Sound and Vision 3
Application Form *(Published February 2015)*

Summary checklist for all Applicants:

1	I have registered with BAIonline	Y
2	I have checked the Contractor for my programme is also registered with BAIonline	Y
3	I have read the S&V Scheme; the current S&V Guide for Applicants and consulted the BAI online FAQs	Y
4	I will complete this Form and save it as **one MSWORD/ or PDF document (**less than 8MB)	Y
5	I will check this document for computer viruses before it is uploaded to BAIonline	Y
6	I have completed all mandatory fields on the online part of the application form on BAIonline	Y
7	My proposed project is ready to go into production	Y
8	My proposed project has not commenced production	Y
9	My proposed project is new	Y
10	My proposed project is not news or current affairs	Y
	When you can mark 1-10 as "Y" you are ready to submit your application via www.baionline.ie	

Contents

1. Programme Specification[1]

Contractor Name and Address:	Gareth Stack / Dead Medium Productions ADDRESS REDACTED
Title of Programme:	Getting Into The Game
Episodes & Duration:	1 * 46 minutes
Broadcaster:	Newstalk
Broadcaster Channel:	Newstalk 106-108FM
Format:	Documentary
Genre:	Contemporary Society

Treatment
Do not include running orders or scripts here (include these in sections 9 and/or section 10 where relevant).

Synopsis:
Capture the substance of your project in one short paragraph in the box below.

Getting Into The Game is an educational documentary, aimed at introducing second level students to the opportunities available in the videogame development industry. Game development is a subsector of Ireland's booming tech industry, and Ireland is a European hub for many games development companies. The programme will introduce young listeners to academic researchers as well as professional game developers, programmers, and artists. 'Getting Into the Game' will explore the many roles available in game development, and explain exactly what listeners need to learn to pursue careers in this area, in an exciting lively format.

Programme Content (max 4,000 words):
- Ø *Describe how your programme will fulfil the objectives of the Scheme*
- Ø *Describe the content of each programme including storyline, structure, relevant characters, contributors, etc.*
- Ø *Describe the narrative approach or how the 'story' or subject matter will unfold across the programme or series and why you have chosen this approach*

Programme Overview & Target Audience

'Getting into the Game' is designed to communicate what's involved in a career in video games development. The show is geared at second level students, but will also appeal to a mainstream audience. Listeners will hear about a variety of roles within the games development industry, both in fine arts related areas like graphic design and music, and engineering based disciplines like programming and research.

This programme will encourage school age students to connect with the creators of the entertainment they consume. It will encourage gamers to transition from passive consumers to active hobbyists and

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[1] See section 4.1 of the Guide for Applicants

ultimately game developers – by demonstrating how they can practice the skills that lead to success in this sector, through their own projects and creative work.

Many school leavers are likely to be unaware a career in videogames development is possible. By highlighting the diverse roles that exist within the industry, and having interviewees actively outline the paths they took to get where they are, we aim to inform and inspire. Listeners will learn directly about paths to success in this rapidly expanding industry. They will also hear from real people who have achieved in this area, providing active role models of successful creative artists and engineers.

This programme will provide an exciting and informative look at the videogame industry. In recent years Ireland has become a nexus of this growing arts sector. There are numerous career opportunities available: From the technical – computer programming and hardware development, to the artistic – music composition, scriptwriting, concept art, 3d modelling etc. While the programme will be aimed at second level students – it will also be of interest to younger videogame enthusiasts, third level students considering future employment, as well as artists and technology workers interested in re-skilling. It will also be entertaining and enlightening for a general audience.

Finally, the programme will introduce young people to places where they can participate in videogame development while still in education – hobbyist groups and resources that will help them engage in self-directed learning. Learning that is fun, community and social skill building, and helps to scaffold the love of knowledge and technology that are key to a career in these areas.

Scheme Objectives

This is a unique, high quality programme discussing a growing sector, under-examined in the broadcast landscape.

This programme supports Sound & Vision III Scheme objectives by representing the diversity of Irish culture and heritage. Ireland is becoming an important cultural centre for videogames development. The documentary will increase the availability of programmes relating to Irish culture by covering this unique intersection of art, technology and commerce. Irish gaming culture includes hobbyist players, amateur 'game jam' developers, and of course professional game developers. Irish game developers occupy a variety of creative positions that work together to make complex and emotive interactive experiences. The programme will raise public awareness of this developing Irish industry, and of the artistic work created by independent game creators. Many developers forgo high paying jobs in industry to pursue their artistic dreams. They are some of the most multitalented Irish artists and artisans working today – combining programming skill with visual art, sound design and creative

writing talent. The games they produce (from David O'Reilly's 'Mountain' to Terry Cavanagh's 'Super Hexagon') are a strand of Irish culture rarely represented on radio.

Themes

This programme represents a unique take on a rarely covered area of Irish culture (video game development), of both general interest and practical utility. Irish cultural expression has long celebrated the creation and performance of story and song. Videogames are a modern storytelling vehicle, and one of most popular mediums in Ireland and worldwide. This programme will, as part of showing listeners the creative opportunities available in game development, introduce us to many Irish people who are already working in the field. These creators deserve to be showcased as role models of modern Irish creativity. They employ traditional and cutting edge artistic skills in new, unexpected and thoroughly modern ways.

The programme will cover an enormously important and growing area of Irish cultural industry. The Irish videogame industry has grown 300% since 2009. There are 3,344 jobs in video games registered across 75 companies throughout Ireland. Some 445 Irish people are employed in various services supporting the games industry, including middleware, quality assurance, localisation and consultancy. A further 736 jobs exist across retailers and services focused on the consumer games market. A total of 1,883 Irish people work in publishing and business functions, including customer support and various game operation roles.

Despite the growth of this industry and the large number of jobs and educational opportunities available, videogames as a career lack visibility to second level students. One major purpose of this programme is to inform listeners how they can enter this industry.

Programme Quality

Quality

The programme will be richly textured, using on location interviews conducted in the workspaces and laboratories of the interviewees. Dead Medium productions will build on our experience creating the critically acclaimed documentary series 'Mad Scientists of Music', to develop each richly textured program segment. We will use chiptune music, videogame sound effects and on location recordings of innovative technology and game demos to create a compelling journey through the world of game development.

The programme will adhere to the highest audio standards, with interviews recorded and mixed in 44.1kHZ / 24 bit stereo, via our Rode NT4 stereo and NTG1 mono microphones. Links will be recorded in Dead Medium Productions studio via our high quality Rode NT1-A condenser microphone.

The programme will integrate music and sound effects from the games developed by our interviewees, using original 'stems' for the highest possible audio quality. These sounds and music will not be employed as a simple 'bed', but rather remixed to form a 'character' in the story. Interviews will be highly edited, thematically structured and combined with 'on location' walkthroughs of on-going creative projects and exciting technologies (such as virtual reality devices, physics engines and upcoming games).

Editing will be carried out in Adobe Audition and Reaper editing suites. Dead Medium Productions studio is equipped with Rokit 6 Studio reference speakers and Beyerdynamic DT150 headphones, as well as an AKAI EIE Pro 4 Port Audio Interface for high quality mastering.

Additionality

This programme tackles a new cultural sector that is of increasing importance to the Irish economy and examines the many and varied opportunities available within it. Videogame development has rarely been depicted on Irish radio. This will be the first Irish radio programme to introduce listeners the many paths from being a consumer of video games to becoming a technical or artistic creator. By focusing on the creative aspects of the industry, the programme will demonstrate how art and technology are coming together in exciting new ways.

The government's 2012 'Action Plan For Jobs' mentioned the games industry as a sector of huge potential. *"Digital Games is a particularly strong niche market… There is significant potential for further growth of the sector in Ireland… Growth in the core games sector is also likely to have a wider impact in related activities ‐ such as animation, TV / Film production, advertising, e‐learning, and the range of supporting services that are now an integral part of the games landscape."*

We will support this developing sector, with an entertaining and educative programme, that introduces listeners to its variety and creativity.

Diversity

While the programme is primarily aimed at second level students, it will be entertaining and educative for a general audience. By focusing on individual creative Irish success stories, we'll provide a rich

narrative of interest to a wide number of listeners. Similarly, by utilising engaging sound design techniques the programme will be as entertaining as it is informative.

Dead Medium productions have successfully produced four previous BAI productions, on time and under budget. We have a track record of excellence in sound design, strong writing, and efficient high quality production.

Informal Partnerships

We have reached out to a variety of game studios, educational institutions and acclaimed independent artists working in videogame development. Many have kindly agreed to be part of the programme. These contributors will provide not only their time, but also samples of their music, videogame productions and other artistic work for inclusion in the programme. They include senior academics at research departments in Dublin Institute of Technology and IT Carlow, celebrated Berlin Film Festival winning artist David O'Reilly, BAFTA award nominated developer Terry Cavanagh, and Emmy award winning game development company 'Havok'. The interviewees are all world-class experts in their fields, and are excited to be part of this informative and exciting documentary.

Narrative Approach

Overview

The programme will be divided into five main segments. Each segment will introduce a different aspect of the videogame industry in a fascinating and accessible style.

Getting Covered in Jam will introduce the world of competitive videogame creation 'jams', through the eyes of Vicky Lee and Andrea Magnorsky, two of the organisers of Global Gamecraft.

Learning the Art will introduce a variety of academic videogame development courses and learning environments.

Creating Havok will visit the studios of Irish videogame middleware developer Havok.

Independent Hero will focus on independent game developer Terry Cavanagh.

Taking the Mountain to Hollywood will introduce Irish born Hollywood animator and videogame artist David O'Reilly.

Successful artists and engineers in the industry will demonstrate what their jobs involve on a day-to-day basis, and take us through projects they are currently working on. For example for the *Learning the Art* segment, we will visit an academic laboratory active in virtual reality research, and record a demonstration of the exciting technology on display.

Interviewees will guide us down the path they took into the games development industry, discuss useful skills for young people to pick up while in school, and talk frankly about their experience working in this field. We want teenagers who may be gamers to gain an understanding of how to become developers or writers, designers or composers of the games they play. They'll form a clear picture of the reality of these careers, as well as the best paths to take into the industry: In a format that's entertaining and enjoyable for students.

Detailed Segment Breakdown

Part 1 - Getting Covered in Jam

This introductory segment will be fast paced and attention grabbing. We'll introduce listeners to young people who are already finding their way into videogame development through competitive 'Game Development Jams'.

At Dublin Institute of Technology a group called 'Global Gamecraft' host these 'jams', all-age competitions where anyone can learn how to make a game. Game Jams are an excellent way to develop the technical, artistic and collaborative skills sought by the games development industry. Weekend long competitions, Jams are a fun and friendly way for young people to get a taste of game development. All are welcome to take part and contribute their skills, whether technical or artistic. We will speak to competitors and organisers like Vicky Lee, and provide a glimpse of the excitement and accessibility of 'homebrew' game development.

On location recordings of these exciting events, narrated by the competitors and including the sounds and music of their games, will bring this segment to life.

Part 2 – Learning the Art

Next we'll visit cutting edge computing research laboratories at DIT and IT Carlow and tour exciting games development technology – from virtual reality head mounted displays to 'Leap' and 'Kinect' motion controllers. DIT's Dr Bryan Duggan will discuss which subjects aspiring developers should

focus on while at school. Additionally he'll explore the skills they should be building outside the classroom to access third level courses in this area. We'll experience various software and hardware technology demonstrations and hear from other real researchers, students and lecturers in computing and videogame development.

Part 3 – Creating Havok

Modern videogames simulate exciting and realistic physics. The most impressive game physics 'middleware' software in the world comes from an Irish company founded by graduates of Trinity College Dublin. Havok, located in Dublin, are an industry leader employing dozens of artists and programmers. We'll speak to staff at the company about the day-to-day work of making one of the key technologies underpinning some of the most exciting and popular videogames. Havok have received numerous awards and supplied technology to many of the leading publishers in the industry. Their plaudits include a 2013 Emmy from the American Academy of Television Arts and Sciences.

Part 4 - Independent Hero

The independent game development community is a thriving segment of the industry. We speak to leading Irish indie developer Terry Cavanagh, creator of hit games like 'Super Hexagon', about running his own studio. Terry will explain how new distribution methods make it easy for anyone to sell their homemade game on the internet. Individuals and small companies frequently enjoy enormous financial success and acclaim, with their wares being sold through digital stores like 'Steam' & 'Xbox Live'. Independent game development is a part of the industry that is particularly important to present to second level students - since it can be used to develop skills, or even start a business while at school. Terry Cavanagh was nominated for a BAFTA award in 2013 for Best British Game (for his puzzle title Super Hexagon), and represents the cream of the crop of independent game developers.

Part 5 - Taking the Mountain to Hollywood

We speak with David O'Reilly, animator and creator of fictional videogames for use in Hollywood films. David will introduce his work and explain how the film industry makes use of many of the same programming and design skills as videogame development. We'll gain a glimpse into a self-directed career involving art, graphic design, and filmmaking. David's diverse resume demonstrates the variety of roles available within the industry, and how the skills involved in game design are applicable to other areas of digital media. David is a world famous creator, and has won numerous awards at the Berlin Film Festival, the Chicago International Film Festival, and others. David is an inspiring and articulate figure, whose story will prove fascinating to a general audience. He has worked on

numerous well-known films, and we will illustrate this segment with exciting clips of his work.

Part 6 – Bringing it all Back Home

We return to the themes beginning of the programme and show how everything we've discussed builds into a variety of routes into game development. We'll explain how listeners can turn their hobby into a career, and the steps they can actively take to make that happen.

Response to Assessment Report (Round 22)

In response to the panel's suggestion, we have reclassified the programme from Education to Documentary. We feel that this is a documentary with a strong educational component. It is also of general interest to those interested in contemporary arts, business, and society in Ireland. The programme is not merely 'a source of information about the employment prospects in the gaming industry', but an introduction to the variety of creative work being created by Irish videogame developers. Ireland is home to numerous artists working in this field – both independently and for large, home-grown development groups. At a time when creative young people are finding it almost impossible to make a living in creative pursuits (rather than say, non-creative administrative positions in 'creative' industries), this industry offers the possibility of real creative work. Thus the programme will open a door for job seekers into a genuinely creative series of professions, while simultaneously introducing listeners to an area of the arts, often inaccurately portrayed as trivial or purely commercial.

Audio or Audio-Visual approach: (max 1,000 words)
In the box below describe the audio landscape approach (radio) or audio-visual approach (TV) of the programme.

The show will be presented in a high-energy style, accompanied by Creative Commons 'Chiptune' (video game) music, anecdotes and engaging examples of the technology and games produced by our interviewees. The show will be as entertaining as it is informative, keeping listeners' interest as we reveal the stories behind this exiting art form. Along the way we'll provide lots of practical information and resources listeners can use to help turn their hobby into a career. For example, specific projects they can practice with at home, for low or no cost, that will 'up-skill' them to be attractive to videogame development companies, or allow them to become independent developers working for themselves. Building on the style of our previous award winning BAI funded documentary series, 'Mad Scientists of Music', we will include clips from games in development, videogame inspired music and sound effects and dynamic on-location recordings, to tie the show together thematically and create an entertaining soundscape.

See 'Programme Quality' above for additional information about the recording techniques and technologies that will be used in this documentary.

Key Contributors:
List the key contributors to the programmes. Include any information about them you think is relevant and indicate whether their involvement is confirmed or not. If confirmed, provide proof of confirmation in section 8 below.

<u>Interviewees</u>

Terry Cavanagh (independent videogame developer) – CONFIRMED

Terry Cavanagh is an Irish video game designer based in London, England. After studying mathematics at Trinity College in Dublin, Cavanagh worked briefly as a market risk analyst before focusing on game development full-time. His titles all share a primitive, minimalist aesthetic. He has created over two-dozen games, most notably the award winning Super Hexagon. Cavanagh has stated that he prefers the personal nature of independent game development, its smaller scale enabling the personality of the creator to shine through in the final product.

David O' Reilly (graphic artist, director, game developer) – CONFIRMED

David O'Reilly (born 1985 in Kilkenny, Ireland), is an Irish film maker, artist and videogame creator based in Los Angeles, California, US. He is known for creating distinctive 3d animated films. He created several animation sequences and props for the 2007 film 'Son of Rambow', as well as animation for the "guide" sequences in 'Hitchhiker's Guide to the Galaxy'. He created the first video for Irish rock band U2's single "I'll Go Crazy If I Don't Go Crazy Tonight." The video was released on U2.com on July 21, 2009. His short film, 'Please Say Something', was awarded the Golden Bear at the 2009 Berlin International Film Festival, Best Narrative Short at the 2009 Ottawa International Animation Festival and several other awards. His short film, 'The External World', premiered at the 67th Venice Film Festival and the 2011 Sundance Film Festival, and has since won over forty awards on its festival circuit including the IFTA for Best Animation. He wrote, directed, produced and animated the Adventure Time episode "A Glitch is a Glitch" for Cartoon Network, becoming the first guest director in the network's 20 year history. In 2013 he worked on the Spike Jonze movie 'Her' as animation director. Shortly after working on Her, he released his first traditional game. 'Mountain' is a mountain simulator that features no controls and approximately 50 hours of gameplay. 'Mountain' initially premiered at E3 2014 at its "Museum of Contemporary Art" and became available to the public on iOS, Windows and Mac on the 1st of July, 2014.

Ben Clavin (co-founder, independent videogame developer, Pewter Games) – CONFIRMED

Ben Clavin is the co-founder of Pewter Games Studios. A jack-of-all-trades from programming and audio to game design. Pewter Games is a game development studio based out of the NDRC, Dublin. They have been busily plying their trade on small development cycles for the last two years. Their latest release "Galactic Tactics" won Best New Game at the Windows Game Jam and with over 4,500 downloads in one month, went on to make Pewter Games the winners of the Windows App Hero Contest 2013. They are now moving on to crafting their first major entry into the gaming space.

Vicky Lee (co-ordinator Global Gamecraft Game Jam, Dublin) – CONFIRMED

Vicky Lee is the organiser of the Global Gamecraft game jam. A programmer and tech event organiser, Vicky started Dublin GameCraft with fellow Irish game-dev Andrea Magnorsky. The two met looking to create a fantastic game jam for the Irish indie community, one that would become a staple part of the Irish game dev's yearly diary.

The first Dublin GameCraft took place in February of 2012 in DIT. The initial event boasted over 120 attendees producing more than 35 games. Since then Dublin GameCraft has gone from strength to strength with events in Games Fleadh Thurles, in Belfast, and even a charity GameCraft for ISPCA.

Andrea Magnorsky (co-ordinator Global Gamecraft Game Jam, Dublin) – CONFIRMED

A talented and experienced developer, Vicky is currently enjoying budding success with BatCat Games alongside co-founders Andrew O'Connor and Sean McDermott. Last March BatCat Games won two Engineers Ireland Game Developer Awards at the ninth annual Games Fleadh, in Limerick IT. Their initial work landed Enterprise Ireland's interest and €50,000 Competitive Start Fund (CSF) grant to boot. Earlier this year they were taken under the wing of Digit Games as part of their Dublin-based incubator program, receiving mentorship from veterans of the games industry. Andrea is also an organiser of Global Gamecraft.

Dr Bryan Duggan (Lecturer, School of Computing, DIT) – CONFIRMED

Byran Duggan is lecturer in the School of Computing at the DIT in Kevin St. He is also the author of

Tunepal – a very popular search engine app for Irish trad music available for IOS, Android and online. Bryan teaches mostly games related subjects and is interested in game AI, virtual reality, and music technology amongst other things.

Dr Nigel Whyte (Lecturer, IT Carlow) – CONFIRMED

Nigel Whyte head of department and lead researcher at IT Carlow's Department of Computing and Networking. His work involves gesture recognition systems, voice recognition, photogrammetry and object tracking. IT Carlow's BSC in in Computer Games Development includes modules on graphics, mathematics, physics, 3d graphics, artificial intelligence, and online game technologies.

Havok Studios (various employees) – CONFIRMED.

Havok is an internationally recognised Irish computer software company that provides interactive software and services for digital media creators in the video game and movie industries. Havok works in partnership with many game developers, including Activision, Electronic Arts, Nintendo, Microsoft, Sony, Bethesda Softworks and Ubisoft. Havok's cross-platform technology is available for PlayStation 2, PlayStation 3, PlayStation Portable, Xbox, Xbox 360, Wii, GameCube, and PCs. Havok's technology has been used in more than 150 game titles. Their work has received an Emmy award for technical excellence.

Key Personnel:
In the box below list the key crew on this project, e.g. Producer, Director, Director of Photography, Cast, etc. Include the job title as set out in your budget and the person's name. Include CVs or biographies in section 7 below.

Producer – Gareth Stack.

Assistant Producer / Editor – James Van De Waal.

Access Services (TV only):
Describe below any Access Services that you are going to provide on this project, e.g. subtitling, audio description, sign language, etc. Subtitling is mandatory for TV projects.

Ethos of community broadcasting (**mandatory for programmes broadcast on Community stations**)
Describe below how the programme:
　　Ø　*Will promote and preserve the ethos of community broadcasting;*

Ø   *Is based on community access;*

Ø   *Supports active community participation and/or develops skills for members of the community*

Ø   *Adds to the development of the broadcaster.*

'Getting into the Game' provides a clear skill building educational outcome – an understanding of how to pursue a career in the games industry. Although targeted primarily at second level students, the show will also interest younger children, college students and those interested in retraining in adulthood. The format of the show has been developed to be both informative and exciting: Since we believe genuine interest and enthusiasm fuels self directed learning. By the end of the programme, listeners will understand several distinct jobs in the videogame industry – including artist, programmer and designer. They will have heard industry professionals, as well as academics, talk about the paths they themselves took to achieve their positions in the industry.

The takeaways for the programme will be threefold.

1) Videogames are not mere entertainment - this is a growing and diverse industry, which will be creating jobs in Ireland well into the future.

2) Artistic as well as technical jobs are available in the sector.

3) The content of specific courses and general skills that can lead to a career in games development.

We aim to teach players how to become creators.

2. Budget[2]

Mandatory Budget Form for Radio Projects[3]

	Number of Days
Pre-Production	4
Production	7
Post-Production	4

Eligible Budget					
#	Personnel	Unit Description	Number	Rate	Total
1	Development				
2	Producer	Day	11	200	2200
3	Presenter				
4	Researcher	Day	7	150	1050
5	Cast/Contributors				
6	Director				
7	Writer				
8	Other				
	Total Personnel Costs				**3250**
#	Production	Unit Description	Number	Rate	Total
9	Studio Hire				
10	Travel & Subsistence	Day	9	20	180
11	Interviewee & Guest Costs	Per Guest	5	20	100
12	Insurance	Flat Fee	1	200	200
13	Other – Trip to UK	Day	2	150	300
	Total Production Costs				**780**
#	Post-Production	Unit Description	Number	Rate	Total
14	Editing	Day	4	200	800
15	Music				
16	Archive				
17	Accounts (mandatory)	Flat Fee	1	200	200
18	Financial & Legal (related to production only)	Account Fee	1	70	70
19	Other: Distribution - Podcast	Flat Fee	1	50	50

[2] See section 4.2 of the Guide for Applicants

[3] If you are registered for VAT please submit this exclusive of VAT cost. If you are NOT registered for VAT you may include the VAT cost in relevant line items. Please make it clear in the unit description that VAT is included and identify the rate being applied.

	Total Post-Production			**1120**
	Sub-Total Eligible Budget			5150
20	Production Fee		4%	206
21	Overheads		1%	52
	Total Eligible Budget			5408

Ineligible Budget					
#	Category Description	Unit Description	Number	Rate	Total
22	Other				0
	Total Ineligible Budget				0
Total Budget					5408

3. Budget Notes and/or Detailed Budget[4]

This section is mandatory. Radio applications must include budget notes. Television applications must include budget notes and/or a detailed budget.

The applicant, Dead Medium Productions / Gareth Stack are not VAT registered. All relevant items are inclusive of VAT.

Accounts

A mandatory accounts fee has been added, to cover the accountant's report of the project under the M45 – Grant Claim standard.

Total = 200 euro

Production Fee / Overheads

This is a complex ambitious production involving seven primarily interviews, and dozens of secondary and follow-up interviews (for example with DIT students, Game Jam contestants etc). The programme will also include on location recording of technical and interactive technology demos.

As such, we have applied a 4% production fee.

We believe this is a reasonable calculation to take into account the relative complexity of co-ordination and administration of a project of this sort, across 5 locations. It also takes into account the additional work required in creating the high quality multi-textured production quality we are known for. As such it appears to be a fair calculation acknowledging the effort required.

Overheads have been charged at a minimal 1% rate.

Production Fee = 4% of 5105 euro = 206 euro
Overheads = 1% of 5105 = 52 euro
Total = 258 euro

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[4] See section 4.3 of the Guide for Applicants

Producer / Presenter / Interviewer

Producer (Gareth Stack) will take 4 days of preproduction, and 7 days for interviewing and recording, for a total of 11 Days, at a day rate of € 200 euro. This day rate is lower than the producer's day rate funded for previous series (€ 300 euro) in order to keep the cost of production down.

Pre-production (4 days) on this project includes research into the videogame industry, sourcing interviewees, developing questions, application process, budgeting, carrying out preliminary pre-production interviews, arranging transport etc.

Production (7 days) includes the process of interviewing, recording on location SFX and demos, preliminary edits for each of the interviewees featured in the series.

Post-production (in kind) duties include preparation of BAI deliverables, documentation, accounts preparation and delivery of programme.

Producer Gareth Stack has produced one award winning BAI funded documentary series – 'Mad Scientists of Music', and several BAI funded drama and comedy series for Near FM, and Dublin City FM. Mad Scientists of Music was awarded the 'Your Story, Your Sound' prize at the 2014 Sounds Alive Festival.

Overall total = 11 days at 200 euro.
Total = 2200 euro.

Assistant producer / Researcher / Interviewer

This is an ambitious and broad ranging project and we believe it is necessary to bring in an assistant producer to take on some of the burden of research, clerical work, and to aid with the recording and editing of the programme.

This also serves the training proportion of the scheme, as it is the assistant producer's first Sound & Vision project.

Assistant Producer James Van De Waal has studied videogame development at third level, and served on the board of directors of Exchange Dublin Co-operative arts centre. He is also the co-presenter and producer of two weekly programmes on Radiomade.ie, one of which 'Threat Detection', focuses on games industry news and technology.

James has a background in the arts and videogame industries and will help to co-ordinate interviewee relations as well as assisting with various aspects of production as needed.

James will spend 3 days involved with pre-production and 4 days on production.

His contribution to recording will involve helping to capture more dynamic walkthrough's and 'hand's on demonstrations' of technology and games development projects. This is necessary, as many of the recordings will involve the producer or assistant producer actively participating in activities or demonstrations that would preclude one person recording.

Overall total = 7 days at 150 euro.
Total = 1050 euro.

Editing

The Producer (Gareth Stack) will carry out the edit. He will be assisted by the Assistant Producer, who has requested take a trainee role in the processes. Editing will be carried out at the studios of Dead Medium Productions. The producer will train and supervise the assistant producer on use of the Adobe Audition and Reaper editing suites. Dead Medium Productions studios is equipped with Rokit 6 Studio reference speakers and Beyerdynamic DT150 headphones, as well as an AKAI EIE Pro 4 Port Audio Interface, and has been used for the recording and editing of a variety of previous BAI productions.

Editing will involve cutting each day of interviews down into individual answers, creating a spread sheet of topics, arranging thematically, adding voice over, sound effects and music, integrating with recordings of on location walk-throughs and events, developing a coherent and compelling 'sound' for the programme, and the creation of high quality stereo masters for BAI and Broadcast.

Editing Labour = 4 days @ 200 = 800 euro

Insurance

Insurance cost is an estimate based on previous experience with this production company producing documentary and drama. Estimate is based on typical cost of documentary media production insurance from Aon, or similarly experienced Irish production insurance provider.

Total = 200 euro

Travel & Subsistence

All calculated at rates lower than Civil Service Travel and Subsistence Rates. A very reasonable €20 per day for crew including travel. Only recording days are charged for. Breakdown is as follows:

Producer
Production = 7 days @ 20 euro

Assistant Producer
Production = 4 days @ 20 euro

All crew days combined is 11 (less 2 UK days, which are listed below)
 = 9 days x 20 euro = € 180

UK Trip travel and sub:

As one of the key guests (Terry Cavanagh) lives and works exclusively in the UK we believe that this is an essential part of the project.

Return flights to the UK = € 150 approx
Local Travel = € 30
One nights' accommodation = € 70
Meals over 2 days = € 50

Total = € 300

Note on T&S: The above UK costs has us well under the following European recommendation. In the framework of EC-funded external aid contracts and in case of missions requiring an overnight stay away from the base of operations, the applicable rates to the per diems must not exceed the scales detailed hereunder. These rates are applicable from 4 July 2012. Per diems cover accommodation, meals, local travel within the place of mission and sundry expenses: UK €276 per day.
http://ec.europa.eu/europeaid

Interviewee & Guest costs

Guest costs will cover some guest transport and (where guest has travelled to Dead Medium Production for interview) food. It is not anticipated that most guests will necessitate these costs.

All calculated lower than Irish Civil Service Travel and Subsistence Rates including travel.

5 of 8 primary interviewees @ €20 a day = €100

Remaining primary participants and additional interviewees will be recorded at the same locations and will not incur costs.

Podcast / Online Distribution

A podcast of the programme will be created and maintained at the website of the production company (http://garethstack.com). This will involve the creation of web quality master and MP3 conversion and tagging for online distribution.

The podcast will consist of the programme as well as an RSS feed for subscription in podcasting software. The web version of the programme will also be submitted to streaming and podcast services, including Soundcloud, iTunes, Stitcher, and the Internet Archive. The programme will then be made available through the production company website in perpetuity, alongside all our previously produced, Sound & Vision funded productions (see http://garethstack.com/radio).

A page accompanying the podcast will also provide links to various resources, including videogame design courses across Ireland and the UK, as well as the portfolios of the interviewees and additional videogame design resources, such as industry publications.

Total = 50 euro

In Kind Contribution – specifically excluded from budget above

Studio Hire

Use of Dead Medium Production studio and recording equipment. Including Rokit 6 speakers, Akai EIE Pro audio interface, Rode condenser microphones, MacBook Pro computers etc.

Saving = Studio rental – 200 euro per day * 4 studio days = 800 euro

Studio will be used for recording links and recording some interviews as well as for editing.

Total in kind savings = 800 euro

4. Finance Plan and Territorial Spend[5]

Finance Plan

Eligible Costs		
Funder	Amount	% of Eligible Budget
Sound & Vision 3	5137	95%
Broadcaster		
Self / Dead Medium Productions	270	5%
Other Funder (if applicable)		
Total Eligible Costs	5137	100%
Ineligible Costs		
Funder	Amount	% of Ineligible Budget
Self / Dead Medium Productions		100
Total Ineligible Costs		100%
Total Budget	5408	

Territorial Spend

If the grant you have requested from the BAI **is less than 50% of the total budget**, complete line 1 below. If the grant you have requested from the BAI **is 50% or more of the total budget**, complete line 2 below.

	Grant as % of Total Budget	BAI allocation	Confirm ability to comply with relevant spending criteria Y/N
1	Less than 50% of the total budget	160% of the grant aid awarded to be spent within the territory of the Republic of Ireland	
2	50% or more of the total budget	80% of the overall production budget to be spent within the Island of Ireland	Y
If you selected 'No' in either 1 or 2 above, provide a rationale below as to why you cannot meet these spending requirements[6]:			
The grant is more than 50% of total budget, max 300 euro (5.5% of total budget) will be spend in travelling abroad.			

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[5] See section 4.4 of the Guide for Applicants
[6] See section 3.9 of the Guide for Applicants

5. Letter of Commitment from an Eligible Broadcaster[7]

newstalk
106-108FM

Marconi House,
Digges Lane,
Dublin 2
Ireland

4th March 2015.

To whom it may concern:

I am writing to confirm that Newstalk 106 - 108fm is committed to broadcasting **'Getting Into The Game'** *(working title)* a radio documentary to be produced by Gareth Stack should it secure funding under round 23 of the Sound and Vision Scheme.

'Getting Into The Game' *(working title)* will be broadcast as part of our documentary programming at a peak time in line with the Sound and Vision scheme once completed to a satisfactory standard and delivered to the station.

Kindest regards,

Francesca Lalor,
Series Producer- Documentary & Drama on Newstalk

Marconi House	e : info@newstalk.com	w : newstalk.com
Digges Lane	t : 01 644 5100	: @NewstalkFM
Dublin 2		

Company Reg: 309181 Vat No: IE6329181R

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[7] See section 4.5 of the Guide for Applicants

6. Letter(s) of Commitment from other Funders[8]

Letters from parties other than the BAI, broadcaster and applicant should be included if relevant. These are not mandatory; however the BAI reserves the right to consider these parties as unconfirmed in the absence of such letters, even if they are listed in the Finance Plan. Elements to include:
- Ø Letter on headed paper and recently dated
- Ø Amount to be contributed
- Ø Any relevant terms and conditions

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[8] See section 4.6 of the Guide for Applicants

7. CVs from Key Personnel[9]

CVs for key personnel are mandatory. A CV can be a profile or biography if it is appropriate for the application. You may also wish to provide letters or emails of commitment from key personnel where their involvement could be deemed difficult to secure or a key dependency to the success of the project.

Dead Medium Productions

Dead Medium Productions founded in 2009, is an independent producer of radio drama and documentaries. We have produced eleven radio series, including four Sound and Vision funded series to date. Our most recently broadcast programme was the documentary series 'Mad Scientists of Music' for Near FM. Mad Scientists was described in the Irish Independent as 'original and great'. The series was awarded the inaugural 'Your Story, Your Sound' prize by world-renowned radio producer Roman Mars, at the Sounds Alive Festival in 2014. Our recent Sound & Vision funded drama comedy series 'Any Other Dublin' was rebroadcast in 2014 on the American radio show 'Radio Drama Revival', who described it on air as "a wonderful delight to hear", and "Irish in the best way possible" with "really fine writing and solid acting".
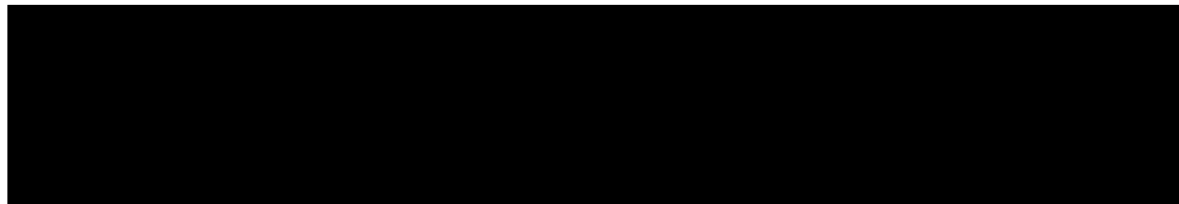
Writer / Producer / Performer with experience in radio and podcast production. 1st class BA honours Psychology graduate from Trinity College Dublin.

Radio

2014 – Contributor – several episodes of *Culture File*, RTE Lyric FM

2014 – Co-Producer / Presenter – weekly radio show *'Reading Plays'* on Radiomade.ie

2014 – Co-Producer / Presenter – weekly radio show *'Threat Detection'* on Radiomade.ie.

2013 – Devised / researched / directed Sound & Vision funded documentary series '*Mad Scientists Of Music'*, broadcast May / June / July 2014, Near FM.

2013 - Wrote / directed / edited / performed in Sound & Vision funded radio series *'Choices'*, broadcast May / June 2014, Dublin City FM.

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[9] See section 4.7 of the Guide for Applicants

2013 – Wrote / directed / edited / performed in Sound & Vision funded radio comedy drama series '*Any Other Dublin'*, for Dublin City FM.

2013 - Wrote / directed / edited / performed in Sound and Vision funded radio series, '*Been There; Seen There'*, broadcast on Near FM.

2012 – Established Dead Medium Productions.

2011 - Created, co-wrote, produced and performed in radio series '*The Emerald Arts'*, on Near FM.

2010 - Provided multiple voices for children's radio series *'The Urblin Chronicles'* on Dublin City FM.

2010 - Voiced characters for teen soap opera '*On The Line'* on DCFM.

2007 - Short listed for Student Media Award,

2004 – 2007 Senior Producer / Station Manager / on-air talent at *Trinity FM*.

Podcasting   2012 - Wrote / directed / edited / performed – 2 series of *'Dead Medium'* comedy sketch show.

2009 - Wrote / directed / edited / performed - '*The Invisible Tour Guide'* (http://theinvisibletourguide.com) comedy podcast.

2009 – 2013 - Performed dramatic short story readings for podcasts, including Hugo Award Winner 'The Starship Sofa', 'Crime City Central', & 'Tales To Terrify'.

2005 – Wrote / Produced / Co-Presented / Edited Ireland's first vidcast, *'Technolotics'* (http://technolotics.com) which ran for 45 episodes in.

Journalism   2007 - 2008 - Writer and web editor for award winning music magazine Analogue

2008 - Assistant / web editor Piranha! Magazine

Presenting   Stand-up comedy experience at many venues around Dublin and Ireland. Created and hosted alternative comedy night for two years.
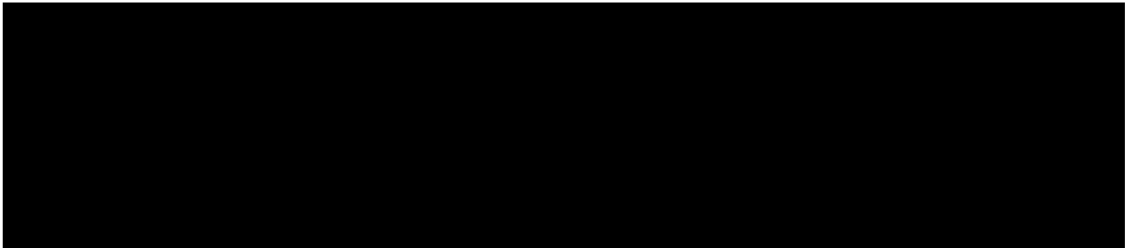
MC at Digital Socket Awards 2011, Milk & Cookies After Dark, Upstart Wrestling Slam, 2011.

Storytelling performances: Tongue Box, Scarleh Fer Yer Ma', Literary Death Match, RTE's Arena and Milk & Cookies.

Lectures: Ignite Talks at Electric Picnic & Mindfields Festival, seminars at Knowledge Exchange and Open Learning Ireland learning days.

8. Letters of Commitment from Key Contributors[10]

Insert letters here, particularly for those who are essential to the project and/or difficult to confirm.   If these are not included, the BAI reserves the right to consider that participation by these individuals is not confirmed even though it may be listed as confirmed elsewhere in the application.

26th September 2014

RE: Letter of Commitment

Dear Sir / Madam,

This letter acknowledges that I have committed to participation in the following production, 'Get Into The Game', for production in 2014, and broadcast on Newstalk. I consent to be interviewed for this project to discuss my own work and video game production in general.

Yours sincerely,

PRINT: ANDREA MAGNORSKY

Signed: _____

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[10] See section 4.8 of the Guide for Applicants

23rd July, 2014

RE: Letter of Commitment

Dear Sir / Madam,

This letter acknowledges that I have committed to participation in the following production, 'Get Into The Game', for production in 2014, and broadcast on Newstalk. I consent to be interviewed for this project to discuss my own work and video game production in general.

Yours sincerely,

PRINT: Bryan Duggan

Signed: _____

HAVOK EMAIL REDACTED

23rd July, 2014

RE: Letter of Commitment

Dear Sir / Madam,

This letter acknowledges that I have committed to participation in the following production, 'Get Into The Game', for production in 2014, and broadcast on Newstalk. A member of the Havok team will be available for interview for this project to discuss their area of expertise and the video game production industry in general.

Yours sincerely,

PRINT: Breda Brown

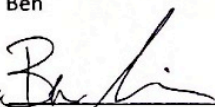   Unique Media, on behalf of Havok

Signed: _____

23rd July, 2014

RE: Letter of Commitment

Dear Sir / Madam,

This letter acknowledges that I have committed to participation in the following production, 'Get Into The Game', for production in 2014, and broadcast on Newstalk. I consent to be interviewed for this project to discuss my own work and video game production in general.

Yours sincerely,

PRINT: Ben

Signed:

26th September 2014

RE: Letter of Commitment

Dear Sir / Madam,

This letter acknowledges that I have committed to participation in the following production, 'Get Into The Game', for production in 2014, and broadcast on Newstalk. I consent to be interviewed for this project to discuss my own work and video game production in general.

Yours sincerely,

PRINT: VICKY LEE

Signed: _____

DAVID O'REILLY EMAIL REDACTED

13th August, 2014

RE: Letter of Commitment

Dear Sir / Madam,

This letter acknowledges that I have committed to participation in the following production, 'Get Into The Game', for production in 2014, and broadcast on Newstalk. I consent to be interviewed for this project to discuss my own work and video game production in general.

Yours sincerely,

Terry Cavanagh

Signed:

IT CARLOW EMAIL REDACTED

9. Indicative Running Orders[11]

Radio applicants **must** include indicative running orders for their projects, TV applicants may include running orders to aid understanding if relevant.

Segment	Getting Into the Game	Time
0	Intro Music	00:00 - 00:10
1	Introducing concept of the programme. We will look at the diversity of videogames and the variety of jobs in the industry. We'll take a whistle-stop tour of the history of videogame development in Ireland, and let listeners know what's coming up in the programme.	00:10 - 05:00
2	Getting Covered in Jam. We'll visit the Global Gamecraft Gamejam. This is a regular event in Dublin where anyone can compete to build her or his own videogame. We'll intercut footage from the game jam itself, and interviews with participants, with an explanation of the Jam's fun and usefulness in learning key development skills – provided by the Game Jam's Irish organisers.	05:00 - 12:00
3	Learning The Art. We'll visit to Trinity College Dublin's videogame research laboratory. Videogames are a high tech industry, and there are many research roles available, creating the technologies that allow them to work. We'll talk with various members of the lab, and get an exciting walk through of some of the virtual reality technologies they are currently developing.	12:00 - 19:00
4	Creating Havok We visit to the offices of world renowned videogame middleware developer Havock, learn about their latest innovative technologies, and meet some of the developers who work for the company. They'll describe how they became involved in the industry and give their advice to aspiring game developers.	19:00 - 26:00

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[11] See section 4.9 of the Guide for Applicants

5	Independent Hero We'll speak with BAFTA nominated game developer Terry Cavanagh. Terry is an independent game developer – who creates his own games single-handed. Terry will tell us about his path to setting up his company, and how students can build the skills to make their own games.	26:00 - 33:00
6	Taking the Mountain to Hollywood: Interview with award winning animator and videogame developer David O'Reilly. David has provided special effects for numerous Hollywood films, and has recently joined the games development community with his 'Art Game', Mountain. We'll talk with David about the link between fine art and games, about working within different industries as a creative professional, and about what kind of portfolio best impresses film studios and game producers alike.	33:00 - 40:00
7	Bringing it all back home Tying together the strands of the series, we will summarise what we've learnt about the videogames industry and the variety of jobs within it, as well as providing resources for further information.	40:00 - 45:50
0	Outro Music	00:00 - 46:00

10.   Scripts[12]

Scripts **must** be provided for all Drama programmes, in the language to be broadcast, and are advised for dramatic elements contained in other formats such as documentaries.

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[12] See section 4.10 of the Guide for Applicants

11.   Animation Artwork[13]

Applications for animation programmes must include animation artwork here. Links to access artwork may be provided to save space, but the functionality of these links is at the applicant's risk.

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[13] See section 4.11 of the Guide for Applicants