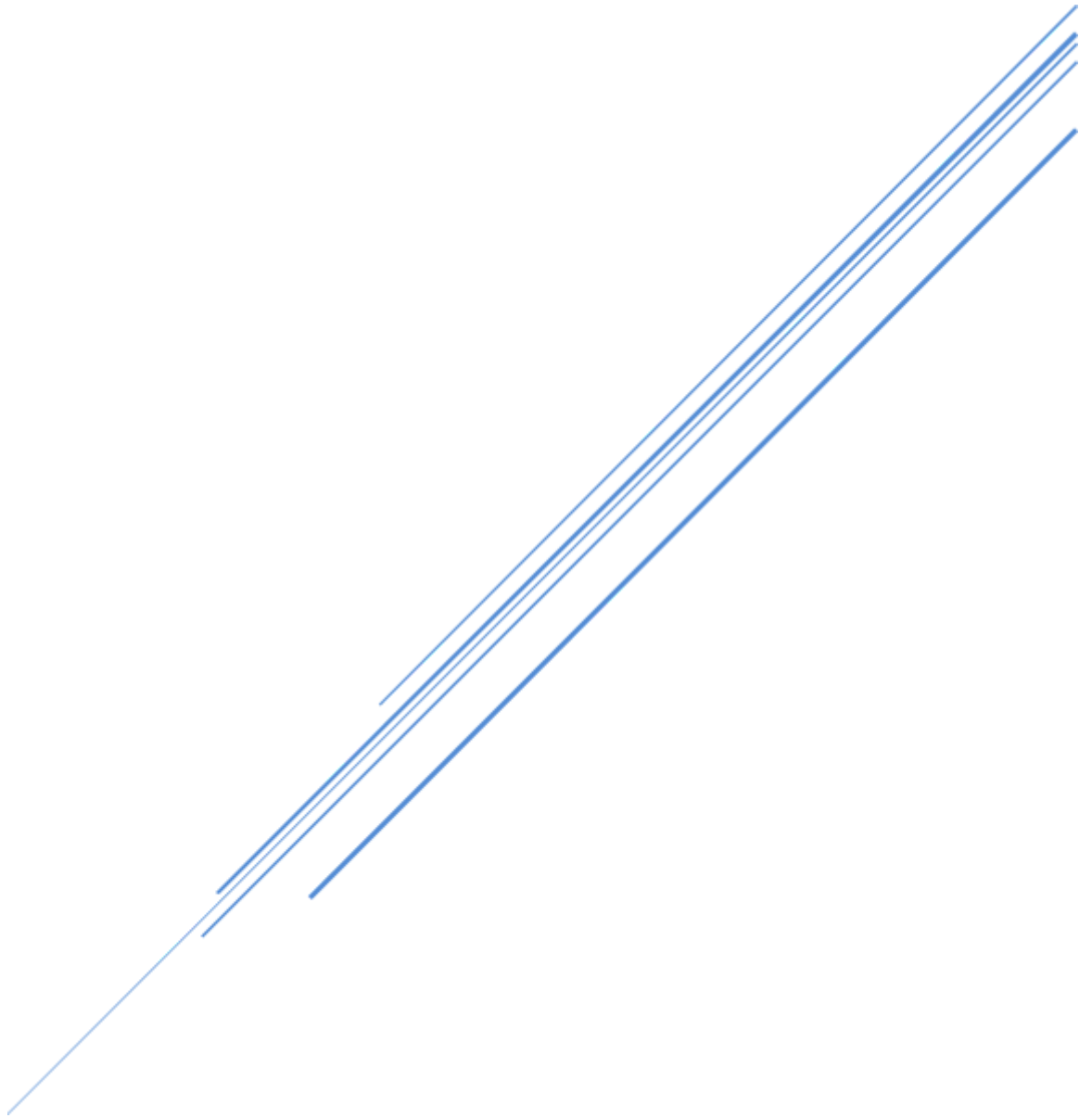


SUBMISSION FORM TO RTE

Dorothy's Prison Notebooks



DMAPP

Submissions Form

Section 1:

Contractor Name and Address:	Sharon Mc Ardle 65 Cuchulainn Heights Carlingford Louth
Registered Supplier Name:	n/a TBC
Registered Supplier Number:	n/a TBC
IRP Commission Number:	IRP008062310
Title of Programme:	Dorothy Macardle's 'Prison Notebooks': Diary of an Unrepentant Propagandist.

Note:

Please check the price guide for this commission. There is no need for a detailed budget description at this stage but be realistic in your planning, proposal and programme description. If you are shortlisted your treatment will be tested against realistic budget appraisal matching idea's projected cost to guide price.

Section 2:

Pitch: Capture the essence of your programme idea in less than 100 words.

“Dorothy Macardle: Prison Notebooks” is a 43-minute radio documentary which follows theatre artists Sharon McArdle and Declan Gorman on their quest to investigate the prison experiences of Irish revolutionary and literary artist Dorothy Macardle, through her own personal jail diaries. **The Dorothy Macardle Archive & Performance Project** was established in 2018 by researcher/performer Sharon McArdle and writer/director Declan Gorman. Using live performance and public art, it aims to reflect upon the life and legacy, of Dundalk-born artist-of-conscience, humanitarian and revolutionary Dorothy Macardle, (1889-1958), one of a number of notable women who played significant although often overlooked roles in the intellectual and political development of a conflicted, post-Independence Ireland. Together we have spent 3 years exploring Macardles’ archives and experimenting with the potential of live, solo performance to capture not only the life of Dorothy, but the several milieux in which her life and work are set.

Section 3: Project Overview

Programme Treatment:

Describe your idea in detail including programme description, format, content and talent which can mean main presenter(s) and key contributors, script writers, experts and performers.

Please include any other ideas you have for example; cross platform potential, special event occasions/ideas that would promote the show further, social media strategy and how the idea would appeal to the station's target audience.

A broadcaster, historian, author and Hollywood screenwriter, Macardle was a woman of immense importance and achievement in Ireland and overseas, in the first half of the twentieth century, and yet, unlike many of her male contemporaries in public life, she is not a household name. Sharon McArdle (no relation) is an actor and academic researcher, from Dundalk, the town of Dorothy's birth and upbringing. Along with playwright Declan Gorman, Sharon has embarked on a journey through rare and seldom accessed archive materials to discover just who was this exceptional woman. She has uncovered hitherto unpublished materials at, among others, the UCD James Joyce library; the National Archives; the Abbey Theatre, and Alexandra College, Dublin, where Dorothy once taught, all of which give insights - in Dorothy's own words and those of her peers - into her thinking and achievements. One particular set of these papers, a series of diaries kept in secret by Macardle during her time in prison in 1922 and 1923 have now become the basis of a one-woman theatrical performance which Sharon has been developing in collaboration with Declan.

It is this story, the quest of these two living artists to gain an understanding of Dorothy Macardle and bring it to the public in a live, site-specific theatre performance at Kilmainham Gaol, which is the core of our proposed radio documentary: Who was Dorothy Macardle? What is already known about her? What do her prison diaries reveal about her, her fellow female rebels and detainees, and the politics of the Irish Civil War? How do we, as contemporary artists, deal with fragile matters of memory, legacy and private testimony? How do we then forge the lyrical and mundane intimacies of a secret diary into a vivid public event which can allow this generation to appreciate the heroism of women so often brushed out of the narrative of Irish history?

In this documentary we are granted rare access to archives, including the *National Archive*, which hold in trust important documentary evidence relating to the struggle for Irish Independence and the Civil War. These archives can be said to "hold the memory of the State". As artists, we take

inspiration from the collections and the historical sites where they are housed, exploring the power of the arts not only to interrogate and understand history but re-interpret it in imaginative ways. The hope is that such artistic mediation will encourage reflection and debate over the remaining few years of the Decade of Centenaries.

Our programme touches upon “aspects of Irish heritage and experience which have not been previously recorded”. It reflects diversities long overlooked in the founding narrative of the Irish State – documenting in intimate detail not only the role and heroism of women generally but the complexity of Macardle’s own heritage (her mother was an English Unionist; she taught at Alexandra – “a microcosm of Anglo-Irish ascendancy “). It also hints at the internationalism of this pioneering Irish woman, noting that Dorothy went on to broadcast for BBC, write horror for Hollywood and travel Europe extensively where she documented the plight of Post War children affected by the Holocaust. It is the story of a grand adventure, as we set out to understand not only Dorothy Macardle but the women who contributed to the events which led to the State’s formation, and be part of a reclaiming of their voices.

So, who was Dorothy Macardle? A playwright, historian, Gothic novelist, Hollywood screenwriter and international human rights rapporteur, she was imprisoned without trial during the Irish Civil War, accused of Anti-Treaty propagandism. She spent six months in total in prison, initially at Mountjoy, later at Kilmainham and ultimately, briefly, at the North Dublin Union. Already an accomplished Abbey Theatre playwright at the time of her arrest, she wrote her secret, scribbled diaries in conditions of poor light and sensory deprivation, recording her own personal experience of detention, hunger strikes and beatings, while also documenting the resilience, political intelligence and humour of her fellow female detainees. Not only do the diaries capture the daily life and politics of the jails in which she was held, they provide extraordinary insights into the imagination and troubled mind of a woman who would later rise to prominence as a writer of Gothic Horror fiction and chronicler of the plight of orphaned and separated children in Post Holocaust Europe.

Having previously worked together on a staging of “Ann Kavanagh” one of Dorothy’s early Abbey plays, actor Sharon McArdle and playwright Declan Gorman have now embarked on a journey to find out more about the life, times and legacy of Dundalk-born Dorothy. They determine to begin with her prison diaries, which have been seen previously by only a tiny handful of intrepid historians, and never transcribed. The diaries, it is hoped, might form the basis of a one-woman theatre performance to take place at Kilmainham Gaol Museum, in the very spaces where Dorothy was once incarcerated.

Thus begins a remarkable adventure. Sharon travels to various archives in Dublin where she converses with knowledgeable archivists and keepers and finds herself on more than one occasion left alone with precious papers or microfiche records which open up apertures to the past: windows to the cells, corridors and gantries of Mountjoy and Kilmainham during the chaos of the Civil War; into the mind of a forming artistic genius; and into the world of women incarcerated for their political beliefs and convictions.

Sharon's journey begins in the UCD James Joyce Archive where the diaries themselves are stored. In the documentary, this sense of voyage is conveyed with sound effects: footsteps on the corridors; doors opening; she is greeted by archivist Kate Manning who welcomes Sharon and explains a little about the archive. Kate discusses the state of the Macardle papers; the arrangement of the jail diaries and offers some words about previous research into them, referring to the handwritten journals as 'Holy Grail' material. Sharon asks a few questions. It is made clear from this exchange that the diaries would have been written in poor light, at times secretly and always in conditions of deprivation.

Left alone with the diaries, Sharon is confronted with what seems initially an impenetrable mass of indecipherable scribbles; diaries written back to front, confusing datelines and notes scrawled sideways along the margins of earlier entries. But gradually she comes to grips with Dorothy's handwriting and shorthand style, and an extraordinary, untold narrative begins to unfold as she goes through the early pages.

She reads a section aloud to herself, and gradually, imperceptibly shifts to "performer mode", speaking the story of Dorothy's arrest already with the restrained dramatic empathy of the actor who will one day play the part.

The documentary travels over and back between the UCD archive vaults, Sharon's home study and the theatre rehearsal room. Within the archive library and at home, she proceeds with the monumental task of transcribing and committing to type, 50,000 words of dense handwriting, the original diaries having been photocopied and provided to her by the UCD team. A large volume of the files is available only on microfilm or in original manuscript form. Some parts are indecipherable. Sharon has to cope with handwriting variability, calligraphic letters, and long ornamental character strokes, all of which are particularly difficult to decode. The volume of the diaries, as well as undigitised letters, notes, manuscripts, postcards, drafts of her writings etc. presents an almost overwhelming challenge. However, on the positive side, much of the material seems relatively untouched, giving the researcher a sense that she is breaking new ground as well as the constant sense there may still be hidden aspects of Macardle's life yet to be discovered.

Sample sections of the diaries are brought to the rehearsal room where Sharon and Declan begin workshop explorations. We hear them trying out verbatim journal pages as internal monologue material, and discussing where dramatic dialogues and humorous banter among prisoners can be extrapolated. Constant attention is paid to veracity. It is critically important to them that the voice is always that of Dorothy. Where other historic sources, such as books by Sinéad McCoole or a contemporaneous account by her spirited fellow detainee Sighle Humphreys, offer additional context, this new information is welcomed. But a key objective of the artists is to remain rigorously true to Dorothy's first hand experiences as captured in her own script in her own jail diaries.

Along the way, a problem arises. Dorothy is known to have written six diaries, but only three remain extant, the rest understood to have been destroyed after her death in 1958. One critical time period, between March of 1923 and the date of her release on health grounds in May of 1923, is not covered at all. Furthermore, there are oblique references within the diaries that are

not contextualised and beg further archive research. At one point, Dorothy expresses frustration at what she perceives as craven moves by her father, the eminent brewing magnate and supplier of beer to the British army, Thomas Callan Macardle to intercede with the authorities on her behalf.

Sharon heads off on a further round of archive visits, taking in the National Archives at the National Library and Alexandra College. The Dorothy Macardle Imprisonment Files at the Library reveal a suite of letters exchanged between Thomas Callan Macardle and his wife Minnie Macardle on one hand, and Free State President WT Cosgrave, his secretary, Mr Baker, and General Richard Mulcahy, Minister for Defence on the other, with additional pleas for clemency from a family friend J.J. O'Neill: Editor of the Manchester Guardian.

At Alexandra College a whole other aspect opens up. The continuing baleful presence of her father is evident in that the school authorities, in sending a letter of dismissal to a woman staff member in her thirties, on foot of her seditious activities, saw fit also to send a copy to her father in Dundalk.

But in "Alex", Sharon also gains further insights into the kind of inspirational woman Dorothy was. As she walks in to what is nowadays a different building but with echoes of the old one, she recalls accounts by Dorothy herself and also the noted novelist Mary Manning who remembered Dorothy as her teacher.

She meets the college librarian who introduces her to a file dedicated to Dorothy in the archive library, full to the brim with school newsletters and teaching council minutes, including the one where it is determined to terminate her employment. The librarian walks Sharon along winding corridors with Portraits looming over them like Victorian ghosts. Among them a portrait of the school principal Miss White by Irish War Artist William Orpen. A glass cabinet filled with memorabilia of Dorothy's time there is on display, including notes and a book she published about Shakespeare.

While none of this secondary material will make it into the text of the drama, it provides additional insights which amplify lines in Dorothy's manuscript, where she describes pleasant dreams in which she is back teaching Shelley and Keats to her bright-eyed girls, and a not-so-pleasant dream where she returns to confront the teaching council over its summary handling of her sacking. In her diary, she also ruefully recalls that she herself sent a letter prior to her arrest to the school, letting them know that she would henceforward be committing herself to 'undertake premeditated public political work'.

Dreams feature strongly in Dorothy's prison diaries – described in colourful detail, sometimes charming and escapist but almost always leading to either nightmares or waking horrors in which the miserable, cold conditions of her confinement intrude. Through the walls she hears many horrible and haunting sounds, and these will feature strongly in our radio documentary soundscape – as they will in our theatre show: the doleful singing in Spanish of her fellow prisoner, Breton Noreen Cogley lamenting her separation from her small children; the appalling roaring and wild shooting of drunken Free State soldiers outside the jail on the night of the execution of

Erskine Childers; the sound of a woman wailing in the throes of a nervous breakdown, but also occasionally the humorous banter and even home-made concerts as the brave prisoners keep their spirits up through culture nights and card games.

The artistic work in the rehearsal rooms keeps apace, the artists occasionally reminding themselves and the listeners that they are theatre makers not historians. They see their role to remain true to not only the stories of courage and the political context of the prison, but also to Dorothy as a caged bird, an artist of conscience whose lyrical accounts of her dreams prefigure some of her great writing to come in the decades ahead, when she will achieve fame as a dark horror novelist and screen writer. Conversations cover such topics as expressionist lighting; multi-layered soundscapes and how to represent crowd scenes and dreamscapes through movement and dance. It is decided to invite a choreographer to join the explorations, and noted dance artist Ella Clarke joins the team. We listen as Ella leads a movement exercise capturing Dorothy's phantasmagorical dream world.

The missing diaries remain a challenge to the artists. From second hand accounts and speculation it is understood they were burned by a distressed family member after her death, in an eerie post-mortem echo of a recurring trope in Dorothy's life. Her literary work was burnt on a number of occasions: in the famous Abbey Theatre fire of 1951, but also – as recorded on one page of her prison diary – where she transcribes a letter from Maud Gonne telling her that soldiers have ransacked her room at Stephen's Green, and made a bonfire of her beloved manuscripts. This wanton event, which Maud Gonne tells her was witnessed by some of Dorothy's students, has a traumatic effect on the young imprisoned writer. Declan and Sharon decide to include her visualising of the episode in the play and comment that she has both uncanny abilities to tell what is to come but also seems to be a lightning rod for uncanny occurrences in her own turbulent life.

The gap in the diaries between March and May of 1923 is particularly problematic, as it is known from secondary sources that Dorothy undertook a nine-day hunger strike in that period, in support of serial hunger striker Mary MacSwiney. The protest is known to have damaged her health, but there is scant record of it anywhere and none in her own hand. What does turn up, however, is a propagandist article she smuggled out in early May, concerning a violent assault on the women prisoners who were protesting a decision to move them en-masse from "Kill-and-Maim-them" Gaol to "Dante's Inferno" or the "hell hole" of the North Dublin Union. While Dorothy's account, entitled "The Kilmainham Tortures" differs in emphasis to others' of the same event, it is an astounding testimony that relates acts of barbarous violence visited upon the women by their guards and brave acts of resistance by the prisoners. A final act for the play will be drawn from this primary source: not a diary entry but a heartfelt and hugely dramatic account by Dorothy Macardle of a violent riot, intended to stimulate public outrage. The combined factors of hunger strike, injuries and shock sustained in the transfer fracas, the trauma of losing her life's writings in the soldiers' fire and the various indignities she witnesses take their toll, and she is released from the North Dublin Union on health grounds on May 10th, six months and one day after her detention.

The artists now make one final and vitally important visit: to Kilmainham Gaol itself, with the intention of both completing the atmospheric aspects of the play script and also planning and

mapping out the site specific performance. They meet with OPW curator Brian Crowley who gives a guided tour to Dorothy Macardle's 1922 prison cell (passing 1798 graffiti which inspired Macardle to write 'The Prisoner' a short story published in her jail collection, Earthbound). Sharon steps into the cell to perform a short extract from the story which captures the strange, repetitive nature of Time in prison.

...The worst thing was losing the sense of time... a crazy notion would come that there was no such thing as time in prison at all...I used to think that time went past outside like a stream, moving on, but in prison you were in a kind of whirlpool, time going round and round with you, so that you'd never come to anything, even death, only back again to yesterday and round to today and back to yesterday again..

From the adjoining cell she seems to hear the voice of Noreen Cogley singing a Spanish song called "Rosario" – mentioning that Macardle records in her diary 'the music melts away the prison walls...' The voice is in fact, that of Dundalk-based folk singer Sophie Coyle.

While a "detached" narrator (actor Eleanor Methven) will introduce the programme and provide occasional third person, objective links, the narrative style is one of intimacy. The listener follows the actor/researcher as she travels deeper and deeper into the conscious and subconscious world of Dorothy Macardle, uncovering as perhaps only the engaged artist can do, the ground-level perspective of a historic figure unaware as yet that she is a historic figure. We believe that this approach can bring a hidden history – that of Dorothy Macardle; that of the women of the Revolution and the turbulent formation of the nation a century ago – to vivid life in the imagination and conscious intelligence of the listener.

As well as the three archivists mentioned above, there will be cutaways to conversations with historian Leeann Lane, (Macardle's biographer 2019), and to noted academic Luke Gibbons, who places her artistic achievements in their rightful perspective. But it is in the quest of the artist researcher and her collaborators back in the rehearsal room that another perspective is gained on Dorothy Macardle the imprisoned artist, the soon to be – but not yet – Hollywood scriptwriter and international broadcaster. And that perspective is Dorothy's own: her own voice, her own words, her own dreams, her own emotions as expressed in her own words: not a third party interpretation but an empathetic channelling of the spirit of Dorothy Macardle herself. That, we hope is a fresh perspective on Irish history.

Time (43 Mins)	Topic	Format	Who	
1.5	– SFX reels of microfilm tape etc – Sharon journeys to James Joyce archive, UCD where Dorothy's gaol journals are stored. Sense of voyage. Meets Principal archivist Kate Manning.	James Joyce Library – UCD Archives.	Kate Manning Sharon	

	<p>“Fly-on-the-wall” comments from archivist Kate as she introduces Sharon to Macardle’s Gaol Journal (referred to as <i>Holy Grail</i> material)</p> <p>Sharon reads/performs extract from Dorothy’s diary (reverb effect and arrest FX)</p>			
0.5	Narrator V/O introduces context – that Sharon is embarking on an artistic research quest to discover the jail papers of DMA for a theatre performance	Studio	Eleanor Methven	
2	Kate and Sharon continue conversation about Dorothy papers – the then Kate leaves Sharon alone to peruse the files. Sharon reads/performs extract from Dorothy’s diary (reverb effect and arrest FX)	James Joyce Library – UCD Archives	Kate Manning Sharon	
1.5	Narrative link-	Studio	Eleanor	
2	Sharon’s home office - receives registered package containing copies of journals. She sets out to transcribe - sense of awe, wonder & breaking new ground.	Home office	Sharon	
3.5	Rehearsal room with Sharon and Declan - workshop explorations, trying out verbatim journal pages, dramatic dialogues etc.	Rehearsal studio	Declan Sharon	
1.5	Narrative link - problem re: missing journals, oblique references which beg further archive research.	Studio	Eleanor	

3	Sharon journeys to National Archives to view The Dorothy Macardle Imprisonment File.	National Archive	Sharon	
1.5	Narrative link	Studio	Eleanor	
3	Sharon journeys to Alexandra College to view collection. She reads a letter from teaching council which brings us into a scene in 'prison notebooks' where Dorothy is in a waking horror.	Alexandra College	Sharon	
3.5	Sharon & Declan and choreographer Ella Clarke who leads a movement exercise capturing Dorothy's phantasmagorical dream/nightmare world. Music plays.	Rehearsal Studio	Sharon Declan Ella	
4	Interview with Dr. Leeann Lane on wider context of women in prison. Treatment of females in prison including prison tortures.	Studio Interview	Dr. Leeann Lane	
3	Rehearsal room: Pick up of conversation between Declan and Sharon discussing dramatic treatment of Dorothy Macardle's report 'The Kilmainham Tortures'. Sharon performs extract from The Kilmainham Tortures – SFX.	Rehearsal Room	Declan Sharon	
4	Interview with Dr. Luke Gibbon Discusses Dorothy Macardle's <i>Earthbound and other Supernatural Tales</i> . He will discuss how these nine were written while she was held a political prisoner in Dublin's Kilmainham Gaol, focusing on themes that intrigued her such as dreams and premonitions, clairvoyance, and the Otherworld. And	Studio Interview	Dr. Luke Gibbons	

	how Dorothy's literary gothic voice develops in prison.			
3	Researcher/Performer Sharon Mc Ardle discussing the project – looking at the aspect of the caged artist and the evidence of trauma – leads to reference to burning of pages. This is followed by a reading of A letter from Maud Gonne (the raid at St. Stephens Green) <i>SOUND FX The crackling sound of a fire is faintly heard. A ghostly reverb voice over of Maud Gonne MacBride is heard.</i>	Rehearsal Room	Declan Sharon	
4	Sharon & Declan journey with Brian Crowley to Dorothy's prison cell where she wrote 'The Prisoner'. Sharon performs a short reading of the story in the cell with Reverb FX.	Kilmainham Gaol	Brian Crowley, Curator Kilmainham. Sharon Declan	
1.5	Rosario (a Spanish lament) is sung acapella by Sophie Coyle.	Kilmainham	Sophie Coyle	

Describe the audio approach of the programme/insert:

How the programme/insert sounds; is it live or pre-recorded or does it have elements of both, will it have insert/tape elements, archive, clips and use of music. Is the show coming from a studio, where is it based, who edits, records, is there any post production.

As described in the treatment, the documentary will include a mix of sound types. These will include Studio narration, spoken interviews at site specific locations (Kilmainham Gaol, James Joyce Archive, Rehearsal Studio). Evocative pick-ups of site specific sounds on location will include:

James Joyce Archive, UCD: Microfilm machine whirring as Sharon reels through the Gaol Journals, the rustle of rare fire-damaged archive papers being handled, background sounds of Archivists at work, pencils scratching on paper etc. Fly on the wall Conversation between Principle Archivist, Kate Manning and Sharon.

Kilmainham Gaol & Museum: Evocative echo sounds of the vast atrium space in main Atrium of Kilmainham, footsteps as Sharon follows curator along dank & bare Prison corridors, Iron stairwells, Iron galley- ways. Sound of the Jangle of Prison Key turning, Cell door opening, Cell door banging shut, peep holes opening. Fly on the wall Conversation between OPW Kilmainham Gaol curator Brian Crowley and Sharon as they journey to Dorothy Macardle's prison cell. Recording of Brian giving visual tour along the way to the East Wing, pointing out inscriptions and graffiti on the walls including '1798' inscription which inspired Dorothy to write ghost story 'The Prisoner'. Sharon will recite an extract from 'The Prisoner' in the cell where Dorothy first penned it in 1923. Sophie Coyle will also be recorded in the prison cell singing Haunting Irish and Spanish songs which were originally sung by the female prisoners.

Alexandra College: Sharon will visit Alexandra College, where Dorothy was dismissed from her lecturing post as a result of her revolutionary activities. The voice of the archivist is heard as she leads Sharon to the library and points out the Victorian portraits of Macardle's colleagues which laden the corridors of Alexandra College, the glass cabinet full of Macardle's lecture notes and books on Shakespeare. Sharon's voice is recorded in the archive leafing through the council meeting minutes. She reads one of the minutes written by the council where they agree to dismiss Macardle from her post.

National Archives: Sharon will visit the National Archives, where Dorothy's imprisonment file is kept. We follow Sharon's footsteps as she enters the building, puts all her personal belongings into the locker except paper and pen. She is reminded to wear white cotton gloves, a large cushion is set on her desk upon which she will rest the fragile papers for perusal. Sounds of hush and whispers as researchers busy themselves in the background.

Rehearsal Studio: Fly on the wall Conversation between Theatre Director, Declan Gorman and Actor Sharon Mc Ardle as they workshop through the archive material to create a theatre script for solo performance. Background voices of Stage Manager, Lighting Design, Sound Recordist working. Carpentry sounds of the stage set being built. Sound of Stage Calls from Director. Throughout the Documentary, Sharon will perform

short excerpts of the play 'Prison Notebooks' which will be underscored by specific sounds related to the scene E.g.: Haunting soundscape of Kilmainham Goal during Irish Civil War: banging jail doors, Prisoner women's distant voices, indiscriminate gunfire; newsboys calling out, military lorries, whispering rosaries, rattle of gunfire, heavy artillery etc. In addition to specific sound effects, there will also be moments where the performance is underscored by acapella singing from Sophie Coyle. Instrumental pieces will be played on melodeon and will provide both atmospheric and incidental music.

Key Talent:

List key talent and include information of interest and relevance here. Please confirm if their involvement is confirmed.

Key Contributors: All confirmed

Presenter– Eleanor Methven

Musician- Singer Sophie Coyle

Guest Interviewees: All Confirmed

Kate Manning - Principal Archivist James Joyce Library, UCD (MacArdle Goal Journals are available to view on microfilm in the de Valera collection)

Dr. Leeann Lane - Historian & Author of *Dorothy Macardle* Biography, 2019

Brian Crowley - Curator Kilmainham Gaol, OPW (Where Macardle was incarcerated, 1922 and where she wrote *Earthbound*)

Dr. Luke Gibbons Professor of Irish Literary and Cultural studies, NUI Maynooth

Locations Confirmed

Kilmainham Gaol, National Archives, Rehearsal Studio Space, James Joyce Archive.

Biographies

Sophie Coyle is a Dundalk based singer-songwriter. She released her debut album "Blame Me for the Storm" in 2018 to critical acclaim (4/5 stars by Irish Times) followed by a nationwide tour. She is in the process of recording her second album which she hopes to go on tour with post covid lockdown. For this documentary, Sophie will perform a mix of Irish and Spanish songs which were originally sung by Dorothy Macardle's fellow inmates during incarceration 1922-1923.

Presenter - Eleanor Methven renowned actor (and voiceover artist) will be our linking narrative speaker. She is not only a speaker and actor of the highest calibre, but an advocate in modern times for many of the values that Dorothy Macardle stood for, and as such a suited persona for the role.

Kate Manning - Principal Archivist at James Joyce Library, UCD. Dorothy Macardle's Goal Journals are available to view on microfilm in the de Valera collection.

Dr. Leeann Lane - Historian & Author of Dorothy Macardle's biography, 2019. Lecturer in the School of History and Geography, DCU.

Brian Crowley - Curator Kilmainham Gaol, OPW. Macardle was incarcerated at Kilmainham 1922-1923.

Dr. Luke Gibbons Professor of Irish Literary and Cultural studies, NUI Maynooth.

Key Production:

List key production personnel here and include short biographies of their experience and achievements to date. Include any links to third party websites you would see as relevant.

Executive Producer – Patricia Baker - Curious Broadcast (registered producer with RTÉ)

Director/ Writer - Declan Gorman

Researcher/ Performer - Sharon Mc Ardle

Sound recordist – Ross Carew

Editor – Gerry Horan

While both of us are highly experienced theatre practitioners, competent with the content and artistic vision of the documentary, we freely acknowledge gaps in our professional knowledge when it comes to Radio

Production. We are therefore pleased to have this opportunity to gain technical experience to the world of broadcasting by working alongside respected industry experts who are committed to our project, namely;

- Executive Producer - Patricia Baker / Curious Broadcast
- Sound Recordist – Ross Carew
- Editor - Gerry Horan

Executive Producer - Patricia Baker / Curious Broadcast. Patricia is an independent producer with thirty year's experience working in the arts and media in Ireland. She has a first-class honours Masters in Art from NCAD and a post grad in Cultural Policy and Arts Management from UCD. Patricia is director of Curious Broadcast. For the last few years Patricia has focused on producing over thirty documentaries, funded through the Broadcasting Authority of Ireland. The work has received critical acclaim, and thematically the documentaries have spanned history, social and cultural issues, and the environment. Each story has been gifted from another, through a sharing of passions, knowledge, insights and intellect. www.curiousbroadcast.com. Patricia Baker will oversee each aspect the project and Declan Gorman will take on the role of Producer / Writer.

Producer/ Director / Writer - Declan Gorman is a playwright, director, educator, and performer. His solo show "The Dubliners Dilemma" (after Joyce) has toured extensively in Ireland and to USA, Norway, Russia, and India where it played alongside his drama "The Big Fellow", based on Frank O'Connor's biography of Michael Collins at Mumbai Literature Live 2017. He was formerly Artistic Director of Upstate Theatre, Drogheda, where he staged his "Border Chronicles Trilogy 1998-2007". He is a past winner of a BBC Stewart Parker Award, holds and M.Phil. in Creative Writing from TCD; was awarded an Arts Council Theatre Bursary in 2018 and teaches on the New York University Study Abroad Programme in Community-Engaged Theatre.

Researcher/ Performer - Sharon McArdle Sharon is Drama lecturer at School of Arts and Movement, Dublin City University. She is currently doing a PhD at the School of English, DCU. Her research involves mining into the archives of Dorothy Macardle and responding to the material through performance and public art. She has spent the past 3 years researching and transcribing rare archive material relating to various aspects of Macardle's life. Sharon trained at Rose Bruford College, UK. Over recent years, Sharon has been building a repertoire of pieces, predominantly one person shows, centering on culturally or historically notable Irish women. She toured a one-woman show, Brontë: A Solo Portrait of Charlotte, by William Luce. She presented 'An Unrepentant Propagandist', for the Dorothy Macardle symposium in 2018, devised by Constance Short with Peter Beresford Ellis as conference consultant.

Sound Recordist www.sounddept.ie

Ross is a location sound mixer and recordist based in Dublin with over a decade of experience working in television, radio, commercials, corporate film and drama. He studied Media and Broadcasting in Ballyfermot and Audio Engineering at SAE Liverpool. **Recent work includes:**

Martin's Shed (RTE), Sophie Toscan Du Plantier series w/ Jim Sheridan (Sky), Hawks & Doves w/ Michael Portillo (RTE/BBC), Ten Things To Know About... (RTE), Ace My Space (RTE), Advancements w/ Ted Danson (CNBC), Creative Company (TG4), Britain's Got Talent (ITV), Keys To My Life (RTE), Raised By The Village (RTE), We Won The Lotto (RTE), Operation Transformation (RTE), Ear To The Ground (RTE).

Editor - Gerry Horan / CONTACT Studio's recording technician, Gerry Horan, studied sound engineering and music technology in the Sound Training Centre in Temple Bar Music Centre. He was a founder member of the band Alphastates, who released two acclaimed albums and a number of singles and e.p.s, and toured extensively in Ireland and Europe; and also played in the instrumental band The Violet Roadkills. He continues to work as producer/multi instrumentalist with singer/songwriter Cat Dowling. He also composes music for film. Over the past fifteen years Gerry has built up extensive experience in the music industry in music composition, production, performance and recording.

<http://www.ruared.ie/studios-residencies/creative-companies/contact-studio>

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Section 4: Data Protection

Public Availability of Information: Freedom of Information and Data Protection

As a public service body RTÉ is subject to the provisions of the Freedom of Information Act ("the Act") 2014.

Following completion of a commissioning round, the information contained in the application forms submitted for the round will be publicly available on request. There may be some information in your application that you wish to submit in confidence. Please identify such information in the space below and outline the reason(s) why you do not wish to such information to be made publicly available . Agreements between RTÉ and applicants regarding confidential or commercially sensitive information are without prejudice to RTÉ's obligations under the Act.

If a request is received under the Act for information that an applicant has submitted in confidence, RTÉ IRP will consult with the applicant in advance of any decision being made with regard to issuing such information under the Act.

Please note that any personal data provided by you to RTÉ in this application form will be used by RTÉ for the purpose of processing and assessing your submission and in accordance with current Irish data protection laws and best practice. Please see RTÉ Privacy Policy for further details.

<https://www.rte.ie/about/en/policies-and-reports/policies-guidelines/2012/0417/317440-rte-privacy-statement/>

Where RTÉ has been provided with your personal data, you have a right to be given a copy of your personal data subject to certain exceptions. To exercise your rights in respect of your personal data please see RTÉ's Data Protection Individual Rights Guide <https://www.rte.ie/about/en/policies-and-reports/policies-guidelines/2018/0525/966025-rte-data-protection-individual-rights-guide/>

Section 5: Declaration

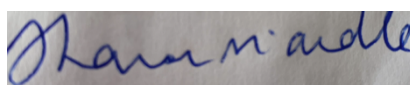
This declaration must be completed and signed before your application is deemed complete.

Please declare any connection with RTÉ employees or RTÉ in general which could result in a conflict of interest in assessing your application

I have no connection with RTÉ employees which could result in a conflict of interest in assessing my application

I have read and understood the Radio Terms of Trade and agree to all conditions laid out in this document

Signed:



Name(s) in block capitals:

Declan Gorman & Sharon Mc Ardle

On behalf of (Company name):

	Dorothy Macardle Archive and Performance Project (DMAPP)
Date:	July 12 th 2021