



Tithe an Oireachtais

**An Comhchoiste um Chumarsáid,
Gníomhú ar son na hAeráide agus Comhshaol**

Tuarascáil ón gComhchoiste

maidir leis

Craoltóireacht Seirbhíse Poiblí a Mhaoiniú sa Todhchaí

A leagadh faoi bhráid dhá Theach an Oireachtais 28 Samhain 2017

Houses of the Oireachtas

**Joint Committee on Communications,
Climate Action and Environment**

Report of the Joint Committee

on the

Future Funding of Public Service Broadcasting

Laid before both Houses of the Oireachtas 28 November 2017

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BROLLACH

Hildegarde Naughton

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Cathaoirleach (*Chairman*)

28 November 2017



PREFACE

Public service broadcasting (PSB) involves public sector funding of television, radio and other types of electronic communications media and is considered to be a “public good” which provides a high quality information service to society as a whole.

The committee believes that the provision of balanced, impartial, well-resourced and independent public broadcasting services are fundamental to our democratic society, particularly with the advent of “fake news”.

However, the current funding model is not fit for purpose in today’s highly technological advanced society where television sets are no longer the only method of media content viewing.

Changes in communications technology, the availability of broadband, and new applications including social media make alternative channels available to users, without contributing to the cost of quality Irish (and international) media content.

In addition, revenue is also being lost through TV licence evasion, and “Opt Out” advertising.

As part of its 2016 Work Programme, the Joint Committee decided to carry out elective research on the Future Funding of Public Service Broadcasting followed by a public consultative process to investigate possible viable alternative funding models.

This involved:

- Inviting submissions from stakeholders and members of the public;
- Hearing evidence from various stakeholders;
- Running a Focus Group session;
- Running an on-line questionnaire;
- Holding a Forum on Public Service Broadcasting in Dublin Castle with invited stakeholders.

Based, on the evidence presented to the committee by individuals, officials and various stakeholders, the committee makes the recommendations included in this report including:

- Responsibility for the TV licence fee collection to be handed to the Revenue Commissioners
- Charging to be expanded to include every household in the State
- Concessions to Old Age pensioners and others to be maintained
- Public Service Broadcasters to be permitted to charge retransmission fees to satellite, cable and Internet service providers

As emphasised by stakeholders, the Committee believes that it is imperative that realistic timeframes are set down to implement these recommendations.

In June 2017 the Minister for Communications, Climate Action and Environment, Denis Naughten T.D., requested the committee to scrutinise:

- the General Scheme of a Broadcasting (Amendment) Bill 2017 and
- retransmission fees.

The joint committee decided to select the draft bill and the retransmission fees for pre legislative scrutiny in tandem with its consideration of the Future Funding of Public Service Broadcasting, and that report will be published shortly.

I would like to take this opportunity on behalf of the committee to thank our consultants *Connect the Dots* and *Factory of Thought* for the excellent manner in which they managed the Focus Group and the *Forum on the Future Funding of Public Service Broadcasting*.

The report represents the broad consenscus of the committee however there were dissenting views from some members.

I would also like to thank all the individuals and groups who assisted and contributed to our consideration of this subject, including those who made submissions as well as those who appeared before the Joint Committee.

Finally, I would like to thank the members of the Joint Committee, especially the members of the Working Group on Public Service Broadcasting, the Oireachtas Library and Research Service for their advice, and the Committee's Secretariat for their assistance in compiling this report.

Hildegarde Naughton

Hildegarde Naughton
Cathaoirleach (*Chairman*)
28 Samhain 2017



1. KEY ISSUE: THE FUNDING MODEL – SHORT TERM SOLUTIONS

RECOMMENDATION 1 - FAIRNESS AND EQUITY

The committee is conscious of promoting a sense of fairness and equity and recommends that the concessions which are presently available to current social welfare recipients are retained with any future funding model.

RECOMMENDATION 2 – ALL MEDIA CONSUMED

The committee recommends that a broadening of the applicability of the existing charging regime be expanded to capture every household consuming media regardless of the technology used.

Such a new regime would incorporate all households and not just those in possession of a traditional TV set as in seven other EU Member States including:

- Croatia
- Denmark
- Germany
- Romania
- Slovakia
- Slovenia and
- The United Kingdom.

The committee recommends that the introduction of a non-device dependent public service broadcasting charge (household-based) is feasible, efficient and practical considering the increasing threats to sustainability of current licence fee revenues.

RECOMMENDATION 3 – REVENUE COMMISSIONERS

The committee recommends that the responsibility for the collection of the TV License Fee collection should be assigned to the Revenue Commissioners.

RECOMMENDATION 4 – PROPORTIONAL ALLOCATION

The committee recommends that the existing proportional allocation of licence fee monies be scrutinised and revised to ensure that any monies realised by the implementation of the anti-evasion strategy are provided to a diversity of existing and new sources in a fair and equitable way. Priorities may include

- (a) restoring TG4 to more sustainable funding levels;
- (b) funding independent regional, local and community radio¹ and TV (as direct funding for their public service obligations under the Broadcasting Act 2009). The committee recommends that the Minister establish a new scheme to assist these radio stations in the provision of local news and current affairs programmes. The scheme envisaged would be administered by the Broadcasting Authority of Ireland (BAI);
- (c) Amend the BAI Sound & Vision Scheme² to allow funding for a wider category of broadcasting to be supported.

RECOMMENDATION 5 – RESTORE FUNDING FROM SOCIAL PROTECTION

The Committee recommends removing the Department of Employment Affairs and Social Protection funding cap for RTÉ. Under [The National Recovery Plan 2011-2014](#), funding for the free television licence scheme was frozen at 2010 levels of expenditure for the duration of the Plan. While this decision had no impact on those benefiting from this scheme the funding for RTÉ was initially cut by €4m.

RECOMMENDATION 6 – CONSUMER PRICE INDEXATION

The Committee recommends that the licence fee be reviewed two years after the Revenue Commissioners take over the collection of the licence, and every two years thereafter, in light of the Consumer Price Index (CPI), noting that this is separate to the indexation formula³ as set out in the *Broadcasting Act 2009*.

The indexation formula as set out in the *Broadcasting Act 2009* will continue to assess RTÉ's performance.

¹ The Broadcasting Act 2009 requires independent radio stations to have a minimum content of news and current affairs programming. This puts a financial strain on local stations that have limited budgets.

² Under Section 158 of the Broadcasting Act 2009, the BAI operate the Sound and Vision Scheme which supports the production and transmission of high quality programming based on Irish culture and heritage. The fund is allocated through television licence fee receipts. "[The Sound and Vision scheme](#) is a funding scheme for television and radio that provides funding in support of high quality programmes on Irish culture, heritage and experience, and programmes to improve adult literacy." www.bai.ie The Scheme objectives are: to develop high quality programmes based on Irish culture, heritage and experience; Develop these programmes in the Irish language; Increase the availability of programmes referred to above to audiences in the State; Represent the diversity of Irish culture and heritage; Record oral Irish heritage and aspects of Irish heritage which are disappearing, under threat, or have not been previously recorded, and; Develop local and community broadcasting. To achieve these objectives, the Scheme offers grant funding to new television and radio programmes which deal with the themes of: Irish culture, heritage and experience; Improving adult or media literacy; Raising public awareness and understanding of global issues impacting on the State and countries other than the State; and/or Any of the above in the Irish language.

³ Broadcasting Act 2009, Section 116(8).

RECOMMENDATION 7 – RETRANSMISSION FEES

The committee agree in principle to the introduction of retransmission⁴ fees and give RTÉ the capacity to negotiate with suitable platform providers (without prejudice to meeting their public service obligations)^{5,6}. Under Section 114 (f) of the *Broadcasting Act 2009* RTÉ is obligated “to establish, maintain and operate a television broadcasting service and a sound broadcasting service which shall have the character of a public service, which services shall be made available, in so far as RTÉ considers reasonably practicable, to Irish communities outside the island of Ireland.”

The committee also consider that a provision be included to review the negotiation process in relation to retransmission fees.

RECOMMENDATION 8 – INDEPENDENT PRODUCTION SECTOR

The committee recommends that the expected additional funding achieved from these measures would lead to increased funding to the independent production sector (as per the existing [5-year BAI Review of Funding](#) of Public Service Broadcasting⁷ 2013-2018).

RECOMMENDATION 9 – PUBLIC SERVICE MEDIA

The committee recommends that all references in legislation to ‘public service broadcasting’ and ‘public service broadcasters’ should be changed to ‘public service media’ (PSM), where appropriate.

⁴ Retransmission fees are fees paid by pay-TV platforms to broadcasters for the right to distribute (or retransmit) the broadcasters’ channels. In Ireland, the free-to-air channels RTÉ, TG4 and TV3 are distributed over a variety of pay-tv platforms, including eir, Sky, Virgin Media and Vodafone. At present, these platforms do not pay the broadcasters retransmission fees for carrying their channels and broadcasters do not pay for transmission of their channels by the platforms

⁵ RTÉ programming shall reflect regional diversity and include a significant range and proportion of indigenous programming ... broadcast schedules on all its channels which establish a benchmark for quality, range and diversity in broadcasting on the island of Ireland. [Department of Communications, Marine and Natural Resources, Public Service Broadcasting Charter, 2004.](#)

⁶ Ibid.

⁷ Ibid.

2. KEY ISSUE: CONSIDER ALTERNATIVES TO THE EXISTING LICENCE FEE - LONG TERM / STRUCTURAL CHANGE

RECOMMENDATION 10 – INNOVATIVE ALTERNATIVES

Following on from our consultation process and Forum on the Future Funding of Public Service Broadcasting, the committee recommends that the Department of Communications, Climate Action and Environment should undertake a detailed economic analysis to assess the viability and sustainability of introducing (in the medium to long term) innovative alternatives to the current funding model.

The committee recommends that traditional media providers including national and regional newspaper providers are under financial pressure and operate now in a digital environment. The committee agree that this area requires further analysis by the committee.

3. INTRODUCTION

Public service broadcasting faces a constantly changing broadcasting landscape. The advent and increasing permeation of digital technology and, more specifically, hardware into our daily lives has irrevocably changed traditional consumer viewing habits and typical linear broadcasting services. However, the need for authoritative, impartial, indigenous, trusted and reputable public service media in Ireland has increasing importance in a global media environment dominated by international media and content. However, traditional broadcasters are under increasing pressure from both domestic and foreign operators with competing demands on increasingly limited financial resources.

The Joint Committee on Communications, Climate Action and Environment in its examination of the topic *Future Funding of Public Service Broadcasting in Ireland* found that the transition to a truly digital era poses significant challenges and opportunities for traditional public service broadcasters. However, there is an increasing sense amongst industry stakeholders of political inertia and of a notable hesitance to acknowledge and embrace recent change. Certain stakeholders also emphasised that any additional funding should be fairly and equitably distributed. The Joint Committee's examination of this topic has also revealed that there is undoubtedly an urgent need for decisive action through a dedicated, realistic and ambitious implementation strategy with specific timeframes.

Following receipt of a letter in October 2016 to the Joint Committee [Appendix 1] from the Minister for Communications, Climate Action and Environment, Denis Naughten T.D. the Joint Committee began examining this topic as a policy priority under its 2016 and 2017 Work Programmes.

The Minister in his letter requested that, following initial discussions by the Joint Committee in September 2016, that it consider examination the topic in greater detail, noting the following prevailing themes:

- The ability of the **current funding model** to enable public service broadcasters to fulfil their statutory objectives considering rapid technological change, media consolidation (global entities following large-scale media mergers) increasing competition from abroad, changes to 'traditional' viewing patterns, changing trends in advertising, increasing digitalisation and related decline in commercial revenue streams and an increasing reliance on public funding to maintain current service provision levels; and
- How **public service 'media' is defined**, and how the core ethos of public service broadcasting can be maintained in a multiplatform digital media landscape.

For this report, the Joint Committee has focused on two principal and concise themes for examination, as follows:

1. Changes to the **funding model** for public service broadcasting; and
2. **Defining** public service broadcasting / media (PSB/PSM) in the modern digital era.

The Joint Committee has conducted a detailed and comprehensive consultation exercise in its examination of this topic. This examination of the topic comprises three components:

Part A. Joint Committee / stakeholder meetings

In 2016, the Joint Committee discussed both themes with a number of stakeholders, as follows:

Table 1: Public hearings related to the Joint Committee's consideration of the topic of Future Funding of Public Service Broadcasting

Date	21 September 2016	8 November 2016	22 November 2016	11 July 2017
Topic	Estimate for Public Services 2016: Vote 29 – Department of Communications, Climate Action and Environment'	Public Service Broadcasting: Discussion	Public Service Broadcasting: Discussion (Resumed)	Pre-legislative scrutiny of the General Scheme of the Broadcasting (Amendment) Bill 2017 and Retransmission Fees: Discussion
Stakeholders	Minister for Communications, Climate Action and Environment, Denis Naughten T.D.	<ul style="list-style-type: none"> ▪ Department of Communications, Climate Action and Environment ▪ Broadcasting Authority of Ireland (BAI) 	<p>Session 1</p> <ul style="list-style-type: none"> ▪ Professor Kevin Rafter (Dublin City University) ▪ Independent Broadcasters of Ireland (IBI) ▪ Screen Producers Ireland <p>Session 2</p> <ul style="list-style-type: none"> ▪ Irish Film Board ▪ RTÉ ▪ TG4 	<ul style="list-style-type: none"> ▪ Department of Communications, Climate Action and Environment ▪ Broadcasting Authority of Ireland (BAI) ▪ RTÉ ▪ TG4

Part B. Written submissions

Written submissions from stakeholders were requested. The submission deadline was 10 February 2017. A total of 25 submissions were received and are set out at Appendix 2. A list of persons/bodies who made submissions are set out at Appendix 2.

Part C. Stakeholder focus group (12 June 2017) and consultative Forum (7 July 2017)

The committee engaged the services of Connect the Dots, Events Architects to assist in the management of the Forum on Public Service Broadcasting in Dublin Castle on 7 July, 2017.

A focus group was also organised by Connect the Dots with a host of stakeholders. A summary of key points for discussion arising from the focus group as set out at Appendix 3, framed the subsequent discussion at a consultative forum.

This Forum was held on 7 July with over 150 stakeholders present representing 43 media organisations. The results were collated by Connect the Dots in a report for the Joint Committee. [Appendix 4] The principal findings of this report are incorporated into this committee report.

The methodology behind Connect the Dots' analysis of the data from the consultative forum and includes a list of those organisations represented is set out at Appendix 5.

KEY ISSUES FROM STAKEHOLDERS AND INTERESTED PARTIES

As emphasised by stakeholders, it is imperative that realistic timeframes are set down to implement these recommendations by the Department of Communications, Climate Action and Environment.

THEME A: THE FUNDING MODEL - (Part 1) Short term solutions

Key issue 1: Tackle licence fee evasion

A number of integrated reform measures to tackle evasion were proposed by stakeholders which, if successful, would improve collection performance and raise the amount received from payment of the licence fee by an estimated €35m-€40m annually⁸. The following are some of the main points which were raised:-

- That an independent analysis be undertaken to ascertain the fundamental reasons behind the comparatively high level of licence fee evasion in Ireland;
- That a dedicated evasion strategy be published with explicit timelines for implementation of specific actions (including legislative, where applicable). This strategy will estimate the potential revenue that could be realised and the associated cost of administering the strategy for each measure (i.e. a cost-benefit analysis);
- That providing access to other household databases for the debt collection agent (currently An Post) be prioritised, taking due account of data protection issues (if/where applicable);

That the existing proportional allocation of licence fee monies be scrutinised and revised to ensure that any monies realised by the implementation of the evasion strategy are provided to a diversity of existing and new sources in a fair and equitable way. Priorities may include (a) restoring TG4 to more sustainable funding levels, (b) funding independent community radio and TV (as direct funding for their public service obligations under the *Broadcasting Act, 2009*) and (c) increasing the proportional allocation to the Sound & Vision Scheme to fund and sustain the independent production sector.

⁸ According to the Department of Communications, Climate Action and Environment's [opening statement](#) to the Joint Committee (11 July 2017).

THEME A: THE FUNDING MODEL - (Part 1) Short term solutions

Key Issue 2: Plan and implement revenue maximising measures

Stakeholders proposed a number of other measures to maximise licence fee revenues. The following measures merit consideration and, where applicable, further scrutiny:

- a) Examine the introduction of retransmission⁹ fees (expected to raise €15m);
- b) Eliminate exemptions under the *Broadcasting Act, 2009* (+€18m);
- c) Adjust the Department of Employment Affairs and Social Protection funding cap (+€9m, for RTÉ);
- d) Target revenue lost to 'opt-out' advertising and create an opt-out advertising 'fund' (potential of raising +€50m);
- e) Introduce a standalone commercial licence fee charging regime;
- f) Partial / full indexation¹⁰ of the licence fee (+15m-€20m if fully indexed to €175) [The indexation formula as set out in the *Broadcasting Act* has not been applied since 2008. The applicability of this formula must be clarified to ensure it remains independent of political control and sustainability of the funding stream is not put at risk].

[Note: Many of the above proposals were discussed as part of the pre-legislative scrutiny by the Joint Committee of the General Scheme of a Broadcasting (Amendment) Bill 2017].

⁹ Retransmission fees are fees paid by pay-TV platforms to broadcasters for the right to distribute (or retransmit) the broadcasters' channels. In Ireland, the free-to-air channels RTÉ, TG4 and TV3 are distributed over a variety of pay-tv platforms, including eir, Sky, Virgin Media and Vodafone. At present, these platforms do not pay the broadcasters retransmission fees for carrying their channels and broadcasters do not pay for transmission of their channels by the platforms.

¹⁰ The BBC reintroduced indexation in 2017. See: Guardian (2017) '[Television licence fee increases to £147 in first rise since 2010](#)', 1 March 2017.

THEME A: THE FUNDING MODEL - (Part 1) Short term solutions

Key Issue 3: Hold a promotional public information campaign / initiative

- That a comprehensive public information campaign focusing on the importance of public service media (PSM) and the role of the Public Service Broadcasters (PSBs) be prioritised. The objectives of this campaign may include:
 - (a) To Inform and enhance public understanding and support for PSM (in general);
 - (b) To improving the connection between the viewer/listen, the content and the platform and engage the viewing public and all Irish citizens;
 - (c) To better inform content providers and community broadcasters about the financial supports available;
 - (d) Consulting the diaspora to ascertain, among other things, insights into what types of public service content can command a premium for international viewers and whether this can inform domestic content production / programming decisions by the PSBs.

Key Issue 4: Appoint a single Minister for all media

- That a dedicated Minister with specific responsibility for all media be appointed. The establishment of such a position would ensure:
 - (a)** That the recommendations contained in / referred to in this report are implemented in a timely manner and in full; and
 - (b)** That all the issues pertinent to public service media (PSM) are monitored and prioritised at Government level.

Key Issue 5: Reform the device dependent (linked) nature of the existing licence fee

That a broadening of the applicability of the existing charging regime be considered. Such a new regime would incorporate all households and not just those in possession of a traditional 'TV set' (as in 7 other EU Member States including Croatia, Denmark, Germany, Romania, Slovakia, Slovenia, and the U.K.). The simplest way of achieving this, by amending SI 319/2009 made pursuant to the *Broadcasting Act, 2009* which currently exempts these screens, merits consideration in particular.

THEME A: THE FUNDING MODEL - (Part 1) Short term solutions

Key issue 6: Provide additional funding based on public service content provision / quality journalism on non-public service broadcasters

- That the broadcasting levy (the “BAI levy”) be abolished (or substantially reformed);
- That a standalone scheme / fund be established with a focus on improving media literacy (including technological training) and job creation in local communities and prioritising sustainable local media to promote local discourse. This is to ensure that a plurality of voices and opinions are consistently heard across all broadcasting / media sectors;
- That a fund be established to remunerate commercial and community / local radio stations resulting from applicable costs incurred providing their 20% public service obligation detailed in licence contract agreements between the broadcaster and the BAI as regulator^{11,12}. This could be provided for under an expanded / reformed Sound & Vision Scheme that does not explicitly exclude news and current affairs programming in terms of applicability for funding; **or**
- That the Independent Broadcasters of Ireland’s proposal to fund public service broadcasting on independent stations through a dedicated fund of approximately €15m be scrutinised by the Department / Minister. According to the IBI, such a fund can be established “without any increase in the licence fee to households”. (as indicated to the Joint Committee on 22 November 2016);
- That, in consultation with the Minister for Finance, Public Expenditure and Reform, the proposals to provide financial support / incentives to print media be examined including a reduced / zero rate of VAT, aligning the VAT rates on print and digital newspapers (currently at 8% and 23% respectively) and/or providing production aid for newspapers satisfying public interest criteria.

¹¹ There is currently a statutory requirement on commercial radio stations to dedicate a minimum of 20% airtime to news and current affairs under Section 39 of the *Broadcasting Act, 2009*. In 2015, the then Minister for Communications, Energy and Natural Resources, Alex White T.D., questioned whether this provision was still necessary in a Seanad Éireann debate. See: Oireachtas (2015) [‘Broadcasting and Media in Ireland: Statements’](#), 7 October 2015.

¹² The General Scheme of a Broadcasting (Amendment) Bill 2017 proposes to exempt community radio stations from payment of the broadcasting levy which may be seen as an attempt to part-fund the community broadcasting sector arising from its public service obligation.

THEME A: THE FUNDING MODEL - (Part 1) Short term solutions

Key Issue 7: Prioritise funding under existing Government strategies

Under the auspices of existing Government strategies and implementation plans e.g. [Creative Ireland Strategy](#) and the [20-year Strategy for the Irish language \(2010-2030\)](#), the following issues merit consideration by the Joint Committee:

- That current funding levels for TG4 be maintained (at a minimum);
- That, in light of the Creative Ireland strategy, and the local economic impact of a dedicated regional funding stream, additional funding be provided to TG4 to restore, either partially or in full, the overall subvention to previous, sustainable levels;
- Funding to the independent production sector be increased (as per the existing 5-year Review of Funding of Public Service Broadcasting);
- That the principle of territoriality / 'Country of Origin' (COO) principle should be maintained to protect media service providers (in the revision of the [Audiovisual Media Services Directive](#)¹³) and Irish views appropriately represented during negotiations at EU level.

¹³ According to the [Department](#), the Directive has two purposes (1) To provide a set of common rules for the European TV market and (2) To ensure the free movement of broadcasting services throughout the EU. The Commission published its proposal to amend the Directive on 25 May 2016.

THEME A: THE FUNDING MODEL - (Part 1) Short term solutions

Key Issue 8: Reform and expand the Sound & Vision (S&V) Scheme funding

The following issues merit consideration by the Joint Committee:

- Noting that the PSBs receive a majority of S&V Scheme annual funding, that reform of the S&V Scheme should be prioritised and, in particular, the criticisms and concerns of the local / community sector should be addressed, notably the lack of applications from local community / independent radio. Implementation of the recommendations of the '[A New Perspective – Sound and Vision](#)' report, published by the Independent Broadcasters of Ireland in January 2015 must be considered a priority;
- That the eligibility of the S&V Scheme and its purpose should be closely re-examined to ensure it is fair to all (and only) Irish-based broadcasters and to address those problems which have been identified by stakeholders. Amending Section 154 of the *2009 Act* should be considered, if deemed necessary.
- That the IBI proposal to 'ring-fence' funding for each sector merits particular scrutiny, to reinforce the objectives of the Government's *Creative Ireland* strategy and in order for all sectors to achieve their objectives as set down in the *Broadcasting Act, 2009*, including the provision of a 'social benefit' to communities and the requirement on the BAI to prepare a S&V Scheme which, under Section 154(4) "may have regard to the developmental needs of community broadcasters".
- That the BAI should ensure that views of all broadcasters are incorporated into the decisions over the design and structure of any future S&V Scheme which is more reflective of the broadcasting industry as a whole. Any future Scheme should, in particular, give priority to the funding of programmes which currently have no other funding sources.

THEME A: THE FUNDING MODEL - (Part 1) Short term solutions**Key Issue 9: Reform the relationship between the community broadcasting sector and the Broadcasting Authority of Ireland (BAI)**

The BAI, in its [opening statement](#) to the Joint Committee (8 November 2016) states that its (draft) strategic objective for period 2017-2019 is the “sustainability of all broadcasters and the Irish audio-visual sector as a whole”. The BAI, in its statement, acknowledges that sustainability of all broadcasters is a central objective during the consultative process for its strategy and highlighted that this was broadly welcomed by the commercial community sector. The following merits consideration by the Joint Committee:

- That the BAI should ensure that commercial and community (independent) radio and TV¹⁴ broadcasters / operators are not excluded from any consultative process relevant to the industry as a whole and, in particular, the BAI strategic planning, taking full account of their role in airing public service content.
- That the BAI should focus on a sectoral approach with the necessary support structures, including (a) examining the potential for the establishment of an advisory group and/or (b) engaging with an interagency group for community media to enhance stakeholder consultative engagement and provide advice and support to community stakeholders in applying for the various BAI community broadcasting funding schemes.¹⁵

Key issue 10: Reforming the TV licence fee model

- That the introduction of a non-device dependent public service broadcasting charge (household-based) is simple, reasonable and practical considering the increasing threats to sustainability of current licence fee revenues;
- That the implications of the threat to funding levels on the PSBs and on independent / community broadcasters and indigenous content producers, in particular those in receipt of funding from the Sound & Vision Scheme, is increasingly problematic in financial planning;
- That such a charge follows European best practice (including the United Kingdom and Germany) and should be actively considered, in conjunction with the other recommended measures to tackle the high level of evasion.

¹⁴ Commercial radio, community radio, hospital / temporary / institutional radio and community TV are all treated in the *Broadcasting Act, 2009* under Sections 63, 64, 68 and 72 respectively.

¹⁵ This was [proposed](#) by the Community Television Association (CTA) in its response to the draft Sound and Vision Scheme consultation in January 2014.

THEME A: THE FUNDING MODEL - (Part 1) Long-term / structural change

Key Issue 11: Consider alternatives to the existing licence fee

The following merits consideration by the Joint Committee:

- That the Department of Communications, Climate Action and Environment should undertake a detailed economic analysis to assess the viability and sustainability of introducing (in the medium to long term) innovative alternatives (or funding streams to operate in tandem to) to the current funding model including:
 - (a) Attaching a fixed TV licence fee / household charge to household utility bills (as in Greece, Italy and Portugal);
 - (b) Introducing an income-based charge deducted directly from salaries (as in Finland);
 - (c) Introducing a culture / media fee, payable by internet service providers (ISPs) in addition to a licence fee / Public Service Media (PSM) charge (as in France)¹⁶;
 - (d) Introducing a Telecommunications Culture Charge (TCC) funded by telecommunications companies rather than households, replacing the existing TV licence fee and in place of a Public Service Media (PSM) charge.

Key Issue 12: Structurally change the funding system to focus on funding, commissioning and distributing independently produced public service content more widely

The following merits consideration by the Joint Committee:

- That, following implementation of the short-term enhancements to the existing system, the establishment of a new public service media structure be thoroughly analysed and prioritised. This new structure will focus on content production, not single broadcasters or platforms. This may include some or all of the following:
 - (a) Redefining or removing RTÉ's commercial remit, amending Section 108 of the *Broadcasting Act, 2009*.
 - (b) Reforming the PSBs, in particular RTÉ, into public-funding only broadcasters, ending its competition for commercial revenue with independent, commercial media;
 - (c) Transform RTÉ partially or fully into a publisher-commissioner broadcaster, except for news and current affairs programming to retain a focus on quality journalism;
 - (d) Making content which has been publicly funded available to commercial, non-PSB platforms.

¹⁶ France has not removed the device-dependent nature of its licence fee. It remains payable by only those households that possess a 'traditional' television set.

THEME B: DEFINING PUBLIC SERVICE REMIT

Key Issue 13: The public service obligation of non-public service broadcasters

As identified by the BAI in its [statement](#) to the Joint Committee on 8 November 2016, community broadcasters are not public service broadcasters (PSBs) as defined under the *2009 Act*. However, the BAI recognised that the Act does give them a “public purpose” and requires that they fulfil “certain statutory duties” which may include public service obligations. The following merit consideration by the Joint Committee:

- That an amendment to the *2009 Act* be made to clearly identify the public service obligations of the commercial / community (radio and TV) sector reflecting the changing media environment and the increasing likelihood that (ultimately) public service content will shift away from traditional broadcasters;
- That all references in legislation should to ‘public service broadcasting’ and ‘public service broadcasters’ should be changed to ‘public service media’ (PSM).

Key issue 14: Broaden the definition of public service broadcasting / media

- That the existing definition of ‘public service broadcasting’ as detailed in the *2009 Act*, is increasingly out of step with the current reality following significant technological change. The on-going (Five Year) review of the Future Funding of Public Service Broadcasting (to be published in mid-2018) must consider the wider scope of how public service content provision is evolving beyond traditional broadcasting systems.

4. BACKGROUND

THE PUBLIC SERVICE BROADCASTING (PSB) COMPANIES

There are four Public Service Broadcasting corporations (PSBs) in Ireland set out in the *Broadcasting Act, 2009*: RTÉ, TG4, Oireachtas TV and the Irish Film Channel. Part 7 of the *2009 Act* provides the basis for Public Service Broadcasting in Ireland. These provisions therein set out the regulation, operation and funding of RTÉ and TG4. As defined by the Department of Communications, Climate Action and Environment, the provision of balanced, impartial, well-resourced and independent public broadcasting services is considered fundamental to democratic society. The PSBs (both the Irish and UK equivalents) retain prominent positions in terms of viewership, as illustrated below.

Table 2: Share of total viewing for each of TV channels accessible to Irish audiences (Top 10 - June 2017)

Rank	Channel	Share	PSB or Commercial?
1	RTÉ One	16.98%	PSB
2	TV3	10.84%	Commercial
2	RTÉ2	5.8%	PSB
3	3e	3.42%	Commercial
4	BBC1	3.06%	PSB (UK)
5	be3	2.37%	Commercial
6	Sky News	1.47%	Commercial
7	TG4	1.33%	PSB
8	BBC2	1.28%	PSB (UK)
9	Channel 4	1.17%	PSB (UK)
10	Sky 1	1.16%	Commercial

Source: [TAM Ireland](#). The top 10 channels (by audience share) account for 49% of total TV viewing in Ireland. Of this share, 60% is broadcast by a Public Service Broadcaster (PSB) from either Ireland or the UK. June is the most recent month available and may not be fully indicative of the year.

An overview of each of the existing Irish PSBs is provided below.

(1) RTÉ

RTÉ is the main public service broadcaster (PSB) in Ireland. Launched as a radio service (called 2RN¹⁷) and broadcasting from a studio on Little Denmark Street in Dublin¹⁸ in January 1926, its service provision expanded to include television in the early 1960s. Raidió Telefís Éireann (RTÉ) was established in June 1960 following enactment of the [Broadcasting Authority Act, 1960](#) which removed broadcasting from direct political control. However, the broadcasting service was run through the then Department of Posts and Telegraphs (P&T) with all employees considered civil servants. RTÉ officially launched its television service in 1961. Though initially conceived as a purely commercial operation, it was later decided by the Government in the late-1950s that what would soon become the semi-state RTÉ would adopt a dual-funded approach and would be made available across the entire country.¹⁹ This model persists to this day. The first combined TV and radio licence fee cost £4 (with a single radio licence costing £1).²⁰ Some the financial highlights of RTÉ are provided below:

Table 3: RTÉ financial highlights – at a glance

Category	Financial and operational statistics (2016)		
Income	€337.3m	Commercial activities	€158.2m (47%)
		Licence fee	€179.1m (53%)
Expenditure	€343.4m		
Surplus / Deficit	-€19.7m		
Employees	1,984	Television	604 (30%)
		News / Current Affairs	361 (18%)
		Radio	355 (18%)
		Orchestras	211 (11%)
		Corporate & Central	195 (10%)
		Shared Services	105 (5%)
		Commercial	99 (5%)
		Digital	54 (3%)
		2RN	

Source: [RTÉ Annual Report](#) (2016)

¹⁷ According to RTÉ, the name 2RN is inspired by the last three syllables of the Thomas Moore song entitled 'Come Back to Erin' – see RTÉ (2002) web page ['History of the Beginning of Irish Radio Service'](#). This designation was provided to the Irish Free State by the British Post Office. Raidió Éireann was later established in 1937.

¹⁸ Listen to Dr. Douglas Hyde's opening broadcast (as Gaeilge) address [here](#). 2RN would move to the more spacious General Post Office (GPO) located on Dublin's main thoroughfare O'Connell Street in 1928.

¹⁹ RTÉ webpage ['Preparation for television: 1950s'](#) [Accessed 8 August 2017].

²⁰ RTÉ (2007) ['History at a glance'](#), RTE.ie. According to the [CSO inflation calculator](#), the equivalent cost of this is approximately €105 in 2017 prices.

(2) TG4

Over thirty years following the official launch of television broadcasting in Ireland, a separate Irish language television channel, Teilifís na Gaeilge (TnaG) was launched on 31 October 1996. The channel was then managed by RTÉ. Though initial proposals for establishing an Irish language or 'Gaeltacht' channel date back to the 1950s, demands for a separate television channel increased notably throughout the 1980s.²¹ The reasons for establishing a standalone Irish language channel are numerous and interdependent²²:

- **Declining percentage of airtime** devoted to Irish language programmes on existing RTÉ national channels;
- **Increasing demands by Irish language organisations** to improve the position of the language on television based on the ideology of indigenous minority / citizenship rights and diversity. A national umbrella pressure group FNT (Feachtas Náisiúnta Teilifíse) was established in 1989;
- **Political pressure** at cabinet level from Ministers including the then Minister for Communications, Máire Geoghegan-Quinn (1991-1993) and the then Minister for Arts, Culture and the Gaeltacht, Michael D. Higgins (1993--7).

TnaG was renamed TG a Cheathair, (TG4) in 1999. TG4 is an independent statutory entity and is the 8th most popular channel in Ireland by audience share (2%).²³ Some the financial highlights of TG4 are provided overleaf.

Table 4: TG4 financial highlights – at a glance

Category	Financial and operational statistics (2016)		
Income	€37.05m	Licence fee / Grant in aid	€32.5m (88%)
		Commercial activities	€3.6m (10%)
		Special programme grant (2016)	€0.9m (2%)
Expenditure	€37.09m		
Surplus / Deficit	-€0.04m		
Employees	83		

Source: [TG4 Annual Report](#) (2016)

²¹ Watson, Iarfhlaith (1998) "[Teilifís na Gaeilge as a Public Sphere](#)", Irish Communication Review / Dublin Institute of Technology, vol. 7, issue 1.

²² Watson, Iarfhlaith (2002) "[Irish-language broadcasting: history, ideology and identity](#)", UCD Research Repository.

²³ See TG4's '[corporate](#)' webpage [Accessed 9 August 2017].

(3) Houses of the Oireachtas Channel / Oireachtas TV

A dedicated television channel for the two Houses of the Oireachtas (Dáil Éireann and Seanad Éireann) was launched on 22 September 2014. This channel is provided for under Sections 125 and 126 of the *Broadcasting Act, 2009*. The channel broadcasts Dáil, Seanad and Oireachtas Committee live and recorded footage of parliamentary proceedings as well as historical talks, documentaries and studio debates. Oireachtas TV is available to over 99% of Irish households on multiple platforms, including Sky, Virgin Media, Eir, Vodafone and Soarview.

(4) Irish Film Channel

The Irish Film Channel is listed as a PSB in the *Broadcasting Act, 2009* and was formally proposed in 2008²⁴. Sections 127 and 128 of the *2009 Act* make the necessary provision to allow for the development of the Irish Film Channel. This Act provides that the establishment and oversight of that channel is the responsibility of the Irish Film Board I *Bord Scannán na hÉireann*. It was announced that the ad-free channel would broadcast Irish and world cinema 7 days a week and would be funded by the then Department of Arts, Sport and Tourism with an annual budget of approximately €3m-€4m.²⁵ The launch of the channel was delayed due to the onset of the economic crisis in Ireland and was again announced by the then Minister for Communications, Energy and Natural Resources, Pat Rabbitte T.D., in 2014.

²⁴ Irish Film Board (2008) '[New Irish Film Channel receives Green Light in new Broadcasting Bill](#)', 16 May 2008.

²⁵ Irish Times (2008) '[Irish film channel to start next year](#)', 16 May 2008.

5. THE FUNDING MODEL

This section refers to the first theme and incorporates information on secondary research and stakeholder engagement comprising the following principal question:

Table 5: Principal question to be addressed in this section

Period	Principal question
Future	<ul style="list-style-type: none"> Is there a better way to fund public service broadcasting?

Background

Ireland

Public service broadcasting in Ireland is financed by a combination of licence fee monies paid directly by households and commercial revenue (advertising and sponsorship) and related income generated, principally, by the two main public service broadcasters (PSBs) – RTÉ and TG4. This is known as a dual-funding model. The following are details particular to the licence fee system in Ireland.

- The typical TV (combined with radio) licence costs **€160** per household per year. In terms of nominal cost, for those 16 EU Member States (plus the Walloon region of Belgium) that operate a licence fee system (either paid directly by individuals / households or added to utility bills), the headline fee costs compare as follows:

Table 6: Headline licence fee cost (per country), 2016

Rank	Country	Cost (per annum)
1	Denmark	€330
2	Austria	€237 to €302
3	Sweden	€212
4	Germany	€210
5	UK	€165.70
6	Ireland	€160
7	Slovenia	€153
8	Finland	Up to €143
9	France	€136
10	Croatia	€130
11	Belgium (Walloon region)	€100
12	Italy	€90
13	Poland	€57.10
14	Slovakia	€56
15	Greece	€36
16	Portugal	€31.80
17	Romania	€10.50

Source: Oireachtas Library & Research Service (L&RS) based on a survey of European Parliamentary Research Services.

- In 2016, over 1.4m licences were issued to households by An Post on behalf of the Minister for Communications, Climate Action and Environment. The Department pays commission from TV licence fee receipts to An Post.
- Of the 1.4m licences issued annually, representing 92% of Irish households. Of these, 424,402 are 'free' licences issued by the (then) Department of Social Protection under the Household Benefits Scheme, amounting to €51.2m²⁶;
- Overall, the evasion rate is 14% (2016), representing an annual net loss of approximately €35m-€40m.²⁷ Italy, prior to attaching the fee to utility bills in 2016, had an evasion rate of approximately 30%;

Table 7: Evasion rates compared

Country	%
Ireland	14
Denmark	9.9
Switzerland	8.5
Norway	6.8
U.K.	5
Austria	4
Germany	2

Source: RTÉ (2016) '[Annual Report & Group Financial Statements 2016](#), p.13.

- The licence fee is distributed in accordance with Section 123 of the *Broadcasting Act, 2009*. From the total receipts (collected by An Post), the Department deducts approximately 6% for their agency / collection role (€11.4m in 2016). A total of 7% of the net receipts goes to the Broadcasting Fund, which is operated by the Broadcasting Authority of Ireland (BAI). TG4 receives a further €9.3m and the remainder is paid to RTÉ.
- The funding allocation paid from licence fee monies was as follows (2016):

Table 8: The breakdown of the funding allocation of licence fee monies (2016)

²⁶ Oireachtas (2017) '[Written answers – Household Benefits Scheme](#)', 20 September 2017.

²⁷ Oireachtas (2017) '[RTÉ Statement](#)' - RTÉ Director General Dee Forbes to the Joint Committee on Communications, Climate Action and Environment re pre-legislative scrutiny of the General Scheme of the Broadcasting (Amendment Bill) 2017, and Retransmission Fees, 11 July 2017.

Licence fee recipients	Amount	%
RTÉ (incl. RTÉ support for TG4)	€179.1m	83
TG4 (part-funding)	€9.2m	4.5
BAI levy and fund (Incl. Sound & Vision Scheme) ²⁸	€14m	6.5
An Post (collection agent)	€11.4m	6
	€214m	100

Source: RTÉ (2016) ['Annual Report & Group Financial Statements 2016'](#), p.13.

- An increasing number of households seek payment exemptions where they claim to not possess a traditional TV set.²⁹ Under Ministerial Order entitled Television Licence (Exemption of Classes of Television Set) Order 2009 (SI 319 of 2009) a number of exemptions from payment of the licence fee are applicable for those not in possession of a portable or non-portal “television set” capable of exhibiting broadcasting services distributed by means of the publicly available internet. The number of exemptions has increased from **41,000** in 2009 (2.5%) to **130,000** in 2016 (8%)³⁰, resulting in a reduction of approximately €18m of licence fee revenue; However, according to the Minister for Communications, Climate Action and Environment, in 2015 An Post received **7,205** Statutory Declaration forms under Section 147 of the *Broadcasting Act, 2009* from households indicating that they had no television set;
- A total of 424,402 free licences were issued by the then Department of Social Protection as part of the Household Benefits Scheme in 2016³¹. In 2011, expenditure for the TV licence scheme was capped at 2010 levels and was subsequently cut by €5 million in the *Budget 2014* (i.e. the funding provided by the Department of Social Protection to the Department of Communications, Climate Action and Environment was both capped and uncoupled). In *Budget 2017* an additional €1 million was made

²⁸ The Sound & Vision Scheme / Fund is designed to provide funding to independent producers to make programmes, with a focus on Irish culture and heritage and excluding news and current affairs, that are broadcast fee-to-air on RTÉ, TG4 (the PSBs) and on commercial and community media. As detailed by Professor Kevin Rafter in his [opening statement](#) to the Joint Committee (8 November 2016), in 2013/14 RTÉ and TG4 received over 50% of all funding available, with the rest being allocated to private / commercial TV (35%), community TV/radio (8%) and private radio (5%).

²⁹ As set out in Statutory Instrument 319 of the *Broadcasting Act, 2009*.

³⁰ RTÉ (2017) RTÉ Submission to Oireachtas Joint Committee on Communications, Climate Action and Environment Consultation on Funding of Public Service Broadcasting, 13 February 2017, p.13.

³¹ Oireachtas (2016) ['Written answers - Television Licences Data'](#), 25 October 2016.

available to increase the payment made by the then Department of Social Protection to the Department of Communications, Climate Action and Environment.

- A commitment to replace the existing licence system fee by a household-based, non-device specific Public Broadcasting Charge was contained in the Programme for Government between Fine Gael and The Labour Party agreed between the parties in 2011. The commitment specified that the prospective Government would (p.61):
“... examine the role, and collection of, the TV licence fee in light of existing and projected convergence of broadcasting technologies, transform the TV licence into a household-based Public Broadcasting Charge applied to all households and applicable businesses, regardless of the device they use to access content and review new ways of TV licence collection, including the possibility of paying in instalments through another utility bill (electricity or telecom), collection by local authorities, Revenue or new contract with An Post.”
- However, no commitment related to reform of the licence fee directly featured in the [Programme for a Partnership Government](#) which forms the core principles for the Confidence and Supply arrangement agreed between the Fine Gael and Fianna Fáil parties in 2016.

EU-28

There are 3 principal funding systems comprising 4 identifiable funding models (or combinations of models) across the EU-28, as follows:

Table 9: Funding models for PSBs/PSM (EU-28)

	Category (method of PSB funding)	Number	Countries	Funded by
A	Radio/TV licence fee (or equivalent) paid directly by households / citizens	13 + Belgium (<i>regional</i>)	Austria, Belgium (Walloon region). Croatia, Czech Republic, Denmark, France, Germany, Ireland , Poland, Romania, Slovakia, Slovenia, Sweden, and the U.K.	Licence fee
B	Paid by residents via utility bills (e.g. electricity)	3	Greece, Italy, Portugal	
C	Funded through State budget	10 + Belgium (<i>regional</i>)	Belgium (Flemish region / Brussels), Bulgaria, Cyprus, Estonia, Hungary, Latvia, Lithuania, Luxembourg, Malta, Netherlands, Spain	Central Taxation
D	Broadcasting tax (income-based)	1	Finland	Other
		EU-28		

Note: The above categorisation separates those countries which levy a licence fee which is then paid directly by households / citizens (13) and those which are levied through utility bills (3) or a hybrid of the two (1).

Box 1: The French and Finnish system of funding public service broadcasting / media

France

France has a typical licence fee system costing €137 annually, indexed to inflation, and applies only to traditional TV sets. The licence fee funds two public broadcasters: France Televisions and Radio France. However, France also applies a 'Cope' or culture tax on ISPs (internet service providers) at 1.2% of their sales. The proceeds of this are used to provide a subsidy in support of motion picture and TV production. France also restricts advertising on public service broadcasters after 8pm.

Finland

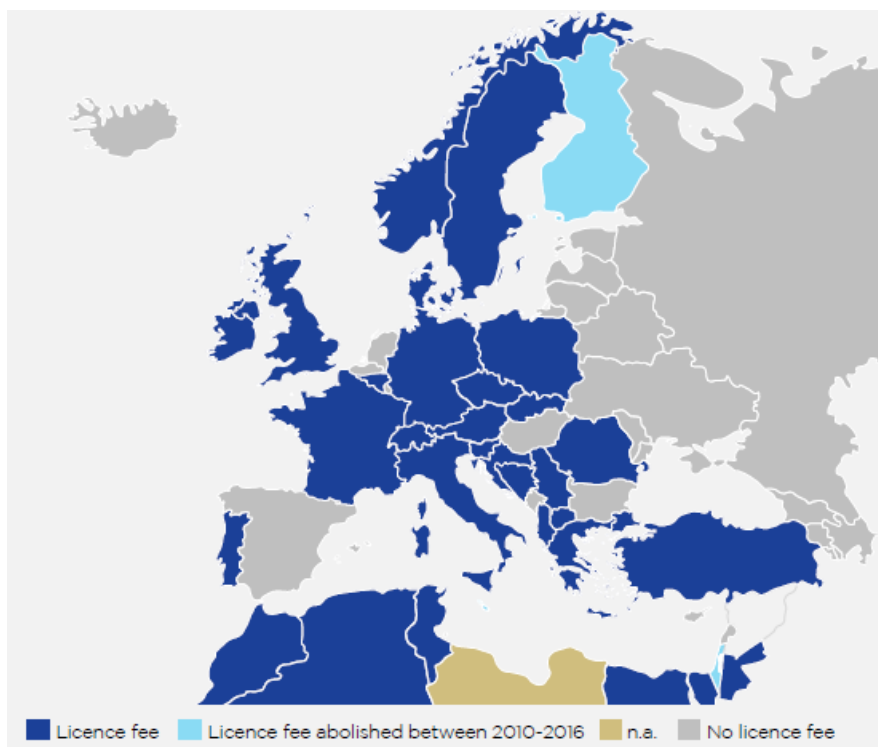
Since 2013, Finland has levied a "Public Service Broadcasting tax" to fund its national public service broadcasting company (YLE). The tax is equal to **0.68%** of a taxpayer's total earned and capital income (deducted at source) and replaced the Finnish TV licence fee.

The PSB-tax must be paid by individuals (aged 18+) regardless of their ownership (or not) of a TV set or whether or not they watch TV. Consequently, there can be several eligible PSB taxpayers in the same household. Businesses are also liable to pay the PSB tax

- For individuals, the maximum cost is €143 pa and the minimum is €70 pa (those individuals who reckonable income would yield a calculated payable fee of less than €70 pa are exempt).
- For businesses, the formula is €140 pa plus an additional 0.35% of taxable income above €50,000. The maximum is €3,000 pa and the minimum fee is €140 pa.

In all, 16 EU Member States and the Walloon region in Belgium (61%) operate a 'licence fee' system to fund domestic public service broadcasting. A further 10 (plus the Flemish region of Belgium and the Belgian capital city of Brussels) fund their PSBs through general taxation and one Member State (Finland) utilises a direct income-based system.

Chart 1: Public service broadcasting / media funding systems across the EU-28 (and other European Broadcasting Union member countries)



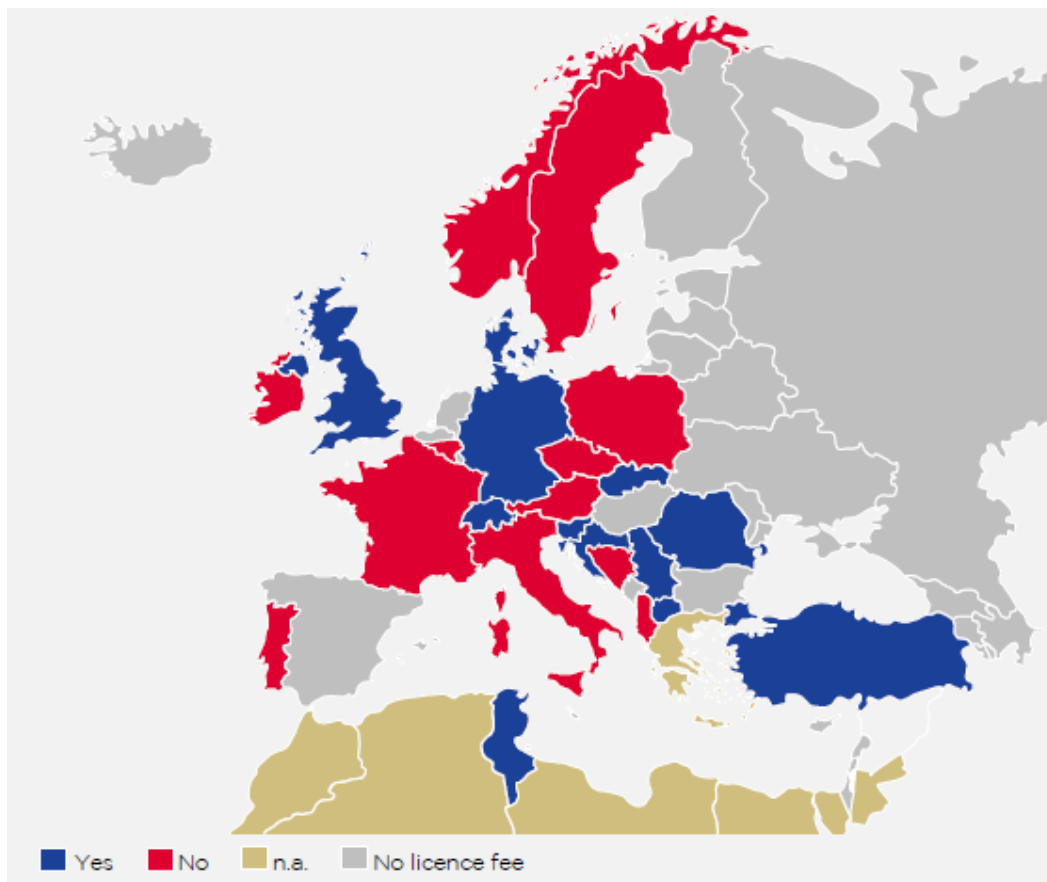
Source: EBU (2016) '[Licence Fee 2016](#)', November 2016, p.6.

In general, there is a noticeable albeit gradual trend away from maintaining the traditional licence fee system (Model A) and toward alternative systems, most recently:

- From Model A to Model C: Netherlands (2000)
- From Model A to Model B: Italy (2016)
- From Model A to Model D: Finland (2013)

Of those EU Member States (and the Walloon region in Belgium) operating a licence fee system, 7 have 'uncoupled' the licence fee from ownership or use of a particular device, including a standard TV set and instead apply a form of household / domicile, broadcasting or 'public service media' charge (see Chart 2, overleaf). These include Croatia, Denmark, Germany, Romania, Slovakia, Slovenia, and the U.K.³² Many 'licence fee' countries also receive top-up, complementary state funding e.g. Romania.

³² In the UK, a TV licence is required to (a) watch or record live TV programmes on any channel and/or to (b) download or watch any BBC programmes on iPlayer – live, catch up or on demand (since September 2016). This applies to any provider and any device, including a TV, desktop computer, laptop, mobile phone, tablet, games console, digital box or DVD/VHS recorder.

Chart 2: Licence fee unlinked from a particular device / equipment (e.g. TV set)

Source: EBU (2016) '[Licence Fee 2016](#)', November 2016, p.11.

Notably, in terms of the UK, a new Royal Charter for the BBC was agreed by the British Government in 2016. This current 11-year Charter and Framework Agreement, which provides the constitutional basis for the BBC, came into force on 1 January 2017 and runs until 31 December 2027.³³ In effect, this commits the Government to maintaining the existing licence fee regime for the next 11 years.

³³ See <http://www.tvlicensing.co.uk/about/foi-about-tv-licensing-AB15> . All BBC Charters and Framework Agreements are available on the BBC website <http://www.bbc.co.uk/historyofthebbc/chapter-archive#heading-2017-charter>.

KEY POINTS ARISING (SUMMARY)

In general terms, the proposals put forward by stakeholders can be classified as both short and longer-term solutions. However, the prevailing consensus is that, though **short-term** solutions are necessary to stabilise the funding for public service media as both commercial ³⁴ and public revenues are under pressure, there is broad acknowledgement that the existing funding model is increasing redundant and anachronistic as it has been significantly undermined by the clear shift in public service media consumption patterns away from the traditional television set and towards an increasing selection of digital devices. This changing environment also requires innovative and future-focused **long-term** / **structural change**.

RTÉ, as the primary recipient of licence fee monies, has long argued that the current system of funding from licence fee monies is not fit for purpose due to, among other reasons, the high rate of evasion and the impact of changing technology on viewing habits and access to public service media. Other stakeholders support RTÉ and argue that the anachronistic nature of the funding model requires reform.

³⁴ RTÉ, in its written submission, states that commercial revenues have fallen €85m since 2008 (from €240m to c€155m) and provides a number of potential reasons for this (see: RTÉ (2017) [Submission to Oireachtas Joint Committee on Communications, Climate Action and Environment: Consultation on Funding Public Service Broadcasting](#), February 2017, p.16.

Table 10: Summary of all key points arising from stakeholder engagement

	Short term	Long term
Goals	<ul style="list-style-type: none"> ▪ Reform the existing system ▪ Improve the stability of funding / reduce the threat of potential job losses 	<ul style="list-style-type: none"> ▪ Replace the current system ▪ Improve the stability of funding / reduce the threat of potential job losses
Stakeholder commentary (Summary of recommendations)	<ul style="list-style-type: none"> ▪ Tackle licence fee evasion ▪ Index / increase the licence fee ▪ Abolish, reform or introduce funds, levies and financial support ▪ Introduce a standalone commercial licence fee charge ▪ Safeguard / increase exchequer funding and focus on implementation of existing Government strategies ▪ Appoint a Minister with specific responsibility for the media ▪ Consult the diaspora ▪ Enhance international access and grey market satellite subscriptions 	<ul style="list-style-type: none"> ▪ Broaden / reform the licence fee funding model ▪ Fundamentally change the structure / operation of the PSBs

All industry stakeholders who provided evidence at (A) public hearings, or through (B) providing written submissions as part of the public consultation or by (C) participation in the consultative forum in Dublin Castle, recommended a number of substantial solutions to reform the funding model to make it fit for purpose and more reflective of the current and evolving media environment.

Attendees at the consultative forum, in particular, concluded that though the quality of Irish public service content is very good and is an essential component of a strong democracy, action to reform the anachronistic funding model is essential and that political indecision will lead to increasing uncertainty for all Irish media, not just the public service broadcasters and public service media.

Current trends suggest that maintaining the status quo, and retaining the existing funding model 'as is' is unsustainable. Attendees agreed that determining a replacement for the current model requires a need to both anticipate and adapt to change rather than

simply react to developments in a piece-meal way. This reactive approach has proven to be slow, owing to the pace of the political and legislative process. Attendees identified and emphasised a number of consequences if no action is taken to reform the funding model for public service broadcasting, as follows:

- Irish-owned media will be negatively impacted as the funding raised from the licence fee, from the exchequer and from traditional commercial sources (i.e. advertising revenue including digital) comes under increasing competitive pressure and becomes increasingly unpredictable pressure making the model itself unsustainable;
- Ireland's capacity to provide indigenous programming including 'home-grown' comedy and drama, and current affairs will be reduced, potentially irrevocably;
- There will be an increased risk of losing essential services / diminution of existing services to the detriment of the viewing public and to the provision of high quality public service programming and quality journalism;
- There will be an erosion / loss of public confidence and reputational damage to the existing public service broadcasters;
- There will be a dilution in cultural distinctive programming;
- That the public service broadcasters will become increasingly irrelevant and 'outpaced' as other options for consumers proliferate, including video on-demand / online streaming and bespoke TV services;
- There will be an increased threat on Irish-based employment as a result of growing commercialisation of public service broadcasters leading to an overreliance on international / imported content, which is of lower quality as perceived by audiences.

The following are the short term and long-term / structural changes recommended by all stakeholders, treated thematically.

SHORT TERM SOLUTIONS

1. Tackle licence fee evasion

A number of stakeholders referred to the urgent need to tackle the high TV licence fee evasion rate, estimated to be approximately 14% in 2016, and proposed substantive recommendations. Attendees to the consultative forum, in particular, agreed that the licence fee model is outdated (“broken”) as a result of the high comparative evasion rate, as well as a lack of engagement by the PSBs with viewers, potential efficiency problems with the fee collection system (and the collection agent, An Post), and impact of changing media consumption patterns (rise of online streaming services, etc.). Notably, attendees agreed that the current programme offering by RTÉ and TG4 (current affairs, documentaries, drama and sport) was effectively attracting the trust and attention of Irish viewers and that this needed to be maintained.

Table 11: Measures to tackle evasion (stakeholder commentary)

Proposal	Stakeholder commentary
A Tendering of the debt collection agent	A. Public hearings <ul style="list-style-type: none"> ▪ If evasion declined to 5% (from 14%, -9%), that would harness an extra €25m. This could potentially have been part of the rationale for the decision by the Minister to put licence fee collection out to tender (Department).
	B. Written submissions <p>This issue of the debt collection agent is being considered separately by the Joint Committee through the pre-legislative scrutiny (PLS) of the General Scheme of a Broadcasting (Amendment) Bill 2017.</p> <p>Tendering of the debt collection arm of the licence fee system could assist with modernisation efforts and provide necessary investment in the collection process (RTE).</p>

<p>Consider assistance of the Revenue Commissioners in collection (or attach to property charge)</p> <p>B</p>	<p>A. Public hearings</p> <ul style="list-style-type: none"> ▪ Collect through local service payments e.g. the local property charge (<u>Independent Group / Senator Michael McDowell</u>). <p>B. Written submissions</p> <ul style="list-style-type: none"> ▪ Consider utilising the services of the Office of the Revenue Commissioners in collecting the licence fee building upon the success of the collection of the Local Property Tax (<u>Fianna Fáil</u>) <p>C. Consultative forum</p> <ul style="list-style-type: none"> ▪ Modernise the collection model and/or the collection agent to include the assistance of the Revenue Commissioners to enhance enforcement of payment / provide for mandatory payment through income deductions, or similar methods.
<p>C</p> <p>Gain access to other household databases</p>	<p>A. Public hearings</p> <ul style="list-style-type: none"> ▪ Simplest short-term method is to have access to the names and addresses of the subscribers to digital television services (<u>Prof. Kevin Rafter</u>); <p>B. Written submissions</p> <ul style="list-style-type: none"> ▪ The existing household database which underpins the existing TV licence system is “not fit for purpose” and recommends that access be provided by the debt collection agent to additional third-party databases (e.g. utilities, postcodes, etc.) as well as investment in data cleansing and ongoing reconciliation (<u>RTÉ</u>). ▪ Providing such information [via other household databases] could help address this issue (<u>Sinn Féin</u>).
<p>D</p> <p>Eliminate exemptions</p>	<p>B. Written submissions</p> <ul style="list-style-type: none"> ▪ Eliminate the “outdated” licence fee exemptions available under the <i>Broadcasting Act, 2009</i> (<u>RTÉ</u>).
<p>E</p> <p>Introduce retransmission /</p>	<p>A. Public hearings</p> <ul style="list-style-type: none"> ▪ Changes to the must-offer-must-carry and copyright legislation will potentially level the playing field in

	<p>carriage fees</p> <p>negotiations between broadcasters and platforms, which should lead to much fairer compensation arrangements between them (RTÉ)</p> <p>B. Written submissions</p> <p>This issue of the existing ‘must-offer / must-carry’ obligation is being considered separately by the Joint Committee through the pre-legislative scrutiny (PLS) of the General Scheme of a Broadcasting (Amendment) Bill 2017.</p> <ul style="list-style-type: none"> ▪ Explore the introduction of retransmissions fees (RTÉ and Fianna Fáil). ▪ PSBs be allowed negotiate with television platforms for the carriage of their content, to facilitate commercial freedom. However, the party warned that any change should not lead to unfavourable outcome for consumers e.g. non-availability of the channels or increased charges. As such, the party recommended that the ‘must carry’ and ‘appropriate prominence’ requirements remain in place (Fianna Fáil). ▪ <u>Note:</u> Sky Ireland warns that as it is the primary access point for 40% of Irish homes to access Irish PSBs, gives channels prominent positions in the electronic programming guide, RTÉ earns significant advertising revenue (c€32m). Sky Ireland suggests any legislative change to charge for this carriage would be unprecedented, and would result in consumers paying twice for RTÉ.
<p>F</p> <p>Restore the Department of Employment Affairs and Social Protection funding cap</p>	<p>B. Written submissions</p> <ul style="list-style-type: none"> ▪ Restore the funding for ‘free’ licences which was capped in 2011, cut in 2014 by €5m and only partially restored in 2017 (+€1m) which has resulted in an accumulated loss for RTÉ of €9m, particularly as those losses are likely to be exacerbated due to an aging population and lead to an unsustainable situation (RTÉ).
<p>G</p> <p>General</p>	<p>C. Consultative forum</p> <p>Analysis</p> <ul style="list-style-type: none"> ▪ Examine the reasons behind the high evasion rate among those don’t / won’t pay to identify what public want to pay for

through a public vote / plebiscite.

Engagement

- Engage the public and better promote the value of public service broadcasting / media and enhance appeal to wider audiences, including youth;

Transparency

- A strong need for greater transparency in how public service media is funded but also a wider debate into what constitutes public service broadcasting / media.

2. Index / increase the licence fee

RTÉ, the principal recipient of licence fee revenue (84%) recommended to the Joint Committee that, among other things, the existing licence fee be increased to **€175**, in line with inflation “as it is supposed to do as set out in legislation” which would bring in “a further €15m”.³⁵

In 2003, a TV licence (following the abolition of distinctive pricing for colour and monochrome models) cost €150 per annum. The licence fee was incrementally increased annually to €160, as on 1 January 2008. Section 124 of the *Broadcasting Act, 2009* sets out a formula whereby the licence fee rises in line with the headline inflation rate (as measured by the [Consumer Price Index](#)). However, the Broadcasting Authority of Ireland (BAI) retains the power to revise downward any indexed change. Accordingly, the fee has remained unchanged since January 2008. If the fee had increased with inflation, the approximate level would, according to the Central Statistics Office calculator, be €175-€180.^{36,37} This increase would, all else being equal (and assuming the current level of evasion does not increase) yield between €15m - €20m in additional licence fee revenue.

According to the [first 5-year review](#) for the BAI published in 2013, RTÉ is assuming that an uplift in licence fee monies will be secured at least partially from an increase in the headline fee itself.

³⁵ Oireachtas (2017) '[RTÉ Statement](#)' - RTÉ Director General Dee Forbes to the Joint Committee on Communications, Climate Action and Environment re pre-legislative scrutiny of the General Scheme of the Broadcasting (Amendment Bill) 2017, and Retransmission Fees, 11 July 2017.

³⁶ This is an indicative figure based on output from the [CSO inflation calculator](#).

³⁷ The Minister for Communications, Climate Action and Environment, Denis Naughten T.D., has recently indicated (26 July 2017) that he is not considering any increase in the current TV licence fee. See: Oireachtas (2017) '[Written answers - Television Licence Fee](#)', 26 July 2017.

Table 12: Increasing / indexation of the licence fee (stakeholder commentary)

Proposal	Stakeholder commentary
Index / increase the licence fee	<p>A. Public hearings</p> <ul style="list-style-type: none"> Revise the TV licence fee level to take account of inflation since the previous increase in late-2008 (<u>RTÉ</u>) Any increase in the licence fee must consider those low and middle-income households who already face a significant burden of increased charges (<u>Sinn Féin</u>); Some households struggle to pay for television licences, but many pay for cable or satellite television packages, some of which cost in excess of €100 per month which leaves Ireland and does not go into Irish content, children's programming, Irish radio or news and current affairs coverage (<u>Screen Producers Ireland / Shinawil Productions</u>);

Note: Some stakeholders recommended that funding levels be safeguarded, ring-fenced or raised and also recommended that the State provide additional financial support for independent / indigenous production and to fund public service obligations, in particular, in the community / independent sector. Where stakeholders did not specify a funding mechanism, it may be concluded that some were indirectly advocating an increase in the licence fee itself.

3. Abolish, reform or introduce funds, levies and financial support

A number of stakeholders proposed the reform of existing funds and levies (namely, the Sound & Vision Fund and broadcasting levy, respectively) as well as the establishment of a number of new funding schemes and direct aid, mainly focused on independent / community radio. Community radio³⁸ is increasingly viewed as the 'third pillar' of broadcasting, alongside the public service broadcasters and commercial broadcasters, and has public service obligations under the *Broadcasting Act, 2009*.

³⁸ There are 34 community radio stations in Ireland.

Table 13: Reform or introduce new funds, levies and/or financial support from the State or media industry (stakeholder commentary)

Proposal	Stakeholder commentary
A Abolish / Reform the broadcasting (regulator) levy	<p>This issue of the existing broadcasting levy is being considered separately by the Joint Committee through the pre-legislative scrutiny (PLS) of the General Scheme of a Broadcasting (Amendment) Bill 2017. It is proposed that the BAI be allocated public funding from licence fee receipts (thus reducing the levy) and that smaller community radio stations be exempt. The levy would also be extended to apply to new entrants.</p> <p>B. Written submissions</p> <ul style="list-style-type: none"> Abolish / reform the “regressive and disproportionate” broadcasting levy. The reintroduction of this levy under the 2009 Act equates to a cost of approximately €40,000 per annum by the smallest local radio stations, or 1 full time position (IBI).
B Expand / reform Sound & Vision Scheme (including (a) broadening the Scheme and (b) increasing the proportionate funding from licence fee)	<p>A. Public hearing</p> <ul style="list-style-type: none"> Increase the proportion of licence fee funding available to the Scheme (BAI); Limitations to the Scheme, but it clearly shows how public money can be entrusted to private operators to provide; public service broadcasting (Prof. Kevin Rafter and IBI). The Scheme was set up to benefit the independent sector but 95% of funding goes to either commercial television or the PSBs (RTÉ/TG4) (IBI); Most viable approach is to set up a separate fund (IBI). <p>B. Written submissions</p> <p>Reform the Sound & Vision Scheme</p> <ul style="list-style-type: none"> In its Sound & Vision – A New Prospective report (January 2015), the IBI detailed a need to broaden the scheme to improve its user-friendliness and benefit to broadcasters. The Scheme lacks flexibility and is therefore “fundamentally flawed” in particular as very few independent commercial radio stations apply for funding. A number of changes are required (IBI) to ensure a more effective distribution of funding, particularly to the community radio sector. Changes are as follows: <ol style="list-style-type: none"> Allow Sound & Vision to fund live speech programming; Allow for the funding of medium and long term

Proposal	Stakeholder commentary
	<p>programme projects;</p> <ol style="list-style-type: none"> 3. Ring fence a specific amount of money on an annual basis for independent radio; 4. Give priority to the funding of programmes that do not have any other funding source.
<p>C</p> <p>Establish fund / levies focused on promoting local / community media³⁹</p>	<p>A. Public hearings</p> <ul style="list-style-type: none"> ▪ A sectoral development fund for all sectors currently exists which provides funding of up to €500,000 which currently supports a range of research and training initiatives in the community sector (BAI);⁴⁰ ▪ Any legislative proposals to increase advertising time allowance on community radio (from 10 minutes to 12 minutes) will not work. There is a need for fundamental shifts in understanding and action (IBI); ▪ Use an existing proposal, as designed by the IBI, to fund public service broadcasting on independent stations (IBI). ▪ In France, there have been moves to introduce levies on distributors and telecommunications companies to support public funding (RTÉ); <p>B. Written submissions</p> <p>Fund the public service obligation of local independent / community radio via subsidisation / financial assistance</p> <ul style="list-style-type: none"> ▪ Establish a scheme for funding the public service obligations / statutory requirement of independent radio stations, which could mirror the Sound & Vision Scheme, namely to assist in the provision of the 20% news, current affairs content required under Section 39 of the 2009 Act (IBI); ▪ Acknowledge that the current situation is “completely

³⁹ Commercial radio, community radio, hospital / temporary / institutional radio and community TV are all treated in the *Broadcasting Act, 2009* under Sections 63, 64, 68 and 72 respectively.

⁴⁰ The [Community Broadcasting Support Scheme 2017](#) was launched by the BAI on 19 January 2017. The total fund is €25,000 and it is open to all community and community of interest radio and television broadcasters across Ireland with a particular focus on achieving the BAI’s strategic objective of promoting sustainability for the community sector.

Proposal	Stakeholder commentary
	<p>unfair” and that it represents an “unfortunate lack of recognition of the importance of independent radio”. (<u>Fianna Fáil</u>)</p> <ul style="list-style-type: none"> ▪ Increase focus on public subsidisation and financial assistance including core funding for radio stations, effective sector support bodies and funding for sector bodies, including campus and community radio. (<u>CRAOL</u>) ▪ Establish a model of non-commercial community media with a greater focus on providing public / community content (<u>CRAOL</u>) ▪ Promote sustainability of the community TV sector and recommends financial assistance to ensure that an increasing number of communities, and plurality of voices and opinions are provided with a unique service (<u>Community Television Association</u>) <p>Establish a broadcasting fund for community radio / TV</p> <ul style="list-style-type: none"> ▪ Establish a dedicated broadcasting fund would achieve multiple objectives, namely (a) guaranteed income stream for stations (b) establish a clear ‘community service’ remit and (c) fee-up advertising revenue for regional commercial radio stations (<u>Sinn Féin</u>)
<p>D</p> <p>Increase expenditure on independent production / establish programming funds</p>	<p>A. Public hearings</p> <p>Examine use of independent production</p> <ul style="list-style-type: none"> ▪ RTÉ should examine the relationship between costs of in-house and independent production (<u>BAI</u>). ▪ RTÉ and TG4 act as incubators for Irish production talent. TG4’s operation as a publisher and broadcaster is particularly beneficial to regional independent producers (<u>Screen Producers Ireland</u>); ▪ Raise VAT on TV subscription packages (currently 23%) and apply revenue gains to a fund (<u>Screen Producers Ireland / Shinawil Productions</u>);

Proposal	Stakeholder commentary
	<ul style="list-style-type: none"> ▪ The Department (for Communications, Climate Action and Environment) appears to be looking at ways of addressing the impact of opt-out advertising and this is welcome (RTÉ); <p>B. Written submissions</p> <p>Restore / increase expenditure on independent production</p> <ul style="list-style-type: none"> ▪ Restore RTÉ expenditure on independent production to at least the same percentage of total RTÉ revenues as existed in 2008 (Telegael). ▪ Any additional state funding for PSBs be allocated to independent production (Telegael, referring to TG4). <p>Establish programming fund for indigenous / independent production</p> <ul style="list-style-type: none"> ▪ Create additional advertising income for the PSBs by targeting the 'opt-out channels'⁴¹ (UK-based channels including Sky channels and Channel 4 which are not regulated in Ireland which sell Irish-targeted air time). Revenue recouped by dealing effectively with this issue could lead to the establishment of programming fund for indigenous production in addition to existing incentives / supports (Fianna Fáil) ▪ Introduce a funding scheme to attract young people to the industry with a particular focus on developing young people by offering apprentices, scholarships etc. (Údarás na Gaeltachta) <p>C. Consultative forum</p> <ul style="list-style-type: none"> ▪ Following implementation of BrExit, Ireland would be the largest country in the EU where English is an official language (1 of 2 remaining Member States,

⁴¹ 'Opt-out' advertising by the digital channels equates to approximately €50m or 25% of the total revenue for broadcasters, according to the Department representatives speaking at the [8 November 2016](#) Joint Committee hearing. RTE, in [its 22 November 2016 statement](#) to the Joint Committee stated the following: "Enabled by the European Single Market, 50 channels sell advertising in Ireland. As many as 39 are wholly international, largely UK, channels that invest little or nothing in Irish content."

Proposal	Stakeholder commentary
	<p>with Malta) with significant opportunities for home-grown, English-speaking content, if investment is forthcoming.</p> <ul style="list-style-type: none"> ▪ Strong opportunities for indigenous innovation and opportunities for collaboration between local and national broadcasters.
<p>G</p> <p>Provide support schemes to newspapers / print media</p>	<p>B. Written</p> <p>Highlighting the role of print media and the issue of promoting quality journalism, <u>Newsbrands Ireland</u> proposes providing tax relief or a mechanism established to provide direct financial support to print media e.g.</p> <ul style="list-style-type: none"> ▪ Reducing VAT rates (or a zero rate as in the UK and elsewhere in the EU) ▪ Aligning the VAT rates on print and digital newspapers (currently levied at 9% and 23% VAT); or ▪ Providing production aid for newspapers satisfying public interest criteria or satisfying a “public interest” editorial mission.
<p>E</p> <p>General</p>	<p>C, Consultative forum</p> <ul style="list-style-type: none"> ▪ All operators/platforms broadcasting publicly-funded content need to pay accordingly to ensure a sufficient level of funding is maintained and to protect Irish content. Without action, the following are likely consequences: <ul style="list-style-type: none"> (a) That the services / programming provided by the PSBs will inevitably degrade resulting in increasingly lower quality programming; (b) Public trust / confidence will erode; (c) Further demands on exchequer funding will be tolerated even less. <p>Publicly funded content needs to appeal to wider audience (youth in particular) as currently the focus is too much on news and current affairs’.</p>

4. Introduce a standalone commercial licence fee charge

Table 14: Introduce a commercial licence fee charge (stakeholder commentary)

Proposal	Stakeholder commentary
A. Introduce a separate commercial licence fee / charging regime	<p>A. Stakeholder hearings</p> <ul style="list-style-type: none"> Introduce a commercial licence fee and highlights that no separate licencing system or fee structure applies for commercial operators. However, he notes that Section 144 of the <i>2009 Act</i> does provide for the introduction of regulations in relation to different classes of licences for residential and commercial premises (<u>Prof. Kevin Rafter</u>). <p>B. Written submissions</p> <ul style="list-style-type: none"> Introduce a standalone commercial licence fee as the current licence fee payment is the same whether the payee is an individual or a 100-bedroom hotel (<u>IBI</u>);

5. Safeguard / increase exchequer funding and focus on implementation of existing Government strategies

Table 15: Commentary on safeguarding / increasing exchequer funding and existing Government strategies (stakeholder commentary)

Proposal	Stakeholder commentary
A Safeguard and restore funding and focus on Government and EU strategies	A. Public hearings Maintain / Increase PSB programme-specific investment / funding <ul style="list-style-type: none"> Successive consultant reports commissioned by the BAI have shown that the no further efficiencies are possible under TG4's operating model and funding should be maintained at its current level "at an absolute minimum" (BAI); Increase funding for RTÉ and TG4 to increase the range and level of culturally relevant content for Irish audiences. This programme-related investment will be specified by each PSB, as per the Five-Year Review of Funding of Public Service Broadcasting published in July 2013 (BAI); Direct funding increases to the independent production sector, as per the Five-Year Review of Funding of Public Service Broadcasting published in July 2013 (BAI); The BAI has recommended that public funding to RTE should be increased in both its five-year review and more recent annual reviews. NewERA also recommended that consideration be given to increasing public funding to RTÉ. RTÉ would agree with each of this observations (RTÉ).
	B. Written submissions Safeguard existing funding levels <ul style="list-style-type: none"> Independent analysis has shown that the no further efficiencies are possible under TG4's operating model (Conradh na Gaeilge and TG4).

Proposal	Stakeholder commentary
	<ul style="list-style-type: none"> Existing funding levels should be maintained and developed to promote the Irish language community across the island (<u>Conradh na Gaeilge</u> and <u>Raidió na Gaeltachta (RnaG)</u> and promote sustainability, develop the independent production sector and to nurture Irish creativity and talent (<u>TG4</u>). <p>Restore previous funding levels / provide new funding</p> <p>[Mainly of the stakeholder recommendations below mirror those of the Broadcasting Authority of Ireland]</p> <ul style="list-style-type: none"> Return TG4's funding to 2011 levels to provide opportunities to develop young writers and creative initiatives, and create meaningful jobs (<u>Darach O'Tuairisg</u>) Restore TG4 funding (2011 levels) to facilitate TG4's movement to a sustainable multi-annual funding model focused on providing high quality content (<u>TG4</u>). Create additional advertising income for the PSBs by targeting the 'opt-out channels' (UK-based channels including Sky channels and Channel, and use revenue to increase funding to TG4 or the BAI (<u>Abú Media</u>)) Additional / sufficient funding is essential for TG4 to fulfil its statutory objectives under the <i>Broadcasting Act, 2009</i> (<u>Conradh na Gaeilge</u> and <u>Údarás na Gaeltachta</u>). A return to pre-recession funding levels to ensure the source of funding is sustainable and steady (<u>Conradh na Gaeilge, Telegael, Nemeton TV</u>). Restoration of previous or new funding should be allocated to independent production (<u>Telegael</u>).

Proposal	Stakeholder commentary
	<p>Focus on implementation of existing Government strategies</p> <ul style="list-style-type: none"> ▪ Implement existing RTÉ commitments to support and develop Raidió na Gaeltachta (<u>Raidió na Gaeltachta (RnaG)</u>) ▪ Ensure that stakeholders are sufficiently and realistically resourced to aid the implementation of the Creative Ireland strategy (specifically under <i>Pillar 4: Ireland as a Centre of Excellence in Media Production</i>) (<u>Darach O'Tuairisg</u> and <u>Údarás na Gaeltachta</u>) ▪ Return on investment of funding provided to TG4 results in significant economic activity, and has contributed to the growth of the creative economy. A review of TG4 client companies to examine how they built sustainable structures is recommended (<u>Nemeton TV</u>). ▪ The need for a full-time, youth-based radio station is recognised in the Government's 20-year Strategy for the Irish Language 2010-2030 and should be appropriated funded, with a costed development plan [detailed in submission] (<u>Raidió Rí Rá</u>). ▪ In the context of the Digital Single Market, the funding of public service broadcasting relies on the principle of territoriality / 'Country of Origin' principle (i.e. where creators / producers sell rights on a country by country basis). Undermining this, particularly regarding digital content, would severely damage the funding model and cites a report which states that such a move would threaten cultural diversity (<u>Sky Ireland</u>). In its 2016 Annual Report, <u>Screen Producers Ireland</u> also describes this as "extremely concerning". <p>Note: TG4 estimates that it supports 473 creative resources in 2015 incorporating musicians, composers, directors, and actors, with an associated (ancillary) employment impact of 973 jobs.</p>

6. Appoint a Minister with specific responsibility for the media

Table 16: Appointment of a Minister for Media (stakeholder commentary)

Proposal	Key stakeholder points
Appoint a Minister for Media	<p>B. Written submissions</p> <ul style="list-style-type: none"> ▪ Appoint a Minister for Media with a specific mandate to support indigenous media and to protect and grow employment in the industry. This Minister's portfolio would include all media, not just broadcasting (<u>NewsBrands</u>).

7. Consult the diaspora

Table 17: Consult / seek the views of the diaspora (stakeholder commentary)

Proposal	Stakeholder commentary
Commission a study to seek the views of the Irish diaspora	<p>C. Consultative forum</p> <ul style="list-style-type: none"> ▪ The diaspora may offer insights into what Irish viewers would pay for online (i.e. what content may command a premium fee) ▪ The diaspora should be charged differently to a domestic audience. Some participants also proposed that the diaspora's "greater interest in Irish culture" could be harnessed.

8. Enhance international access and grey market satellite subscriptions

Table 18: International access and grey market subscriptions (stakeholder commentary)

Proposal	Stakeholder commentary
Improve international access and tackle grey market subscriptions	<p>B. Written submissions</p> <ul style="list-style-type: none"> ▪ To address the proliferation of illegal IPTV services where viewers illegally accessible RTÉ, TV3 and TG4 online free, a satellite subscription card system should be introduced to make RTÉ programming (in particular) accessible to Irish viewers abroad similar to schemes operating in the Netherlands and Switzerland. Such a service would allow the Irish abroad to watch Irish TV legally (Mr. Richard Logue). ▪ Expand the platforms upon which RTÉ International Player is available. Revenue gained from this could then be used for other purposes e.g. to retain the Long Wave radio service (Mr. Richard Logue). <p>Note: While describing the technology as no longer viable in the long-term, RTÉ recently announced that the RTÉ Long Wave service would continue in its current form until end-June 2019.</p>

LONGER TERM / STRUCTURAL CHANGE**9. Broaden / reform the licence fee funding model****Table 19: A new licence fee funding model (stakeholder commentary)**

Proposal	Key stakeholder points
A Establish a Telecommunications Culture Charge (funded by telecoms companies, not households)	<p>B. Written submissions</p> <ul style="list-style-type: none"> Replace the licence fee with a telecommunications charge (TCC), payable by telecomms companies and payable depending on their market share. Responsibility would rest with the Commission for Communications Regulation (ComReg), the Broadcasting Authority of Ireland (BAI), and the Competition and Consumer Protection Commission (CPCC) to ensure that companies do not pass the fee on to customers. The fee will be set by ComReg. The overall fund would be €200m but this amount could be increased or reduced by the BAI (<u>Mr. Éamonn Geoghegan</u>).
B Introduce a Public Service Broadcasting Charge covering all devices (funded by households) and a Fund	<p>A. Public hearings</p> <ul style="list-style-type: none"> Introduce a household / media charge to fund public service media, which is not device dependent as a “ideal solution” to the funding problem (<u>Screen Producers Ireland</u>); A need to tackle evasion will still exist, regarding of a name change (<u>IBI</u>); Amend Statutory Instrument 319 of the Broadcasting Act, 2009 to expand the definition of a television set to include new screen technologies (<u>Screen Producers Ireland</u>); The decision to not introduce a Household Media Charge should be reversed (<u>Screen Producers Ireland</u>); A household-based licence decoupled from any device, as has been introduced recently in Germany, is the most sensible solution (<u>RTÉ</u>);

Proposal	Key stakeholder points
	<p data-bbox="612 282 959 313">B. Written submissions</p> <ul data-bbox="612 344 1398 1055" style="list-style-type: none"> <li data-bbox="612 344 1398 573">▪ Introduce a household / media charge to fund public service media, which is not device dependent. This is increasingly inevitable owing to technological change and changes to how media is consumed (Fianna Fáil and IBI); <li data-bbox="612 589 1398 763">▪ Introduce a charge, but tackling evasion should be the initial priority and recouped revenues from this should be used to lower the cost of any eventual charge per household (Fianna Fáil). <li data-bbox="612 779 1398 1055">▪ While introducing a charge may be viewed as politically unpalatable, the sustainability of current funding levels is evidently under threat and there is a possibility of vocal public unhappiness were broadcasting services to be cut or curtailed due to funding difficulties (IBI). <p data-bbox="612 1086 935 1117">C. Consultative forum</p> <ul data-bbox="612 1149 1398 1377" style="list-style-type: none"> <li data-bbox="612 1149 1398 1377">▪ Delink licence fee from a particular device and include new connected devices to 'uncouple' the licence fee from a fixed device (i.e. the traditional TV set) but also change the nature of the fee from being attached to a platform to being attached to content.

10. Fundamentally change the structure / operation of the PSBs

Table 20: A new structure for the PSBs (stakeholder commentary)

Proposal	Key stakeholder points
A 	

Proposal	Key stakeholder points
	<p>C. Consultative forum</p> <ul style="list-style-type: none"> ▪ The licence fee should primarily fund value-for-money content production, not content broadcasting. ▪ Of 55 responses, 62% supported the view that TV licence fee should be replaced with a “web/media content fee”.
<p>B</p> <p>Redefine RTÉ’s commercial remit</p>	<p>B. Written submissions</p> <p>Section 108 of the <i>Broadcasting Act, 2009</i> provides for RTÉ to exploit commercial opportunities to maximise revenues. This results in RTÉ competing against independent / commercial broadcasters using public funds.</p> <ul style="list-style-type: none"> ▪ Amend Section 108 of the <i>2009 Act</i> to redefine RTÉ’s commercial mandate (IBI);
<p>C</p> <p>Restrict RTÉ to a public-funding only model / reduce reliance on commercial revenue</p>	<p>A. Public hearings</p> <ul style="list-style-type: none"> ▪ Eliminate the reliance of the PSBs on commercial revenue and move towards the European norm where PSBs are funded principally from licence fee or media charge revenue with little or no reliance on advertising and commercial revenue. This will ensure the funding base is made sustainable stable and adequate (Screen Producers Ireland). <p>B. Written submissions</p> <p>Stakeholders note that Google and Facebook control around 80% of global digital advertising revenues and take significant revenues from national broadcasters and newspaper publishers.</p> <ul style="list-style-type: none"> ▪ There is a societal benefit in narrowing RTÉ’s remit to that of providing a public service that the private sector is unlikely to offer, and being funded solely from public

Proposal	Key stakeholder points
	<p>funds (ending the current dual-funded model). This would create a thriving indigenous media industry (<u>Journal Media</u>).</p> <ul style="list-style-type: none"> ▪ RTÉ's digital properties possessing an unfair advantage in the digital advertising market. There are three recommendations to address this: <ul style="list-style-type: none"> (a) Assess RTÉ's impact on the advertising markets and address the imbalance that it creates; (b) Decentralise RTÉ's funding by increasing the funding that is put towards the commissioning of content from independent producers; (c) Enable the private market to access, distribute and modify content that has been publicly funded (<u>Journal Media</u>)
<p>D</p> <p>Transform RTÉ either fully or partially into a Publisher / Commissioner broadcaster</p>	<p>A. Public hearings</p> <p>Transform RTÉ into a publisher-broadcaster</p> <ul style="list-style-type: none"> ▪ RTÉ should move towards the emerging trend of the publisher-broadcaster model. That would be a better use of funding and would result in a greater volume of quality, original Irish programming (<u>Screen Producers Ireland</u>); <p>B. Written submissions</p> <p>Partially transform RTÉ into a publisher-broadcaster</p> <ul style="list-style-type: none"> ▪ RTÉ should increase its outsourcing / use of independent production to aid the development of the independent sector and ancillary services and also focus on international co-production to share the production costs. In-house production broadcaster is outdated and RTÉ should follow TG4, Channel 4, Channel 5 and the new OTT digital platforms such as Netflix in adopting a publisher / commissioner broadcaster model for all programming, except for news and current affairs programming (<u>Telegael</u>). ▪ Need to learn from the existing model. An evaluation of RTÉ's impact on the advertising market across all

Proposal	Key stakeholder points
	<p>media is required. As the differences between broadcasters and publishers blur and media consumption habits change, the impact of RTÉ's public funding needs to be considered beyond TV. It is likely that restrictions on pricing and discount schemes should extend to RTÉ's commercial activities in the digital market. It is also likely that RTÉ's role in commissioning TV content which creates a positive ecosystem promoting activity in the independent production sector should be extended by allocating a minimum percentage (Journal Media).</p> <p>Note: TG4 operates as a publisher broadcaster. TG4 spends over 90% of its annual programme budget with the independent sector.</p>

B. THE DEFINITION OF PUBLIC SERVICE BROADCASTING

This section provides detail on the second theme and incorporates information on secondary research and stakeholder engagement comprising the following principal questions:

Table 21: Principal questions to be addressed in this section

Period	Principal questions
Current	<ul style="list-style-type: none"> ▪ What is meant by 'public service broadcasting'? ▪ Is the Irish definition different to other countries? ▪ Is the definition fit for purpose / what should public service broadcasting mean? (purpose and value).
Future	<ul style="list-style-type: none"> ▪ What does a future-focused definition look like?

WHAT IS MEANT BY 'PUBLIC SERVICE BROADCASTING'?

The remit of public service broadcasting is defined at a national level by each country and refers to state-owned, impartial programming that is broadcast by designated, publically-owned broadcasters for the public benefit. Part 7 of the [Broadcasting Act, 2009](#) provides the basis for public service broadcasting in Ireland. This Act sets out the regulation, operation and funding of the public service broadcasting corporations, RTÉ and TG4, as well as their obligations. The broadcasters are funded by licence fee revenues, exchequer grants and commercial grants.⁴² In this way, in Ireland, the definition generally describes the non-commercial activities of RTÉ, the primary recipient of TV licence fee monies.

The Irish definition

Prior to the enactment of the [Broadcasting Act, 2009](#),⁴³ the European Commission confirmed that the public service remit of Irish public service broadcasters was poorly defined and could contravene EU State Aid rules⁴⁴. Following a public consultation, the Commission revised and published its [Communication on State aid rules and public service broadcasting](#) (July 2009). The Communication built upon the '[Amsterdam Protocol](#)' which attributes special status to the public service broadcasting sector. According to the Commission, compensation for the costs incurred in the discharge of a public service obligation do not qualify as state aid if a number of conditions are met, including that clear public service obligations must be defined.

The *Broadcasting Act, 2009* provided a comprehensive definition of the public service remit of the public service broadcasters in Ireland (RTÉ, TG4, the Irish Film Channel and Oireachtas TV). The *2009 Act* explicitly set down the public service objects of each broadcaster and also established an independent Broadcasting Authority [the BAI]. Part 7 of the *2009 Act* provides the basis for Public Service Broadcasting in Ireland. These provisions set out the regulation, operation and funding of the Public Service Broadcasters, and subject RTÉ and TG4 to a range of obligations.⁴⁵ Under Section 2 of the *2009 Act* "public service broadcaster" is defined as RTÉ, TG4, Houses of the Oireachtas Channel and the Irish Film Channel.

⁴² Department of Communications, Climate Action and Environment webpage '[PSB Broadcasting & Funding](#)'.

⁴³ The Broadcasting Act 2009 details the regulatory framework for broadcasting services in Ireland and consolidated all Irish broadcasting-related legislation in a single Act.

⁴⁴ European Commission (2008) '[Funding of public service broadcasting and State aid rules – two recent cases in Belgium and Ireland](#)', Competition Policy Newsletter.

⁴⁵ Department of Communications, Climate Action and Environment web page '[PSB Broadcasting & Funding](#)' [Accessed 8 August 2017].

The objects and obligations of RTÉ, the primary public service broadcaster (for example) are detailed in Section 114 of the *2009 Act*, as follows:

Table 22: The objects and obligations of RTÉ under the *Broadcasting Act, 2009*

Objects (sub-section 1)	General obligations (sub-section 2)	Specific obligations (sub-section 3)
<ul style="list-style-type: none"> a. Establish, maintain and operate a free-to-air national television and sound broadcasting service available to the community <u>on</u> the island of Ireland; b. Establish and maintain a website and teletext service; c. Establish and maintain orchestras, choirs and other cultural performing groups in connection with RTÉ services; d. Assist and co-operate with the relevant public bodies (re information) in the event of a major emergency; e. Establish and maintain archives and libraries; f. Establish, maintain and operate a television broadcasting service and a sound broadcasting service to Irish communities <u>outside</u> the island of Ireland (as far as is practical); g. Establish, maintain and operate (as practicable) free to air community, local, or regional broadcasting services; h. Establish and maintain non-broadcast non-linear audio-visual media services; i. Establish, maintain, and operate one or more national multiplexes; j. Exploit such commercial opportunities as may arise in pursuit of all above objects. 	<ul style="list-style-type: none"> a. <u>Culture</u>: Be responsive to the interests and concerns of the whole community, be mindful of the need for understanding and peace within the whole island of Ireland, ensure that the programmes reflect the varied elements which make up the culture of the people of the whole island of Ireland, and have special regard for the elements which distinguish that culture and in particular for the Irish language, b. <u>Democracy / Constitution</u>: Uphold the democratic values enshrined in the Constitution, especially those relating to rightful liberty of expression, and c. <u>Values / traditions of other countries</u>: Have regard to the need for the formation of public awareness and understanding of the values and traditions of countries other than the State, including in particular those of other Member States. 	<ul style="list-style-type: none"> a. <u>Language / diversity / entertainment, religious and sport</u>: Provide a comprehensive range of programmes in the Irish and English languages that reflect the cultural diversity of the whole island of Ireland and include programmes that entertain, inform and educate, provide coverage of sporting, religious and cultural activities (for all including minorities interests); b. <u>News / current affairs</u>: Provide programmes of news and current affairs in the Irish and English languages, including programmes that provide coverage of proceedings in the Houses of the Oireachtas and the European Parliament, and c. <u>Contemporary issues</u>: Facilitate or assist contemporary cultural expression and encourage or promote innovation and experimentation in broadcasting.

These 'objects' provide the corporation's statutory mandates and encapsulate national policy on Public Service Broadcasting. They include the specific objective of providing national, free-to-air Public Service Broadcasting services, as well as the provision of a broad range of other associated services that are seen as relevant to the role of the public service broadcaster. In their pursuit of these objects, the provisions in the 2009 Act subject RTÉ and TG4 to a range of additional obligations.

The *2009 Act* requires both RTÉ and TG4 to prepare a Public Service Statement that will explain to the wider public what is expected of them in return for the public funding they receive. RTÉ's Statement (2015) is available [here](#) and the TG4's is available [here](#). There is also a legal obligation on independent radio (as part of the licensing system) to produce public service-related content (20% of airtime must be devoted to news and current affairs). However, such services receive no direct public funding but can access funding through the Broadcasting Authority of Ireland's (BAI) Sound and Vision Fund.

In general, as defined by the Department of Communications, Climate Action and Environment, the provision of balanced, well-resourced and independent public broadcasting services is considered fundamental to democratic society in most EU countries.⁴⁶

What does a future-focused definition look like?

The prevailing opinion of stakeholders is that the current definition of public service broadcasting is outdated. The future of public service media is increasingly independent of any specific platform or broadcaster. Attendees at the consultative forum, for example, agreed nearly unanimously (99%) that 'broadcasting' is an archaic term and should be replaced with 'media' to, in the first instance, reflect the rapidly changing audio-visual landscape and the change in the public's traditional viewing habits. According to those stakeholders who explicitly contributed to this theme, and attendees at the consultative forum, their preferred vision is for the State to strategically and financially support a public service media (PSM) landscape which is content-focused rather platform-focused, independent of commercial and political influence. Being future-focused, they conclude, is being content-focused, particular where an erosion of quality content and proliferation of click-bait and 'fake news' is increasingly identifiable.

Stakeholders articulated a strong need for proactive change and are eager for timely action and implementation of a new vision. This PSM vision would embrace trust, diversity, and agility and operate solely for the public good rather than for commercial profit. As the forum attendees concluded "commercial reflects revenue - public service broadcasting reflects community".

⁴⁶ <http://www.dccae.gov.ie/en-ie/communications/topics/broadcasting-media/funding-of-public-service-broadcasting/Pages/PSB-Funding.aspx>

As part of these objectives, it should also be informing, educating, connecting, and supporting Irish culture by providing, among other things, insights into local perspectives. Reflecting this vision, PSM should be accessible to all Irish communities and citizens.

The following are the changes recommended by all stakeholders, treated thematically.

1. Redefine Public Service Broadcasting from a focus on ownership / broadcasters to quality content

Table 23: A new definition of public service broadcasting / media (stakeholder commentary)

Proposal	Key stakeholder points
Refocus on content over broadcasters, and protect quality journalism	<p>A. Public hearings</p> <ul style="list-style-type: none"> A need to no longer confine the discussion about public service broadcasting to just RTÉ and TG4. In particular, private / commercial broadcasters, particularly those producing news and current affairs content should be included as these increasingly need public policy support and have to fulfil certain statutory duties Need to amend the <i>Broadcasting Act, 2009</i> to reflect this (Prof. Kevin Rafter and IBI). Need to acknowledge that RTÉ is not the only public service broadcaster (IBI); National and local radio stations as well as TV3 now produce programming which meets any definition of public service broadcasting (Prof. Kevin Rafter). Both the PSBs and independent radio stations (for example) have public service broadcasting obligations, as set out in the <i>Broadcasting Act, 2009</i> (IBI); <p>Move away from defining in terms of ownership structures and towards content. Public service broadcasting goes across the spectrum and relates to programming that the market cannot support (IBI);</p> <ul style="list-style-type: none"> Risk of erosion of Irish cultural and identity, essential to have a diverse, sustainable and viable Irish-based broadcasting sector (IBI); Maintaining high standards of quality journalism is essential (Prof. Kevin Rafter).
	<p>B. Written submissions</p> <ul style="list-style-type: none"> Recognise the role that community broadcasting has played in delivering a public service. Need to establish a clear community service remit (Sinn Féin).
Proposal	Key stakeholder points

Proposal	Key stakeholder points
<p>Refocus on content over broadcasters, and protect quality journalism</p>	<p>C. Consultative forum</p> <p>Diversity</p> <ul style="list-style-type: none"> ▪ Newly defined public service media (PSM) needs to focus on entertaining, informing, educating and engaging the 'new' Irish population with a particular focus on the citizen. PSM should be reflective of 'all-Ireland', including the increasing diverse communities and social groups which comprise the Irish nation (e.g. youth, elderly, families, new communities, etc.). <p>Ireland, not Dublin</p> <ul style="list-style-type: none"> ▪ PSM should focus on the nation as a whole, not just Dublin. <p>PSB benefits and value</p> <ul style="list-style-type: none"> ▪ Public service broadcasting provides a number of benefits and this value should be recognised: <ul style="list-style-type: none"> (a) <i>Social benefits</i> by promoting Irish talent (singers, songwriters, etc.); (b) <i>Educational benefits</i> by promoting inclusivity, recognition, engagement and unity. It also promotes a greater understanding of oneself, each other, the local community, the nation and the world.

APPENDIX 1: MINISTER DENIS NAUGHTEN T.D. – LETTER TO JOINT COMMITTEE RE FUNDING OF PUBLIC SERVICE BROADCASTING



**Roinn Cumarsáide, Gníomhaithe
ar son na hAeráide & Comhshaoil**
Department of Communications,
Climate Action & Environment

Office of the Minister
Fón/Tel +353 1 678 9807
Faics/Fax +353 1 678 2029
minister.naughten@dcae.ie

Hildegarde Naughton T.D.
Chair
Joint Oireachtas Committee
Communications, Climate Action & Environment
Leinster House
Dublin 2
D02 XR20

31 October 2016

Dear Hildegarde

I am writing in the context of the recent 2016 Estimates discussion for my Department, where the Committee raised a number of points relating to the current and future funding of public service media.

As you will be aware, the potential introduction of a public service broadcasting charge to replace the existing TV licence system has been the subject of much debate since it was proposed in the Programme for Government of the previous administration. As Committee members have noted, I indicated in early June that I have no plans to re-introduce these proposals.

That said, I fully recognise the important role that public service media plays in democratic society and the need to ensure that it is adequately resourced if it is to continue to deliver upon its remit. In this context, I am very much aware of the challenges that face the existing TV Licence system and my Department is currently examining a number of options with a view to strengthening the system in the short term, including measures aimed at reducing the current, unacceptably high levels of evasion. Some of the measures being considered will require legislative change and I expect to be in a position over the coming months to bring these proposals to the Joint Oireachtas Committee as part of the required process of

legislative scrutiny. I very much look forward to engaging with the Committee on these proposals.

At the same time, I am very conscious that, while the TV licence fee model has provided a measure of stability to date, the rapid changes in technology altering the 'traditional' way in which television is watched, together with current economic pressures generally, means that a serious question mark exists over the ability of the current funding model to be able to provide continued stable funding for public service media in the longer term. Alongside rapid technological change, there has been a sharp decline in the commercial revenues available to all Irish broadcasters caused both by the recession and changing trends in the advertising marketplace. Media convergence and the resultant shift to digital advertising have caused dramatic changes, which are impacting heavily upon broadcasting and print media in particular.

The broadcasting sector now features multinational delivery platforms with ever-growing choice for consumers and increasing competition for our indigenous market players. The trend towards consolidation and the creation of larger, more global media entities appears set to continue. While recent takeovers have placed several of our commercial broadcasters on a sounder financial footing, the funding needs of our public service media will have to be addressed if they are to compete with the scale of these organisations and remain commercially viable. In my view, Irish audiences need strong, independent public service media that can hold its own in the face of increasing competition from international media and continue to provide the Irish public with distinctive and high quality indigenous programming that reflects our common experience and provides a much needed Irish perspective on events and current affairs.

From my interactions with the Committee last month, I am aware that the issue of the future funding of public service media and, indeed, the question of how we define that media, is a matter of particular interest to many Committee members. I am, therefore, now asking the Committee if it would consider examining these issues which, while longer term, urgently need to be considered if effective solutions are to be put in place in a timely manner. To my mind, this is a process that would require extensive engagement with all stakeholders and, in this regard, Committee members will be aware of competing demands for public funding from a range of stakeholders, including the commercial (local and national), community and print sectors, which it may wish to involve in this process.

The issue of funding public service media is one that will require a common approach across the Oireachtas and I believe that the initiation of this process by the Committee would represent a significant contribution to achieving a successful outcome. For my part, I would, of course, look forward to receiving any report and relevant recommendations that I could

use to inform my Department's considerations on these issues that are of significant importance.

Finally, I should mention a further strand of work that is to be undertaken in this area by the BAI and of which I feel the Committee should be aware. The BAI will shortly commence its work on the next five year review of funding of public service broadcasting, in line with its obligations under the Broadcasting Act 2009. As part of this process, which will conclude in July 2018, RTÉ & TG4 will be required to submit fully-costed five year strategic plans which will examine all aspects of their remit and the services they intend to provide to the public over the period of the plan. As part of the review, the BAI will examine the challenges faced by public service media in coming years and assess how well our public service broadcasters are positioned to best serve Irish audiences. I am sure that both the BAI and the public service broadcasters would be more than willing to assist the Committee in its deliberations.

I look forward to receiving a response from the Committee in due course.



Denis Naughten, T.D.
Minister for Communications, Climate Action & Environment

APPENDIX 2: SUBMISSIONS FROM STAKEHOLDERS

List of Persons who made Submissions on the Future Funding of Public Service Broadcasting

Abú Media
Community Television Association of Ireland (CTA).
Conradh na Gaeilge
Craol the Community Radio Form of Ireland
Dr Olaijide Onada
Eamonn Geoghegan
Fianna Fail
Fíbín Teo
Independent Broadcasters of Ireland
Jilly Ní Dhonnabháinn, NUI Galway
Kevin Crotty
Local Ireland (is the promotional brand of the Regional Newspaper & Printers Association of Ireland (RNPAI) and represents 35 local newspaper publishers and print organisaitions throughout Ireland)
Macalla Teoranta
Nemeton TV
NewsBrands Ireland
Raidió Rí-Rá
Richard Logue
RTÉ
RTÉ Raidió na Gaeltachta
Sinn Féin
Sky Ireland
Telegael
TG4
The Journal
Údarás na Gaeltachta

No. 1 – Submission by ABU Media

Public Consultation on Funding Public Service Broadcasting submission on behalf of Abú Media;

Address : Teach Indreabháin, Indreabhán, Gaillimh. H91 XE39

Phone : (091) 505100

Email : brid@abumedia.com

Submission by Bríd Seoighe ; Company Director and Television Producer .

Abú Media Teo is a multi award winning independent production company based in the heart of the Connemara Gaeltacht supporting full and part time employment in the area. Our work is carried out primarily for TG4 and RTE. We currently employ 10 full time staff, 32 part time staff and full time equivalent as measured by man hours per year of 28 across various productions. The company has been in business since 2000.

On an annual basis we would produce up to

- 10 hours of new creative documentary series,
- 4 hours of new drama,
- 33 hours of new children's live entertainment
- 10 hours of new lifestyle
- 50 hours of dubbed children's animation or reversioned acquired factual / factual entertainment

We would rely heavily on TG4 as a business and we have certainly felt it economically in the past few years when TG4 has had its funding cut back. Full time staff numbers in Abú Media Teo in 2008 / 2012 was at 15 with part time employees upwards of 45.

We operate and film primarily in the west of Ireland so all of our spend is local and has a positive economic impact on towns such as Oughterard, Moycullen, Balinasloe in Galway and Gweedore, Gortahork, Magheraroarty in Co Donegal. We have substantial spend on Hotels, Bed & Breakfasts, Local tradesmen (Carpernters, Painters, Scaffolders, electricians), local people as Extras (bringing them off the live register for periods of up to 6 weeks), Taxi / Bus companies, Restaurants, Café's, Shops and self catering accom. As we mainly shoot at off peak times this provides significant boosts to areas of low economic activity in time of greatest need.

2 recent examples if this are

Case 1.

1916 Seachtar Na Cásca funded by TG4 for €220,000 saw spend in Moycullen of €110,000 and in Balinasloe of €145,000. This was direct spend into the local economies and does not include spend by cast or crew in local shops. The €220,000 from TG4 was increased due to our ability to access BAI funding and Section 481 tax relief.

Case 2

An Klondike season 1, and the An Klondike Feature Film version had funding of €420,000 from the TG4. We increased this amount by accessing funds from BAI for 2 both series and Section 481 tax relief and an inward investment of €140,00 from a UK based Distribution agency as a minimum guarantee against future world sales. For this €220,000 TG4 investment we were able to create the additional amounts necessary to have a full production budget that was able to then spend on Irish good and services €1,750,420. Of which €824,087 was spent on Irish Labour (€474,853 subject to PAYE / PRSI with the remaining €349,234 invoiced by Schedule D crew). That meant the €139,590 was paid directly to the Collector General by the production alone. The remaining spend was split between Hotels, B&B, Food suppliers, tradesmen, location fees, Production supplies ,wood, nails, glass, soil, hire of props, set dressing. The majority of this money was spent directly in to the Oughterard / Inevrin / Galway economy as al filming was done in either Oughetrard or Inverin.

International sales receipts for the series have now passed €400,000 so it is likely TG4 and the BAI will recoup their investments so it should turn out to be a nil net investment for both with a profit likely to be returned in the medium term.

So for the small initial investment we have had a major and telling impact on local economy. Film in for both was done off peak season in September / October / November which gave a much needed boost to the local economies in what is otherwise a very quiet period.

By having a strong resilient TG4 in the west means that we as a company can grow our business and start to make international productions such as these on a more regular basis. We now have An Klondike, 1916 Seachtar Na Cásca, The Irish Mob and the Secret World of Trees all selling internationally bringing income back in to the Irish economy as well as showing Ireland off as a destination of choice for travellers and potential co-production partners. We would estimate total sales in excess of €2,000,000 for these combined titles over the next 5 years. All of these are series that we produced for TG4 or for TG4 / BAI. Without TG4 this would not have been possible.

The funding we have got from TG4 has allowed us access this additional funding and leverage it to make a higher impact in much needed areas. And living in the area we can actually see the benefit on

the ground. IN short, TG4 has had a positive economic, cultural and social impact in these areas we work in.

Being able to access funding from TG4 has brought us to a point now where we can pitch for international co-production work meaning we will be able to bring real benefit to Ireland with inward production activity.

But to have a great impact TG4 needs increased funding. The budgets are very restrictive on their own and without accessing BAI and Section 481 high impact productions such as these would not be possible on TG4 budgets alone.

TG4's place as a PSB in Ireland's creative landscape must not just be maintained at current levels. Standing still is not an option with the world's consumption of digital content changing on an annual basis. In order to meet the future changes, skillsets needed and gain market penetration the funding for TG4 has to be increased and not reduced or maintained at current levels. As a publisher broadcaster TG4 is diligent in its commissioning of work from the independent production sector, but increases in overall budgets to commissioned programmes must increase.

Recommendations; We would recommend that if TG4 do get increased funding then all of this additional money should go to the commissioning of not just a pro rata amount of programmes but an increased number of hours at a slightly increased cost per output hour. With staff numbers capped in TG4 the fixed costs of running the station need to be carefully maintained at current levels, thereby allowing for increased budgets for independent producers. We welcome the recent TG4 announcement that it is taking steps to provide the independent sector with a more robust and sustainable production cycle and it is hopefully the first step into a better future for the station and its cohort of independent suppliers of content.

We do not recommend that TG4 increase any spend on the acquisition of or production of sports programming. There is a proliferation of sport on all DTT and satellite channels so as a true PSB service we do not feel that TG4 has an obligation to flood an already crowded sports market. Yes, by all means, if there was no sport available then we could see the need for such programming but acquiring and broadcasting sport solely as a means to increase viewing numbers is not the way forward for the station to grow a core audience for the remaining broadcast material.

If TG4 were to get an increase of 10% in its annual budget of say €3.3 million and the correct cohesive strategic partnership approach taken with independent production companies by leveraging this increase we could generate increased economic activity in excess of €10 million annually. It would strengthen the audio-visual sector, increase sustainable full time permanent jobs in what are

mostly SME's, and here in Galway would contribute to our drive to create a Centre of Excellence for the Creative Industries. We have taken a few giant strides in this regard in the past few years but successfully applying for and winning bids to be a UNESCO City of Film and the upcoming 2020 Capital of Culture.

We also feel that using cost per viewer hour is not a correct way to gauge the stations viability of worth to the overall economy and social well being of the country. This is especially important in light of changing viewing trends until we all see and learn how these are going to evolve, mature and level out across all Irish TV channels. It is not always best practice to have a one size fits all approach and this is too blunt an instrument to use as a metric of '*value for money*' in a market that is so fluid right now we are unsure as to how it will mature in the next few years.

We also welcome any moves that can be made to increase revenue from non-Irish broadcasters due to opt out advertising. We see this as an increasing and debilitation drain on spend available at national level. Recoupment of this lost revenue would go some way to bridging the TG4 increase/shortfall or increasing funding available for BAI.

Summary; In conclusion, increased funding for TG4 is needed. The station has a positive and direct economic benefit to area's of low economic activity outside of Dublin, critical in maintaining strong local community with sustainable jobs in independent production companies and 4 thereby supporting local goods and service providers. Any increase should be ring-fenced for the independent production of additional programming at increased budget levels while maintaining TG4 own fixed costs at current levels.

Abú Media Teo milestones to date *An Klondike* 5 x IFTA awards, 1916 Seachtar Na Cásca IFTA and Celtic Media Festival winner, Jockey Eile IFTA winner, 1916 Seachtar Dearmadta IFTA Winner

YES Abú Media would be happy to appear at a Public session of the committee.

No. 2 – Submission by Conradh na Gaeilge



2 Feabhra 2017

A chairde,

Seo chugaibh litir chumhdaigh thar ceann Conradh na Gaeilge i dtaca leis an Chomhairliúchán ar Chraoltóireacht Sheirbhíse Poiblí. Mar chuid de ról Conradh na Gaeilge mar fhóram daonlathach phobal na Gaeilge, bíonn an Conradh i mbun plé go leanúnach le pobal na Gaeilge lena mbarúlacha a mheas ar réimse leathan ábhair. Is é an tuiscint againn ar éilimh agus ar mhiantaí phobal na Gaeilge atá taobh thiar den aighneacht seo maidir le maoiniú ar chraoltóireacht sheirbhíse poiblí.

Anuas ar an phríomhchaipéis aighneachta atá seolta isteach againn, bheadh fonn mór orainn bheith páirteach in aon fhórait chomhairliúcháin atá beartaithe faoi bhráid an phróisis seo.

Má tá aon cheist cheist agaibh, nó aon eolais breise uaibh, ná bíodh aon léisc oraibh dul i dteagmháil liom.

Is mise le meas,

Somhairle Mag Uidhir

Feidhmeannach Taighde & Anailíse

Conradh na Gaeilge

somhairle@cnag.ie

+44 7436955561 | +353 (0)1 4757401



Comhairliúchán: Maoiniú ar Chraoltóireacht Sheirbhíse Poiblí

Comhchoiste um Chumarsáid, Gníomhú ar son na hAeráide agus Comhshaol

Feabhra 2017

CONRADH NA GAEILGE: CÉ MUID?

Is é Conradh na Gaeilge fóram daonlathach phobal na Gaeilge agus saothraíonn an eagraíocht ar son na teanga ar fud na hÉireann uile agus timpeall na cruinne.

Is í príomhaidhm na heagraíochta an Ghaeilge a athréimniú mar ghnáth-theanga na hÉireann.

Ó bunaíodh é ar 31 Iúil 1893 tá baill an Chonartha gníomhach ag cur chun cinn na Gaeilge i ngach gné de shaol na tíre, ó chúrsaí dlí agus oideachais go forbairt meán cumarsáide agus seirbhísí Gaeilge.

Tá Conradh na Gaeilge roghnaithe ag Foras na Gaeilge, an foras uile oileánda ag feidhmiú ar son an dá Rialtas thuaidh agus theas leis an nGaeilge a chur chun cinn, mar cheann de na sé cheanneagraíocht atá maoinithe acu leis an nGaeilge a fhorbairt ar oileán na hÉireann. Go príomha, tá Conradh na Gaeilge roghnaithe le tabhairt faoi chosaint teanga, ionadaíocht agus ardú feasachta ar an Ghaeilge.

Tá 180 craobh agus iomaí ball aonair ag Conradh na Gaeilge, agus bíonn baill uile an Chonartha ag saothrú go dian díograiseach chun úsáid na Gaeilge a chur chun cinn ina gceantair féin. Tá breis eolais faoi obair an Chonartha le fáil ag www.cnag.ie.

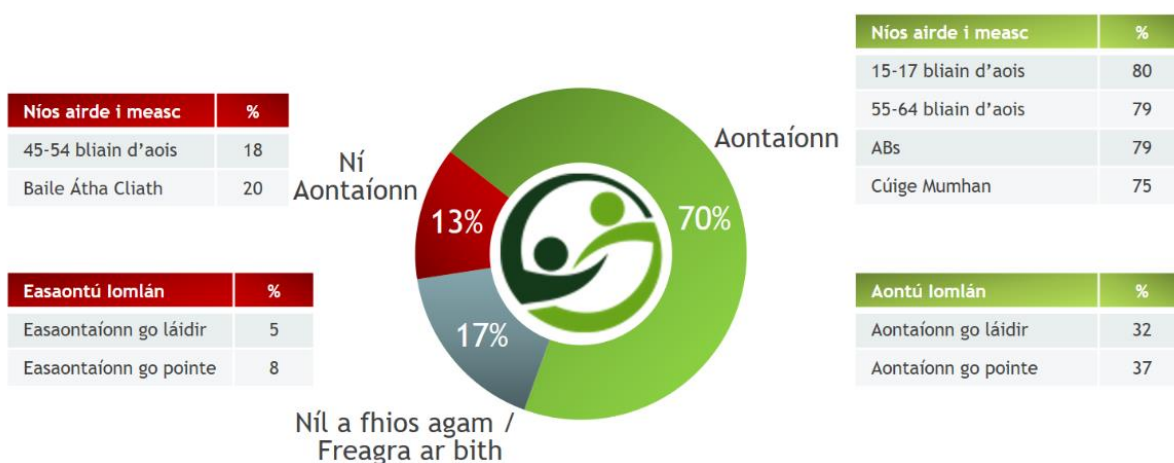
INTREOIR

Mar chuid de ról Chonaradh na Gaeilge mar fhóram daonlathach phobal na Gaeilge bíonn an Conradh i mbun plé go leanúnach le pobal na Gaeilge lena mbarúlacha a mheas ar réimse leathan ábhair. Téama amháin a thagann aníos go mion minic ná gur saol trí Ghaeilge a theastaíonn ó phobal na Gaeilge, agus an ról lárnach atá ag seirbhísí Gaeilge ar na meáin, agus meáin Ghaeilge iad féin, in a leithéid de shaol a chothú.

Is mar gheall air sin a thuigean muid go bhfuil tacaíocht stáit do chraoltóireacht seirbhíse pobail i nGaeilge, ar iliomad ardán, ríthábhachtach do bheocht agus beatha na teanga. Tuigean muid fosta an géarghá le forbairt leanúnach a bheith déanta san earnáil sin, go háirithe le freastal ar mhiantaí agus ar dhúil an aosa óig.

Is fíu a rá nach sin barúil phobal na Gaeilge amháin. Mar chuid de suirbhé ar 1,000 duine a rinne Millward-Brown thar ceann Conradh na Gaeilge i 2015, d'aontaigh 70% de dhaoine gur chóir go mbeadh seirbhísí ar fáil trí Ghaeilge dóibh siúd ar mhaith leo iad a úsáid¹. Léiríonn na táblaí thíos torthaí an suirbhé sin:

"An aontaíonn tú gur chóir go mbeadh seirbhísí trí Ghaeilge curtha ar fáil ag an



Stát do dhaoine ar mhaith leo iad a úsáid."

Is é tuiscint s'againn ar éilimh agus ar mhiantaí phobal na Gaeilge, mar a luaitear thuas, atá taobh thiar den aighneacht seo maidir le maoiniú ar chraoltóireacht sheirbhíse poiblí.

MOLTAÍ I DTACA LE TÉAMA 2

Mar a luadh san Intreoir, tá géarghá le craoltóireacht sheirbhíse poiblí i nGaeilge i slánú agus forbairt na Gaeilge.

TG4

Maidir le choigiltis éifeachtúlachta á dhéanamh, chuirfeadh sé an-bhuaireamh orainn dá ndéanfaí tuilleadh choigiltis éifeachtúlachta ar TG4. De réir tuarascáil bliaintiúil de chuid an BAI: "The Crowe Horwath evaluation that no further efficiencies are possible under the TG4 operating model has been accepted by the BAI, and we have seen no evidence

to dispute this judgment.”² Mar sin de, bheadh breis choigiltis éifeachtúlachta tubaisteach amach is amach do TG4.

- **Níor chóir tuilleadh choigiltis éifeachtúlachta a dhéanamh ar bhuiséad TG4, ar dhóigh ar bith.**

Raidió na Gaeltachta

Tá titim mhór tagtha ar bhuiséad Raidió na Gaeltachta (RnaG) ó bhí 2008 ann³, in aineoinn tábhacht na seirbhíse sin. Tá gearghá go mbeidh cosaint agus forbairt déanta ar mhaoiniú RnaG, nó is crann taca é do phobal na Gaeilge ar fud an oileáin. Bheadh tuilleadh choigiltis éifeachtúlachta tubaisteach go maith do Raidió na Gaeltachta.

- **Cosaint agus forbairt a dhéanamh ar mhaoiniú Raidió na Gaeltachta le go mbeadh an maoiniú acu dóthanach.**

MOLTAÍ I DTACA LE TÉAMA 6

Tá moltaí s’againn bainte leis an cheist faoi leith thíos:

“Is it possible for TG4 to pursue its principal objects given the existing level of resources available to it?”

De réir tuarascálacha bliantúla de chuid an BAI, baineann TG4 leas iontach as an mhaoiniú a fhaigheann siad – éacht nach beag in sa ré digiteach seo^{[4][5][6]}. Ach, de réir tuarascálacha bliantúla TG4, in aineoinn na sár-iarrachtaí sin, níl ag iarraidh leo roinnt de na príomhaidhmeanna reachtúla sin acu a chomhlíonadh. Tá laghdú mór tagtha ar mhaoiniú TG4 ó thús an chúlú eacnamaíochta, agus tá an maoiniú bliantiúil a fhaightear faoi láthair píosa maith níos ísle ná leibhéil 2008⁷.

Ón mhéid atá thuas, is ní de bharr obair TG4 nach bhfuil na príomhaidhmeanna reachtúla sin á bhaint amach acu, nó is léir go bhfuil TG4 ag baint tairbhe fíor-éifeachtach as an mhaoiniú a fhaigheann siad. Mar sin de, is léir go bhfuil géarghá le méadú a dhéanamh ar an mhaoiniú a fhaigheann siad, le go dtig leo na dualgaisí reachtúla acu a chomhlíonadh, rud a bheadh go mór ar leas phobal na Gaeilge.

Anuas air seo, le spás a thabhairt don eagraíocht forbairt a dhéanamh, ba chóir do mhaoiniú TG4 bheith curtha i bhfeidhm ar bhonn seasmhach, ilbhliana. Ligfeadh sin dóibh díriú isteach agus tógáil a dhéanamh ar an sárobair atá á dhéanamh acu le fiche bliain anois. Ag an phointe seo, tá á gcumas ó thaobh bainistiú airgid de léirithe acu arís is arís eile.

- **Maoiniú TG4 a ardú ar ais chuig na leibhéil a bhí ann roimh an chúlú eacnamaíochta i 2008, ar a laghad.**
- **Maoiniú TG4 a chur ar bhonn seasmhach, ilbhliana.**

MOLTAÍ EILE

Ag glacadh leis go raibh an-rath ar mhúnla TG4 le fiche bliain anuas, agus ag aithint go bhfuil bearna ann ó thaobh craoltóireachta de i dtaca le seirbhísí Gaeilge a fhreastalaíonn ar mhiantaí agus éilimh an aosa óig, tá muid ag moladh go gcuirtear maoiniú ar fáil fá choinne seirbhís raidió Gaeilge uile-oileánda, ar FM, ceann a bheadh dírithe ar an aos óg.

Chuiqe sin, tá Raidió Rí-Rá faoi láthair ag craoladh go digiteach, fríd aip, suíomh idirlíon, agus ar DAB, idir a 07:00-22:00 gach lá. Bíonn a gcuid cláir (idir beo agus réamhthairfeadta) ag díriú ar dhaoine óga 12 - 30 blian d'aois, agus bheadh muid ag moladh go láidir go dtugtar an maoiniú agus an tacaíocht cuí do Raidió Rí-Rá chun go dtig leo an bearna sin a líonadh, faoi bhráid an phlean trí bliana atá acu.

Tá deis iontach ann céim chun tosaigh suntasach a ghlacadh i soláthar seirbhíse Gaeilge – b'fhiú dúinn é a thairpeadh.

- **Maoiniú & tacaíocht chuí a chur ar fáil do Raidió Rí-Rá le seirbhís raidió FM a chur ar fáil don aos óg i nGaeilge ar bhonn uile-oileánda.**

ACHOIMRE AR NA MOLTAÍ AR FAD

- **Níor chóir tuilleadh choigiltis éifeachtúlachta a dhéanamh ar bhuiséad TG4, ar dhóigh ar bith.**
- **Cosaint agus forbairt a dhéanamh ar mhaoiniú Raidió na Gaeltachta le go mbeadh an maoiniú acu dóthanach.**
- **Maoiniú TG4 a ardú ar ais chuig na leibhéil a bhí ann roimh an chúlú eacnamaíochta i 2008, ar a laghad.**
- **Maoiniú TG4 a chur ar bhonn seasmhach, ilbhliana.**
- **Maoiniú & tacaíocht chuí a chur ar fáil do Raidió Rí-Rá le seirbhís raidió FM a chur ar fáil don aos óg i nGaeilge ar bhonn uile-oileánda.**

B'fhiú a lua go mbeadh an-spéis ag Conradh na Gaeilge teacht ós comhair aon choiste nó bheith páirteach in aon fhóram comhairliúcháin atá faoi bhráid an phróisis seo.

Nótaí

[1] Céard É An Scéal 2015: [Nasc](#)

[2] Tuarascáil Bliantúil BAI (2015): [Nasc](#)

[3] [Maoiniú de €15m i 2008, maoiniú de €11.3m i 2015. Fiqiúirí ó tuaracálacha bliantúla RTÉ 2008 & 2015: Nasc & Nasc](#)

[4] "A Strong Performance [by TG4] while under financial constraint" - Tuarascáil Bliantúil BAI (2015): [Nasc](#)

[5] "We therefore feel TG4 is using the available funds efficiently" - Tuarascáil Bliantúil BAI (2015): [Nasc](#)

[6] "We believe TG4 delivers good value for money relative to its funding levels." - Tuarascáil Bliantúil BAI (2015): [Nasc](#)

[7] Tuarascáil NewERA (2015) [Nasc](#)

No. 3 – Submission by CRAOL



Submission to: Joint Oireachtas Committee on Communications, Climate Action and Environment.

Background.

The Distinctiveness of Community Radio:

What is community radio? Does it deserve specific supports?

A BAI research report had this to say: 'Community radio in Ireland co-exists with public sector and independent commercial broadcasters but adds significantly to the diversity of programming available. It constitutes a distinctive form of media with strong connections to the local community or community of interest that it is licensed to serve.' (Drivers of Change: BAI research. 2010)

The BAI defines community radio as: "A community radio station is characterised by its ownership and programming and the community it is authorised to serve. It is owned and controlled by a not for-profit organisation whose structure provides for membership, management, operation and programming primarily by members of the community at large. Its programming should be based on community access and should reflect the special interests and needs of the listenership it is licensed to serve." BAI policy

The BAI and CRAOL have developed a good working model of community media which the 2009 Broadcasting Act obliged to provide a 'social benefit' to its community

- The network of community radio stations was formed in 1995.
- It now comprises 25 full licenses
- 14 temporary licenses
- 12 Aspirant groups at various stages of development.
- The network is spread nationally from Donegal to Cork, Galway to Dublin.
- The core ethos of community radio is to be democratic (owned by the community) and not for profit.
- Craol is the network training and development body.

Some brief research notes;

The BAI and Craol have conducted research into the nature and impacts of community media over the years. We attach a few short sections:

Reach and results: Red C Research on **Community radio**; identified that there was a potential audience of 904,310 Adults 18+. Research shows that Community Radio in the Republic of Ireland has a collective weekly reach of 307,465 (34%). To put this in perspective, this is greater than the combined population of counties Waterford, Kilkenny, Carlow, Longford (302,569 Census 2011). The research showed the value of Community Radio. 6 in 10 out of all survey respondents in the catchment attributed a very high value rating (8-10) to community radio when asked specifically about the impact of Community Radio on their community/area.

An Ipsos/MRBI study showed; 'Groups felt that community radio offers airtime for topics not considered to have a wide reach, such as minority sports, arts and music. They are believed to provide a space for the expression of social, political and cultural ideas. They also support community development actions, facilitating advocacy voices and promoting diverse dialogue.'

Endorsements.

Many international bodies have now recognised community media as an important component of the media landscape. We reference here a few:

EU Support; The European Parliament has recognised the importance of community media and made the following observations and recommendations: "Community media empowers citizens, encouraging them to become actively involved in civic society by enriching social debate, and strengthens media pluralism by countering concentration of ownership which presents a threat to in-depth media coverage of issues of local interest. And further considers that community media also contribute to the goal of improving citizens media literacy.'

- Calls on Member States to support community media more actively in order to ensure media pluralism, provided that such support is not to the detriment of public media."

*** European Parliament resolution of 25 September 2008 on Community Media in Europe.**

Similarly, the Council of Europe, 11 February 2009 stated:

'Declares its support for community media, with a view to helping them play a positive role for social cohesion and intercultural dialogue, and in this connection:

i. Recognises community media as a distinct media sector, alongside public service and private commercial media and, in this connection, highlights the necessity to examine the question of how to adapt legal frameworks which would enable the recognition and the development of community media and the proper performance of their social functions;

ii. Draws attention to the desirability of allocating to community media, to the extent possible, a sufficient number of frequencies, both in analogue and digital environments, and ensuring that community broadcasting media are not disadvantaged after the transition to the digital environment.

Further: **European Parliament resolution of 25 September 2008 on Community Media in Europe**, states: 'Community media are an important means of empowering citizens and encouraging them to become actively involved in civic society.

Calls on Member States to support community media more actively in order to ensure media pluralism, provided that such support is not to the detriment of public media.'

Media Literacy.

Community Media has been to the fore in promoting media literacy both to media users and media consumers. the Craol network has created several QQI Media Literacy courses including a Level 5 in media analysis. This coincides with a recent text adopted by the Cultural Committee of the European Parliament, which stated:

New (8a)

In order to enable citizens to access information, to exercise informed choices, evaluate media contexts, use, critically assess and create media content responsibly, they need advanced media literacy skills. This would allow them to understand the nature of content and services taking advantage of the full range of opportunities offered by communications technologies, so that they can use media effectively and safely. Media literacy should not be limited to learning about tools and technologies, but should aim to equip individuals with the critical thinking skills required to exercise judgement, analyse complex realities, recognise the difference between opinions and facts, and resist all forms of hate speech. The development of media literacy for all citizens, irrespective of age, should be promoted.

New art. 33

By [date – no later than four years after adoption] at the latest, and every three years thereafter, the Commission shall submit to the European Parliament, to the Council and to the European Economic and Social Committee a report on the application of this Directive and, if necessary, make further proposals to adapt it to the developments in the field of audiovisual media services, in particular in the light of recent technological developments, the competitiveness of the sector as well as a report on practices, policies and accompanying measures supported by Member States in the field of media literacy.

Community media is providing the Irish state with achievements in terms of Irish media and media literacy to feed into these regular reports.

Plurality

The European Court of Human Rights had this to say on pluralism: *"[Imparting] information and ideas of general interest....cannot be successfully accomplished unless it is grounded in the principle of pluralism."*

Diversity of training: Community media training is unique and quite specific to the sector. It provides vocational training, technical competency, self confidence and an awareness of the social benefit ethos of community media to facilitate aware production of communally beneficial content.

Diversity of ownership: The role of government should be to ensure that there is a real diversity of ownership on the Irish media scene. The government can create the conditions where a diversity of ownership is happening, so that concentrations of ownership are met by forms of public ownership. Public Service Media needs to be joined by a strong network of Community Media. A system of community media can cooperate with national public service media to cover the last mile and its development should be encouraged by the state. RTE is an indispensable public communication resource with a remit to public service broadcasting, but with the best will in the world it can't provide access to every citizen in every urban neighbourhood and boreen.

Diversity of content: *A plurality of ideas and opinions is as important as a diversity of ownership.* Citizens of a democracy are badly served if their media offers overlapping information and homogenised news. What needs to be protected and promoted is the widest possible range of voices and viewpoints. Community media, with a wide diversity of ownerships and socio-economic attitudes, is best placed to provide and protect such plurality of opinions.

Diversity of access: A recent *Ipsos/MRBI* survey showed a significant difference between Community radio and the other two broadcast sectors. 'Accessibility has emerged as one of the strongest attributes for Community Radio, with ease of access emerging spontaneously in all groups. Size is also a benefit, allows for immediacy of involvement and agile responses.'

It went on: 'Public Service Broadcasting and Commercial Radio, are not perceived as having the **capabilities to deliver** in the same way as Community Radio on the *UN, Article 19, the Right to Communicate*. Community radio offer: Training, programme production and opportunities for community involvement, demonstrating the efforts of community radio to reduce barriers to media involvement.'

Plurality safeguards.

Community media, are not for profit and democratically owned by the community, and are insulated against reduced diversity. The Broadcasting Act 2009 stipulated that: 'The Authority....may enter into a class of sound broadcasting contract....with....members of a local community...if it is satisfied that—those members are representative of, and accountable to, the community concerned.' Such license is predicated on community ownership and would dissipate if sold to any outside commercial organisation.

We point to the success of other volunteers led organisations such as the GAA and Credit Unions to indicate how such an approach is an alternative way to do media that should be recognised and enabled. This Joint Oireachtas Committee on Communications can ensure a strong network of independent communally owned media spread right across the state in a *very cost-effective manner* to protect and promote plurality.

Sustainability.

Communications Minister Dennis Naughten TD, wrote to the **Joint Oireachtas Committee** saying: 'I fully recognise the important role that public service media plays in democratic society and the need to ensure that it is adequately resourced if it is to continue to deliver upon its remit.'

Why subsidise community media? Many European states recognise community media as a form of public service media and subsidise its work. Community media have the potential to provide a locally accessible, national network of 'the public broadcasting.' Between them, RTE and community media provide 'a shared reference point for our culture, language, history and heritage.' Both need to be adequately resourced.

In Ireland, unlike either public service or commercial media, community media is legally obliged to provide a 'social benefit' to its community, but without any reliable source of financial support. All surveys show that community radio is perceived as fundamentally different to other broadcasters. "Many respondents expressed frustration that their

community station was not adequately funded to do its important 'social benefit' work.' (Ipsos/MRBI 2016)

Other EU states can find ways to support the community media sector. The **European Parliament resolution of 25 September 2008 on Community Media in Europe**, 'Points out that good quality community media are essential in order for the sector to fulfill its potential and stresses the fact that without proper financial resources there cannot be such quality; notes that the financial resources of community media are in general rather scarce, and acknowledges that additional funding and digital adaptation would enable the community media sector to extend its innovative profile and to provide new and vital services that bring added value.'

Drawing on the BAI funded research conducted by Ken Murphy of NUIM, we offer some possible elements of a funding model that would sustain and develop community radio across the country. For example in Denmark:

'All community radio stations with a programme license can apply for the grant. In its application each license holder specifies its programme plans and commitments for the coming year. The programming itself is assessed on the basis of

1. Its broad contact with the community,
2. The prior performance of the broadcasting station and
3. Its adherence to general media law.'

There are both similarities and differences across the funds examined by Murphy, as they reflect different contexts and objectives in their operation but all attempt to support, sustain and develop the community radio sector. There are elements here for Irish legislators to consider.

Proposals.

Currently, a media service that should be enhancing every community in the state is stalled due to inadequate 'enabling' by the state agencies charged with these tasks. The **Joint Oireachtas Committee** should reflect on the valuable potential of community media and to decide how to best facilitate this communally significant media.

Craol in consultation with the BAI has devised an exceptional model of community media, which is the envy of many other countries and which if enabled to remain non-commercial can be rolled out across the state without interfering with either local commercial radio or public service media. Relevant Government Departments need to come together to devise an enabling environment to allow this to happen.

- *Areas of finance, administration and technical provision need to be considered.*
- From the BAI we need continued support and an agreed long term roll-out strategy to ensure that every county has several community radio stations, and a more sustainable and developmental approach to S&V.
- From the Department of Communications we need an agreed source of annual grant subsidy to underpin production and transmission capacity.
- From Pobal we need agreement that community radio is not commercial radio and expected to act as such.
- We need a cross departmental plan to develop funding initiatives which balance the needs of programme production enhancement, and capacity building within stations.

The proposed Journalism Bursary: As noted, a **European Parliament resolution** 'Calls on the Commission to take into account community media as an alternative, bottom-up solution for increasing media pluralism when designing indicators for media pluralism.'

This could be met by a model of subsidising a community journalist in each station, charged with developing a unique outreach, 'social benefit' news service which would seek to involve a wide range of contributors from across the community. The subsidised journalist to provide a service of mentoring, moderating and other means of increasing media pluralism in a measurable way within that community.

Costs; Each such subsidy would cost in the region of 20K (see costings appendix)

A Roll-out strategy. A working model for this third media sector exists in Ireland, it now requires a feasible development strategy to be agreed between the stakeholders and this includes the government. The roll-out plan should cover the next ten years, and perhaps set a target of 2 non-commercial community radio stations in each county. And the establishment of a national Community TV service with production houses in major cities to feed content into it.

We also have legislation models from other European countries which map ways to value and support Community Radio. Irish legislation could usefully adapt some of these for the Irish situation. for instance, the Broadcasting Act could be amended to say:

Allocation of Public Funding to RTE, TG4 and Community Broadcasters.

123- (6) (a) *The Minister with the consent of the Minister for Finance may from time to time, pay to licensed community broadcasters such amount as he or she determines to be reasonable for defraying the governance and management costs incurred by the sector in:*

(i) pursuing its public service and socially beneficial objectives,

(b) This funding will be provided in response to each licensed community broadcaster submitting to the BAI authority for approval, an annual Output Commitment according to their remit based on 123- (6) (a) (i) above.

(c) The Minister in making a determination under subsection 123-(6) (a) shall consider the multi-annual, developmental funding needs of the community media sector, and shall determine the amount required, and

(d) shall also deduct such expenses from the fund as have been incurred by him or her, or the authority, in that year in relation to the distribution of this fund.

Contact: Jack@near.ie

Craol May 2017

Appendix 1

Sample:

Journalism Bursary for Community Radio

Based on Communications Student having completed a Journalism degree

Part-time 20 hours per week, €100 per day, 2.5 days per week = €13000

Plus travel expenses: €1,800 (based on annual travel cost) or €15 per day

Other costs: subsistence: €500 (€4 per day)

Phone: €2000

Sub Total: €17300

Admin and overheads: 10% = €1,730

Total €19,030

No. 4. - Submission by Darach O'Tuairisg

Joint Committee on Communications, Climate Action and Environment

Public Consultation on Funding of Public Service Broadcasting in Ireland

Tá an aighneacht seo, agus an Ráiteas Oscailte a ghabhann léi, á soláthar ag Meangadh Fíbín i mBéarla, teanga oibre agus comhfhreagrais an Chomhchoiste.

Our submission is in relation to -**Theme 6: TG4 and Irish content / language.**

Fáiltíonn Meangadh Fíbín roimh dhíospóireacht agus plé maidir le maoiniú na craoltóireachta sa tseirbhís phoiblí. Is comhlacht léiriúcháin meán do dhaoine óga é Meangadh Fíbín. Tá muid ar cheann de roinnt comhlachtaí a léiríonn ábhar trí Ghaeilge ach is muid an t-aon chomhlacht, go dtí seo, a dhíríonn go príomha ar ábhar do dhaoine óga. Tá aitheantas, gradaim agus duaiseanna náisiúnta bronnta ar na cláracha atá curtha ar fáil ag Meangadh Fíbín ó bunaíodh an comhlacht i 2011.

Introduction to Meangadh Fíbín:

Meangadh Fíbín was founded in 2011 due to an interest placed by national broadcasters in our work for young audiences as the theatre company, Fíbín, which was founded in 2003. Meangadh Fíbín currently employs 5 full-time and 1 part-time worker with an average of 23 seasonal workers in the creative industry (including writers, makers, designers, film and TV directors, lighting designers, crews, editors, engineers, etc.). Meangadh Fíbín is a Gaeltacht-based company and our work is produced for the most part for Irish language audiences. As founder of both Fíbín and Meangadh Fíbín, producing high quality content for young audiences in the Irish language has been my passion for over 20 years. To date, we have produced over 50 hours of content for broadcasters, mainly TG4, all of which is high quality, unique & homegrown content that cannot be bought in from any other country.

As someone who has worked in all facets of the industry, I have personally experienced some of the challenges of producing in the Irish language. The main challenges, as I see them, are lack of development in the creatives in Irish language, i.e. Irish language writers and directors. Though TG4 has helped in this matter, through its soap Ros na Run for example, there is very little development happening outside this particular genre. Funding has been the main issue here and since I started in this business over 20 years ago I have heard the same thing "The rate will not be as high because it's in the Irish language". I'm not aware of any other industry that penalises people for having an extra skill i.e. two languages. I strongly believe that TG4's funding should be returned

to the level it was at 6 years ago and that this funding, under the new model advocated by Alan Esselmont, DG TG4, will provide opportunities to develop young writers and creatives in Ireland and create meaningful jobs. It is my strong view that this investment would not only benefit TG4 but also help the creative industry as a whole - Irish language is a gateway to many new ways of thinking and stories which can be told all over the world.

As a company it is very difficult when producing for the budgets that TG4 have to offer - generally 50% of the budget provided when producing for RTÉ. Why must the divide be this great when producing for two public broadcasters in the same state ? What you see on screen has to be as good, if not better. I would argue that it is much harder to produce in Irish as you don't have all the people available to you with the language skills needed and a lot of time and energy goes into translation for floor managers, or directors or designers.

On Friday, 13 January 2017 in a speech by the Minister for Arts, Heritage, Regional, Rural and Gaeltacht Affairs, Heather Humphreys TD, Showcasing Creative Ireland and Launching Culture Ireland's US Programme, Irish Consulate in New York talked about the Creative Ireland Plan to be built around five pillars. As a company that produces content for young people, we as a company are focused on two pillars in particular, the first being "Enabling the Creative Potential of Every Child" which we believe strongly in. TG4 has not had the funding to engage correctly with its young audience and due to a lack of budget young Irish speakers are not provided the opportunity to see their Irish speaking peers on television. We believe that young people seeing themselves or their peers on TV is a huge part of cultural development for young people, especially for parents who would like to raise their children with Irish. It is estimated that RTÉ spend 9 million euro a year on young peoples programming, I figure TG4 has about 1 million to spend, this is a huge incongruity in the sector and has Irish language TV on the backfoot. Young peoples programming should be a fundamental part of public services broadcasting with no exposure to advertising. The second pillar is Pillar 4 which focuses on "Making Ireland a Centre of Excellence for Media Production". Ireland punches above its weight time and time again in media production but Irish language producers punch way above their weight in Irish media for the reasons mentioned above and all at a lower level of funding. Financially, it's unsustainable for company owners to receive less pay than the people they hire in to create that fantastic piece of work. We have a very vibrant sector in the west of Ireland but it could be even better with the correct investment in PSB. We as a production company can grow, employ more creatives, produce more content, be visible at international markets which in-turn attracts new

business/ new investment which grows the media economy. We have many great media treaties with other countries like Australia, Canada, UK, etc but it is difficult to develop and take full advantage of these co-production opportunities when the sector is so weak here. With proper and even investment in Irish PSB, "Making Ireland a Centre of Excellence for Media Production" will be a much easier goal to achieve. Is it possible for TG4 to pursue its principal objects given the existing level of resources available to it? I believe not, Irish language producers need extra resources to achieve the level of production it deserves to provide the young people of Ireland with high quality programming in the Irish language. For many, TG4 is the main opportunity parents have to expose their children to Irish language content via linear or online service. Currently the channel mainly provides reversioning of English programming and content which is dubbed into Irish. Young people should be provided with an opportunity to see themselves on the TV, which will in turn give their culture value and relevance as Europeans.

30 January 2017

No. 5 – Submission by Dr Onada Oladele Olajide

Olajide Onada <onadaolajide@hotmail.com>

31/01/2017 11:10

To "PS-Broadcasting@oireachtas.ie" <PS-Broadcasting@oireachtas.ie>
Subject 2. Funding & Revenue Generation. Public Consultation: Funding of Public Service Broadcasting 2017

The Clerk
Joint Committee on Communications, Climate Action and Environment
Houses of the Oireachtas
Leinster House
Kildare Street
Dublin 2
D02 XR20
Ireland

Date: 31st January, 2017

RE: Funding & Revenue Generation. Public Consultation: Funding of Public Service Broadcasting 2017

Dear Ma / Sir,

Good morning.

This is my submission towards the call for public consultation for funding of public service broadcasting 2017

With best regards.

Dr. Onada Oladele Olajide

The Clerk
Joint Committee on Communications, Climate Action and Environment
Houses of the Oireachtas
Leinster House
Kildare Street
Dublin 2
D02 XR20
Ireland

Date: 30th January, 2017

SUBMISSION TOWARDS THE FUNDING OF PUBLIC SERVICE BROADCASTING IN IRELAND

My name is Dr. Onada Oladele Olajide. I am an Irish citizen who enjoys public service broadcasting in Ireland.

Presently, I am a college student in Fund Accounting and have the expertise and knowledge to make this submission towards funding of public service broadcasting in Ireland.

May I also thank you for the invitation on the 23rd March, 2015 to be part of the Seanad Eireann where I contributed to Farmer's Risk Assessment and a speech on Farmer's Lung Disease.

I had upskilled for 4 months in Wexford Vocational College in Energy Buildings and have the expertise and knowledge in energy building (asset) management and sustainable energy.

I have made this contribution in my capacity as an individual member of the public with interest in Fund Accounting, Djing and public broadcasting in Ireland.

I am prepared for public speaking in the Houses of the Oireachtas and Seanad Eireann in addition to appearing in at a public session of the committee on Communications, Climate Action and Environment.

Thank you for the call for public consultation on funding for public service broadcasting.

With best regards.

Dr. Onada OO

2. FUNDING & REVENUE GENERATION

PUBLIC CONSULTATION ON FUNDING OF PUBLIC SERVICE BROADCASTING

JOINT COMMITTEE ON COMMUNICATIONS, CLIMATE ACTION AND ENVIRONMENT

NAME: DR. ONADA OLADELE OLAJIDE

1. A brief introduction: I am an Irish citizen who has interest in Funding of Public Service Broadcasting. I also like Djing. In addition, I am a student of Fund Accounting in a prestigious Business School in Dublin and I have developed the expertise and knowledge in the Irish Financial Environment, Climate Action and the Environment.
2. I believe my contribution to this public consultation will provide information for various sources of finance for the future of broadcasting in Ireland.
3. Yes! I am prepared to appear at a public session of the committee on Communications, Climate Action and Environment.

Email: onadaolajide@hotmail.com

SHORT TERM SOURCES OF FINANCE

Financing Permanent and Temporary Current Assets:

1. **Public broadcasting company finance:** There are fluctuating levels of temporary and permanent current assets in broadcasting and matching the current asset needs and permanent asset procurement with fund repayment maturity and debt capital can be used to finance temporary and permanent current assets. The filming of broadcasting programme and the product is a current asset. When the consumer audience preferences are shifting, further inventory of recorded programmes which could include morning breakfast shows, soaps, radio and television drama, documentary, night shows, college quizzes could be financed with equipments bought with short term loans. After major tournaments, equipments (stocks) which are to be sold within 1 month could be financed with a 40 day loan to purchase the temporary current assets including selling the copy rights to see the tournaments. Short term debts carries the potential risk of company liquidation when the stocks do not sell within the stipulated period following the term agreement for the repayment of the loan.

Short term finance is cheaper than long term finance but may have premium interest rate and the interest rate may also surge with a sharp rise in interest rate depending on the market forces for variable interest rate for short term loans. Any prolonged period of payment receivables from debtors could also lead to broadcasting company liquidation.

2. **Another prudent approach:** is the equity share capital financing for fluctuating current assets instead of short term loans to finance broadcasting company current assets. But, intermittent capital finance with short term loans can be used for fluctuating needs of the company. The company can use short term finance to pay for peak seasons requirements before the end of the payment receivables period of debtors when there is no cash flow into the company to pay the creditors. Broadcasting company may use aggressive approach of short term loan from banks or financial institutions but broadcasting company can also make use of liquidity from sales of its shares or sales of its permanent assets for financial working capital.
3. **Accounts receivables:** Banks may consider broadcasting company request for short term loans when they use account receivables from the statement of financial position as collateral at the time of the application for loan. Debtors owing the company are collateral security for finance for getting loans from the bank especially when the account receivable periods are prolonged.
4. **Amortised interest loans:** Lenders prefer short term loans and they can use their money for another financial transaction and so charge cheaper interests to ease payment but in broadcasting, the company may not be able to meet the terms of short term loans when the stocks or inventory do not sell within the period the lenders expect to collect their money and use it for another capital venture. This is called liquidity preference of the fund investor. Repayments can be structured with the creditor in such a way to coincide with a time when the company has sufficient cash flow to pay the creditor. Loans with interests only or amortised loans can be a source of financing where the company pays the interest on the loan and the remaining loan is repaid on scheduled dates.
5. **Overdrafts:** This is a self liquidating loan from the Bank. The broadcasting organisation can request for bank overdraft which allows the broadcasting company to withdraw more funds than their current account balance with authorized limitations of drawings on the current account. An upper limit for the overdraft is set by the bank with requirement for compensation balance in

another account. The bank expect the braodcasting organisation to repay this form of short term loan on demand. Usually, the bank will look at the income statement of the broadcasting company before authorization of overdraft. It is one of the cheapest sources of funding for broadcasting company. The bank do not usually require collateral security for overdraft .

6. **Accruals:** Accruals are expenses and liabilities to the company. The broadcasting organisation can retain working capital for the operation of the company by paying for expenses in arrears which can be paid on monthly basis to the service providers. Heating expenses, electricity, income taxes, Value Added Tax on equipment sales and services can be paid as accruals. This is another source of finance which will show on the company income statement and the statement of financial position as accruals. As the broadcasting company enlarges its operational capacity, its expenses for delivering broadcasting services will increase with increase in accruals.
7. **Factoring:** This is another source of finance to the broadcasting company. It involves the total sale of the broadcasting accounts receivables to a bank or financial institution. The factoring bank or financial institution takes complete control of the debts of the broadcasting company and pays up to 80% of the book value of the debts to the broadcasting company. The remaining fund is paid to the braodcasting company when the account receivables pays. The bank or the financial institution will also charge interest rate, fixed fees and costs for providing the fund to the broadcasting company after factoring the account receivables.
8. **Invoice discounting:** Invoice discounting is purchase of debts from the broadcasting organization. The broadcasting corporation sells their invoices to the creditor. The creditor will provide about 80% of the face value of the debt. The bank or financial institution will charge for cost, fixed fees and administration fee for invoice discounting. The responsibility for cost management and asset management is with the broadcasting organization as the bank or financial institution only bought invoices from the broadcasting company.
9. **Bills of Exchange:** A bill of exchange is a contractual agreement which enables a buyer to postpone payment for a period of about 5 months. Bills of exchange can be issued by a broadcasting organisation. When broadcasting copy rights of programmes and services are sold, the broadcastin organization provides legal

documents that show the indebtedness of the buyer which could be another broadcasting organization in another country. The receiving broadcasting company will accept the bill of exchange by signing it and accepts the bill of exchange which was issued by the broadcasting producer. The seller will either hold the bill of exchange to maturity until the buyer pays or discount the bill of exchange at a bank and get immediate cash for the working capital of the organization. The bill of exchange is discounted at the bank. The broadcasting organization receives an amount which is lower than would have been received by the broadcasting organization.

10. **Fund Investment:** The broadcasting organization can issue bond which is a bank guaranteed note issued by bank or financial institution that the broadcasting organization will pay the lenders, which are public fund investors, the bond fund when the maturity date for payment is due. The bond may have a short period of maturity date when the borrower will pay the investors the capital and the interests on the bond if the bond was issued with interest payment. The fund raised from the issuance of the bond can be used for financing and procurement of broadcasting equipment. This is another way to finance public service broadcasting into the future.
11. **Predetermined expense financing:** The broadcasting organization prepaid expenses and liabilities such as income tax, corporation tax, insurance accruals and accountancy fees can be repaid by the broadcasting organization over a period of 6 – 10 months to the creditor. This will free up cash for working capital.

MEDIUM TERM SOURCES OF FINANCE:

CASH MANAGEMENT:

Large corporations with share holders ownership with voting rights have the ability to appoint directors into the broadcasting corporation. The appointment of directors by shareholders has the objective to meet shareholders expectations and the maximisation of shareholders wealth. The shareholders of the corporations may appoint directors who are less conservative and proactive in programmes research who can increase audience listening and viewing population. The shareholders may also align their objectives with new technology, especially, cost saving energy technology which will reduce the cost of operations of the broadcasting corporation. The energy technology may include having direct access to renewable energy for running 24 hours radio and television programmes i.e. Photovoltaic energy, Geothermal energy, Biogas energy and

Windmill energy. The share holders may also be interested in ethics of broadcasting practices which are in favour of green energy building technology, the impact of carbondioxide emission on the climate and the environment. Green energy is cost effective and the savings in energy expenses will provide working capital for the corporation. Cash management also include financial analysis of the income statement and statement of finacial postion of the company and see which cost of purchases, expenses, assets and liabilities are reducing the profit of the company. This may also include asset management analysis with current ratio, current acid ratio and equity ratio.

Cash management also involves having enough liquid asset to keep the broadcasting company operating efficiently with less debt financing with loans. These precautionay cash balances in the company accounts are necessary because of the market forces of demand and supply, especially, in times of economic recessions, employee statutory requirements for compensation and payment of dividends when the company makes profits.

CASH MANAGEMENT CONTROL:

The corporation will appoint finance manger for the broadcasting company who will manage the finance of the company. This involves the implementation to invest the corporation profit after interest and tax in the company, purchase bonds and shares in profitable company. However, there is specific and market risk of investing in shares. The fund manager will monitor the performance of the shares with large corporations and the general performance of the broadcasting corporation in its sector and bench mark the performance of the broadcasting operations with efficient broadcasting corporation. The corporation finance management department will also analyse the various entity in the corporation like the procurement department, programmes department, account receivables and account payables departments and which department has the highest operational cost and develop alternative strategy for cost reduction and increase working capital for the corporation.

CLEARING CHEQUE SYSTEM:

The broadcasting corporation will require rapid clearing of cheques lodged in the banks from debtors which will provide early cash inflow and working capital to the broadcasting corporation.

CASH BUDGETS:

It is necessary for broadcasting company to know when they will make high profits or cash deficits because knowing when the company will make high profit and have cash deficits will enable the company invest with their high profit into the company or buy into partnerships with international corporations. Cash budget involves planning and estimation of cash balances with weekly, monthly or quarterly income statement and statement of financial position of the company.

SHORTENING THE CASH CYCLES:

It can be accomplished with tight credit control by reducing receivable periods and improving payable periods to creditors. This can improve the profitability, liquidity and working capital of the company.

LONG TERM SOURCES OF FINANCE:

ORDINARY SHARES CAPITAL:

The selling of shares provides liquidity to the company. The selling of shares require market price evaluation for the shares which determine the price for which to sell the shares to raise the fund for the company which is usually done with investment management banks who will offer the shares in Initial Public Offering. Company selling shares are usually large corporations like the RTE and any large broadcasting corporations. Existing shares are sold in secondary markets when the company is listed with the Irish Stock Exchange for the purpose of selling their shares in the stock market. However, the RTE just sold part of its property portfolio to raise €70 million in long term finance of the operation of the company instead of financing its operational activity with debt finance or selling its company shares to the public. Privately owned broadcasting radio or television stations, do not have immediate market for their shares as they are not listed in the Irish Stock Market. The public may not be aware that they are selling shares and it may be difficult to sell company shares privately to raise fund.

Some broadcasting companies which are privately owned by family members and friends with shares in the company, privately trade their shares over the counter market because they are not listed. Large corporations usually benefit from mass participation of the public in share ownership and listing in the Irish Stock exchange market who have the ability to raise large amount of finance for the success of the broadcasting company.

When considering long term source of finance, we often make use of the Returns on Equity, which is the profit from the use of the company equity assets.

Corporations with high debt and equity capital borrowings from banks to finance the company working capital may be too expensive with the interest paid on loans. Therefore, company may see equity finance as a cheaper source. Listed broadcasting company will get free advertising and being listed brings prestige to the broadcasting company and increase its listening and viewing audience. The disadvantage of raising finance with sale of shares are the costs of selling the shares by investment fund managers who will estimate the fees. Issuing stocks to the public means sharing ownership of the broadcasting company with existing shareholders. However, this may be good for the company because the share holders have voting rights and could determine the direction of the company with their voting rights. The broadcasting company may have new directors of programmes appointed to them who will fulfil the expectations of the shareholders and maximisation of shareholders wealth.

VENTURE CAPITAL:

It is capital financing which is available for start up broadcasting company.

Some venture capitalists specialize in the initial stage financing. Another, venture may specialize in mezzanine finance.

Venture capitalists may take equity holding in companies that can be up to 50%. They invest in broadcasting companies which have the potential for high profit returns. This is a risk capital venture because the start up company usually do not have collateral for loans and the equity creditor do not seek security for their investment, so if the venture fails, they lose their investment. For this reason, venture capitalists may have seats on the board of directors and may appoint fund manager for the management of the company. The high equity holdings in the company and high interest rates for mezzanine finance makes venture capital an expensive fund. Venture capitalists also add their management fees, legal and professional fees. In Ireland and in other countries, the fastest growing companies in terms of employment and profitability have venture capital shareholders. In Ireland, venture capital and mezzanine financing are also used for company acquisition and management of company mergers. Venture capitalists may leave a company when they have achieved adequate returns on their investment.

The initial step in seeking a venture capital investment or mezzanine fund is a business plan and existing company will demonstrate good financial records, a futuristic development plan and reputation in public broadcasting.

LONG TERM LOAN:

This is another source of finance.

ADDITIONAL SOURCES OF FUNDING

Broadcasting Funding Scheme: The Broadcasting Authority of Ireland provides funding to support production of radio and television projects.

In 2011, the state owned radio and television, RTÉ, received €184m from the funding scheme which represented about 50% of its income revenue.

In 2012, the state owned broadcasters received 59.5% of the broadcasting fund, 27.5% went to independent television broadcasters, 7.25% for community stations broadcasters and 6.2% to independent radio broadcasters.

Commercial and advertising revenue: This is another source of funding for radio and television.

RECOMMENDATIONS:

There are short term, medium term and long term loan finance from creditors.

1. Character and the willingness to pay
2. Ability to pay
3. Margin of interest
4. Purpose of the Loan

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No. 6 – Submission by Eamonn Geoghegan

Irish Broadcasting

By

Éamonn Geoghegan

90 Years of Broadcasting in Ireland

- 1926 Raidió Éireann begins broadcasting as 2RN (To Erin)
- 1961 Teilifís Éireann begins broadcasting
- 1966 RÉ and TÉ merge to form RTÉ
- 1972 Raidió Na Gealteacht begins Broadcasting
- 1978 RTÉ2 begins broadcasting
- 1979 Radio 2 begins broadcasting
- 1989/1998 Local Commercial broadcasting
- 1996 TnaG (TG4) begins broadcasting
- 1997 Radio Ireland begins broadcasting
- 1998 TV3 begins broadcasting
- 2011 Analogue is closed and Saorview begins broadcasting

Public Service Broadcasters in Ireland

- RTÉ has 4 TV services and 9 Radio Services
- TnaG controls one TV service TG4
- The Houses of the Oireachtas run Oireachtas TV
- While the Broadcasting Act 2009 outlines the Irish Film Board's Channel.

Current Funding- Ireland largely uses a Licence Fee to fund Public Service Broadcasting.

- The Licence Fee goes largely towards RTÉ about 80%.
- Since 2011 TG4 have received about 7.2% of the licence, and an hour of free TV from RTÉ, and Grant-In-Aid from the Department of Communications.
- Since 2009 the BAI also gets part of the licence fee around 6.5%.
- Since 2016 RTÉ subsidiary 2RN has funded Oireachtas TV on Saorview, due to the Oireachtas insisting it be carried free.
- The licence fee cost €160 and if everyone pays it would fetch about €200million.
- An Post also get 6.3% of the fee for the collection of the fee.

A Structural Change

The structural change aims to provide the viewer and listener with choice.

To put the focus on funding on Public Service Content.

To be fair to commercial competitors.



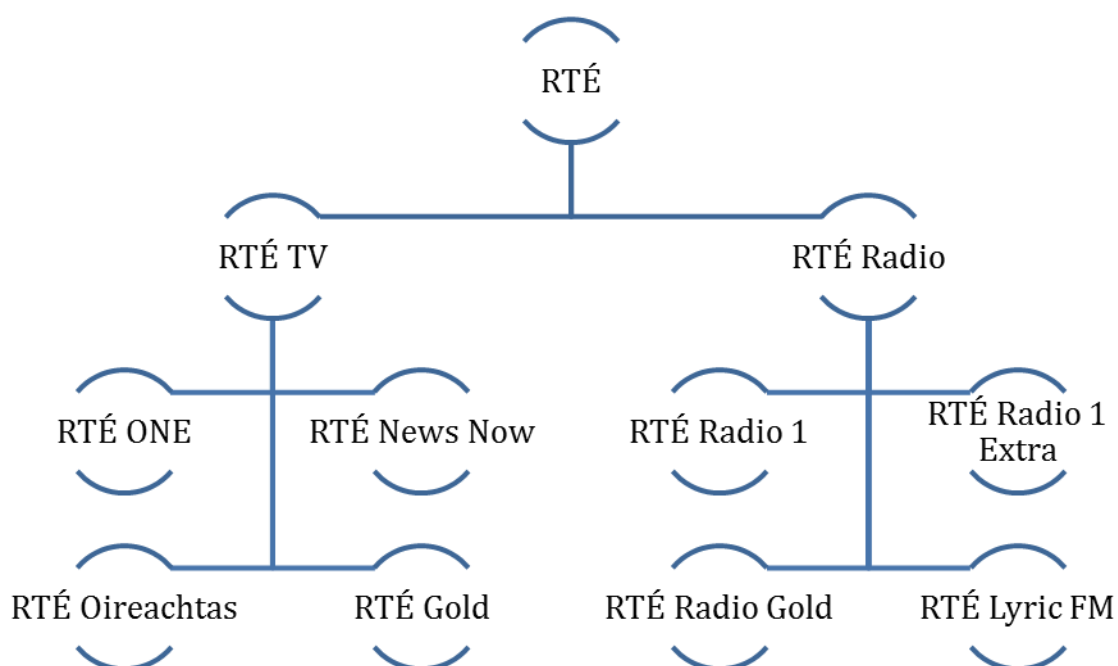
The New RTÉ

RTÉ divests its self of 2RN, Montrose Studios, RTÉ2, 2fm (and associated Digital stations), and RTÉjr.

It focuses on quality home produced programming that will Inform, Entertain and Educate.

It will provide Oireachtas TV under RTÉ Oireachtas, similar to BBC Parliament.

It will receive €85million or 42.5% of the new Telecommunications Culture Charge.



A New Service

Network TV and Radio (NTR)

NTR will take control of RTE’s Limerick Studios.

It will take control of RTE2, 2FM, 2XM and Pulse, with an option for 1 more TV service.

As part of the broadcast licence NTR must provide programming for 8 to 12 year olds and time to Community services.

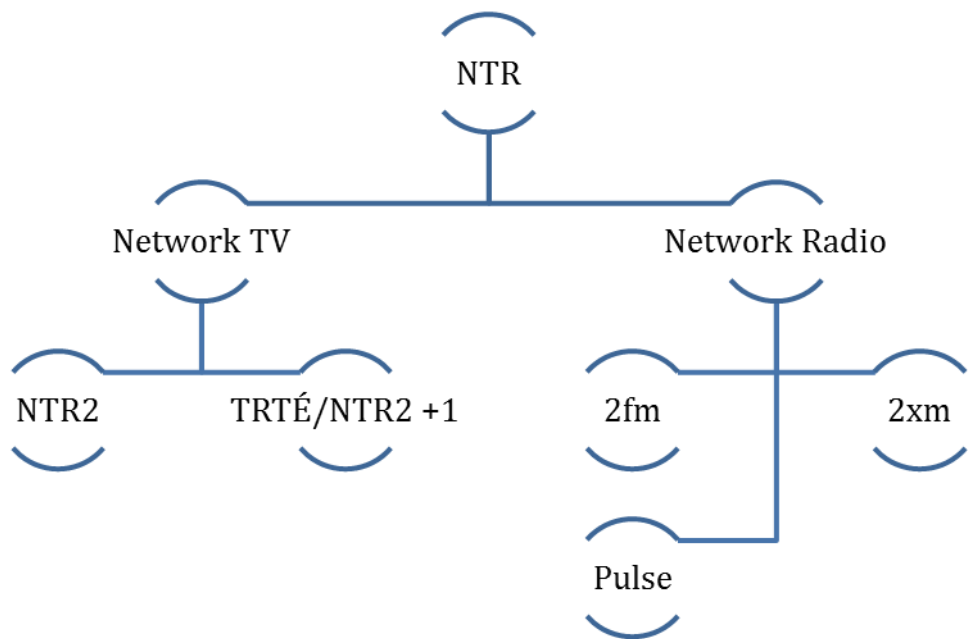
The move to Limerick provides a national commercial TV and radio service from the regions.

It will rebrand to suit the new company.

The Government may divest itself of the service or retain a dividend.

News and Current Affairs will be outsourced.

It will not receive any funding except through the Sound and Vision Fund. Similar to Channel 4 in the UK.



The new TnaG

The New TnaG will takeover RnaG. RnaG will move to Galway. RnaG studios around the country come under TnaG control.

TnaG will also take on the IFB/BSÉ Channel and Radio RiRi.

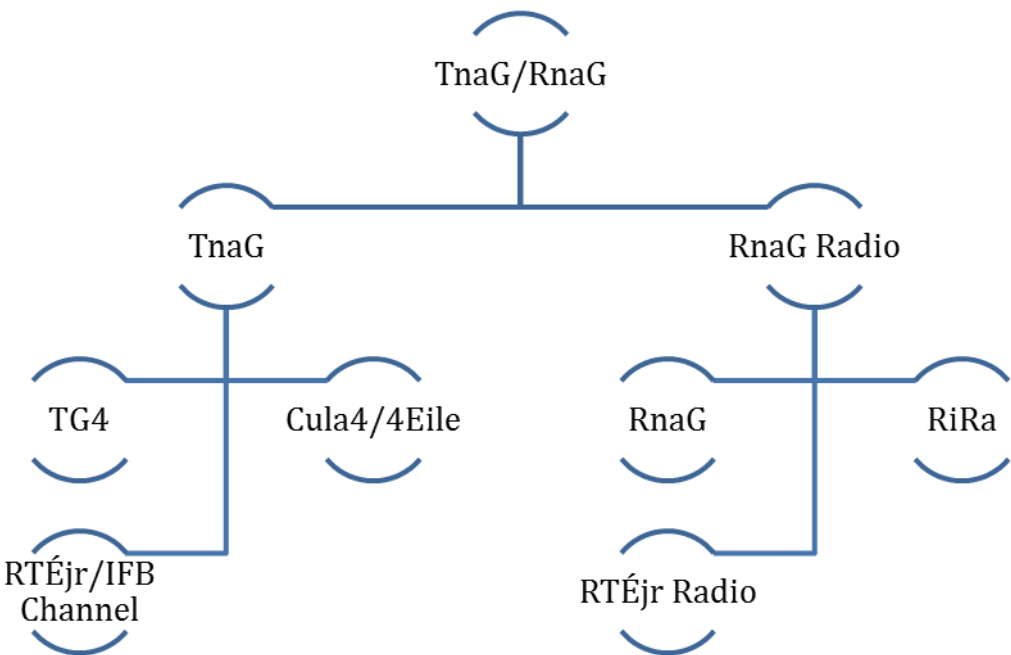
They will be the national broadcaster for Gaeilge, Film and Children’s TV.

RTÉjr will move to Galway.

It will receive €85million or 42.5% of the new Telecommunications Culture Charge.

Their current Grand-in-Aid will be dropped.

Services will be branded to suit the TnaG brand.



The new 2RN

2RN is the broadcast networks division of RTÉ.

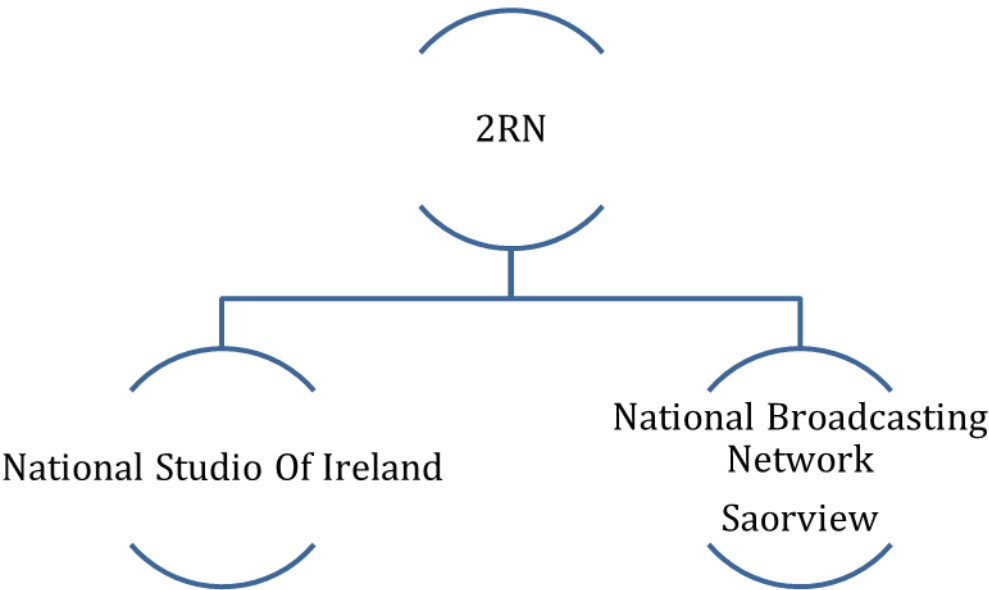
Under this plan 2RN will take control of RTÉ Donnybrook Studios.

It will be the National Broadcasting Network and Studio of Ireland.

Montrose may be developed for content production as a hub for producers Or may be sold to pay for new facilities elsewhere in the country.

This is in line with the Irish Film Boards request for a new National Studio.

It will remain in public ownership.



The National Concert Hall and Music Groups

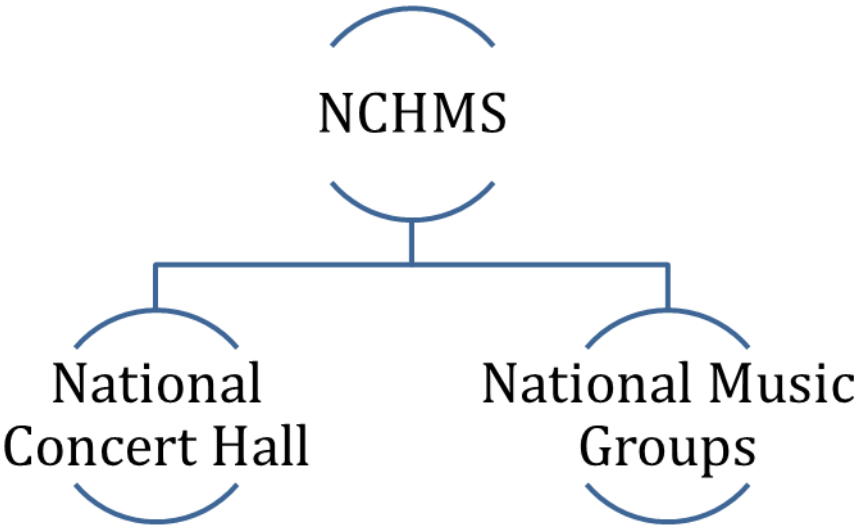
The NCH and the RTÉ Music Groups will merge.

The new organisation will receive €15million or 7.5% of the new Telecommunications Culture Charge.

It will continue to work with both RTÉ and TG4 with: -

RTÉ Lyric FM

The Irish Film Board Channel



Sound & Vision Fund

- The BAI will continue to deliver the Sound and Vision Fund to various Independent producers for FREE TO AIR broadcasters.
- The fund will receive €15million or 7.5% of the new Telecommunications Culture Charge.

Telecommunications Culture Charge (TCC) - *A Replacement to the Licence Fee*

Who pays?

- Telecommunications companies

How much do they pay?

- They pay depending on their market share

What about the consumer?

- ComReg, The BAI and CPCC will insure that telecommunications companies will not pass the fee on to customers

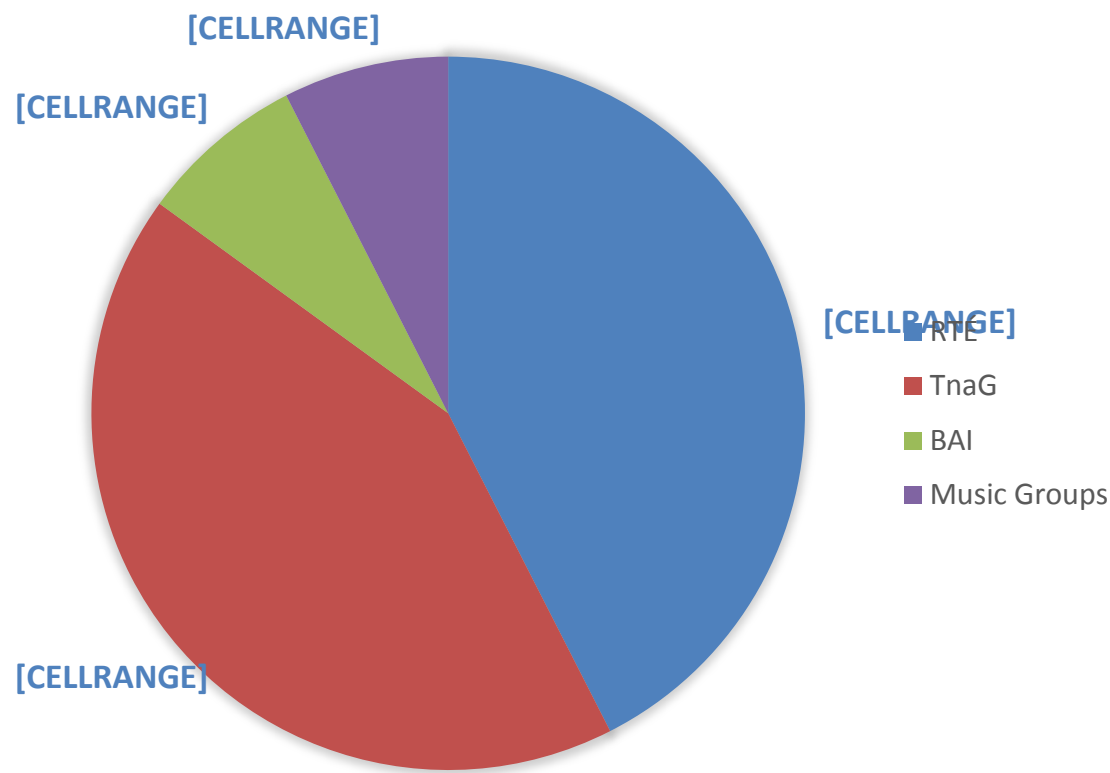
TCC - *What about transparency?*

- The consumer will receive a letter from their telecommunications company advising them
 - on how much they paid into the Telecommunications Culture Charge
 - the total paid to the TCC by the Telecommunications Provider
- 2RN, RTÉ, TnaG, the BAI and the NCH will continue to provide Annual Reports, as will NTR.
- The BAI will set up Audience Councils in each Province consisting of 14 members each.
 - Audience Councils will work with each of the Public Service Broadcasters, while giving feedback to the BAI on commercial services

TCC- *How is it managed?*

- Each year ComReg will set the amount to be paid by each company
- The BAI will set the amount required for the fund
 - through out this presentation the TCC is set to €200m
 - the BAI could increase or reduce this
- The BAI distribute the fund to RTÉ, TG4, The Sound and Vision Fund and The National Concert Hall and Music Groups.
- There is no government involvement.

TCC - *Who gets the TCC?*



Economies of Scale

Under this plan TnaG will receive 85m from the TCC.

It is important to note that TnaG responsibilities will grow.

The 85m should be divided between Gaeilge (€35m), Film (€20m) and Children (€20m).

This is a significant increase for both Film and Children's.

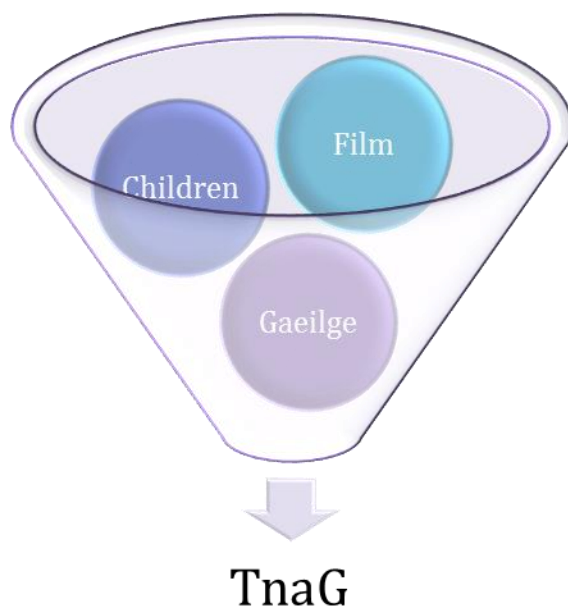
TG4's Cula4 will benefit from commissioned animation for RTÉjr and Cula4.

While TG4's film output will benefit from commissioned films.

Cross promotion between each Public Service will benefit Gaeilge as a whole.

Do not suggest that this is away to pump more money into Gaeilge it is not. RTÉjr will be in English and the film channel will be multilingual.

It will also mean the end of the current Grant-In-Aid provided to TG4.



Advertising Regulation

Advertising Minutes

- The BAI will become the Broadcasting Advertising Regulator, currently it can only set minutes for Commercial TV broadcasters, under this plan the BAI will regulate advertising on the Public Service Broadcasters (RTÉ & TnaG) and the Commercial Broadcasters both on TV and Radio.
- This removes Ministerial and Political approval.

Co-operation Between RTÉ and TnaG

News and Current Affairs will be provided on the basis for this Co-operation.

Both will have access to 365 hours of other content from each other.

Community Radio & TV services will also gain access to this Co-operation.

This retains the current requirement of RTÉ to provide 365 hours of content to TG4.

It allows for a much better wider access to content for both services.



What about Rights?

What about Sporting and Programming Rights?

- RTÉ and TG4 currently have sporting and foreign programming rights
- These rights would merged initially and divided between each organisation RTÉ, NTR and TnaG
- Depending on the Business plans and expectations by each new service
- NTR could take the majority of Foreign Rights e.g. US and British programming (EastEnders would move to NTR), TnaG could take Film rights for the Irish Film Board channel
- NTR could take UEFA Champions League, while RTÉ and TG4 could divide GAA between them
- This would be part and parcel of each of the 3 companies business plans and missions

Conclusion: Why do this?

Current Inertia	Future Change
<p>Currently Irish Broadcasting is in a state of inertia</p> <p>This inertia is brought on by fear of change</p> <p>This is most noticeable in TV broadcasting where the inertia has cause Irish channels to shed 40% of their audience in the last decade foreign broadcasters.</p> <p>This inertia will cause more revenue to be lost</p>	<p>The current system of funding is not suitable for the changes to Irish content and its audience</p> <p>Wheather this content is online or on traditional media</p> <p>It is unfair to the content producers</p> <p>It is unfair to Irish audiences</p> <p>The status quo cannot remain in the current technological environment</p>

Channel	Owner	Hrs	Description	Advertising Minutes
RTÉ ONE	RTÉ	24	No Change	6mins on average
NTR 2	NTR	24	Takes over from RTÉ2	12mins per hour
TG4	TnaG	24	No Change	6mins on average
RTÉ Gold	RTÉ	~12	Takes over from RTÉ+1 Classic TV and Repeats	6mins on average
NTR 2 +1	NTR	12	Optional NTR channel Shares with The Den	12mins per hour
4 Eile	TnaG	12	Youth channel from TG4, shares with Cula4	6mins on average
RTÉ NEWS NOW	RTÉ	24	No Change	6mins on average
RTÉ Oireachtas	RTÉ	24	Now with RTÉ	6mins on average
The Den	NTR	12	Takes over from TRTÉ, owned by NTR, Children 8 – 12, optional channel, part of NTR2	12mins per hour
Cula4	TnaG	12	New service from TnaG providing programming for 0 – 8 yo and 8 to 12 yo, bi-lingual. Shares with 4Eile	6mins on average during 8 to 12 yo No advertising during 0 – 8 yo
4jr	TnaG	12	Takes over from RTÉjr, Shares with IFB Channel	No Advertising
IFB Channel	TnaG	12	A new service from TnaG, Shares with 4jr	6mins of ads

Station	Company	Hours	Description	Advertising Minutes
RTÉ Radio 1	RTÉ	24	No Change	6mins on average
RTÉ Lyric	RTÉ	24	No Change	6mins on average
RTÉ Radio 1 Extra	RTÉ	24	No Change	6mins on average
RTÉ Gold	RTÉ	24	Classics Hits and Radio Programming	6mins on average
2fm	NTR	24	No Change	9mins on average
2xm	NTR	24	No Change	9mins on average
Pulse	NTR	24	No Change	9mins on average
RnaG	TnaG	24	No Change, now with TnaG	6mins on average
4jr Radio/4ed Radio	TnaG	24	Takes over from RTÉjr, owned by TnaG, Education Radio after 7pm	No Advertising
Radio RiRa	TnaG	24	No Change, taken from CnaG, aimed at the 15 to 35 market	6mins on average

Open Discussion

This is an open discussion

The author wants to hear other ideas

Email geoghegan.eamonn@gmail.com

No. 7 – Submission by Fianna Fáil

SUBMISSION TO THE OIREACHTAS JOINT COMMITTEE ON COMMUNICATIONS, CLIMATE ACTION AND ENVIRONMENT

Timmy Dooley TD

SPOKESPERSON ON COMMUNICATIONS, ENVIRONMENT AND NATURAL RESOURCES

FUNDING OF PUBLIC SERVICE BROADCASTING

Executive Summary

Public Service Broadcasting has a pivotal role to play in a modern, vibrant democracy. Its part in providing educational, informative content is a vital facet of the civic, cultural and political life of a country. The diversification of how people consume media represents a fresh challenge to its place at the heart of Irish household's daily lives. It demands a new, innovative approach in how we protect and advance that informative and educational role into the future. Fianna Fail has put forward a number of policies to help copperfasten the central place of Public Service Broadcasting in homesteads, local communities and in our collective national life.

- Modernising license fee financing
- Exploring the introduction of re-transmission fees
- Create additional revenue streams for Irish Broadcasting
- Utilising additional license fee revenues to support local, independent news stations

Introduction

Since the introduction of broadcasting to Ireland in 1926, radio and television have become an essential part of people's lives. From a starting point of one national radio station, Irish broadcasting has expanded to include state-funded, commercial and community radio and television stations which broadcast in English and Irish and cater for various age groups in every corner of our island.

Technological advancement and changing attitudes present new challenges and opportunities for the sector. What does public service broadcasting mean in the 21st Century? Should taxpayers' money be spent across a broader range of broadcasters of television and radio? Does new media have a role in terms of public service output? These questions are fundamental to any strategy for the sector.

The challenge therefore to establish and maintain a vibrant competitive, commercially viable broadcasting market is significant.

We believe that local, independent and community radio is a vital part of public sector broadcasting, in respect of covering local special interest and sporting events, in helping to preserve our local cultural heritage, and in providing local news and information.

In order to preserve Ireland's public broadcasting sector, we have a range of innovative policy proposals.

Modernising License fee financing

- Developing a broadcasting charge for all devices, not just televisions

- Decreased Evasion

How we watch and consume media has changed radically since the television license was first introduced in 1962. In 2016, 14% of online paid-for TV service users said they have stopped watching live television.

Some 110,000 households in the country are now without a television set, compared to 42,000 in May 2013. This indicates a growing trend for online consumption of media via smartphones, tablets, and laptops, rather than through a television set.

These are significant changes, and they continue to unfold, leaving our model of broadcasting funding out in the cold. It is no longer fair or practical to expect only those customers who use television sets to fund the broadcasting sector, while those without televisions enjoy public broadcasting sector content on their smartphones and other devices.

Instead, the introduction of a one-off broadcasting charge should be considered. This broadcasting charge would be applicable to all those who consume public broadcasting media, whether on a television set or through other means.

By modernizing our funding model, we could also reduce the cost of a standard television or broadcasting license, which would help to deliver excellent value to all consumers. While the current Government has dragged its heels, we believe that it is vital to examine this option and bring Ireland's broadcasting model into the 21st century.

Given the high rate of non-payment of the television licence fee in Ireland both in absolute terms (c. 15% of households/c. €30 million per annum.) and relative terms (the equivalent rate in the UK is below 5%), it is imperative that measures are taken to improve the collection rate. Given the success of the Revenue Commissioner in collecting the Local Property Tax, it may be advisable to consider their assistance in minimizing fee evasion.

This is another important step in ensuring fairness and value for all consumers, and to ensure that compliant citizens are not left to subsidize a minority who do not pay their license fees.

As with the Broadcasting charge, this would also facilitate a reduction in the individual cost of a television license, without damaging the funding base of the public broadcasting sector.

Retransmission Fees

-Exploring the possibility of retransmission fees

-Striking a balance between universality and viability

- One area of potential funding for public service broadcasters is the payment of retransmission fees by television platform operators to PSBs. Almost 50 % of viewing on pay-tv platforms such as Sky and Virgin goes to indigenous Irish channels such as RTE, TV3 and TG4 – RTE 1 and 2 alone account for over 25% share.
- Whilst these platforms provide an important distribution means for Irish channels, equally (or possibly more importantly) these channels comprise a very important part of Sky and Virgin's offering to their customer bases.
- However, under current legislation governing the availability of these channels on television platforms including the 'must carry/must offer' regime in the 2009 Broadcasting Act, RTE/TV3 and TG 4 are not in a position to negotiate commercial payment for the carriage of their linear broadcast services on the television platforms.
- It is noted that Minister Naughten and his Department are currently considering changing this, and to allow Public Service Broadcasters to negotiate with television platforms for the carriage of their content.
- There is an important balance to strike between ensuring the universal availability of public service channels across all platforms and the implications for television platforms. It is important that any amendment facilitating commercial freedom on the part of the public sector broadcasters to negotiate freely with the television platforms should not lead to unfavourable outcome for consumers e.g. non-availability of the channels, increased charges.
- Specifically, given the importance of the universal availability of relevant indigenous public service content tailored to the needs of Irish audiences, we believe that that existing 'must carry' and 'appropriate prominence' requirements should remain in place.

TV advertising Opt-outs

-Creating additional advertising revenues for Irish broadcasters

- A further source of potential funding for indigenous broadcasting and public service content is the television advertising market and the possible imposition of a levy on revenues.
- The TV advertising market in Ireland is worth approximately €200 million per annum, of which approximately €50 million goes to non-Irish broadcasters which carry advertising specifically aimed at the Irish viewer e.g. the so called 'opt out channels' from Sky and C4, which are not regulated in Ireland.
- Whilst these channels and broadcasters provide important choice for both viewers and advertisers, they rarely, if ever (with the notable exception of Moone Boy) invest in indigenous programming tailored to the needs of Irish audiences.
- We are aware that there are ongoing discussions at EU level in respect of the revision of the Audiovisual Media Services Directive which include, inter alia, proposals to enable Member States to impose levies on revenues of broadcasters established in one Member State but deriving those revenues in another.
- Such a revision, if enacted, could potentially facilitate the establishment of a programming fund for indigenous production. We would support such an initiative, particularly if any such fund was additional to (not replacing) the existing spend by indigenous broadcasters and could be specifically aimed at indigenous Irish independent production companies.

Independent radio stations

-Helping independent and local radio stations to fulfil their public service obligation

- It is important to remember that there are multiple broadcasters within Ireland, and that they each contribute important content and diversity to Ireland's media landscape. There are 34 independent radio stations in Ireland, and approximately 68% of all radio listened to in July 2015 was independent radio.
- Furthermore, there is an explicit public service requirement placed on independent radios to ensure that not less than 20% of their broadcasting time is devoted to news and current affairs content. This being said, no licence fee funds were allocated specifically for public service content on independent radio.
- This is completely unfair, and is an unfortunate lack of recognition of the importance of independent radio. Fianna Fáil believes that it is vital that the diversity of news and current affairs programming on independent radio is protected and enhanced.

Conclusion

- To conclude, Fianna Fáil supports this initiative to explore and examine Ireland's funding models for the public broadcasting sector. Recent years have highlighted that it is essential that we revise our anachronistic funding model and make it fit-for purpose in the 21st century.
- We welcome this discussion and hope that our submission, along with those from other interested parties, will form the backbone of a lively policy discussion.

10 February 2017

No. 8 – Submission by Independent Broadcasters of Ireland (IBI)

"Lisa Ní Choisdealbha" <lisa@ibireland.ie>

08/02/2017 10:42

To <PS-Broadcasting@oireachtas.ie>

Subject Submission on Funding of Public Service Broadcasting

Please find attached the IBI's submission to the Joint Oireachtas Committee on Communications, Climate Action and Environment Public Consultation on Funding of Public Service Broadcasting. Also attached as support and additional information are the following documents:

1. Creating a Fair Broadcasting Sector that Serves the Whole Community – A policy on the funding of independent commercial radio in Ireland;
2. A Public Service Broadcasting Fund for Independent Radio Stations – A scheme proposed by the IBI;
3. Sound and Vision, A New Perspective – A position paper on the strengths, weaknesses and opportunities for changing the broadcasting funding scheme;
4. A report on the Television Licence Fees – prepared by Dr Kevin Rafter for the IBI.



LISA NÍ CHOISDEALBHA

Executive Director at Independent Broadcasters of Ireland



Independent Broadcasters of Ireland, Macken House,
Mayor Street Upper, Dublin 1



lisa@ibireland.ie



www.ibireland.ie

Introduction

The Independent Broadcasters of Ireland (IBI) is the representative organisation for Ireland's independent radio sector. Within its membership there are 2 national radio stations, 4 regional radio stations, 1 multi-city radio station and 27 local radio stations. IBI radio stations operate in urban and rural areas, are located in and provide programming to every county in the Republic of Ireland, provide employment for 1300 people throughout the country and through their airwaves entertain and inform 70% of the Irish people on a daily basis.

Independent radio in Ireland is a relatively young medium, with the first independent radio station taking to the airwaves in 1989. In the intervening years independent radio has become the cornerstone to retaining our identity and staying connected to what matters. Radio is an indigenous medium that does not transfer in the same manner as television, newspapers or websites, a fact that is proven by the high levels of listenership to Irish radio stations despite the availability of internet radio stations from all five continents. Radio's key attributes are its local focus, its relevance to the lives of its listeners, its ease of access and it is free to the end user. Local radio in particular in Ireland is unique both in its content, its strong focus on the locality that it broadcasts to and its very high listenership levels.

Irish broadcasting has reached a crucial phase in the lifecycle of Irish broadcasting. We are in the middle of a communications revolution with digital being the buzzword of our time and new technologies and digital products being introduced to the market every day. We welcome this debate on broadcasting legislation and the broadcasting requirements needed to allow Ireland's broadcasting practices to flourish. We are heartened by the wide ranging and inclusive nature of the Joint Oireachtas Committee's discussions. To date discussions on broadcasting in Ireland tended to veer towards the safe nature of remaining with the status quo but a decisive shift in the debate in that regard is vitally important. Much of the public service debate up to now has tended to be RTÉ centric and as a country we need to move beyond that view. IBI member radio stations have 70% of prime-time listenership throughout the country and much of what people are tuning in to hear is also public service programming.

This document will outline the strengths, challenges and opportunities that broadcasters in Ireland are currently facing. It will also outline some of the areas of importance which we believe the Joint Oireachtas Committee needs to tackle in its final report.

As part of this submission the IBI has also included copies of reports and documents which explore the areas below in greater detail. Included are:

1. Creating a Fair Broadcasting Sector that Serves the Whole Community – A policy on the funding of independent commercial radio in Ireland;
2. A Public Service Broadcasting Fund for Independent Radio Stations – A scheme proposed by the IBI;
3. Sound and Vision – A New Perspective;
4. A report on the Television Licence Fees – prepared by Dr Kevin Rafter for the IBI.

Funding the Independent Broadcasting Sector

1988 marked a turning point in Irish broadcasting with the introduction of the independent Radio and Television Act which would licence independent broadcasting for the first time in Ireland. Since then independent radio stations have sprung in all 26 counties, broadcasting to people of all ages and tastes, ensuring local topics and localised programming that reflect the lives of the communities it serves are given airtime, responding to the needs and interests of those communities, providing a forum for news, information, local sports, discussion, debate and interaction that is not replicated in any other media format in this country.

This dedicated level of local programming is under severe threat. The sharp decline in advertising revenue since the recession, the reduction in the cost of advertising spots, the plethora of other advertising models, the rise of digital media to name but a few have all had a sharp impact on independent radio stations, who rely solely on commercial revenue to continue operations.

The shift in revenue from traditional media to digital media is clear. This year alone will see radio revenue decline by 4%. While this is a worrying figure it is even more startling when compared with the digital advertising revenue which at €420 million is nearly 40% of total advertising spend. More worrying for the Irish economy is that of the €420 million spent on digital advertising, 80% goes directly to Google and Facebook and not to Irish owned companies. The growth and strength of the digital media market is not a phenomenon that is unique to Ireland. In the UK 55% of the entire advertising spend is on digital advertising. It is clear that the Irish broadcasting industry cannot sustain this level of revenue decline and still continue to provide quality public service content to Irish audiences.

There is no doubt but that independent broadcasting as we currently know it is under severe threat. A small local radio Irish station cannot compete with the might of other broadcasters in Irish market such as RTÉ, Virgin Media or Sky but yet that is what independent radio stations must do on a daily basis in order to attract advertising revenue. Added to this in recent years the global reach and power of Google, Facebook and Twitter who are also targeting the same advertisers for the same portion of the advertising spend and the real challenge is evident. The threat isn't just confined to the closing of a local radio station, it is the erosion of Irish culture and identity. A statement from former Director General of RTÉ Noel Curran pointed out that it is possible to spend an entire day without exposure to any Irish media and this is only one small step away from a weakening of our Irish identity, our connection with our local areas and a weakened and more disparate Irish society. It is essential to have a diverse, sustainable and viable Irish-based broadcasting sector which includes a strong RTÉ and a viable and strong independent sector as well.

At the core of a strong Irish broadcasting sector is the funding model to sustain it. The recent BAI strategy statement placed sectoral sustainability at the core of its focus for the coming 2 years. While this on its own is a welcome introduction the practical implications of how to achieve this as outlined by the BAI CEO Michael O'Keeffe in his submission to the Joint Oireachtas Committee was legislative change to increase advertising minutage on independent radio stations by 2 minutes per hour. This will not work and there are 2 main reasons why:

1. In an already severely reduced advertising market where independent radio stations are struggling to fill the 10 minutes of advertising currently allowed, additional advertising inventory will serve to drive down the cost of advertising space, reducing revenue for independent radio stations;
2. Audiences tune into independent radio stations to hear the programme content. Additional advertising minutage will reduce available programme time and become a nuisance for audiences. The result of this will be audience moving the dial or seeking other forms of entertainment.

These threats are very real and any further reduction in the viability will have an immediate and destructive impact on independent radio stations. Indeed, the recent closure of independent radio station TXFM is proof that viability is already having a negative impact on the independent radio environment in Ireland.

IBI recognises the challenges but we also recognise that the solutions must be based on the wider broadcasting landscape and not solely on the independent broadcasting sector. Equally, where resources are at stake and funding is to be provided, accountability, transparency, value for money and clear commitments are essential. A model of providing funding to independent radio stations has already been used in the Sound and Vision Broadcasting Funding Scheme and while we would be the first to admit that there are problems and limitations to that scheme, it does clearly show how public money can be entrusted to private operators to provide public service content and programming.

IBI Scheme for Funding PSB on Independent Radio

IBI has designed a model to fund public service broadcasting on independent stations. Over the years we have heard many arguments on why such a scheme could not be introduced, we have taken all of these arguments on board and addressed them in our scheme to fund Public Service Broadcasting on independent radio stations. The scheme outlines:

- The funding will only apply to the statutory public service obligations of independent radio stations, namely to assist in the provision of 20% news, current affairs and talk content that broadcasters are required to provide under current legislation and in broadcasting contracts with the BAI;
- The money to fund the scheme will come from the licence fee, more specifically the proper collection of the Television Licence Fee represents the potential for approximately €30 million to €50 million in additional revenue. Given that IBI members broadcast to nearly 70% of the Irish audience, such a fund needs to be adopted to ensure that this audience will continue to be catered for.

Please see a copy of the report – A Public Service Broadcasting Scheme for Independent Radio Stations – which is attached as part of this submission, for further details.

Worst Case Scenario

Failure to act presents an appalling vista where there will be an erosion of use, influence, depth and quality of locally based media across radio and television that will lead to the lowest common denominator and the constant search for clicks and quick revenue. There is a funding crisis in independent radio in Ireland, continuation of which will result in an editorial crisis, which will have deep negative impacts for Irish society. IBI does not want to see the degradation of the independent radio sector and as an organisation we are keen to be constructive in finding a solution but at the same time

the urgency of the situation needs to be stressed. Lack of decisive and planned action is not an option.

If the situation as it currently stands is allowed to continue the Irish radio landscape will become more like that found in the UK where programmes are broadcast from a central London studio to a dozen or so radio stations in various locations scattered throughout the country. While such a model does ensure that stations continue to broadcast it erodes the unique local flavour currently offered and provided by Irish radio stations, with fully developed and staffed broadcasting outlets in and to their local areas and reflecting these areas, rich in public service content including news, current affairs and sports programming that provides a local identity to the audience.

Sound and Vision Broadcasting Funding Scheme

Changes to the guidelines governing Sound and Vision need to be changed to allow the fund to be more appropriate, more user friendly and more beneficial to broadcasters. Required changes include:

1. Allow Sound & Vision to fund live speech programming;
2. Allow for the funding of medium and long term programme projects;
3. Ring fence a specific amount of money on an annual basis for independent radio;
4. Give priority to the funding of programmes that do not have any other funding source.

Please see a copy of the report – Sound and Vision, A New Perspective – which is attached as part of this submission, for further details.

Opportunities for the Joint Oireachtas Committee

1. Define Public Service Broadcasting

One of the first tasks of the Joint Oireachtas Committee should be a definition of public service broadcasting. Currently, the common understanding of public service broadcasting is anything that comes from RTÉ or TG4. This definition is based on the broadcaster that produces the material rather than the type of programme material produced. It is a throwback to a time in Ireland when the only broadcasting services

available were those of the state funded broadcaster and despite the growth in broadcasting services since 1989, the definition has not been changed.

A plan to fund public service broadcasting cannot be developed unless there is a clear understanding of what can and cannot be funded. It is the opinion of the IBI that public service broadcasting can no longer be defined in terms of ownership structures, but rather in terms of content.

The value to a democracy of public service broadcasting has been further emphasised by US electoral events in recent weeks and months and the growth of alternative facts and fake news. The importance of journalism as part of a public service remit cannot be underestimated. Journalism should reflect the communities to which it reports, it should be reliable, balanced and fair and the audience need to know that it can trust what it hears. Independent radio stations are seen as a responsible and trusted addition to the community, they are rooted in the long-term interests of the community to which they broadcast and are not solely focused on accumulating clicks on a website and generating revenue.

2. Tackle the Television Licence Fee

The introduction of new technology, broadband and computers which double up as mobile phones has made the traditional television licence fee redundant. Whether its palatable or publically acceptable for politicians to examine the introduction of a Household Broadcasting Charge at the current moment in time is a redundant argument as changes outlined above have moved the debate to another level. Burying one's head in the sand and hoping that this issue will go away is not a viable option. There will never be a time when the electorate will be happy to accept a new or an amended charge but on the flipside of that coin, there will be vocal public unhappiness if broadcasting services are cut or curtailed due to lack of funding.

Changing the name of the charge is not a substantive issue, however ensuring that those who have access to and who use services funded by the Television Licence Fee but who are not required to pay a Television Licence Fee due to the absence of a television set in their home needs to be addressed. The decrease in the number of television sets will only continue as more and more people move towards different technological options to give them the same level of broadcasting services without the cost of the television licence. This needs to be tackled by legislation as the gap in funding will get bigger and bigger.

What is often overlooked in the debate on the TV licence broadcasting charge is that, regardless of whether one calls it a TV licence or a broadcasting charge, adherence levels are currently in the region of 80% to 85%. Such high levels of evasion coupled with the extremely high collection costs are impacting on the broadcasting output of the licence fee and both need to be examined. In other countries with similar licence fee structures, neither collection cost nor evasion rates are as high as they are in Ireland and input from broadcasting regulators and legislators should be sought to establish how to achieve similar levels of success here.

Another area which should be examined is the difference between the cost of a TV Licence/Broadcasting Charge to households and to commercial premises. Currently the licence fee is the same whether the payee is a one-bedroom apartment or a 100 bedroom hotel. The opportunity to increase the amount of money collected could be done through an increase in the commercial licence fee charge.

Please see a copy of the report on the Television Licence Fee, prepared by Dr Kevin Rafter for the Independent Broadcasters of Ireland, which is attached as part of this submission, for further details.

3. Amend Section 108 of the Broadcasting Act to redefine RTÉ's commercial mandate

The broadcasting landscape in Ireland differs from that of many other countries in that both state funded and independent commercial broadcasters have a commercial remit, and rely on commercial revenue to varying degrees, for the continuance of services. The Broadcasting Act 2009 provides for RTÉ to exploit commercial opportunities so as to maximise revenues and in doing so forces RTÉ to compete aggressively against independent broadcasters for commercial revenues. The dual funded model of funding which RTÉ operates under, coupled with the dominant position of RTÉ in the broadcasting arena confers a competitive advantage on them and forces independent broadcasters to operate in the same field with one hand tied behind their backs.

4. Funding the broadcasting regulator

The Broadcasting Act 2009 re-introduced a levy on all broadcasters to fund the operations of the Broadcasting Regulator. For the smallest local radio stations the levy

equates to a cost in the region of €40,000 per annum, which is the equivalent of one full time position within the radio station.

The levy is regressive and disproportionately impacts on small radio stations. Taking the operational costs of the BAI from monies collected from the licence fee would all broadcasters in Ireland whether state funded, independent commercial and community, regardless of whether they are television or radio broadcasters. it would also reduce the costs incurred by the BAI in collecting the levy from stations.

Please see a copy of the report – Policy on the Funding of Independent Radio in Ireland – which is attached as part of this submission, for further details.

Summary and Conclusion

The time to act is now and the Joint Oireachtas Committee on Communications has a unique opportunity to make a lasting and positive impact on the Irish broadcasting landscape, one which will serve the Irish audiences in all corners of the country.

It is never easy to introduce change and no doubt there will be resistance to changes in the Television Licence Fee and the distribution of monies collected. The anticipation of a negative response cannot be allowed to influence legislative decisions nor can it be used as a reason not to introduce and implement changes that have the potential to improve the level of public service content made available to Irish audiences.



A Public Service Broadcasting Fund for Independent Radio Stations
A Scheme Proposed by the Independent Broadcasters of Ireland (IBI)
January 2014

Summary:

Over the past two years the Independent Broadcasters of Ireland (IBI) has campaigned for a fair and equitable system of funding for public service broadcasting (PSB) in Ireland. Our members are the main source of local and national news, sport and current affairs on radio for 70% of the population and because of the structural changes in the advertising market that have impacted on the funding of independent radio, these services are under threat.

The introduction of the new Public Service Broadcasting Charge will result in additional revenue being collected for the purpose of funding PSB. In this paper, we outline a new scheme that proposes to utilise approximately half of the additional revenue collected in a new fund to support PSB on Independent stations. We propose that state owned broadcasters including RTÉ would also receive an increase in funding via the expected uplift.

The Government is currently preparing amending legislation to the 2009 Broadcasting Act to allow for the introduction of the new charge. This legislation should address the issue of allocation of the fund and provide for this new scheme proposed by IBI.

Introduction to the Independent Broadcasters of Ireland

The Independent Broadcasters of Ireland (IBI) represents the 2 national, 4 regional, 1 multi-city and 27 local commercial radio stations throughout Ireland. The mission of the IBI is to promote a strong and vibrant radio sector which reflects the preferences and needs of the listening public. Within our membership there exists a broad collection of radio stations – significant diversity in ownership, target audience, location and franchise area. These independent broadcasters make a significant contribution to the Irish economy and to the social and cultural life of the country.

Listenership to independent broadcasting in Ireland has never been stronger. In excess of 70% of the Irish population, 2.5 million people, tune into independent radio on a daily basis, which clearly shows the value listeners place on our programming. Independent radio provides a valuable public service to Irish radio listeners and is currently funded entirely from the sale of advertising and sponsorship.

Key facts about independent broadcasters: Station	Station Type	Ownership	Employees
Radio Kerry	Local	Radio Kerry Group	65
Clare FM	Local	Clare/Tipp Group	29
Galway Bay FM	Local	Connacht Tribune	44
Midwest Radio	Local	Local investors	41
Ocean FM	Local	Local Investors	50
Highland Radio	Local	Local Investors	76
Northern Sound	Local	Radio Kerry Group	20
Shannonside	Local	Radio Kerry Group	35
Midlands 103	Local	Tindle Group	40
KCLR 96FM	Local	Local Investors	31
KFM	Local	Local Investors	34
Tipp FM	Local	Clare/Tipp Group	31



Independent Broadcasters of Ireland

Creating a fair broadcasting sector
that serves the whole community

Policy on the funding of independent commercial radio in Ireland

Overview:

Independent radio in Ireland is just 23 years in existence and since its inception has become an essential part of the daily lives of the people of Ireland. The independent radio sector in Ireland is unique in Europe in the quality of our local programming and our very high listenership. Approximately 70% or 7 out of every 10 minutes of all radio listening in Ireland is to an independent radio station every day and many local radio stations have a market share of greater than 50% of the audience in their franchise areas. Independent radio stations have unprecedented levels of listener loyalty and high levels of engagement with their audiences.

Local stations are vital in sustaining local communities and Irish culture in the broadest sense. Our sector employs more than 1500 people and makes a significant contribution to the national economy and to local economies. Every week independent radio stations provide more than 1300 hours of public service broadcasting content to local audiences. This comprises news, current affairs, sport and a wide range of speech and Irish language programming. In one typical local station during the last general election, 22 candidates across two constituencies were interviewed on air 236 times, not including several full scale live election debates and more than 20 hours of live coverage of election counts.

Independent radio stations operate in a commercial environment and rely entirely on advertising to fund broadcasting and operational activities. The economic downturn has hit the independent radio sector hard with revenues decreased in many stations by in excess of 40%, resulting in wide spread cost cutting, wage reductions and unfortunately, redundancies. Despite this, the main focus of each radio station is and has always been the listener. The consumption of radio is free to the end user so financial losses incurred as a result of the marked decrease in advertising revenues have been borne by broadcasters. This is undermining the ongoing development of programming and causing serious concern regarding the future viability of many independent radio stations.

Broadcasting remains one of the few sectors where unfair competition from a state owned entity continues to hamper the development of a healthy, fair and balanced range of services. A recent enforcement decision by the Competition Authority described RTÉ as 'dominant' and the dual funding system as a "competitive advantage". Approximately 50% of RTÉ's revenue comes from advertising and Ireland stands out in Europe in the extent to which the state owned broadcaster remains so reliant on commercial revenue.

It is now time to finish what began more than 20 years ago and create a fair and balanced broadcasting sector where the state owned broadcaster must operate within a clearly defined mandate and independent broadcasters and the majority of the population who are their listeners are fairly treated.

No other deregulated sector of the economy continues to be dominated by a state-owned entity in the way that Irish broadcasting is. The Programme for Government made a commitment to review the funding of public and independent broadcasters. Public policy has up to now focused solely on ensuring that the state owned broadcaster is adequately funded. If the independent radio sector is to continue to develop and to properly serve the two thirds of Irish citizens who choose our services, then action must be taken now across a number of fronts including:

- Formal recognition of the significant public service broadcasting (PSB) contribution of independent commercial radio.
- A new fund to support and develop PSB on independent commercial radio.
- Amendment of Section 108 of the 2009 Broadcasting Act to define and limit the commercial mandate of RTÉ.
- Funding of the Broadcasting Authority of Ireland (BAI) to come from the new Public Broadcasting Charge.

1. Recognition of the public service contribution of independent commercial radio:

Democracy would be poorly served if there were only one broadcaster available to the people. We need diversity of opinion for a healthy and informed society. Ireland has a strong state-funded broadcaster in RTÉ and an equally strong independent broadcasting structure is vital to ensure that Ireland is properly served.

Public service broadcasting however is no longer the sole preserve of RTÉ. In fact, much of the content broadcast by independent radio is the very essence of public service broadcasting. Independent radio stations are at the heart of communities all over Ireland providing platforms for public discourse, local and national politics, local news, sport and current affairs. The provision of such strong public service content allows independent radio stations to connect local communities and reflect the culture and pride of the listeners to whom they broadcast. Recognition now needs to be given to the significant public service broadcasting contribution of independent radio stations.

2. A fund to support public service broadcasting (PSB) on independent commercial radio:

The current television licence system was established under the Broadcasting Act of 1960 when RTÉ was the only broadcaster in the State. Little or no change has been made to the structure of the licence fee since then, despite the fact that the Irish broadcasting landscape has changed beyond recognition.

Changes in technology and the manner in which people access content have made the current television license system redundant. The Minister has recently announced his intention to introduce a Public Broadcasting Charge to replace the Television Licence Fee.

The report to the BAI on The Irish Broadcasting Landscape published in 2010 suggested that a new collection system that eliminated evasion and reduced collection costs would save up to €30m/annum. This did not take into account any increased revenues that might come about as a result of possible increases in charges to commercial premises.

IBI proposes that a scheme should now be established to support Public Service Broadcasting on independent commercial radio stations. This scheme would be used to support a defined range of live programming including: news, sport, current affairs, talk programmes of an informational nature and programmes broadcasting music of Irish origin. The new fund would allow stations to expand the range and depth of local news and current affairs they broadcast.

While this proposed scheme would not replace the Broadcast Funding Scheme (Sound and Vision) it must be recognised that although Sound and Vision is funded from 7% of the licence fee, a majority of the funding goes to the state owned broadcaster and not to the independent radio sector. This is due to the onerous application process. Many independent radio stations cannot dedicate the time required to craft successful applications due to limited staffing resources.

3. Amendment of Section 108 of the 2009 Act to define and limit the commercial mandate of RTÉ:

The Broadcasting Act 2009 provides for RTÉ to exploit commercial opportunities so as to maximise revenues.

108. – (1) The commercial activities undertaken by a corporation (RTÉ/TG4) in pursuance of its exploitation of commercial opportunities object shall –
(a) be operated in an efficient manner so as to maximise revenues, and
(b) be used to subsidise its public service objects

An enforcement decision of the Competition Authority in 2011 stated

that RTÉ's position was dominant and that its dual funding system conferred a competitive advantage on the State broadcaster. Legislative change is required to address this to ensure a healthy and sustainable broadcasting sector in Ireland.

IBI proposes that the Broadcasting Act should be amended to remove the commercial mandate under Section 108 and replace it with a limit on the commercial reach of the state broadcaster.

An examination should be undertaken to determine how efficiently the revenue from the Licence fee is utilised. In this regard the cost base of RTÉ has to be reviewed to ensure that funding is appropriately allocated to support the development of programming.

While such an exercise might be construed as undermining the ability of RTÉ to function as a public service broadcaster we believe the opposite is true as a move to free RTÉ from commercial pressures could only benefit it in its pursuit of its real public service objects.

4. Funding of the BAI to come from the new Household Broadcasting Charge:

The introduction of the levy to fund the Broadcasting Authority of Ireland has coincided with the most severe downturn in revenues since the independent sector began. The levy is regressive and disproportionately impacts on small local stations. RTÉ pays for its levy from Licence Fee revenue and IBI believes that all broadcasters should be similarly supported in a sector where all participants are treated fairly and equally

At a glance:

IBI policy on the funding of independent commercial radio in Ireland

- 1.** Recognition of the public service contribution of independent commercial radio.
- 2.** A fund to support public service broadcasting (PSB) on independent commercial radio.
- 3.** Amendment of Section 108 of the 2009 Act to define and limit the commercial mandate of RTÉ.
- 4.** Funding of the BAI to come from the new Household Broadcasting Charge.

About the IBI

The 1988 Broadcasting Act was a seminal piece of legislation in paving the way for Ireland's independent broadcasting sector.

Prior to the introduction of the Act, broadcasting in Ireland was limited to the state broadcaster, which enjoyed a monopoly in radio and TV broadcasting in many areas of the country.

In July 1989, Ireland's airwaves were opened and the first two commercial stations to go on air were Capitol Radio (later to become FM104) and Mid West Radio.

That same year the Independent Broadcasters of Ireland (IBI), formerly called the Association of Irish Radio Stations, was founded to champion the sector and to promote diversity and quality of broadcasting to Ireland's radio listeners.

The diversity of independent broadcasting is seen in the growth of radio in Ireland with specialist pop, talk, classical, country and youth stations now broadcasting on the airwaves. The strength of the sector is evidenced in the IBI currently representing the interests of two national radio stations, one multicity radio station, four regional radio stations and 27 local radio stations from across Ireland.

The mission of the IBI is to promote a strong and vibrant radio sector which reflects the preferences and needs of the listening public. The IBI represents the interests of radio station owners to the government and to the independent regulator, the Broadcasting Authority of Ireland (BAI).

The IBI also lobbies on behalf of the radio listeners of Ireland and constantly seeks to ensure that the quality of programming remains extremely high. In this regard we regularly contribute to industry consultations and forums on issues ranging from programming to advertising and strategy.

The IBI aims to provide a distinct and coherent national voice in the ongoing campaign for competitive equality across the broadcasting sector.

Independent broadcasting is intertwined in the life of every community in the country. 66.1% of the population tune into our stations on a daily basis. This translates into weekday figures of 2.449 million listeners. With more than 1500 people employed in the sector, independent broadcasters make a significant economic, social and cultural contribution to the Irish economy.

The IBI board includes ten industry members, representing broadcasters from around the country. A chairman is elected every two years by the board.

IBI, Macken House, Mayor Street Upper, Dublin 1.
www.ibireland.ie

E: lisa@ibireland.ie **W:**

No. 9 – Submission by Jilly Ní Dhonnabhainn (Student NUG)

O DONOVAN, JILL" J.DONOVAN9@nuigalway.ie

To "PS-Broadcasting@oireachtas.ie" <PS-Broadcasting@oireachtas.ie>

Subject TG4 agus ábhar Éireannach/i nGaeilge

09/02/2017 11:08

A chara,

Ta mé ag scríobh chugat thar ceann chúig mhac léinn déag ar an gCéim BA (Cumarsáid agus Gaeilge) in Acadamh na hOllscolaíochta Gaeilge, Ollscoil na hÉireann, Gaillimh. Táimid ar fad sa chéad bhliain den chlár céime, gach duine thart ar ocht mbliana déag d'aois.

Ba mhaith linn aighneacht a chur faoi bhraid an Chomhhoiste um Chumarsáid, Gníomhú ar son na hAeráide agus Comhshaol faoi Théama 6 den cháipéis a scaipeadh, a bhaineann leis an gComhairliúchán Poiblí faoi mhaoiniú na Craoltóireacht Seirbhíse Poiblí:

Téama 6: TG4 agus ábhar Éireannach/i nGaeilge:

An sprioc atá luaite leis seo sa cháipéis ná cur le héifeachtúlacht sheirbhísí TG4 a bhaineann le hábhar Éireannach agus ábhar i nGaeilge ionas go gcuideofaí le haimsiú an chroí lucht féachana agus lucht féachana níos leithine.

I dtaca leis an bpointe faoin tionchar atá ag na tionscail churthaitheacha ar an eacnamaíocht, go mór mór in Iarthar na hÉireann, ba mhaith linn na pointí seo a leanas a dhéanamh:

- Socrúcháin oibre do mhic léinn dár leithéid féin. Faoi láthair bíonn deis ag mic léinn tríú bliana na Céime Cumarsáide in Ollscoil na hÉireann, Gaillimh (OÉG) tréimhse a chaitheamh ar thaithí oibre sa tionscal. Teastaíonn i bhfad níos mó deiseanna praiticiúla sa tionscail closamhairc chun ár gcuid scileanna a fhorbairt. Nuair a thógtar bother nua, mar shampla, cuirtear céatadán beag den bhuiséad iomlán i dtreo phíosa ealaíona le cur ar taispeáint in aice an bhóthair. Bheadh sé go maith a leithéid a dhéanamh sa tionscail closamhairc agus scannánaíochta; cuid den bhuiséad a chur ar fail le haghaidh treenail agus deiseanna do dhaoine ata ag tosnú sa tionscail. Ar ndóigh seo an bealach leis an tionscail a fhorbairt; agus measfaimid nach bhfuil dóthain do seo ar siúl.

- Daoine nach bhfuil Gaeilge a spreagadh níos mó trí chláracha dátheangacha a chur ar fáil.

Níos mó ábhair as Tuaisceart Éireann a chruthódh breis fostaíochta sa réigiún seo.

Post ar leith do dhuine ar leith, mar shampla TAIGHDE, gan an duine seo a bheith ag plé leis an iomarca

postanna lastigh den tionscail. Díriú ar phost amháin. Teastaíonn forbairt sna réimse oibre ar fad a bhainenn leis an tionscail; taighde go mór mór má tá ábhar nua le teacht chun cinn agus forbairt le teacht ar an tionscail.

- Taighde a dhéanamh in áiteanna ar leith sa tír ina mbíonn daoine ag labhairt Gaeilge ionas nach mbeidh an fócas ar fad ar na cheantair Ghaeltachta.

Cláir a chur chun cinn a bhédh bainteach leis an Ghaeilge a fhoghlaim ach gan é a bheith ceangailte leis an scoil.

Is mise, le meas,

Jilly Ní Dhonnabháinn

No. 10 – Submission by Journal Media

Joint Committee on Communications, Climate Action and Environment - Public Consultation on Funding of Public Service Broadcasting

Submissions by Journal Media

Introduction

Journal Media is a digital publisher of news. It publishes TheJournal.ie, one of the main digital sources of news in Ireland, as well as sport, entertainment and business news titles. It was set up in 2010 and today employs 68 people, the vast majority of whom are journalists.

TheJournal.ie engages over one-third of the Irish online audience each week⁴⁷. This makes it one of the three top Irish news sources accessed by the Irish public online and a key player in the digital news landscape. Our core business is digital advertising and we operate solely in the Irish market.

The focus of this submission is “Growth in Digital Services” and issues arising from RTÉ’s dual funding model (Theme 1).

Implications of the dual funding model

RTÉ’s public funding is very significant when compared to the size of Ireland’s advertising market⁴⁸. Having to rely on advertising revenue to complement its public funding creates an imbalance in the marketplace that affects Ireland’s indigenous media sector.

⁴⁷ Reuters Institute [Digital News Report](#) 2016

⁴⁸ RTÉ’s public funding was €179m in 2015 (source: RTÉ). The equivalent to over 20% of the size of Ireland’s advertising market where RTÉ collects the majority of its commercial activities revenue. (2015 advertising market: €782m - source: Carat Ireland)

The nature of RTÉ's dual funding model raises issues⁴⁹ not only in the TV and radio advertising markets but also in the digital advertising market. While steps like restrictions on minutage, discounts and rates schemes have been put in place to address some of these issues in the TV advertising market, the same cannot be said for the digital advertising market.

In addition, the marketing value and brand awareness generated by the promotion in RTÉ's TV and radio channels of its digital properties (i.e. apps, players and websites) creates a further asymmetry in the marketplace that gives RTÉ an enormous advantage.

RTÉ's dominance and dependency on commercial income hinders the indigenous private enterprises that also fulfil public services, for example the provision of news. Our society would benefit from a different approach: Narrowing RTÉ's remit to the provision of a public service that the private sector is unlikely to offer, and funding this remit sufficiently to avoid a dependency on commercial revenues.

This public funding-only approach to RTÉ, combined with the commissioning (by RTÉ or other public bodies) of independent productions across TV, radio and digital publishing, would create a thriving indigenous media industry. In this industry a well-resourced public enterprise providing services of critical value to society - without regard to commercial viability - coexists with an array of diverse and independent contributors.

Implications of "Additional services / growth in digital services"

A direction that increases RTÉ's reliance on commercial revenues, while the company continues to receive significant public funding, is of great concern.

RTÉ's current role in the digital advertising market should be carefully analysed considering the size of the market and the fact that the lion's share is taken by large

⁴⁹ Indecon's report states that "The dual-funding and licence fee model undoubtedly impacts on programme content and on audience numbers. This in turn has complex interactions with advertising rates and PSBs' share of the advertising market" (Impact of Public Service Funding on Advertising Market report p.49).

global players (e.g. Facebook, Google)⁵⁰. While the digital advertising market is expanding, the growth is driven mainly by social media and search - hence it is not expanding enough to fulfil the needs of Irish enterprises.

Digital display advertising in Ireland is estimated by IAB at €137m for 2015⁵¹ (28%+ YOY) and social media commands about half of this spend. So the relevant market addressable by RTÉ, newspapers, broadcasters and other digital publishers is less than €70m). Growth for this segment is in single digits⁵² and it is driven primarily by video on demand where RTÉ is the dominant local supplier.

RTÉ already commands a significant share⁵³ of the digital display advertising market. Further focus on this commercial activity without addressing the imbalances created by RTÉ's public funding will greatly damage the indigenous media and the valuable contribution that it makes to society.

Digital content supported by public funds

RTÉ digital properties compete in the digital advertising market⁵⁴ with news apps, sports apps and newspaper websites among others. While RTÉ digital properties can exploit content that was partly or fully paid for by public funding, its competitors can't.

⁵⁰ "Facebook and Google between them are now taking approximately 80% of global digital advertising revenues, while investing almost nothing in original journalism, programming or content." Opening Statement by Dee Forbes to Joint Committee on Communications Climate Action and Environment.

⁵¹ IAB-PWC Online Adspend 2015 full report - p. 23

⁵² 2015 - 2016 YOY growth of less than 8.5% according to Nielsen

⁵³ Market share estimated at 10% based on RTÉ annual report 2015 ("Digital Advertising & Sponsorship change YOY 1.1m +17%")

⁵⁴ "Digital advertising and sponsorship revenues continue to develop, and growth of 17% for the year was a significant achievement in an environment which, once again, was highly competitive. While the market is growing organically, there are ongoing challenges posed by market moves to automated trading platforms and consequent downward pressure on digital pricing" RTÉ annual report 2015 - p.10

A possible way to address this unfair advantage and improve the distribution of publicly funded content would be to make this content available free of charge to private enterprises. Content created with public funding could be distributed by the private media sector. Publishers could build on this content adding value and expertise or simply distribute it in its original form reaching larger audiences.

Marketing value of RTÉ's omnipresence

Another critical advantage enjoyed by RTÉ digital properties is the value they receive in promotion through TV and radio channels. Frequent daily mentions and cross-promotions prompt usage and awareness of RTÉ's apps, websites, etc. This creates huge value for RTÉ digital properties that is leveraged in the private market by selling advertising in those digital properties.

In order to address the unfair advantage this creates, it is important that the value of this marketing activity is analysed and quantified.

Learning from the TV model

Whether or not the issues arising from the dual funding model are addressed, an evaluation of RTÉ's impact on the advertising market across all media is required.

As the differences between broadcasters and publishers blur and media consumption habits change, the impact of RTÉ's public funding needs to be considered beyond TV. It is likely that restrictions on pricing and discount schemes should extend to RTÉ's commercial activities in the digital market.

It is also likely that RTÉ's role in commissioning TV content - which creates a positive ecosystem promoting activity in the independent production sector - should be extended by allocating a minimum percentage of RTÉ's funds to the commissioning of content for its digital platforms.

Summary

RTÉ's dual funding distorts the market and affects the indigenous media sector in particular. A well-resourced public enterprise providing only services of critical value to

society that are not commercially viable, alongside an array of diverse and independent contributors from the private market, would serve our society better.

In order to move towards this model, the funding of public service broadcasting should:

- assess RTÉ's impact on the advertising market and address the imbalance that it creates
- decentralise RTÉ's funding by increasing the funding that is put towards the commissioning of content from independent producers
- enable the private market to access, distribute and modify content that has been publicly funded

Increasing the dependency of RTÉ on commercial revenue, in particular from the local advertising market, will damage the contribution to society made by the private media sector as well as risking further dilution of the public service remit.

Journal Media is available to appear at a public session of the Joint Committee should it be required.

10 February 2016

Adrián Acosta

CEO, Journal Media

No. 11 – Submission by Local Ireland

Local Ireland Submission to the Oireachtas Committee on Communications, Climate Action and Environment Public Consultation on the funding of Public Service Broadcasting in Ireland

February 2017

Introduction

Local Ireland welcomes this opportunity to provide its submission to the Oireachtas Committee on Communications, Climate and Environment Public Consultation on the funding of Public Broadcasting In Ireland.

Local Ireland represents 46 local newspapers in the Republic with a weekly readership of 1.5 million.

Many of our members have been in existence for over 125 years and are ingrained in the cultural, social, political, sporting and economic fabric of their local communities.

It is unarguable that the media advertising market in Ireland is essentially an integrated one, and that changes in any sector of that market will inevitably affect some or all of the other sectors involved. This implies that policy decisions taken in any one sector should be taken with regard to the possible consequences of such a change for other sectors, based firmly on the best available evidence, and on the principle that uncompetitive distortions should not encumber the market-place.

Local Ireland members play a vital role in the democracy of our state and the literacy of all people in Ireland. In common with RTÉ and other national broadcasters, Irish local newspapers contribute hugely to the cultural, social, economic, intellectual and political life of Ireland.

Challenges facing media

Over the years, Local Ireland (and its predecessor Regional Newspapers and Printers Association of Ireland)) has expressed concerns about the ability of RTÉ to leverage its privileged position as a publically funded broadcaster to compete unfairly with other media, including newspapers.⁵⁵

Local Ireland will continue to insist on the scrupulous application of European Union law to the activities of RTÉ, and it requests the Joint Committee to continue to seek to ensure that this is the case. However, in this submission, Local Ireland will focus on the challenges faced by local media and on the implications it believes these have for public funding of public service broadcasting and public service newspaper journalism alike.

For local broadcasters and print media alike, there is a real and present threat posed to their mission of quality journalism and their advertising revenues by exponential changes in the way news is delivered. Old models for funding the creation and dissemination of high value content simply do not work in a world dominated by digital, on-line technologies, where aggregators –including global social media players – do not create or invest in content but feed off the content produced by others. This is compounded by restrictive practices from platforms who can dictate terms.

The cost of producing quality journalism is substantial and remains with news publishers. It is becoming increasingly difficult to meet these costs, partly because of the lower value of digital advertising compared to print, but also because of the diversion of advertising spend from publishers towards aggregators.

As has been pointed out by the Director General of RTÉ, two social media players, Google and Facebook, enjoy around 80% of global digital advertising revenues. According to OC&C's Marketing 20:20 report, the two companies currently account for 53% of the UK online display advertising market but will experience combined annual growth of an average 24 percent year-on-year over the next four years. Though precise figures for Ireland are hard to come by, powerful international players undoubtedly take significant revenues from national broadcasters and newspaper publishers.

1.Regional Newspapers and Printers Association of Ireland response to the BAI consultation process concerning the draft broadcasting rules published on 16th June 2010.

Revenue model changing

The current revenue model for Irish newspapers – print sales and advertising sales – has been under huge pressure for many years.

Since 2007, sales of printed daily newspapers have declined by almost 41% and 47% for Sunday titles. In addition, advertising revenue has decreased by over 57% in the same period.

Newspapers have had to adapt to the new realities. In common with newspaper publishers elsewhere, member titles of Local Ireland have sought to rise to the challenge, establishing on-line editions and creatively adopting new revenue-creation models. Despite this, member titles are finding it increasingly difficult to maintain the levels of revenue sufficient to support the high quality journalism central to their mission.

If a part of their malaise has been due to competition from RTÉ, it must be recognized that RTÉ is subject to similar constraints. As a dual-funded public broadcaster, RTÉ must find a significant part of its funding from its commercial activities. Local Ireland believes that the answer to its funding problems cannot lie in expanding its commercial activities, but nor does it lie in limiting its activities under its public service remit.

There are, of course, new challenges facing national broadcasters and newspaper publishers engaging in their core and on-line activities. The impact of Brexit is already being felt. The change in government in the US may also adversely impact on advertising revenues.

Funding for public service journalism

Local Ireland is in agreement with the Newsbrands submission considers that the time is right not only for a courageous and innovative change to the regime for funding RTÉ, but also to extend public funding to national and local newspapers who contribute to our distinctive way of life. To do so would be to recognize that RTÉ, in exercising its public service remit, and the national/local newspapers contribute to the democratic, social and cultural needs of society in Ireland.

This has been recognized by the Minister for Communications, Climate Action and Environment, who in his engagement with the Joint Committee, has referred to “public service media”, rather than “public service broadcasters” and has invited the Joint Committee to involve the “commercial (local and national) community and print sectors in the process, since all these stakeholders are competing from public funding. Indeed, the Minister has stated that, if quality journalism is to be provided, the question of supporting national newspapers needs to be part of the debate.”⁵⁶

It cannot be said that broadcasters are in a different place than the press and that the question of funding the latter does not therefore arise in the current exercise. This would be to ignore the fact that RTÉ, the independent broadcasters and the national newspapers compete for advertising with each other and, with increasing convergence, in the on-line world with each other and with a plethora of large and small on-line players.

It will, of course, be necessary to determine the type of support that would be appropriate in the circumstances.

Some guidance may be drawn from practice in the EU Member States.⁵⁷ Many Member States, grant indirect subsidies in the form of reduced VAT. Ireland currently applies a reduced 9% VAT rate to printed newspapers and 23% to digital. News Brands Ireland has consistently argued that newspapers should be zero rated, as in the UK and elsewhere in the EU, in recognition of the unique role newspapers play in society and in fostering democratic debate. We welcome the recent EU Commission proposals to align VAT on print and digital newspapers and also the possibility for member states to introduce zero and super-reduced rates.

Direct financial support is also provided in many EU countries. This may take the form of production aid for newspapers satisfying public interest criteria, for media literacy projects, developing journalistic quality and training, online service development and distribution. Such support should be capable of being used for national newspapers that have a “public interest” editorial mission.

⁵⁶ See “Denis Naughten in support of public funding for newspapers”, Sunday Independent, 16 October 2016.

⁵⁷ See, for a recent survey, LSE Media Policy Project *Public Funding of Private Media* (Media Policy Brief 11, March 2014) (<http://blog.lse.ac.uk/mediapolicyproject/>).

As is the case for state support to RTÉ, EU State aid rules must be observed. It is well established that production and other aid given to newspapers can in principle be justified in order to ensure widespread availability of publications, contributing to public debate and dissemination of socio-political information.⁵⁸ NewsBrands Ireland is confident that, if resources can be made available, it will be possible to design a mechanism for support that will be compliant with the State aid regime.

Conclusion

Every day Irish newspapers – digital and print – can be counted on to provide the subject matter of the country’s democratic conversation. Broadcast media start and conclude their day with stories from the national newspapers.

NewsBrands Ireland believes that the current work of the Joint Committee should not be limited to the funding of public service broadcasting, but that it should also consider the position of other media which also contribute to the life of the nation and are undergoing the same sorts of challenges. To that end, it urges the Joint Committee to consider mechanisms of providing support to newspapers as well as to RTÉ.

A representative from News Brands Ireland would be prepared to appear at a public session of the Joint Committee if this would be considered helpful.

Draft / 30 Jan 2017

⁵⁸ In 2013, the European Commission approved aid by Denmark to written media on this basis. See State aid SA.36366 (2013/N-Denmark).

No. 12 – Submission by Macalla Teoranta

Do bhaill an chomhchoiste,

Is mise Cúán Mac Conghail – Stiúrthóir Bainistíochta Macalla Teoranta. Is comhlacht léiriúcháin neamhspleách agus ionad iar-léiriúcháin muid atá lonnaithe i mBaile Átha Cliath. Cé gurb í an Ghaeilge príomhtheanga na hoifige, feidhmímid trí Bhéarla chomh maith.

Cuirim fáilte roimh an bplé atá ar bun agaibh maidir le hinfheistíocht san earnáil léiriúcháin neamhspleách. Feicim chomh maith go bhfuil sibh ag díriú ar TG4 agus an ról atá ag an stáisiún sa todhchaí. Tá áthas orm é seo a fheiceáil. Tá earnáil léiriúcháin an-chruthaitheach againn sa tír seo agus leis an tacaíocht ceart d'fhéadfaimid cuidiú go mór le geilleagar na tíre.

Táim ag tapú an deis seo chun mo chuid tuairimí ar an gceist seo a roinnt libh. Tá eolas faoi Macalla Teoranta agus na deiseanna eacnamaíochta a bhaineann leis an obair atá ar bun againn faoi iamh. Tá fíís láidir agam don todhchaí a bhaineann go príomhdha le tacaíocht agus tuilleadh infheistíochta san earnáil seo. Bheinn breá sásta an fíís seo a phlé libh os comhar an chomhchoiste amach anseo.

Le gach dea-ghuí

Cúán Mac Conghail

Stiúrthóir Bainistíochta

Macalla Teoranta

Is mise Cúán Mac Conghail - Stiúrthóir Bainistíochta Macalla Teoranta. Bhunaigh mé an comhlacht léiriúcháin i 1996. Roimhe sin d'oibrigh mé mar eagarthóir leis an BBC i Londain. Tá gradaim buaite agam mar léiritheoir agus mar eagarthóir. Roghnaíodh mo chlár doiciméide faoi Barack Obama ***The Road to Moneygall*** leis an 13ú Féile Scannáin Éireannacha in Chicago a oscailt. Bhuaigh clár ón tsraith ***On The Block*** duaiseanna timpeall na hEorpa (An *Prix Jeunesse*, *Prix Danube* agus *IFTA do Chláracha Óige* ina measc.) Maraon leis an obair atá ar bun agam le Macalla tá comhlacht scannán bunaithe agam - *Brother Films* - le mo dheartháir Fiach Mac Conghail. Tá *Brother Films* tar éis gradaim a bhaint amach le haghaidh na gearrscannáin atá léirithe againn agus i 2006 léiríomar *Studs* – fadscannán le Brendan Gleeson a bhí scríofa ag Paul Mercier.

Obair agus Forbairt Macalla Teoranta

Tá mol léiriúcháin lán-Ghaeilge cruthaithe ag Macalla i gceartlár Bhaile Átha Cliath le stiúideo taifeadta, áras féachana, oifigí léiriúcháin agus seomraí eagarthóireachta. Is sampla iontach é seo don mhéid gur féidir le comhlacht léiriúcháin neamhspleách a bhaint amach. Tá an oifig lonnaithe i 15 Plás Mhic Aonghasa i mBaile Átha Cliath. Cruthaíonn oifig Mhacalla gnó le haghaidh na bialanna agus siopaí áitiúla. Seo breis eolais faoin gcomhlacht.

Fostaíocht:

Tá foireann óg agus cruthaitheach churtha le chéile againn le ceathrar fostaithe lánaimseartha agus duine amháin go páirtaimseartha. Bíonn 50-60 duine ag obair dúinn go neamhspleách laistigh de aon bhliain amháin - idir innealtóirí fuaime sa stiúideo, eagarthóirí, aisteoirí, saoraistritheoirí agus scríbhneoirí.

1) Dubáil: Le nach mór 20 bliain anuas, tá scoth na hoibre dubála á sholáthar ag Macalla. Tá na mílte uair an chloig dár gcláir dubáilte craolta ag TG4. I measc na clasaicí tá **SpongeBob Squarepants, Ben 10, Scooby Doo, An Muppet Show** agus go leor leor eile. Sna blianta 2014/2015 bhog saothar Mhacalla ón teilifís chuig an scáileán mór le comhléiriúcháin le Wiggley Woo ar **Tea With The Dead**, Cartoon Saloon le **Song of the Sea/Amhrán na Mara** agus Paramount Pictures le **SpongeBob: Spúinse as Uisce**.

2) Léiriúcháin: Táimid ag dearadh agus ag soláthar léiriúcháin úrnua de chuid Macalla do RTÉ Young Peoples ó 2006. Tá clú is cáil bainte amach ag ár sraith cláir doiciméide do pháistí, **On The Block**, inar thugamar ceamaraí agus cead a gcos don aos óg a scéal féin a insint don tír. Ó Fatima Mansions go Oileán Thoraí – is mór an difríocht idir na domhain ina maireann na páistí seo ach d'éirigh linn a thaispeáint gur mór an chosúlacht eatarthu chomh maith. Agus RTÉ ag déanamh claochlú ar an mbealach gur phléigh siad leis an aos óg, bhí Macalla ansin le smaointe le haghaidh cláir a chuir an stáisiún i dteagmháil go díreach leis an lucht féachana tríd na meáin shóisialta lena leithéidí **One Minute Wonders, Show Off Or Get Off! The Real Deal, The 1916 Challenge** (a bhí ainmnithe le haghaidh IFTA i 2016) agus **How To Do Everything**.

3) Iarléiriú: Téann réimse leathan de thionscadal tríd seomra eagarthóireachta Macalla. Le déanaí táimid tar éis eagarthóireacht agus iarléiriú a dhéanamh ar dhá thionscadal atá an-éagsúil óna chéile a bhain clú agus cáil amach. Rinneamar eagarthóireacht agus iarléiriú ar **What We Did Last Summer** - clár faisnéise bunaithe ar thuras foireann rugbaí na hÉireann chuig An Afraic Theas. Bhí an clár urraithe ag Vodafone agus craoladh é ar RTÉ One. Le déanaí rinne Macalla eagarthóireacht agus iarléiriú ar an fadscannán

Meetings with Ivor. Scannán faisnéise atá ann bunaithe ar an síciatraí Ivor Browne. Tá an scannán seo anois á thaispeáint i bpictiúrlanna ar fud fad na tíre.

Mar a fheictear ón méid thuas tá gnéanna oibre eagsúla ar bun ag Macalla. Bíonn muid ag forbairt smaointe, ag léiriú cláir, ag dubáil cláir agus scannáin agus i mbun iarléiriú. Bíonn réimse leathan de scileanna de dhíth chun an obair seo ar fad a dhéanamh. Bíonn Macalla ag fostú daoine leis na scileanna seo agus le breis infheistíocht san earnáil beidh níos mó deiseanna ann dúinn na daoine seo a fhostú.

Moladh

Smaoinigh ar an todhchaí. Cuir scéim ar fáil a mheallfaidh daoine óga i dtreo an earnáil neamhspleách.

Mar atá luaithe agam, bíonn Macalla ag fostú daoine go neamhspleách ag brath ar na leiriúcháin atá idir laimhe againn. Go minic is daoine óga atá díreach críochnaithe le oideachas tríú leibhéal a bhíonn ag obair linn. Is léir domsa go bhfuil na scileanna cuí acu agus go minic tá i bhfad níos mó saineolas acu ar na bealaí ilghnéitheach agus nua-aimseartha chun scéalta a insint ar an scailéain. An deacracht atá ann ná nach bhfuil a dhótháin taithí acu. Gan a dhótháin infheistíocht san earnáil neamhspleách ní bheidh deiseanna ann don ghlúin seo. Go minic bíonn orthu dul go Londain nó Nua Eabhrac agus cailltear iad.

Is gá smaoineamh ar bhealach le cinntiú go dtéann cuid den infheistíocht san earnáil neamhspleách i dtreo daoine óga atá ag lorg obair san earnáil. Tá deacrathaí ag RTÉ agus TG4 ag mealladh lucht féachana níos óige agus de bharr sin tá ciall ag baint leis seo. Má tá daoine óga páirteach sna léiriúcháin beidh saineolas faoi leith acu ar céard atá ó dhaoine óga.

B'fhiú go mór scéim i nGaeilge a chruthú chomh maith. Dá bharr borradh na Gaelscoileanna agus fás na meáin Gaeilge le Raidió na Life, Raidió RíRá, NÓS agus Raidió na dTreabh, tá glúin nua le Gaeilge sna cathracha ag teacht ar an bhfód. Tá TG4 ar an bhfód le 20 bliain anuas agus is léir nach bhfuil a dhótháin léiritheoirí neamhspleách tar éis teacht ar an bhfód le linn na tréimhse sin. Is gá cinntiú go bhfuil nasc idir an ghlúin nua le Gaeilge sna cathracha, TG4 agus an earnáil neamhspleách. Dá bharr, b'fhiú go mór infheistíocht a TG4 a ardú agus cinntigh go bhfuil roinnt de ag dul i dtreo leiritheoirí óga. Ní gá ach breathnú ar an méid atá bainte amach ag Macalla ó bhunaíodh an comhlacht i 1996. Le 20 bliain anuas táimid tar éis daoine a fhostú, airgead a chur ar ais sa gheilleagar, ord a tharraingt ar an tír seo go hidirnáisiúnta agus scileanna daoine san earnáil a fheabhsú.

Tá súil agam go bhfuil an t-eolas seo cabhrach daoibh agus guím gach rath oraibh leis an obair atá ar bun agaibh. Má tá breis eolais uaibh bheinn breá sásta labhairt libh go poiblí amach anseo.

Le gach dea-ghuí

Cúán Mac Conghail

Stiúrthóir Bainistíochta

Macalla Teoranta

1 February 2017

No. 13 – Submission by NEARTV

Community Television Association

Introduction

We are responding to the Themes identified by the Joint Oireachtas Committee.

Background

Community Television is the third sector in Irish Television under Irish legislation. There is Cork Community Television and Dublin Community Television broadcasting, and many producers across the country.

It is different from both public service and commercial media and is legally defined as not-for-profit and democratically owned and controlled by the local citizens.

Community Television is about Participation, Empowerment and Diversity. Programming is based on providing a social benefit to the community.

Community Television has played an important role in the development of Media Literacy programming and this was borne out where a representative of Cork Community Television was one of the main speakers at the recent BAI launch of their Media Literacy Policy.

Community Television is also designed to support local democracy, provide technological training and can assist in job creation.

Training and Facilitation: Community television is about training a wide diversity of citizens, from migrants to school children and older citizens in order to facilitate their involvement in making media content.

Community Television can provide a broad plurality of voices and opinions. Some of these voices and faces probably never appear on mainstream television.

The development of community television in Ireland takes place within the wider context of the community media sector and we co-operate with our colleagues in Community Radio.

Themes;

Themes 1 and 2:

Community Television has the flexibility to continue providing additional services to each community. We are in contact with colleagues across Europe, and are members of the Community Media Forum of Europe. We are keen to embrace new technologies and develop digital services to enhance our service.

We are providing a clear public service in that we produce programming that may not have the necessary commercial value, but has a cultural and societal social benefit. Without community Television this content would not get produced. We are deserving of public funding to sustain this non-commercial model of media. Research funded by the BAI has shown how other EU states fund Community Radio and Community Television is a similar model.

Theme 3: We operate a model on a non-commercial basis. We deliver a lot with little or no funding support and have proven that the potential is there to deliver a lot more. We are focussed on providing beneficial public service content and would develop this if funded to a sustainable level.

Theme 8: In an era of shrinking media ownership we believe that the themes identified should be broadened to include the issue of media plurality. Community Television offers a unique model of community ownership.

If supported Community Television can deliver citizen owned media in a very cost-effective manner to protect and promote plurality. Thus for small financial assistance the state can achieve an immense increase in plurality of television in Ireland.

With adequate funding, Community Television can develop to provide a unique service to an increasing number of communities, ensuring widespread ownership and increasing plurality in voices and opinions.

1 February 2017

No. 14 – Submission by Nemeton TV



An Rinn, Dún Garbhán, Co. Phortláirge.

www.nemeton.ie, irial@nemeton.ie

Guth: 353 (0)58 46499

Aighneacht chuig An Comhchoiste um Chumarsáid, Gníomhú ar son na hAeráide agus Comhshaol

Public Consultation on the Funding of Public Service Broadcasting in Ireland

Tá an aighneacht seo scríofa i mBéarla, teanga oibre an chomhchoiste.

1. Irial Mac Murchú, Príomhfheidhmeannach (CEO), Nemeton. Independent television and content production company.

2. I am the founder of Nemeton (1993), based in the Gaeltacht of An Rinn in Co. Waterford. Nemeton employs up to 50 full time staff and approximately the same amount of regular freelancers. Our biggest contract is the production of TG4's entire sports output including GAA Beo, Rugbaí Beo and Laochra Gael. Other significant contracts include Adorama TV, a New York-based web tv channel; the production of content for the Croke Park big screen and other web services for the GAA and providing people and facilities for various broadcasters including RTÉ, BBC and Sky Sports. Most of our staff comes from the surrounding area and we are very rooted in the local community. Our working language is Gaeilge.

Since 2006, Nemeton has run a post-graduate Ard Dioplóma i Léiriú Teilifíse (Higher Diploma in Television and Digital Media Production) in partnership with Waterford

Institute of Technology and Údarás na Gaeltachta, supported by TG4. This course has helped to fuel the growth of the industry.

3. I would like to address the question: *"What specific measures has TG4 put in place to appropriately promote and encourage development of the creative economy (i.e. creative industries), particularly in the West of Ireland?"*

Before TG4 (then TnaG) came on air in 1996, Nemeton was a small, struggling one-person company, very much in the mould that many production companies find themselves in to this very day.

Our vision at the time was to buck the trend of the emerging Dublin-centric independent television sector and to prove that we could build a company of scale - not just 'down the country' in Waterford, but to do so in the Gaeltacht, with Irish as our working language.

What we found was that there has never been an industry so suited to the unique skills and creative abilities to be found in these communities, who took this industry to themselves like it was made for them. Who would have predicted in the past that a company based in An Spidéal, Conamara (Eo Teilifís) would produce a multiple award-winning soap like Ros na Rún for over 20 years or that Telegael, also in Conamara, could win multiple Emmys and IFTA's for their international animation productions.

Nemeton's sports productions featuring competitions like the Allianz Football and Hurling Leagues, which were never seen live on television in Ireland before TG4 started showing them, have now reached a point of major significance with the public, where at least the same or more people watch than if it were on English language TV. An example of this is the Football League Final last April where a massive 38% of people tuned in to watch Dublin beat Kerry.

But to turn the clock back for a moment to the mid-nineties and our lofty aspirations. They would have been pie-in-the-sky were it not for the arrival of TG4. The new channel's proactive approach to encouraging the Gaeltacht-based independent sector set the scene for a remarkable growth story. TG4's management went about this by awarding contracts to newly formed companies and in doing so took a huge risk as most

of these had no proven track record at the time. As a side note, it cannot go unmentioned that Údarás na Gaeltachta were real pioneers in supporting this industry and without their partnership it is debatable whether the Gaeltacht television industry would be what it is today, supporting hundreds of jobs.

This loyalty shown by TG4 to the production companies enabled growth to happen. Initially just enough to fulfill the channel's own requirements, but as time went by, the entrepreneurs started to emerge from the original creative and technical skills base.

In Nemeton's case, we went from originally producing TG4's Spanish Primera Liga hit series, Olé Olé, to projects for RTÉ like Health Squad, before further diversifying into the provision of satellite transmission services primarily supporting our own productions for TG4, but then also growing this operation to include clients like ABC, NBC, Bloomberg in the US; Sky Sports, BBC and Channel 4 in Britain; Channel 10 and others in Australia and a list too long to mention of others ranging from Japan to Mexico. We provide people and facilities for Adorama TV, a photography-based web TV channel in New York and most of their 400+ videos per year come from our production base in Co. Waterford. We are now diversifying again to the provision of web content for sports broadcasters and rights-holders to include social media distribution and more general broadcast distribution.

The key point of this submission is: none of this could happen without TG4's promotion and development of the independent sector. It is the foundation stone, which underpins all of this work. TG4's funding by the state has given enormous value to the taxpayer, not just in terms of the award winning programming for its audience. But in economic terms, a high proportion of every euro spent via the production companies is returned to the state due to the labour-intensive and general high cost of production, all resulting in generating significant economic activity and very good return to the country's finances.

If you further analyse the added benefit of TG4's programming spend and how it has grown the creative economy, it is an extraordinary success story, and one that could and should be replicated.

The biggest inhibitor to its replication has been the recession and the cuts to TG4's funding which has taken a lot of money out of the independent sector. I would ask the

committee to recommend the immediate restoration of TG4's pre-crash budget and to look at further ways to increase this budget as a stimulant for further growing the television and content production industry in Ireland. The creative industries can and do flourish, helped greatly when the public service broadcasting spend is invested wisely.

4. Recommendations.

- That the committee should recommend the immediate restoration of TG4's budget to pre-recession levels.
- That the committee should recommend a review of how TG4 client companies have managed to build sustainable structures, and how this can be replicated.

6. Tá súil agam go gcaithfidh sibh súil fábhach ar na moltaí seo agus bheadh áthas orm teacht in bhur láthair chun na ceisteanna seo a chíoradh, más mian libh.

Críoch.

1 February 2017

No. 15 – Submission by NewsBrands Ireland

Oireachtas Joint Committee on Communications, Climate Action and Environment

Public Consultation on the Funding of Public Service Broadcasting in Ireland

Submission by NewsBrands Ireland

Introduction

NewsBrands Ireland represents 16 Irish national daily, Sunday and weekly newspapers⁵⁹, print and on-line. Its remit is to promote advertising in its members' publications and to work towards a fair and balanced legislative framework in line with EU law and best practice in other EU jurisdictions.

NewsBrands Ireland maintains that Irish national newspapers and their online editions are vital to the democracy of our state and the literacy of all people in Ireland. In common with RTÉ and other national broadcasters, Irish national newspapers contribute hugely to the cultural, social, economic, intellectual and political life of Ireland.

Scope of Consultation

NewsBrands believes restricting this consultation to public service broadcasting would fail to recognize the crisis that exists in all indigenous Irish media, both national and regional. This once again highlights the absence of a holistic media policy and the fact that there is no Minister with responsibility for all media.

It is our view that the review should be broadened to look at both the future funding models for media in Ireland that perform an equally crucial public service role and also the impact of international technology giants – Google and Facebook – who are

⁵⁹ Irish Independent, Irish Examiner, The Irish Times, Irish Daily Star, The Herald, Sunday Independent, Sunday World, The Sunday Business Post, Irish Mail on Sunday, Irish Farmers Journal, Irish Daily Mail, Irish Daily Mirror, The Irish Sun, Irish Sunday Mirror, The Sunday Times and Irish Sun on Sunday.

absorbing a disproportionate share of advertising revenue whilst making no investment in content and content producers.

Competition in the Media Market

Over the years, NewsBrands Ireland (and its predecessor, National Newspapers of Ireland) has expressed concerns about the very high cost structure of RTÉ and also its ability to leverage its privileged position as a publically funded broadcaster to compete unfairly with other media, including newspapers.⁶⁰

Newspapers and other private sector media players effectively compete head-on with RTÉ. This is particularly the case in the digital space, where RTÉ and other media players have established websites and compete aggressively for advertising.

RTÉ's ability to exploit commercial opportunities has to be seen in the context of its privileged position as a publically-funded broadcaster. If a newspaper launches a website, it has "to make it pay". It has to generate sufficient revenues from the website – through subscriptions and advertising – to make the site viable. However, its ability to do so is severely prejudiced by the fact that the public service broadcaster does not have to turn a profit on its website. Indeed, it can avail of publically-funded content and use it for commercial gain. Newspaper publishers on the other hand must invest millions in content generation in order to maximize commercial opportunity.

As outlined in previous submissions, NewsBrands Ireland will continue to insist on the scrupulous application of European Union law to the activities of RTÉ, and it requests the Joint Committee to continue to seek to ensure that this is the case.

However, in this submission, NewsBrands Ireland will focus on the challenges faced by national media and on the implications it believes these have for public funding of public service broadcasting and public service newspaper journalism alike.

⁶⁰ See, in particular, the April 2012 submission made by NNI to the 2013 Crowe Horwath Review of Funding for Public Service Broadcasters and NNI's April 2014 comments on the 2014 Indecon Economic Analysis of the Advertising Market in Ireland 2013.

Challenges facing national media

For national broadcast and print media alike, the key challenge is the threat posed to their mission of quality journalism and their advertising revenues by exponential changes in the way news is delivered. Old models for funding the creation and dissemination of high value content simply do not work in a world dominated by digital, on-line technologies, where aggregators –including global social media players – do not create or invest in content but feed off the content produced by others. This is compounded by restrictive practices from platforms who can dictate terms.

The costs of producing quality journalism are substantial and remain with news publishers. It is becoming increasingly difficult to meet these costs, partly because of the lower value of digital advertising compared to print, but also because of the diversion of advertising spend from publishers towards aggregators.

As has been pointed out by the Director General of RTÉ, two social media players, Google and Facebook, enjoy around 80% of global digital advertising revenues. According to OC&C's' Marketing 20:20 report, the two companies currently account for 53% of the UK online display advertising market but will experience combined annual growth of an average 24 percent year-on-year over the next four years. Though precise figures for Ireland are hard to come by, powerful -international players undoubtedly take significant revenues from national broadcasters and newspaper publishers.

Newspaper revenue model

The current revenue model for Irish newspapers – print sales and advertising sales – has been under huge pressure for many years.

Since 2007, sales of printed daily newspapers have declined by almost 41% and 47% for Sunday titles. In addition, advertising revenue has decreased by over 57% in the same period.

Newspapers have had to adapt to the new realities. In common with newspaper publishers elsewhere, member titles of NewsBrands Ireland have sought to rise to the challenge, establishing on-line editions and creatively adopting new revenue-creation

models. Despite this, member titles are finding it increasingly difficult to maintain the levels of revenue sufficient to support the high quality journalism central to their mission.

If a part of their malaise has been due to competition from RTÉ, it must be recognized that RTÉ is subject to similar constraints. As a dual-funded public broadcaster, RTÉ must find a significant part of its funding from its commercial activities. NewsBrands Ireland believes that the answer to its funding problems cannot lie in expanding its commercial activities, but nor does it lie in limiting its activities under its public service remit.

There are, of course, new challenges facing national broadcasters and newspaper publishers engaging in their core and on-line activities. The impact of Brexit is already being felt. The change in government in the US may also adversely impact on advertising revenues.

Funding for public service journalism

NewsBrands Ireland considers that the time is right not only for a courageous and innovative change to the regime for funding RTÉ, but also to extend public funding to national newspapers who contribute to our distinctive way of life. To do so would be to recognize that RTÉ, in exercising its public service remit, and the national newspapers each contribute to the democratic, social and cultural needs of society in Ireland.

This has been recognized by the Minister for Communications, Climate Action and Environment, who in his engagement with the Joint Committee, has referred to “public service media”, rather than “public service broadcasters” and has invited the Joint Committee to involve the “commercial (local and national) community and print sectors in the process, since all these stakeholders are competing from public funding. Indeed, the Minister has stated that, if quality journalism is to be provided, the question of supporting national newspapers needs to be part of the debate.”⁶¹

It cannot be said that broadcasters are in a different place than the press and that the question of funding the latter does not therefore arise in the current exercise. This would be to ignore the fact that RTÉ, the independent broadcasters and the national

⁶¹ See “Denis Naughten in support of public funding for newspapers”, Sunday Independent, 16 October 2016.

newspapers compete for advertising with each other and, with increasing convergence, in the on-line world with each other and with a plethora of large and small on-line players.

It will, of course, be necessary to determine the type of support that would be appropriate in the circumstances.

Some guidance may be drawn from practice in the EU Member States.⁶² Many Member States, grant indirect subsidies in the form of reduced VAT. Ireland currently applies a reduced 9% VAT rate to printed newspapers and 23% to digital. News Brands Ireland has consistently argued that newspapers should be zero rated, as in the UK and elsewhere in the EU, in recognition of the unique role newspapers play in society and in fostering democratic debate. We welcome the recent EU Commission proposals to align VAT on print and digital newspapers and also the possibility for Member States to introduce zero and super-reduced rates.

Direct financial support is also provided in many EU countries. This may take the form of production aid for newspapers satisfying public interest criteria, for media literacy projects, developing journalistic quality and training, online service development and distribution. Such support should be capable of being used for national newspapers that have a “public interest” editorial mission.

As is the case for state support to RTÉ, EU State aid rules must be observed. It is well established that production and other aid given to newspapers can in principle be justified in order to ensure widespread availability of publications, contributing to public debate and dissemination of socio-political information.⁶³ NewsBrands Ireland is confident that, if resources can be made available, it will be possible to design a mechanism for support that will be compliant with the State aid regime.

⁶² See, for a recent survey, LSE Media Policy Project *Public Funding of Private Media* (Media Policy Brief 11, March 2014) (<http://blog.lse.ac.uk/mediapolicyproject/>).

⁶³ In 2013, the European Commission approved aid by Denmark to written media on this basis. See State aid SA.36366 (2013/N-Denmark).

Conclusion

Every day Irish newspapers – digital and print – can be counted on to provide the subject matter of the country’s democratic conversation. Broadcast media start and conclude their day with stories from the national newspapers.

NewsBrands Ireland believes that the current work of the Joint Committee should not be limited to the funding of public service broadcasting, but that it should also consider the position of other media which also contribute to the life of the nation and are undergoing the same sorts of challenges. To that end, it urges the Joint Committee to consider mechanisms of providing support to newspapers as well as to RTÉ.

NewsBrands would also once again reiterate its call for the appointment of a Minister for Media who would have a mandate to support indigenous media and to protect and grow employment amongst the industry.

A representative from News Brands Ireland would be prepared to appear at a public session of the Joint Committee if this would be considered helpful.

2 February 2017

Contact:

Ann Marie Lenihan

CEO

NewsBrands Ireland

E: amlenihan@newsbrands.ie

www.newsbrands.ie

No. 16 – Submission by Raidió Rí-Rá



Programme

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Appendix

Appendix A: Current Raidió Rí-Rá schedule 12 2

Éist lenár Seó Nua

RAIDÍÓ RÍ-RÁ AR RŊA G

Gach oíche Mháirt-Aoine ó 9-10in ar 92.6-94.4 & 102.7 FM

Clár ceoil ag craoladh ar Raidió na Gaeltachta le Cillian de Búrca agus Niamh Ní Chróinin ó Raidió Rí-Rá, cairtstáisiún Gaeilge don aos óg ar-line ar www.rir.ie. Beidh na hamhráin is déanaí ó na cairteacha á gcasadh ar an gclár mar aon le caint ar na scéalta popnuacha is déanaí ó shaoil an cheoil agus na scannánaíochta.

Bi ag éisteacht gach oíche Mháirt - Aoine óna 9.00in

Cairt-stáisiún ceoil ag craoladh go hiomlán trí Ghaeilge ar-line ag www.rir.ie & ar **DRG** i bPort Láirge, i mBaile Átha Cliath & i gCorcaigh

RAIDÍÓ RÍ-RÁ
www.rir.ie

RTE SAIDSE
Conradh na Gaeilge

An tAontas Eorpach
An tAontas Eorpach
An tAontas Eorpach

1. Executive Summary:

Raidió Rí-Rá has made huge progress since its establishment on 1 March 2008. The station has been broadcasting online 24 hours a day nonstop since then. Four periods of between 1 and 3 weeks full-time FM broadcasting in different areas (in Galway, in Dublin, in Cork and including in Limerick) have run successfully, with live shows from 07.30 to 21.00 every day. Raidió Rí-Rá's roadshow makes regular visits to schools in the country. Teachers are using the station's podcasts in the classroom. We have a Facebook page with over 11,000 followers. Our Twitter page has over 4,000 followers and over 1,150 people follow us on Instagram. 'Live' shows are now being broadcast online and on DAB in Dublin, Cork and Waterford every day from 07.00 to 22.00 (and we hope to be in Galway and Limerick before the end of 2017). This has all been done on a voluntary basis and with help from the Department of Arts, Heritage and the Gaeltacht.

The station needs to be progressively developed and established as a full-time station broadcasting on multiple different platforms, particularly on FM. TG4 has certainly been successful since its establishment. One of the main reasons for its success is that TG4 has shows in Irish for young people (no radio station targets young people through the medium of Irish). TG4 has given momentum to the Irish language among the people of Ireland and it has fostered courage among the Irish-speaking community.

The next step to be taken in the good work carried out by TG4 is the development of a full-time Irish-language radio station on FM for young people. Raidió Rí-Rá is ready for this challenge but we need the government's support.

2017	Expand the current service	Make arrangements for broadcasting on FM in Dublin; expand the DAB service; develop new platforms, such as SAORVIEW, srl; develop the station's live shows during periods on FM, online and on DAB from October onwards.
	Main aims	Make strategic arrangements with RTE (transmission obligations etc.); Amend legislation to recognise Raidió Rí-Rá; Confirm FM frequencies with the Commission for Communications Regulation
	Staff	Expand voluntary staff; employ more staff; Manager appointed 2016
2018	Expand the service	Broadcast fulltime on FM 365 days a year in Dublin, Cork, Letterkenny agus Galway from 1 January 2017; expand DAB service; live shows from 07:00 – 00:00; develop new platforms, such as SAORVIEW etc.
	Location	One studio in Uimhir 6 - Láirionad na Gaeilge Dublin, Harcourt Street
	Staff	Expand voluntary staff
2019	Expand the service	Broadcast on FM and fulltime on DAB 365 days a year in 32 counties from 1 January 2019; live shows from 07:00-00:00
	Location	Two studios in Uimhir 6 - Láirionad na Gaeilge Dublin, Harcourt Street
	Staff	Expand voluntary staff; Employ other staff

Raidió Rí-Rá received €53,000 in 2015 from the Department of Arts, Heritage and the Gaeltacht but we need extra support in order to carry out the major development of the service. The financing for that major development i.e. to provide a full-time service with the appropriate staff, should come from the television license as Raidió Rí-Rá is a public broadcasting service. It is a company without share capital and does not exist to earn a profit.

There will be a need for legislative amendments in order for the station to be recognised as a public broadcaster, or a strategic arrangement will have to be agreed with RTÉ. RTÉ received €178.6 million from the television license in 2014. From that fund only €450,000 plus transmission costs are required to broadcast Raidió Rí-Rá on a full-time basis (0.19% of the television licence). In 2018 €625,000 will be needed (0.29% of the television licence). And in 2019, €1.5 million will be needed to broadcast full-time throughout the country (0.69% of the television licence). We believe that the station's studio should be based in Uimhir 6 - Dublin's Irish-Language Centre at Uimhir 6 Sráid Fhearchair. We began broadcasting on DAB and online in 2013 in Digital Radio Ltd. on Merrion Square.

The need for a youth-based radio station is recognised in the Government's *20-year Strategy for the Irish Language*. The Department of Communications, Energy and Natural Resources, the Government as a whole and Raidió Rí-Rá can together overcome that challenge in partnership with one another without costing the state much money. This would result in an extremely positive outcome for the Irish language among young people. We believe that this could also be done as a cross-border proposal by setting up a universal Irish station for young people throughout the whole island.

2. Progress of Raidió Rí-Rá 2008 – 2015 on a voluntary basis:

It is clear from the figures below that Raidió Rí-Rá is gradually increasing its listenership. On average, 9,576 people listen to Raidió Rí-Rá for more than 15 minutes every month. The station is available on other platforms

too, but we are unable to estimate listenership figures for these platforms.

Statistics from StreamSolutions on streaming with Raidió Rí-Rá	2008	2009	2010	2011	2012	2013	2014	2015	± 2013	± 0 2008
Listeners per month (more than 15 minutes)	2,503	3,428	4,045	4,490	5,195	6,542	7,327	9,576	31%	283%
Average listening time (in minutes)	38	81	64	57	66	71	79	64	-19%	68%
Downloads of the iPhone app	-	244	2,475	2,035	2,546	1,489	951	579		10,000+ ± 2008

Statistics from Google Analytics on the website	2008	2009	2010	2011	2012	2013	2014	2015	± 0 2008
Page views per month	10,318	32,930	26,216	29,971	23,905	22,498	15,685	12,511	21%
Visits per month	667	3,431	3,381	3,918	3,984	3,430	3,239	2,927	339%
Ireland	60%	60%	67%	70%	67%	70%	76%	81%	
United Kingdom	20%	14%	12%	8%	6%	6%	7%	6%	
United States of America	14%	12%	8%	6%	6%	6%	7%	6%	
Other countries	6%	24%	14%	9%	8%	10%	9%	8%	

Raidió Rí-Rá is gradually adding to the various ways you can listen to the station. The following platforms are included:

- DAB in Dublin, Cork and Waterford
- FM (with a provisional licence, from time to time)
- App for iPhones
- Online
- Rí-Rá ar RnaG

Raidió Rí-Rá's Recent Progress

Raidió Rí-Rá have been broadcasting on RTÉ Raidió na Gaeltachta for the past two years. *Rí-Rá ar RnaG* airs every Tuesday-Friday 21:00-22:00. You can listen to a weekly podcast from the show on iTunes. Other new podcasts are available weekly on Raidió Rí-Rá's website. New interviews with musicians, actors, bloggers etc. can be read weekly at www.rrr.ie. Raidió Rí-Rá attends many festivals, concerts agus other events, interviewing people attending and posting photos and videos online. Many people around the country are now working with Raidió Rí-Rá, recording from different event across the country.

3. Raidió Rí-Rá's Vision, Mission and Objectives

Raidió Rí-Rá's Vision

To provide a top quality full-time national radio station for young people through Irish on multiple platforms.

Raidió Rí-Rá's Mission

To cater for young people in particular, and their radio preferences for music, chat and enjoyment on the radio, and to build a contemporary Irish language music industry around this.

Raidió Rí-Rá's objectives

- a) To provide a national Irish language station broadcasting on FM to the 32 counties of Ireland, and to the world on other platforms.
- b) To implement the following objective outlined in the Government's *20-Year Strategy for the Irish Language 2010-2030*: 'A youth-focused radio to target young people will be developed using both the internet and conventional radio broadcasting.'
- c) To focus mainly on the 12 to 30 age group
- d) To strengthen the Irish language's image among young people but particularly among young people in the Gaeltacht, students of Irish-medium schools, third level students and other young people with an interest in the language
- e) To create a self-sustaining station within 5 years (excluding transmission costs)
- f) To have a strong team of volunteers working in the station, particularly students from third level colleges and transition year students, with one presenter employed alongside them on every show as the main presenter
- g) To encourage young people to use Irish more
- h) To provide a platform to musicians who sing in Irish and to create and sustain a contemporary Irish language music industry
- i) To increase the number of Irish language listeners
- j) To create social situations for young people to use Irish
- k) For 15% of music on Raidió Rí-Rá to be from Irish music groups with 5% of that in Irish



4. Need for Raidió Rí-Rá broadcasting nationwide on FM

1. The 20-Year Strategy for the Irish Language

It is clear that the Irish Government recognises the importance of, and the opportunities associated with, an Irish language radio station for young people in *The 20-Year Strategy for the Irish Language 2010 – 2030*: 'A youth-focused radio to target young people will be developed using both the internet and conventional radio broadcasting'. (Page 39)

2. Community survey

Furthermore, in the survey entitled, "Finding and Listening to Radio in the 21st Century," co-financed in 2005 by the Department of Community, Rural and Gaeltacht Affairs, the Broadcasting Commission of Ireland and Foras na Gaeilge, 75% of the public showed support for a radio station through the medium of Irish aimed exclusively at young people.

3. Survey of Raidió Rí-Rá FM service listeners

93% of Raidió Rí-Rá listeners who took part in a survey after FM services said that the station should be available live on FM all the time. 84% of these also said that the station encouraged them to use their Irish more.

4. There is currently no full-time service targeting young people available through Irish on FM

According to the table below, different Irish language services are provided by local and national radio stations throughout Ireland. However, no single service is always available. That's not all; the majority of the Irish language programmes targeting young people are usually on at unsuitable times of the day or are bilingual programmes.

Station	Irish Language Programmes targeting young people	Day and time
2FM	The Eoghan McDermott Show (some Irish)	Monday-Friday: 16.00-19.00
	The National Chart Show- bilingual	Friday: 20.00-22.00
Raidió na Gaeltachta i 102-104FM	Anocht FM	Every day: 21.00-01.00
	iRL – dátheangach	Luan-Aoine: 17.50-21.00
Spin 103.8	Ceol i rith na hOíche	Luan-Aoine: 23.50 ar aghaidh
	Pop Raidió - dátheangach	Satharn: 09.45-12.45
	Irish Alternative	Domhnach: 10.45-11.45
	Top 40 na hÉireann	Domhnach: 18.45-20.45
FM 104	Deireadh Seachtaine	Sunday: 08.00-10.00
98 FM	Totally Irish - bilingual	Sunday: 20.00-22.00
Local station	Top 40 na hÉireann	Different times & days

ni Dúblach Bróadaster RTÉ is not fulfilling its duty towards young people, or to the development

5. The National Public Broadcaster, RTÉ, is not fulfilling its duty towards young people, or to the development of the Irish language on different platforms

None of the National Public Broadcaster's stations targets young people on FM anymore (nor does any other commercial station target the age group starting at 12 years old). Moreover, their digital service, is not broadcasting programmes in Irish.

Station	Platform	Age group
2FM	FM	25-44 years
Lyric FM	FM	25+ years
Radio 1	FM	35+ years
Raidió na Gaeltachta	FM	Every age
TRTÉ	Digital – no programme in Irish	Young
RTÉ Choice	Digital – no programme in Irish	Older
RTÉ Gold	Digital – no programme in Irish	Older
RTÉ 2XFM	Digital – no programme in Irish	Older
RTÉ Pulse	Digital – no programme in Irish	Young
RTÉ Chill	Digital – no programme in Irish	Older

6. The station has an opportunity to be the first Irish language chart-station in the country

Because the Irish language is recognised as one of the aspects that can be organised on a country-wide scale, due to Foras na Gaeilge's cross-border structure, there is an opportunity to broadcast in 32 counties on FM agus to develop a station in the north or in conjunction with an already established station, such as Raidió Fáilte.

5. Participation of young people with Raidió Rí-Rá

1. Raidió Rí-Rá's music choice

Firstly the music choice must be suitable for young people. Raidió Rí-Rá's music playlist is created first and foremost from music from the national charts. In addition Irish language music and Irish music is mixed into the playlist.

2. Raidió Rí-Rá's Roadshow

Raidió Rí-Rá's Roadshow will be central to the station's marketing strategy. Raidió Rí-Rá benefits from the fact that so much interest is shown by teachers, third level colleges, summer colleges, etc. in the station's roadshow as they understand that the roadshow and the station itself help to motivate young people to speak Irish. Therefore, the door is open for the station to visit numerous centres and attract loyal listeners.

Among the centres, are:

- Schools
- Youth clubs
- Summer Colleges
- Sporting Events
- Third level events
- Club Raidió Rí-Rá
- On the street (i.e. in different towns around the country)

In addition, it is worth noting that we are in continuous contact with schools throughout the year. We communicate daily by phone and email. Many schools contact the station looking for work experience and other opportunities. We also have an electronic newsletter with resources that teachers can use in the classroom.

3. Volunteer presenters & researchers

Raidió Rí-Rá currently has a volunteer staff of 70 people and about 20 of these are active as presenters and researchers on a weekly basis. We often have third level students on work experience for anything between three months and a year. More than 20 other second and third level students are on work experience with us during the year from a period of between 3 months and a year.

4. Facebook, Twitter, Instagram & Periscope

We are engaging with the latest technology and young people's social networks in order to reach them. Raidió Rí-Rá's Facebook page has over 11,000+ followers and 4,000+ followers on Twitter. We have 1,150+ followers on Instagram. Facebook, Twitter and Instagram are in use, in particular, to spread information about the station and we receive many messages during live shows. We use Periscope to live stream from particular events.

5. Raidió Rí-Rá Club

Raidió Rí-Rá strongly believes that it has a duty to create social situations for young people to use Irish. Therefore, Raidió Rí-Rá will be active in organising alcohol-free music discos for secondary school students and night clubs for third level students and other young adults.

6. The Irish discount Card

The Irish discount cards, An Gaelchárta, have been circulated with Raidió Rí-Rá's website details to young people during the summer and to third level students, to schools and to Gaeltacht summer college for the past number of years (over 150,000 circulated since 2010). We have a database now with over 4,000 young people who want to be kept continuously informed about Rí-Rá.

6. Raidió Rí-Rá's 3 Year Plan – Steps towards a fulltime FM service

	2017	2018	2019
Shows / Service	'Live' shows Schedule of 3 hour long live shows every day Mix of music and repeat show from 00.00 to 07.00	Live shows from 07.00 to 00.00 Mix of music and repeat shows from 00.00 to 07.00	Live shows from 07.00 to 00.00 Mix of music and repeat shows from 00.00 to 07.00
Service on other platforms	<ul style="list-style-type: none"> Available on FM in Dublin from 1 December 2017 Available on www.rrr.ie Available on iPhone and Android Available on DAB in Dublin, Cork and in Waterford (Galway and Limerick before the end of the year) 	<ul style="list-style-type: none"> Available on FM in Dublin, in Cork, in Letterkenny agus in Galway Available on www.rrr.ie Available on iPhone and Android Available on DAB in Dublin, Cork, Waterford, Galway and Limerick Available on SAORVIEW & UPC 	<ul style="list-style-type: none"> Available on FM throughout the island Available on www.rrr.ie Available on iPhone and Android Available on DAB in Dublin, Cork, Waterford, Galway and Limerick Available on SAORVIEW & UPC
Service for the public	Raidió Rí-Rá roadshow at the following locations: <ul style="list-style-type: none"> Schools Youth Clubs 3rd Level events Summer Colleges On the street (i.e. in different towns around the country) 	Raidió Rí-Rá roadshow at the following locations: <ul style="list-style-type: none"> Schools Youth Clubs 3rd Level Events Sporting events Summer Colleges Raidió Rí-Rá Club On the street (i.e. in different towns around the country) 	Ród-seó Raidió Rí-Rá ag na hionaid seo a leanas: <ul style="list-style-type: none"> Schools Youth Clubs 3rd Level Events Sporting Events Summer Colleges Raidió Rí-Rá Club On the street (i.e. in different towns around the country)
Location for the studio	Uimhir 6 - Lárionad na Gaeilge, 6 Harcourt Street, Dublin 2	Uimhir 6 - Lárionad na Gaeilge, 6 Harcourt Street, Dublin 2	Set up a second studio in Lárionad na Gaeilge, 6 Harcourt Street, Dublin 2
Cost	FM transmission cost ¹ : €80,000 (to arrange with RTÉ) Staff cost: €314,008 Administrative costs, marketing, rent, etc...: €95,732 Total Cost: €489,741	FM transmission cost: €320,000 (to arrange with RTÉ) Staff cost: €361,338 Administrative costs, marketing, rent, etc...: €103,354 Total Cost: €784,692	FM transmission cost: €1,100,000 (to arrange with RTÉ) Staff cost: €380,383 Administrative costs, marketing, rent, etc...: €158,354 Total Cost: €1,638,737
Funding / Income	Raidió Rí-Rá: €10,000 (collected money / sales) Department of Arts, Heritage and the Gaeltacht: €75,000 National Broadcasting Fund: €450,000 (this is equal to 0.21% of the national licence in 2013) Full Income: €505,000	Raidió Rí-Rá: €75,000 (collected money / sales / advertising) Department of Arts, Heritage and the Gaeltacht: €0 National Broadcasting Fund: €700,000 (this is equal to 0.32% of the national licence in 2013) Full Income: €775,000	Raidió Rí-Rá: €145,000 (collected money / sales / advertising) Department of Arts, Heritage and the Gaeltacht: €0 National Broadcasting Fund: €1,500,000 (this is equal to 0.68% of the national licence in 2013) Full Income: €1,645,000
Big plans for 2016/17	<ul style="list-style-type: none"> Make strategic arrangements with RTÉ (transmission duties, etc..) Amend legislation to recognise Raidió Rí-Rá Confirm FM frequencies with the Commission for Communications Regulation 		

1 Meastachán faighte ó Digital Radio Limited

7. The Role of Raidió Rí-Rá in Creating a Contemporary Irish language Music Industry

A contemporary Irish language music industry is badly needed. Young people are very interested in music and we must cater for this.

1. Current contemporary Irish language music industry – the need for a central focal point

Seachtain na Gaeilge has done fantastic work with the series of albums 'CEOL' and 'Albam Rí-Rá' on which many of the big Irish music bands and international musicians have played in Irish. In addition, some music bands, like John Spillane, Kíla, Seo Linn etc. have released music in Irish. No central focal point exists to allow for the coordination of the current situation or for future development. Raidió Rí-Rá will provide this central point.

2. Platform for songs in Irish

The album series 'CEOL' has not succeeded in encouraging other radio stations in the country to play songs in Irish, apart from during Seachtain na Gaeilge, even though the music is on a par with the English language versions. Raidió Rí-Rá provides an ongoing platform for music through the medium of Irish. The songs are inserted into the schedule and a particular number of them are played every day. This platform is extremely important and the number of listeners must be increased in order to encourage bands to compose songs in Irish.

3. Albam Raidió Rí-Rá

As mentioned already, the 'CEOL' albums have provided good quality music from big Irish music bands through Irish up to 2010. Raidió Rí-Rá filled the gap in 2011 and 2014 and we put *Albam Rí-Rá* together. We used a new image and 350,000 copies of the album were pressed since 2011. 200,000 went out with the daily national newspaper and the other 150,000 were distributed to young people in summer colleges, youth clubs and schools. Musicians such as Ed Sheeran and Kodaline recorded songs for the latest *CEOL* album agus 30,000 copies of the album were circulated, between hard copies and free downloads with a promotional code.

4. Club Raidió Rí-Rá

Irish language music is used alongside big international bands and others on Raidió Rí-Rá's nightclub and disco playlists.

5. Battle of the Bands

On the most basic level, new music bands must be encouraged to compose songs in Irish. This is done through battle of the bands competitions and the songs are then used in Raidió Rí-Rá's ongoing schedule.



8. Sceideal Raidió Rí-Rá agus spriocmhargaí molta

After three spells of broadcasting on FM, broadcasting online for 8 years, broadcasting on the app since 2009 and broadcasting on DAB for since 2012, Raidió Rí-Rá's proposed target markets and schedule are explained below:

Monday - Friday

Time	Show	Target market
07.00-10.00	Pop 4 ar Maidín	Age: 12-30 years
10.00-13.00	Ar Scoil	Age: Primary schools – Secondary schools With a daily roadshow in primary schools
13.00-16.00	Ceapaire Ceoil	Age: Secondary schools – Third level With a daily roadshow in secondary schools
16.00-19.00	TRL Ar Éileamh	Age: 12-30 years
19.00-21.00		Age: 12-30 years With a roadshow in youth clubs & at third level events
21.00-00.00	Fuaim Eile	Age: Third level – 30 years

Saturday and Sunday

Time	Show	Target market
08.00-11.00	Pop 4 ar Maidín	Age: 12-30 years
11.00-14.00	Ar an Seit	Age: 12-30 years
14.00-17.00	Seó Spóirt	Age: 12-30 years With a roadshow at sporting events
17.00-20.00	TRL Ar Éileamh	Age: 12-30 years
20.00-00.00	An Meascadh	Age: Third level – 30 years Coming live from Club Raidió Rí-Rá



9. Raidió Rí-Rá's Staff Plan

As mentioned already, Raidió Rí-Rá will be operating independently. There will be a full-time individual acting as a main presenter on every radio programme and an ancillary staff made up of third level students and others helping with every show. Technical services will be contracted rather than employing someone.

Full-time individuals are needed on the shows to:

- ensure continuity on the shows
- inspire loyalty among Raidió Rí-Rá listeners
- ensure that the programmes are on a par with or of a higher standard than programmes on other commercial and public radio stations

Below is a list of the positions, and the basic duties involved, needed by the station:

Position	Duties	2017	2018	2019
1. Manager <i>Leas-Phríomhoifigeach</i>	- Manage the station from day to day - Recruit and manage staff - Seek sponsorship and marketing for the station	€65,185	€67,541	€69,884
2. Administrator <i>Clerical Officer</i>	- Undertake day to day administrative duties - Deal with inquiries from the public - Provide support for the manager	€20,859	€21,830	€22,805
3. Marketing <i>Higher Executive Officer</i>	- Seek marketing for the station - Plan and execute a marketing plan - Seek sponsorship for station competitions	€46,061	€47,458	€48,831
4. Presenter (senior) <i>Executive Officer</i>	- DJ on a 3 hour show 5 days a week (07.00-10.00) - Manage the show's voluntary staff - Coordinate the Roadshow in schools and summer colleges	€27,464	€29,418	€30,924
5. Presenter (senior) <i>Executive Officer</i>	- DJ on a 3 hour show 5 days a week (19.00-22.00) - Manage the show's voluntary staff - Manage night shows from 22.00 to 07.00	€27,464	€29,418	€30,924
6. Presenter (senior) <i>Executive Officer</i>	- DJ a 3 hour show 2 days a week on weekends (13.00 - 16.00) - Manage the show's voluntary staff - Manage weekend shows	€27,464	€29,418	€30,924
7. Presenter (junior) <i>Clerical Officer</i>	- DJ on a 3 hour show 5 days a week (16.00-19.00) - Manage the show's voluntary staff - Manage the Roadshow in 3 rd level colleges and youth clubs	€20,859	€21,830	€22,805
8. Presenter (junior) <i>Clerical Officer</i>	- DJ on a 3 hour show 5 days a week (13.00-16.00) - Manage the show's voluntary staff - Provide support for the roadshow in 3 rd level colleges and youth clubs	€20,859	€21,830	€22,805
9. Presenter (junior) <i>Clerical Officer</i>	- DJ on a 3 hour show 5 days a week (16.00-19.00) - Manage the show's voluntary staff - Provide support for the roadshow in schools and promotion of the station in public	€20,859	€21,830	€22,805
Total yearly wage before employer tax		€277,094	€290,573	€302,707
Employer tax and pension of 5%		€43,642	€45,765	€47,676
Yearly Total		€320,736	€336,338	€350,383

10. Budget 2017-2019

Raidió Rí-Rá's Budget 2017-2019

INCOME	2017	2018	2019
In the bank	€0	€13,280	€3,568
Advertising	€0	€50,000	€100,000
Sponsorship	€0	€10,000	€25,000
Grant from Chiste na Gaeilge	€75,000	€75,000	€0
Grant from the National Broadcasting Fund	€418,000	€625,000	€1,500,000
Collecting money / sales	€10,000	€15,000	€20,000
Total	€503,000	€788,280	€1,648,568
Expenditure	2017	2018	2019
Salary, tax & pension	€294,008	€338,338	€350,383
Staff costs	€20,000	€25,000	€30,000
Office costs	€10,000	€10,000	€10,000
Rent	€4,456	€25,000	€35,000
Equipment	€20,000	€2,000	€2,000
Technical services fee	€20,000	€25,000	€30,000
Radio licence	€923	€1,000	€1,000
PPI / IMRO	€5,000	€5,000	€5,000
Insurance	€3,000	€3,000	€3,000
Professional fee & costs	€2,104	€2,104	€2,104
Publicity	€20,000	€20,000	€50,000
Internet	€10,000	€10,000	€20,000
Bank costs	€250	€250	€250
Total expenditure	€409,741	€464,692	€538,737
Broadcasting cost / transmission*	€80,000	€320,000	€1,100,000
Overall Total Expenditure	€489,741	€784,692	€1,638,737
TOTAL	€13,260	€3,568	€9,831
% of national licence in 2014	0.19%	0.29%	0.69%
*Transmission costs relevant to these areas:	Dublin only	Dublin, Galway, Cork, Letterkenny	32 counties

Appendix A: Raidió Rí-Rá's Current Schedule

Monday – Friday		
Time	Show	Presenter
07.00	Ceol ar Maidin	Éagsúil
08.00	Na Piscíní	Jamie Mac Uiginn, Sophie Osborne, Aoife Ní Shuilleabháin, Ruth Darcy
10.00	Beo ar an Aer	Niamh Ní Chroínín, Aisling Nic Artáin, Nicole Ní Ghráda, Fearghal Ó Raifeartaigh, Máire McCafferty, Orla McNabola
12.00	An Lón Mór	Maria Schaler & Ciarán Wadd
14.00	Lig do Scíth	Amy Nic Amhlaidh
16.00	Cnaga Sa Charr	Ciara Pollock
18.00	Fuaim Eile	Traic Ó Braonáin
20.00	Top 40 Oifigiúil na hÉireann	Daithí Ó Dáibhín
22.00	An Meascán	-
Saturday		
Time	Show	Presenter
07.00	Scott ar Maidin	Scott King
10.00	Ag Taisteal le Dónal	Dónal Gallagher
13.00	Ceol Eile	Daire Ó Faogáin & Niamh Ní Ghoill
16.00	Orlaith Nic Ghearralt	Cosa Gan Chompás
18.00	Top 40 Oifigiúil na hÉireann	Daithí Ó Dáibhín
20.00	Tús Maith Leath na hOíche	Aisling Donovan
22.00	An Meascán	-
Sunday		
Time	Show	Presenter
07.00	Oliver ar Maidin	Oliver Ó Braonáin
10.00	An Sos	Róisín Maher
13.00	Aodán ar an Aer	Aodán Mac an Mhíle
16.00	Niamh Libh	Niamh Ní Chroínín
18.00	Top 40 Oifigiúil na hÉireann	Daithí Ó Dáibhín
20.00	Tús Maith Leath na hOíche	Aisling Donovan
22.00	An Meascán	-

Various voxpops are presented regularly by other presenters, such as Pop News, Movie News, Sport News etc.

No. 17 – Submission by Richard Logue

Richard Logue <richardjlogue@gmail.com>

26/01/2017 13:48

To PS-Broadcasting@oireachtas.ie

Subject Submission on Funding Public Service Broadcasting

Submission to the Oireachtas Committee for Communications, Climate Action and Environment

Please note that although I am based in London, I would be prepared to attend and speak at the relevant consultative forum provisionally scheduled for 27th February. Please could you also acknowledge receipt of this submission.

I have an interest in Irish Public Service Broadcasting as I am a regular listener to RTÉ Radio 1 via the long wave service on 252 kHz. I am also a monthly subscriber to the premium RTÉ International player. I am very concerned about the possible closure of RTÉ Radio 1's 252 kHz frequency as I am a daily listener to the service in my car and at home. I know this service is immensely valued by the Irish community here in Britain. I have taken an active part in the Save RTÉ Long Wave Radio campaign and campaigned in the past for a replacement for the UK service Tara TV when RTÉ forced its closure in 2002.

RTÉ, TG4 and TV3 provide a very high quality television and radio service, easily comparable or even better than many of their international contemporaries. I have travelled extensively around the world and find that Irish home grown programming is consistently of a high standard compared to other broadcasters. Yet paradoxically those in what I call "Official Ireland" seem determined to keep our national broadcaster firmly locked onto the Island of Ireland.

2RN (formerly RTÉ NL) operate a satellite service, Saorsat, which was expressly designed to stop any overseas viewers from watching, to the extent that a unique satellite LNB is needed and extra-large dishes are needed to receive it. Even then, only the RTÉ and TG4 channels are available on it. This seems to me to be an extraordinary waste of money when there is a large market out there that could pay RTÉ and the other Irish broadcasters a fee to watch their programming. It is believed that the numbers of Saorsat users are in the low 100s. Should RTÉ and the Irish broadcasters shift their satellite programming to a satellite with a Europe-wide beam such as Hotbird or Astra 1, and away from Sky TV? A subscription card scheme equivalent to the TV licence charge

could be used to raise revenue from Irish viewers abroad, similar to schemes operating in the Netherlands and Switzerland.

On the radio side, If RTÉ's plans to shut the 252 kHz service down come to fruition then significant parts of Northern Ireland as well as Britain and Continental Europe will not be able to receive RTÉ Radio 1 at all via a conventional radio. In this time of Brexit this seems to me at least to be a ridiculous proposal.

The premium RTÉ International player provides a good choice of programming but is only available on Apple iOS devices. This instantly rules out many online players such as Samsung SMART TV, BT YouView and Sky UK. At present there are many illegal IPTV services offering RTÉ 1, RTÉ 2, TV3 and TG4 to overseas viewers. Typically these operators charge €20 per month to watch the Irish channels and not one penny goes to the Irish broadcasters. There are a large number (no one knows exactly how many) of grey market Irish Sky subscriptions in operation in Britain and Continental Europe. If RTÉ and the other Irish broadcasters really wanted to put a stop to this they should consider offering their own IPTV service for a fee and allow the Irish abroad to legally watch Irish TV. The premium RTÉ International player and the TG4 equivalent should be made available on a wide range of devices such as Samsung SMART TV, Roku and Amazon Prime, with premium content for a same fee as on iOS devices. Income from this fee could also be used to help fund the transmission costs of RTÉ Radio 1 on Long Wave.

The Long Wave service must be retained, but the current frequency, 252 kHz is no longer fit for purpose. The frequency is shared with a 1000 kW signal from Radio Algeria and as such is swamped at night. RTÉ have also been broadcasting on 252 kHz on significantly reduced power which makes RTÉ Radio 1 difficult to listen to on long wave, even in Ireland. Shifting the frequency to the now empty 261 kHz would give RTÉ a clear channel to broadcast on. It is also vital that RTÉ broadcast on their fully allocated power of 300 kW. This would allow clear daytime reception of Radio 1 across most of Britain and parts of Continental Europe.

Richard Logue
21 Hammers Lane
Mill Hill
London NW7 4BY
England.

No. 18 – Submission by RTÉ



RTÉ Submission to Oireachtas Joint Committee on Communications, Climate Action and
Environment

Consultation on Funding
Public Service Broadcasting

Executive Summary

Central to RTÉ's public purpose is bearing witness to, and reflecting the world in which our audiences live. In a time of such fragmentation and globalisation of media, and so many competing and potentially misleading sources, this service has never been more important.

Notwithstanding the financial challenges faced by the country, and by RTÉ, its services remain at the heart of Irish life with 96% of Ireland's citizens using one or more of its services every week.

A diminished national public service media does not serve the national interest. And yet, despite numerous independent reports indicating that RTÉ needs additional public funding to fulfil its public-service obligations, and to develop its infrastructure and services to meet the demands of the present and the future, to date there has been no progress on reform of what is now one of the most inefficient and ineffective TV licence fee systems in Europe.

There are a range of measures which could be introduced which would make a meaningful difference to the protection of services, enhance value to the licence fee payer and increase the contribution of the creative sector to the overall national recovery. These are measures which could be introduced with no additional burden on Ireland's licence fee payers.

In the short to medium term RTÉ is not looking for an increase in the level of contribution to be made by individual households, just sensible reform of a system that is no longer fit for purpose or reflective of modern media consumption habits.

In increasingly competitive and challenging times, it is now a matter of urgency that the priority issue of licence fee reform is addressed.

RTÉ and the Importance of National Public Service Media

RTÉ is a not-for-profit national media organisation which exists to serve the Irish people and Irish communities abroad. RTÉ has a duty in law to be accurate, fair and impartial, and to remain independent from all state, political and commercial influences. RTÉ provides a comprehensive range of programmes in the Irish and English languages that reflect the cultural diversity of the whole island of Ireland and include programmes that entertain, inform and educate. It caters for both majority and minority interests and its programmes and services are offered free-to-air to the whole community.

RTÉ today sits within a society, economy and media environment that is changing; and changing rapidly. The range of media, entertainment and information services available to Irish audiences is now virtually limitless. Social media networks are empowering people and allowing them to communicate and connect in new ways. Business models which have for many years underpinned the provision of quality media services are being challenged everywhere. Audiences are fragmenting and competition for audiences and revenue is more intense than ever. Forces of globalisation within media are exerting pressures on national and local cultures like never before, and public service media organisations globally are being particularly challenged.

While this fast changing environment is posing real challenges for media organisations, new technology and increasing connectivity also offers exciting opportunities to source and create new content and talent, engage in new ways with audiences and reach new markets.

At its best, public service media provides a compelling response to the challenges and opportunities of the digital era. It ensures society can have inclusive and open debates, that the marginalised are included and all are represented. It investigates and reports both fearlessly and with great care. It ensures in an age when it is so easy to find and access information and news, that there is a source that can be trusted. It helps sustain and support creativity, artistic and cultural expression and can now seek to engage audiences around the world. It ensures that while all around us changes, there is a publicly owned space where we can all come together - celebrate together; experience and try to understand moments of crisis together; and discuss, debate, agree and disagree.

At the heart of a vibrant media market, public service media encourages higher quality and more creativity, more indigenous programming and local content production, more rigour and impartiality – this requires investment but makes for a better overall media environment.

The challenge for RTÉ is to ensure that it continues to serve the public good and lead the market, continues to invest in Irish talent and creativity and remains accessible to all, trusted and relevant to the everyday lives of people living in Ireland.

RTÉ Fulfils its Remit with a Comprehensive Portfolio of Services

The Broadcasting Act 2009 outlines the full range of responsibilities RTÉ is uniquely mandated to deliver against. RTÉ is required in law to be responsive to the interests and concerns of the whole community. In doing this, RTÉ must meet the needs of diverse audiences every day. RTÉ fulfils this remit by offering a comprehensive portfolio of services. The RTÉ portfolio is the set of services that is necessary and sufficient to meet RTÉ's public service obligations by serving a broad range of interests be they cultural, generational, regional or international.

Service	Description
RTÉ One	Serves the wider population with high impact programmes, landmark drama, documentary, factual and entertainment programming, news and current affairs and bring the country together for key national events
RTÉ2	With innovation as its hallmark, RTÉ2 provides distinctive and relevant programming for Irish young people through factual, entertainment, comedy, sports, documentary and acquired drama
RTÉjr	Offers young children a diverse schedule of original Irish content and acquired programming, all of which are offered commercial-free.
RTÉ Radio 1	The national flagship radio station offering a mixed genre speech and music schedule for an adult audience
RTÉ 2fm	Designed to meet the needs of audience of 20-44 year olds through innovative programming, excellent music scheduling and increased sport and comedy content
RTÉ lyric FM	Provides a unique alternative listening choice for an audience of classical, world music and arts lovers

RTÉ Raidió na Gaeltachta	Provides national Irish language service that connects listeners to a personalised, authentic Gaeltacht and Irish language world
RTÉ Digital Radio Stations	Adds to the diversity and choice of listening experiences available to Irish audiences and introduce them to the benefits of digital radio and DAB
RTÉ Radio Player	Ireland's leading live and on-demand radio service, providing wider choice, richer function and to become a pivotal element of future hybrid radio for our audiences
RTÉ.ie	Delivers RTÉ content to both Irish and international audiences through a first-class user experience and multi-platform, multi-device availability.

RTÉ Player	The leading Irish on-demand television service, giving audiences choice and control to enjoy RTÉ programmes wherever and whenever they choose.
RTÉ News Now	Ireland's leading 24-hour News and Current Affairs channel available on online, on mobile and on television
International Services	Enable the Irish abroad to connect with home, RTÉ's international services include RTÉ Player International and GAAGO (developed in partnership with the GAA)
Transmission Network	Ensures the future of free-to-air television, by continuing to operate and develop Ireland's DTT service, SAORVIEW. 2RN (formerly RTÉNL) will also continue to provide a national analogue transmission network for FM radio.
RTÉ Archives	RTÉ Archives is the country's most rich and comprehensive audio visual archive
RTÉ Orchestras and Choirs	Ireland's national orchestras, a quartet and choirs are maintained for the nation by RTÉ, offering audiences unique opportunities to engage with live music performances, and national broadcast experiences
Other RTÉ Services	Other services such as the RTÉ Guide, information services, Irish Radio Player (developed in partnership with the IBI), etc all contribute to Irish life.

Future RTÉ Services

RTÉ will continue to assess its portfolio of services and offerings to meet changing audience needs in this digital market context. Substantial consideration of these issues is a fundamental element of the preparation of RTÉ's next Five Year Strategy (currently underway) which will be due for review by the BAI and Government in Autumn 2017.

RTÉ Services – At the Heart of Irish Life

- 96% of people in Ireland access one or more RTÉ services in any given week.
- RTÉ television services broadcast all 20 of the top 20 programmes broadcast in Ireland last year - RTÉ One continues to be Ireland's most popular channel, increasing its peak-time audience share by 2% to 25.4% in 2016 while RTÉ2 also performed well growing its audience by 6% with a share of 7.3%.
- The latest JNLR figures confirm that RTÉ Radio 1, RTÉ 2FM and RTÉ lyric fm combined, reach over half of all of Ireland's listening population. Collectively, the three stations have a weekly reach of almost 2 million people (1,879,000), or 52% of the Adult 15+ population. RTÉ's nine FM and digital radio services serve all audiences, across all regions, in both languages.
- RTÉ News and Current Affairs is the biggest provider of broadcast and online news in Ireland. A comprehensive network of regional, national and international correspondents bring audiences in depth and breaking news across multiple services. Reporting, investigating and analysing, RTÉ provides audiences in Ireland with a unique, indigenous perspective in an increasingly globalised context. In recent tracking surveys over 80% of the people living in Ireland indicated that they trust RTÉ's News and Current Affairs output.
- Within Ireland, RTÉ operates the number one multi-media website, news and entertainment app and on-demand TV and radio services. With over 50% of Irish adults connecting with RTÉ's online services every week, 2016 delivered strong growth and engagement with online audiences.
- In 2015 156,000 people attended RTÉ orchestral performances.
- Online traffic to RTÉ's online and mobile services (RTÉ.ie, RTÉ News Now app, RTÉ Player, RTÉ radio apps) reached record levels in 2016, attracting up to 1.2 million browsers per day.
- 2016 in particular showcased the quality and breadth of RTÉ output, with a range of unique cultural and creative content to mark the centenary commemorations,

as well as the General Election, the Euros, the Olympics and Paralympics and of course the Six Nations and the GAA Championships.

- RTÉ underpins much of the creative media economy in Ireland as a key commissioner, funder and broadcaster of Irish made programming. In any given year RTÉ produces or commissions c. 80% of Irish television programming. RTÉ needs a flourishing independent production sector to bring a diversity of high quality content to its schedules. Spend on independent commissions has been at close to the statutory minimum of c. €40m over the last number of years, while in 2008 when greater funds were available, RTÉ invested over €75 million in programming with the independent sector. Current spending on independent commissions restricts employment potential and the creative opportunities that further investment in the sector would bring. Since 2008 spend on Irish drama, children's programming, news, sport, factual, arts and education has been reduced over recent years, resulting in a downward trend in output hours of indigenous content.

RTÉ and Public Funding

RTÉ is a dual funded public service media organisation, which means that the cost of fulfilling RTÉ's remit under the Broadcasting Act 2009 is funded by both commercial revenue and the Licence Fee.

The purpose of RTÉ's commercial trading activities is to efficiently generate revenue from opportunities arising from its public service activities to help fund its portfolio of public services. This is a statutory duty.

It is worth noting that of the available public funding, 79% of the licence fee collected is used for RTÉ activities, with the remaining 21% of the licence fee being used for non-RTÉ activities (e.g. BAI Sound and Vision Scheme, costs of collection, BAI Levy, RTÉ Support for TG4, etc). The licence fee contributes approximately 53% of RTÉ's overall annual costs.

Licence fee income received by RTÉ through public funding has declined by some €22 million, i.e. 11% since 2008, as a result of a number of deductions made from the available pool of funding. These include part-funding of TG4 directly from licence fee, the increase in funding to the BAI Sound and Vision Fund, the cap imposed on the amount of licence fee received by way of 'free licences' from the DSP, and the €5 million reduction in National Budget 2014 in the amount of public funding received.

Evasion levels are now estimated at over 14%, and continue to rise year on year. The number of households who are not obliged to pay the licence fee (based on current legislation) also continues to rise and now stands at 8%.

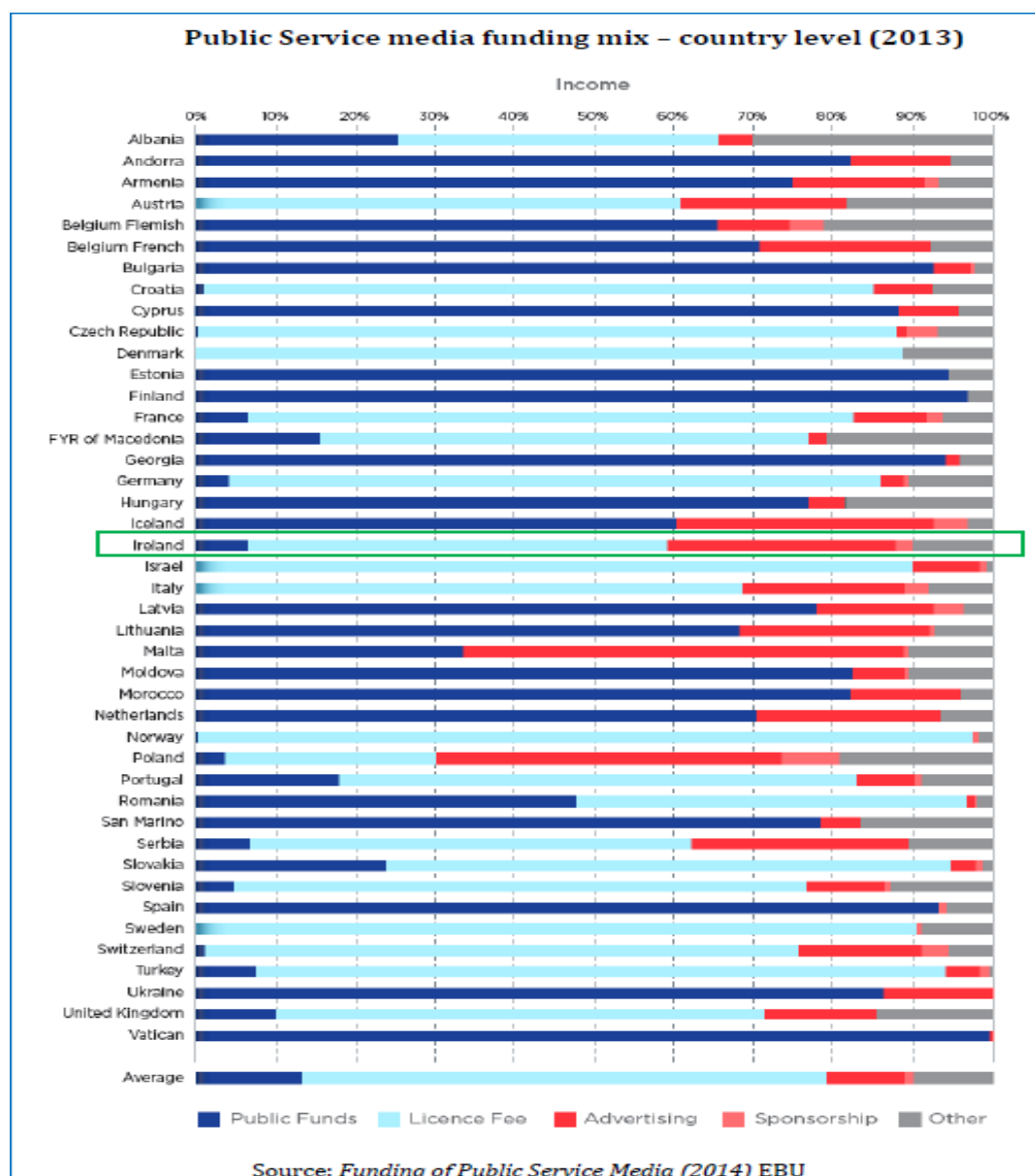
Each 1% results in a loss of approximately €2 million to public funding and the Irish media sector. Together these issues result in almost €45 million in lost funding for public service broadcasting every year.

This has a detrimental effect not only on national media and audience choice, but also on the wider economy and the creative sector in particular.

RTÉ Dual Funding Model

As mandated in legislation, RTÉ's is funded by a dual income stream; public funding and commercial revenue. Ireland's dual funding model of public funding and commercial income is not unusual in a European context (see overleaf). For smaller countries, such as Ireland, this model enables them develop a public service of sufficient scale and diversity to meet the needs of its citizens while placing a less onerous burden on its citizens.

Commercial income has declined steeply over the past decade, with RTÉ now receiving approximately €85 million less in commercial income than 2008. As commercial income has declined over recent years, this has resulted in an increased level of dependency by RTÉ on public funding to meet its overall operating costs.



The Commercial Market

Commercial income has declined steeply over the past decade, with RTÉ now earning approximately €85 million less in commercial income than 2008. The reduction in commercial income is as a result of number of key factors:

- The growth of 'opt out' channels operating in the market - enabled by the European single market means that 50 channels now sell advertising in Ireland. 39 are wholly international (largely UK) channels that invest little or nothing in Irish content. Combined they now take c. €50 million (nearly a quarter of all Irish

television advertising revenue) out of the country (while investing little in indigenous content).

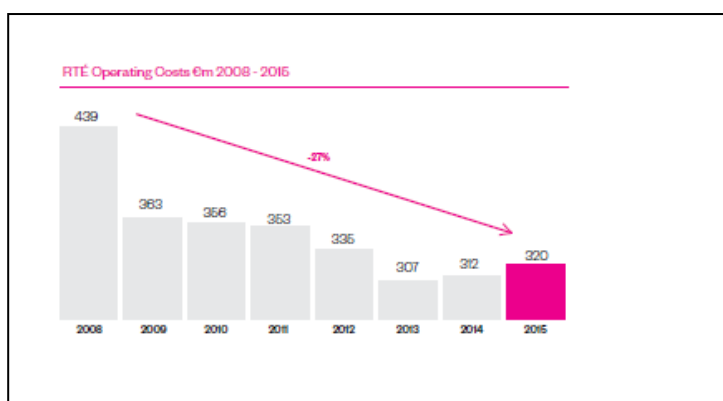
- Brexit, and the arising economic uncertainties and contraction, is anticipated to have a significant impact on the commercial market for 2017 and 2018. It should be noted that many of the decisions on the Irish market are made in UK headquarters, and the prevailing economic conditions in the UK greatly influence those decisions.
- Global digital players (e.g. Facebook, Google, Netflix) are now taking approximately 80% of global digital advertising revenues (while investing almost nothing in original journalism, programming or content).

As concluded by Indecon, given the complex dynamics of the Irish media market, over the next four to six years, RTÉ is unlikely to restore its commercial revenue to former levels:

"RTÉ is likely to continue to lose market share and its ability to secure a high premium on advertising rates, will to some extent be eroded over time."

The number of minutes per hour that RTÉ can offer for advertising is half of that of its commercial competitors, which in itself restricts its commercial activities.

During this time RTÉ has reduced its overall operating costs by €119 million or almost 27%.



Investment in public service broadcasting at risk due to insufficient funds

Allowing for resources, RTÉ has continued to invest in delivering public value in its overall broadcast output, and in more recent times through the evolution of its digital services. In 2015 published its Digital Priorities 2015-2016⁶⁴ which outlines how RTÉ will continue to develop to meet the needs of Ireland's citizens. RTÉ has made significant progress in enabling greater digital engagement with its content, as well as in giving greater access to RTÉ services via digital distribution. Based on very positive audience trends in the earlier years of the strategy, RTÉ had again in 2015 ambitiously targeted growth in the digital. With on-going pressure on RTÉ's finances as a result of funding shortfalls, the level of investment made has been insufficient to keep pace with competitive media offerings and the consequent changes in audience expectations. Meanwhile, RTÉ has mitigated the impact of diminished resources on its schedules through reduced costs per hour, co-productions and other efficiencies.

However the lack of appropriate investment is very much affecting the quality and breadth of RTÉ's services, the quantity of indigenous programming hours, its audience share and its potential to create essential stimulus within the creative sector.

A further impact of reduced financial resources has been the curtailment of capital investment in RTÉ's own infrastructure, broadcast technology and also in digital technology and services which has had to take place due to financial constraints. RTÉ's capital investment since 2009 (with the exception of the investment in the Digital Transmission Network) has been at a reduced level relative to its asset base and the rate of capital expenditure incurred by other European Public Service Broadcasters. This is not sustainable for the future.

It is therefore incumbent on RTÉ to confirm that its ability to maintain and deliver services in fulfilment of its public service objectives is now seriously compromised due to continued cost curtailment. While RTÉ continues to deliver on its service objectives, the absence of any growth in funding severely limits RTÉ's ability to deliver enhancements to those services and increase indigenous programme levels. There is now clear evidence of the BAI's 2015 conclusion of inadequate funding for RTÉ to meet its remit, and Crowe Horwath's caution above regarding RTÉ's exposures against competitive threats over the longer-term, remains a very live risk.

⁶⁴ <http://www.rte.ie/about/en/policies-and-reports/policies-guidelines/2015/0309/685674-rte-digital-priorities-2015-2016/>

Independent Assessment of RTÉ's Financial Position

In accordance with the requirements of the Broadcasting Act (2009), RTÉ submitted its last Multi Annual Review in 2012 to its Regulator, the Broadcasting Authority of Ireland (BAI) and to Government. It is due to submit its next Five Year Strategy in 2017. Having reviewed this strategy, the BAI in 2013 stated that a greater level of public funding should be made available to RTÉ, with certain conditions.

Since then the BAI have made three consecutive recommendations to increase public funding to RTÉ (the Section 124(8) five-year review and the 2013 and 2014 Section 124(2) reviews), and furthermore stated in the annual review of 2014 that the level of public funding was inadequate for RTÉ to meet its objectives. Nonetheless no increase has been implemented by Government. (In fact as a result of cap in the social welfare contribution, public funding was cut by a further €5 million in 2014). In its assessment of RTÉ's Five-Year Strategy in 2013, Crowe Horwath found that the *"plan will sustain RTÉ rather than secure it against the competitive threats it will face. The lack of investment in digital services, and the lack of investment in digital distribution infrastructure and development, risks weakening RTÉ's position over the five-year period, and is unlikely to equip it to meet its public remit effectively in the longer term"*.

In parallel to the S124 public funding reviews carried out on behalf of the BAI in 2013, in 2014 two further reviews relating to RTÉ were conducted on behalf of the Department of Communications, Energy and Natural Resources; one on RTÉ's efficiency, conducted by New Era, and another on the Irish advertising market conducted by Indecon.

RTÉ has willingly and openly co-operated with all independent assessments. These reviews, published in 2015, have analysed, benchmarked and reviewed in detail almost every aspect of what RTÉ does. A number of very clear conclusions and recommendations have emerged from this review period.

- Firstly, New Era concludes, based on a range of metrics and methodologies, that RTÉ is efficiently run.
- Secondly, as the Indecon report concluded that given the complex dynamics in the Irish media market over the next five-years or so, RTÉ's capacity to significantly grow its commercial income, even in a rising market, is limited.
- And thirdly, New Era (in line with the BAI) recommends that consideration be given to increasing RTÉ's public funding.

When taken together these three very clear conclusions and recommendations require serious consideration.

The Current Licence Fee Model

Ireland has one of the lowest television licence fees in Europe, both per household and per capita. On a per capita basis, it is a little over half that of the UK and under a third of Norway.

Ireland has one of the highest rates of licence fee evasion rates in Europe at c. 14%, nearly three times that of the UK and Germany. Evasion alone is now resulting in c. €30 million in lost funding for public service broadcasting each year.

The costs of collecting the licence fee in Ireland are among the highest in Europe, at c. €12 million per annum, almost three times that of the UK.

The current licence fee model is device dependant i.e. based on the ownership of a television. As more and more audience consume public service media on digital devices, eligibility for licence fee contribution based on the device of a television only, is increasingly archaic and redundant. The number of households who claim not to have a television is an increasing trend. This number now stands at 8% of households and has the potential to rise further, resulting in a smaller number of eligible households who in effect, subsidise the public media consumption of non-TV households.

The financial impact of all of these factors results in almost €45 million in lost funding for public service broadcasting every year.

RTÉ Recommendations on Scope for Action

Reform the current Licence Fee System

As more and more audience consume public service media on digital devices, eligibility for licence fee contribution based on the device of a television only, is increasingly archaic and redundant. While it is regrettable that the transition to media charge has been delayed thus far, RTÉ maintains its consistently held position that a transition to a media licence remains the most equitable and proactive solution.

However, even in the interim period before its enactment, there is considerable scope to address the critical issue of public service media funding, principally connected to the reform of the current Licence Fee System (with some legislative changes):

- It has been proven in other markets that sensible reforms to the TV licence Fee collection system can yield significant improvements. There is no reason why Ireland could not achieve European averages in terms of both evasion and collection costs. If that were achieved, c. €40 million in additional revenue would be collected each year, without increasing the burden on individual households.
- The TV Licence Fee collection contract has never been tendered. A tender process for a new collection contract with clear performance targets around evasion and collection costs, as allowed for under Section 145 (3) of the Broadcasting Act 2009, could drive much needed modernisation of and investment in the collection process.
- The household database underpinning the current TV Licence collection system is not fit for purpose. Through access to additional third party databases (e.g. utilities, postcodes, etc) and investment in data cleansing and ongoing reconciliation, significant improvements could be made.
- The current TV exemptions set out by Ministerial Order (SI 319 of 2009) are no longer reflective of current media consumption. Put simply, the exemptions enabled by S.I. 319 are no longer reflective of a significant proportion of TV viewing behaviour or the range of devices and services capable of receiving and exhibiting television broadcasting services that now exist. Much of this innovation and change was not predicted in 2009. The number of households in Ireland that claim they do not have a television (and therefore do not pay a TV Licence) has risen from 41,000 (2.5%) in 2009 (when the exemptions were introduced) to 130,000 (8%) as of January 2016. That is a 215% increase, despite the fact that Irish adults watch more TV now than they did 10 years ago, according to TAM Ireland.

In RTÉ's view the out of date exemptions set out in S.I. 319 are now contributing to a significant rise in the number of households, which are clearly consuming TV PSB services and programming on a range of new devices and services, falling outside of the TV Licence Fee system. These out of date exemptions are contributing to over €18 million in lost revenue each year.

Update legislation relating to retransmission/carriage fees

While audiences in Ireland have always welcomed the increased choice offered by TV platforms, Irish channels remain by some distance the most popular channels in Irish households, irrespective of TV reception type.

TV platforms routinely pay very significant sums to a whole range of broadcasters and rights holders so they can offer their channels to their customers, however, because of outdated legislation, TV platforms such as Sky, Virgin, Eir and Vodafone, pay nothing to Irish terrestrial broadcasters for access to their linear channels

This is resulting in an unfair and large imbalance in the current relationship between TV platforms and Irish broadcasters. Much fairer systems exist across a number of countries now, whereby terrestrial broadcasters can negotiate fair compensation for the significant value they create for TV platforms.

A re-balancing of this outdated legislation in Ireland to enable negotiation of a more equitable commercial relationship between Irish broadcasters and platforms is long overdue.

Adjusting the Department of Social Welfare Protection Funding cap

Up until 2010 there was a clear reconciliation of the monies from 'free licences' between the Department of Social Protection (DSP) and the Department of Communications, Energy and Natural Resources (DCENR), which was aligned with the number of eligible households. The decision to sever this link, in the context of national emergency measures, had no impact on those benefiting from the scheme, but based on the data above, RTÉ lost c. **€9 million** in public funding since 2014 as result of the combined changes that were made to the 'free licence' allocations since 2011.

This overall loss is likely to increase further as the population ages creating an unsustainable burden of costs. Notwithstanding the fact that there was some modest progress made in the last Budget, as other emergency measures are unwound, it would be desirable to reinstate the former alignment.

With regard to the specific themes raised in the Consultation Framework document, RTÉ would offer the following statements and clarifications. However, given the complexity and breadth of the issues raised, please note that these should be regarded as preliminary remarks in the context of the limited consultation timeframe available.

Theme 1: Additional Services

Ireland's Digital Terrestrial Platform

Legislation requires that RTÉ manage and maintain the national public digital multiplex. The transmission operation and associated tariffs for carriage are regulated by Comreg under the Electronic Framework EU Directives. Any analysis of the commercial viability of DTT platforms are best directed to BAI. www.bai.ie The national public free-to air service, housed on the DTT platform is SAORVIEW.

Now in 668,000 households, SAORVIEW is Ireland's largest television platform, providing free-to-air access to Ireland's domestic television services, including RTÉ, TV3, TG4 and all of the national radio services. RTÉ introduced additional digital channels to enhance the SAORVIEW offering at time of launch (including RTÉ News Now, RTÉjr and RTÉ One +!– all with the approval of the Government under S.103 of the Broadcasting Act). The number of homes with SAORVIEW increased by 10% in 2015, with 186,000 of those homes being exclusively reliant on SAORVIEW as their only means of accessing broadcast television.

Progress continues on the next-generation product, SAORVIEW Connect, which will allow users to access on-demand content over broadband along with the television channels and radio services they already receive via an aerial. Indications from consumers and the retail trade suggest that there is a strong appetite in the market for an enhanced offer from SAORVIEW, and ambitions for its future development remain strong.

99% of the population access services provided by 2rn, a wholly owned subsidiary of RTÉ.

Sale of a portion of the land at RTÉ Donnybrook

RTÉ hopes that proceeds from the sale of this land will make a significant contribution to essential capital expenditure which will enable the national public service broadcaster keep pace with broadcasting developments in a highly dynamic operating environment.

Internet Protocol Television

As the national broadband plan is implemented, more homes will be enabled with choice of IPTV. Such developments offer new challenges and competition, but they also offer new opportunities and RTÉ's next Five Year Strategy, due for submission in 2017, will reflect a more comprehensive consideration of these issues.

Theme 2: Funding/Revenue Generation

For full details on RTÉ's position on future funding and revenue generation potential please see opening statement. RTÉ is subject to Annual Funding Review by the BAI, available at www.bai.ie

Theme 3: Commercial Activities and Public Service Objects

RTÉ as national public service media organisation with a defined and comprehensive suite of obligations, is statutorily obliged to maximise revenue from the exploitation of its commercial opportunities (Section 108, Broadcasting Act 2009). This correlates with the fact that RTÉ has been mandated to operate on a dual funding basis.

Commercial income is therefore a vital revenue stream which supports, and contributes to the overall national public service media offering. Within this consideration, it should be noted that many of RTÉ services operate with little or no commercial support (e.g. provision of RTÉ National Symphony Orchestra, provision of a commercial free children's multimedia service, RTÉjr, bespoke Irish language radio service). It should also be noted that RTÉ has approximately half the advertising minutage of commercial radio and TV broadcasters operating in Ireland.

Overall commercial income has declined steeply over the past decade, with RTÉ now earning approximately €85 million less in commercial income than 2008. The reduction in commercial income is as a result of a number of key factors:

- A very difficult national and international economic climate.
- The growth of 'opt out' channels operating in the market - enabled by the European single market, 50 channels now sell advertising in Ireland. 39 are wholly international (largely UK) channels that invest little or nothing in Irish content. Combined they now take €45 million (nearly a quarter of all Irish television advertising revenue) out of the country (often investing little or nothing in indigenous content).
- An increasing level of migration of commercial funds to digital platforms, resulting in a lower level of support for traditional linear platforms, despite the fact that media consumption on both radio and television remains high.

Brexit, and the arising economic uncertainties and contraction, is anticipated to have a significant impact on the commercial market for 2017 and 2018 in particular. It should be noted that many of the decisions on the Irish market are made in UK headquarters, and the prevailing economic conditions in the UK greatly influence those decisions.

In the context of its overall financial position, and a broad ranging analysis of audience trends and need, all services will be reviewed in consideration of RTÉ's next Five Year Strategy.

Theme 4: Advertising Minutage

RTÉ currently has approximately half the advertising minutage of commercial radio and TV broadcasters operating in Ireland. Investment in quality content is a key factor in securing commercial support.

The ⁶⁵Indecon report of July 2014, concluded that any further restriction on RTÉ's commercial minutage would likely favour opt out channels, resulting in an even greater level of migration of commercial spend out of the country.

⁶⁵

<http://www.dcae.gov.ie/communications/Lists/Publications%20Documents/Five%20Yea>

Theme 5: Outsourced/Independent Production

As Ireland's largest public service media organisation, RTÉ provides its audience with a comprehensive range of television, radio and online programming that reflects the culture, lives and diversity of modern Ireland. RTÉ partners with the independent sector to create original programming and this enhances the scale and quality of RTÉ's overall output. This partnership supports employment within the creative sector and brings new talent and ideas to the RTÉ schedules.

While ⁶⁶RTÉ's investment in commissioned programmes with the independent sector in 2015 was €40.6 million, in previous years it has significantly surpassed this minimum quota. At its height, RTÉ spent in the order of €70 million per annum.

The independent sector plays an important role in providing high quality distinctive programme and their contribution is greatly valued by RTÉ. A total of 595 hours (191 radio, 404 television) was commissioned with this sector in 2015. With the exception of *Fair City*, all of RTÉ's drama programming is commissioned from the independent production sector.

RTÉ has committed that in the event of any increase in public funding, its investment with this sector would increase proportionately, which would obviously stand to benefit job protection and job creation within the creative economy overall.

RTÉ would like to clarify that that following a further review of its Young People's output, some portion of this will remain in-house, with the balance being achieved through commissioning with the independent sector, and through acquired programming.

RTÉ continues to work with partners in the independent sector and Screen Producers Ireland, to identify and support ways in which it can work with this sector to identify new opportunities for co-production, sectoral development and training.

[r%20Review%20of%20Funding%20of%20PSB/Economic%20Analysis%20of%20Advertising%20Market%20-%20Indecon%20Report.pdf](#)

⁶⁶ RTÉ Independent Productions Annual Report 2015

Theme 7: Conduct of the Review Process

RTÉ's Annual Statement of Performance Commitments is submitted to the BAI and to the Department of Communications, Energy and Natural Resources (DCENR) in accordance with Section 102(4) of the Broadcasting Act 2009.

2014 saw the introduction of a new and improved approach for RTÉ's *Annual Statement of Performance Commitments* (ASPC). RTÉ and the Broadcasting Authority of Ireland (BAI) constructively engaged over a number of years to develop and significantly evolve this process. Changes introduced in 2014 further aligned RTÉ's commitments with the RTÉ strategy (*Today, Tomorrow: A New RTÉ for the Connected Age, 2013-2017*) and are intended to increase the value of RTÉ's ASPC to the BAI and to enable both parties to better monitor RTÉ's performance in implementing its strategic plan.

The number of commitments and related targets were much reduced on previous years. The nature of the commitments and their related targets were changed to a higher order with a more strategic focus on outcomes and results. This streamlined and simplified information set enables trend analysis over time, and reduces the regulatory burden for both RTÉ and the BAI. Commentary and supporting information is provided to give the context for RTÉ's performance over the year. These changes were designed to address Crowe Horwath's recommendations in the five-year public funding review on the *ASPC* process.

RTÉ is of the view that the new *ASPC* approach allows for a much more robust and holistic appraisal of RTÉ's performance and aims to express and capture the impact, quality and overall value for money of public service media in quantifiable measures. Crucially the views of audiences around important qualitative concepts, not just audience ratings, are very much at the centre of the commitments and reporting, and aim to demonstrate RTÉ's performance alongside measures of efficient use of public funds and good governance.

RTÉ has engaged with the BAI in participation of a good regulatory and governance model and will continue to do so in a constructive manner.

Theme 8: Other Issues

Quality Journalism

Despite reduced levels of both public and commercial funding, RTÉ has prioritised the protection of output throughout this period. RTÉ remains the biggest provider of broadcast and online news in the country, with regional, specialist, national and international correspondents. RTÉ is now the only Irish media organisation to have a full time dedicated correspondent covering the EU and European Affairs (Tony Connelly).

RTÉ also is one of the few media organisations to have a dedicated team working on investigative journalism and the work of these journalists have highlighted a broad range of critical societal issues since its inception five years ago.

In an era of the emerging trend of 'fake news' and the inherent risks associated with same, the need to rely on an fair and impartial, regulated news service has never been more important.

Media Ownership

RTÉ fully acknowledges the need for, and benefits of, media plurality in the country. However, in the context of an increasingly competitive and commercial market, the role of an independent, democratically-owned media entity has never been more important.

The purchase of Virgin by Liberty Global and the subsequent takeover by Virgin of both TV3 and UTV Ireland now means that all national commercial television in Ireland is owned by one highly resourced international media organisation.

The commercial radio market has seen similar consolidation, with the ownership of that market now dominated by both Communicorp and most recently NewsCorp (BSkyB). Between them they now own both national commercial talk radio stations, one regional licence, and eight local commercial stations. Combined they retain an audience share of over 30% of all adults, and a considerably higher share of younger listeners.

With the proposed takeover of the Celtic Media Group by Independent Group, media ownership in the overall media ecosystem stands to potentially become even more consolidated. A report on media plurality for the EU Commission published in 2016 stated that Ireland is exposed to a "high risk" over its concentration of media ownership.

The examination was conducted for the EU Commission by the Florence-based European University Institute's Centre for Media Pluralism and Media Freedom (CMPF).⁶⁷ The Irish research was led by academics at Dublin City University's School of Communications.

EU Digital Single Market Initiative

RTÉ has been closely monitoring the process of review and debate of the range of EU initiatives relevant to the media sector now known as the Digital Single Market Initiative. The outcome of these debates will be significant once transformed into national legislation. We hope to work closely with all relevant stakeholders on the key developments within these initiatives such as AVMSD and Online Platforms Regulations.

As RTÉ continues to evolve its digital services, it must also face the complex challenges of operating within a global digital market. Issues such as advertising rules, content standards, copyright laws, data protection, geo-blocking and principles of access are all substantial issues which will be considered in greater detail in RTÉ's next Five Year Strategy, due for submission in 2017.

⁶⁷ <http://monitor.cmpf.eui.eu/mpm2015/results/ireland/>

Appendix:

RTÉ's Guiding Principles: RTÉ Public Service Statement

Guiding Principles

RTÉ is guided by certain principles. RTÉ will:

- Remain independent of any vested interest.
- Uphold and support the democratic values enshrined in the Constitution and serve the public interest.
- Enhance and develop its programming, content and services to provide for and be responsive to the changing needs, interests and concerns of the whole community on the island of Ireland.
- Offer audiences distinctive high quality programming and services and will aim to extend its public value through new and emerging digital communications technologies.
- Partner with and nurture Irish creative talent and Irish cultural expression and seek to inform a greater understanding of the wider world.
- Be accountable for all that it broadcasts, publishes and performs and will ensure value for money.

Activities

Every day and across all its services, RTÉ will continue to follow these principles by:

Remaining independent

- Providing high quality national and international news services that are accurate, impartial and objective

- Ensuring its treatment of current affairs and matters of public controversy, in addition to being impartial and objective, is fair to all interests
- Placing the audience's interests at the heart of our decision making
- Ensuring the integrity of our services and that editorial decision-making is not subject to undue influence from any commercial, political, religious, social or cultural interest.

Serving the public interest

- Providing comprehensive coverage and analysis of Irish and international politics and public affairs and contributing to an informed citizenship
- Creating opportunity for fair debate and discussion on the issues of the day, both global and local, across RTÉ services
- Recognising that many topics are complex, multilayered and interconnected and require adequate space for discussion and analysis
- Encouraging and enabling audience contributions to and feedback on RTÉ programmes
- Undertaking investigative reporting into matters of public interest
- Respecting the right to privacy of the individual and ensuring no unreasonable encroachment upon that privacy
- Respecting human dignity and upholding rightful freedom of expression.

Catering for the whole community

- Providing a wide range of programming and services that entertain, inform and educate
- Providing coverage of sporting, cultural and religious activities
- Creating shared experiences through our services that help bring the community together and foster a greater sense of citizenship, social solidarity and national identity
- Providing programming and services for majority and minority interests
- Being inclusive and reflecting the diversity that exists in Ireland
- Using technology to provide multi-platform services that are accessible to all

- Providing quality programming and services for and about children and young people living in Ireland
- Ensuring people with disabilities can access a range of RTÉ programmes and services.

Providing distinctive programming and services

- Maintaining a rigorous editorial process across all RTÉ services
- Encouraging innovation, experimentation and originality in programming
- Collaborating with the Irish independent production sector and other external partners
- Attracting and developing the most talented people to create content for Irish audiences
- Ensuring that licence fee payers can enjoy RTÉ content using the highest quality and most proven audio, video and on-demand technologies.
- Investing in our staff and technology to develop a highly creative, professional, multi-skilled workforce with the right skills and tools to meet the needs of audiences in the digital age.

Promoting cultural expression

- Taking a leadership role in the creative sector as Ireland's largest creative organisation
- Providing services in both Irish and English
- Ensuring RTÉ's programme schedule and services have a distinctively Irish perspective
- Providing space in RTÉ schedules for Irish and international cultural expression by creating and commissioning new work
- Providing programming of all kinds on global themes and increasing awareness of the cultures, values and traditions of Europe and the wider world
- Being a global platform for Irish cultural expression
- Maintaining a comprehensive, relevant and accessible archive of audio, video and printed materials
- Ensuring that RTÉ's Orchestras, Quartet and Choirs remain at the heart of musical life in Ireland.

Being accountable

- Being open in all our dealings with our audiences, our suppliers, our partners and our regulators.
- Publishing at the beginning of each year a detailed statement of performance commitments and reporting on these commitments in the RTÉ Annual Report and to the Broadcasting Authority of Ireland (BAI).
- Maintaining and publishing up to date editorial guidelines for RTÉ staff and independent programme makers.
- Maintaining a complaints and right of reply service in line with Section 47, 48 and 49 of the Broadcasting Act 2009.
- Optimising appropriate commercial revenues in the licence fee payers' interests.
- Managing RTÉ's finances prudently and maintaining best practices in relation to governance and reporting systems.

No. 19 – Submission by RTÉ RnaG

From: Ni Ghadhra, Mairin" <Mairin.NiGhadhra@rte.ie>

TO: "PS-Broadcasting@oireachtas.ie" PS-Broadcasting@oireachtas.ie

02/02/2017 15:19

Subject: Comhairliúcháin Poiblí Craoltóireachta

A chara,

Faoi iamh, tá litir uaidh bhaill foirne in RTE Raidió na Gaeltachta mar chuid den chomhairliúchán faoi mhaoiniú craoltóireachta seirbhíse poiblí.

Le deá-mhéin,

Máirín

Casla,

2/2/17

A chara,

Ba mhaith linn an deis a thapú mar chuid den chomhairliúchán poiblí atá ar siúl agaibh aird a tharraingt ar chás na craoltóireachta Gaeilge taobh istigh do RTE agus go háirithe an tseirbhís a chuireann muid ar fáil i Raidió na Gaeltachta.

Tugann muid faoi deara go bhfuil an chraoltóireacht Ghaeilge luaite sna téarmaí tagartha atá agaibh ach is díol iontais dúinn nach bhfuil aon trácht ar Raidió na Gaeltachta, seirbhís atá dá cur ar fáil ó 1972 i leith. Tugann muid faoi deara , freisin, nach bhfuil aon tagairt de chraoltóireacht na Gaeilge san aighneacht a chuir RTE faoi bhur mbráid i dTithe an Oireachtais.

Bunaíodh Raidió na Gaeltachta ar éileamh ón bpobal i 1972. Tá fás agus forbairt déanta ar an tseirbhís ó shin agus éileamh ní hamháin ó phobal na Gaeltachta ach pobal na Gaeilge ar fud na tíre, i dTuaisceart Éireann agus ar fud na cruinne. Ní shaothraíonn Raidió na Gaeltachta aon airgead ó fhógraíocht agus tagann ár gcuid maoinithe ó RTE.

Ó tharla muid a bheith lonnaithe san Iarthar agus ag feidhmiú trí mheán na Gaeilge, is minic a bhraitheann muid scoite amach agus dá réir sin, gur beag tuisceana atá ar an tseirbhís a chuireann muid ar fáil. Mar thoradh ar sin, braitheann muid gur beag airde a fhaigheann aon achainí uainn go dteastaíonn maoiniú, acmhainní agus foireann bhreise. Ba mhaith linn, dá bhrí sin, an deis seo a thapú leis an achainí sin a chur in bhur láthair.

Mar sheirbhís mhionteanga agus seirbhís gan aon fhógraíocht, tá muid lárnach do dhualgaisí seirbhíse poiblí an chraoltóra náisiúnta. Go deimhin, tá muid lárnach do chúramáí bunreachtúla an Stáit cúram a dhéanamh don chéad theanga oifigiúil. Gealltar sa Straitéis Fiche Bliain don Ghaeilge go leanfaidh RTE ag tacú le agus ag forbairt Raidió na Gaeltachta.

Ba mhaith linn a chinntiú go gcuirtear na geallúintí sin i bhfeidhm trí chás a dhéanamh go mbeidh bonn seasta maoinithe faoi Raidió na Gaeltachta. Is maith a thuigeann muid dúshlán airgeadais RTE agus ní mian linn beag is fiú a dhéanamh de ach creideann muid go bhfuil luach nach féidir a áireamh i dtéarmaí airgeadais ag baint leis an tseirbhís agus go bhfuil dualgas orainn ar fad í a chosaint.

Tá muid sásta aon eolas breise a bheadh uaibh a lorg agus a phlé libh. Bheadh muid buíoch freisin as ionadaíocht a bheith againn ag an bhfóram comhairliúcháin atá beartaithe don 27 Feabhra.

Is muidne le meas,

**Máirín Ní Ghadhra,
Séamus Mac Donnchadha,
Pól Mac Donncha,
Neasa Ní Chualáin,
Gormfhlaith Ní Thuairisg,
Sorcha Ní Chéilleachair,
Caitlín Ní Chualáin,
Peadar Ó Cúláin,
Marion Ní Shúilleabháin,**

**Fionnuala Uí Neachtain,
Gráinne Ní Dhomhnaill,
Anne Ní Chonghaile,
Seosaimhín Ní Chéidigh.
Nóirín Ní Chonghaile,
Peigí Ní Thuathail,
Eilín Ní Fhlatharta,
Baba Ní Ógáin.**

No. 20 – Submission by Sinn Féin

Funding of Public Service Broadcasting submission – Brian Stanley T.D.

Sinn Féin fully supports the Public Funding of Broadcasting and welcomes the valuable contribution it makes to society.

Funding

Sinn Féin recognises the challenges that Public Service Broadcasting currently faces. Changes in the media landscape and in how content is consumed has had a drastic impact on the income of RTÉ

The core issue to be tackled in regards to the funding of Public Service Broadcasting is the collecting of licence fees. Before we consider placing additional charges on an already struggling population it is worth examining the charges that already exist and how they are operating. There is currently a non-payment rate of 18% for TV licenses. Collecting this revenue which is lost to the state would make a significant impact in the funding shortfall that currently exists, allowing Public service broadcasters to carry on their valuable work. In order to address this non-payment it is worth examining models that exist in other countries where licence fee compliance is higher. The UK the license fee is a similar rate to that of Ireland and yet non-payment is only at 5%.

Retailers, television service providers and utility companies would have information on public consumption that if provided could help address the shortfall. Increasing license fees before addressing non-payment would simply be punishing those who already pay.

Distribution

Sinn Féin believes that a substantial proportion of these funds should go towards producing original programming.

The Prime Time Investigates series is an excellent example of Public Service Broadcasting which informs and educates the public on matters of National Importance. These are productions which require a serious investment of time and money and pick up on issues which would not normally be covered by the 24 hours News cycle which has become the prevailing format of recent times.

Public Service broadcasting also has a key role to play in the promotion and preservation of the Irish language. This aspect of the public service remit is something that must be protected in any adaptations which are made to funding.

Community Broadcasting

Sinn Féin recognises the role that Community broadcasting has played in delivering a Public Service. Dozens of Community Radio stations are now in operation across the country and deliver an outlet for a diverse range of cultural and musical tastes, whilst also providing news and information that is rooted in local Community issues. We believe that the Public service Community radio provides must be factored in this consultation. Community radio stations operate through a combination of Pobal funding, income from local advertisement and direct Community fundraising. Many of these stations operate on a shoestring budget. Sinn Féin is open to the possibility of creating a dedicated broadcasting fund for Community radio that would:

- Guarantee an income stream for Community stations
- Establish a clear Community Service remit
- Free up advertising revenue for regional commercial radio stations

A Public Broadcast Service for All of Ireland

RTÉ's Public Service Statement states its intent to serve the Irish people reflect the cultural diversity of the whole island of Ireland. Sinn Féin wholly endorses and supports this statement and wants to see this reflected in the delivery of service to all the people of Ireland. At present however there exists a "digital border" with many major sporting events being blocked to satellite subscribers in the North. It is deeply frustrating for many Irish citizens in the North that they are blocked from viewing their National Team participate in major sporting events. The Minister for Communications must engage with RTÉ and satellite providers to ensure that sports supporters across the whole of the Ireland can watch these major sporting events.

The impact of Public funding for Public Service Broadcasting is limited by the population of Ireland's 26 Counties, which is only 7% that of the United Kingdom. It is worth noting that in a United Ireland and additional population of 1.8 million people would increase the funding available from license fees by about 39% providing approximately €65 million in extra funding per year.

10 February 2017

No. 21 – Submission by Sky Ireland



SKY'S RESPONSE TO THE OIREACHTAS COMMITTEES CONSULTATION ON FUTURE FUNDING OF PUBLIC SERVICE BROADCASTING

INTRODUCTION

1. Sky welcomes the opportunity to make a submission to the Committee's public consultation on the future funding of public service broadcasting.
2. Sky plays an important role in the Irish broadcasting sector. We are the number one TV platform in Ireland, present in more than 40% of Irish homes, watched by over 2 million viewers and delivering over 500 channels (including the Irish public service channels) to our customer base. We also operate 26 wholly owned channels across general entertainment, news, sport and film. This gives us a very real stake in policy decisions taken around public service broadcasting funding.
3. Through our varied activities, Sky interacts with public service broadcasters as both competitors and collaborators. Our comments on this consultation are informed by these dual positions.
4. In general we consider that while public service broadcasting in Ireland may face some short term challenges, it continues to have the potential to deliver benefits and thrive.
5. In the sections that follow, Sky provides a brief overview of its presence and investment in Ireland, before addressing selected questions from the Committee's consultation.

SKY'S INVESTMENT IN IRELAND

6. Sky is a major investor in home grown programming across the UK and Ireland. From an Irish perspective, this includes the Emmy award winners *Moone Boy* and *50 Ways to Kill your Mammy* as well as previous productions filmed here such as *Treasure Island*, *MoonFleet* and *The Take*. We also recently renewed our deal with the GAA to show 20 live GAA matches for each of the next five seasons until 2021. Our total investment last year in Irish content amounted to more than €20 million.
7. Sky's commitment to investing in Irish related programming brings more than just benefits for the viewer. For example, in 2014, the Minister for Arts, Heritage and the Gaeltacht noted that the first series of *Penny Dreadful* (a Sky/Showtime coproduction filmed in Dublin and Wicklow) was worth €33 million to the Irish economy.
8. In addition, we are proud of the investment we are making in Ireland more generally. In 2013 we announced a €1 billion investment plan over 5 years which we are currently progressing in a number of ways, including investment in customer service, products and services, content, marketing, and corporate social responsibility initiatives. Currently, we directly employ over 900 people in Ireland and indirectly support over 2,100 jobs in total. Furthermore, in the latest financial year (2015/2016) our contribution to the exchequer, in terms of corporation tax, VAT and employer PRSI was in excess of €150 million.
9. Sky's investment in our platform has also brought benefits to other parties. Our channel partners (including the PSBs) receive access to more than 40% of homes, with this wide availability driving both viewing and advertising revenue. Sky also enables Irish channels to provide their viewers with the best possible viewing experience, with Sky Q, for example, now allowing viewers to watch content in any room, at any time, and on any device.
10. Our platform also delivers benefits and opportunities to non-broadcast partners. For example, Sky provides local advertisers with both more choice and with the ability to serve certain market segments more directly and in a more targeted manner. Our technical innovations in this area are also providing extra value to these advertisers while also having the potential to benefit broadcasters who are on our platform.

ADDITIONAL SERVICES / GROWTH IN DIGITAL SERVICES

11. Theme 1 of the consultation invites views on whether additional services (including digital services) could increase reach and revenue, or reduce costs faced by PSBs.
12. In Sky's view, there are significant opportunities for PSBs to do more in terms of additional digital services and their wider availability, and to seek partnerships with platform operators and other third parties to this end.
13. Sky has a number of existing commercial arrangements with PSBs. For example, we signed a long term partnership agreement with RTÉ in 2015. This agreement increased the number of channels and ways in which RTÉ's content can be accessed on Sky's services in Ireland. This includes Sky ensuring RTÉ Player's availability via Sky's on demand services. Partnerships such as these have delivered mutual benefits, and as noted by then RTÉ Director-General Noel Curran, ensured that RTÉ's services were made available and '*distributed as widely as possible through key partnerships that recognise [d] the value for both parties*'.
14. Sky has a longstanding history of working closely with key partners in delivering innovative new revenue streams – for example, Sky facilitating channels wishing to extend their digital distribution overseas or helping them develop greater capability to serve advertisers, leveraging our best in class technology.

FUNDING / REVENUE GENERATION

15. Theme 2 of the consultation asks for views on how funding and revenue might be increased.
16. Sky notes that that licence fee evasion results in a loss of approximately €25,000,000 to PSBs annually and furthermore, that it is estimated that the approximate figure for losses in revenue as a result of evasion could rise to approximately €40,000,000 per annum. It would seem clear then that measures need to be taken to either reduce this level of evasion or, alternatively, a replacement for the licence fee, which brings more households into the net, needs to be found.
17. While Sky is agnostic as to how this can be best achieved, we would strongly hold the view that, so long as the Government continues to believe that public service broadcasting is an appropriate intervention in the market, any such market intervention should be done in as minimally a distortive way as possible. The

least distortive manner of funding is recognised to be via general taxation (or variations thereof).

18. At the same time, and as highlighted above, we believe there are many opportunities for the PSBs to work with key partners in order to drive further revenue growth.
19. One issue which has been mooted by some (including RTÉ) as a potential source of funds is for RTÉ to be allowed to drop the obligation it faces to distribute channels as widely as possible at no extra cost to consumers.
20. It is important to recognise that the current legislation provides significant mutual benefits to all parties. Sky currently beams RTÉ's channels into over 40% of Irish homes, and places them in the most prominent positions in our Electronic Programme Guide (i.e. channel 101, 102 etc.). This ensures that RTÉ's public service broadcasting reaches the widest possible audience, enabling RTE to drive high viewing figures and earn significant advertising revenue. We estimate that around €32 million of RTÉ's advertising income is derived solely from viewing on the Sky platform.
21. These benefits, and potentially others, would be put at risk should a legislative change result in RTÉ seeking new arrangements. Sky has never paid to retail free-to-air channels in any market in which it operates and there is simply no compelling case to break this precedent in Ireland. Our subscribers are already paying for RTÉ through their licence fee and we do not believe it is fair or reasonable to expect them to pay twice to receive this service.
22. In summary, potential changes in this area risk a detrimental effect on the broadcasting market as a whole, and may even exacerbate problems that the PSBs may face.

ADVERTISING MINUTAGE

23. Theme 4 of the consultation discusses the perceived impact of 'opt-out' advertising on the Irish broadcasting sector. As the Committee will be aware, the Department is currently examining this issue and the consultants Indecon are expected to report shortly.
24. Sky has made a detailed submission to the ongoing Indecon review, which we hope will be reflected in the final report. At a high level, we are concerned that the interventions being considered in this area could have a significant detrimental impact, not just on Sky, but on local advertisers, consumers, and on

inward investment in the Irish economy – while at the same time doing little or nothing for the PSBs’ advertising revenue.

25. It is simply not the case that the revenue generated by the carriage of Irish advertising on Sky (and other) channels would otherwise automatically be spent with Irish broadcasters. Sky channels provide an opportunity for local advertisers to reach more targeted audiences than the PSBs. Indeed, we are of the view that local advertising carried by Sky channels is additive to that provided by Irish based broadcasters.
26. If advertising slots on Sky’s channels were no longer available, advertisers would of course seek alternative ways of reaching these specific audiences – but broadcasters such as RTÉ may not be as suited to this. Indeed, it is eminently possible that such advertisers would transfer spend to technology companies such as Google and Facebook, who might better allow advertisers to reach the audiences they are targeting at a price point that suits them.
27. It is also important to note, as highlighted above, that Sky is already investing significantly in Ireland, both in content, and in the economy more widely. Far from increasing investment in Ireland/Irish programming therefore, the imposition of any levy on ‘opt-out’ advertising is likely to have a detrimental impact on the level of investment that would otherwise take place. It would also, of course, have a negative impact on local advertisers who would find themselves with less choice and/or routes to market

OTHER ISSUES

28. Theme 8 of the consultation asks for comments on any other issues respondents may consider relevant.
29. Sky would like to take this opportunity to raise two further issues that the Committee should consider in its deliberations – the importance of territoriality, and the increasing threat of digital piracy to the Irish broadcasting sector.
30. In the context of the Digital Single Market, it is worth noting that the principle of territoriality, where creators/producers sell rights on a country by country basis is crucial to the funding models of the creative sectors in Europe. If the principles of territoriality are undermined (for instance by extending the country of origin principle to online transmissions), the reality would be that for digital content, the funding model could be severely damaged as distributors or broadcasters would no longer be buying exclusive rights for their country.

31. This could lead to a change in the way that content is licensed and is highly likely to result in reduced licence fees being payable to content owners, rights being licensed on a pan-EU basis or rights not being licensed in certain territories (with smaller countries such as Ireland likely to be hardest hit). This in turn would undermine the financing of content unless the Commission accepts that rights owners are entitled to require licensees to geoblock content and refuse requests for services originating outside of the licensed territory. As a report by Oxera and Oliver & Ohlbaum noted in May of last year, *'in the event of the erosion of territorial exclusivity, all types of content – international, European and independent local productions – would be negatively affected, threatening cultural diversity'* [in the process] .
32. Although not referenced in the consultation, digital piracy poses a very significant threat to the broadcasting sector more generally in Ireland. It is in crucial for everyone involved in the production of content for broadcast in Ireland that intellectual property rights are protected. Failure to tackle the ability of consumers to access pirated content will make it impossible for broadcasters, of all kinds, to make the investments required to sustain and grow the industry in Ireland.

SKY

10 FEBRURAY 2017

No. 22 – Submission by TELEGAEL



**Joint Committee on Communications, Climate Action and Environment Public
Consultation on Funding Public Service Broadcasting in Ireland**

Submission on behalf of Telegael Teoranta

02 Feabhra 2017

Name

Paul Cummins, CEO Telegael Teoranta.

Brief Introduction I am CEO and a founder shareholder of Telegael which is one of Europe's leading Animation and Live Action Content Creators. The Shareholders, Directors and Management of Telegael (with the exception of Non-Exec Chairman Dr. TP Hardiman) all live in the Galway Gaeltacht.

Telegael, established in 1988 in An Spidéal, Galway, is a multi-Emmy® award winning studio working with international producers, distributors and broadcasters to develop, finance and coproduce animation and live-action content for the global market.

The Telegael client list includes some of the biggest names in global broadcasting including Disney, Netflix, Nickelodeon, Lionsgate, Discovery Kids, BBC, ITV, ZDF, Content

Media International, France Television, Ch5 UK, Super-RTL, KIKA, ABC Australia, NBC Universal Sprout, Hulu, Splash Entertainment, Anima Estudios, M4E, Virgin Media, Cartoon Network.

Telegael employs over 80 fulltime staff in Chois Fharraige, Galway with hundreds of others employed on a freelance basis.

The Telegael group occupies 4,500 m2 of studio space and has co-produced more than 850 hours of television. Its productions have been distributed to over 150 territories throughout the world and translated into more than 40 languages.

Telegael has been one of the major driving forces behind the establishment of Galway / Chois Fharraige as the largest region for television, animation and film production in Ireland outside of the greater Dublin area. www.telegael.com

Information

1. Telegael commenced operations in 1988 with a staff of 3 and struggled to survive in its early years because of its distance from the main markets and lack of local talent and technical skills .
2. As a Gaeltacht company, Telegael's origins are very much enshrined in the production of Irish language programming, particularly children's programming.
3. The advent of TG4 (originally Telefís na Gaelge) in 1996 provided an additional important market for the company's services and productions and enabled the company to grow to a situation where it employed approximately 30 people in the late 1990's. However, because of TG4's lack of adequate funding, it became apparent that Telegael could not rely on business from TG4 for its existence and found it necessary to restructure its operations, reduce employment numbers and seek alternative markets overseas. This it succeeded in doing over time.
4. Telegael is now one of the leading producers of animated and live action content, not alone in Ireland, but also in Europe. The group has plans to double its size and its employment over the next 5 years while maintaining its headquarters in An Spidéal, Galway.
5. Telegael has developed the creative, technical, production and administrative skills which have enabled the company to compete successfully in the global marketplace as a producer of animated and live action content.

6. The Telegael group's motto is: "Fréamhaithe anseo, ag síneadh amach ar fud an domhain" – "Rooted here, reaching out around the world".
7. Companies like Telegael are normally based in large centres of population - Los Angeles, New York, London, Sydney, Paris, Munich - and not in a small west of Ireland village as in the case of Telegael.
8. By employing 80 people fulltime and hundreds more on short term contract, Telegael has a substantial economic impact on An Spidéal and the Galway/Chois Fharraige region.
9. The availability of high speed broadband connectivity has allowed companies such as Telegael to operate outside of the main centres of population.
10. **Telegael would exist today in its current form, if it were not for the modest but critical support it has received from TG4. This support has provided a platform from which the company has been able to reach out and secure global business.**
11. **Aifric Case Study:** *Aifric* is a 26 part Irish language drama series for 10-15 year olds which was produced by Telegael and commissioned by TG4. The series - which featured young Irish-speaking teenagers with no previous tv drama experience and who participated in Telegael drama workshops - won the IFTA Award for the Best Young People's programme in Ireland in 2007, 2008 and 2009. The series has subsequently been sold to broadcasters in UK, France, Italy, Latin America, Africa, Spain. Dubai and New Zealand. The international success of *Aifric* has been a powerful calling card for Telegael as a producer of live action young people's drama and has helped the company secure substantial overseas funding for other drama series in English aimed at a global audience such as *My Phone Genie* (ZDF Germany and ITV UK), *Drop Dead Weird* (Channel SEVEN Australia and Screen Australia) and *Jack Taylor* (ZDF Enterprises Germany and Content Media US). *Aifric* was Telegael's first major drama production and would not have happened without the financial and editorial support of TG4.
12. Since its establishment in 1996 - with the two exceptions of its flagship drama *Ros na Rún* and its Sports contract - producers who provide content to TG4 have been working on unreasonably low budgets and living from hand to mouth with no certainty as to future work. This has meant that the vast majority of companies supplying programming to TG4 - most of whom operate outside the greater Dublin area and many of which are 'one-man bands' - have not been able to plan their future with any degree of confidence and has left the majority of such companies struggling for survival.
13. The January 2017 announcement by Ard Stiúrthóir TG4 that the channel is now introducing a policy of four year commissioning deals will enable those production

companies, which are successful in winning these commissions, to plan for the next 4 years.

14. While this is a 'céim ar aghaidh' for the industry and is very much welcomed, it does not address the fundamental issue which is the provision of adequate funding by the state to enable TG4 deliver a reasonable schedule of programming with commissioning budgets that enable producers to at least cover their costs and make a contribution to their overheads.
15. TG4 commissioning budgets are considerably lower than those provided by RTE, German, French, Scandinavian or UK broadcast channels, including the Welsh language channel S4C. In 2016, S4C received public funding of £115m. which is a multiple of between 4 and 5 times the state funding provided to TG4 to deliver a similar schedule.
16. In 2008 TG4 programming budget was €28m. however this has been reduced during the financial crisis to a current figure of €22m. This reduction has been absorbed by the already fragile independent production sector. It is vital for the survival of the majority of companies in the industry that funding is reinstated to at least 2008 levels.
17. The recent announcement by Ardstiúrthóir TG4 that any additional state funding for TG4 will be allocated to independent production commissions is commendable and is welcomed by the independent production sector.

Recommendations

1. That the TG4 level of state funding be restored to at least the level which existed prior to the financial crisis.
2. That any and all additional state funding provided to TG4 be allocated solely to independent production as undertaken by Ardstiúrthóir TG4.

THEME 5: OUTSOURCED / INDEPENDENT PRODUCTION (EXTERNAL RESOURCES)

1. The capacity for further outsourcing/use of independent production by RTÉ certainly exists within Ireland. This is evidenced by the fact that in 2008, RTÉ outsourced €75m of programming while in 2015 RTÉ outsourced just over half of this amount €39m.
2. The evidence from larger television markets such as UK, Germany, Australia and the US show that where broadcasters have a policy to commission substantial volumes of programming from external sources, the independent sector has grown substantially to deliver such programming. This has led to the creation and growth

of many large independent production groups which have expanded to service not only their own indigenous market but have also become major suppliers of programming for the global market. This has generated huge volumes of production and significant economic activity and job creation in those markets.

3. In the period 2008 to 2015, RTÉ revenues (Licence Fee and Commercial combined) declined by 24% from €439m to €333m while RTÉ spend on independent productions decreased by 48% from €75m to €39m. Accordingly the independent sector has suffered a hugely disproportionate reduction in its production activity during the economic crisis.
4. Today, in the area of television drama and animation series, a large number of productions are financed and produced by way of international co-production which involve co-producer partners from two or more countries. International co-production has many advantages in that it enables the cost of a production to be shared between several producers who can tap into sources of funding available in each's own territory. These sources can include local broadcaster commissions or pre-sales, distributors, tax credits, investment funds and also funding available from local support agencies. In many cases the production work will also be divided between different countries – e.g. filming takes place in one territory and post production in another.
5. This is the model that Telegael has adopted for its international co-productions including *Jack Taylor*, *Drop Dead Weird*, *My Phone Genie*, *Wissper*, *Chloe's Closet*, *Prisoner Zero* etc. This enables the producer to leverage indigenous broadcaster license fees and other indigenous funding by attracting multiple sources of overseas funding.
6. The inhouse production broadcaster model is now outdated and more recently established broadcasters such as TG4, Channel Four, Channel 5 and all of the new OTT digital platforms such as Netflix have adopted the Publisher/Commissioner model.

Recommendations

1. That the RTE spend on independent productions be increased to at least the same percentage of total RTE revenues as existed in 2008, i.e. before the financial crisis.
2. That RTE increase its support for independent producer projects which can leverage significant overseas funding by way of international co-production.

3. Consideration be given to transforming RTE into a Publisher/ Commissioner broadcaster for all programming except perhaps for its News and Current Affairs programming.

YES, I am prepared to appear at a public session of the Committee

No. 23 – Submission by TG4

Pádhraic Ó Ciardha <padhraic.o.ciardha@tg4.ie>

26/01/2017 10:03

To "PS-Broadcasting@oireachtas.ie" <PS-Broadcasting@oireachtas.ie>

cc

Subject Aighneacht/Submission from TG4 for Public Consultation Stage

A chara

Seo chugat ár n-aighneacht don chéim seo den phróiseas.

The enclosed submission is a very slightly altered version of the Background Document we submitted for the preliminary hearing in November 2016

Confirmation of receipt would be appreciated.

Le meas

Pádhraic Ó Ciardha

Leascheannasaí TG4



An Comhchoiste Cumarsáide, Gníomhaithe ar son na hAeráide agus Comhshaoil

Comhairliúchán Poiblí ar Mhaoiniú an Chraolacháin Phoiblí in Éirinn

Public Consultation on Funding of Public Service Broadcasting in Ireland

Feabhra 2017

Is é mian TG4 go mbeadh oiread agus is féidir dá phlé leis an gComhchoiste i nGaeilge, teanga oibre agus comhfhreagrais TG4, de réir mar a oireann don Chomhchoiste

Introduction to TG4

Tá TG4 ag tapú na deise seo arís lenár n-aighneacht maidir le maoiniú na craoltóireachta seirbhís poiblí a chur i láthair an Comhchoiste Oireachtais ag céim an chomhairliúcháin phoiblí. Tá an aighneacht seo (a cuireadh faoi bhráid an Chomhchoiste ag an gcruinniú leis i mí Samhna 2016) á soláthar arís ag an gcéim seo, mar eolas agus mar threoir. Tá sí á soláthar againn i mBéarla, teanga oibre an Chomhchoiste linn.

Established in 1996, TG4 has recently celebrated its 20th birthday as Ireland's national Irish language public service broadcaster. TG4 entertains Irish audiences, across all age groups and demographics, with its own brand of Irish content. With advances in technology, TG4 has added worldwide audiences through its online, Player and mobile services.

TG4's service is acknowledged as a success in promoting and celebrating the Irish language and culture and in raising the profile of the Irish language as part of the Government's wish to create a bilingual society and normalise the language's use. It is widely accepted that TG4 has been the most positive measure implemented by the Government to promote the Irish language. Market research confirms this - over three quarters of research respondents believe TG4 has a positive influence on the Irish language and makes it come alive for them.

A unique organisation, TG4 impacts positively on a range of critical public policy priorities: supporting highly-skilled jobs; promoting the Irish language and heritage in an entertaining way, nationally and globally to the Diaspora; encouraging technological innovation; celebrating cultural diversity; delivering regional employment, illustrating that decentralisation works; and developing the creative sectors in communities far-removed from the main urban areas.

Additional Services / Growth in Digital Services

Technology continues to evolve. When TG4 was established, it provided a linear broadcast service. The Internet and technology have changed this and TG4 now provides a range of on-demand, online and mobile services including the TG4 website, Player service, children's Player service, numerous interactive games for children, Apps for mobile platforms including the TG4 Player App for IOS, iPad, iPhone and Smart TV. It is also present on social media channels including FaceBook, Twitter, Instagram, Snapchat and YouTube. Audiences are more diverse and a variety of services are required to address their needs. TG4 must continue to invest in the delivery of a strong broadcast service, continue to expand its broadcast platforms and continually innovate to deliver new and exciting online and mobile services and social media engagement.

Ireland has a fiercely competitive television market. There are more than 50 national and international channels taking television advertising revenues in the Irish market. These channels include not only the Irish public service, commercial and community broadcasters but also international and specialist channels. Telecoms companies such as Vodafone and eir are also investing in broadcast services and there is increased investment in content and services from companies such as Virgin Media and Sky Ireland etc. Competition is also there from non-broadcast services including On Demand, online and mobile content. Core Media research reports that online video is now watched at least once a week by 55% of all adults in Ireland, on a variety of devices, and Netflix continues to grow subscribers.

Research from Google also shows that YouTube now commands 35 minutes of Irish media consumption per day, making it the second most viewed channel, for all adults, in the Republic of Ireland behind RTÉ⁶⁸.

⁶⁸ Core Media 2016 Outlook

International trends mirror these developments in Ireland. Globally, there continues to be a gradual move towards viewership of on demand, online and mobile content with broadcasters now providing their programmes on all of these screens.

Despite this shift, TG4 believes that broadcasting will continue to remain at the heart of how audiences engage with audiovisual content. The latest data from Ipsos MRBI for example, (commissioned by TAM Ireland) shows that in Ireland, the TV set remains at the heart of audiovisual consumption accounting for 81% of the 221 minutes consumed in an average day⁶⁹.

TG4 must continue to invest in the delivery of a strong broadcast service, continue to expand its broadcast platforms and continually innovate to deliver new and exciting online and mobile services and social media engagement. New platforms and services will not just be about distributing traditional programmes in new ways. They will also be about making new and different types of programmes and formats. It will require TG4 to address television, online and mobile platforms, not as separate services but rather, as part of a cohesive way to reach all audiences, no matter where they are and what platform they use to engage with TG4.

TG4 must also transition to High Definition (HD) on Saorview and other platforms. HD has become established as a norm in digital broadcasting with all broadcasters upgrading to HD and providing HD services on digital platforms. As most channels, including those of RTÉ, TV3, UTV Ireland and Setanta and the established UK terrestrial channels (e.g. BBC, UTV, Channel 4 and Sky which account for a significant percentage of linear audience viewing in Ireland) provide HD services, it is imperative that TG4 provides a HD service to audiences - irrespective of which broadcast platform is used. At present, TG4 HD is available on Virgin Media Cable (formerly UPC) and since August, on Sky Ireland. There are almost 700,000 Irish TV households using the Saorview service and therefore, it is important that the TG4 HD service is extended to the Saorview platform also.

It is also critical that TG4 strengthens its engagement with younger audiences through its digital content and services. Core Media research shows that children are now watching more online video than television, with online content easier to access than ever before. This reflects international developments with, for example, industry data from Barb showing that the amount of time watching television by British children has fallen by 22% between 2010 and 2015. TG4 is committed to providing a strong broadcast schedule for younger audiences in order to retain relevance with youth audiences and to

⁶⁹ All respondents, 15+. Survey with 1,000 audio-visual (AV) content viewers.

continue to foster a positive attitude towards the Irish language and culture. With Irish children now watching more online video than television, it is also vital that TG4 increases its investment in digital and interactive content and Apps for children's and teen audiences. For these audiences, TG4 additionally needs to continue to grow its media brand beyond the linear television service with cinema premieres of Irish language content and a broad range of DVD titles in Irish with associated merchandising.

Funding / Revenue Generation

Between 2008 and 2015, TG4 has undergone significant reductions in its funding and operating income. Current funding has been reduced by over €3m per annum. Along with a non-recoverable VAT liability (recoverable prior to 2009), new levies and reductions in commercial income due to the downturn in the economy, these have resulted in an almost €6m reduction in funds available for TG4's operations on an annual basis. To address these reductions, TG4 implemented extensive cutbacks on costs which were already lean and it is still operating well below 2008 cost levels. It has been accepted that TG4 is a very cost effective operation and that no further cost reductions can be secured.

In each of the last three years, having regard to the extensive analysis undertaken by consultants appointed to review Public Service Broadcast (PSB) funding, the BAI has recommended that TG4 be awarded an increase in public funding. Following the 2013 PSB funding review, the BAI recommended that TG4 be awarded an inflationary increase based on CPI⁷⁰. Following the 2014 PSB funding review, the BAI recommended that TG4 not only be awarded a CPI-based increase once again, but that funding levels of, at the very least, €32.75m (TG4's current public funding for years 2011 to 2014 inclusive), be reinstated.

For 2016, TG4's current public funding was €32.54m with an additional €210,000 required to bring TG4's current public funding back up to 2014 levels. It was expected that the BAI, following the recent 2015 PSB funding review, would make a recommendation that TG4's current funding be increased for 2017.

Indeed, it was reiterated by the BAI at the meeting of the Joint Committee on Communications, Climate Action and Environment on 8th November 2016, that successive consultants who have undertaken the BAI annual PSB funding reviews have

⁷⁰ Consumer Price Index

stated that TG4 cannot take any further reductions in its annual funding and that it was essential that additional funding be provided for TG4 to grow its audience and to develop and respond to the challenges it faces in the digital environment. It is recognised that while TG4's funding may allow it to hold its current position, albeit with some difficulty, there is a need for additional current and capital investment to enable TG4 to respond to the digital environment and to make content available across a wide range of platforms.

TG4's current funding for 2017 was not however, brought back up to 2014 levels. An increase of €147,000 in current funding was given to TG4 for 2017. This continues to be short what was required to reinstate 2014 current funding levels and also to allow TG4 to develop its services and deliver on its objectives as set-out in its five-year strategy. TG4 needs to invest in stabilising and growing its audience share. To grow audiences, TG4 must be innovative in its programme schedule and invest in more strong, unique and entertaining content across a wide range of platforms.

Lack of adequate multi-annual funding is also an issue for TG4. Lack of clarity regarding annual funding levels makes it difficult for TG4 to plan its longer-term development. In addition, the manner in which content markets operate requires TG4 to provide multi-annual commitments when commissioning or acquiring content. This places TG4 under financial pressure due to lack of certainty regarding sufficient future funding to be able to commit to these content terms. TG4 needs to move to a multi-annual funding model whereby it has funding certainty on a rollover basis to both help sustain the longer term development of the channel and enable it to secure high quality content on the terms of the marketplace.

Commercial Activities Vs. Public Service Objects

The economic downturn, competition in broadcasting and across content platforms, along with the significant changes that are happening in the content and advertising sectors, have all impacted TG4's commercial income. For example, in 2000, the top ten television channels in Ireland commanded 90% of viewing but in 2015, they commanded less than 55%. In 2015 also, for the first time, online advertising became the largest media category in the Republic of Ireland with spend levels taking a 30% share of the total advertising market⁷¹. TV fell from having the largest share of the total advertising market (28.5% in 2014) to the second largest after online.

⁷¹ Source: Core Media Outlook, 2016.

The combination of the downturn and media market developments have resulted in TG4's advertising and sponsorship income declining by approximately 50% between 2008 and 2016. It is important for TG4 to halt and where possible, reverse this decline by growing audience reach and share. This requires current and capital investment in new and enhanced content and services. Growing advertising and sponsorship income will be exceptionally challenging, even with audience growth.

This is due to the declining share of television in the advertising market overall, the growing number of television channels which deliver advertising in the Irish market and technology developments which will impact how television advertising is delivered (see section on Advertising Minutage).

Along with growing broadcast audiences, it is vital for TG4 to maximise commercial revenue from its online and mobile services. TG4's strategy to do this includes continuous development and more specific targeting of online content and greater segmentation for target audiences along with improving the quality and targeting of its mobile services.

To help offset reductions in advertising and sponsorship income, TG4 has also developed new sources of commercial revenues such as facilities hire and other services. TG4 will continue to develop new commercial opportunities such as these over the years ahead but the challenge inherent in this is not to be underestimated.

However, it should be noted that TG4's commercial income is just less than 10% of its total income with public funding providing the remaining 90%. TG4's public funding remains the key source of income for TG4 and it is vital that current funding is set at levels which can enable TG4 to develop the service, grow its audience across all platforms and respond to the challenges it faces in the digital environment.

Advertising Minutage

Sky Opt outs have made the Irish TV market the most cluttered in Europe. There are currently 39 opt out channels delivering 130 hours of advertising per day in the Republic of Ireland. In addition, there are seven domestic television channels delivering 24 hours per day of advertising minutage.

TG4 is restricted to 7.5 minutes per hour (along with RTÉ) whereas commercial channels including TV3 are permitted 12 minutes per hour. This is 160% more available advertising for these commercial channels.

The roll out of cable and satellite across Ireland has enabled Opt outs to gain increased access to television households. The Sky Channels alone have increased their commercial share of advertising budgets from 12% in 2006 to 23.5% today, an increase of almost 196%. This share of advertising revenue comes from the indigenous channels and it is estimated that €48 million in advertising income is drained from the Irish market to UK opt out channels.

This will undoubtedly increase with the ongoing developments in broadcast advertising technology. For example, Sky Media is to launch its Sky AdSmart service in the Irish market in Q1 2017. This service has been running in the UK market for the past four years. With this technology, each Sky box in each home acts as a server and multiple ads can be placed on each server and with the ability to geo-target homes by post code. Sky will have the ability to place different ads in different homes, even if the same programme is being viewed. This is essentially localised broadcast advertising and it will have a serious impact on all advertising channels, not just broadcasting. Virgin Media Solutions aims to launch a similar service in 2017. These developments will have a significant impact on Irish television advertising revenues and will make it challenging for TG4 to grow its advertising and sponsorship income to a significant extent.

Outsourced / Independent Production (external resources)

TG4 operates as a publisher broadcaster. Most of TG4's Irish language programmes are commissioned from independent production companies throughout Ireland and TG4 spends over 90% of its annual programme budget with the sector (€21.2m in 2015 and €22m estimated for 2016). TG4's expenditure and engagement with the independent production sector helps to develop the capabilities of the companies and individual talent with whom TG4 works.

The last IBEC Audiovisual Federation research on the Irish film and television industry showed that over 300 highly skilled and creative full-time jobs in the film & TV production sector were directly sustained by TG4 commissions. TG4's Irish language soap, "Ros na Rún", now in its 21st year of production, creates a significant level of direct employment and contracted personnel in the local economy (circa 150). Overall,

TG4 estimates that it supported 473 creative resources in 2015 across a range of categories such as musicians, composers, directors and actors amongst others.

TG4 also helps to raise finance for the independent production sector through working with it to help it secure *Sound & Vision* funding from the BAI, ILBF funding in Northern Ireland and EU funding such as funding from the European Media Programme. Through working with international partners such as S4C, the BBC and other broadcasters and production companies, TG4 also delivers a range of co-productions. These arrangements bring added value to the production sector in Ireland, attracting inward investment in the sector and additionality in terms of production expenditure and jobs.

Through this expenditure, and through all of the other services TG4 buys from the Irish creative sector (e.g. advertising, re-voicing, digitisation, software, publishing etc.), TG4 has a significant impact on jobs in the Irish economy. The multiplier effect of TG4's expenditure (direct and indirect) in terms of its contribution to Ireland's national earnings was almost €66.4m in 2015 with an associated employment impact of 973 jobs⁷² in total. These are important metrics because they reflect the level of expenditure by TG4 in Ireland and the level of expenditure on indigenous commissioned programming and other services rather than on purchasing content and services from international markets. For every €1 spent by TG4 in Ireland, it is worth €2 to the economy of Ireland.

Despite TG4's and others' investment, the Irish language independent production sector is fragile. Driven by funding reductions, in 2008, TG4 sought price / rate reductions from the independent production sector and reduced cost-per-hour by 10%. Eight years later, the 2008 rates have not been reinstated. At the time in 2008, TG4 was already operating from a low cost base in terms of production sector per-hour rates and the 2008 reductions put the independent production sector under severe pressure. The sector is finding it difficult to sustain its operations and employment levels, to maintain viability and to retain skilled staff. TG4 has encouraged the sector to access additional funding for programming projects through the Sound & Vision Fund and through S481 etc. This has supported the sector and allowed it to create some exceptional programmes which have been recognised nationally and internationally through viewership and awards.

As a publisher / broadcaster, TG4 relies on a strong and vibrant production sector. Additional funding along with funding stability are required in order to develop the sector and to nurture Irish creativity and talent. In 2017 and over the years ahead, it is therefore TG4's objective (in addition to its investment in content) to introduce new

⁷² Based on an analysis of TG4's 2015 actual expenditure (operating and capital including programme funding) in Ireland.

measures to promote stability and growth in the independent production sector in Ireland. These measures will include amongst others, investment in multi-annual agreements with production companies in addition to initiatives to support internationalisation of the sector and access to global markets.

TG4 and Irish Content / Language

As set out in the Broadcasting Act 2009, TG4 must ensure that its broadcast service provides a comprehensive range of programmes, primarily in the Irish language. Reflecting this, Irish language broadcast, online and mobile content is at the heart of TG4's strategy with the majority of TG4's current public funding spent on its production and broadcast.

With competition and fragmenting audiences, original, high quality and distinctive content is more important than ever before. TG4 commissions a significant amount of new, high-quality, innovative and award winning programmes from the Irish independent production sector.

It also works closely with RTÉ on the 365 hours of programming which are provided to TG4. In addition to in-house productions, TG4 also ensures that it acquires the best international content for the best price, for the TG4 service.

Conduct of the Review Process

In 2017, the BAI is to commence the five year review of the adequacy of public funding to enable PSBs to meet their public service objects, with the objective being to complete the review in 2018. Once complete, the BAI will issue recommendations to the Minister on the outcome.

We welcome this review and commit to working cooperatively with consultants appointed by the BAI to undertake it. To date, we have cooperated fully with all consultants appointed to undertake the annual reviews of PSB funding and the first five year review which was completed in 2013.

We would request that sufficient time be allocated for the preparation of five-year strategic plans which the BAI will ask the broadcasters to produce in support of its review work.

In addition, we would hope that if possible, the recommendations to the Minister on the outcome will be timely, to feed into the 2019 budget decision-making.

No. 24 – Submission by Údarás na Gaeltachta

A chara,

I dtaca leis an gComhairliúcháin Poiblí maidir le maoiniú do chraoltóireacht sheirbhís poiblí, faoi iamh tá aighneacht ó hÚdarás na Gaeltachta.

Aighneacht ullmhaithe ag Miriam Ní Néill agus Siubhán Nic Grianna.

Sonraí teagmhála: (091)503294 & (091)503219

m.nineill@udaras.ie agus sng@udaras.ie

Is mise le meas,

Miriam Ní Néill

Feidhmeannach Fiontraíochta & Fostaíochta

Enterprise & Employment Executive

Údarás na Gaeltachta,

Na Forbacha, Gaillimh.

t. + 353 91 503294

f. + 353 91 503290

e. m.nineill@udaras.ie

www.udaras.ie

An Comhchoiste um Chumarsáid, Gníomhú ar son na hAeráide agus Comhshaol

**Comhairliúchán Poiblí ar
Mhaoiniú do Chraoltóireacht Seirbhíse Poiblí**

Aighneacht Údarás na Gaeltachta

Réamhrá:

Cuireann Údarás na Gaeltachta fáilte roimh an deis a bheith páirteach sa phróiseas Comhairliúcháin Poiblí maidir le Maoiniú do Chraoltóireacht Seirbhíse Poiblí.

Aighneacht ullmhaithe ag Miriam Ní Néill agus Siubhán Nic Grianna

Táimse Miriam Ní Néill mar Fheidhmeannach Fiontraíochta & Fostaíochta in Údarás na Gaeltachta agus tá earnáil na meán/comhlachtaí & léiritheoirí neamhspleácha Gaeltachta faoi mo chúram le os cionn deich mbliana. Tá mo chomhleacaí, Siubhán Nic Grianna mar Bhainisteoir Pleanála Teanga in Údarás na Gaeltachta agus tá réimse na pleanála teanga faoina cúram.

Cúlra:

Is gníomhaireacht fhorbartha réigiúnach é Údarás na Gaeltachta ar a bhfuil freagracht reachtúil i dtaca le heacnamaíocht na Gaeltachta a fhorbairt mar aon le caomhnú agus forbairt a dhéanamh ar theanga agus ar chultúr phobal na Gaeltachta.

Ó dheireadh na n-ochtóidí i leith tá Údarás na Gaeltachta tar éis infheistíocht substaintiúil, suas le €30m, a dhéanamh i bhforbairt earnáil na meán sa Ghaeltacht tré infheistíocht in oiliúint agus scileanna, infheistíocht in áiseanna agus soláthar deontais agus infheistíocht scaireanna i gcliaint chomhlachtaí de chuid na heagraíochta.

Tá aitheantas nach beag faighte ag an earnáil neamhspleách sa Ghaeltacht thar na blianta agus taobh amuigh de Bhaile Átha Cliath tá an cnuasach is mó comhlachtaí neamhspleácha in Iarthair na tíre.

Ag deireadh na bliana 2016, bhí os cionn 250 duine fostaithe i gcliaint chomhlachtaí an Údaráis san earnáil neamhspleách sa Ghaeltacht agus níor mhaith linn go dtitfeadh an earnáil i léig ceal maoiniú. Luíonn tábhacht na h-earnála seo le polasaí an Rialtas fostaíocht a chruthú agus a dhaingniú i gceantracha tuaithe agus sna réigiún.

Nuair a tosaíodh caint/feachtais ar bhunú Theilifís na Gaeilge ag deireadh na n-octóidí thuig Údarás na Gaeltachta nach raibh na scileanna ná an infrastruchtúr cuí sa Ghaeltacht chun ábhar a chruthú do chainéal Gaeilge agus is mar fhreagra ar an easnamhacht seo a díriodh ar fhorbairt scileanna chlosamhairc agus an earnáil neamhspleách.

Tuigeadh freisin go raibh an earnáil neamhspleách Ghaeltachta eisceachtúil mar go raibh ceist na Gaeilge agus cúrsaí teanga fite fuaite ina chéile agus go raibh buntáistí fostaíochta agus buntáistí eacnamaíochta i gceist chomh maith.

Téama 5: Seachfhoinsiú / Léiriúcháin Neamhspleách (Acmhainní Seachrachtracha)

Ag féachaint go sonrach ar an gceist seo, caithfear aitheantas a thabhairt do na pointí seo a leanas i gcomhthéasc maoiniú do chraoltóirí seirbhíse poiblí.

- ✓ Leis an mbéim ar 'Creative Ireland' agus go sonrach ar Cholún 4: Éire: Lárionad Sármhaitheasa i Léiriúcháin na Meán, níl an mian seo inshroichte ná réadúil gan maoiniú ceart a bheith curtha ar fáil don earnáil neamhspleách agus Craoltóirí Seirbhíse Poiblí
- ✓ Le ciorraithe i mbuiséid coimisiúnaithe na gcraoltóirí tá líon na ndaoine fostaithe san earnáil neamhspleách titithe agus ní fheictear 'fuil nua' ag teacht isteach san earnáil
- ✓ Ionas go láidreofaí an earnáil neamhspleách caithfear cosain isteach a thabhairt do chéimithe/lucht fágála cúrsaí tríú leibhéal tré printíseachtaí, scoláireachtaí, taibhí oibre & rl – caithfear cuimhní ar thodhchaí an earnáil neamhspleách
- ✓ Cé gur spéis le daoine óga an earnáil seo agus go bhfuiltear i mbun cúrsaí tríú leibhéal i réimsí na meán, ní bhreathnaítear air mar shlí bheatha inmharthanach sa bhfad théarma. Feictear neart samplaí do dhaoine ag plé leis an earnáil ar feadh roinnt blianta tar éis an choláiste a fhágáil ach de réir mar a théann an duine in aois agus go dtagann ceist clainne nó morgáiste nó cúraimí pearsanta chun cinn, ardaítear ceisteanna faoi leanúnachas/cinnteacht fostaíochta agus

leanúnachas/cinnteacht ioncaim. Ró-mhinic feictear daoine ag díriú ar ghairmeacha eile cosúil le múinteoireacht chun na bacanna a luadh a sháru

- ✓ I dtaca le straitéis nua coimisiúnaithe TG4 a nochtadh Ard-Stiúrthóir an stáisiúin, Alan Esslemont le gairid, fáiltítear roimhe ach caithfear a aithint go gcruthaíonn sé dúshlán chomh maith, go háirithe sa ngearrthearma don trádálaí aonar/comhlacht beag neamhspleách le duine nó beirt fostaithe. É sin ráite láidreoidh an straitéis nua comhlachtaí áirithe agus soláthróidh sé cinnteacht oibre agus sruth airgideas rud a chuideoidh le pleanáil fadthéarmach
- ✓ Sna blianta 2008/2009, chuaigh TG4 agus Údarás na Gaeltachta i gcomhar le chéile chun tacú le forbairt ábhar (content development) trí maoiniú a dhéanamh ar fhostú Oifigeach Forbartha Léiriúcháin i suas le fiche comhlacht Gaeltachta thar dhá bhliain. Dhírigh na ndaoine seo ar chúrsaí forbartha amháin agus d'éascair roinnt tograí maithe as an tosaíocht. Cuireadh deireadh leis an tosaíocht seo de bharr laghdaithe buiséid i chaon eagraíocht. Is cinnte go bhfuil deiseanna comhoibrithe arís ann dá mbeadh an maoiniú ceart ar fáil chuige.
- ✓ De réir An Acht Craolacháin 2009 i dtaca le TG4 agus misin an stáisiún, mar atá sonraithe thíos, cé as a dtiocfaidh ábhar na gclár Gaeilge, go háirithe ábhar dírithe ar phobal na Gaeltachta ach ón earnáil Ghaeltachta agus earnáil Gaeilge. Le go mairfidh agus go láidreofaí an earnáil neamhspleách Gaeltachta, caithfear an maoiniú cuí a bheith ar fáil.

beidh aird aici ar leasanna agus ar chúraimí an phobail uile, coimeádfaidh sí i gcuimhne a riachtanaí atá comhthuiscint agus síocháin ar fud oileán na hÉireann uile, cinnteoidh sí go léireoidh na cláir na hairíonna éagsúla dá bhfuil cultúr phobal oileán na hÉireann uile comhdhéanta, agus beidh cás ar leith aici do na hairíonna a shainíonn an cultúr sin agus go háirithe do na Gaeltachtaí,

&

réimse cuimsitheach clár a sholáthar, as Gaeilge go príomha, a léireoidh éagsúlacht cultúir oileán na hÉireann uile agus a mbeidh ar áireamh ann cláir a sholáthróidh siamsa, eolas agus oideachas, a sholáthróidh tuairisciú ar ghníomhaíochtaí spóirt, reiligiúin agus cultúir agus a fhreastalóidh ar ionchais daoine ó gach aoisghrúpa sa phobal arb í an Ghaeilge a rogha teanga labhartha nó ar suim leo an Ghaeilge ar shlí eile,

Téama 6 – TG4 agus Ábhar Gaeilge

De réir Ailt 8 d'Acht Údarás na Gaeltachta, 1979, déanfaidh an tÚdarás

" caomhnú agus a leathadh na Gaeilge mar phríomh-mheán cumarsáide sa Ghaeltacht a spreagadh agus cinnteoidh sé gurb í an Ghaeilge a úsáidfear a mhéid is féidir nuair a bheidh a fheidhmeanna á gcomhlíonadh aige nó thar a cheann".

Is polasaí agus plean gníomhaíochta an Rialtais i leith na Gaeilge é an *Straitéis 20 Bliain don Ghaeilge 2010 – 2030*. Le foilsiú na Straitéise sin, tá dualgas níos láidre fós ar Údarás na Gaeltachta, i gcomhpháirtíocht le heagrais stáit eile, tacaíochtaí a chur ar fáil i leith na Gaeilge, na Gaeltachta agus phobal na Gaeilge. Ceann de na réimsí gnímh atá leagtha amach ag an Rialtas sa straitéis is ea - Na Meáin agus an Teicneolaíocht:

Cuspóir 9: Déanfar cinnte de go bhfuil seirbhísí cuimsitheacha craolacháin ar ardchaighdeán ar fáil trí mheán na Gaeilge, go mór mhór trí fhorbairt leanúnach a dhéanamh ar RTÉ, ar Raidió na Gaeltachta agus ar TG4.

Tá TG4 lárnach i mbaint amach na spriocanna atá luaite sa Straitéis Stáit sin. Tá tagairt shonrach déanta sa Straitéis don riachtanas go gcuirfí a dhóthain maoinithe ar fáil do TG4 le cinntiú go bhfuil seirbhís teilifíse trí Ghaeilge ar fáil. Mar atá sonraithe sa Straitéis;

"Leagann alt 25 den Acht Craolacháin 2009 oibleagáid ar Údarás Craolacháin na hÉireann oibriú lena chinntiú:

maidir leis an líon agus leis na hearnálacha seirbhísí craolacháin a chuirfear ar fáil sa Stát de bhua an Achta seo gurb iad is fearr a fhreastalóidh ar riachtanais mhuintir oileán na hÉireann, ag cur a dteangacha agus a dtraidisiúin agus a n-éagsúlacht reiligiúin, eitice agus cultúir san áireamh,

agus oibleagáid chun:

forbairt clár agus seirbhísí craolacháin Gaeilge a chur chun cinn agus a spreagadh."

Ní hí an Ghaeltacht aisti féin amháin a chinnteoidh gach a bhfuil in ann don Ghaeilge mar theanga labhartha na Gaeltachta, agus ní chinnteoidh Údarás na Gaeltachta as féin é ach an oiread. Tá ról lárnach ag TG4 i bhforbairt agus i gcaomhnú na teanga i gcomhthéacs na ndualgas atá orthu forbairt a dhéanamh ar an mbonneagar cumarsáide agus seirbhísí a sholáthar do lucht labhartha na Gaeilge sa Ghaeltacht agus do phobal na Gaeilge ar fud na tíre.

Is sócmhainn rí-luachmhar de chuid an Stáit í an Ghaeilge bheo agus go mór mhór sa Ghaeltacht, arb í a meán laethúil cumarsáide í. Tá creimeadh leanúnach á dhéanamh ar an phobal sin agus ar staid na Gaeilge ina measc de bharr iliomad fórsaí a mbíonn tionchar acu ar mheon agus ar dhearcadh an phobail sin agus a mbíonn tionchar dá réir acu ar an rogha teanga a dhéanann daoine ar chúiseanna éagsúla ina saol. Luaitear fórsaí éagsúla a bhaineann a bhfuil tionchar acu ar chreimeadh na Gaeilge mar theanga pobail sa Ghaeltacht, ina measc sin luaitear ach go háirithe na meáin chumarsáide agus gréasáin meáin shóisialta.

Ní mór a lua go bhfuil TG4, ó bunaíodh an stáisiún i 1996, tar éis tionchar mór a imirt ar phobal na hÉireann agus go bhfuil sé tar éis lucht féachana dílis a fhorbairt, chomh maith le feachtas an phobail a chothú i gcoitinne i leith na Gaeilge agus na craoltóireachta Gaeilge. Is iondúil a luaitear rath TG4 mar dhíol suntais agus trácht á dhéanamh ar fhás agus ar fhorbairt na Gaeilge sa 20ú agus 21ú hAois. Ní haon áibhéal é go bhfuil ról lárnach ag TG4 ina chinntiú go bhfuil normalú á dhéanamh ar an Ghaeilge mar theanga shóisialta chumarsáide fheidhmiúil.

Tá gá lena chinntiú go gcuirfear a leor dhóthain maoinithe ar fáil do TG4 chuige sin.

10 February 2017

No. 25 – Submission by Mr Kevin Crotty

**PUBLIC CONSULTATION ON THE
FUNDING OF
PUBLIC SERVICE BROADCASTING**

Submission of Kevin Crotty.

My submission is primarily in respect of Theme 2: Funding/Revenue Generation and is largely based on my previous submission in respect of the consultation by the Minister for Communications, Energy and Natural Resources on the introduction of a Public Service Broadcasting Charge.

The Value for Money Policy Review found that the existing system of TV licensing has proven to be reasonably robust to date in generating stable levels of revenue for public service broadcasting. The report acknowledged that the threats do not appear to be immediate ones. Accordingly any change at the present is unnecessary at this point in time.

Macroeconomic data and projections available to the Review did not suggest particular threats to the capacity of the existing licensing system to generate continuing stable levels of revenue in the short to medium term. There is a simple reason for this. Viewing expectation have increased massively (television screens are bigger, High Definition, surround sound etc.). This cannot be delivered by computers. Alternative platforms (laptops, 3G mobiles etc.) are used as secondary means of accessing content.

Levying the current fixed licence fee on all households is not equitable. It takes no account of household income, size of household, number of people residing or whether people avail of the service. As someone who is currently not liable for a TV licence, as I do not own a TV, it is unjust to expect me to pay for a service I neither need, want nor receive.

Regarding the proposal to introduce the broadcasting charge, recommendation no 5 VFM review stated that renewal date should be retained to safeguard against the perception that a new tax is being introduced. The report also stated that compliant TV licence payers should feel no impact from the change and to all effect the introduction of the PSB charge should be seen as a rebranding of their existing TV licence fee. It is a new tax for those who currently have no liability under current legislation. The report treats people who have no liability for a licence in a similar manner to those who are evading the TV licence which is unacceptable.

According to an article in the Irish Independent earlier in the year proposals that were made by the department to extend the TV licence fee to laptops, personal computers and large tablets as part of a general broadcasting charge were scrapped because it would cost more to go after tax evaders than the revenue it would generate. Currently so long as the device is unable to display television channels distributed by conventional television broadcasting networks (i.e. cable, satellite, IPTV, analogue terrestrial, digital terrestrial or MMDS) e.g. using a television tuner card or similar device, then there is no requirement to hold a Television Licence. There is no reason to extend the TV licence to laptops, personal computers and large tablets whose primary purpose is used for purposes other than TV.

I do not consider that the licence fee offers either good value for money (€0.21 billion approximately in licence fees per year) or that RTE's coverage is balanced (e.g. Presidential election debate, Coolacrease documentary, Fr. Kevin Reynolds documentary). I would also like to draw the committee's attention to the decision of the Broadcasting Authority of Ireland's compliance committee to uphold a complaint regarding an allegation of bias against on the issue of same sex marriage prior to the referendum to extend civil marriage rights to same-sex couples. If it is the view of the Committee that public service broadcasters play an important role in our democratic society then there is a requirement that content is balanced, fair and accurate.

The disproportionate amount of licence fees paid to RTE along with advertising revenue inhibits competition and ensures that there are no viable independent TV stations. It is anti competitive. Part of the department's remit is to promote a strong high quality private broadcasting sector.

If the intention of the committee is to recommend the introduction of a Public Service Broadcasting Charge (or something similar), which would in effect be a universal charge, then funding through general taxation would be more equitable. Also if funded through general taxation, the PSB (and any increase/decrease) would be democratically accountable to the Dail rather than subject to the writ of the relevant Minister. Furthermore there would be no administration cost in respect of collection of TV licence and no evasion.

While the Broadcasting Authority of Ireland Five-year Review of Public Funding did not recommend an immediate increase in the level of public funding either from an increase in the licence fee or from the universal broadcast charge they did believe that a greater level of public funding should be made available to RTE subject to a number of conditions including one where the Minister should determine a point above the current level of licence revenue where further public funding will be matched by a reduction in commercial revenue for RTÉ. Essentially this would be an indirect subsidy from the licence payers to commercial broadcasters through an increase in licence fees to offset loss of commercial income.

The Value for Money Policy Review acknowledged that revenues have been impacted by the increasing fragmentation of the broadcasting market as a result of an increased number of channels. The review also noted that new technologies are resulting in a shift of viewership away from traditional broadcasters. Crowe Horwath's Review of Funding for PSBs stated that RTE's audience share has reduced from 36.62 per cent in 2008 to 28.25 per cent in 2012. Why should RTE be rewarded for losing audience share?

According to the Consultation Document the evasion rate in Ireland is 18% compared to 5.5% in the United Kingdom. Crowe Horwath's Review of Funding for PSBs stated that at the end of 2012, TV broadcasting in Ireland had entered an all-digital world, with four key broadcast platforms: Sky (49% uptake by households); UPC (20% uptake by households); Irish DTT (14% uptake by households) and UK DTT/FTA satellite (11% uptake by households) which assuming that there is only one platform per household amounts to 94% (comparable to the UK compliance rate). The Independent Broadcasters of Ireland published a report in relation to the TV licence fee that obtaining access to the subscriber details of satellite and cable services will assist in identifying evaders.

Report stated that declining advertising revenues have significant consequences for PSBs. As private broadcasters like TV3 are entirely dependent on advertising revenues the

consequences for them is even more severe. The report acknowledged that while the TV licensing system does incur considerable collection costs, such costs will arise with the introduction of any new system. Again no costs would be incurred if there was direct funding from the state rather than any form of licence.

I do not accept the statement that whatever the system of funding, the rationale for providing funding will continue to apply. Whatever rationale existed for PSBs seventy years ago no longer applies. If funding is required for “quality/minority” programmes these could be *The Mooney Show*-commissioned independently (for example through the Broadcasting Authority of Ireland Sound & Vision 3 funding scheme) and made available to all TV stations. RTE would not receive any subvention and would be treated the same as commercial stations .

If the Committee accepts the principle that all households would be liable for a charge the rationale for a licence no longer exists and funding, if any, should be paid through general taxation. Regarding enforcement it is unacceptable that any debt is pursued through criminal proceedings rather than civil proceedings. If a private company attempted to charge for a service one did not order, did not want and did not receive, would the courts look favourably to their demand?

I do not consider the VFM review group impartial (all departmental insiders with no representation of licence holders interests) whose sole function was to justify the minister’s prior decision. No attempt was made by the group to establish whether licence payers are currently getting value for money (e.g. comparison of production costs between state broadcaster and private broadcaster).

Report stated that declining advertising revenues have significant consequences for PSBs.

As private broadcasters like TV3 are entirely dependent on advertising revenues the consequences for them is even more severe. Also it is contrary to your mission statement which states that part of your mission is to promote a strong high quality private broadcasting sector.

I do not consider the review group impartial (all departmental insiders with no representation of licence holders interests) whose sole function was to justify the minister’s prior decision.

No attempt was made by the group to establish whether licence payers are currently getting value for money (e.g. comparison of production costs between state broadcaster and private broadcaster).

Regretfully this headline in the Irish Times on Monday 19th June 2017 reflects more than Deputy Ring's views "I love money and I love spending it": Ring pledges boost for Mayo". The interests of RTE are obviously well represented in the Department and by the Minister for Communications, Climate Action & Environment. Who looks after the interests of the licence/taxpayers?

As one of the cohort who does not possess a television I can assure you that, not only will resist paying new broadcasting charge I will refuse to pay it.

I look forward to the opportunity to appear before the Joint Committee.

APPENDIX 3: FOCUS GROUP (FINDINGS / KEY POINTS FOR DISCUSSION)

Key point for discussion from Connect the Dots' Focus Group findings

Defining parameters of the discussion and the results (summary)

1. The outcome

- Joint Committee needs to deliver a report with clear timeframes and agenda ;
- Outcomes must be linked with a clear timeframe and be implementable;

2. The parameters (What is up for change and what is not)

- What in the current *Broadcasting Act, 2009* is up for change and what isn't?
 - A. Public Service Broadcasting or Public Service media?
 - B. Is the definition of Public Service Broadcasting up for change?

Note: RTÉ didn't think there should be much change from the last *Broadcasting Act, 2009* while many others thought this should be a key question to start the event.

- Joint Committee to officially acknowledge they are hearing and taking into account the different views and positions.

3. The focus

- Need to narrow down of the themes and focus further to ensure it is productive and not a repetition of the 1-1 consultations and submissions that have already happened;
- Must ensure focus of forum is particularly on broadcasting and not confused by saying quality journalism should be broadcasting journalism;
- Themes may include (or may be focused further):
 - A.** Funding & revenue generation
 - 1. Example - Deep dive into evasion licence - who gets extra money?
 - 2. Best practices - examples of dual funding models in other countries
 - 3. How should revenue be generated?
 - 4. Who should get the revenue?
 - B.** Commercial activities vs public service objects
 - C.** Additional services and growth in digital services
 - D.** Advertising minutage and revenue
 - E.** Quality journalism
- Next steps / What to do next?

FUTURE BROADCAST 07.07.2017

REPORT FOR

The Joint Committee on Communications, Climate Action & Environment

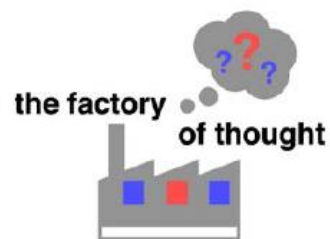


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INTRODUCTION

The Joint Committee on Communications, Climate Action & Environment, in considering what changes may be necessary to the current 'TV License', wished to bring stakeholders together for an immersive think-tank event. The event had to encourage open discussion in a way that would give voice to the various parties that make up the Irish media landscape. After the event, the Committee required a report outlining key trends and insights that emerged.

The contract was put to public tender with the successful bid coming from our consortium, one made up of 'Connect the Dots' and 'The Factory of Thought'. Our consortium's aim was to create a safe, productive space that brought the diverse stakeholders together to communicate, collaborate, and innovate.

Through Connect the Dots unique co-creation process of designing the content and format not just for, but with the attendees, we brought stakeholders along in the process, engaging them and gathering insights before, during and after the event.

Through The Factory of Thoughts 2nd-screen platform and data-mining techniques, this report can now reveal the prevalent insights from the moments that mattered.

The event took place on the 7th of July in The Hibernia Conference Centre in Dublin Castle with over 150 people in attendance.

THE DESIGN OF THE EVENT

CONCEPT

Connect the Dots design experiences tailored to the characteristics of attendees, while The Factory of Thought design audience-engagement & data-mining platforms for live events. Through our collaboration, we were able to shape a unique experience for the attendees which then let us document their insights in multiple ways for the needs of the Committee. For this event, our unique selling point (USP) was 'Collaborate-Disseminate'; to alternate between micro-level, collaborative discussions and macro-level disseminated summations.

During the event, attendees were broken into round-table groups for focused discussion driven by Connect the Dots' paper-based activities. At the end of each activity, they re-connected with the other tables via iPads connected to The Factory of Thought's 2nd-screen engagement platform. We documented their comments both via the work-sheets and the iPads, mining these for prevailing trends and insights.

Later on in the day, we had a panel-debate from the stage, during which attendees now connected to the 2nd-screen platform via their own phones, meaning they could steer the discussion of the debate taking place on the stage from with suggestions of their

own. There were additional attendee-polls taken during this panel-debate. As with the table-based data, all phone-data was gathered and mined for prevailing trends and insights.

With this rich set of data, we have been able to document the event both in terms of what was said, seen and heard, culminating in the insights we will point to in this report for the committee.

PRE-EVENT CO-CREATION

Connect the Dots shaped the format, content, facilitation, and materials as well as advising on publicity and production of the event. This approach informed the lead up to the workshop and the design of the workshop itself. The steps are listed below.

PRE-ENGAGEMENT

- Channel 1: For the public opinion – Vox pop interviews with the public based on the 8 themes of the committee and further research done with the assistance of the Library and Research services.
- Channel 2: For all via witter handle - Engagement and dialogue before the event via social media
- Channel 3: For invited attendees – After mapping out key attendees, with their invitation will come a survey to enable them to co-create the event Co-creation of the event
- In depth analysis of the three channels – especially the survey answers of invited attendees
- Formulation of key questions and content in inform workshop flow & limit risk to ensure attendee expectations are matched
- Invitation: The invitation to the workshop was sent out to diverse interest groups and stakeholders, as well as shared publicly via social media dissemination and directed emails, and on the Council's website
- Co-creation via survey: As part of RSVP-ing to the invitation, attendees were asked to fill out a brief survey. The survey questions asked about the attendee's background, what they hoped to get out of the event, and what topics about the design of College Green they were most interested in discussing.
- Analysis: The data from the survey was analysed to inform the seating-plan for the event, ensuring a diverse mix of interests at each table. The data was also analysed to inform the content of the workshop and the format of the activities.
- Workshop Design: The workshop activities and flow were created and designed by Connect the Dots, based on insights from attendees and influenced by Design Thinking and Collaborative Planning methodologies.
- Dissemination of Information: In order to ensure that attendees were prepared to participate in a meaningful way, an 'Attendee Pack' was sent out to each attendee before the workshop. The Attendee Pack included an overview of the purpose of the workshop, the context, activities and the flow. It also included a brief Q & A of answers to potential questions and concerns of attendees.

LIVE-EVENT ENGAGEMENT

Themes from the three channels of pre-engagement were what drove the questions we put to members of the public on the streets of Dublin. These were brought to life via the video vox-pops we played on the main-screen to the attendees.

During each round-table activity, the auxiliary screens displayed animated timings as a means to keep each table's facilitator in time with the tight schedule we had planned for the day - subtle audio cues meant that even when not seen, these timings could still be heard.

During the summations that followed each activity, the main-screen displayed the iPad comments as they were submitted by each table's facilitator – again accompanied by subtle audio-cues as a means to draw attention to the screen.

During the panel-debate, the main-screen displayed the attendees own comments as they were submitted - it was similar to the previous summations, but for the fact that no audio cues were used as these would have distracted from the discussion taking place on-stage. At 2 moments during the debate, we switched the main display to show a live count from the attendee-polls as attendees cast their vote.

POST-EVENT DATA-MINING

By monitoring all of the 2nd-screen comments submitted during the event (both via iPad & phones) we were left with a rich set of data from each:

- Round-table activity (transcribed from activity-sheets)
- Post-activity summation
- Questions & Poll posted during the Panel-Debate

The Factory of Thought's data-mining approaches then enabled us to extract salient trends from the data, which we will present in a later section. It is expected these trends will help the committee come to the insights needed as they deliberate any changes necessary to the current license-fee framework.

THE CORE: RE-IMAGINING THE CONSULTATION PROCESS

(II) DIALOGUE

Attendees will be guided through a dynamic discussion process, exploring different perspectives, sharing new ideas, and developing better understanding of key challenges. They key questions will have been formed beforehand with the attendees, through the Connect the Dots co-creation approach.

We will strategically seat attendees to ensure diversity of backgrounds across 20 tables, with a facilitator and note-taker at each.

(III) DINING

Connect the Dots food-driven process means that a creative communal meal will be interwoven into the dialogue experience. Attendees will switch seats and move to another table for lunch, cross-fertilising ideas between the different discussion groups. Additionally, coffee/tea/water and pastries were provided at start of day.

(IV) DIALOGUE

The dialogue will continue, this time focusing more on solutions and next steps.

(V) SPEAKERS

2-3 broadcasting speakers will be peppered throughout the consultation via pop-up talks, injecting inspiration and challenges to the attendees as they explore the topics at hand and work to develop innovative solutions.

(VI) CLOSING - SHARING BACK AND MOVING FORWARD

The key ideas and conclusions from each table will be shared back to the rest of the room, developing a shared understanding and sparking further cross fertilisation of ideas to enhance the networking time that will follow.

THE EVENT SCHEDULE

Start	End	Overview Item
09:15	09:55	Introduction - Joint Committee & Minister's Address
09:55	10:22	SESSION A - Re Imagine Public Service Broadcasting
10:30	10:55	Scene 1 - Back to the Basics - Vision & Purpose
10:55	11:20	Scene 2 - Key Drivers of Change
11:20	12:00	Scene 3 -The State of Play
12:00	12:10	Scene 4 -Reflection
12:10	12:50	Lunch
12:55	14:27	Session B - The Funding
13:28	13:28	Scene 1 -Improving & Innovating
13:28	13:59	Scene 2 - Challenges & Solutions
14:00	14:27	Scene 3 - Next Steps
14:22	14:27	Scene 4 - Reflections
14:27	15:15	Session C - The Rise of Digital
15:15	15:25	Closing

INSIGHTS & TRENDS

HOW WE ANALYSED THE DATA

The 2nd-screen comments/thoughts recorded during each period of the event were tabulated as spreadsheets in the form of a short phrase per line. This data is qualitative in nature, making it a challenge to manually read and then reliably extract trends.

The analysis approach we used is founded on established Information-Extraction (IE) and Natural-Language-Processing (NLP) techniques. For each activity we had a spreadsheet of many phrases, to which we applied the following algorithm:

1. Each phrase had its words tagged via a process known as part-of-speech tagging
2. Each phrase was stripped of its less important words, keeping the most salient
3. The remaining words were counted for their occurrence across all phrases, so as to add a 'commonality-weighting' per word
4. Each stripped-phrase was reviewed for the words it contained with the 'commonality-weighting' for each word therein adding up to a 'score per phrase'.
5. Sorting the spreadsheet according to these scores revealed the most salient phrases. From these top-scoring phrases, we could write a synopsis on the leading trends per activity. In addition, we sometimes included an 'outlier' phrase; one that scored low but we felt could be that 'out-of-the-box' flash-of-brilliance thought that went against any 'group-think' that may have prevailed at that moment.

SUMMARY OF KEY FINDINGS

SESSION A: DEFINING PUBLIC SERVICE BROADCASTING

SCENE 1: VISION & PURPOSE

The words that counted:



IRISH
GLOBAL
BALANCE
SOCIETY
PUBLIC

Prevailing Ideas:

- A vision of the future first requires changing the terminology from PSB to PSM, as the media-landscape is no longer about broadcasting, programming and scheduling
- The media produced as PSM then needs to entertain, inform and educate – in ways that engage and address the now diverse cultural landscape that is the Irish audience

Outliers:

- PSB should not be presented as broadcasting by the state, rather **for** the citizens
- PSB should be content created free from commercial influence

THINK BIG - WHAT IS THE IDEAL STATE LOOK LIKE?

The vision for PSB is that it centres around Irish local content and not ownership, that it serves the public and is free from commercial or political influences, so that it is trusted, diverse, agile and for the public good. On top of all this and as part of its purpose it should be informing, educating, connecting, supporting Irish culture

Outliers:

- Hard to have universality and fill in the gaps where the market fails: balance
- Community

WHO CAN PUBLIC SERVICE BROADCASTING PROVIDE VALUE TO?

Digging Deeper, they brought up the obligation there is to make sure everyone can get content. This means the whole of the Irish nation's citizens and communities. PSB should be reflective of older people, families, pwd, new communities. They noted that while commercial reflects revenue, PSB should reflect community. They also wanted to focus on local producers and Irish stories for Irish children.

Outliers:

- The Irish language
- Local perspectives
- Creativity & Innovation
- people who live on the island of Ireland

WHO CAN PUBLIC SERVICE BROADCASTING BENEFIT EACH OF THESE?

PSB provides social benefits and does this by promoting talent, Irish singers, songwriters etc. Other benefits include education, feeling included and recognised, engaged, and united. It gives all types of consumers of PSB an understanding of the world, the local community, the national community as well as a better understanding of themselves. They make note of fact that state and public broadcasting are not equated, that Dublin broadcasting should not be branded as State broadcasting and finally that beneficial content should be diverse, distinctive and challenging.

Outliers:

- Hard to quantify value
- Provides multicultural voices
- Standards; objectivity; should provide benchmark
- The name 'Broadcasting' is a problem - the elephant in the room
- PSB is the foundation for building a better democracy

SCENE 2: KEY DRIVERS OF CHANGE

The words that counted:



Prevailing Ideas:

- New technologies have brought streaming to the main-stream, a new form of consumption that challenges models for revenue-generation, media production, programming and broadcasting
- These same technologies developments have flourished because culturally, audiences have demanded them - and so audiences no longer accept the older model of programming/broadcasting
- All told, there are now new models of media production and consumption that audiences have embraced and that critically challenge the viability of the older models that state broadcasters are built upon.

Outliers:

- Small countries have a scale-issue with a small audience, yet we still rely mostly on payments from our small audience only
- Finland's PSB charge is related to income!
- French model place's a 'value' on cultural productions

WHAT ARE THE KEY DRIVERS OF CHANGE

Main Drivers are:

- Growth of the content & social media sectors
- Instant gratification society: content needed right now on a range of technologies
- Online media moving from channel providers to content producers
- Blurring of content between broadcaster and print media
- Digital influence - social media platforms
- Impact of digital media? - revenue and audience recognition that PSB provided by state and independents
- Global content competition

More narrowed down or expanded drivers of change are:

- Trust or awareness as the move to digital is changing and re-orientating boundaries. Irish content finds material via psb. new platforms gives us access to new markets, we need to be agile as a market
- Discernibility (challenge) - content especially young audience consuming differently and news under threat - fake news (democracy). challenge: news feeds based on social algorithms
- Audiences expect content anytime anywhere , as a result content is driven by new technologies - key challenges: audience fragmentation and diverging use of funds
- It has never been better time to be a viewer/ force changes in expectation, we need to manage the expectations and the cost of it. educate the audience that there are limitations
- Digital content & SVOD players: Netflix, Amazon with no Irish content
- Diversity of Irish society (inclusivity) - need for niche content, out-reach programmes, support & training & engagement, know these audiences
- Willingness for consumers to pay for content (esp younger) - loss of revenue
- needing to do more for less, link investigative journalists, front line reporting

WHAT ARE THE EFFECTS THESE HAVE ON PUBLIC SERVICE BROADCASTING?

The effects of these on PSB are as follows:

- An abundance of options / cluttered; increased competition (pressure to compete); freedom of choice via online content; 'self-edit' - what is the truth?; and a need to reflect Irish content.
- Balance content and funding changes since public is less interested in content that is valuable.
- The need now to operate on multi-format / platform (sound, audio, subtitles) all platforms; speed of reporting and change; content hugely affected - must be correct and accurate
- Money ends up going to big global companies. Multiplicity - we have gone from 2 channels to 300+; where do Irish voices sit in this? even though there is still appetite for Irish content.
- Platforms enable content to be wired & watched without schedules so digital/social media are increasing in use.
- Universality vs paying when you access and how this could be changing the content.
- Now an advertising pressure - leads to an echo chamber, fake news, changing business models in international media; austerity.
- Fake news - algorithms driving access to content.
- Competition higher for broadcasters & content producers.
- Risk of lack of investment in Irish content.

SCENE 3: THE STATE OF PLAY

The words that counted:



Prevailing Ideas:

- Attendees consider the current licensing-model outdated - its focus on the 'TV' is inadequate.
- The method used to collect the fee is also inefficient.
- It is agreed that despite a Dublin-centric slant to much PSB, current-affairs, documentaries, drama and sport still attract the trust and attention of Irish viewers and so we can build on (not destroy) this under a new framework

Outliers:

- Save on the huge salaries paid to RTE presenters; tap into emerging talent
- Less reliance on commercials/adverts
- Ownership - Integrate communities with their own PSB

WHAT IS WORKING?

- Quality news & current affairs
- Our unique voice
- Radio current affairs superior to TV
- Irish audiences are creating culture - have high standards
- RTE radio: Radio 1 / 2 / Lyric / Gaeltachta

WHAT ISN'T WORKING?

- Some are saying here that there's maybe not enough of an appetite for Irish content or that there may be an issue with developing the Irish language content, or that there is a lack of finances for regional / current affairs diversity
- Should we be going more regional with our content?
- Lack of Irish music on TV
- Misalignment between ps funding and commercial model
- Quality of Irish drama produced by RTE
- Licence fee: Model, use eligibility & collection . After this - adequate funding of content
- Unclear content strategy: why does RTE buy Eastenders when it is available on BBC?
- RTE website - content is not working perhaps
- Community tv - lacking diversity of choice (socio economic groups united access)

WHAT ARE THE GAPS?

- Need to understand public needs
- Media consumption is now different and we need to constantly be able to keep up
- Irish people love local - we need to make them more visible
- No Irish radio or night shows for young people
- We need a plan/ content strategy for Ireland
- Lack of regulation of digital media
- Need to cover local council meetups etc. things of public interest

WHAT ARE THE OPPORTUNITIES?

- Public service radio to go global - Irish diaspora
- A pay what you want / subscription model
- change distribution model
- Interrogation and examination of business model
- More innovation
- Generate understanding of PSB that is a universal public good
- pav sector is big in Ire and should be leveraged
- leverage content internationally

ARE THERE ANY UNKNOWNNS OR UNCERTAINTIES?

- The cost and impact on original content and on the content provider
- The cost of rights in relation to content
- The speed/pace of change - constant uncertainty
- Changes in technology
- The future funding model
- Providers have to face big global players ; facebook etc and digital providers need to also understand that they are part of this eco-system now

ARE THERE OTHER MODELS TO EXPLORE? PROS / CONS?

- Community stations should move away from commercial being reliant on commercial funding and instead should be sponsored / get funding that recognises social benefits.
- Need a dual funding model of licensing and something else
- BBC UPAs and Parson but the Irish model will never have the capacity to raise as much funding as them
- Danish model - connection to education of producers and creators working for station. Deliberate creative economy. Partnership - international funding, arising out of editorial credibility
- Australian model for community tv
- Scandinavian model - appreciates the commercial as well as non-commercial activities
- new rte made fully funded to deliver world class, quality content

SCENE 4: HAS THE DEFINITION OF PSB CHANGED FOR YOU AND HOW?

Individual Reflection - Summarised:

- Public service content not broadcasting. The platform does not define whether the content is public service or not. Commercial platforms do broadcast public service content. A public service broadcaster should be efficient, dynamic, transparent and accountable. The primary motivation should not be commercial.
- The session has definitely opened my mind to alternative perspectives. The mind blowing pace of technological change means that the definition is now more based on the value of the content as opposed to the 'broadcaster'. The Session has reaffirmed my belief in the importance of public service broadcasting. The provision of services to ALL parts of society. The formula didn't allow for any discussion on my particular area of interest. The need for a Public Service Broadcaster to reflect the values and beliefs of all a particular society needs to be reaffirmed. The tendency to spread oneself so thin leads to gaps in the content provided
- Yes, it's currently not broad enough and does not include the constant evolution of media habits and technological advances. It needs to better identify the public service content being produced by broadcasters not identified. Obviously there is no Irish film channel but the definition has to include community radio / tv, it's the the third tier of broadcasting, in Ireland, and already provides as part of its remit, a public and social service

- No change in my view! Current definition (anything broadcast by RTE/TG4 is PSB) is outdated and does not reflect the reality. need to stop describing state owned broadcasters as 'the public service broadcaster'. % large amount of high quality PSB content broadcast by national, regional and local independent broadcasters. we have to change the way we fund PSB to protect diversity of content
- The definition does not actually signal what the 'public service' is and what is benefitting society specifically. It needs to be more clearly laid out and the digital transition must be accounted for by changing from psb to public service media. The boundaries of psb is not included so foreign, non-informative content is technically 'public service' when provided by RTE/TG4. The definition must be adapted to consider the changes of technology on how we consume broadcasting.
- Local/ regional information is poorly served this is why local stations/publications rule in those areas. I would argue that it is content that should be publicly funded and then distributed through whatever platform will best deliver it to each audience, be that a commercial or public service entity. The end goal should be public service content accessibility to all. There is currently no motivation for newer publications ie digital ones, to serve public service ends if they are not benefitting from funding.
- PSB needs to reflect all of irish society. it has a unique role particularly in the provision of news + current affairs and in being a trusted source of content. A clear definition of type of content falls within scope of psb needs to be defined and communicated to the irish public so they don't have unreasonable expectations
- My definition hasn't (..) definition generally needs a clean (?) that reflects better what is required of public service media organizations in the evolving ecosystem. Emphasis should be on media via broadcasting, PSM in a democracy, also role in driving creative, innovative, culturally relative diverse & distinctiveness content, trusted source of news and current affairs

SESSION B: FUNDING MODEL

**See Appendix for table's summing the main funding mechanisms and next steps*

SCENE 1: IMPROVING AND INNOVATING - WHAT ARE POTENTIAL FUNDING MECHANISMS?

- Get licence fee model right - scrap it and levy every household
- Need to create a media fee - eliminate evasion - also needed: a new collection model
- Cost of collection is an issue which should be corrected by Revenue Office. If collection was standardized and made at the source, through taxation on the media providers potentially a lot of time/resources could be saved"
- A Levy System which is improved: possibly similar to French model to address current system for better collection & rates
- Need to break device dependent model - i.e having a TV
- Funding also dependent on whether we even want the current model - suggesting an overhaul of the model itself before changing the funding mechanism
- The model with a household charge is out-dated
- Code to access RTE online content
- consumption based charge?
- move away from flat charge - progression tax ie Finland party income tax goes to psb
- Collect through household charge / revenue / bundling charges
- Household PSB tax or charge: Based on income or a single fee per home
- Household licence fee: Current model with scope to adjust
- Household charge: Add charge to Utility Bill
- Dual funded model
- revenue to collect
- On-demand / subscription

SCENE 2: FUNDING CHALLENGES & SOLUTIONS

The words that counted:



Firstly, it needs to be established WHY people won't pay; is it because they can avoid or is it because they don't value the content they pay for? Engaging with the end-user in this way has so far been lacking. That may reveal a solution to the low levels of payment for the current TV-license-fee; is it because it is TV-centric, is it a problem with the mechanism of payment or is it down o An Post? We then need to react to the inadequacy of our current framework; consumption is no longer TV-centric.

Furthermore, online and streaming services can bypass contributing towards their usage of PSM, and certainly gain advertising revenues on the back of their usage of such content - our content. This challenge may need to be addressed through broader institutions such as the EU.

Prevailing Ideas:

- Attendees consider the current licensing-model outdated - its focus on the 'TV' is inadequate.
- The method used to collect the fee is also inefficient
- It is agreed that despite a Dublin-centric slant to much PSB, current-affairs, documentaries, drama and sport still attract the trust and attention of Irish viewers and so we can build on (not destroy) this under a new framework

Outliers:

- Save on the huge salaries paid to RTE presenters; tap into emerging talent
- Less reliance on commercials/adverts
- Ownership - Integrate communities with their own PSB

SCENE 3: FUNDING - NEXT STEPS

The words that counted:



The first step is to engage the public; we need to know what they are willing to pay for, while we also need to highlight the value to them in having media that is produced for their needs as Irish citizens. The next step is to address the method of collection – a number of suggestions are to make it an automatically-deducted payment via revenue.

Prevailing Ideas:

- Promotion; engage the public - promote the value of PSB/PSM
- Consultation; identify what public will pay for
- Take the collection duties from An Post (Revenue are the most popular choice)

Outliers:

- Who decides what is of value and merits inclusion as PSM/PSB?
- Charge for access to RTE Player
- Multinational platforms can contribute via Corporate Social Responsibility (CSR)

SCENE 4: FUNDING - REFLECTIONS

The words that counted:



The urgent matter is the funding shortcuts - the current fee and collection model is broken. It needs to be widened to cover all devices, while the funds then need to go towards production rather than broadcast/distribution.

Prevailing Ideas:

- We need a new collection model
- License fee payment delivers a digital 'key' to customers for access to web content
- The fee needs to be about content - not platform

Outliers:

- How might audiences get a sense of ownership over what they have paid for?
- Irish people have an ambivalent attitude towards privacy
- Traditional broadcasters are currently more regulated than new-media platforms

SESSION C: PANEL DEBATE - TECH. & THE FUTURE OF PUBLIC SERVICE

BROADCASTING

The panel-debate was programmed to discuss how technology could and will influence the future of public service broadcasting here in Ireland. While the panelists, chair and moderator would take to the stage, the attendees in the audience would drive the discussion via the 2nd-screen comments they broadcast to the main-screen. While it was expected that there would be a constant stream of comments, we prepared to break to attendee-polls and specific questions when suited.

The panel-debate was overseen by:

- Hildegard Naughton (TD) - Chair
- Léon McCarthy (The Factory of Thought) - Moderator

The panel was made up of:

- Tom Maguire - Current Head of RTE Radio 1
- Patricia Cronin - Head of Corporate Services at the Department
- Antoin O'Lachtain - Former Director of Digital Rights Ireland
- Karlin Lillington - Journalist at The Irish Times
- Steve Dempsey - Head of Product at Independent News & Media

AUDIENCE QUESTIONS

During the panel-debate, attendees were encouraged to 'broadcast' their thoughts to the main screen that framed those on-stage. To facilitate this, the 2nd-screen interface on their phones showed a 'commenting' interface through which they could talk to the main-screen, so that their responses could appear on-screen and lead the panelists to take these points up.

At certain moments during the debate, the topics being discussed revealed clear opinions arising both on-stage and amongst the attendees. At such moments, we phrased questions to which the attendees then responded. Below are the 4 questions that were posed to the floor, with a synopsis mined from the ensuing responses.

Q1: HOW CAN WE FUND MEDIA PRODUCTION WHEN FREE IS THE NEW NORM?

The words that counted



There were 35 responses to this question.

The prevailing thoughts were that:

- The fee should primarily fund content-production - not content-broadcasting
- All platforms broadcasting publicly-funded-content need to then pay accordingly
- Some publicly-funded-content needs to appeal to wider audiences (youth in particular) as currently the focus is on news & current-affairs
- Sport still justifies live-broadcasting for viewers, so harness that fact for revenue

Outliers:

- Fund more or spend better?
- Educational content should be created as part of publicly-funded-content

Q2: CAN PSB OBLIGATIONS ENSURE THE HOME-GROWN CONTENT?

The words that counted

IRISH RADIO PAY PSM CULTURE PROVIDE

There were again 35 responses to this question.

The prevailing thoughts were that:

- Public-Service-Media should replace Public-Service-Broadcasting
- Fund regional-producers to create regional-content, then oblige broadcasters to distribute this content
- Make non-irish broadcasters pay for their use of our content, then route this revenue stream towards further content-production
- Ask the public what they will pay for - a public vote is needed

Outliers

- Don't ask the public - it is not always what you want is what you need!
- Public Service Broadcasting needs to be re-branded

Q3: COULD THE IRISH DIASPORA BE A REVENUE STREAM FOR DIGITAL PSB?

The words that counted



There were 64 responses to this question.

The prevailing thoughts were that:

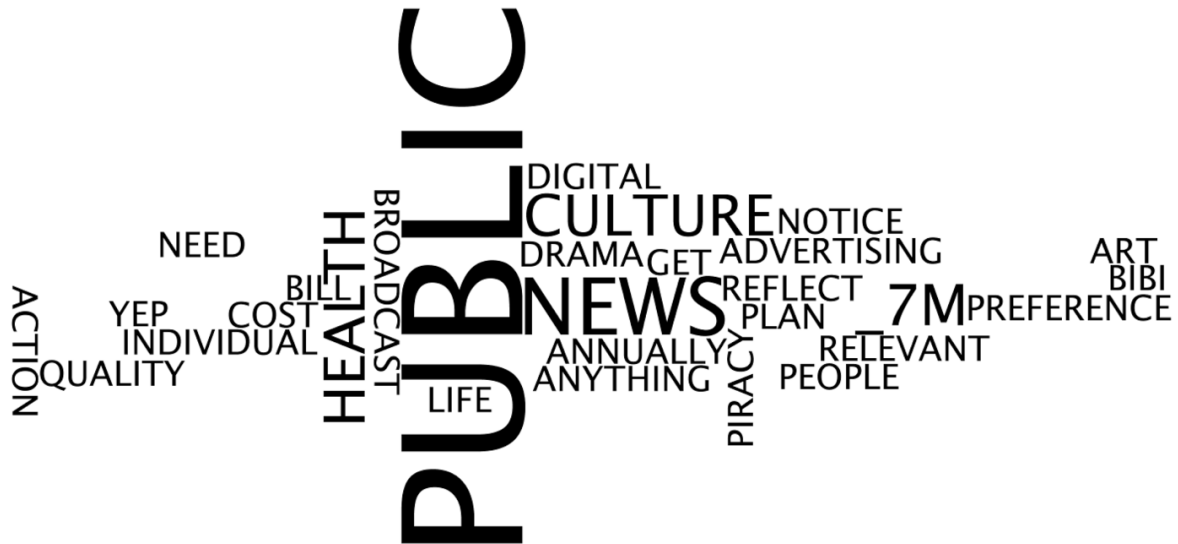
- No; if it is about charging the diaspora differently to the Irish audience
- The diaspora may offer insight into what Irish viewers would pay for online as that is how the diaspora consume irish content
- It is about value-for-money-for-content, whether at home or abroad

Outliers:

- Could the diaspora's greater interest in Irish culture be harnessed
- After Brexit, we will be the largest English speaking EU country (alongside Malta)
- we can harness new online audiences
- RTE online is a public-service? You learn something new everyday

Q4: WHAT ABOUT REMOVING THE THEM BROADCASTING FROM PSB?

The words that counted:



There were 24 responses to this question.

The prevailing thoughts were that:

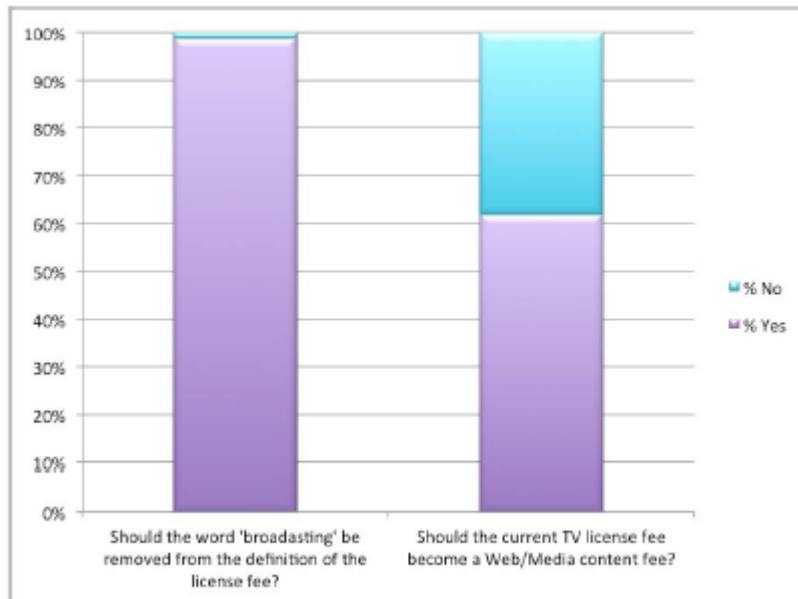
- Attendees were unhappy with the word 'broadcasting'; while popular replacements were 'content' and 'info', 'media' is the clear favourite
- A common reason for supporting this change is that it would separate content 'production' from content 'distribution'

Outliers:

- Can we get action on digital piracy?

AUDIENCE POLLS

During the course of the panel-debate, 2 attendee-polls were put to the floor. To facilitate the polls, the interface on the phone of each attendee changed from 'commenting' mode to 'vote' mode, such that they could respond via YES/NO buttons. Below is a representation tabulating the count from each poll.



POLL 1: SHOULD 'BROADCASTING' BE REMOVED FROM THE TERM 'PSB'?

The first poll as seen on the left had 80 responses, and shows a clear majority (99%) favouring that the word 'broadcasting' be removed in any future definition of what a license fee supports.

POLL 2: SHOULD THE 'TV LICENSE FEE' BECOME THE 'WEB/MEDIA CONTENT FEE'?

The second poll on the right had 55 responses, and shows a majority (62%) favouring that a future license fee support Web/Media Content as opposed to only TV broadcasting.

CONCLUSION: WHAT WILL HAPPEN IF NO ACTION IS TAKEN?

Summary
Irish owned media will be threatened and Ireland will lose cost on essential service. Independent, relevant, and cultural media will be reduced.
Less 'home grown', indigenous stories, comedy, drama, radio, etc. will service allied and voiced. Less interest in RTE & TG4 re material and programming hone the edge. No Funding – no fun
More job losses, less irish published programming, less reliable news and current affairs, less cultural distinctions.
Public Service will not be able to continue to provide all the services required to fulfil its remit.
Quite simply, the service available will be diminished, public trust eroded and further demands on the public purse tolerated even less.
People will lose confidence! Gaps need to be filled / demand met / provide services the public wants and what represents them!
Invest in quality, Irish content needs to be protected properly not just through public but also by platforms (increasingly global) which benefit from it.
PSM will become irrelevant. Then less and less will pay for it = become unsustainable.

Additional thoughts, comments, ideas, or anything to be emphasized further:

Summary
Make RTE more valued by the public - if the people think RTE is worth paying for funding is not an issue. If people don't value RTE, we're all stuffed.
Need to identify how PSM is funded. Then fund RTE - support PS content in commercial - fully funded community media.
More debate needed about where the funding is going, i.e. TG4 funding more than ½ compatible funding in wales. Gaps identified should be filled e.g radio station for people reliable
A lot was spoken about at RTE and TGK in terms of PSB community media (tv & radio) are important in this work and its doing to build diversity and engage different communities and audiences core funding would add immense value to PSB.
Value base is critical - but also needs to be renewed in changing world. Diversity - recognizing in values but in content, programmes & design.
Not enough discussion today on where funding is going - how can we improve PSB?
New content to meet demand. What are the gaps? Where are they? Room for an Irish language radio station for young people - much demand for it!
Please please please do not 'sit' on any of this - 'make actions' on the ideas and thoughts offered. Concentrate on communicating the great value - re-package – use psychology.
The value of PSB and its content needs to be communicated more clearly to civil society.
Combat license fee evasion now and plan better/ improved funding model. 2) Public Health Alcohol bill of plan to block tv advertising which will hit broadcasters 17m per year.
All media in Ireland needs to be properly funded

APPENDIX

Table 1

Central Taxation
Improve public messaging about benefits of PSM
Oireachtas & government support
Legislate: ring fence funding
Collect money
Allocate
Disperse
Pay with Utilities - electricity
major marketing campaign showing people what their media charge pays for
Clear public communication
Cross party approach
Promote as being socially progressive
Ring fence funding

Table 2

Household Charge
Move from a linear to an on-demand model
Advertising free
Legislation change
Sign telecommunication companies up to agree to the extra charge
Free to air TV will begin to fall back and allow for uptake of national Broadband to help telecommunication
companies get on broad
Licence fee may go down as more quality is made
Added funding for expats via subscriptions
Utility / Telecommunications Bill
Re-define broadcasting charge so public know what they are paying for
Communications for active public buy in to PSM
Audit of production, transmission, admin costs
Cost benefit analysis and where it fits with any complimentary fund sources
Explore collection methods
Examine means testing, index linking and payment methods
Change in legislation to create household charge
Set up initial charge and any exemptions to apply
Distribution of revenues among broadcasters and content producers

Table 3

PSB Fee 'contribution' // Household charge - contribution towards production of content that is consumed by citizens - cpccc
1. Identify through 360 degree research the level of funding needed for PSB: to include tv/radio - RTE/TG4 - including commercial PSB and community e.g. news/current affairs. Based on new definition of what is PSB - preferably broad based definition
2. strong, informative, engaging public information campaign. Explaining simply what people get for their psb contribution
3. revenue collection
Re-transmission fee(s) / operators collect as point of sale/license as 'digital key'
1. review, amend existing legislation
2. consultation with stakeholder
3. who is arbiter for selling fees?
operators to collect at point of sale
1. provides of pay - tv operator to collect fee
2. proper enforcement procedure for evasion
3. saor view - point of sale
4. data protection issues
5. encrypt saor view and access with license key
6. put PSB content behind pay wall / license key

Table 4

What are the next steps for the funding mechanism discussed in previous activity?
policy - process - operations - communications
legislation - data - commercial
negotiate utility
public engagement, ongoing review of relationship
review fee - adequate charging and distribution of money needs to be determined
BAI to / regulatory body to regulate media and fees and content and accountability and success
public service media to broaden to community as well
define success factor
calibrate broadcasting media across traditional and new models
industry collaboration - more effective
effective commercial media collaboration to protect and grow revenue streams
reduction of fee
fund spread to whole spectrum to local
rebrand - contribution not charge
RTE - change model to publically funded and lease to commercial stations

Table 5

Levy Brand on Finnish Model
Establish the exact figure of money needed to be raised so it can be spent efficiently (annual, SYR review) on many work practices / programming
Exact regulations laid down such as no licence fee increase, RTE unionised and same services of integrated sports rights / 1916 / pay cuts
Fundamental list of steps drawn up to set the value of "Bang for Buck"
Study of outcome for how much we can achieve without pain
Look at what the Finnish model could mean when translated to the Irish market and tested here
Climate resistance: A buyer in value proposition branded "What did it ever do for us?".
The value proposition needs to be driven with positivity rather than negativity
Has to have political will in order to be implemented
Have to have a phase plan for the new model
HouseHold Charge
What is PSB? Remodel the question to broaden, be inclusive of all media providers and rooted on being a public service
Regulation
Obligation
Criteria
Competition law
Global tech - Facebook, Google- new innovation into PSB with production, content & beta trial video

Table 6

Social Value for money/PSB
Audit the current activity to identify the charges needed
Engage with public to uncover what they value / willing to pay for
Identify the restrictions on legislation to new, innovative work practices
TV Licence
Improve collection process and access why people evade (by text and education)
Set different fees for different types of operators such as commercial vs domestic
Increase rate for commercial premises like hotels, pubs etc

Table 7

1. private Levy
2. more efficient licence and collecting system (group chatted about this most)
3. charge based on your income (look at finland)
1. improve collection of the income fee if staying with that system
2. revisit legislation and look at remit of rte, maybe our expectations are not realistic
3. there needs to be some level of commitment to the concept of psb - look at distribution mechanisms and look at databases
4. is there a way of accessing information about who is paying and who is not, by linking system with spaces like social welfare. a lot of debate about this. new data protection information coming in next year. if the solution was easy and simply about linking systems up we wouldn't have this collection problem
5. Improved collection fee
6. remember the inflation
7. public could diaspora. be engaged to support funds?
8. people do pay for spotify €10 per month, you pay it because you tell is worth it.
tv license was designed for a different time, try to be realistic when in a political process
more resources should be put into finding who is not paying the licence and developing loyalty among
the group --> tackle the people evading the fee, who are they and how can we convince them of value and importance of fee.
if we want quality staff it needs to be paid for. acknowledge and awareness is the way to the future

Table 8

Tackling Evasion - 30m evasion
Legislation - political piece / a cross party approach
Education & general messaging around the service, media and why
Cooperation across media - how we can collectively communicate the role TV plays
Set up an independent body to review the charge
Decision on funding model - explore options around dual funding
Make non-compliance more dis-incentivised eg like with toll charges doubling
Enforcement: be serious about, follow-through
Develop database-NPRNO number follows you so you can evade intility, stable eircode (Sky, Virgin – more cumbersome)

Table 9

Change legislation
Start open discussion with sat & cable providers - emphasizing benefits
Prepare for legal challenge
Learn from elsewhere - benchmarking studies on other countries in belgium etc.
Engage with rights organisation understand that rights payment benefit to them
Mechanism: New Licence fee Collection
Re-visit & implement legislation
open discussions with sat & cable provider
change the name of licence fee to incorporate cultural elements/ media
Engage with screen producer ireland & animation ireland & irish film board
Government Tender

Table 10

Mechanism: Improve the current collection
Maximize collection rates ie funds, revenue
Redefine 'tv' definition in broadcasting act 209
Consider ? licence categories and user, save pay more
change the broadcasting act
new broadcasting legislation badly needed
legislation out of date - ipad - iphones
pr campaigns that demonstrate value of psb remind stakeholders

Table 11

RTE work with direct taxation if no tv license
Any extra should go to indigenous programming
put into creative economy
need
fund for better news
local
show public what money needed for
what could yu do today to save money RTE?
answer capital funding q?
digital isnt the be-all-end-all
full paid to by tax

Table 12

B2 Funding Mechanism - Levy on sale of advertising - on online platforms
Description: Money from advertising and data that PSB used to benefit from is going elsewhere...people give data which online platforms use to leverage advertising and attract. So idea is to levy the use of data and levy the advertising
legislation
PR
classification of definitions (what it is, what's involved in PSB)
identify which department oversee culture of communications
amalgamate government departments so that they are all on same page
other funding / income that organisations avail of must be clear
set payment options / fees / increases over a number of years
what is acceptable to spend money on / too political
application and allocation of funds longer term - 3 years vs 1 makes it easier to learn and adapt
legislative - levy on advertising
engagement with platforms (eg Facebook, Google - open a dialogue - here's the issue looking down the road
competition law
All platforms to pay for public service content to support indigenous Irish content
introduce retransmission fee that should be platform neutral. If you use PSB content you need to pay for it -- extending IP rights to PSB to exploit content revenue opportunities

Table 13

Potential next steps towards making the funding mechanisms explored happen?
RTE to broadcast to wider field
PSB for all
Segment content areas
Needs brave and courageous approach
BBC outsourced collection
Should support innovative/ creative industry
Ensure values/principles/editorial standards
Ongoing development of new platforms
regulatory environments responsibilities
Role of BAI
Mechanism: Carriage Fees
Educate citizens this is necessary
will take courage
EU change in regulation... it's not fit for purpose
needs political will
it's fair..
pre-existing model is outdated

Table 14

System A Improved plus a levy/service provider as in France
Media Charge collected by Revenue
Study the French & german systems
Decision over levels of levys (similar to VAT)
Doesn't cost the taxpayer as only the people providing the content would pay
Package the solution well in a way that it won't raise high concerns from main lobbying groups
Flat charge to all devices with a screen
Would net similarly to household charge
Should communicate better the value of PS content to the general public
Need to empower governments to progress with this vision

Table 15

Levy on advertising
Fully Publicly Funded
Potential next steps towards making the funding mechanisms explored happen?
Public engagement on the issue
engaging the political class
showing the tangible benefits
national strategy on a cultural media platform
excellence in broadcasting
promote value of irish public service content to the public and to decision makers/ policy makers
develop a broad enterprise / cultural strategy to make ireland inc a centre of excellence in media /
content creation
ensure policy irregularity structures in place to enable the implementation of appropriate measures

Table 16

Mechanism: new distribution model
after the forum, engage the public in the value of psb well thought and communication strategy.
Eval-commercial remit rte (clear remit) - be clear on how funds are used (orchestra.. shift commercial
open to digital radio) objectivity to be achieved
Alternative distribution - define who? and how used? clear commitment, perf. against commitment,
transparency (possibly inform broadcaster levy) commercial radio and tv, community tv and radio
Assumption: replace licence fee with new distribution tax

APPENDIX 5: CONSULTATIVE FORUM REPORT ATTENDEES AND METHODOLOGY

Attendees at the Consultative Forum represented 43 organisations. The Forum was also attended by other academics and media professionals:

- Advertising Standards Authority of Ireland
- Association of Independent Radio Producers Ireland
- Broadcasting Authority of Ireland (BAI)
- Community Radio, Kilkenny City
- Community Television Association of Ireland (CTA)
- Consumer Association of Ireland (CAI)
- CRAOL (Community Radio Forum of Ireland)
- Department of Communications, Climate Action and Environment
- Dublin City University (DCU)
- European Commission Representation in Ireland
- DHR Communications
- Digital Rights Ireland
- DKM Economic Consultants
- Eir
- Element Pictures
- Facebook Ireland
- Houses of the Oireachtas
- Independent Broadcasters of Ireland (IBI)
- Independent News & Media
- Irish Business and Employers Confederation (IBEC)
- Irish Congress of Trade Unions (ICTU)
- Irish Film & Television Network, Irish Film and Television Academy
- Irish Film Board
- Irish Times
- Journal Media
- National Disability Authority
- National Union of Journalists (NUJ)
- Raidió Rí-Rá
- Regional Newspapers and Printers Association of Ireland
- RTÉ
- RTH Media Ltd.
- Samson Films
- Screen Directors Guild of Ireland
- Screen Producers Ireland

- Shinawill Productions
- Sky Ireland
- TG4
- The Arts Council
- TV3
- Virgin Media Ireland
- Vision Independent Productions
- Wired FM
- Yellow Brick Media

Observers from the Department of Communications, Climate Action and Environment were also in attendance.

The following is the methodology as detailed in the report provided by Connect the Dots to the Joint Committee incorporating the findings from the consultative forum.

"Insights & Trends"

How We Analysed the Data

The 2nd-screen comments/thoughts recorded during each period of the event were tabulated as spreadsheets in the form of a short phrase per line. This data is qualitative in nature, making it a challenge to manually read and then reliably extract trends.

The analysis approach we used is founded on established Information-Extraction (IE) and Natural-Language-Processing (NLP) techniques. For each activity we had a spreadsheet of many phrases, to which we applied the following algorithm:

1. Each phrase had its words tagged via a process known as part-of-speech-tagging
2. Each phrase was stripped of its less important words, keeping the most salient
3. The remaining words were counted for their occurrence across all phrases, so as to add a 'commonality-weighting' per word
4. Each stripped-phrase was reviewed for the words it contained with the 'commonality-weighting' for each word therein adding up to a 'score per phrase'.
5. Sorting the spreadsheet according to these scores revealed the most salient phrases

From these top-scoring phrases, we could write a synopsis on the leading trends per activity. In addition, we sometimes included an 'outlier' phrase; one that scored low but we felt could be that 'out-of-the-box' flash-of-brilliance thought that went against any 'group-think' that may have prevailed at that moment."

APPENDIX 6: ORDERS OF REFERENCE – JOINT COMMITTEE ON COMMUNICATIONS, CLIMATE ACTION AND ENVIRONMENT

A: FUNCTIONS OF THE COMMITTEE – DERIVED FROM STANDING ORDERS [DSO 84A; SSO 70A]

- 1) The Select Committee shall consider and report to the Dáil on—
 - a) such aspects of the expenditure, administration and policy of a Government Department or Departments and associated public bodies as the Committee may select, and
 - b) European Union matters within the remit of the relevant Department or Departments.
- 2) The Select Committee appointed pursuant to this Standing Order may be joined with a Select Committee appointed by Seanad Éireann for the purposes of the functions set out in this Standing Order, other than at paragraph (3), and to report thereon to both Houses of the Oireachtas.
- 1) Without prejudice to the generality of paragraph (1), the Select Committee appointed pursuant to this Standing Order shall consider, in respect of the relevant Department or Departments, such—
 - a) Bills,
 - b) proposals contained in any motion, including any motion within the meaning of Standing Order 187,
 - c) Estimates for Public Services, and
 - d) other matters as shall be referred to the Select Committee by the Dáil, and
 - e) Annual Output Statements including performance, efficiency and effectiveness in the use of public monies, and
 - f) such Value for Money and Policy Reviews as the Select Committee may select.
- 4) The Joint Committee may consider the following matters in respect of the relevant Department or Departments and associated public bodies:
 - a) matters of policy and governance for which the Minister is officially responsible,
 - b) public affairs administered by the Department,
 - c) policy issues arising from Value for Money and Policy Reviews conducted or commissioned by the Department,
 - d) Government policy and governance in respect of bodies under the aegis of the Department,

- e) policy and governance issues concerning bodies which are partly or wholly funded by the State or which are established or appointed by a member of the Government or the Oireachtas,
 - f) the general scheme or draft heads of any Bill,
 - g) any post-enactment report laid before either House or both Houses by a member of the Government or Minister of State on any Bill enacted by the Houses of the Oireachtas,
 - h) statutory instruments, including those laid or laid in draft before either House or both Houses and those made under the European Communities Acts 1972 to 2009,
 - i) strategy statements laid before either or both Houses of the Oireachtas pursuant to the Public Service Management Act 1997,
 - j) annual reports or annual reports and accounts, required by law, and laid before either or both Houses of the Oireachtas, of the Department or bodies referred to in subparagraphs (d) and (e) and the overall performance and operational results, statements of strategy and corporate plans of such bodies, and
 - k) such other matters as may be referred to it by the Dáil from time to time.
- 5) Without prejudice to the generality of paragraph (1), the Joint Committee appointed pursuant to this Standing Order shall consider, in respect of the relevant Department or Departments—
- a) EU draft legislative acts standing referred to the Select Committee under Standing Order 114, including the compliance of such acts with the principle of subsidiarity,
 - b) other proposals for EU legislation and related policy issues, including programmes and guidelines prepared by the European Commission as a basis of possible legislative action,
 - c) non-legislative documents published by any EU institution in relation to EU policy matters, and
 - d) matters listed for consideration on the agenda for meetings of the relevant EU Council of Ministers and the outcome of such meetings.
- 6) The Chairman of the Joint Committee appointed pursuant to this Standing Order, who shall be a member of Dáil Éireann, shall also be the Chairman of the Select Committee.

- 7) The following may attend meetings of the Select or Joint Committee appointed pursuant to this Standing Order, for the purposes of the functions set out in paragraph (5) and may take part in proceedings without having a right to vote or to move motions and amendments:
- a) Members of the European Parliament elected from constituencies in Ireland, including Northern Ireland,
 - b) Members of the Irish delegation to the Parliamentary Assembly of the Council of Europe, and
 - c) at the invitation of the Committee, other Members of the European Parliament.

B: SCOPE AND CONTEXT OF ACTIVITIES OF COMMITTEES (AS DERIVED FROM STANDING ORDERS) [DSO 84; SSO 70]

- 1) The Joint Committee may only consider such matters, engage in such activities, exercise such powers and discharge such functions as are specifically authorised under its orders of reference and under Standing Orders.
- 2) Such matters, activities, powers and functions shall be relevant to, and shall arise only in the context of, the preparation of a report to the Dáil and/or Seanad.
- 3) The Joint Committee shall not consider any matter which is being considered, or of which notice has been given of a proposal to consider, by the Committee of Public Accounts pursuant to Standing Order 186 and/or the Comptroller and Auditor General (Amendment) Act 1993.
- 4) The Joint Committee shall refrain from inquiring into in public session or publishing confidential information regarding any matter if so requested, for stated reasons given in writing, by—
 - a) a member of the Government or a Minister of State, or
 - b) the principal office-holder of a body under the aegis of a Department or which is partly or wholly funded by the State or established or appointed by a member of the Government or by the Oireachtas:

Provided that the Chairman may appeal any such request made to the Ceann Comhairle / Cathaoirleach whose decision shall be final.

- 5) It shall be an instruction to all Select Committees to which Bills are referred that they shall ensure that not more than two Select Committees shall meet to consider a Bill on any given day, unless the Dáil, after due notice given by the Chairman of the Select Committee, waives this instruction on motion made by the Taoiseach pursuant to Dáil Standing Order 28. The Chairmen of Select Committees shall have responsibility for compliance with this instruction.

**C: ESTABLISHMENT OF SELECT COMMITTEES: DÁIL ÉIREANN MOTION
THURSDAY, 16 JUNE 2016**

Dáil Éireann Debate, Vol. 913 No. 3

(1) That Select Committees as set out in column (1) of the Schedule hereto are hereby appointed pursuant to Standing Order 84A.

(2) Each Select Committee shall perform the functions set out in Standing Order 84A in respect of the Government Department or Departments listed in column (2) opposite each Committee (in anticipation of the coming into effect of the necessary Government Orders in relation to names of Departments and titles of Ministers and transfer of Departmental Administration and Ministerial Functions).

(3) The number of members appointed to each Select Committee shall be seven.

(4) Each Select Committee shall have the powers defined in Standing Order 85 (1), (2) and (3).

(5) Each Select Committee shall be joined with a Select Committee appointed by Seanad Éireann to form a Joint Committee to carry out the functions set out in Standing Order 84A, other than at paragraph (3) thereof.

(6) Each Joint Committee shall have the powers defined in Standing Orders 85 (other than paragraph (2A) thereof), 114 and 116.

(7) The Select Committee on Justice and Equality shall have the powers defined in Standing Order 115(1)(b).

(8) The Order of the Dáil of 10th March, 2016 in relation to the Standing Order 112 Select Committee is hereby rescinded and the Committee is accordingly dissolved.

Schedule (extract):

- Committee: Select Committee on Communications, Climate Change and Natural Resources
- Department: Communications, Climate Change and Natural Resources

COMMITTEE TERMS OF REFERENCE: MOTION – DÁIL ÉIREANN 7
SEPTEMBER 2016

That, following Orders made by Government on 5 July, 2016, and 19 July, 2016, respectively, altering the names of Departments and titles of Ministers, the names of the Select Committees in column (1) of the Schedule below, which were established by Order of the Dáil of 16 June, 2016, are hereby amended as set out in column (2) of the Schedule and each such Committee shall perform the functions set out in Standing Order 84A in respect of the Government Department or Departments listed in column (3) opposite each Committee.

- Select Committee established on 16 June 2016: *Communications, Climate Change and Natural Resources*
- New name of Select Committee: *Communications, Climate Action and Environment*
- Government Department: *Communications, Climate Action and Environment*

**D: ESTABLISHMENT OF SELECT COMMITTEES: SEANAD ÉIREANN
MOTION THURSDAY, 21 JULY 2016**

Seanad Éireann Debate, Vol. 247 No. 5

- (1) That Select Committees as set out in column (1) of the Schedule hereto are hereby appointed pursuant to Standing Order 70A.
- (2) Each Select Committee shall perform the functions set out in Standing Order 70A in respect of the Government Departments listed in column (2) opposite each Committee (in anticipation of the coming into effect of the necessary Government Orders in relation to names of Departments and titles of Ministers and transfer of Departmental Administration and Ministerial Functions).
- (3) The number of members appointed to each Select Committee shall be four.
- (4) Each Select Committee shall have the powers defined in Standing Order 71 (1), (2) and (3).
- (5) Each Select Committee shall be joined with a Select Committee appointed by Dáil Éireann to form a Joint Committee to carry out the functions set out in Standing Order 70A.
- (6) Each Joint Committee shall have the powers defined in Standing Orders 71 (other than paragraph (2A) thereof), 107 and 109.
- (7) The Select Committee on Justice and Equality shall have the powers defined in Standing Order 108(1)(b). *Schedule (extract):*
 - Committee: Select Committee on Communications, Climate Change and Natural Resources
 - Department: Communications, Climate Change and Natural Resources

COMMITTEE TERMS OF REFERENCE: MOTION – SEANAD ÉIREANN 29
SEPTEMBER 2016

That, following Orders made by Government on 5th July, 2016, and 19th July, 2016, respectively, altering the names of Departments and titles of Ministers, the names of the Select Committees in column (1) of the Schedule below, which were established by Order of the Seanad of 21st July, 2016, are hereby amended as set out in column (2) of the Schedule and each such Committee shall perform the functions set out in Standing Order 70A in respect of the Government Department or Departments listed in column (3) opposite each Committee.

- Select Committee established on 16 June 2016: *Communications, Climate Change and Natural Resources*
- Government Department: *Communications, Climate Action and Environment*
- New name of Select Committee: *Communications, Climate Action and Environment*

E: FUNCTIONS OF THE JOINT COMMITTEE

OVERSIGHT OF THE DEPARTMENT

The joint committee shadows the [Department of Communications, Climate Action and Environment](#), bodies under its aegis, and associated bodies.

The joint committee will also carry out *ex ante*, current year, and *ex post* scrutiny of the performance of the department, including output measures and financial indicators.

There are many bodies under the aegis of the department and they may be required to appear before the joint committee. The bodies under the remit of the department are listed below.

Policy

The committee may also on its own initiative, initiate a review of policy of any area within its remit, or may also carry out a policy review combined with one or more other joint committees.

The functions of the department, and consequently the remit of this committee, can be broadly categorised into the following areas:

- Communications, Broadcasting and Postal;
- Climate Action and Energy;
- Environment and Natural Resources.

Pre Legislative Scrutiny

The committee may carry out prelegislative scrutiny of any legislative proposals from the Minister, including a public consultation exercise.

EU Scrutiny

The Committee also plays a role in the consideration of legislative proposals from the European Union. When the Committee is unsatisfied with a legislative proposal, it can make its observations known to the European Commission through either a reasoned opinion or a political contribution.

Further information on European Union legislative proposals can be found on the following Web sites:

- [European Commission](#)
- [IPEX](#) (EU Interparliamentary Exchange).

Proposals under consideration by the Committee will be published on the committee's Web site.

Select Committee

The Dáil Select Committee mainly deals with bills and estimates referred by the Dáil.

PUBLIC SERVICE MANAGEMENT ACT, 1997

Appearance before committees of Houses of Oireachtas.

10.—The Secretary General of a Department or Head of a Scheduled Office or any other officer of the Department or Scheduled Office who is designated for the purposes of this section by the aforesaid Secretary General or Head and to whom the relevant responsibility for the performance of functions has been assigned, shall, when requested to do so in writing by a committee of either or both of the Houses of the Oireachtas authorised in that behalf to make the request in connection with the subject-matter before the committee, appear before the committee in relation to any strategy statement that has been laid before each House of the Oireachtas under section 5 (2) in respect of the Department or Scheduled Office.

ENGAGEMENT WITH CHAIRMEN DESIGNATE OF STATE BODIES UNDER THE AEGIS OF THE DEPARTMENT

The Government decision of May 2011 put new arrangements in place for the appointment of persons to State Boards and bodies.

Reference to this arrangement is also made in the [Department of Public Expenditure and Reform Guidelines on Appointments to State Boards](#) of November 2014.

The 2016 Programme for Government suggests that nominees for Chairs of State Boards will be required to have their nominations ratified by the relevant Oireachtas Committee prior to their appointment.

This is also covered by Dáil Standing orders:

Powers of Select Committees.

85. Without prejudice to the generality of Standing Order 84, the Dáil may confer any or all of the following powers on a Select Committee: ...

(6B) power to require that the Chairperson designate of a body or agency under the aegis of a Department shall, prior to his or her appointment, attend before the Select Committee to discuss his or her strategic priorities for the role; ...

OVERSIGHT OF BODIES UNDER THE AEGIS OF THE DEPARTMENT -
COMMUNICATIONS, BROADCASTING, POSTAL

An Post

An Post is Ireland's national postal service provider. It provides postal, communication, retail and money transmission services. As one of Ireland's largest commercial companies, An Post employs over 9,600 people in retail, processing and delivery points. www.anpost.ie

Commission for Communications Regulation (ComReg)

ComReg is the statutory body responsible for the regulation of the electronic communications sector. This includes the telecommunications, radio communications, broadcasting transmission and the postal sector. www.comreg.ie

Digital Hub Development Agency (DHDA)

The Digital Hub Development Agency was established under the Digital Hub Development Act 2003. It oversees the development of the Digital Hub, Ireland's flagship in the digital media sector. www.thedigitalhub.ie

Raidió Teilifís Éireann (RTÉ)

RTÉ is the national public service broadcaster. It is required to provide a comprehensive range of programmes on its radio and television services. www.rte.ie

Broadcasting Authority of Ireland (BAI)

The BAI was established on 1st October 2009, and is the regulator of broadcasting in Ireland. It BAI has assumed the roles previously held by the Broadcasting Commission of Ireland (BCI) and the Broadcasting Complaints Commission (BCC). www.bai.ie

Teilifís na Gaeilge (TG4)

TG4 is an Irish Language television station based at Baile na hAbhann, Co. Galway. TG4 was established as an independent statutory body in 2007 under the Broadcasting Act, 2001. www.tg4.ie

OVERSIGHT OF BODIES UNDER THE AEGIS OF THE DEPARTMENT - CLIMATE ACTION AND ENERGY

Electricity Supply Board (ESB)

ESB was established in accordance with the Electricity Supply Board Acts 1927 – 2001. It is a corporate body which controls and develops Ireland's electricity network. ESB is involved in the generation and supply of electricity to both domestic and commercial users. Employing over 7,000 people, it is the largest Electricity Utility in the state. ESB is actively diversifying their portfolio to include renewable energy and communication networks. www.esb.ie

EirGrid

EirGrid PLC was established to act as the independent Transmission System Operator (TSO), in line with the requirements of the EU Electricity Directive. EirGrid became operational as the TSO on 1 July 2006 www.eirgrid.com

Commission for Energy Regulation (CER)

Established in 1999, CER is Ireland's independent energy regulator. It has a wide range of economic, customer protection and safety responsibilities in energy sector. In addition, the CER is Ireland's economic regulator of the Irish public water and wastewater sector. Policy for this area is the responsibility of the Minister for Environment, Community and Local Government. www.cer.ie

Note: in accordance with the Energy Act 2016, CER was renamed CRU (Commission for Regulation of Utilities) in 2017.

Bord na Móna

Bord na Móna is the supplier of products and services based principally on peat. The company is also providing products and services in the environmental, renewable energy, electricity generation and waste management business sectors. www.bnm.ie

National Oil Reserves Agency (NORA)

NORA was established as a stand-alone agency under the NORA Act 2007. Its main function is to maintain Ireland's 90 days of strategic oil reserves for use in an oil supply disruption. www.nora.ie

Sustainable Energy Authority of Ireland (SEAI)

The SEAI, formerly SEI, was established in 2002 to promote and assist the development of sustainable energy. www.seai.ie

Irish National Petroleum Corporation (INPC)

INPC is a state company which owned the Whitegate refinery and Bantry Bay Terminal on Whiddy Island. These were sold by the state in 2001, and since then the INPC has had no staff. It is currently overseen by a 3 person technical board. The board's functions relate to upholding the Minister's rights and obligations under the 2001 Sale and Purchase Agreement. This principally involves managing environmental claims.

OVERSIGHT OF BODIES UNDER THE AEGIS OF THE DEPARTMENT - ENVIRONMENT AND NATURAL RESOURCES

Environmental Protection Agency

The [Environmental Protection Agency](http://www.epa.ie) (EPA) is at the front line of environmental protection and policing. We ensure that Ireland's environment is protected, and we monitor changes in environmental trends to detect early warning signs of neglect or deterioration. www.epa.ie

Inland Fisheries Ireland

Inland Fisheries Ireland (IFI) was established under the Inland Fisheries Act 2010. IFI is the agency responsible for the protection, management and conservation of Ireland's inland fisheries and sea angling resources. www.fisheriesireland.ie

Loughs Agency

The Loughs Agency was established under the British Irish Agreement Act 1999. It is a North South body under the co-sponsorship of the department. The Agency aims to provide effective conservation, management, promotion and development of the fisheries and marine resources of the Foyle and Carlingford areas. It is also responsible for the development and licensing of aquaculture, as well as the development of marine tourism www.loughs-agency.org

Mining Board

The Mining Board is a Statutory Body established under Section 33 of the Minerals Development Act 1940. The Board is an appellate body principally involved in consideration as to whether minerals are excepted from provisions of the Minerals Development Act 1979 which vested in the Minister the exclusive right of working minerals in the State save for “excepted minerals”.

APPENDIX 7: STATUTORY FUNCTIONS - JOINT COMMITTEE ON COMMUNICATIONS, CLIMATE ACTION AND ENVIRONMENT

BROADCASTING ACT 2009

BROADCASTING AUTHORITY OF IRELAND – ACCOUNTABILITY TO THE JOINT COMMITTEE

Accountability of chief executive and chairpersons of Authority and statutory committees to other Oireachtas Committees.

20.—

- (1) In this section “Committee” means a Committee appointed by either House of the Oireachtas or jointly by both Houses of the Oireachtas (other than the Committee on Members’ Interests of Dáil Éireann or the Committee on Members’ Interests of Seanad Éireann) or a subcommittee of such a Committee.
- (2) Subject to subsection (4), the chief executive shall, at the request in writing of a Committee, attend before it to give account for the general administration of the Authority and a statutory committee.
- (3) Subject to subsection (4), the chairperson of the Authority or a statutory committee shall at the request in writing of a Committee, attend before it to represent the views of the Authority or a statutory committee.
- (4) The chief executive or chairperson shall not be required to give account before, or represent the views of the Authority or a statutory committee to, a Committee for any matter which is or has been or may at a future time be the subject of proceedings before a court or tribunal in the State.
- (5) Where the chief executive or chairperson is of the opinion that a matter in respect of which the chief executive or chairperson is requested to give an account before, or represent the views of the Authority or a statutory committee to, a Committee is a matter to which subsection (4) applies, he or she shall inform the Committee of that opinion and the reasons for the opinion and, unless the information is conveyed to the Committee at a time when the chief executive or chairperson is before it, the information shall be so conveyed in writing.
- (6) Where the chief executive or chairperson has informed a Committee of his or her opinion in accordance with subsection (5) and the Committee does not withdraw the request referred to in subsection (2) or subsection (3) in so far as it relates to a matter the subject of that opinion—

(a) the chief executive or chairperson may, not later than 21 days after being informed by the Committee of its decision not to do so, apply to the High Court in a summary manner for determination of the question whether the matter is one to which subsection (4) applies, or

(b) the chairperson of the Committee may, on behalf of the Committee, make such an application,

and the High Court may determine the matter.

(7) Pending the determination of an application under subsection (6), the chief executive or chairperson shall not attend before the Committee to give account for or represent the views of the Authority or a statutory committee in respect of the matter the subject of the application.

(8) If the High Court determines that the matter concerned is one to which subsection (4) applies, the Committee shall withdraw the request referred to in subsection (2) or subsection (3), but if the High Court determines that subsection (4) does not apply, the chief executive or chairperson shall attend before the Committee to give account for or represent the views of the Authority or a statutory committee in respect of the matter.

PROPOSING MEMBERS OF THE BOARDS OF BAI, RTÉ, AND TG4

The Joint Committee on Communications, Climate Action and Environment has a role in proposing members of the boards of certain bodies for nomination by the Minister for Communications, Climate Action and Environment for appointment by the Government in accordance with the Broadcasting Act 2009.

The [Broadcasting Act 2009](#) requires the committee to nominate members of the board (including a panel) of the following broadcasting bodies:

- BAI ([Broadcasting Authority of Ireland](#)) (4 of 9 members);
- RTÉ ([Raidió Teilifís Éireann](#)) (4 of 12 members);
- TG4 ([Teilifís na Gaeilge](#)) (4 of 12 members).

CHAIRMAN AND DIRECTOR GENERAL OF RTÉ AND TG4 ACCOUNTABLE TO THE JOINT COMMITTEE

The Act also provides that the director general shall attend a meeting of the committee to give an account of the general administration of their corporation, and the chairman shall attend a meeting of the committee to represent the board of their corporation.

MEDIA MERGERS

The following is an extract from the Department of Communications, Climate Action and Environment's Guidelines on [Media Mergers May 2015](#) based on the Broadcasting Act 2009 (as amended).

4.4.3 Submissions

The BAI must invite public submissions and forward a copy of the request to the relevant Oireachtas Committee inviting them to make a submission.

All submissions must be made within 20 working days from the date of publication of the request.

Submissions should clearly indicate any information which should be treated as confidential.

4.4.8 Basis of the BAI's recommendation

The BAI when making its report shall form a view as to whether the result of the media merger is **likely to be contrary to public interest in protecting the plurality of the media in the State**. The BAI shall have regard to – ...

(c) All submissions made and information provided

- i. to the Minister by the undertakings involved in the media merger
- ii. to the BAI by the undertakings involved in the media merger, by any other person in response to an invitation for submissions under section 28E (2)(b) of the Act **or by the Joint Oireachtas Committee in response to an invitation for submissions** under section 28E(2)(c) of the Act, ...

INLAND FISHERIES ACT 2010

PROPOSING MEMBERS OF THE BOARD

The [Inland Fisheries Act 2010](#) requires the committee to nominate members of the board (including a panel) of Inland Fisheries Ireland (3 of 9 members)

CHAIRMAN AND CHIEF EXECUTIVE ACCOUNTABLE TO THE JOINT COMMITTEE

The Act also provides that the chief executive (or chairperson or an employee) shall attend a meeting of the committee.

ELECTRICITY REGULATION ACT 1999

CRU (COMMISSION FOR REGULATION OF UTILITIES)

The Commission for Energy Regulation (CER) changed its name to the Commission for Regulation of Utilities to fully reflect its broadened remit and mission to regulate water, energy and energy safety in the public interest.

The CRU is Ireland's independent energy and water regulator and has a wide range of economic, customer protection and safety responsibilities.

Following the commencement of the Energy Act 2016, the CER was required to change its name to fully incorporate all aspects of its expanded role

Commission for Energy Regulation (CER) was established in 1999, CER is Ireland's independent energy regulator. It has a wide range of economic, customer protection and safety responsibilities in energy sector. In addition, the CER is Ireland's economic regulator of the Irish public water and wastewater sector. Policy for this area is the responsibility of the Minister for Environment, Community and Local Government.

Policy directions to Commission.

7. — (3) Before giving a direction under subsection (1), the Minister shall—

(a) provide a draft of the proposed direction

to—

(i) the Commission,

(ii) the Joint Committee referred to in paragraph 26 of Schedule 1 of this Act, and ...

ACCOUNTABILITY OF COMMISSION TO THE JOINT COMMITTEE

SCHEDULE

The Commission for Electricity Regulation

26. From time to time, and whenever so requested, the Commission shall account for the performance of its functions to a Joint Committee of the Oireachtas and shall have regard to any recommendations of such Joint Committee relevant to its functions.

COMMUNICATIONS REGULATION ACT 2002

COMREG (COMMISSION FOR COMMUNICATIONS REGULATION)

Communications Regulation Act 2002

LAYING OF ORDERS AND REGULATIONS BEFORE HOUSES OF OIREACHTAS.

3.—

(1) Other than an order under section 4 , every order or regulation made under this Act by the Minister or the Minister for the Environment and Local Government shall be laid before each of the Houses of the Oireachtas as soon as practicable after it is made.

(2) Either House of the Oireachtas may, by resolution passed within 21 sitting days after the day on which an order or a regulation was laid before it in accordance with subsection (1), annul the order or regulation.

(3) The annulment of an order or regulation under this section takes effect immediately on the passing of the resolution concerned, but does not affect anything that was [done under the order or regulation] before the passing of the resolution.

ACCOUNTABILITY OF THE COMMISSION TO THE JOINT COMMITTEE

34.—

(2) From time to time, and whenever so requested, the Commission shall account for the performance of its functions to a Committee of one or both Houses of the Oireachtas.

NATIONAL OIL RESERVES AGENCY ACT 2007

NATIONAL OIL RESERVES AGENCY

National Oil Reserves Agency Act 2007.

ACCOUNTABILITY OF THE CHIEF EXECUTIVE TO THE JOINT COMMITTEE

Information to Oireachtas on performance of functions.

31.— (2) Whenever requested to do so by a committee (other than the Committee referred to in subsection (1)) of one or both Houses of the Oireachtas, the chief executive shall account to such committee for the performance of the functions of the Agency and any of its subsidiaries.

APPENDIX 8: MEMBERSHIP OF THE JOINT COMMITTEE ON COMMUNICATIONS, CLIMATE ACTION AND ENVIRONMENT

Member	Party
Deputies:	
Timmy Dooley	<i>Fianna Fáil</i>
James Lawless [Vice Chairman]	<i>Fianna Fáil</i>
Michael Lowry	<i>Rural Independent Group</i>
Hildegarde Naughton [Chairman]	<i>Fine Gael</i>
Eamon Ryan	<i>Social Democrats - Green Party Group</i>
Bríd Smith	<i>Solidarity - People Before Profit</i>
Brian Stanley	<i>Sinn Féin</i>
Senators:	
Terry Leyden	<i>Fianna Fáil</i>
Tim Lombard	<i>Fine Gael</i>
Michael McDowell	<i>Independent Group</i>
Senator Joe O'Reilly	<i>Fine Gael</i>

- The Dáil Committee of Selection nominated the members of the Dáil Select committee on 15 June 2016 and the report nominating Deputy Hildegarde Naughton to be chairman of the committee was agreed by the Dáil on Thursday 16 June 2016.
- The Seanad Committee of Selection report on membership of the Seanad select committee was agreed by the Seanad on 21 July 2016.
- This committee's name was changed from the Joint Committee on Communications, Climate Change and Natural Resources on Thursday 29 September 2016.
- Deputy James Lawless was elected vice chairman of the joint committee on Tuesday 28 February 2017.

**DÁIL SELECT COMMITTEE ON COMMUNICATIONS, CLIMATE ACTION
AND ENVIRONMENT**

 <p><u>Deputy Timmy Dooley</u> <i>Fianna Fáil</i></p>		 <p><u>Deputy James Lawless</u> <i>Fianna Fáil</i> [Vice Chairman]</p>
 <p><u>Deputy Michael Lowry</u> <i>Rural Independent Group</i></p>	 <p><u>Deputy Hildegard Naughton</u> <i>Fine Gael</i> [Chairman]</p>	 <p><u>Deputy Eamon Ryan</u> <i>Social Democrats - Green Party Group</i></p>
 <p><u>Deputy Bríd Smith</u> <i>Solidarity - People Before Profit</i></p>		 <p><u>Deputy Brian Stanley</u> <i>Sinn Féin</i></p>

**SEANAD SELECT COMMITTEE ON COMMUNICATIONS, CLIMATE ACTION
AND ENVIRONMENT**



[Senator Terry Leydon](#)

Fianna Fáil



[Senator Tim Lombard](#)

Fine Gael



[Senator Michael McDowell](#)

Independent Group



[Senator Joe O'Reilly](#)

Fine Gael

COMMITTEE CONTACT DETAILS

<p>Clerk to the Committee, Joint Committee on Communications, Climate Action and Environment, Houses of the Oireachtas, Leinster House, Kildare Street, Dublin 2, D02 XR20 Ireland</p>	<p>Cléireach don Choiste, An Comhchoiste um Chumarsáid, Gníomhú ar son na hAeráide agus Comhshaol, Tithe an Oireachtais, Teach Laighean, Sráid Chill Dara, Baile Átha Cliath 2, D02 XR20 Éire</p>
<p>Email: ccae@oireachtas.ie Web site: http://www.oireachtas.ie/parliament/oireachtasbusiness/committees_list/ccae/ Telephone: 076 100 1745 or + 353 (0)1 618 3575</p>	

