



# Sound and Vision II Application Form

*(Published April 2014)*

## Summary checklist for all Applicants:

1	I have registered with <a href="http://www.baionline.ie">www.baionline.ie</a>	Y
2	I have checked the Contractor for my programme is also registered with <a href="http://www.baionline.ie">www.baionline.ie</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 acknowledge that I will complete this Form and save it as <b>one MSWORD/PDF</b> (less than 8MB)	Y
5	I acknowledge that I will check this document for computer viruses before it is uploaded to <a href="http://www.baionline.ie">www.baionline.ie</a>	Y
6	I have completed all mandatory fields on the online part of the application form on <a href="http://www.baionline.ie">www.baionline.ie</a>	Y
7	My proposed project is ready to go into production	Y
8	My proposed project has not commenced	Y
9	My proposed project is new	Y
10	My proposed project is not a news and current affairs programme	Y

*When you are satisfied 1-10 are complete you are ready to submit your application via [www.baionline.ie](http://www.baionline.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 [www.baionline.ie](http://www.baionline.ie) 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 the BAI as instructed in the Guide for Applicants and BAI Online FAQ's.
3. Note, applicants must be registered with the BAI before they can submit an application. Go to [www.baionline.ie](http://www.baionline.ie) to find out how to register. Completed Application Forms must be submitted via [www.baionline.ie](http://www.baionline.ie). Refer to the BAI Online FAQs on our [www.baionline.ie](http://www.baionline.ie) site if you are unsure how to submit an application.



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### 1. Programme Specification

Contractor Name and Address:	Gareth Stack, Dead Medium Productions ADDRESS REDACTED
Title of Programme:	The Wall in The Mind
Episodes & Duration:	6 * 22 minutes
Broadcaster:	Newstalk
Broadcaster Channel:	Newstalk (106 – 108FM)
Format:	Drama
Genre:	History / Heritage
<b>Synopsis:</b> <i>Capture the substance of your project in one or two short paragraphs in the box below. MAX 100 WORDS.</i>	
<p>Claire O’Hanlon, a young Irish woman, became caught up in the events sweeping East Berlin, just prior to the fall of the Berlin wall. Arrested at a pro-democracy protest, Claire and her friends were imprisoned by the East German secret police. Twenty-five years later, now a successful academic, Claire returns to Berlin. She attempts to finally heal, and to resolve the mystery of what happened to her first love, Emil, who disappeared in 1989.</p>	
<b>Treatment:</b> <ul style="list-style-type: none"><li><i>In the box below describe the content of each programme including storyline, structure, relevant characters, contributors etc</i></li><li><i>How the ‘story’ or subject matter will unfold across the programme or series and why you have chosen this approach</i></li><li><i>Describe how your programme will fulfil the objectives of the Scheme</i></li></ul> <p><i>Max 6,000 words</i> <i>Do not include running orders or scripts here (include these in sections 9 and/or section 10 where relevant).</i></p>	



### **Story Overview:**

*(See episode outlines below for a more detailed account)*

The Wall in the Mind is a six part radio drama series, that moves between events surrounding the fall of the Berlin wall, and today. The series travels back and forth in time, as Irish woman Claire O'Hanlon tries to make sense of her experiences as a teenager in communist East Berlin.

In 1989, Claire travelled to West Berlin with her mother (an Irish foreign correspondent covering the unfolding crisis in Germany). Running away from home, Claire crossed the border into East Germany (shortly before it was closed to Western visitors in early 1989). Befriending a group of young activists, Claire became romantically involved with Emil Reichmann, a passionate and charismatic campaigner for reform movement Neune Forum.

Accompanying Emil and her friend Matthauss to a protest at East Berlin's central Alexanderplatz square, Claire was arrested along with hundreds of others. Claire was taken to the barracks of the Volkspolizei-Bereitschaft (paramilitary police) at Mörderberg (Murderers Mountain). There she was questioned for days, before being moved to the notorious 'Bautzen II Special Prison of State Security'. Eventually Claire signed a confession, convinced that Emil had done the same. However this did not lead to her release. Claire was held for months, until the final collapse of the East German government, and the release of all political prisoners in December 1989. On Claire's release she discovered Emil had disappeared the night of her arrest and never been heard from again.

Now, 25 years later, Claire receives a mysterious cassette tape anonymously in the mail. Today a successful research psychologist, Claire has never really recovered from the events of her youth. Motivated by this evidence that she and Emil were being recorded – suggesting they had been betrayed by one of their friends; Claire returns to Berlin to try to uncover the truth about why she was imprisoned, and what happened to Emil.

In contemporary Berlin, Claire becomes involved in the protests against the government closure of historic, squatted artist-communities. Her friend Matthauss Kassmeyer and his daughter Nicole are members of the (fictional) 'Oranien259' collective, and Claire pleads with them to help uncover her past. With Nicole's help, Claire discovers the identity of her Stasi inquisitor, Kurt Becke – now a powerful businessman involved in the closure of the artist's collectives. Armed with her conviction that Becke was involved in Emil's disappearance, Claire confronts him. Claire now suspects that Emil was a Stasi agent, and that Becke is the one who must have sent her the cassette tape. What she discovers will shake her certainties about the past, and finally resolve the mystery of Emil's disappearance.

**Scheme Objectives:**

This six part drama series explores the themes of public awareness and understanding of global issues and Irish experience in the European context, by placing an Irish protagonist at the heart of one of the most pivotal events in recent European history, the fall of communism. The themes of the series – why we make decisions and how they impact the course of our lives, are examined at both personal and national levels. The series combines a compelling mystery with a deep character study, introducing listeners to the fascinating politics and social world of late 20th Century East Germany. Our central character Claire O’Hanlon, is an Irish woman whose life was deeply impacted by her experiences in Germany, and the story explores how history shapes both nations and individuals. The drama also examines themes of gender and sexuality, through Claire’s fraught relationship with her husband Stuart, and through the character of Matthaus, a gay East German man, whose adoptive daughter Nicole is another important figure in the drama.

*The Wall in the Mind* deals with the theme of state surveillance, now more relevant than ever in the European and domestic Irish contexts. East Germany under the Stasi was a state in which phone calls and letters were heavily monitored, and many citizens compelled to inform on friends and neighbours. The revelations by former NSA contractor Edward Snowden in 2013, of mass international surveillance of phone calls, emails and web browsing, demonstrate that our security-obsessed epoch is little different. The actions of the character of former Stasi operative Kurt Becke in *The Wall in the Mind* (in misusing his access to state records for personal advantage), are also pertinent in the context of recent Irish political developments.

Another theme at the heart of the drama is the myth of redemptive violence. In the context of Ireland’s recent history of politically motivated violence, the cycle of hatred and the perpetuation of violence are worth examining. In *The Wall in the Mind*, Claire must come to terms with the impact of violence in her own life and on her development as a mature person. Armed with the identity of her interrogator (Kurt Becke), Claire must face the challenge of overcoming her inclination towards revenge. This theme is expanded through the fate of the character of Emil, and its consequences for society at large. The drama examines violent action as a destructive force, continuing in cycles at an individual and societal level. Irish and German histories bear a number of parallels in this respect, which will be referenced in the final three episodes of the series.

While all characters are entirely fictional; the arrest central to the mystery is a real historical event, which occurred on October 7th & 8th 1989 when mass protests were staged across the Deutsche Demokratische Republik (DDR, the German name for East Germany) to coincide with the fortieth anniversary of the founding of the communist state. Protestors were arrested in Berlin’s central Alexanderplatz by the Volkspolizei-Bereitschaft (the ‘People’s Police’, a notorious paramilitary riot squad), and taken to a barracks near Mörderberg, Berlin. There they were beaten, humiliated and questioned by Stasi operatives. These events helped instigate the much larger protests of early November 1989, which were to bring down a government and reunite a divided Germany. Claire O’Hanlon provides a relatable perspective on these events for Irish audiences.

Another central theme of the series is the conflict between commercial enterprise and collective artistic endeavour. Recent changes in the property market and council policy in Dublin have led to the closure of numerous independent non-profit arts institutions – Exchange Dublin, Space 54, Mabos, Bluebottle Collective, Supafast, the Complex, the Factory etc. This is mirrored in the drama in the



conflict between the fictional artists squat 'Oranien259', and the plans to redevelop the riverside Spree area of Berlin. This plot also mirrors the changes that occurred in Berlin over the last decade, when to make way for commercial developments, police raided and shut down numerous historic artists collectives and intentional communities. Like Dublin in the last decade, Berlin is now home to a construction boom, fuelled by speculation, which is setting communities against developers in a fight for the spirit of the city.

Writer and producer Gareth Stack travelled to Berlin in late 2013 to research this series, visiting a variety of historic locations and creating archival field recordings. Locations visited and recorded for research included the former Stasi headquarters, the Stasi prison 'Hohenschönhausen', the US military spy base at 'Devil's Mountain' (Teufelsberg), the Sachsenhausen labour camp (used by both the Nazi and post war communist regimes) and of course the abandoned Volkspolizei-Bereitschaft Barracks at Mörderberg.

We are linked to memory and meaning by places. When places change, parts of us are erased, set loose in time. However these changes in geography can also allow us to break out of the patterns that imprison us. The Wall in the Mind will explore these ideas, in the form of a compelling, world-class location-recorded radio drama series.

### **Series Structure:**

The narrative of the series moves back and forth in time between contemporary and communist era Berlin. A variety of sound and musical devices (see narrative approach) are used to frame the story. Our protagonist Claire is initially drawn back to Berlin by a mysterious cassette tape, containing recordings of her conversations twenty-five years ago. This motif is carried on throughout the series, with many scenes set in the past presented through archival recordings, ostensibly collected by the Stasi. The use of a variety of recording techniques will also be used to differentiate events that actually happened from Claire's unreliable perception of events. For example, by using binaural recordings rather than stereo or mono microphones at moments when Claire's memory differs from reality. The climax of the series and the solution of the mystery at the heart of the narrative hinges on tape recordings which reveals that Claire's memory of events is not all that it seems.

### **Key Creative Contributors:**

Producer / researcher / writer / director / editor *Gareth Stack*, has previously spearheaded four successful BAI funded productions. 'Choices', broadcast DCFM, 2014, 'Mad Scientists of Music', broadcast Near FM, 2014, 'Any Other Dublin', broadcast DCFM, 2013, and 'Been There; Seen There', broadcast Near FM, 2012. Gareth has researched this turbulent period in European history, and travelled to Berlin to create archival location recordings (which may make up part of the atmos / ambiance mix in the final production). Gareth conceived the drama, developed the scripts, and will direct the production, as well as editing the final recordings in coordination with the sound engineer and composer. Gareth's previous Sound & Vision funded documentary, 'Mad Scientists of Music', was described by the Irish Independent as "original, exciting and great". His previous Sound and Vision

funded on location series 'Any Other Dublin', was rebroadcast in 2014 on the American radio programme '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".

Composer / sound designer *Ewan Hennelly* will be instrumental in capturing the atmosphere and music of contemporary Berlin, and by contrast the Berlin of the late 1980's. Ewan has not only produced numerous acclaimed electronic music albums, but also lived in Berlin for several years in the 1990's. He is intimately acquainted with underground electronic music of the nineteen eighties and today. His contribution will lend the series the verisimilitude and tonal variation necessary to convince the listener they are present for these extraordinary historical events. Ewan's unique expertise will create a distinct sense of place and time, and give the series a contemporary style.

Sound engineer / recordist *Colm Coyne* has been an integral part of developing the sonic approach to *The Wall in The Mind*, and will coordinate and implement the compelling audio production techniques that will bring the series to life. Colm previously worked with the producer / director on a BAI funded location production ('Any Other Dublin', for DCFM) which utilised a variety of Dublin locations to create a richer, more immersive drama than can be achieved in studio. Colm's approach to sound recording is influenced by contemporary efforts to create 'movies on the radio', like the award winning PRX drama series 'The Truth'.

## **Episode Outlines:**

### *Episode 1 – 'The Past Didn't Go Anywhere'*

Episode one introduces our protagonist Claire, through the device of moving back and forth between Berlin 1989 and the present day.

We open with the events of 7th October 1989. An angry crowd storms the Palast der Republik in Berlin's Alexanderplatz, before being beaten back by police. Organisers call for a retreat to Prenzlauer Berg, where they are 'kettled' by Stasi and the VoPo (paramilitary) police. Amidst chanting protestors and the sound of the advancing riot squad, Claire's boyfriend Emil gives a rousing speech against the communist government. Claire (aged 19) and her friends are arrested in the chaos that follows, as police storm the activists.

Claire (now age 44) awakes at home in contemporary Dublin, next to her husband Stuart. She has had a nightmare, a recurring dream.

We join Claire as she teaches an introductory seminar in the psychology of decision making (which serves as a metaphor for her own frozen indecision). That evening, Claire opens a parcel from Germany. It's a tape of conversations between Claire and her friends in communist era East Berlin. Stuart and Claire listen to the tape aghast. We (the audience) join them as they hear:

A scene of Claire as an adolescent in Berlin, prior to her arrest. It's 1989, Claire has run away from her mother (an Irish journalist working in West Germany), and befriended a group of young radicals.

Ireland – present day, Claire, accompanied by husband Stuart, departs for Germany by plane, in a scene that reveals the tensions at the heart of their marriage. Claire is eager to learn who made the recordings of her in E. Germany, and what became of her adolescent love, the charismatic activist Emil.

Back in 1989, We join Claire in the disorientating blindfolded ride to the notorious police barracks at Mörderberg. There, Claire is interrogated. She refuses to answer any questions, and in response the Stasi agent in charge of her interrogation threatens violence against her friends.

### Episode 2 – ‘The People’s Republic of Friedrichshain’

Claire (44) and husband Stuart tour the trendy Berlin district of Neukoln. While Stuart is distracted, Claire slips away to meet Gunter, an old friend from her youth. Claire (44) tries to extract information from Gunter, but he claims to know nothing of what happened to Emil. He is however able to direct Claire to the ‘Oranien259’ squat, where her old friend Matthaus now lives.

With a little help from Gunter, Claire is reunited with Matthaus, now an activist and squatter (Instandbesetzer). Matthaus tells Claire about the struggle in contemporary Berlin between the artistic activist community and developers, seeking to transform the city into a corporate powerhouse. Nicole, Matthaus’s daughter arrives to inform them that the squat is being raided.

1989, Bautzen II special penal institution: Claire (19) is alone in her cell. She has been held for weeks in solitary confinement. She imagines a conversation with Emil, before being taken back to see her Stasi inquisitor for further questioning.

2014, Freidrichshain: Claire accompanies Matthaus and Nicole on a protest against the police raids on squats around Berlin. Matthaus is arrested, but Nicole leads Claire to safety.

1989, Bautzen II special penal institution: Claire (19) again alone in her cell, talks to Emil who assures her she will break under questioning, and that he will be waiting for her on the outside.

### Episode 3 – ‘No Friends Like Old Friends’

We are in 1989, it’s the 9th of November, and East Berliners are pouring into West Berlin as travel restrictions are lifted. A news reporter is covering the historic action. We discover Claire (19), is actually watching a video recording of the fall of the wall. It’s December 1989 and Claire has been released from prison, but is deeply traumatised by her incarceration. Claire’s mother is preparing to take her home to Ireland. Matthaus (23) pays Claire a visit, informing her that Emil is probably dead. Claire refuses to believe him, insisting she can see Emil in the grainy VHS footage of the fall of the wall.





2014: Claire (44) and husband Stuart are arguing in their hotel room in Berlin. Stuart is furious Claire disappeared while they were touring the city, and even more angry that she has brought Nicole (Matthaus's daughter) to stay. Stuart has been drinking, and wakes Nicole, insisting she should leave. Claire accompanies Nicole as she returns to her squat (Oranien259). Nicole indicates her distrust of Claire, whom she suspects of being a wealthy tourist uninterested in the struggle of the collective, and of upsetting her father with memories of the past. Claire reveals she was imprisoned and tortured by the Stasi.

2014: Claire (44) and Nicole travel to the Stasi archives. Claire hopes Nicole can gain access to her father's Stasi record, and that it will let her know what happened to Emil. While Nicole is unsuccessful, Claire discovers the Stasi have a record on her (as a former prisoner), which hints that Emil may have been a Stasi operative.

Claire visits the police barracks at Mörderberg where she was initially held as a teenager. In the rubble she stumbles across the identity card of an employee - Hannah Baumann. Nicole discovers the woman still lives locally.

Claire and Nicole visit Hannah Bauman. The old woman is initially reluctant to speak with them, but Claire manipulates her into revealing the identity of her Stasi inquisitor (Kurt Becke).

### Episode 4 – 'Secrets & Lies'

1989, Berlin: Emil and Claire (19) in Berlin talk about the future, and parallels between the German situation and the Irish troubles and the possibility of the end of the DDR.

2014, Berlin: Claire (44) returns to Oranien259. Matthaus (48) has returned, having been released from jail. He tells Claire "It took 28 years to shatter the Berlin wall, it will take much longer to tear down the wall in our heads", Matthaus tells Claire Kurt Becke (her former inquisitor) is now a prominent businessman involved in the Mediaspree redevelopment of Berlin. Claire suggests teaming up with radical anarchists to blackmail Kurt Becke. Matthaus warns Claire she's putting herself and the collective (Oranien259) in danger.

1989, Berlin: Matthaus (23) takes Claire (19) aside and asks her about Emil, how much does she know him really. Does she trust him? Claire confronts Emil about his identity, revealing both how much he means to her, and her history of mental health difficulties. But he successfully reassures her that he is not involved with the Stasi.

2014, Berlin: Claire returns to her hotel, where she reunites with Stuart who almost convinces her to return to Dublin. Claire reaches out to Gunter, who suggests that they confront Kurt Becke in his apartment. Gunter expresses guilt at his business involvement with a former Stasi agent. Claire is too grateful to question his motivations.

Claire (44) and Gunter force their way into Kurt Becke's expensive apartment. They attempt to extract a confession from Becke. However he claims to remember nothing of Emil, and Claire is frustrated.

Claire physically humiliates Becke, who in response plays a tape that proves some of Claire's memories of the past (particularly sharing a cell with Emil), are false. Claire breaks down and begs Becke to tell her what happened to Emil, but he claims not to know. Claire and Gunter take Kurt Becke's remaining surveillance tapes.

### Episode 5 – 'Emil & The Detectives'

Claire returns to her hotel, where Stuart convinces her to give herself up to the police. He believes she needs medical help and tells her she won't be harshly treated.

Berlin, 2014: Next morning, after seeing the news on TV, Claire returns to the squat. The police response to the intimidation of Kurt Becke has been overwhelming. Oranien259 has been raided in a citywide crackdown, involving the arrest of hundreds of activists. The squat has been decimated, many of the workshops destroyed, and classrooms burnt out. Claire learns she is wanted by police for her involvement in breaking into Kurt Becke's apartment. Matthaus (48) blames Claire for what happened to the squat and tells her he wants nothing to do with her.

Claire tries to give herself up in a local police station, but the detective in charge turns out to be supportive. She was herself held by the Stasi and will not allow Claire to give herself up. She looks up police archives which list Emil's address as in the Grunwald, a forest outside Berlin. Claire goes to see for herself.

1989 - E.Berlin: Emil manages to escape the police at the protest. He is terrified Claire is being held, however Gunter convinces him that they can't help her at the moment. Emil discovers the recording devices in the apartment and figures out Matthaus is an informant.

1989 – E.Berlin: Emil and Gunter flee the bugged apartment, heading for Emil's parents' holiday home in the Grunwald. On the way they pick up Matthaus, but don't tell him where they're going.

### Episode 6 – 'Die Maur Im Kopf' (The Wall in the Mind)

1989 - East Germany, Bauzen II Prison. Claire (19) signs a confession, betraying Emil.

2014 - Berlin, Grunwald: Claire (44) 'meets' her internalized imagined Emil at the Grunwald, a forest in the shadow of Teufelsberg (Devil's Mountain). Claire seems not to realize that she is speaking to a man who died long ago, but during their exchange she finally faces the truth.

Claire returns to her husband's hotel, where she is arrested. Stuart has given her up. She discovers almost a solace in the re-enactment of her arrest as a teenager.

2014 – Weeks later, Berlin Prison: Claire's (44) routine mirrors her original imprisonment. She finds a sort of peace in the recapitulation. Nicole visits Claire in prison, she now forgives Claire for her part in having her community shut down, since Matthaus betrayed them both. Nicole reveals Matthaus was



being blackmailed by Kurt Becke, with the evidence of his informing in the 1980s. Nicole is now working with local community groups to resist development along the Spree. She has broken with her father.

1989 – East Germany, Grunwald. Matthaus and Gunter were working together all along. They murder Emil in his parents' cottage in Grunwald.

2014 – Claire (44) is teaching a psychology group seminar. Has she been released? No, it's a prison class, and the prisoner's questions mirror those from episode one.

### Central Characters:

Claire O'Hanlon (19) & (44), a professor of psychology specializing in judgment and decision making (behavioural economics). Claire is an intelligent, successful woman, but her strong exterior belies an inability to move past the trauma of her youth. Claire will be played by two actors, since her age is so different in each period.

Stuart Burke (48), Claire's husband, a financial advisor. Stuart is unfamiliar with the details of Claire's past, distrustful and controlling.

Emil Reichmann (20), a student of politics and a political activist, involved in the October 1989 protest movement. Claire's boyfriend.

Matthaus Kassmeyer (22) & (47), Emil's friend. A gay German psychology student, and an activist at the time of the fall of the wall and today. Now, Matthaus lives in a squat in Berlin, 'Oranien259' with his daughter Nicole. Matthaus will be played by two actors, since his age is so different in each period.

Nicole Kassmeyer (23), Matthaus's daughter, an activist heavily involved in running the 'Oranien259' collective. Nicole is highly political and idealistic, and distrusts Claire's motivation in contacting her father.

Gunter Dietrich (25) & (50), a prominent activist in his youth who becomes a successful businessman after the fall of the wall.

Kurt Becke (35) & (60), the Stasi officer involved in Claire's interrogation. First at the Volkspolizei barracks in Mörderberg, then later at Bautzen II Stasi prison. After the fall of the wall, Becke became an important businessman, involved in the Mediaspree redevelopment of Berlin.

### Narrative Approach:

*In the box below describe the audio landscape approach (radio) or audio-visual approach (TV) of the programme.*



## Narrative Approach:

The show will be recorded on location around Dublin – to create a verisimilitude impossible in studio. This will also reduce production costs by removing the costs of studio rental. Postproduction will combine live location recordings with ‘ambience’ pre-recorded on location in Berlin and creative commons sound effects from resources like ‘Freesound.org’, to create a compelling ‘cinematic’ radio drama series. This is a technique we previously employed with our series ‘Any Other Dublin’, and it allows for more dynamic performances than are customary in radio drama. Recording on location provides a real soundscape, which cannot be duplicated in studio, and makes possible our goal of breaking away from static radio theatre, in favour of ‘independent film on the radio’.

The overall historic and mystery narrative provides a foundation for the struggles of the individual characters – the sources of which are told through flashback vignettes. These flashbacks will be produced and presented through a variety of means, which will mirror the thematic structure of the series. Including: cassette tape recordings, lavalier microphones, and a binaural microphone set. A custom made binaural microphone has been specially commissioned from Irish instrument maker and composer Ed Devane, for use in this and future productions. Some scenes will be recorded as though captured by hidden Stasi microphones, which will situate them in the past, while also serving as a subtle clue to Claire’s subjectivity. These techniques will allow us to clearly differentiate scenes set in the present and the past, and develop the themes of state surveillance and the unreliability of memory.

During recording, the director will work with the actors to create additional ‘paraphrase’ takes, allowing the script to breathe through a combination of linguistic improvisation and tightly scripted scenes. This technique is frequently used in contemporary filmmaking, and has been adapted for the production from recent Dublin master-classes attended by the director / producer, by filmmaker Ben Wheatley, and Jonathon Mitchell (producer of the award winning American radio drama series, ‘The Truth’).

## 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. Do not include CVs here, include CVs or biographies in section 7 below.*

Producer / Researcher / Writer / Director / Editor: Gareth Stack

Executive Producer: Heather MacLeod

Composer / Sound Designer: Ewan Hennelly

Sound Engineer / Location Recordist: Colm Coyne



**Key Contributors:**

*In the box below 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.*

**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 all applications to be 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

### Mandatory Budget Form for Radio Projects

	Number of Days (Total)
Pre-Production	6
Production	6
Post-Production	6

Eligible Budget					
#	Personnel	Unit Description	Number	Rate	Total
1	Producer / Researcher	Days	6	220	1,320
2	Presenter	N/A	N/A	N/A	0
3	Researcher	N/A	N/A	N/A	0
4*	Cast	Actors * Days	6 * 6 and 4 * 3	125	6,000
5*	Director	Days	6	220	1,320
6*	Writer	Flat Fee	1	N/A	1,000
7	Executive Producer	Flat Fee	1	500	500
#	Production	Unit Description	Number	Rate	Total
8	Studio Hire	N/A	N/A	N/A	0
9	Travel & Subsistence	Crew * Days	8 * 6 and 4 * 3	10pp	600
10	Interviewee & Guest Costs	N/A	N/A	N/A	0
11	Insurance	Flat Fee	1	200	200
12	Sound Engineer	Days	6	250	1,500
#	Post-Production	Unit Description	Number	Rate	Total
13	Editing	Days	6	250	1,500
14	Music	Flat Fee	1	500	500
15	Archive				
16	Other (Location Fees)	Days	6	50	300
<b>Sub-Total Eligible Budget</b>					<b>14,740</b>
17	Production Fee			0%	
18	Overheads			0%	
<b>Total Eligible Budget</b>					<b>14,740</b>
Ineligible Budget					
#	Category Description	Unit Description	Number	Rate	Total
19	Accounts (mandatory)	Flat Fee	1	300	300
20	Financial & Legal	Account Fee	1	70	70
21	Other				
<b>Total Ineligible Budget</b>					<b>370</b>
<b>Total Budget</b>					<b>15,110</b>



### 3. Budget Notes and/or Detailed Budget

**This section is mandatory.** Applications without Budget Notes and/or a Detailed Budget will be disqualified in the first stage of assessment.

#### VAT

The budget is inclusive of VAT as the producer / production company is currently not VAT registered. This is largely a non-issue on this production as all services except script printing are in house.

#### Producer / Researcher / Writer / Director / Editor

Gareth Stack will produce the series. Gareth has researched the historic background of late-era communist Germany, and will direct each episode. In addition he has conceived and written all episodes of the series, and will provide additional voice work as necessary. Finally, Gareth will edit the recordings, working in co-ordination with the composer and sound engineer to create a realistic and compelling dramatic production.

Note: These fees have all been reduced from rates previously awarded to our BAI funded productions 'Any Other Dublin, and 'Been There; Seen There', in line with feedback from more recent unsuccessful BAI funding applications, on the reduced fees the BAI are now willing to award. They represent significant reductions on commercial rates. Please also bear in mind that the 'self funded' 5% across the cost of the production (totalling 740 euro) are borne by the producer, in addition to ineligible costs (370 euro approx.). In real terms this means that the actual producers take home will be closer to 4,040, rather than the 5,140 indicated below, before income tax.

This role is broken down as follows:

#### 1. Producer / Researcher -

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, audit, press release, promotion.

*Overall 6 days \* 220 euro = 1,320 euro*

2. Writer – Series concept and finished scripts – Flat fee = 1,000 euro.

3. Actor – Narration & filling in various parts where necessary across all episodes = *No fee sought.*

4. Director – Directing all rehearsals and each episode - 6 days \* 220 euro = 1,320

5. Editor – Editing, mastering etc in home editing suite - 6 days \* 250 euro = 1,500

**Total = 18 days = 5,140 euro**



## Music / Composition

Composer / sound designer *Ewan Hennelly* will compose original music to capture the atmosphere of late 1980's East Berlin, and the united city of today. Ewan is one of the most influential Irish electronic composers working at the moment, and featured in the producer / director's previous BAI funded documentary series 'Mad Scientists of Music'. Ewan will produce a variety of compositions, both in his current improvisational electro-acoustic style using his collection of custom made analogue synthesisers; and using more traditional digital software synthesis with a variety of 'tracker' and 'synthesiser' software packages, such as MAX MSP.

**Flat Fee = 500 euro**

## Sound Engineer / On-location recording

Sound engineer / recordist *Colm Coyne* will work with the producer / director to select and deploy the appropriate recording devices for each era and scene. These will include a stereo boom microphone (Rode NT-4), mono microphones (Rode NTG-2), lavelier (clip-on) microphones, and a custom made binaural microphone. Colm will be present on location capturing the actor's performances, and working to block out each scene prior to recording. He will also log all recordings to digital media, and catalogue recordings as they are produced.

**Total = 6 days \* 250 per day = 1,500 euro**

## Cast

Ten actors will be used (in addition to the acting services provided by the director). Actors represent the single largest line item in the production. It will be vital for the drama to succeed for each of the primary characters to be performed by a dedicated actor. It's customary in broad radio dramas or comedy series for one actor to perform a variety of roles. However, this series takes place in both past and present, and while many incidental roles will be performed by members of the cast – each central character requires their own performer (two each in the case of the characters of Claire and Matthaus, who appear in scenes set in both 1989 and 2014 and are sufficiently different in age that their parts are divided between two actors).

Their costs are broken down as follows:

Each actor will be paid the rate of 125 per day.

There will be six actors on set for all recording days, and four additional actors present for three of the six recording days

$6 \text{ actors} * 6 \text{ days} @ 125 \text{ per day} = 4,500$

$4 \text{ actors} * 3 \text{ days} @ 125 \text{ per day} = 1,500$

**Total = 6,000 euro**

## Executive Producer:





The executive producer will assist with application development, deliverables for BAI, and production documentation and management. *Executive Producer* Heather MacLeod has previously worked with the director / producer on several BAI funded series to insure strict compliance with the financial and production requirements of the BAI.

**Flat Fee = 500 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.

8 people (6 actors + sound engineer + producer / director) @ 10 per day for 6 days = 480 euro

4 additional actors @ 10 per day for 3 days = 120 euro

**Total = 600 euro**

### Insurance:

We will obtain insurance from a reputable company familiar with BAI productions (e.g.: AON). Based on previous on location insurance fees we estimate this figure at 200 euro approx., given the complex multi-location nature of this production.

**Estimated Total = 200 euro or less.**

### Location Fees:

We found during our previous location production 'Any Other Dublin', that a variety of location fees are invariably charged by groups and organisation for use of their premises – to cover their insurance and space rental. The location fee specified (50 euro per day) will insure that location scouting and planning is practical. This is necessary in light of the recent closure of Dublin's free-use non-profit art spaces (Exchange Dublin, Mabos, Space 54, Subground 43, Bluebottle Collective etc) where we were previously able to record at no cost. The producer / director Gareth Stack has communicated with a variety of the remaining art institutions in the city (including A4 Sounds), and will be able to negotiate low daily fees.

**Total = 6 days \* 50 euro = 300 euro.**

### Production Fee / Overheads

We realise this is a complex and ambitious production, and as such is perhaps seeking funding higher than other less ambitious studio productions. To keep production costs down we are not charging a production fee or overheads. Any unanticipated costs will be incurred by the producer.

**Total = 0**



### In kind contribution

In kind contribution, is as follows:

1. 30 days research, including trip to Berlin, and location recordings from many of the key locations in the drama: 400 euro approx..
2. Script printing and preparation: all costs of printing scripts for all actors will be taken on by producer: 26 page scripts \* 2 versions \* 11 copies (1 each actor + one production) @ 5c per page = 30 euro approx.
3. Use of 'Dead Medium Productions' recording equipment and editing suite. Including stereo microphones, and specially commissioned binaural microphones, digital audio recorders and monitor speakers: 6 days editing suite rental (at previous charged local radio rates) is worth approximately 275 euro per day \* 6 = 1,650 euro approx
4. Archive and release of the series as a web download / podcast, enabling a large number of listeners to 'listen again' across a variety of services including Bandcamp and iTunes. This will provide a platform for new listeners to access the show, as well as promotion of broadcasts. Webdesign, mastering MP3's for web, upload to itunes / bandcamp, RSS feed creation and maintenance: 6 days @ 200 euro = 1,200 approx

*Overall in kind contribution = 400 (research) + 30 (scripts) + 1,650 (recording & editing equipment rental) + 1,200 (podcast / web)*

**Total Saved: 3280 euro**



#### 4. Finance Plan

##### Finance Plan

<b>Eligible Costs</b>		
Funder	Amount	% of Eligible Budget
Sound & Vision II	14,000	94.9%
Broadcaster		
Other Funder		
Self	740	5.1%
<b>Total Eligible Costs</b>		<b>100%</b>
<b>Ineligible Costs</b>		
Funder	Amount	% of Ineligible Budget
Self	370	100
<b>Total Ineligible Costs</b>		<b>100%</b>
<b>Total Budget</b>	<b>15,110</b>	

#### **VAT**

The Revenue Commissioners have raised a query with the BAI on the treatment of VAT in relation to funding. We are currently in discussion with Revenue on this query. We request applicants prepare their budget exclusive of all VAT costs<sup>1</sup>.

<sup>1</sup> Unless you are not registered for VAT as outlined above.



**5. Letter of Commitment from a Broadcaster**



Marconi House,  
Digges Lane,  
Dublin 2  
Ireland

8<sup>th</sup> June 2014.

To whom it may concern:

I am writing to confirm that Newstalk 106 - 108fm is committed to broadcasting '**The Wall In The Mind**' (working title), a drama for radio to be produced by Gareth Stack should it secure funding under Round 21 of the Sound and Vision Scheme.

'**The Wall In The Mind**' will be broadcast as part of our documentary programming at a peak time (between 7am – 7pm) in line with the Sound and Vision scheme once completed to a satisfactory standard and delivered to the station.

Newstalk is committed to providing benefit in kind to the value of 5% for the production of '**The Wall In The Mind**'.

Best Regards,

Francesca Lalor,  
Series Producer- Documentary on Newstalk



## **6. Letter(s) of Commitment from other Funders**

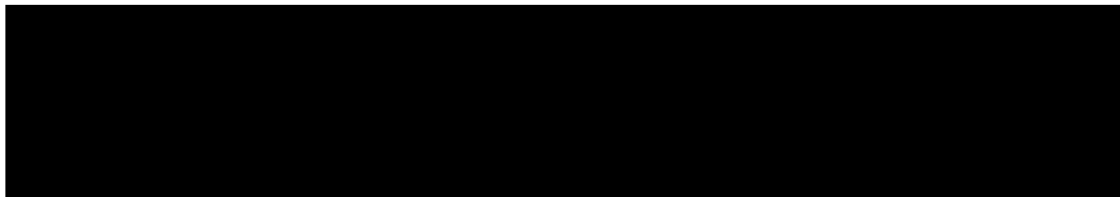
If parties other than the BAI, the broadcaster and the applicant are proposing to provide funding to the project, letters of commitment in this regard should be included here. These should be on headed paper, signed and dated within three months of the relevant round closing date. The letter should identify the project by name and confirm the amount of support being provided, when it will be available and any conditions attached to this support. These letters and dates are not mandatory but in the absence of such correspondence the BAI reserves the right to consider in assessment that this support is not confirmed even though it may be listed as confirmed elsewhere in the application.



## 7. CVs from Key Personnel

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

### Producer / Researcher / Writer / Director / Editor – Gareth Stack



Writer / Producer / Performer with experience in radio and podcast production. 1<sup>st</sup> class BA honours Psychology graduate from Trinity College Dublin.

#### **Radio**

2014 - 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.

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.

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 (<http://analoguemagazine.com>),

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.



11<sup>nd</sup> June, 2014

RE: Letter of Commitment

Dear Sir / Madam,

This letter acknowledges that I have committed to participation in the following drama production, 'The Wall in the Mind', for production in 2014, and broadcast on Newstalk. I consent to take on a variety of roles in the production, including producer / director / writer and editor.

Yours sincerely,

Gareth Stack

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

A handwritten signature in black ink, appearing to be 'G. Stack', is written over a horizontal line.





### Composer – Ewan Hennelly

Wexford born Ewan Hennelly began his experiments with electronic music as a teenager in the mid 90s after purchasing a copy of Aphex Twin's Selected Ambient Works II. With an EKO Mickey home organ, Commodore 64 computer and two tape decks he began to work on pause button edited electronic noise. In 1997, armed with a basic midi set up, Ewan moved to Dublin to study and a chance encounter with Tom O'Doherty lead to the creation of Compact Risc (later Risc) records and the release of the first Herv 7" some years later, by which time Ewan was playing live and involving himself further in Dublin's electronic music scene. 2003 saw the release of the first Herv album, "Snap Hands" to acclaim and the beginning of an intensely productive 10 years for Herv.

Risc operated until 2005, putting out 8 releases in total; the focus of the label in these years being to release unheard new music from independent acts in Ireland, on vinyl and CD, in elegant and unique packaging. During this period Ewan experimented heavily with Gameboy / chiptune styles of music, and after Risc closed for business he began another partnership with Barry Murphy (The Last Sound/Whirling Hall of Knives), operating Go Away Recordings which released the second and third Herv albums: the gentle 'Introduction to Synthesizers' and the heavily breakcore influenced 'Customer', a style which was to dominate much of his output for several years. On Dublin's Alphabet Set in 2006 Ewan released the first of a plethora of net-label releases, subsequently making the decision to distribute most of his future output online. Releases on Dublin based Richter Collective, Belfast's Acroplane, Brighton's Netlab, London's The Centrifuge and Berlin's Cock Rock Disco followed over the years, as well as numerous compilation appearances.

In 2009 Ewan met Dublin electronic / RnB producer Meljoann and the pair began "Gland and Conduit", combining elements of noise music, breakcore and sound design. A trio of Herv EPs made with simple software on Nintendo DS and iPad followed under the name Portable Music. Ewan's focus had shifted back to hardware synthesizers and towards a looser and more improvised feel. The final Herv release came in 2012, showcasing some of this improvised work on a split release for Dublin's Nute with Whirling Hall of Knives.

In early 2012 the pair moved to Brighton and Ewan began to develop the improvised work further, under the name ZPG. Initial releases were recorded to tape and hidden Geocaches throughout the East Sussex countryside, later becoming available online. Releases on Berlin's Unique Tapes and Nute as well as collaborations with local noise musicians such as K (no o) (as Gonzo PKE) followed, spawning the loose Voyder collective alongside NGRRR, VORRS and Autobee.

### Links:

<http://www.herv.org>

<http://zpgps.weebly.com/http://www.riscrecords.net>

<http://www.discogs.com/artist/92928-Herv>



2<sup>nd</sup> June, 2014

RE: Letter of Commitment

Dear Sir / Madam,

This letter acknowledges that I have committed to participation in the following drama production, 'The Wall in the Mind', for production in 2014, and broadcast on Newstalk. I consent to take on a variety of roles in the production, including sound design and composition.

Yours sincerely,

Ewan Hennelly

Signed: 



**Sound Engineer – Colm Coyne**

CV REDACTED



2<sup>nd</sup> June, 2014

RE: Letter of Commitment

Dear Sir / Madam,

This letter acknowledges that I have committed to participation in the following drama production, 'The Wall in the Mind', for production in 2014, and broadcast on Newstalk. I consent to take on a variety of roles in the production, including location sound recording and sound engineering.

Yours sincerely,

Colm Coyne

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

A handwritten signature in black ink, appearing to read 'Colm Coyne', is written over a horizontal line.



# Sound & Vision II | **Application Form**

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**Executive Producer – Heather MacLeod**

CV REDACTED



### **8. Letters of Commitment from Key Contributors**

Applicants are encouraged to include letters or emails from key contributors, personnel or talent who are essential to the delivery of the project and/or difficult to confirm. The letters/emails should confirm a commitment to participate in the making of the programme or series as described in this application. If such correspondence is not included, the BAI reserves the right to consider in assessment that participation by these individuals is not confirmed even though it may be listed as confirmed elsewhere in the application.

## 9. Indicative Running Orders

Insert Indicative Running Orders here, if applicable to your project. Radio applicants **must** include indicative running orders for their projects. If the proposal is for a series, one or two indicative running orders may be sufficient. Running orders can also be provided for television programmes where applicants believe it will aid understanding of the other elements of their application e.g. the treatment.

Running order should include timings and describe the content and any other relevant information on the audio or audiovisual landscape..

### Running Order – Episode 1

The Wall In the Mind - Episode 1 - The Past Didn't Go Anywhere		
Sound Environment	SFX / Atmos	Duration
BAI Sting		00:00 - 00:05
Theme		00:05 - 00:30
Scene 1 - October 8th, 1989 - Berlin, Alexanderplatz, outside the Palast der Republik	Crowd Noise, Chanting, Riot Noise, Riot Police, Screams	00:30 – 04:00
Scene 2 - Ireland, Present Day, Claire's Home	Bedroom, bathroom, sink, bed	04:00 – 06:00
Scene 3 - Ireland, Present Day, Claire's College	chairs, small seminar room atmos, students	06:00 – 08:30
Scene 4 - Ireland, Present Day, Claire's Home	kettle, kitchen noises, cassette deck	08:30 – 10:00
Scene 5 - Berlin, October 1st, 1989 - Street, Intercut with Ireland, present day, Claire's Home	Street Noise, Trabants, road noise	10:00 – 14:30
Scene 6 - Ireland, Present Day, Flight to Berlin	Plane ambience, passengers, drinks	14:30 – 17:30
Scene 7 - Berlin, October 8th 1989 - Mörderberg Barracks	Concrete building, dogs, shouting, Lights, Office, metal steps	17:30 – 22:00



## Running Order – Episode 2

The Wall In The Mind - Episode 2 - The People's Republic of Friedrichschain		
Sound Environment	SFX / Atmos	Duration
BAI Sting		00:00 - 00:05
Theme		00:05 - 00:30
Prelude	Narration / Music	00:30 - 01:00
Scene 1 - Present Day, Berlin, Kreuzberg Street / Bar	Contemporary Berlin street & bar atmos, footsteps, traffic	01:00 - 6:00
Scene 2 - Present Day, Berlin, Oranien259 Squat	Street noise, wooden door, courtyard atmos, large occupied building atmos, art workshops	06:00 - 14:00
Scene 3 - November 5th, 1989, E.Berlin, Bautzen II Prison	Steel door slot, feet on concrete, cell atmos	14:00 - 18:30
Scene 4 - Present Day, Berlin, Streets of Friedrichschain	Crowds, sirens, marching whistles, the noises of protest	18:30 - 20:30
Scene 5 - November, 14 1989, Berlin, Bautzen II Prison	Light, steel door, slot, feet on concrete, cell atmos	20:30 - 22:00





## All Scenes and Characters (whole series)

Code	Episode	Scene	Location	Setting	Time	Characters
#1	1	1	1	Berlin 1989, Alexanderplatz protest, night	1989	Claire-1 Emil Matthaus-1 Guard
#2	1 1	2	2	Ireland, Claire's Bedroom	2014	Claire-2 Stuart
#3	1	3	3	Ireland, Claire's College	2014	Claire-2 Peter
#4	1	4	4	Ireland, Claire's Kitchen	2014	Claire-2 Stuart
#5	1	5	5	Berlin, Friedrichschain, day, Street / Bar	1989	Claire-1 Emil Matthaus-1 Gunter
#6	1	6	6	Ireland, Flight to Berlin	2014	Stewardess Claire Stuart
#7	1	7	7	Berlin, night, Mörderberg Barracks - Garage / Corridors / Office	1989	Guard Claire-1 Kurt Becke
#8	2	0	N/A	Narration		Narrator
#9	2	1	8	Berlin, Kruezberg, Street / Bar	2014	Claire-2 Stuart Gunter
#10	2	2	9	Berlin, Oranien 259, Street / Buildings / Garden	2014	Nicole Claire-2 Matthaus-2
#11	2	3	7	Bautzen II Prison - Cell / Corridors / Office (similar to Mörderberg Barracks)	1989	Claire-1 Emil Guard Kurt Becke
#12	2	4	1	Berlin, Friedrichschain protest, night (similar to Alexanderplatz)	2014	Claire-2 Matthaus-2



# Sound & Vision II | Application Form

#13	2	5	7	Bautzen II Prison - Cell	1989	Nicole Guard Claire-1 Emil
#14	3	0	N/A	Narration		Narrator
#15	3	1	8	W. Berlin Hotel Room	1989	Claire-1 Claire's Mother Matthaus-1
#16	3	2	8	Berlin Hotel Room (similar to 8)	2014	Stuart Nicole Claire-2
#17	3	3	9	Berlin, Oranien 259, S-Bahn / Street / Buildings (similar to 9, with addition of train)	2014	Claire-2 Nicole
#18	3	4	10	Stasi Museum - outside and inside corridors	2014	Tourguide Claire-2 Nicole
#19	3	5	11	Abandoned Mörderberg Barracks, day - road, outside, interior	2014	Claire-2 Nicole
#20	3	6	12	Hannah Baums Apartment, Outside / Inside	N/A	
#21	4	0	N/A	Narration		Narrator
#22	4	1	13	Emil's Apartment evening - with fishtank	1989	Claire-1 Emil
#23	4	2	9	Berlin, Oranien 259, Buildings / Garden	2014	Matthaus-2 Claire-2 Nicole
#24	4	3	13	Emils Apartment - a party	1989	Matthaus-1 Emil Claire-1
#25	4	4	8	Berlin Hotel Room	2014	Gunter Claire-2 Stuart
#26	4	5	15	Mitte - street / Kurt Becke's Apartment	2014	Gunter Kurt Becke Claire-2
#27	4	6	7	Bautzen II Prison - Cell	1989	Claire-1
#28	4	0	N/A	Narration		Narrator



## Sound & Vision II | Application Form

#29	5	1	9	Berlin, Oranien 259, Buildings / Garden	2014	Matthaus-2 Claire-2 Nicole-2
#30	5	2	8	Berlin Hotel Room	2014	Claire-2 Stuart
#31	5	3	16	Police Station	2014	Claire-2 Polcewoman
#32	5	4	13	Berlin Alexanderplatz / Emil's Apartment	1989	Emil Gunter
#33	5	5	14	Car / Berlin Streets	1989	Matthaus Gunter Emil
#34	4	0	N/A	Narration	N/A	Narrator
#35	6	1	7	Bautzen II Prison - Office		Claire-1 Kurt Becke
#36	6	2	17	Gunwald, Outdoors, day	2014	Claire-2 Emil
#37	6	3	8	Berlin Hotel Room	2014	Claire-2 Stuart Policeman
#38	7	4	18	Berlin Prison, Visiting Room	2014	Claire-2 Nicole
#39	6	5	17	Grunwald, Outdoors night	1989	Emil Gunter Matthaus-1
#40	8	6	19	Berlin Prison, Classroom	2014	Claire Prisoner



## 10. Scripts

Insert scripts here, if applicable to your project. Scripts **must** be provided for all Drama programmes and **must** be in the language in which the programme will be broadcast. For a programme series where all scripts are not available, applications must include at least one script and outlines of all programmes in the series. **Scripts are also advisable** for dramatic elements contained in other formats e.g. documentaries or animation, where there is a significant drama/reconstruction element.

Three complete scripts from the series are included below (series outline provided above in treatment section), more available on request.

6 SCRIPTS REDACTED (will be publically available after broadcast)