

# Sound & Vision 4- Round 40

BROADCASTING AUTHORITY OF IRELAND  
2021



## Sound and Vision 4 – Round 40

### Application Form *(Published June 2021)*

#### Summary checklist for all Applicants:

1	I have registered with <a href="#">BAIonline</a>	Y/N
2	I have checked the Contractor for my programme is also registered with <a href="#">BAIonline</a>	Y/N
3	I have read the S&V4 Scheme; the current S&V4 Guide for Applicants and consulted the BAI online FAQs	Y/N
4	I will complete this Form and save it as <b>one PDF document</b> (less than 8MB) prior to uploading to <a href="#">BAIonline</a> . All third-party confirmations are included within the application and all information the application is legible. Any material considered confidential will be saved in a separate attachment and uploaded to my application record on <a href="#">BAIonline</a> as <b>one PDF document</b> .	Y/N
5	I will check this document for computer viruses before it is uploaded to <a href="#">BAIonline</a>	Y/N
6	I have completed all mandatory fields on the online part of the application form on <a href="#">BAIonline</a>	Y/N
7	My proposed project is ready to go into production	Y/N
8	My proposed project has not commenced production	Y/N
9	My proposed project is new	Y/N
10	My proposed project is not news or current affairs	Y/N
11	The majority of other Finance required to produce this project is demonstrated as secured in my application	Y/N
12	Any personal information included with the application is necessary	Y/N
<i>When you can mark 1-12 as "Y" you are ready to submit your application via <a href="http://www.baionline.ie">www.baionline.ie</a></i>		

#### Getting started:

1. Read the most recent Guide for Applicants published on the Broadcasting Authority of Ireland (BAI) website [www.bai.ie](http://www.bai.ie) and [BAIonline](#) before completing this Application Form. The Guide will tell you how to complete this Form by explaining the BAI requirements for each section and what elements are mandatory for your project.
2. Complete the Application Form using the order shown in the Contents overleaf. When completed, save as one PDF document no greater than 8MB, **and submit as one document** to [BAIonline](#). Any material considered confidential should be saved in an appendix as one PDF document, with the rationale for seeking confidentiality clearly set out and upload to [BAIonline](#). **All applications must be submitted by noon on the relevant deadline date.**



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3. Note, applicants must be registered with the BAI before they can submit an application. Go to [BAIonline](#) to find out how to register. Completed Application Forms must be submitted via [BAIonline](#). Refer to the BAI Online FAQs on [BAIonline](#) if you are unsure how to submit an application.

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Summary checklist for all Applicants:

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

Contractor Name and Address:	RTE, Donnybrook, Dublin 4.
Title of Programme:	Performing the Archive: Dorothy Macardle: <i>Prison Notebooks</i>
Episodes & Duration:	1 x 43 minute
Broadcaster:	RTE Radio RTE, Donnybrook, Dublin 4.
Broadcaster Channel:	Lyric FM Feature
Format <sup>2</sup> :	Documentary
Genre <sup>3</sup> :	Arts/Culture

#### 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 below.*

*Type here*

“**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.

#### Programme Content (max 4,000 words):

- *Describe how your programme will fulfil the objectives of the Scheme*
- *Describe the content of each programme including storyline, structure, relevant characters, contributors, etc.*
- *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*

*Type here*

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

<sup>2</sup> Accepted Formats: Documentary; Education; Animation; Drama; and, Entertainment

<sup>3</sup> Accepted Genres: Children’s; Arts/Culture; Contemporary Society; History/Heritage; Science/Nature/Environment; and, Adult/Media Literacy

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 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 therefore falls under the "Arts and Culture" category. It 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 after a century of silence.

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



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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: "Portraits looming over you like Victorian ghosts. An eerie experience. Their eyes following you as you walked along the corridor. 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.





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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. We also gain a sense that she was an inspirational teacher, beloved of her students who nicknamed her Tassie.

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 10<sup>th</sup>, 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.



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**Audio or Audiovisual approach:** (max 1,000 words)

*Describe the audio landscape approach (radio) audiovisual (TV) approach of the programme below.*

*Type here*

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 Eg: 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



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by acapella singing from Sophie Coyle. Instrumental pieces will be played on melodeon and will provide both atmospheric and incidental music.

### 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.*

*Type here*

### Key Contributors: All confirmed

Presenter– Eleanor Methven

Musician- Singer Sophie Coyle & Melodeon player

### Guest Interviewees: All Confirmed

Kate Manning - Principal Archivist James Joyce Library, UCD (McArdle 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

Ella Clarke -Choreographer

### Locations Confirmed

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

### 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 (do not include personal information such as phone numbers, personal email addresses or addresses)*

*Type here*

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

Access Services: (TV only)



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*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. Audio Description and/or Irish Sign Language is **mandatory** for TV drama and TV children's programmes<sup>4</sup>*

*Type here*

N/A

### **Follow-On Programme or Series (mandatory for all follow on programmes)**

- Set out how the proposed project is 'new'; and
- Demonstrate that the original and/or subsequent programme or series is now substantially complete.
- If the previous programme has been broadcast, set out any information that demonstrates the success of the previous series. If audience share information is available please also provide same.

*Type here*

N/A

**Digital First:** If you propose to distribute any programming via online means further to the SV4 Digital First principle, please set out the rationale for such an approach and how it will enhance your project. Please also set out any accessibility initiatives for people who are hard of hearing or deaf<sup>5</sup>.

*Type here*

We are not specifically seek funding under digital first but it would be our intention to use social media to promote content in advance in a way that raises awareness of Dorothy macardle and her role in irish history.

### **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.

*Type here*

<sup>4</sup> See section 3.1.6 of the Guide for Applicants

<sup>5</sup> See sections 3.1.7 and 4.13 of the Guide for Applicants



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### Supporting the Live Music Sector

If relevant, set out below how the project may assist providing a platform for music industry professionals that would have predominately worked in the live music sector.<sup>6</sup>

*Type here*

**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.

### Skills and Personal Development

Please set out your approach, if relevant, to providing an opportunity for new talent or skills development, particularly people that reflect Ireland's cultural and ethnic diversity and is the level of support as set out sufficient and/or the extent to which the applicant will create opportunities for talent and/or skills development.

*Type here*

As part of our own content development process, we have had conversations with students & graduates of drama and media programs at DkIT and DCU including those of diverse ethnic backgrounds, where the writer and researcher have strong links (as lecturers/ consultants) and from this pool we shall offer an opportunity for a production assistant to join our team.

It should be noted that this is a resubmission of a round 38 application which was previously submitted earlier this year. We have amended this new application in light of the clear feedback from BAI and we wish to highlight steps we have taken to address previous issues and embark upon a learning process.

1. In response to BAI feedback from round 38 in relation to ‘New/ Additionality and Innovation’ section. Upon further research by our RTE partners on foot of BAI feedback, Our program addresses the unique excitement that attends upon the discovery and perusal of previously unpublished and untouched archival material such as diaries which open up this human and emotional stories of often overlooked historical women. While there has been considerable broadcasts on many women of the revolution, Dorothy Macardle, according to our RTE

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<sup>6</sup> See section 3.1.11 and 4.12 of the Guide for Applicants



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partners who have remain committed to this project, has not been the subject of much attention on the national airwaves.

The application is now being made by the two principal artists on the project; Declan Gorman and Sharon Mc Ardle with commitment from RTÉ as broadcaster.

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 both technical experience and a guided entry to the world of broadcasting by working with support from RTE and alongside respected industry experts who are committed to our project, namely;

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

## 2. Budget<sup>7</sup>

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

### Mandatory Budget Form for Radio Projects<sup>8</sup>

		Number of Days			
Pre-Production		1			
Production		5			
Post-Production		6			

Eligible Budget					
#	Personnel	Unit Description	Number	Rate	Total
1	Development	Day	1	150	150
2	Executive Producer	Flat Cost	1	800	800
3	Presenter/Narrator	Day	1	150	150

<sup>7</sup> See section 4.2 of the Guide for Applicants

<sup>8</sup> If you are registered for VAT please submit this exclusive of VAT cost. If you are NOT registered for VAT you may include the VAT cost in relevant line items. Please make it clear in the unit description that VAT is included and identify the rate being applied.





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4	Research and performance		5	160	800
5	Cast/Contributors/Artists		4	0	0
6	Writer	Day	5	160	800
7					
8	Sound Recordist & equipment.	Day	4	250	1000
<b>Total Personnel Costs</b>					<b>3,700</b>
#	Production	Unit Description	Number	Rate	Total
9	Live Music Programming Production costs <sup>9</sup>	Musicians	2	200	400
10	Studio Hire	Day	1	250	250
11	Travel & Subsistence	Km	1100km	37.95	417.45
12	Interviewee & Guest Costs	Academics/curator/ Archivist.	4	0	0
13	Production Insurance				33.84
14	Other				
<b>Total Production Costs</b>					<b>1101.29</b>
#	Post-Production	Unit Description	Number	Rate	Total
15	Editing	Day	6	250	1500
16	Music/Music Composition				
17	Accounts (mandatory)	Cost	1	250	250
18	Financial & Legal ( <i>related to production only</i> )	Cost	1	50	50
19	Digital First Principle if applicable				
20	Other				
<b>Total Post-Production</b>					<b>1,800</b>
					<b>6,601.29</b>
<b>Sub-Total Eligible Budget</b>					
21	Production Fee			15%	990.19
22	Overheads <sup>10</sup>			5%	330.06
<b>Total Eligible Budget</b>					<b>7,921.55</b>
<b>Ineligible Budget</b>					
#	Category Description	Unit Description	Number	Rate	Total
23	Other				
<b>Total Ineligible Budget</b>					<b>0</b>

<sup>9</sup> For live music themed applications only, please provide breakdown in budget notes.

<sup>10</sup> Archiving and all podcasting costs should be included as part of the fee for overheads



## Sound & Vision 4 | Application Form

<b>Total Budget</b>	<b>7,921.55</b>
---------------------	-----------------

### Mandatory Budget Form for TV Projects<sup>11</sup>

		Number of Weeks
Prep		
Shoot		
Post		

Eligible Budget			
#	Production	Page/Ref	Total
1	Scripts/Storyboards		
2	Development		
3	Executive Producer		
4	Producer		
5	Director		
6	Artists/Contributors		
7	Assistant Directors/Continuity		
8	Production Staff Salaries		
9	Camera		
10	Sound		

<sup>11</sup> If you are registered for VAT please submit this exclusive of VAT cost. If you are NOT registered for VAT you may include the VAT cost in relevant line items. Please make it clear in the unit description that VAT is included and identify the rate being applied.



## Sound & Vision 4 | Application Form

11	Lighting & Electrical		
12	Art Department		
13	Wardrobe, Hair & Make-up		
14	Animation		
15	Locations/Production Facilities		
16	Travel/Transport/Accommodation/Living		
17	Other		
<b>Total Production</b>			
#	Post-Production	Page/Ref	Total
18	Film/Tape Stock		
19	Offline Editing		
20	Online Editing		
21	Sound Post-Production		
22	Archive		
23	Graphics/Rostrum		
24	Music/Music Composition		
25	Subtitles (mandatory)		
26	Irish Sign Language/ Audio Description		
27	Finance & Accounts ( <i>related to production only</i> )		
28	Legal ( <i>related to production only</i> )		
29	Publicity		
30	BAI Archive Copies (AS-11 mxf)		
31	Digital First Principle if applicable		
32	Other		
<b>Total Post-Production</b>			
<b>Sub-Total Eligible Budget</b>			
32	Insurance (mandatory)	%	
33	Overheads	%	
34	Production Fee	%	
<b>Total Eligible Budget</b>			
<b>Ineligible Budget</b>			
#	Category Description	Page/Ref	Total
35	Other		



## Sound & Vision 4 | Application Form

	<b>Total Ineligible Costs</b>	
<b>Total Budget</b>		

### Guidance Notes

Line Item 1:	May include writer fees, script team, storyboard artists, rights
Line item 2:	Incurred development costs related to the programme(s) may be included
Line Item 4:	This is the cost of all producers involved (if more than one).
Line Item 6:	May include Cast, Voice Over Talent, Presenter, Interviewees, Contributors, Extras, Doubles, Stand-ins, Stunts, Chaperones/Tutors, Consultants, Choreographers.
Line Item 7:	May include Assistant Directors, Location/Production Runner, Continuity/Script Supervisor.
Line Item 8:	May include Line Producer, Production Manager, Location Manager, Production Co-ordinators, Production Assistant, Casting Director, Production Accountant & Secretary.
Line Item 9:	May include Director of Photography, Camera Operator, Camera Assistant, Key Grips, Focus Puller, Cameras, Equipment & Consumables.
Line Item 10:	May include Sound Records, Technicians, Assistants, Boom Operators, Equipment, Stores & Consumables.
Line Item 11:	May include Lighting Gaffer, Best Boy, Electricians, Dailies, Lighting & Electrical Equipment, Consumables.
Line Item 12:	May include Designer, Art Director, Assistants, Rigger, Prop Buyer, Prop Master, Dresser, Dailies, Carpenter, Painter, Construction Manager, Sets, Props, Special Effects, Consumables, Animals, Construction.
Line Item 13:	May include Designer, Artist, Supervisor, Assistants, Dailies, Costumes, Make-up, Wigs and sundries.
Line Item 14:	May include Animatics, Animators, Layout & Background, Compositing.
Line Item 15:	May include Studio, Outside Broadcast, Location Fees, Permits, Restoration, Security, Catering, Facilities for Rehearsal, Fittings, Shooting, etc.
Line Item 16:	May include Vehicle Hire, Drivers, Flights, Taxis, Parking, Freight, Accommodation, Per Diems, Hospitality.
Line Item 24:	May include cost for original music and costs associated with music composition.
Line Item 25	May include cost for a primary/secondary broadcast with ISL or Audio Description (or both). Broadcaster must commit to a broadcast with ISL/AD for this cost to be eligible. This is a <b>mandatory</b> cost for TV drama and TV children's programming. See section 4.2 of the current Sound & Vision 4 Guide for Applicants for more information.



## Sound & Vision 4 | Application Form

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Line Item 30:	Must include provision for the generation of an AS-11 .mxf file of the programme, in addition to the .stl subtitle file and .xml metadata file that should all be submitted on a suitable carrier. See section 4.2 of the current Sound & Vision 4 Guide for Applicants for more information.
Line Item 31:	May include costs for provision of Digital First related content. See section 4.13 of the current Sound & Vision 4 Guide for Applicants for more information.

### 3. Budget Notes and/or Detailed Budget<sup>12</sup>

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

*Insert information here*

#### **PERSONNEL**

\*It should be noted that both applicants, Declan Gorman and Sharon Mc Ardle are Expert Theatre practitioners but have gaps in their professional knowledge when it comes to Radio Production. They have not produced radio content before. We are therefore bringing in an experienced Radio Producer - Patricia Baker / Curious Broadcast onto the team. Patricia Baker will be a hands on day to day producer. This will provide a more consistent steer throughout the process.

**Development & Research**– Both Sharon and Declan will be working together for 1 day to plan the production and interviews. It should be highlighted that we have completed 3 years of research for this project and therefore have not put in additional costings or time for research as this work is already done and we are confident that this project will not overrun.

**Executive Producer - Patricia Baker / Curious Broadcast.** Patricia is an independent producer with thirty years experience working in the arts and media in Ireland. Patricia is director of Curious Broadcast. 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.

**Presenter** 1 day in the studio recording links and narration pieces.

**Sound Engineer & Equipment** – Declan and Sharon are theatre practitioners and so will value a professional sound recordist to join our team for this piece. As laid out in the treatment, music, sound both atmospheric and incidental is integral to the ambiance of this documentary and the highest quality recordings will be essential. Ross Carew will join Sharon and Declan over the course of the 4 days on various locations where he will record interviews, key contributors, atmospheric sounds, musicians. He will be travelling to Kilmainham Gaol, James Joyce, Maynooth University, Dublin City University, Studio. (4 x E250)

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<sup>12</sup> See section 4.3 of the Guide for Applicants



## Sound & Vision 4 | Application Form

### PRODUCTION

**E400 - Music Composition** – 2 musicians will record for 1 day. Singer and Melodeon. They will be recorded in both Kilmainham Gaol and in the studio.

**E250 - Studio Hire** Rua Red Studios – Gerry Horan. 1 day hire to record Presenter, Narrative Links, Musicians and any retakes.

### E417 - Travel and Subsistence

**E0 - Guest Interviewee's** will not be paid a fee. They include academics, curator (OPW) and archivist who will be interviewed on location at their workplace

**E33.84- Insurance** – (standard insurance is 0.54% of project cost)

### POST - PRODUCTION

**E1500- Editor - Gerry Horan.** 6 days editing will be required. Declan and Sharon will be providing Gerry with paper edits and additional assistance to bring down budget costs.

**E250- Accounts** - The cost of accounts will be €250.00 through KMR accountants, Dundalk.

**E50- Financial and Legal** - The fees for using Archival Copyrights to access script and use on radio had to be agreed with various organisations. We are putting in an estimation of E50 to cover these expenses.

**E990.19- Production Fee** - Costed at 15% contribution.

**E330.06- Overheads** - Costed at 5% contribution

## 4. Finance Plan and Territorial Spend<sup>13</sup>

### Finance Plan

Eligible Costs		
Funder	Amount	% of Eligible Budget
Sound & Vision 40	5,941	75%
Broadcaster – RTE Radio 25%	1,980	25%

<sup>13</sup> See section 4.4 of the Guide for Applicants



## Sound & Vision 4 | Application Form

Other Funder (if applicable)		
Other Funder (if applicable)		
Total Eligible Costs	<b>7,921.55</b>	100%
<b>Ineligible Costs</b>		
Funder	Amount	% of Ineligible Budget
Other Funder/ Applicant		
Total Ineligible Costs		100%
<b>Total Budget</b>	<b>7921.55</b>	

### TV applications only: Territorial Spend

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

	<b>Grant as % of Total Budget</b>	<b>BAI allocation</b>	<b>Confirm ability to comply with relevant spending criteria Y/N</b>
1	Less than 50% of the total budget	160% of the grant aid awarded to be spent within the territory of the Republic of Ireland	
2	50% or more of the total budget	80% of the overall production budget to be spent within the Island of Ireland	
If you selected 'No' in either 1 or 2 above, provide a rationale below as to why you cannot meet these spending requirements <sup>14</sup> :			

<sup>14</sup> See section 3.1.8 of the Guide for Applicants





### 5. Letter of Commitment from an Eligible Broadcaster<sup>15</sup>

Elements to include:

- Letter on headed paper and recently dated
- Title of project
- Any funding support offered by broadcaster
- Confirmation the broadcaster will meet Scheme requirements (e.g. broadcast at peak time (and if a TV programme) broadcast with the availability of access services.)
- Where applicable, confirmation the broadcaster will broadcast Irish Sign Language or Audio Description versions of the programme within one year of the initial broadcast. (TV only)
- Where applicable, confirmation of the broadcaster's commitment to utilising the Digital First Principle as part of the project
- Please insert letter below as a scanned JPEG or TIFF that is visible and legible in this application document, do not attach as a thumbnail or linked document.

Refer to section 3.1.5 of the Guide for Applicants for the conditions for an application to be exempted from this requirement. If you are applying under this exemption please address the below criteria:

- The format is Drama or Animation
- BAI funding is less than 50% of the total budget
- Indicate the type of broadcaster to be sought at a later date<sup>16</sup>

*Insert documentation here*

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<sup>15</sup> See section 4.5 of the Guide for Applicants

<sup>16</sup> Should you be awarded funding, you will be required to provide eligible broadcaster commitment within three months of the BAI offer



PLEASE

#### 6. Letter(s) of Commitment from other Funders<sup>17</sup>

Letters from parties other than the BAI, broadcaster and applicant should be included if relevant. At a minimum, the majority of the remaining finance plan should be supported. 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.

**If the BAI believe a significant amount/percentage of Finance has not been demonstrated as secured, the BAI may discount the project from the application process. Please reference section 4.6 of the most recent Guide for Applicants for further information**

Elements to include:

- Signed letter on headed paper and recently dated
- Confirmation of amount to be contributed
- Any relevant terms and conditions
- Please insert each letter below as a scanned JPEG or TIFF that is visible and legible in this application document, do not attach as a thumbnail or linked document.

*Insert documentation here*

**SEE LETTER OF CONFIRMATION FROM RTÉ RADIO BELOW**

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<sup>17</sup> See section 4.6 of the Guide for Applicants



## Sound & Vision 4 | Application Form



Declan Gorman and Sharon McArdle  
Arts & Events  
Ballykea  
Skerries  
Co. Dublin

Date: 23<sup>rd</sup> July 2021

SUBJECT TO CONTRACT

Ref: Radio Programme, 'Dorothy McArdle's Prison Notebooks' (working title), Number of episodes; 1 x 43 minutes duration approx, (the 'Programme')

Dear Declan and Sharon,

I refer you to your proposed grant application to the BAI Broadcasting Fund Scheme for €5,941 in grant funding for the production of the Programme (total proposed production budget of the Programme being €7,921 (excluding VAT).

This letter is to confirm that RTÉ is an eligible broadcaster under the scheme and for the purposes of your grant application that:

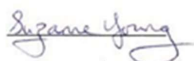
1. RTÉ would intend to make the first broadcast of the Programme on RTÉ Lyric FM in 2021-2022 but in any event not later than 9 months after accepted delivery of the Programme to RTÉ (unless such outside broadcast date is extended in exceptional circumstances by agreement between RTÉ and the BAI, such agreement not to be unreasonably withheld or delayed by the BAI).
2. RTÉ would intend to contribute a maximum of €1,980 (excluding any applicable VAT) for the Programme in the form of €1,980 licence fee.

Funding for this programme from the Sound and Vision scheme will be fully credited in the closing announcements of the broadcast. If this series is awarded funding we will ensure it is broadcast in line with the peak broadcasting times of 7am – 9pm (peak times may not apply to Digital Radio) set out in the Sound & Vision contract.

This letter is issued subject to contract and to further agreement with RTÉ on editorial, budgetary rights and other contractual matters relating to the Programme and to you securing the BAI Broadcasting Fund Scheme funding applied for and any other funding if applicable. (RTÉ to have right of prior approval over any agreement between you and the BAI and other funders). As regards editorial content, the Programme would have to comply with editorial specifications to be agreed with RTÉ and RTÉ would have final editorial approval at both rough cut/offline stage and final edit stage.

Please note that this letter is issued for the purposes of the BAI July 2021 Funding Round 40 only.

Yours sincerely,  
PP: Jeanette Lafford



Name: Suzanne Young  
Title: Radio Commissions Administrator



## Sound & Vision 4 | Application Form

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### 7. CVs from Key Personnel<sup>18</sup>

CVs for key personnel are mandatory. A CV can be a profile or biography if it is appropriate for the application. You may also wish to provide letters or emails of commitment from key personnel where their involvement could be deemed difficult to secure or a key dependency to the success of the project. Please avoid providing any personal information. In this regard, personal data should only be provided if you believe it is required to assess project. Accordingly, if any personal data is included this information should be included in the Confidential information attachment that can be uploaded to your application record. Please note if any key creative has been involved with any other projects funded under the Scheme.

*Insert documentation here*

**Executive Producer - Patricia Baker / Curious Broadcast.** Patricia is an independent producer with thirty years 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](http://www.curiousbroadcast.com)

**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 an 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 a number of 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.

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<sup>18</sup> See section 4.7 of the Guide for Applicants



## Sound & Vision 4 | Application Form

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### **Sound Recordist** [www.sounddept.ie](http://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>

**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.

**Musician –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 take on tour 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.

### **Guest Interviewees** ALL CONFIRMED

**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.



## Sound & Vision 4 | **Application Form**

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### 8. Letters of Commitment from Key Contributors<sup>19</sup>

Insert letters here, particularly for those who are essential to the project and/or difficult to confirm. If these are not included, the BAI reserves the right to consider that participation by these individuals is not confirmed even though it may be listed as confirmed elsewhere in the application. Please avoid providing any personal information. In this regard, personal data should only be provided if you believe it is required to assess project. Accordingly, if any personal data is included this information should be included in the Confidential information attachment that can be uploaded to your application record.

*Insert documentation here*

*See screen grabs below of emails of commitment from all personnel on the project (including commitment from locations including Kilmainham Gaol and James Joyce Library)*

Guest interviewee's

Kate Manning

Dr. Leeann Lane

Brian Crowley

Dr. Luke Gibbons

Executive Producer – Patricia Baker (Curious Broadcast)

Editor - Gerry Horan

Presenter– Eleanor Methven

Sound recordist – Ross Carew

Musician – Sophie Coyle

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<sup>19</sup> See section 4.8 of the Guide for Applicants



## Sound & Vision 4 | Application Form

• Sharon Mc Ardle

28 January 2021 at 15:39



Re: Radio Docu-drama proposal - guest interviewee

To: [REDACTED]

Dear [REDACTED]

Thanking you so much for agreeing to participate in our proposed Documentary series on Dorothy Macardle. As I mentioned we are applying to the BAI sound and vision round 38 to assist us with this project and we are delighted to be able to name you on the application as a confirmed contributor to the series.

We will be in touch in due course.

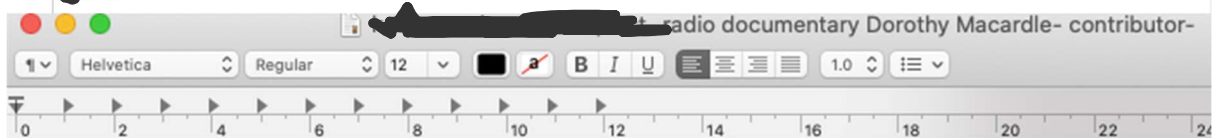
Best Wishes,  
Sharon

On Thu, 28 Jan 2021 at 15:12, [REDACTED] wrote:

Hello Sharon,

As per our discussion today I am delighted to contribute to this documentary.

Kind regards,  
[REDACTED]



From: [REDACTED]  
Subject: Re: Request\_ radio documentary Dorothy Macardle- contributor-  
Date: 29 January 2021 at 13:37:47 GMT  
To: Sharon Mc ardle <sharonmcardleicloud@icloud.com>

Dear Sharon,

I would be very happy to be interviewed for your project when things get back to normal. Please email the forms I need to fill out.

Kind regards,  
[REDACTED]

On Thursday, 28 January [REDACTED] wrote:





## Sound & Vision 4 | Application Form

to me ▾ Tue, 2 Feb, 16:20 ☆ ↶ ⋮

Dear Sharon,

I am delighted to hear that you are progressing with the projects, despite the current difficulties.

The documentary sounds like a brilliant idea and we would love to facilitate it in any way we can. Provided the Covid restrictions allow it, there would be no problem recording in the room with the 1798 inscription and myself or one of my colleagues would be delighted to be interviewed

[Redacted]

[Redacted]

*Heritage Services – National Monuments*

**Oifig na nOibreacha Poiblí**  
Office of Public Works

Príosún Chill Mhaighneann, Bóthar Inse Chór, Cill Mhaighneann, Baile Átha Cliath, D08 T2X5  
Kilmainham Gaol, Inchicore Road, Kilmainham, Dublin, D08 T2X5

[Redacted]

----- Forwarded message -----

**From:** [Redacted]  
**To:** [Redacted]  
**Sent:** Friday, 12 February 2021, 15:08:30 GMT  
**Subject:** Re: Dorothy Macardle Radio Proposal

Absolutely [Redacted] you have permission to add my name to your proposal. I'd be delighted. Look forward to having a good look at your website.  
Warmest wishes  
[Redacted]

On Fri, 12 Feb 2021 at 15:02, [Redacted] wrote:  
Hi [Redacted]

It was good to catch up on Messenger. I might have known you would know about Dorothy!

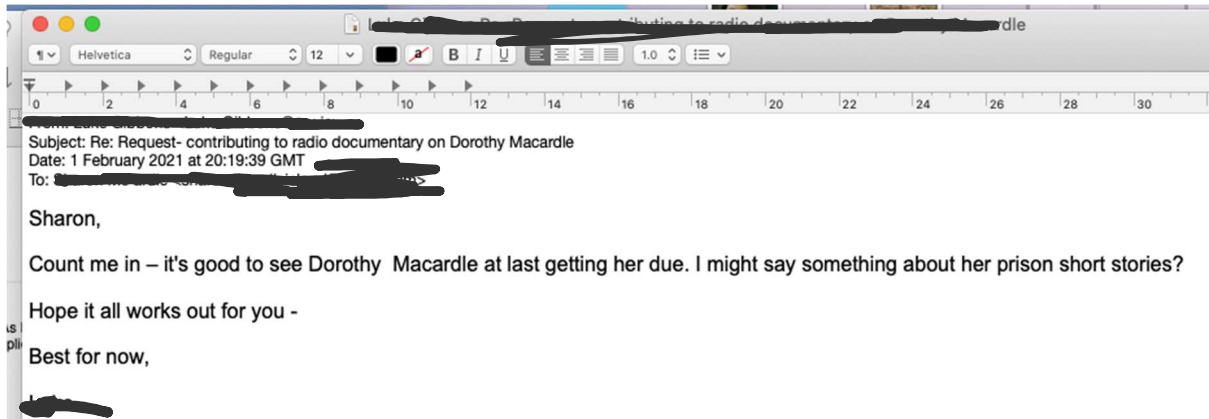
Attached is the formal letter asking if you might be willing to take part in our programme as Narrator.

[Redacted]

[Redacted]



## Sound & Vision 4 | Application Form



9.

On 24 Feb 2021, at 14:04, Sharon <sharon@baireland.com> wrote:  
Lovely to talk to you both yesterday. I got word back from Gary Heston / Contact Studio, he is happy to be included in the application. So you could use him in the editor and studio line. The best of luck with the application and please contact me if you need any other information / advice  
All the best  
Patricia

To: Sharon

Hi Sharon,  
A really quick one to ask if you are happy for me to name you as sound recordist on the BAI sound and vision round 38 RADIO application. It is for a documentary on Dorothy macardle.  
best,  
Sharon

On 3 Feb 2021, at 23:48, Sharon <sharon@baireland.com> wrote:

Hi Sharon - perfect, speak to you then!

### Indicative Running Orders<sup>20</sup>

Radio applicants **must** include indicative running orders. TV applicants may include running orders to aid understanding of the proposed project.

*Insert documentation here*

<sup>20</sup> See section 4.9 of the Guide for Applicants



## Sound & Vision 4 | Application Form

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. "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) Sharon reads/performs extract from Dorothy's diary (reverb effect and arrest FX)	James Joyce Library – UCD Archives.	Kate Manning Sharon	
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 Methven	
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	



## Sound & Vision 4 | Application Form

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 Macardles report 'The Kilmainham Tortures'. Sharon performs extract from The Kilmainham Tortures – SFX.	Rehearsal Room	Declan Sharon	



## Sound & Vision 4 | Application Form

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 how Dorothy's literary gothic voice develops in prison.	Studio Interview	Dr. Luke Gibbons	
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	



## 10. Scripts<sup>21</sup>

Scripts **must** be provided for all Drama programmes, in the language to be broadcast, and are advised for dramatic elements contained in other formats such as documentaries. For series where not all scripts are available at least one script must be included along with outlines for remaining episodes.

*Insert documentation here*

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<sup>21</sup> See section 4.10 of the Guide for Applicants



**11. Animation Artwork<sup>22</sup>**

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

*Insert documentation/links here.*

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<sup>22</sup> See section 4.11 of the Guide for Applicants



## Sound & Vision 4 | Application Form

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*Insert documentation/ links here.*