience as possible by being accessible. Drama, film, poetry, books, exhibitions, music and many more themes will feature and be debated. The series is presented by Tristan Rosenstock, an accomplished musician and broadcaster, who has worked in the arts scene for many years.

Bliain na Gaeilge 2018 (Katcom) was the culmination of a competition for Secondary Schools from all over the island to produce their own radio programme.

An Cúinne Dána



OTHER FUNDING

The BAI Sound & Vision 3 Scheme continued to be a key partner in RTÉ Television's commissioning output in 2018. Twenty-eight television productions, which have been or will be broadcast on RTÉ, were commissioned with BAI support in the year. These are: *An Irish Street Art Story*, *Bernard Dunne's Mythical Heroes*, *Big Week On The Farm* (series three), *Cogadh Ar Mhná*, *Critters TV*, *Daniel O'Connell: Heart of a Liberator*, *Finding Joy*, *GAA Eile*, *Guns and Rosaries*, *Herstory*, *Katie*, *Living with a Fairy*, *My Tribe: Mo Threibh*, *Pablo* (series two), *Peter Rice: The Man Who Dared To Dream*, *Peter Wilson's Animal Stories*, *Rome V The Republic*, *Shooting the Darkness*, *Strictly Business*, *Teenage Ambassadors*, *The Art of Aspergers*, *The Brigade*, *The Irish Soccer Split*, *The Secrets of the Burren*, *The Traveller's Guide*, *Tir na nÓg*, *Slán leis an gCeol*, *Women on the Verge*.

In addition to the radio programmes commissioned directly by RTÉ, a further 128 hours of radio programming were secured for broadcast from independent producers with BAI Sound & Vision 3 funding. This comprised thirty nine productions providing over ninety eight hours of arts and culture, ten hours of children's education and drama programmes and twenty hours of programming based on Irish culture, heritage and environment.

As part of an ongoing funding and outreach relationship established in 2015, RTÉ again worked closely with Science Foundation Ireland to commission programmes which engage new and wider audiences through real stories that are underpinned by science, engineering and technology. The projects supported in 2018 included the live set piece strands *Big Week on the Farm* (Indiepics) and *Growing Up Live* (Loosehorse) and documentaries *Stressed* (Firebrand/stop.watch) and *My Broken Brain* (Indiepics). All productions were broadcast during prime time slots on RTÉ One.

Several drama, animation and scripted comedy commissions benefitted from funding from Section 481 and Screen Ireland. In 2018 RTÉ also entered into a number of co-productions with BBC NI, BBC and ARTE. A full analysis of funding from other sources can be found on page 22.

In addition to the radio programmes commissioned directly by RTÉ, a further 128 hours of radio programming were secured for broadcast from independent producers with BAI Sound & Vision 3 funding.



Women on the Verge

OTHER SUPPORT ACTIVITIES

In 2018 RTÉ continued to offer support to the development of the independent production sector through its involvement in development schemes, by providing speakers for industry seminars and for film and television production training colleges, by participating in international co-production conferences, by providing support for producers seeking co-production partners and through meeting with and giving guidance to emerging companies.

Screen Producers Ireland, the representative body for independent producers in Ireland, is partly funded by a levy on production budgets in respect of programmes commissioned by RTÉ from its members. The levy is therefore a direct charge against the Independent Programmes account.

Animation Ireland is the trade association representing the interest of the majority of animation studios in Ireland. RTÉ provides an annual contribution to Animation Ireland as part of its commitment to the development of the animation sector in Ireland.

CORPORATE GOVERNANCE

RTÉ has complied with the 2016 *Code of Practice for the Governance of State Bodies* together with the corporate governance and other obligations imposed by the *Broadcasting Act 2009*, the *Ethics in Public Office Act 1995* and the *Standards in Public Office Act 2001*.

RTÉ is committed to ensuring that the commissioning of independently produced programmes for public broadcast is performed in a transparent manner. RTÉ adheres to formal and clear procedures, which are available to independent producers on the RTÉ website, for the sourcing and commissioning, including re-commissioning, of independently produced television and radio programmes.

During the year RTÉ engaged Deloitte to perform specified procedures over the application of specified commissioning procedures to television and radio programme submissions in 2018. Deloitte performed their procedures and were satisfied that, for the sample of items tested, documentary evidence maintained by RTÉ reflected compliance with the relevant commissioning procedures.



FINANCIAL AND COMMISSIONING REVIEW

Summary of Expenditure 2018

RTÉ's 2018 statutory obligation for expenditure on independent commissions under the *Broadcasting Act 2009* was €39.7m, in respect of both television and radio. The actual expenditure incurred on television and radio commissioning activities during 2018 was €41.0m. Expenditure for 2018 remains higher than the statutory requirement, i.e. 3% in excess of the statutory amount for 2018.

	2018 TV €'000	2018 Radio €'000	2018 Total €'000	2017 Total €'000
Expenditure Incurred				
Statutory Expenditure (Sch. 5)	38,881	1,200	40,081	39,738
Additional Expenditure (Sch. 6)	209	-	209	425
Direct Expenditure on Commissioned Programmes	39,090	1,200	40,290	40,163
RTÉ Attributable Overhead	735	21	756	654
Expenditure Incurred on Commissioning Activities	39,825	1,221	41,046	40,817

The amount incurred on independent productions through the Independent Programmes account in 2018 in respect of commissioned programmes was €38.9m for Television and €1.2m for Radio, a total of €40.1m and includes administration costs. This is in excess of the statutory amount of €39.7m. A further amount of €0.2m was incurred by RTÉ on television programmes which was in addition to the expenditure recorded on the statutory Independent Programmes Account and resulted in a total spend of €40.3m being incurred by Television and Radio on commissioned programmes during 2018 (2017: €40.2m) excluding RTÉ attributable overhead.

A total of 595 hours (167 radio, 428 television) was commissioned with the Independent Productions statutory expenditure in 2018, across a broad range of categories, and these are detailed in Schedule 3.

An analysis of expenditure incurred in 2018 by programme category is detailed in Schedule 5 for statutory expenditure and in Schedule 6 for non-statutory expenditure.

Commissioning and Overhead Spend 2018

An analysis of independent television and radio productions expenditure incurred by RTÉ in 2018 is contained in the table below. Further detail by genre is contained in Schedules 5 and 6.

	2018 TV €'000	2018 Radio €'000	2018 Total €'000	2017 Total €'000
Expenditure Incurred				
2017 Commissions Brought Forward	8,301	122	8,423	6,535
Change in Spend on 2017 Commissions ¹	227	(15)	212	(105)
2017 Commissions Brought Forward as Restated	8,528	107	8,635	6,430
New Commissions during 2018 (see below)	36,062	1,180	37,242	40,082
Less Commissions for Delivery in 2019	(7,773)	(147)	(7,920)	(8,423)
Administration Costs (Schedule 7)	2,800	81	2,881	2,499
Awards/Schemes	208	-	208	229
Expenditure Incurred on Commissioning Activities	39,825	1,221	41,046	40,817

¹ 2017 commissioned spend brought forward has been updated for cost variances and retiming of programme commitments which occurred during 2018.

FINANCIAL AND COMMISSIONING REVIEW

New commissions during 2018 of €37.2m (see table above) can be analysed as follows:

New Commissions	Statutory Spend		Non-statutory Spend		Total Spend	
	€'000	%	€'000	%	€'000	%
Television Commissions ¹	33,815	91%	62	100%	33,877	91%
Television Development ¹	315	1%	-	0%	315	1%
Television Completion ¹	1,870	5%	-	0%	1,870	5%
Television	36,000	97%	62	100%	36,062	97%
Radio	1,180	3%	-	0%	1,180	3%
RTÉ Total	37,180	100%	62	100%	37,242	100%

¹ See Schedule 1 for definition of commissions, development and completion funding

Television commissions with a value of €18.7m, representing 52% of the value of new 2018 television commissions, were awarded to six independent production companies, and a further sum of €7.9m or 22% was awarded to a further six independent production companies.

Commissioning Activities 2018

Geographical origin of proposals for commissions received in 2018 are detailed below:

Location	No. of Companies		No. of Proposals Received		No. of Commissions Awarded		No. of Hours Commissioned	
	TV	Radio	TV	Radio	TV	Radio	TV	Radio
Dublin	102	11	576	19	86	16	315	149
Rest of Rep. of Irl.	47	5	98	6	23	4	73	18
Northern Ireland	14	-	41	-	11	-	37	-
United Kingdom	8	-	12	-	1	-	3	-
Others	5	-	5	-	-	-	-	-
Total	176	16	732	25	121	20	428	167

Other Sources of Funding to the Sector

In addition to the €36.0m committed by RTÉ to new television commissions in 2018, producers of RTÉ commissioned programmes attracted funding from other sources. The total value of this additional funding on 2018 contracts was €17.4m, analysed as follows:

Sources of Funding	Drama and Animation €'000	Other Genres €'000	Total Third Party Funding €'000
Co-funding	4,338	5,149	9,487
Section 481	1,690	1,538	3,228
BAI Funding	950	3,781	4,731
Total	6,978	10,468	17,446

Thus, the total value of RTÉ independent television programming activities in 2018, inclusive of all third-party funding, was €53.4m. The amounts for other sources of funding above do not include projects where RTÉ provided development/completion funding only, except in programmes categorised as drama or animation, or part-funded by the BAI Sound & Vision Scheme.

Administration Costs

A full analysis of administration costs is detailed in Schedule 7. In 2018 direct administration costs incurred by RTÉ Independent Productions amounted to €2.1m which represents 5% of the total Independent Productions direct expenditure incurred on commissioned programmes in 2018.

RTÉ Independent Productions relies on a range of RTÉ services including, for example, office space and related utilities, information technology and systems, consumables, technical services and human resources. An appropriate full-cost absorption/usage allocation basis is used to reflect a fair and reasonable cost of these interdivisional services consumed by RTÉ Independent Productions amounting to €0.8m for 2018 (2017: €0.7m).

FINANCIAL AND COMMISSIONING REVIEW

International Financial Reporting Standards (IFRS)

RTÉ's 2018 Annual Report and Group Financial Statements (RTÉ Annual Report) have been prepared in accordance with International Financial Reporting Standards and their interpretations approved by the International Accounting Standards Board (IASB) as adopted by the European Union.

Under IFRS, RTÉ records the cost of transmitted commissioned programmes rather than the expenditure incurred on commissioning activities. RTÉ's Annual Report records the level of programme inventories held, that is programmes made and for which costs have been incurred during the period but which have not been transmitted at the period end.

As required under the *Broadcasting Act 2009*, the Independent Productions Annual Report details RTÉ's activities with regard to commissioning of independent television and sound programmes during the year and the operation by RTÉ of the Independent Programmes bank account, as a result it is not deemed appropriate to adopt IFRS for the purposes of the Independent Productions Annual Report. A reconciliation of the expenditure incurred on commissioning activities detailed in this report, with programme costs as reported in the 2018 RTÉ Annual Report and Group Financial Statements, is set out below.

2018 Reconciliation	TV €'000	Radio €'000	Total €'000
Independent Productions Annual Report:			
Expenditure incurred on Commissioning Activities ¹	39,825	1,221	41,046
Add: Opening Stock of Programmes	19,463	-	19,463
Less: Closing Stock of Programmes	(17,173)	-	(17,173)
Total Cost of Transmitted Programmes	42,115	1,221	43,336
RTÉ Annual Report:			
Cost of Transmitted Programmes			
Commissioned Programmes Costs ²	42,526	1,221	43,747
Less: Additional Online Commissioned Programmes Costs	(411)	-	(411)
Total Cost of Transmitted Programmes	42,115	1,221	43,336

¹ See Table on p. 21

² 2018 RTÉ Annual Report and Group Financial Statements, Note 2(e)

INDEPENDENT ACCOUNTANTS' REPORT

Independent Accountants' Agreed upon Procedures Report to the RTÉ Board in Respect of the RTÉ Independent Productions Annual Report for the Year-Ended 31 December 2018

We have performed the procedures agreed with you and enumerated below with respect to the RTÉ Independent Productions Annual Report ('the Annual Report') and Schedules ('the Schedules') for the year ended 31 December 2018. Our engagement was undertaken in accordance with the International Standard on Related Services (ISRS 4400) applicable to agreed upon procedures engagements. The procedures were performed solely to assist you in evaluating your compliance with your statutory obligations with regard to Independent Productions Reporting Requirements.

These procedures have been undertaken based upon financial information provided by the management of RTÉ and are the responsibility of the RTÉ Board. The procedures which we have undertaken and our findings are as set out below:

Procedures

1. We have checked that the information included in Schedule 2 'Operation of the Independent Programmes Bank Account for the year ended 31 December 2018' has been correctly extracted from the detailed general ledger transactions of the Independent Programmes bank account for the year ended 31 December 2018.
2. We have checked that the information included in Schedules 5, 6 and 7 has been correctly extracted from the underlying records and detailed analysis prepared for the purposes of the preparation of the Annual Report for the year ended 31 December 2018.
3. We have checked the mathematical accuracy of the Schedules.

Findings

We have performed the procedures set out in 1-3 above and noted no exceptions arising from our work.

Because the above procedures do not constitute either an audit or a review made in accordance with International Standards on Auditing or International Standards on Review Engagements, we do not express any assurance on the RTÉ Independent Productions Annual Report for the year ended 31 December 2018.

Our report is solely for the purposes set out in the first paragraph of this report and for your information and is not to be used for any other purpose. This report relates only to the items specified above and does not extend to any financial statements of RTÉ taken as a whole.



Richard Howard
For and on behalf of Deloitte Ireland LLP
Chartered Accountants and Statutory Audit Firm
Deloitte & Touche House, Earlsfort Terrace, Dublin 2

22 March 2019

SCHEDULE 1: RTÉ'S STATUTORY OBLIGATION WITH REGARD TO INDEPENDENT PRODUCTIONS

1. Expenditure Requirement

Under Section 116, subsection (2) of the *Broadcasting Act 2009* (the Act), RTÉ has a statutory obligation to spend a predetermined minimum amount (the statutory amount) each year on independently produced television and radio programmes and to lodge this money to a separate account known as the Independent Programmes account (the account).

Statutory Expenditure	2018 €'000	2017 €'000
Total Statutory Expenditure	39,693	39,512

The statutory amount for 2009 was €40m, and for subsequent years the amount varies in line with the annual Consumer Price Index (CPI) measured from August 2008 to August immediately preceding the financial year concerned. Since CPI measured from August 2008 to August 2017 was (0.8%), the statutory amount for 2018 was reduced accordingly. Under Section 116, the minimum percentage to be spent on sound broadcasting in 2018 is 3% (€1.191m).

2. Reporting Requirement

As required under Section 116, subsection (9) of the *Broadcasting Act 2009*, RTÉ shall not later than three months after the end of each financial year make a report to the minister of:

- its activities during that financial year as respects commissioning the making of independent television or sound broadcasting programmes
- the name or corporate identity of persons commissioned to make independent television or sound broadcasting programmes
- the operation by it of the account during that financial year (details of the operation of the Independent Programmes account for 2018 are set out in Schedule 2) and
- any other matters as the minister may direct regarding the above

3. Definition of Commissions, Development and Completion Funding

The sum identified as expended on 'Commissions' is defined pursuant to the requirement as per Section 116, subsection (11) of the *Broadcasting Act 2009*, that in order for a programme to be regarded as having been commissioned, RTÉ must incur 'a legal obligation to pay at least 25% of the cost' of making a television programme in advance of work on the making of the programme commencing.

The sums identified as expended on 'Development' and 'Completion' are defined as per Section 116, subsections (2)(a)(ii) and (2)(a)(iii), namely respectively 'procuring the formulation by persons of proposals' for independent television or radio programmes for commission by RTÉ and 'assisting the completion of independent television or sound broadcasting programmes the making of which has not been commissioned by RTÉ'.

SCHEDULE 2: OPERATION OF THE INDEPENDENT PROGRAMMES BANK
ACCOUNT FOR THE TWELVE MONTHS TO 31ST DECEMBER 2018

	€000s
Opening balance as per RTÉ at 1st January 2018	5,677
Lodgements	
Receipts from RTÉ, including bank interest received	39,909
Less Payments	
Payments	(38,874)
Closing balance per bank statement as at 31st December 2018	6,712

Note 1 Actual bank charges totalled €1,080 for the year.

SCHEDULE 3: 2018 STATUTORY TELEVISION PROGRAMMES / HOURS COMMISSIONED, COMPLETED AND DEVELOPED

Category	Production Company	Programme Title	Total Hours
Factual	Coco Content	First Dates Series 4	14.0
	Kairos Communications	Masses and Services	10.5
	360 Productions / Green Inc	Crimecall Series 15	10.0
	Indiepics	Ear to the Ground Series 26	8.0
	Vision Independent Productions	Operation Transformation Series 12	8.0
	Animo TV Productions	Great House Revival Series 2	6.0
	Coco Television Productions	Room to Improve Series 12	6.0
	Indiepics	This Crowded House Series 2	6.0
	JMACTWO Productions	Ultimate Hell Week	6.0
	Kite Entertainment	Big Life Fix	6.0
	Indiepics	Big Week on the Farm Series 3 ¹	5.0
	Shinawil	Home of the Year Series 5	5.0
	Alleycats TV	The Borrowers	4.0
	Coco Content	Dermot Bannons Incredible Homes	4.0
	Waddell Media	At Your Service Series 11	4.0
	Animo TV Productions	Vogue Series 2	3.0
	Big Mountain Productions	Strictly Business ¹	3.0
	Coco Content	Home Rescue	3.0
	Indiepics	How to be Good With Money	3.0
	Loosehorse	Growing Up Live	3.0
	Moondance Prods. / Mahy Media	Wingman	3.0
	Tyrone Productions	The Irish Revolution	3.0
	Vision Independent Productions	Daniel and Majella's USA Road Trip	3.0
	Vision Independent Productions	Daniel and Majella B&B Roadtrip Series 2	3.0
	Vision Independent Productions	Supergarden 2018	3.0
	Waddell Media	Billionaire B&B	3.0
	Waddell Media	Celebrity Globetrotters	3.0
	Waddell Media	Find Me A Home Series 3	3.0
	Waddell Media	Francis Brennan's Grand Tour South Africa	3.0
	Waddell Media	Getaways Series 7	3.0
	Abu Media	The Brigade ^{1 (Compl)}	2.0
	Indiepics	Peter Wilsons Animal Stories ¹	2.0
	JMACTWO Productions	Travellers Guide ¹	2.0
	KMF	What in the World Series 12	2.0
	Magamedia	Daniel O'Connell - Heart of a Liberator ^{1 (Compl)}	2.0
	Scratch Films	The Rotunda	2.0
	Seafever Productions	The Secrets of the Burren ^{1 (Compl)}	2.0
	Shinawil	Dr Eva Live Long & Prosper	2.0
	Tyrone Productions	Dr Eva's Great Escape	2.0
	Waddell Media	Irelands Rich List 2018	2.0
	Vision Independent Productions	Ploughing Live 2018	1.5
	Animo TV Productions	All Bets are Off	1.0
	Animo TV Productions	The John Pauls	1.0
	Crossing the Line Productions	The Game (Extras)	1.0
	Dearg Films	Brendan Grace - Funny Man	1.0
	Esras Fims	Guns and Rosaries ^{1 (Compl)}	1.0

SCHEDULE 3: 2018 STATUTORY TELEVISION PROGRAMMES / HOURS
 COMMISSIONED, COMPLETED AND DEVELOPED
 CONTINUED

Category	Production Company	Programme Title	Total Hours
	Forefront	Cogadh Ar Mhná ^{1(Compl)}	1.0
	Frontline Films	Fertility Shock	1.0
	Frontline Films	Philly McMahon - The Hardest Hit	1.0
	GMARSHTV	The Art of Aspergers ^{1(Compl)}	1.0
	JMACTWO Productions	Bordering on Brexit	1.0
	Lifeblood Films	Teenage Ambassadors ^{1(Compl)}	1.0
	Loosehorse	Life After the Rising	1.0
	Mind the Gap Films	London Calling	1.0
	Mind the Gap Films	Mother Father Deaf	1.0
	Mind the Gap Films	The Irish Soccer Split ^{1(Compl)}	1.0
	Moondance Productions	Pope Francis in Ireland: Behind the Scenes	1.0
	Moondance Productions	The Zoo Christmas Special	1.0
	Oddboy Media	Tommy Bowe: The End Game	1.0
	Reel Story Productions	Rome v Republic ^{1(Compl)}	1.0
	Scratch Films	My Other Life - Irelands Young and Their Mental Health	1.0
	Vision Independent Productions	Bloom 2018	1.0
	Waka TV	We Need to Talk About Mam	1.0

Various development contracts with Animo TV Productions, Besom Productions, Carnegie Films, Coco Content, DOT TV, Fired Up Productions, Frontline Films, Gambit Pictures, Moondance Productions, Poolbeg Productions, Scanarama, Scratch Films, Waka TV and Wildfire Film & Television

191.0

Category	Production Company	Programme Title	Total Hours
Arts and Culture	Underground Films	Herstory ¹	3.0
	Igloo Productions	Peter Rice: The Man Who Dared to Dream ^{1(Compl)}	1.5
	Another Avenue	An Post Irish Book Awards 2018	1.3
	Bang Bang Teo	Painting by Numbers	1.0
	Broadstone Films	Shooting the Darkness ^{1(Compl)}	1.0
	Ronin Films	An Irish Street Art Story ^{1(Compl)}	1.0
	Wildfire Film and Television	We Need to Talk About Ross	1.0

Development contract with Wildfire Film & Television

9.8

¹ Commissions that were part funded by the BAI Sound & Vision Scheme
 (Compl) Denotes Completion Contracts

SCHEDULE 3: 2018 STATUTORY TELEVISION PROGRAMMES / HOURS
 COMMISSIONED, COMPLETED AND DEVELOPED
 CONTINUED

Category	Production Company	Programme Title	Total Hours
Cláracha Gaeilge	Adare Productions	Junior Eurovision / An Ríl Deal	16.0
	Adare Productions	Feis and Blood, Series 3	13.0
	Tyrone Productions	Cleas Act Series 3	12.0
	Meangadh Fíbin	GAA Eile ^{1(Compl)}	2.0
	Mind the Gap Films	My Tribe - Mo Threibh ^{1(Compl)}	2.0
	Doubleband Films	Peireadh ^(Compl)	1.0
	Leirthe Rúnda	Slán leis an gCeol	1.0
	Dearg Films	Phil Lynott: Scéalta ón Old Town	0.5
			47.5
Entertainment and Music	Shinawil	Dancing with the Stars Series 3	30.5
	Mind the Gap Films	Brendan O'Connors Cutting Edge	15.0
	Animo TV Productions	Irelands Fittest Family Series 6	11.0
	South Wind Blows	Other Voices Series 17 ^(Compl)	10.0
	Power Pictures	The Tommy Tiernan Show Series 2	8.0
	Red Shoe Productions	Fleadh Cheoil 2018	3.0
	Coco Television Productions	St. Patricks Day Festival 2018	2.0
	Shinawil	Marty and Bernard's Big Adventure	2.0
	Coco Television Productions	IFTA Film and Drama Awards 2018	1.0
	South Wind Blows	The Gloaming At The National Concert Hall	1.0
	Southpaw Pictures	RTÉ Choice Music Prize 2018	1.0
	Tyrone Productions	Twinkling through the Years	1.0
		Development contract with Coco Content	
			85.5
Drama and Comedy	Spiral Pictures	Taken Down ¹	6.0
	Pure Class Productions	Bridget and Eamon Series 4	3.5
	Rubicon Films / Treasure Ent.	Finding Joy ¹	3.0
	Merman Television	Women on the Verge ^{1(Compl)}	3.0
	Blue Ink Films	Bump	0.5
	Blue Ink Films	Dad	0.5
		Various development contracts with Blue Ink Films, Deadpan Pictures, Spiral Pictures and Vico Films	
			16.5

¹ Commissions that were part funded by the BAI Sound & Vision Scheme
 (Compl) Denotes Completion Contracts

SCHEDULE 3: 2018 STATUTORY TELEVISION PROGRAMMES / HOURS
 COMMISSIONED, COMPLETED AND DEVELOPED
 CONTINUED

Category	Production Company	Programme Title	Total Hours	
Sport	Ross Whitaker Enterprises	Katie ^{1(Compl)}	1.5	
	Loosehorse	Jayo	1.0	
	Loosehorse	Players of the Faithful	1.0	
			3.5	
Young People	Telegael Teo	Drop Dead Weird Series 2 ^(Compl)	13.0	
	Kavaleer Productions	Pablo Series 2 ^{1(Compl)}	11.0	
	Adare Productions	Donncha's Two Talented	10.0	
	Salty Dog Pictures	Sir Mouse ^(Compl)	5.5	
	Macalla Teo	Tír na nÓg ^{1(Compl)}	5.3	
	Stopwatch Television	Lets Find Out	5.0	
	Dyehouse Films	JourneyCam	4.0	
	GMARSHTV	Wild Kids	3.8	
	Shinawil	RTÉjr Goes Dancing with the Stars	3.0	
	Turnip and Duck	Critters TV ^{1(Compl)}	2.8	
	Firebrand Productions	Bernard Dunnes Mythical Heros Series 2 ¹	2.0	
	Tailored Films	Mini Moguls	2.0	
	GMARSHTV	Living With A Fairy ^{1(Compl)}	1.5	
	Macalla Teo	AbraKIDabra Series 2	1.5	
	Macalla Teo	Kidspeak Series 2	1.5	
	Vision Independent Productions	The Greatest Show... That Never Was!	1.5	
	Ink & Light	Hopscotch And The Christmas Tree ^(Compl)	0.5	
	Dyehouse Films	The Girl at the Bottom of the Garden	0.3	
	RADII	Near Myths	-	
	Brown Bag Films	Pins and Needles	-	
	Development contracts with Fusion Films and Tile Media			
				74.2
	TOTAL 2018 STATUTORY TELEVISION HOURS COMMISSIONED			428

¹Commissions that were part funded by the BAI Sound & Vision Scheme
 (Compl) Denotes Completion Contracts

SCHEDULE 3: 2018 STATUTORY RADIO PROGRAMMES / HOURS COMMISSIONED, COMPLETED AND DEVELOPED

CONTINUED

Category	Production Company	Programme Title	Total Hours
Factual	Old Yard Productions	The Business	40.0
	Pegasus Consulting	The History Show	20.0
	OjO Productions	A Film With Us In It	4.0
	OjO Productions	Situationships	4.0
			68.0
Arts and Culture	Soundsdoable	Culture File	29.5
	Rockfinch	The Poetry Programme	11.0
	New Normal Culture	The Book Show	11.0
			51.5
Cláracha Gaeilge	Scun Scan Productions	Súil Siar 1919	4.0
	Tristan Rosenstock	An Cúinne Dána	2.5
	Katcom	Bliain na Gaeilge 2018	2.5
			9.0
Entertainment and Music	Second Captains	Second Captains	12.0
	Athena Media	Pantisocracy	8.0
	Macalla Teo	2fm Song Covers	0.5
			20.5
Drama and Comedy	Catchy Title	Callans Kicks	12.0
	Sideline Productions	Comedy Showhouse	6.0
			18.0
TOTAL 2018 STATUTORY RADIO HOURS COMMISSIONED			167

SCHEDULE 4: 2018 NON-STATUTORY TELEVISION PROGRAMMES / HOURS
COMMISSIONED, COMPLETED AND DEVELOPED

Category	Production Company	Programme Title	Total Hours
TOTAL 2018 NON-STATUTORY TELEVISION HOURS COMMISSIONED			-

Note: There were no television programmes commissioned, completed or developed within this category during 2018.

SCHEDULE 5: 2018 STATUTORY EXPENDITURE INCURRED ON COMMISSIONED PROGRAMMES BY PROGRAMME CATEGORY

TELEVISION

PROGRAMME CATEGORY	Total Hours	2017 Commissions Carried Forward €'000 (Note 2)	2018 New Commissions €'000	2018 Commissions Carried Forward €'000	2018 Total Cost €'000 (Note 1)
Factual	191.0	3,708	17,056	(4,209)	16,555
Arts and Culture	9.8	156	500	(251)	405
Cláracha Gaeilge	47.5	56	1,749	(30)	1,775
Entertainment and Music	85.5	3,657	8,841	(2,688)	9,810
Drama and Comedy	16.5	90	4,451	(10)	4,531
Sport	3.5	-	294	-	294
Young People	74.2	826	3,109	(563)	3,372
Overall Totals:	428	8,493	36,000	(7,751)	36,742
Awards - Schemes					74
Overheads and other costs (Schedule 7)					2,065
Direct Expenditure Incurred					38,881

RADIO

PROGRAMME CATEGORY	Total Hours	2017 Commissions Carried Forward €'000 (Note 2)	2018 New Commissions €'000	2018 Commissions Carried Forward €'000	2018 Total Cost €'000 (Note 1)
Factual	68.0	89	382	(116)	355
Arts and Culture	51.5	-	250	-	250
Cláracha Gaeilge	9.0	-	66	(31)	35
Entertainment and Music	20.5	18	189	-	207
Drama and Comedy	18.0	-	293	-	293
Sport	-	-	-	-	-
Young People	-	-	-	-	-
Overall Totals:	167	107	1,180	(147)	1,140
Overheads and other costs (Schedule 7)					60
Direct Expenditure Incurred					1,200

DIRECT EXPENDITURE INCURRED ON COMMISSIONED PROGRAMMES

TELEVISION & RADIO	40,081
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Note 1: Total cost is inclusive of non-recoverable VAT (NRV)

Note 2: 2017 commissions have been restated for cost variances and the retiming of programme commitments

Note 3: Excludes RTÉ attributable overhead

SCHEDULE 6: 2018 NON-STATUTORY EXPENDITURE INCURRED ON COMMISSIONED PROGRAMMES BY PROGRAMME CATEGORY

TELEVISION

PROGRAMME CATEGORY	Total Hours	2017 Commissions Carried Forward €'000	2018 New Commissions €'000	2018 Commissions Carried Forward €'000	2018 Total Cost €'000 (Note 1)
Factual	-	35	62	(22)	75
Overall Totals:	-	35	62	(22)	75
Awards - Schemes					134
Direct Expenditure Incurred					209

Note 1: Total cost is inclusive of non-recoverable VAT (NRV)

Note 2: 2017 commissions have been restated for cost variances and the retiming of programme commitments

Note 3: Excludes RTÉ attributable overhead

Note 4: Non-statutory expenditure includes online costs for statutory commissions that are not allowable to be charged to the Statutory Account under the Broadcasting Act 2009

SCHEDULE 7: 2018 ADMINISTRATION COSTS AND ATTRIBUTABLE ORGANISATIONAL OVERHEAD

Expenditure Description	Television €'000	Radio €'000	Total €'000
Payroll Costs	1,641	47	1,688
Festivals / Industry Contributions	265	-	265
Set Storage	125	-	125
Travel and Subsistence	7	-	7
Computer & Phone Costs	4	-	4
Advertising and Consultancy Costs	9	13	22
Office and Miscellaneous	14	-	14
Sub-Total:	2,065	60	2,125
Attributable Organisational Overhead	735	21	756
Overall Total:	2,800	81	2,881

SCHEDULE 8: 2018 AWARDS

Production Company	Programme Title
(a) Frameworks	
1 A Man & Ink	A Cat Called Jam
2 Made Image Films	Lady Isabel & The Elf Knight
3 Radii	Nitelink
4 Banjoman Films	Hedy
(b) Galway Film Centre Short Film	
1 Creative Ninja Ltd.	The Bridge

SCHEDULE 9: 2018 TOP 50 PROGRAMMES

Rank	Programme Title	Channel	Transmission Date
1	The Late Late Toy Show	RTÉ One	30-11-2018
2	Six Nations: England V Ireland	Virgin Media One	17-03-2018
3	Guinness Series Live: Ireland V New Zealand	RTÉ2	17-11-2018
4	2018 FIFA World Cup: Croatia V England	RTÉ2	11-07-2018
5	Room To Improve	RTÉ One	18-02-2018
6	Sunday Game Live (All Ireland Hurling Final): Galway V Limerick	RTÉ2	19-08-2018
7	Sunday Game Live (All Ireland Football Final): Dublin V Tyrone	RTÉ2	02-09-2018
8	RTE News: Six One	RTÉ One	01-03-2018
9	Six Nations: Ireland V Scotland	Virgin Media One	10-03-2018
10	RTE News: Nine O'Clock	RTÉ One	01-03-2018
11	Eurovision Song Contest Final 2018	RTÉ One	12-05-2018
12	Mrs Brown's Boys - Exotic Mammy	RTÉ One	25-12-2018
13	I'm a Celebrity...Get Me Out of Here	Virgin Media One	18-11-2018
14	Six Nations: Ireland V Wales	Virgin Media One	24-02-2018
15	2018 FIFA World Cup Final: France V Croatia	RTÉ2	15-07-2018
16	Mrs Brown's Boys - Mammy's Motel	RTÉ One	31-12-2018
17	The Late Late Show	RTÉ One	12-10-2018
18	2018 FIFA World Cup: Colombia V England	RTÉ2	03-07-2018
19	Whistleblower: The Maurice McCabe Story	RTÉ One	13-11-2018
20	2018 FIFA World Cup: France V Belgium	RTÉ2	10-07-2018
21	The Young Offenders Christmas Special	RTÉ One	25-12-2018
22	Dancing With The Stars	RTÉ One	04-03-2018
23	Six Nations: France V Ireland	Virgin Media One	03-02-2018
24	Champions League Live: Real Madrid V Liverpool	RTÉ2	26-05-2018
25	Six Nations: Ireland V Italy	Virgin Media One	10-02-2018
26	Guinness Series Live: Ireland V Argentina	RTÉ2	10-11-2018
27	Sunday Game Live (Semi-Final Hurling): Cork V Limerick	RTÉ2	29-07-2018
28	Striking Out	RTÉ One	11-02-2018
29	Guinness Series Live: Ireland V USA	RTÉ2	24-11-2018
30	Taken Down	RTÉ One	04-11-2018
31	Coronation Street	Virgin Media One	08-01-2018
32	2018 FIFA World Cup: Russia V Croatia	RTÉ2	07-07-2018
33	2018 FIFA World Cup: Tunisia V England	RTÉ2	18-06-2018
34	Ireland's Got Talent	Virgin Media One	03-02-2018
35	Champions League Live: Roma V Liverpool	RTÉ2	02-05-2018
36	2018 FIFA World Cup: Sweden V England	RTÉ2	07-07-2018
37	2018 FIFA World Cup: England V Belgium	RTÉ2	28-06-2018
38	Six Nations: France V England	Virgin Media One	10-03-2018
39	Fair City	RTÉ One	11-02-2018
40	The Young Offenders	RTÉ2	01-03-2018
41	Pope Francis In Ireland	RTÉ One	26-08-2018
42	The Rose Of Tralee International Festival 2018	RTÉ One	21-08-2018
43	2018 FIFA World Cup: Croatia V Denmark	RTÉ2	01-07-2018
44	Champions League Live: Manchester City V Liverpool	Virgin Media One	10-04-2018
45	We Won The Lotto	RTÉ One	05-02-2018
46	2018 FIFA World Cup: Brazil V Switzerland	RTÉ2	17-06-2018
47	One Day: How Ireland Eats	RTÉ One	22-01-2018
48	Champions League Live: Liverpool v Roma	Virgin Media One	24-04-2018
49	Operation Transformation	RTÉ One	28-02-2018
50	Prime Time	RTÉ One	01-03-2018

Source: TAM Ireland Ltd/Nielsen TAM.

Ranking is based on best episode of shows/series of 15+ minutes duration broadcast between 1 January 2018 and 31 December 2018, on any television channel, available in Ireland at any time. All figures are Consolidated National Individuals 4+. The Consolidated audience is the sum of the live viewing plus viewing recorded and played back within 7 days.





NOTES



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