



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

Summary checklist for all Applicants:

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|---|--|---|
| 1 | I have registered with BAonline | Y |
| 2 | I have checked the Contractor for my programme is also registered with BAonline | Y |
| 3 | I have read the S&V Scheme; the current S&V Guide for Applicants and consulted the BAI online FAQs | Y |
| 4 | I will complete this Form and save it as one MSWORD/ or PDF document (less than 8MB) | Y |
| 5 | I will check this document for computer viruses before it is uploaded to BAonline | Y |
| 6 | I have completed all mandatory fields on the online part of the application form on BAonline | 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 |
| <p><i>When you can mark 1-10 as "Y" you are ready to submit your application via www.baonline.ie</i></p> | | |



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1. Programme Specification¹

| | |
|------------------------------|--|
| 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 |

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 Wall in the Mind is an exciting historical drama series, dealing with the Irish experience in the European context. The drama explores the consequences of the imprisonment of an Irish woman in East Germany before the fall of the Berlin wall. The programme has been developed to coincide with the anniversary of German Reunification. The series combines a variety of innovative storytelling and sound production techniques to create a thrilling drama linked to real historic events. 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.

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

Scheme Objectives:

This six part drama series explores the 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 themes of the series – political violence, state surveillance, and the conflict between political activism and the state, reflect important contemporary Irish and international concerns. 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 is an Irish woman whose life was deeply impacted by her experiences in Germany. Our story examines the experience and perspective of the Irish emigrant outsider, reflecting a variety of Irish dramaturgic traditions.

¹ See section 4.1 of the Guide for Applicants

The Wall in the Mind explores state surveillance, now more relevant than ever in the domestic Irish context. East Germany under the Stasi was a state in which phone calls and letters were monitored, and citizens compelled to inform on friends and neighbours. The revelations in 2014 that all Irish online communications are monitored by British intelligence service GCHQ, demonstrate little has changed. In our drama, the actions of the former Stasi operative character (in misusing state records for personal advantage) serve as an allegory for recent Irish political developments. The narrative explicitly draws parallels between contemporary and historic surveillance.

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 personal development. 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.

The final 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 – including Exchange Dublin, Space 54, Mabos, Bluebottle Collective, the Centre for Creative Practices, Supafast, the Complex, and the Factory. Writer Gareth Stack has documented this gentrification process for RTE Lyric FM's 'Culture File' programme. This is mirrored in our drama in the conflict between the fictional artist's squat 'Oranien259', and the plans to redevelop the riverside Spree area of Berlin. As in Dublin, commercial developments and council pressure have shut down numerous historic artists collectives and intentional communities. Like Dublin in the last decade, Berlin is now home to a construction boom, setting communities against developers in a fight for the spirit of the city.

These three themes – state power versus grass routes political movements, political violence, and state surveillance, all connect with the Sound and Vision Scheme III objective of raising public awareness and understanding of global issues impacting on the State and countries other than the State.

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. Thus while this story is set in Germany, it uses its location to illustrate themes rooted in Irish theatrical tradition (the outsider, emigration, and the unreliability of memory), and reflecting Irish contemporary social and political concerns.

As with recent radio documentaries produced to coincide with the fall of the Berlin Wall, like Newstalk's acclaimed 'Behind The Wall', 'The Wall in the Mind' explores Irish experience in of historic European events. This is in the tradition of depicting the experiences and perspective of the diaspora – reflected in 'exile narratives' like John B Keane's 'The Contractor' and Julia O'Faolain's 'Irish Signorina'.

Thus our series is a living example of the Irish cultural traditions of theatre that examines the fragility and inaccuracy of memory and the impact of emigration.



Response to BAI Feedback (Round 21)

Production fees and overheads are not being claimed which is unusual.

Production fees were previously left out as a cost saving measure – as in all our prior productions. They have now been added as suggested.

As the same person is covering the writer, director, producer and editing functions, the daily rate should be the same for each function. The role of the executive producer is unclear.

The executive producer role has been removed.

The daily rate for writer, director, producer and editor have been made the same. This rate has also been decreased to further increase value for money.

'This does not represent an innovative concept'

While this is far from the first drama to be set in part at the fall of the Berlin Wall, the proposed series is innovative both structurally and formally. It represents a radio drama with an equivalent depth of character and sophistication of plot to a contemporary television drama series. The programme will be simultaneously more ambitious and more appropriate to the medium of radio, than radio adaptations of stage drama, or conventional theatrical radio drama.

The series explores the counterculture in a way it has rarely been examined in Irish drama, either on radio or screen. By humanising radical political figures and the squatting movement in the German context, we aim to create a better understanding of this kind of politics in Ireland today – at a time when increasing numbers of Irish people are choosing 'alternative' sustainable lifestyles like intentional communities, consensus based collective organisations and sustainable farming. It would be extremely difficult to tackle these contentious issues in a contemporary Irish setting, without violating the Defamation Act, 2009. By setting large parts of the drama abroad, we gain the distance to more critically engage with these trends.

An enormous amount of research has gone into creating a humanised depiction of political dissent. The writer brings to this story an understanding of the dynamics at play in the conflict between globalised development and grass roots movements; gained through his experience working in and writing about collective art centres in Dublin. While the setting might not at first seem original – the themes, social world of the characters depicted, and the approach to scripting and production are all new to Irish radio.

In terms of sound design, the programme builds on the experience of the director and sound engineer in constructing compelling audio soundscapes. We've developed an approach to sound rooted thematically in our story – using a variety of location recording techniques and technologies to mirror the paranoid world of 1989 Berlin, as well as the consumerist society of today. Many of the techniques we will employ, from binaural recording to the use of microphones to emphasises 'point of view', are



adapted from the sound design of cinema, rather than radio. The producer has recently attended master classes with feature film sound designers like Steve Fanagan of Ardmore Sound, in order to better understand the use of sound to tell a story and capture the lived experience of a protagonist.

We have also invested in a variety of custom made microphones, to allow us to move in and out of the perspectives of the protagonist – subtly indicating to the audience which aspects of the drama are real, and which a kind of unreliable narration.

'Although an Irish woman is the central character, this is really a German drama.'

'The Wall in the Mind' links into the Irish tradition of writing about the diaspora. Our protagonist Claire is – thanks to her adolescent experiences – a native of nowhere. This is ironically a profoundly Irish experience: The experience of returning to find your country gone, the absence of a sense of home. Claire's perspective and her voice are deeply embedded in an Irish subjectivity. This is a story embedded in the Irish emigrant theatrical tradition from 'Philadelphia Here I Come' to 'Observe the Suns of Ulster...'. Work which tackles social and ethnic conflict, and the necessity to escape an overbearing and at times stagnant culture. And it is here that we see the parallels between Ireland of the 1980s and communist era Berlin.

While 'The Wall in the Mind' is set primarily in Berlin, it is in every sense a European drama. We examine the effect on the culture of a society developed in opposition to its government. A mainstreaming of grass roots political struggle and violent activism, analogous to the Northern Irish conflict. The focus in the contemporary portions of the drama – the conflict between democratic mass movements and corporate development, is the major political narrative of contemporary Ireland. By focusing on events in Germany, we hold a mirror to contemporary Irish political radicalisation and conflict (for example the current housing crisis and water charges struggle). This is also the story of an Irish woman, whose life has been shaped by the constrictions placed on women's relationships by Irish society to this day.

The Brechtian approach we are taking to scripting and sound design has long had a profound impact on Irish writing. Samuel Beckett's first radio drama 'All That Fall', employs imagistic sound as driver of narrative. In this work Beckett explored the phenomenology of age through the metaphor of a journey using increasingly sophisticated forms of transport. In this tradition, in the Wall in the Mind explores memory, subjectivity and aging through a literal journey into our heroine's past. Our central character's dilemma is the unreliability of memory – as confronted by undeniable recordings. Something Beckett explored in Krapps Last Tape. Claire, like Krapp, is tormented by the memory of lost love (in Krapps case the 'Woman in a punt') and a fixation on lost idealism and freedom.

'There is no indicative cast list given that 10 actors are required.'

A complete list of roles has been provided (see ***budget notes***), indicating in which scenes each character will appear. We have not provided a cast the show, as we will not be using 'big name' actors, and open auditions will be held prior to recording.



The scripts have been substantially revised to decrease the days required by each actor. This is now 45, reduced from 48, as each actor will only be paid for their days on set.

The producer / director will provide additional voices at no fee (as on our previous productions).

Since this is a realist drama that occurs over two time periods – two of the central parts require more than one actor. This is because these characters appear both as teenagers and middle aged adults. At the same time, several members of the cast will take on multiple roles - between them voicing all the secondary characters and tertiary characters.

We realise this differs from our previous comedy productions, and many contemporary radio drama productions. However we are aiming for a production and performance quality higher than the standard on Irish and British radio. This necessitates a believable cast rather than a number of broad 'impersonation' style accents. While it would be possible to cast a single actor to play a 19 year old and a 44 year old, this would stretch credulity and make the kind of believable complex performances and characterisations we are aiming for impossible. Finally, the character of Hannah Bauman (a 70 year old woman), could not realistically be performed by a much younger actress.

'It is intended that most recordings will be made on location, but no locations are specified or confirmed. The justification for recording on location rather than in studio is weak.'

1) Location recording is cheaper per day than studio recording. While it takes slightly longer to record on location (for this project 6 days, rather than approx. 4); this is balanced out by the savings gained by not having to pay for a studio. This remains our lowest cost drama budget application ever. While simultaneously being our most ambitious project, in terms of locations, sound design, duration etc.

2) The impact of specific locations is thematically essential to this project – it is a story set in a specific place and time, and concerning the changes wrought on a society over time. Using a variety of locations is necessary both to the varied and innovative audio design techniques we are employing to create the world of the story, and to convey the 'mood of the day' in the varied settings of the story.

3) A complete list of provisional locations has been provided (see **audio approach**).

4) We are working hard to create something that moves beyond the stagey clichés of audio drama – and develops the potential of the medium. The audience for contemporary audio drama is currently limited. This is understandable in light of the inevitable limitations of studio recording. Limitations that impact the performances of actors working in a 'dead room' from a fixed script. Our previous productions (notably the Sound & Vision funded series 'Any Other Dublin') have given us first hand experience of the greatly improved dramatic performances achievable on location. In addition, location sound obtains a quality of reality that cannot be mirrored in studio. It's not just a matter of effects or ambience, although we employ those where needed too. The audience can clearly hear that they're listening to real people in a real environment – rather than actors reading a script. With good quality location recording and performance listeners are immersed in a world, rather than listening to a 'play on the radio'.

5) Large parts of the drama are set outside or in transit between indoor and outdoor locations, at



protests, and in large open spaces. These segments benefit enormously from live on location recording.

The number of days required for the length of programme to be produced appear excessive

We've set ourselves an exciting and challenging production schedule. 6 * 22 minute episode of quality drama, with multiple richly varied locations each day. Based on our experience creating five fully scripted radio comedy series over the past six years, we feel that approximately one day per episode is appropriate. This was the timetable we followed on our previous 6 * 14 minute series 'Any Other Dublin', which was positively reviewed in the Irish independent, and rebroadcast on American radio. Although *The Wall in the Mind* is a substantially more challenging production (and each episode almost twice as long and a vastly larger number of locations), our increased experience, technical expertise and preparation will allow us to complete it in the same time number of days.

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').

Storyline:

(See episode outlines below for a more detailed account)

In 1989, Claire O'Hanlon travelled to West Berlin with her mother (an Irish foreign correspondent covering the unfolding crisis in Germany). Claire's mother considered Berlin a safer place for her daughter than Dundalk, where her work as a journalist exposed her to the dangers of the troubles. Running away from home, Claire crossed the border into East Germany. Befriending a group of young activists, Claire became romantically involved with Emil Reichmann, a passionate and charismatic reform campaigner.

Accompanying Emil and her friend Matthauss to a protest at East Berlin's central Alexanderplatz, Claire was arrested along with hundreds of others. Taken to the barracks of the Volkspolizei-Bereitschaft (paramilitary police) 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. 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. He was never heard from again.

Now, 25 years later, Claire receives a mysterious cassette tape anonymously in the mail. Now 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 – 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.

Episode Outlines:

Episode 1 – ‘The Past Didn’t Go Anywhere’

Claire O'Hanlon, a respected lecturer, is tormented by nightmares of her arrest and imprisonment in 1989. In the present day - a mysterious cassette tape arrives at Claire's home in Maynooth. The tape is a hidden recording produced during her time in Berlin, and Claire is instantly transported back to her adolescence. She leaves for modern day Berlin to track down the traitor recording her adolescent conversations for the dreaded Stasi. Claire's husband Stuart tags along, worried Claire's mental health difficulties will re-emerge. Unbeknownst to Stuart, Claire has another reason to visit Berlin. Emil, the love of her life, disappeared during the protests in Berlin. Now Claire wonders, 'Is Emil alive after all?'

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

We slip between past and future - Claire's memories of her incarceration and her search for answers in the present. Claire has arrived in contemporary Berlin. She shakes off her husband to meet with an old friend, activist turned developer Gunter Dietrich. Gunter claims not to know what happened to Emil, but re-introduces Claire to their old friend Matthauss Kassmeyer. Matthauss remains an activist, living in one of Berlin's last 'occupied houses', Oranien259. As Matthauss shows Claire around, police raid the squat. Claire and Matthauss join an enormous protest outside. Nicole, Matthauss's daughter takes Claire to safety. In 1989, Claire is imprisoned in the notorious Stasi jail Bautzen II. Her only comfort is Emil, imprisoned in the next cell. Claire is tricked into a false confession.

Episode 3 – ‘No Friends Like Old Friends’

Shortly after her release from prison in 1989, Claire is in her mother's apartment. She's watching videotaped footage of the fall of the wall, convinced she can see Emil in the videos. In Berlin, 2014, Stuart and Claire are arguing in their hotel room. Stuart is suspicious of Claire's new friend, Matthauss's activist daughter Nicole. Nicole warms to Claire after hearing about her imprisonment. Together they travel to the Stasi Museum, to see if Matthauss's record will hold any clue as to what happened to Emil. Instead they find Claire's own record, which suggests Emil may have been an informer. Claire & Nicole travel to Mörderberg, to the jail where Claire was held right after her arrest. They stumble across the ID of a former employee who still lives in the local area. Tricking the elderly woman, they enter her apartment, learning the identity of the Stasi agent who tortured Claire in prison, Kurt Becke, now a powerful property developer.

Episode 4 – ‘Secrets & Lies’

We learn more about the relationship between Claire and Emil and Claire's friendship with Matthauss back in 1989. Claire confesses to Matthauss that part of the reason she came to Germany was a termination that brought shame on her family. In the present, Matthauss tries to convince Claire not to



illegally pursue a man as powerful as Kurt Becke. With the assistance of Nicole and Gunter, Claire breaks into the former Stasi agent's home.

Episode 5 – 'Emil & The Detectives'

Claire, Gunter and Nicole question former Stasi man Kurt Becke. He denies that Emil was ever in Bautzen II prison with Claire. When Claire plays one of the prison recordings she's been sent, this time we hear Claire talking to herself. Claire attacks Kurt Becke, then flees his home with Gunter and Nicole. Claire reconciles with Stuart agreeing on his insistence to leave Berlin. Next morning she goes to Oranien259 to discover a massive series of raids have all but eliminated the remaining squats. The attack on Kurt Becke was used as justification for the crackdown. Claire receives another mysterious tape at her hotel. The latest tape, recorded after their release from jail in 1989, reveals Matthaus and Emil discovering Stasi recording equipment in their apartment, and suspecting Gunter of having placed it there.

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

Claire meets Gunter at the abandoned CIA listening post at Teufelsberg (Devils Mountain). As a storm begins, Gunter admits this is where he hid Emil's body. Gunter tries to force Claire off the building, but she narrowly escapes and flees through the woods with Gunter in pursuit. Claire is helped by an hallucination of Emil to find her way out of the forest. Gunter is killed as he pursues her across a busy road. Back at her hotel, Claire is arrested for the attack on Kurt Becke. Months later she is visited in prison by Nicole, who reveals Matthaus took his own life shortly after her arrest. Claire & Nicole discuss who really sent the tapes, and Claire explains her own extraordinary theory. One final tape arrives for Claire in prison, revealing what really happened to Emil, and the reasons behind the guilt that tormented Matthaus.

Key Creative Contributors:

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, and regularly provides culture reports for RTE Lyric FM's 'Culture File' programme. Gareth's last documentary series, 'Mad Scientists of Music', was described by the Irish Independent 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 has researched this turbulent period in European history and travelled to Berlin to create archival location recordings. He conceived the idea, developed the scripts, and will direct the production, as well as editing the final recordings in coordination with the sound engineer and composer.

Composer

Award winning 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 composed and produced numerous acclaimed electronic music albums (as HERV and ZPG), 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

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 one Sound & Vision funded location production ('Any Other Dublin', for DCFM) that utilised a variety of Dublin locations to create a richer, more immersive drama than could 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'.

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 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' / 'atmos', pre-recorded on location in Berlin, custom sound effects created in Dead Medium Production's studios 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 can be enhanced, but never 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 techniques. These will include: mono cassette tape recordings, stereo recordings, binaural recordings, and lavalier microphone recordings. A custom made binaural microphone has been created for the series by Irish instrument maker and composer Ed Devane. Some scenes will be recorded as though captured by hidden Stasi microphones, which will situate them in the past. Others will be recorded binaurally, serving as a subtle clue to our protagonist'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.



The narrative of the series moves back and forth in time between contemporary and communist era Berlin. A variety of sound and musical devices 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 differentiate events that actually happened from Claire's unreliable recollection. 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 to the mystery at the heart of the narrative hinges on tape recordings that what really happened to Claire and her friends in the protest movement in 1989.

We have selected a variety of provisional locations around Dublin, and performed test recordings to assess their suitability for the locations represented in the script.

These include:

- Various Dublin streets, including Parnell Square, North Great Georges St, and Grafton St
- The Theatre Upstairs bar upstairs (Lanagans)
- A car and a landscaping van, whose owners have agreed to their use
- The offices of the A4 Sounds Collective, in Drumcondra (which include numerous sonically distinct rooms)
- An area of the Wicklow Hills near Powerscourt
- The metal staircase of the Smock Alley 'Boy's School' Theatre
- The Gaiety School of Acting lounge room
- The alley / studio space of 'Little Gem' record store and studios, on Parnell Square.
- Atmos (not live action) sound recordings on the Dart & Luas
- Studio and environs (garden, living room, bedroom etc) of Dead Medium Productions (in Dublin 7)
- Studio and environs of Crazy Dog audio productions (Harolds Cross).

Complete list of Locations / Scenes & Settings

| Location ID | Location | Setting | Year | Characters | Actors | SFX |
|-------------|--|--|------|---------------|-----------|---|
| 1 | Parnell Square | East Berlin, Alexanderplatz protest, night | 1989 | Claire-1989 | ACTRESS 1 | 1989 German Street Ambience Tanoy, Struggle |
| | | | | Emil | ACTOR 1 | |
| | [Pre-record of crowds on Patricks Day] | | | Matthaus-1989 | ACTOR 2 | Troops, Van Door, Van |



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|---|--|---|------|---|--|---|
| | | | | Policeman | ACTOR 5 | Protest, Police, Crowd |
| 2 | Bedroom - Dead Medium Productions Studio | Ireland, Claire's Bedroom | 2014 | Claire-2014 Stuart | ACTRESS 2 ACTOR 3 | Sink, tap, light, bed Bedroom Ambience |
| 3 | Living Room - Dead Medium Productions Studio | West Berlin, Claire's Mothers Apartment | 1989 | Claire-1989 Claire's Mother | ACTRESS 1 ACTRESS 3 | Bedroom Ambience New wave music, Door, Stairs, Bag, Clothes, Window, Rain, GhettoBlaster |
| 4 | Kitchen - Crazy Dog Audio Studios | Ireland, Claire's Kitchen | 2014 | Claire-2014 Stuart | ACTRESS 2 ACTOR 3 | Coffee, Mail, package, tape, stereo. Kitchen Ambience |
| 5 | North Great Georges St | Berlin, Friedrichschain , day, Street | 1989 | Claire-1989 Emil Matthaus-1989 | ACTRESS 1 ACTOR 1 ACTOR 2 | Berlin, 1989 Street Ambience Traffic, poster ripping, paper towel. |
| 6 | Living Room - Crazy Dog Audio Studios | Emil's Apartment, E.Berlin | 1989 | Claire-1989 Emil Matthaus-1989 Gunter | ACTRESS 1 ACTOR 1 ACTOR 2 ACTOR 4 | Party Early electronic music, crowd Apartment Ambience |



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| 7 | Car Interior - owned by Crazy Dog Studios | Ireland, Flight to Berlin | 2014 | Stewardess Claire-2014 Stuart | ACTRESS 3 ACTRESS 2 ACTOR 3 | Airplane ambience Seatbelt, bag |
| 8 | Landscaping Van [Owned by Gerry Lehane] | Police Van | 1989 | Policeman Claire-1989 | ACTOR 5 ACTRESS 1 | Van Ambience Prisoner sounds |
| 9 | A4 Sounds Workshop Area, Drumcondra | Volkspolizei- Bereitschaft Barracks | 1989 | Claire-1989 Policeman | ACTRESS 1 ACTOR 5 | Echoing Barracks, shouts, bodies moving, kosh, metal steps, stone corridor |
| 10 | A4 Sounds Office Space, Drumcondra | Barracks Office | 1989 | Claire-1989 Matthaus- 1989 Kurt Becke | ACTRESS 1 ACTOR 2 ACTOR 6 | Small office ambience Stool, Rotary Phone, Papers |
| N/A | Dead Medium Productions Studio | Narration | | Narrator | DIRECTOR | |
| 11 | Grafton St [early morning weekday] [with actors off mic for pedestrian dialogue] | Berlin, Kreuzberg, Street | 2014 | Claire-2014 Stuart | ACTRESS 2 ACTOR 3 | Quite Kreuzberg Street ambience Kebab shop, road crossing, steps to basement |
| 12 | Theatre Upstairs bar upstairs (Lagagans) - contact | Berlin, Kreuzberg, Bar | 2014 | Claire-2014 | ACTRESS 2 | Bar Ambience |



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|----|---|--|------|--|--|---------|---|
| | Gerry Adlum | | | | Gunter | ACTOR 4 | Bar Muzak, Steps |
| 13 | House & Garden - Crazy Dog Audio Products + A4 Sounds Workshop / outdoor area | Berlin, Oranien 259, Street / Buildings / Garden | 2014 | Nicole Claire-2014 Gunter Matthaus-2014 | ACTRESS 4 ACTRESS 2 ACTOR 4 ACTOR 5 | | Oranienstrasse Ambience Interior Ambience Allotment Ambience Gate, Doorway, courtyard, Workshops, Siren |
| 14 | Small bed room - Crazy Dog Audio Productions | Bautzen II Prison - Cell | 1989 | Claire-1989 Emil Guard | ACTRESS 1 ACTOR 1 | | Prison cell ambience Creeks, Concrete Floor, Metal Slot, Cell Door, Buzzer, automated gate, light |
| 10 | Office area - A4 Sounds, Drumcondra | Bautzen II Interrogation Room (similar to Blankenberg) | 1989 | Claire-1989 Guard | ACTRESS 1 SOUND ENGINEER | | Stone room ambience Glass of water, prison door, pages, cassette recorder, |



| | | | | | | |
|-----|--|--|------|---|--|--|
| | | | | Kurt Becke | ACTOR 6 | table. |
| 11 | Leeson St - Dublin [Pre-record of crowds on Patricks Day] 2 recording passes - ground level & head level | Berlin, Friedrichschain protest, night (similar to Alexanderplatz) | 2014 | Claire-2014 Matthaus-2014 Nicole | ACTRESS 2 ACTOR 5 ACTRESS 4 | 2014 German Street Protest ambience Sirens, whistles, crowd, shouts, screams, tear gas. |
| 14 | Small bed room - Crazy Dog Audio Productions | Bautzen II Prison - Cell | 1989 | Guard Claire-1989 Emil | SOUND ENGINEER ACTRESS 1 ACTOR 1 | Prison cell ambience Lights, Cell door, blankets. |
| N/A | | Narration | | Narrator | DIRECTOR | |
| 3 | Back bedroom - Crazy Dog Audio Productions | W. Berlin Apartment | 1989 | Claire-1989 Claire's Mother Matthaus-1989 | ACTRESS 1 ACTRESS 3 ACTOR 2 | 1989 Bedroom Ambience TV, VCR, Newscast |
| 15 | Archival Footage - Euronews - Berlin Protests | News Report | 1989 | Reporter | DIRECTOR | Crowds etc, fall of the wall ambience, singing |
| 12 | Studio Space - Crazy Dog Audio | Claire's Hotel Room | 2014 | Stuart | ACTOR 3 | Hotel Room Ambience |



| | | | | | | |
|----|--|-----------------------------------|------|------------------------------------|-------------------------------------|--|
| | Productions | | | Nicole Claire-2014 | ACTRESS 4 ACTRESS 2 | Door, Bed |
| 16 | Dart Atmos recording - mixed with actors recorded in Dead Medium Production studio | Berlin, S-Bahn / Street | 2014 | Claire-2014 Nicole | ACTRESS 2 ACTRESS 4 | U-Bahn Ambience Berlin Street Ambience |
| 13 | House & Garden - Crazy Dog Audio Products + A4 Sounds Workshop / outdoor area | Berlin, Oranien 259, | 2014 | Claire-2014 Nicole | ACTRESS 2 ACTRESS 4 | Oranienstrasse Ambience Gate, Doorway, courtyard, corridor, classroom |
| 17 | Dead Room' - A4 Sounds, Drumcondra | Stasi Archives - Inside corridors | 2014 | Claire-2014 Nicole Tourguide | ACTRESS 2 ACTRESS 4 ACTRESS 3 | Museum Ambience Tour Groop |
| 18 | Berlin Pre-records & Pre-records on Luas | Stasi Archives - Outside / Tram | 2014 | Claire-2014 Nicole | ACTRESS 2 ACTRESS 4 | Outside office Ambience Smoking, Gravel, Tram, file. |



| | | | | | | |
|-----|--|---|------|--|---|--|
| 19 | Wicklow Hills - Near Powerscourt Waterfall, 30 minutes from Dublin - quiet on weekdays | Roadside / Woods Outside Abandoned Blankenburg Barracks | 2014 | Claire-2014 Nicole | ACTRESS 2 ACTRESS 4 | Roadside / Woods ambience Traffic, woodland, broken glass, window |
| 20 | A4 Sounds Workshop Area, Drumcondra (use broken tiles in studio for broken glass) | Inside Abandoned Blankenburg Barracks | 2014 | Claire-2014 Nicole | ACTRESS 2 ACTRESS 4 | Abandoned Building ambience Glass, concrete floors, echoing abandoned corridors, heavy steel cabinet |
| 21 | Window Over Alley - A4 Sounds Studios | Hannah Bauman's Apartment, Outside | 2014 | Claire-2014 Nicole Hannah Bauman | ACTRESS 2 ACTRESS 4 ACTRESS 5 | Outside Apartment Ambience Doorbell, Door chain, Door. |
| 22 | Front Room - Dead Medium Productions | Hannah Bauman's Apartment - Inside | 2014 | Claire-2014 Nicole Hannah Bauman | ACTRESS 2 ACTRESS 4 ACTRESS 5 | Inside Apartment Ambience Photograph Cigarette lighter, cigarette |
| N/A | Studio Space - Dead Medium Audio Productions | Narration | | Narrator | | |



| | | | | | | |
|----|---|--|------|----------------------------------|--------------------------|---|
| 6 | Kristian Marken House (has fishtank) - rathmines | Emil's Apartment evening - with fishtank | 1989 | Claire-1989 Emil | ACTRESS 1 ACTOR 1 | Berlin Apartment 1989 Fishtank, carpets, punk music, closet, fish food, fish tank lid. |
| 13 | House & Garden - Crazy Dog Audio Products + A4 Sounds Workshop / outdoor area | Berlin, Oranien 259, Buildings / Garden | 2014 | Matthaus-2014 Claire-2014 | ACTOR 5 ACTRESS 2 | Oranien259 Atmos Street Atmos Gate, shop front grill |
| 16 | Street outside A4 Sounds, Drumcondra | Berlin, Street Outside Oranien 259 | 2014 | Claire-2014 Nicole | ACTRESS 2 ACTRESS 4 | Oranienstrasse Ambience Tissue |
| 6 | Bedroom 2 - Crazy Dog Audio Productions, Harolds Cross | Emil's Apartment | | Matthaus-1989 Claire-1989 | ACTOR 5 ACTRESS 1 | 1989 Berlin Apartment Ambience Guitar, Door, Kitchen, Food, Plate, Chair |
| 23 | Studio - Dead Medium Productions | Phonecall | 2014 | Gunter Claire-2014 | ACTOR 4 ACTRESS 2 | Phonecall ambience |



| | | | | | | |
|-----|--|--|------|---|--|--|
| 24 | Theatre Upstairs bar upstairs (Lagagans) - contact Gerry Adlum | Berlin, Zehlendorf, Bar | 2014 | Gunter Nicole Claire-2014 | ACTOR 4 ACTRESS 4 ACTRESS 2 | Berlin bar ambience |
| 25 | Garden - Crazy Dog Audio Productions , Leinster Road | Berlin, Zehlendorf, Kurt Beckes House, Outside | 2014 | Gunter Nicole Claire-2014 | ACTOR 4 ACTRESS 4 ACTRESS 2 | Berlin quiet street / lane / garden Wall, Window |
| 26 | Front Room - Crazy Dog Audio Productions , Leinster Road | Berlin, Zehlendorf, Kurt Beckes House, Inside | 2014 | Gunter Kurt Becke Nicole Claire-2014 | ACTOR 4 ACTOR 6 ACTRESS 4 ACTRESS 2 | Large mansion ambience Piano music, Vase smashing, chair dragged, phone. |
| N/A | Studio - Dead Medium Productions | Narration | | Narrator | DIRECTOR | |
| 26 | Kitchen - House - Crazy Dog Audio Productions | Zehlendorf, Inside Kurt Becke's House | 2014 | Claire-2014 Kurt Becke | ACTRESS 2 ACTOR 6 | Mansion ambience Glass of water, slap, cabinet, bottle of wine, glass, smashing glass, cassette |



| | | | | | | |
|----|---|---|------|---|--|--|
| | | | | | | tape, tape player |
| 14 | Small bed room - Crazy Dog Audio Productions | November 5th, E.Berlin, Bautzen II Prison - NB - Repeat of earlier scene with Emils lines missing | 1989 | Claire-1989 | ACTRESS 1 | Prison Cell Metal creaking, Door, Slot, Echo, stone floor, tray |
| 26 | Front Room - Crazy Dog Audio Productions, Leinster Road | Zehlendorf, Inside Kurt Becke's House | 2014 | Claire-2014 Kurt Becke Gunter Nicole | ACTRESS 2 ACTOR 6 ACTOR 4 ACTRESS 4 | Mansion ambience Door, strangling, punch, sirens. |
| 12 | Studio Space - Crazy Dog Audio Productions | Claire's Hotel Room | 2014 | Claire-2014 Stuart | ACTRESS 2 ACTOR 3 | Hotel Room Ambience Bag, Clothes, Bed |
| 13 | A4 Sounds Workshop / outdoor area | Oranien 259 | 2014 | Matthaus-2014 Claire-2014 | ACTOR 5 ACTRESS 2 | Oranien259 Ambience Broken Glass, footsteps, voices, birdsong |



| | | | | | | |
|-----|--|----------------------------------|------|-------------------------------------|-----------------------------------|--|
| 27 | Lobby of Gaiety School of Acting - contact Roger Gregg | Lobby of Claire's Hotel | 2014 | Claire-2014 Concierge | ACTRESS 2 DIRECTOR | Hotel Lobby Ambience Package, cassette tape, tape, phonecall, phone, paper |
| 6 | Living Room - Crazy Dog Audio Studios | Emil's Apartment | 1989 | Emil Matthaus-1989 Gunter | ACTOR 1 ACTOR 2 ACTOR 4 | 1989 Berlin Apartment Ambience Door knocking, Kitchen footsteps, cupboards, kettle, punching wall, breaking wall, cable, lamp swinging, chair, microphone, body. Bugs in walls |
| N/A | Studio - Dead Medium Productions | Narration | N/A | Narrator | DIRECTOR | |
| 28 | Wicklow Hills - Near Powerscourt Waterfall, 30 minutes from Dublin - quiet on weekdays | S-Bahn Station / Grunwald Forest | | Claire-2014 Passenger | ACTRESS 2 ACTRESS 4 (or 1) | Berlin train Station ambience / Grunwald forest ambience Crowd, train, station, platform, underpass, |



| | | | | | | |
|----|--|--|------|-------------|-----------|--|
| | | | | Gunter | ACTOR 4 | woods, tapes, suitcase, |
| 29 | Smock Alley - Boys School Staircase | Teufelsberg | 2014 | Claire-2014 | ACTRESS 2 | Teufelsberg Ambience Gravel, gate, lock, echos, drips, concrete floor, stone steps, windy platforms, storm, thunder, smashing tapes, struggle, open platform, rain (in / out), fall, steps, running |
| 30 | Wicklow Hills - Near Powerscourt Waterfall, 30 minutes from Dublin - quiet on weekdays | Grunwald, Outdoors night (Including ROAD) | 2014 | Claire-2014 | ACTRESS 2 | Forest / Road Ambience Rain, storm, mud, running, traffic, car skid, car horn, crash, accident, door beeping, |
| 12 | Studio Space - Crazy Dog Audio Productions | Claire's Hotel Room | 2014 | Claire-2014 | ACTRESS 2 | Hotel Room Ambience |



| | | | | | | |
|----|--|------------------------------|------|-------------------------------------|-----------------------------------|---|
| | | | | Inspector Petersen Stuart | DIRECTOR ACTOR 3 | Handcuffs, knock, door, spitting. |
| 31 | Gaiety School of Acting - Lounge Room | Berlin Prison, Vistor's Room | 2014 | Claire-2014 Nicole | ACTRESS 2 ACTRESS 4 | 2014 Prison / visiting room Electronic door, concrete, boots and slippers, footsteps, prisoners, families, |
| 32 | Blue Room - A4 Sounds Drumcondra | Berlin Prison | 2014 | Claire-2014 Guard | ACTRESS 2 DIRECTOR | 2014 Prison cell / dining hall Package, sink, metal tray, queue, door. |
| 30 | Wicklow Hills - Near Powerscourt Waterfall, 30 minutes from Dublin - quiet on weekdays | Car / Outside in Woodlands | 1989 | Emil Matthaus-1989 Gunter | ACTOR 1 ACTOR 2 ACTOR 4 | Car / Woodlands ambience Car driving down country roads, 1970s E. German pop, car door, cabin door, body |
| 33 | Little Gem recording studios - Parnell Square | Inside Cabin | 1989 | Emil | ACTOR 1 | 1989 Berlin Cabin |



| | | | | | | |
|--|--|--|--|-----------------------------|--------------------|---|
| | | | | Matthaus- 1989 Gunter | ACTOR 2 ACTOR 4 | Gunshot, Keys, body, slap, gun, gag, footsteps, jacket, slap, tape, walkman |
|--|--|--|--|-----------------------------|--------------------|---|

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.

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 Designer: Ewan Hennelly

Sound Engineer / Location Recordist: Colm Coyne

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. Budget²

Mandatory Budget Form for Radio Projects³

| | Number of Days |
|-----------------|----------------|
| Pre-Production | 6 |
| Production | 6 |
| Post-Production | 6 |

| Eligible Budget | | | | | |
|-------------------------------|---------------------------|------------------|--------|-------|-------|
| # | Personnel | Unit Description | Number | Rate | Total |
| 1 | Development | | | | |
| 2 | Producer (pre-production) | Day | 6 | 200 | 1,200 |
| 3 | Presenter | | | | |
| 4 | Researcher | | | | |
| 5 | Cast | Day | 45 | 125 | 5,625 |
| 6 | Director (production) | Day | 6 | 200 | 1,200 |
| 7 | Writer | Flat Fee | 1 | 1,000 | 1,000 |
| 8 | Other | | | | |
| Total Personnel Costs | | | | | 9025 |
| # | Production | Unit Description | Number | Rate | Total |
| 9 | Studio Hire | In kind | | | |
| 10 | Travel & Subsistence | Day | 57 | 10 | 570 |
| 11 | Interviewee & Guest Costs | | | | |
| 12 | Insurance | Flat Fee | 1 | 200 | 200 |
| 13 | Sound Engineer | Day | 6 | 250 | 1,500 |
| Total Production Costs | | | | | 2270 |
| # | Post-Production | Unit Description | Number | Rate | Total |
| 14 | Editing | Day | 6 | 200 | 1,200 |
| 15 | Music | Flat Fee | 1 | 500 | 500 |

² See section 4.2 of the Guide for Applicants

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



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| 16 | Archive | | | | |
|----------------------------------|---|------------------|--------|------|--------|
| 17 | Accounts (mandatory) | Flat Fee | 1 | 200 | 200 |
| 18 | Financial & Legal (<i>related to production only</i>) | Account Fee | 1 | 70 | 70 |
| 19 | Other (Location Fees) | Day | 6 | 50 | 300 |
| Total Post-Production | | | | | 2,270 |
| Sub-Total Eligible Budget | | | | | |
| | | | | | 13,565 |
| 20 | Production Fee | | | 3% | 407 |
| 21 | Overheads | | | 1% | 136 |
| Total Eligible Budget | | | | | 14,108 |
| Ineligible Budget | | | | | |
| # | Category Description | Unit Description | Number | Rate | Total |
| 22 | Other | | | | |
| Total Ineligible Budget | | | | | |
| Total Budget | | | | | 14,108 |

Cast, Director and Writer are applicable for drama only

3. Budget Notes and/or Detailed Budget⁴

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

We feel strongly that this budget offers enormous value for money, as the proposed series will be innovative, timely, dramatically compelling, original and a step forward both for us as creators of radio drama, and contemporary radio Irish drama as a storytelling medium. Newstalk as a broadcaster shares this vision, and are committed to producing ground breaking radio drama. In our discussions with the channel they have shared our excitement at the formal innovation and ambition of our approach.

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 / 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 BAI funding applications. They represent significant reductions on commercial rates.

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 6 days * 200 euro = 1,200 euro*

⁴ See section 4.3 of the Guide for Applicants



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 * 200 euro = 1,200*
5. Editor – Editing, mastering etc in home editing suite - *6 days * 200 euro = 1,200*

Total = 4,600 euro

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 / 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 today, 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' each scene prior to recording. He will also log all recordings to digital media, and catalogue recordings as they are produced. For many scenes sound will also be post processed by converting to and from analogue audiotape. Colm will also be responsible for this process.

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



Cast

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 all 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.

ACTRESS 1 = 4 days @ 125 euro = 500 euro
 ACTRESS 2 = 6 days @ 125 euro = 750 euro
 ACTRESS 3 = 2 days @ 125 euro = 250 euro
 ACTRESS 4 = 5 days @ 125 euro = 625 euro
 ACTRESS 5 = 1 days @ 125 euro = 125 euro
 ACTOR 1 = 5 days @ 125 euro = 625 euro
 ACTOR 2 = 4 days @ 125 euro = 500 euro
 ACTOR 3 = 5 days @ 125 euro = 625 euro
 ACTOR 4 = 5 days @ 125 euro = 625 euro
 ACTOR 5 = 4 days @ 125 euro = 500 euro
 ACTOR 6 = 4 days @ 125 euro = 500 euro

45 actor days by 125 euro = 5,625 euro

Total = 5,625 euro

Role / Scene List

| Sex | Actor | Role | Episodes | Scenes Present | Days |
|-----|-----------|-------------|----------|--|------|
| F | ACTRESS 1 | Claire-1989 | 1,2,3,4 | E1-1, E1-3, E1-5, E1-8, E1-9, E1-10, E2-4, E2-5, E2-6, E3-1 E4-1, E4-4 | 4 |



Sound & Vision II | Application Form

| | | | | | |
|---|-----------|---------------------------|---------------|--|---|
| F | ACTRESS 2 | Claire-2004 | 1,2,3,4,5,6 | E1-2, E1-4, E1-6 E2-1, E2-2, E2-3, E2-5 E3-3, E3-4, E3-5, E3-6, E3-7, E3-8, E3-9, E3-10, E3-11 E4-2, E4-3, E4-5, E4-6, E4-7, E4-8 E5-1, E5-3, E5-4, E5-5, E5-6 E6-1, E6-2, E6-3, E6-4, E6-5, E6-6 | 6 |
| F | ACTRESS 3 | Claire's Mother | 1,3 | E1-3, E1-6 E3-1, E3-6 | 2 |
| F | ACTRESS 4 | Nicole, Driver, Passenger | 2, 3, 4, 5, 6 | E2-3, E2-5 E3-3, E3-4 E3-5, E3-6, E3-7, E3-8, E3-9, E3-10, E3-11, E4-3, E4-6, E4-7, E4-8 E5-3 E6-1, E6-3, E6-5 | 5 |
| F | ACTRESS 5 | Hannah Bauman | 3 | E3-10, E3-11 | 1 |
| M | ACTOR 1 | Emil | 1,2,4,5,6 | E1-1, E1-5, E1-6, E2-4, E2-6, E4-1, E5-7, E6-3, E6-7, E6-8 | 5 |
| M | ACTOR 2 | Matthaus-1989 | 1, 3, 5, 6 | E1-1, E1-5, E1-6, E1-10 E3-1 E5-7 E6-7, E6-8 | 4 |
| M | ACTOR 3 | Stuart | 1,2,3,5,6 | E1-2, E1-4, E1-6 E2-1 E3-2 E5-4 E6-4 | 5 |



| | | | | | |
|---|----------|---|---------------|---|-----|
| M | ACTOR 4 | Gunter | 1, 2, 4, 5, 6 | E1-6, E2-2, E2-3 E4-5, E4-6, E4-7, E4-8 E5-3, E5-7 E6-1, E6-2, E6-3, E6-7 | 5 |
| M | ACTOR 5 | Matthaus-2014, Policeman | 1, 2, 4, 5 | E1-1, E1-8, E1-9 E2-3, E2-5, E4-2, E4-4 E5-5 | 4 |
| M | ACTOR 6 | Kurt Becke | 1,2 4, 5 | E1-10 E2-5 E4-8 E5-1, E5-3 | 4 |
| M | DIRECTOR | Guard, Concierge, Narrator, Reporter, Inspector Peterson | N/A | N/A | N/A |
| | | | | Total | 45 |

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.

45 Actor Days @ 10 per day = 450

6 Days (Director + Producer) @ 10 per day = 120 euro

Total = 570 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



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% = 407 euro

Overheads fee at 1% = 136 euro

Total = 543

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 ongoing 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 (mentioned in location list) and will be able to negotiate low daily fees.

Total = 6 days * 50 euro = 300 euro

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. 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.

3. 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



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

Total Saved: 3,250 euro

4. Finance Plan and Territorial Spend⁵

Finance Plan

| Eligible Costs | | |
|--------------------------------|---------------|------------------------|
| Funder | Amount | % of Eligible Budget |
| Sound & Vision 3 | 13402 | 95% |
| Broadcaster | | |
| Self – Dead Medium Productions | 705 | 5% |
| Other Funder (if applicable) | | |
| | | |
| Total Eligible Costs | 14,108 | 100% |
| Ineligible Costs | | |
| Funder | Amount | % of Ineligible Budget |
| Self | | 100% |
| | | |
| | | |
| Total Ineligible Costs | 0 | 100% |
| Total Budget | 14,108 | |

Territorial Spend

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

| | Grant as % of Total Budget | BAI allocation | Confirm ability to comply with relevant spending criteria Y/N |
|---|-----------------------------------|---|---|
| 1 | Less than 50% of the total budget | 160% of the grant aid awarded to be spent within the territory of the Republic of Ireland | |
| 2 | 50% or more of the total budget | 80% of the overall production budget to be spent within the | Y |

⁵ See section 4.4 of the Guide for Applicants



Sound & Vision II | **Application Form**

| | | | |
|---|--|-------------------|--|
| | | Island of Ireland | |
| If you selected 'No' in either 1 or 2 above, provide a rationale below as to why you cannot meet these spending requirements ⁶ : | | | |
| | | | |

⁶ See section 3.9 of the Guide for Applicants



5. Letter of Commitment from an Eligible Broadcaster⁷

newstalk
106-108FM

Marconi House,
Digges Lane,
Dublin 2
Ireland

4th March 2015.

To whom it may concern:

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

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

Kindest regards,

Francesca Lalor,
Series Producer- Documentary & Drama on Newstalk

Marconi House
Digges Lane
Dublin 2

e : info@newstalk.com
t : 01 644 5100

w : newstalk.com
t : @NewstalkFM

Company Reg: 309181 Vat No: IE6329181R

⁷ See section 4.5 of the Guide for Applicants



6. Letter(s) of Commitment from other Funders⁸

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:

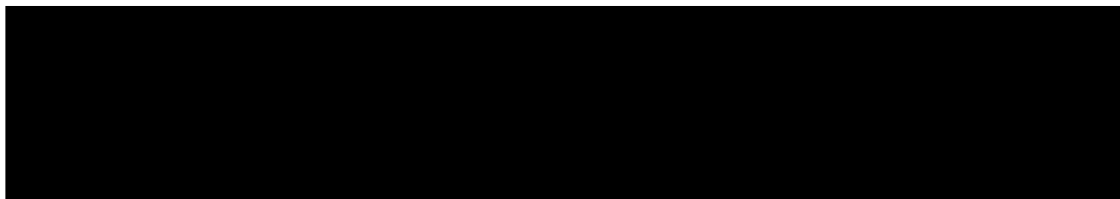
- Ø Letter on headed paper and recently dated
- Ø Amount to be contributed
- Ø Any relevant terms and conditions

⁸ See section 4.6 of the Guide for Applicants

7. CVs from Key Personnel⁹

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.

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



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

Radio

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

2014 - Producer / Presenter – weekly radio show's '*Reading Plays*' and '*Threat Detection*' Radiomade.ie

2014 – Devised / researched / directed Sound & Vision funded documentary series '*Mad Scientists Of Music*', for Near FM.

2014 - Wrote / directed / edited / performed in Sound & Vision funded radio series '*Choices*', for 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 Uublin Chronicles*' on Dublin City FM.

⁹ See section 4.7 of the Guide for Applicants



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.



11nd 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, 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". 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>



2nd 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 & Vision II | **Application Form**

Sound Engineer – Colm Coyne

CV REDACTED



8.

2nd 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, written over a horizontal line. The signature is cursive and appears to read 'Colm Coyne'.

9.



Letters of Commitment from Key Contributors¹⁰

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.

¹⁰ See section 4.8 of the Guide for Applicants



10. Indicative Running Orders¹¹

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

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 |

¹¹ See section 4.9 of the Guide for Applicants



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 |



11. Scripts¹²

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.

SCRIPTS REDACTED (will be publically available after broadcast)

¹² See section 4.10 of the Guide for Applicants



12. Animation Artwork¹³

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.

¹³ See section 4.11 of the Guide for Applicants