



# Sound and Vision 3 Application Form *(Published May 2015)*

## Summary checklist for all Applicants:

1	I have registered with <a href="#">BAonline</a>	Y
2	I have checked the Contractor for my programme is also registered with <a href="#">BAonline</a>	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 <b>one MSWORD/ or PDF document</b> (less than 8MB)	Y
5	I will check this document for computer viruses before it is uploaded to <a href="#">BAonline</a>	Y
6	I have completed all mandatory fields on the online part of the application form on <a href="#">BAonline</a>	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.baonline.ie](http://www.baonline.ie)*

## Getting started:

1. Read the most recent Guide for Applicants published on the Broadcasting Authority of Ireland (BAI) website [www.bai.ie](http://www.bai.ie) and [BAonline](#) before completing this Application Form. The Guide will tell you how to complete this Form by explaining the BAI requirements for each section and what elements are mandatory for your project.
2. Complete the Application Form using the order shown in the Contents overleaf. When completed, save as one PDF or MS Word document no greater than 8MB, **and submit as one document** to [BAonline](#).
3. Note, applicants must be registered with the BAI before they can submit an application. Go to [BAonline](#) to find out how to register. Completed Application Forms must be submitted via [BAonline](#). Refer to the BAI Online FAQs on [BAonline](#) if you are unsure how to submit an application.



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## 1. Programme Specification<sup>1</sup>

Contractor Name and Address:	Gareth Stack ADDRESS REDACTED
Title of Programme:	The Wedding Tree
Episodes & Duration:	1 * 22
Broadcaster:	Newstalk
Broadcaster Channel:	Newstalk
Format:	Drama
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.*

The Wedding Tree is an audacious new radio drama, set in the aftermath of an accident at an Irish nuclear power plant. In the wake of the disaster, fire officer Cian Mitchell is confined to hospital. Tormented by his injuries, Cian finds unlikely comfort in the company of Philips, an elderly English patient. Philips, a retired air force officer, delivers a series of interconnected tales drawing on everything from the golden age of Hollywood to Ireland's historic mistreatment of women. At the heart of The Wedding Tree lies the relationship between orality and literacy – between the spoken and the written word. The play explores mortality, storytelling, and the interconnectedness of all things. This is a tensely paced, meditative piece of radio theatre that plays with the medium, moving from drama to storytelling and back again.

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

**Storyline:**

Our story begins with Cian Mitchell at the site of a nuclear disaster. This is an Ireland that has chosen to develop nuclear power, and the country's first reactor is in meltdown. Cian works with his commanding officer to try to prevent the disaster claiming even more lives.

Later, Cian wakes in hospital. He has been severely injured and faces the possibility of dying. Tormented by his memories, and consumed by bitterness and fear of his own mortality, Cian is helped by Philips, a retired British air force officer. Philips distracts him from his plight with a series of stories.

<sup>1</sup> See section 4.1 of the Guide for Applicants

The first of these 'stories within a story' begins with Howard Hughes, aviator and Hollywood golden age film mogul. This little-known, yet factually true account helps explain why Hughes became so reclusive in the later part of his life. It connects the development of the atom bomb to the tragic love affairs of actress and singer Dory Previn, and the lives of a number of other Hollywood luminaries. Philips' story serves as a warning about the danger of obsessively fixating on the past, and the hope engendered by an awareness of the hidden connections between people widely separated in time and space.

Cian Mitchell's wife refuses to visit, wary of letting their children see him in such great distress. Traumatized by his illness and his fear of losing those he loves, Cian has a seizure. Risking his own life, Philips enters the protective plastic around Cian's radioactive body, stabilising him long enough for help to arrive.

After life saving surgery, Cian Mitchell is put on a ventilator, unable to speak. He is forced to communicate using only pen and paper (voiced in the drama through his inner monologue). Mitchell and Philips become paradoxically closer as Cian becomes more isolated. While helping Cian, Philips exposed himself to deadly radiation and is now severely ill. Responding to Cian's fears about his wife's lack of support, Philips tells another story, this time concerning his own parentage.

Philips was born in what is now Turkish Cyprus, during the second world war. His mother, a Greek Cypriot, his father a British soldier. He tells Cian about returning to the island in search of his roots, only to be informed by the current occupants of his parent's house that his mother had been unfaithful – that he was not in fact his father's son. Philips uses this story to illustrate the connections between colonised and coloniser, and the value of family and tradition, confronting the realities of life during times of extraordinary duress.

A nurse arrives, informing Cian that his surgery was successful. He will survive, despite his expectations – thanks in part to Philips, who has sacrificed his own life to save him. Lacking self-pity or regret, Philips tells Cian one final story, based in historic Irish practices. The tale is set on county Kerry's Lough Currane, where Philips used to work taking tourists on day trips. Sometimes they would spot lone women in currachs setting out for small islands out on the loch. These islands house the ruins of early Christian gravesites. They were the places women chose to bury their stillborn children: Children who could not be buried in catholic graveyards, as they had not been baptised. Philips' story illustrates the strength of women, and their commitment to their children.

At the end of the play – Cian Mitchell's wife, having been told he is no longer dangerously radioactive, finally visits him in hospital. As they reconcile, Philips leaves, having given not only his life, but also his wisdom, to help a younger man.

## Scheme Objectives

The Wedding Tree represents the diversity of Irish culture and heritage. The play confronts our history in a number of areas: the relationship between England and Ireland, Ireland's contradictory relationship with nuclear energy, and in this country's historic mistreatment of women.

Our two protagonists represent Ireland's relationship to the UK: Cian Mitchell, a young Irish fire officer, and Philips, a retired British airman. The character of Philips, although selfless, exhibits a sort of noblesse oblige, representative of the colonial mind-set. The play is interested in the Englishness of Ireland, and the oft forgotten impact of Ireland on the UK. These themes are touched on subtly rather than being didactically explicated, in the mutual interdependence and ambivalent relationship between the two main characters

The accident that sets up the play serves as an allegory for the danger posed to Ireland by British nuclear power – most especially in the popular imagination by Sellafield, site of the Windscale disaster in October 1957. This disaster, the model for the nuclear accident in the story, spread radioactive contamination across the UK, Ireland and Europe. In the world of the play, Ireland has built her own nuclear power station; a solution to our energy needs often proposed by Irish scientists and politicians, despite its current legal prohibition. While we do not yet directly generate nuclear power, today Ireland meets a fifth of her energy needs from British nuclear energy. We remain at risk from a nuclear disaster whether in Britain, mainland Europe, or the recently proposed Irish nuclear power station.

The Wedding Tree raises public awareness and understanding of global issues impacting on the state in its examination of the consequences of a nuclear disaster. Cian Mitchell's injuries after the disaster are based in the real experiences of victims of radiation poisoning. His surgeries, decline, and ultimate recovery are based on a number of real cases - including the survivors of the atomic bombs at Hiroshima & Nagasaki, and the fire officers and first responders who attended the nuclear disasters at Chernobyl and Fukushima. Historically, the impact of these incidents has been greatly reduced by the bravery of small numbers of civilian emergency responders who sacrificed their lives and health to prevent the death of millions. Cian Mitchell's state of mind throughout the play explores the consequences of this kind of sacrifice. While he may have helped prevent the crisis from becoming a humanitarian disaster, Cian finds little comfort in his bravery, as he must face the consequences of his actions on his own body.

Philips' stories touch on Irish culture heritage and experience, embodying the didactic tradition in Irish storytelling. Storytelling in Ireland, going back to Celtic mythology, served as a medium for transferring wisdom through allegory. The stories Philips tells in the play, while concerned with the lives of mortals, all share this mythic quality. Philips' first story concerns the love affairs of Hollywood stars – enshrined on screen as our culture's deities. Just as the Celtic mythological figures experienced divine punishments for their transgressions, the characters in Philip stories – from Howard Hughes to Dory Previn, are powerless to prevent fates that drive them to destruction.

Philips' second story, relating his parentage, provides the motif that gives the play its name. A 'Wedding Tree' is an old name for two trees grown together in the process of inosculation. This rare phenomenon is an ancient symbol of reconciliation, which serves in Philips story as both an ironic counterpoint to the conflict in Greece, and a metaphor for his family's resilience. As a whole Philips' stories can all be seen as a way of reconciling the weaknesses of men and women – a way out of

narratives of blame and victimhood, and towards dignity and mutual forgiveness.

Philips' final story evokes the tradition of Irish women secretly visiting the graves of their unbaptised, still-born children, buried in unconsecrated 'cillini'. In recent history, women who had been refused permission to bury their children on consecrated soil, often resorted to early Christian sites. In the play Philips refers to the women as 'Sheela na Gig', a reference to the pre-Christian fertility rock carvings found throughout Europe. These carvings are thought to represent worship of a female / nature deity, in contrast to male centred Christian iconography. This story serves as a testament to the hidden history of Ireland's forgotten women.

### **Additional Themes**

The play is concerned with language and its role in developing meaning. This motif is illustrated in a variety of ways: Cian Mitchell's voice is literally and figuratively lost in events that overtake him; Philips' stories give voice to marginalised characters; Cian's inner monologue helps not only describe but also create the paranoiac world he comes to inhabit.

Storytelling and its role in Irish culture is another major theme. Ironically, an Englishman delivers the stories within the play. A commentary both on the Englishness of Irish culture and language, and the appropriation of the storytelling traditional by a colonial power. This is explicitly commented upon in the second of Philips' stories – in which those who have taken over the country of his birth use his own family history as a weapon against him. This conflict over the truth of a story is at the heart of what defines a culture, and all of Philips' stories share this quality of surprising us with a truth hidden in plain site: whether it be Howard Hughes' involvement in the development of the nuclear bomb, or the burial of children a society would rather forget.

Philips final story touches on a variety of themes, including Ireland's hidden history, the country's mistreatment of women, and the past intruding on the present. Themes that connect with the recent discovery of hidden mass graves of children at several former care homes around Ireland.

An overarching theme is consequence – the unavoidable consequences of nuclear power, forestalled into an indefinite future in which its clean-up will become affordable; the consequences of bravery for the would be hero; the consequences of falling in love with the wrong person; the consequences of surviving when death may have been preferable. Cian Mitchell and Philips represent contrasting approaches to dealing with unavoidable tragedy. Where Mitchell allows himself to be defined by the events that overcome him, Philips takes a non-dualistic approach, more concerned with finding meaning in the world than his own self-interest.

### **Structure:**

The play is structured as an exciting radio drama that includes a series of compelling stories. The relationship between the listener and the narrative changes over the course of the play. We begin with the audience at a distance, observing the nuclear disaster. Then we constrict the canvas, drawing the audience in to Cian Mitchell's thoughts and feelings. The introduction of Philips' stories further increases the intimacy of the narrative, as listeners voyeuristically accompany Cian Mitchell as an audience to Philips' stories. These three distinct modes of narrative – highly scripted drama,

impressionistic sound driven interiority, and storytelling; are used not only to draw in the audience, but to change the listeners relationships to the characters over time. What begins as a grand melodrama becomes personal, and finally in transcending the personal, becomes universal. The anecdotes Cian relates reflect the storytelling tradition in Irish culture, ironically co-opted by a British narrator, all be it one who has lived a great deal of his life in Ireland. As an outsider, Philips is able to understand Cian and his country in a way he cannot, providing a distance that allows us to reflect on aspects of nationhood and identity we may find uncomfortable.

### **Narrative Approach:**

We have chosen to mix storytelling and drama in a unique and original way. This play combines the pleasure and compelling anecdotal quality of spoken storytelling, with the excitement and evocative sound design of radio drama. We aim to tell a compelling story, while dealing with emotional states that are dark and challenging. The balance will allow listeners to empathise with grave suffering, without overwhelming them. Thus we weave in and out of past and present, moving between the painful experiences of Cian Mitchell and Philips' entertaining and enlightening anecdotes. This approach lets us avail of the current vogue for storytelling, employing the techniques of the spoken word to dramatic narrative ends. Writer Gareth Stack has developed his storytelling skills over several years of live storytelling experience at events like *'Milk and Cookie Stories'* and *'The Moth'*. Some of the stories in the play were initially developed for an 'Ignite' lecture on storytelling called 'The Nuts and Bolt's of Making Stuff Up', delivered at the Mindfields festival in 2013. The Sound and Vision Scheme has funded four of Gareth's previous drama & comedy series. These programmes have explored a diverse range of storytelling approaches: All of which have been combined in this drama to tackle difficult and thematically expansive subject matter. This approach – a metanarrative that contains a variety of other stories, extends back to the Homeric narratives of the *Odyssey* and the *Iliad*, and allows the listeners relationship with the story to be manipulated to a variety of purposes. We place the listener in a variety of different roles within the drama; as a witness to events at the nuclear disaster, sharing the experience of Cian Mitchell in hospital, and finally in the almost child like position of the invalid listening to a series of interconnected stories. This connects the play to the rich tradition of storytelling plays on radio from Dylan Thomas's *'Under Milk Wood'*, to Beckett's *'All That Fall'*.

### **Programme Quality**

#### Quality

The drama will be produced to the high standards epitomised by our previous series: Dead Medium Productions have created a variety of well-regarded programmes under the Sound and Vision Scheme. Our 2014 documentary series *'Mad Scientists of Music'* was rebroadcast by American public radio, and described in the Irish Independent as "original, exciting and great". A segment from the series was awarded the inaugural 'Your Story; Your Sound' prize at the Sounds Alive Audio Festival. Our drama series *'Any Other Dublin'* was rebroadcast in 2014 on the American radio programme *'Radio Drama Revival'*, whose host described it as "Irish in the best way possible" with "really fine writing and solid acting".

We've developed a rich variety of sound design techniques, from the creation of location folly



recordings to the post processing of sounds to create unique soundscapes. One of our soundscapes was featured in a 2015 exhibition at the Irish Museum of Modern Art.

This expertise in storytelling and sound design will be employed to bring the viewer into the world of the play. The scenes set at the nuclear disaster will be dramatic and compelling, while the hospital scenes will convey Cian Mitchell's paranoia and claustrophobic alienation. The stories told by Philips will be subtly illustrated with sound and music to draw the viewer in – these segments will by contrast be quieter and more subtly designed, so as to illuminate without overwhelming the storytelling.

We will work with the two lead actors to develop the relationship of the characters of Cian Mitchell and Philips', a nuanced journey that moves from condescension and suspicion to mentorship and mutuality.

### Additionality

The story being told is a unique one, both modern in its concerns and traditional in its use of anecdotal storytelling. It contributes to our understanding of Irishness as a conflicted, multicultural identity. The play engages with difficult themes in a uniquely engaging and diverse way – touching on everything from the historic treatment of women to the development and consequences of the atomic bomb.

### Diversity

The play explores the Irish and AngloIrish experience, and specifically addresses conflicted masculinity. Much of the story is concerned with how male identity emerges from men's relationship to women. Cian Mitchell literally and figuratively falls apart without the support of his wife. Philips' on the other hand, gains strength through his understanding his mother's difficulties as a single parent in wartime. The play also examines the mistreatment of women by men, from the experiences of Hollywood starlet Dory Previn to the tragic social exclusion of the mothers of unbaptised children.

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.*

### **Audio Approach:**

The play will be recorded in studio. Although we most often work on location, the confined circumstances of the protagonists uniquely lend themselves to the studio environment. We will employ a variety of different recording techniques to change the sound in the room: Moving the listener's point of view from observer to participant. The play will be recorded over two days at the award winning Crazy Dog Audio studios. Crazy Dog's radio production abilities have won several awards from the Mark Time Award to The American Ogle Award. Roger has taught sound design at NYU's Tisch School and American College. He currently teaches radio theatre at the Gaiety School of Acting and previously received arts counsel funding to research sound design in theatre.

Live location recordings of foley sound effects, as well as electronically generated and manipulated





soundscapes will be used to bring both the events, and the emotional interiority of the characters to vivid life. Cian Mitchell's experiences as a patient will be evoked through richly textured physical sounds that capture his confinement and pain. Philips' stories will be accompanied by subtle incidental sound effects and ambient music that accompany the action and highlight the stories emotional tone. The events of the nuclear disaster will be recreated with realistic audio and dramatic music. An original musical theme will be written and recorded by Roger Gregg to introduce and underlie the tone of the drama.

**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.*

Producer / Researcher / Writer / Director / Editor

Gareth Stack has previously spearheaded four sound & vision funded productions: 'Choices' and 'Any Other Dublin' for DCFM, and 'Been There; Seen There' and 'Mad Scientists of Music', for Near FM. He has also produced numerous podcasts and community drama series for web and local radio. Gareth regularly provides culture reports for RTE Lyric FM's 'Culture File' programme. He is currently producing two programmes for Newstalk, both funded in round 23 of Sound & Vision: 'The Wall In The Mind' an ambitious six episode, location based, drama series; and 'Getting Into The Game' a documentary aimed at young people, explaining how to get a start in the videogame industry.

The Irish Independent described Gareth's last documentary series, 'Mad Scientists of Music', as "original, exciting and great". His drama series 'Any Other Dublin', was rebroadcast in 2014 on the American radio programme 'Radio Drama Revival', whose host described it as "Irish in the best way possible" with "really fine writing and solid acting". Gareth recently won the inaugural Sounds Alive Festival award, and was nominated for an award at the Hearsay Audio festival. Gareth conceived the idea for this play, researched the stories within it, developed the script, and will direct the production, as well as editing the final recordings in coordination with the sound engineer / composer.

Sound Engineer / Composer

Roger Gregg's uniquely rich postproduction techniques have received accolades and awards worldwide. His award winning 'Crazy Dog Audio Theatre' dramas have been broadcast on RTE, BBC Radio 4 and NPR. Now he brings those production techniques to poetry. Roger's practice involves the use of an enormous number of instruments and devices he has built and acquired from the classic days of live radio. From these he builds up dynamic, layered musical tracks, which are manipulated in pro-tools. Roger's music has come alive over many years of live and recorded performance with 'The Bee-Loud Glade Cabaret'. His songs have been performed across Ireland, the US and the UK, and evoke the tradition of lush instrumental music.

**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 / Writer / Director / Editor: Gareth Stack

Composer / Sound Engineer / Sound Designer: Roger Gregg

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:*

- Will promote and preserve the ethos of community broadcasting;*
- Is based on community access;*
- Supports active community participation and/or develops skills for members of the community*
- Adds to the development of the broadcaster.*



2. Budget<sup>2</sup>

Mandatory Budget Form for Radio Projects<sup>3</sup>

	Number of Days
Pre-Production	2
Production	2
Post-Production	4

Eligible Budget					
#	Personnel	Unit Description	Number	Rate	Total
1	Development				
2	Producer	Day	2	200	400
3	Presenter				
4	Researcher				
5	Cast/Contributors	Day (4 * 2)	8	150	1,200
6	Director	Day	2	200	400
7	Writer	Flat Fee	1	1,000	1,000
8	Other				
<b>Total Personnel Costs</b>					3000
#	Production	Unit Description	Number	Rate	Total
9	Studio Hire	Day	2	400	800
10	Travel & Subsistence	Day (6 * 2)	12	10	120
11	Interviewee & Guest Costs				
12	Insurance	Flat Fee	1	200	200
13	Sound Engineer	Day	2	250	500
<b>Total Production Costs</b>					1620
#	Post-Production	Unit Description	Number	Rate	Total
14	Editing	Day	4	200	800
15	Music	Flat Fee	1	250	250
16	Archive				

<sup>2</sup> See section 4.2 of the Guide for Applicants

<sup>3</sup> 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.



17	Accounts (mandatory)	Audit Fee	1	200	200
18	Financial & Legal <i>(related to production only)</i>	Account Fee	1	70	70
19	Other	Day	0	0	0
<b>Total Post-Production</b>					1,320
<b>Sub-Total Eligible Budget</b>					5,940
20	Production Fee			3%	178
21	Overheads			1%	59
<b>Total Eligible Budget</b>					6,178
<b>Ineligible Budget</b>					
#	Category Description	Unit Description	Number	Rate	Total
22	Other				
<b>Total Ineligible Budget</b>					
<b>Total Budget</b>					6,178

*Cast, Director and Writer are applicable for drama only*



### 3. Budget Notes and/or Detailed Budget<sup>4</sup>

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

#### VAT

The budget is inclusive of VAT as the producer / production company is currently not VAT registered.

#### Producer / Writer / Director / Editor

Gareth has researched the stories that make up the story within the story, and has written the play. He will produce and direct the production. Gareth will edit the recordings, working in co-ordination with the composer / sound engineer to create a realistic and compelling dramatic production.

This role is broken down as follows:

#### 1. Producer -

Pre-production: ambience recording, test recordings, co-ordinating production schedule, handling auditions, rehearsals, sound and vision preparation. Call Sheets, location scouting, documentation etc.

Post-production: preparation of sound and vision deliverables, administration of actor payments, accounts, press releases, promotion.

*Overall 2 days \* 200 euro = 400 euro*

2. Writer – Play research, concept and finished script – Flat fee = 1,000 euro.

3. Director – Directing all rehearsals and recording - 2 days \* 200 euro = 400 euro

4. Editor – Editing, mastering etc in home editing suite - 4 days \* 200 euro = 800

**Total = 2,600 euro**

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<sup>4</sup> See section 4.3 of the Guide for Applicants



### 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**

### Music

Composer / sound designer *Roger Gregg* will compose original music and ambience to accompany the drama. Roger is an accomplished multi-instrumentalist and will compose and record a variety of short pieces of incidental music as well as a theme for the play.

**Total = 250 euro**

### Sound Engineer

Roger Gregg will serve as sound engineer for the two days of recording: Employing his collection of mono and stereo microphones to capture the performances, and evoke a variety of distinct moods. Roger will work with the producer / director to select and deploy the appropriate recording devices for each scene. These will include a stereo boom microphone (Rode NT-4), mono microphones (Rode NTG-2), and a custom made binaural microphone. Roger will also log all recordings to digital media, and catalogue recordings as they are produced.

*Total = 2 days \* 250 per day = 500 euro*

**Total = 500 euro**

### Cast

Each actor will be paid the rate of 150 euro per day. Four actors will provide all of the voices required. As rehearsals will be combined with recordings and as secondary characters will be doubled up, all actors will be present for both days of recording.

*4 actors \* 2 days of rehearsal & recording @ 150 euro = 1200 euro*

**Total = 1200 euro**



### Travel & Subsistence:

We have restricted our travel and subsistence budget to cover only recording days. Costs of travel and other costs will be minimised by working from home during pre-production and post-production. We are charging a rate much lower than the Irish Civil Service Travel and Subsistence Rates, in order to maximise value for money.

4 actors \* 2 days travel and subsistence @ 10 euro = 80 euro  
Producer \* 2 days travel and subsistence @ 10 euro = 20 euro  
Sound Engineer \* 2 days travel and subsistence @ 10 euro = 20 euro

**Total = 120 euro**

### Insurance:

We will obtain insurance from a reputable company familiar with BAI productions (e.g.: AON). Based on previous on fees we estimate this figure at 200 euro approx.

**Estimated Total = 200 euro**

### Production Fee / Overheads

In light of feedback from previous BAI applications we have included a production and overheads fee, calculated as a percentage of eligible costs. This is a contribution towards related overhead costs incurred by the producer during production. While this is a complex and ambitious production, we wish to keep the production as cost effective as possible and have kept these fees as low as possible.

Production fee @ 3% = 178 euro  
Overheads fee @ 1% = 59 euro

**Total = 237**



**4. Finance Plan and Territorial Spend<sup>5</sup>**

**Finance Plan**

<b>Eligible Costs</b>		
Funder	Amount	% of Eligible Budget
Sound & Vision 3	5869	95%
Broadcaster		
Self – Dead Medium Productions	309	5%
Other Funder (if applicable)		
<b>Total Eligible Costs</b>	<b>6,178</b>	<b>100%</b>
<b>Ineligible Costs</b>		
Funder	Amount	% of Ineligible Budget
Self		100%
<b>Total Ineligible Costs</b>	<b>0</b>	<b>100%</b>
<b>Total Budget</b>	<b>6,178</b>	

<sup>5</sup> See section 4.4 of the Guide for Applicants





**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.

	<b>Grant as % of Total Budget</b>	<b>BAI allocation</b>	<b>Confirm ability to comply with relevant spending criteria Y/N</b>
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 <sup>6</sup> :			

<sup>6</sup> See section 3.9 of the Guide for Applicants



**5. Letter of Commitment from an Eligible Broadcaster<sup>7</sup>**



Marconi House,  
Digges Lane,  
Dublin 2  
Ireland

25<sup>th</sup> June 2015.

To whom it may concern:

I am writing to confirm that Newstalk 106 - 108fm is committed to broadcasting **'The Wedding Tree'** (working title), a radio drama to be produced by Gareth Stack should it secure funding under Round 24 of the Sound and Vision Scheme.

**'The Wedding Tree'** (working title), will be broadcast as part of our drama 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

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<sup>7</sup> See section 4.5 of the Guide for Applicants



## **6. Letter(s) of Commitment from other Funders<sup>8</sup>**

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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<sup>8</sup> See section 4.6 of the Guide for Applicants

## 7. CVs from Key Personnel<sup>9</sup>

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.

### Gareth Stack

Writer / Director / Producer

1<sup>st</sup> class BA honours Psychology graduate from Trinity College Dublin. I devise, direct, edit and perform in drama and documentary productions for Irish radio. My work uses humour to examine contemporary issues, often satirising Irish institutions and prejudices.

#### Radio

**Reporting**

I'm currently a contributing reporter RTE Lyric FM's 'Culture File' programme.

**Radio Production**

Currently producing two series funded in Round 23 of Sound & Vision – a documentary programme and a drama series, both for Newstalk.

I've produced, written, recorded and edited a variety of radio series for local stations in Dublin. Several of my independent drama and documentary productions have been awarded BAI Sound & Vision funding, including the award winning series 'Mad Scientists of Music'. A sound art piece I created for Bluebottle Collective, is currently being exhibited at IMMA.

**Podcasting**

Since 2005, I've created numerous audio and video podcast series, including the pioneering Irish video podcast 'Technolotics' and the theatre criticism show 'Reading Plays'.

I served as station manager and senior producer for Trinity FM, developing original programming, organising all broadcast schedules and co-ordinating broadcast weeks.

#### Management

**AIRPI**

I currently serve as Communications Officer for the Association of Independent Radio Producers Ireland. This role involves producing reports

<sup>9</sup> See section 4.7 of the Guide for Applicants



on the radio industry in Ireland, writing / designing member mail outs and co-ordinating training activities and events.

### ***Exchange Dublin***

I served as a co-ordinator at the consensus based arts centre Exchange Dublin, and on the board of directors. This role involved helping to develop the legal structure of the cooperative and applying for diverse funding resources. I was also involved in managing the day to day running of the space. This included organising hundreds of workshops, exhibitions and other events in collaboration with arts groups, charities and individual artists. I regularly facilitated meetings, through the consensus based, open space methodology. The role also involved significant public facing volunteering, introducing visitors to the space and communicating the organisations ethos.

### ***OLI***

I co-founded Open Learning Ireland, a non-profit, working to promote non-hierarchical learning in Ireland. We organise free learning events featuring lectures and workshops in everything from philosophy to Kenpo Karate. In 2013 we organised a week long learning festival at Seomra Spraoi arts centre, in collaboration with AONTAS, the Irish National Adult Learning Organisation.

## Skills

### ***Technical Skills***

I'm highly competent with numerous audio editing, video editing, and content management systems. Including Final Cut, Premier, Reaper, Audition, Wordpress, Mailchimp etc.

I have an everyday working knowledge of photo editing and illustration software, such as Photoshop & Illustrator.

I'm familiar with basic HTML and CSS.

### ***Communication***

I'm skilled in public speaking and presentation, having worked as a standup comedian and storyteller for a number of years. I've MC'd a wide variety of events, and delivered lectures and workshops to small classroom groups and audiences of hundreds.

I've provided voice work for numerous radio dramas and podasts, including the Hugo Award winning podcast Starship Sofa.

I've assistant edited / written for a number of publications including Analogue Music Magazine and Piranha! Magazine.

### ***Fund Raising***

I have significant fund raising experience, both of the BAI Sound & Vision Scheme and the Arts Council of Ireland's Young Ensemble Scheme.



## References

REFERENCES REDACTED

2nd July, 2015

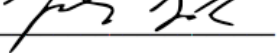
RE: Letter of Commitment

Dear Sir / Madam,

This letter acknowledges that I have committed to participation in the following entertainment production, 'The Wedding Tree', for production in 2016, and broadcast on Newstalk. I consent to take on a variety of roles in the production, including producer, writer, director, director, and editor.

Yours sincerely,

Gareth Stack

Signed: \_\_\_\_\_ 



Roger Gregg

CV REDACTED

5th July, 2015

RE: Letter of Commitment

Dear Sir / Madam,

This letter acknowledges that I have committed to participation in the following drama production, 'The Wedding Tree', for production in 2016, and broadcast on Newstalk. I consent to take on a variety of roles in the production, including sound engineer and composer.

Yours sincerely,

Roger Gregg

A handwritten signature in black ink that reads 'Roger Gregg'. The signature is written in a cursive style and is positioned to the right of the printed name.

Signed: \_\_\_\_\_



**Letters of Commitment from Key Contributors<sup>10</sup>**

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.

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<sup>10</sup> See section 4.8 of the Guide for Applicants





**8. Indicative Running Orders<sup>11</sup>**

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

The Wedding Tree			
Scene	SFX / Atmos	Characters	Duration
BAI Sting			00:00 - 00:05
Theme			00:05 - 00:30
Scene 1 - The Disaster	Helicopter, sirens, flames, nuclear reaction, rubble, hose, crowd, Geiger counter.	Mitchell, Rory	00:30 – 02:00
Scene 2 - The Hospital (Part 1)	Trolley, hospital ambience, newspaper, tannoy, coughing, door, hazmat suits, scorpion on leather, arctic ice, body cavities, medical machines, morphine clicker.	Mitchell, Rory, Surgeon, Consultant	02:00 – 04:30
Scene 3 - The Disaster (Part 2)	Flames, metal, collapsing buildings, respirators, hose, reactor cooling system, creaking, explosion, running.	Mitchell, Rory	04:30 – 06:30
Scene 4 - The Hospital (Part 2)	Lamp, newspaper, trees rustling, life support, park ambience, hospital ambience, catheter, medical machinery, morphine clicker, water, jug, glass, trolley, tray, heavy plastic cover, stool, dressing gown, night ambience	Mitchell, Philips	06:30 – 13:00

<sup>11</sup> See section 4.9 of the Guide for Applicants



Scene 5 - The Hospital (Part 3)	phone, hospital ambience, crying child, clock, newspaper, heavy plastic cover, bed / pillows, vomiting, metal dish, alarm, alarm cord, doors, footsteps, surgical instruments, respirator	Mitchell, Philips, Karen, Nurse	13:00 – 15:30
Scene 6 - The Hospital (Part 4)	Hospital ambience, ventilator, heavy plastic cover, stiches, drip, mechanical pump, drip trolley, notepad / pencil, glasses, medical tubing, trolley, door, footsteps, hand rubbing, thigh blow, tearing paper, blood test, vials, chart, bed, cigarette packet, boat, lake ambience, dressing gown, rattling chair.	Philips, Cian, Nurse, Karen	15:30 – 22:00



## 9. Scripts<sup>12</sup>

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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<sup>12</sup> See section 4.10 of the Guide for Applicants



## **10. Animation Artwork<sup>13</sup>**

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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<sup>13</sup> See section 4.11 of the Guide for Applicants