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Irish Film & TV Research Online is a website designed to bring together the wide diversity of research material relating to Irish-made cinema and television as well as to Irish-themed audio-visual representations produced outside of Ireland. It incorporates three searchable databases, Irish Film & Television Index; Irish Film & Television Biographies; and Irish Film & Television Bibliography; as well as information about the Irish Postgraduate Film Research Seminar, an annual conference of film studies’ postgraduate students based in Ireland or engaged in researching Irish material elsewhere.

The impetus for the Irish Film & Television Index was Kevin Rockett’s *The Irish Filmography: Fiction Films 1896 – 1996* (1996), which documented all fiction films made in Ireland and those about Ireland and the Irish produced worldwide since the beginnings of cinema. Under the Irish Research Council for the Humanities and Social Sciences’ Major Grant Scheme, 2003-05, funding was awarded to update the original filmography and to catalogue, with the same worldwide remit, all major non-fiction films, including newsreels, and animation, made for cinema and television. In addition to the IRCHSS, the other sponsors of the project have been Trinity College Dublin; the Higher Education Authority’s North South Programme for Collaborative Research, 2003-06; and Bord Scannán na hÉireann/Irish Film Board, 2006.

Since 2003, filmographer and archivist Eugene Finn has been expanding the database which, incorporating the original *Irish Filmography*, has drawn on the archival and paper records of many of the world’s leading film archives and specialist libraries, including ones in Ireland, Britain, the USA, and Australia. At present the Irish Film & Television Index has almost 40,000 titles, while new entries will be added in an on-going way.

The two complementary databases covering biographies and bibliography which are still in the early stages of development will be expanded over time. In addition, the ambition is to use the website as a publishing outlet for new research, as well as for out-of-print publications and archival documents, including, it is hoped, the extensive records of Ireland’s film censors, which were explored in the first systematic way in the 2004 book, *Irish Film Censorship*.

While the website will need on-going editorial maintenance and development, its value for researchers, whether academic, from within the film industry, or the general public, is in its easy packaging of information concerning Irish-made or Irish-themed audio-visual material. In many cases, such information may have been gathered from numerous sources both within Ireland and elsewhere. Using the searchable fields, a researcher can almost instantly find a particular film, its cast list or production personnel, read a synopsis of its content, establish where a copy of it might be held, what has been written about it, identify a list of complementary titles through a keyword search, or, using the biographical database, access further information on cast and crew.

As a living archive, we encourage feedback and invite online visitors to contribute to the development of the project by sending us information, additions and amendments at irishfilm@tcd.ie.
Archiving and researching Irish film and television history For any archive or library, issues of preservation and access are central. Without the active preservation of texts or artifacts—in this case, films, videos, DVDs, and tapes in various formats, as well as paper records—research would be impossible. However, research is no less dependent on the researcher having access, directly or indirectly, to material. It is, primarily, in this latter respect that IRÉE Film & TV Research Online has been developed.

It is intended that the website will provide the initial point of entry for explorations of Irish-made or Irish-themed film and television material, and will supply the researcher with the required information in full, or otherwise, help to direct him/her to the most suitable library/archive(s) for further investigation. In both scenarios, the benefits for the researcher and, thus, for the potential development of the website’s related disciplines of film/tv/cultural/Irish studies, is clear.

No less importantly, audio-visual based archives and libraries will also gain from IRÉE Film & TV Research Online, not least through the website’s role in creating a broader constituency for, and research interest in, such material, but, more immediately, advantage will accrue to these institutions as they will no longer have to expend valuable time and other resources in this undertaking. The task of Liam O’Leary, a BFI archivist during 1953-1965, who funneled many valuable Irish-themed films to the BFI when interest in Ireland’s film history was almost non-existent. Consequently, many academic researchers and film season organizers have benefitted greatly from the use of the BFI’s archive. (See www.bfi.org.uk/nftrv.) A further development of BFI policy is its archiving of television material.

Since both the BBC (www.bbcmotiongallery.com) and Independent Television (www.itv.com; www.itm.co.uk) have produced a great number of programmes dealing with Ireland or the Irish in Britain, their archives and publications are of particular interest to all researchers of Irish audio-visual material and, as such, their records proved invaluable in the development of the Irish Film & Television Index. An important source is the British Universities’ Film & Video Council (www.buvc.ac.uk) which has catalogued the output of British cinema newsreel companies, all of which made films in Ireland. The newsreel companies themselves, especially British Pathé (www.britishpathe.com), have begun to make available online their collections.

By 2006, over 40,000 hours of such programmes had been successfully digitized. While a certain amount of these recordings will find a new audience of archival extract audiences, the primary source outside Ireland for such Irish material is, unsurprisingly, the major American archives. However, there is no unified online database linking America’s film archives, and, indeed, not all card indexes have even been computerized. The silent period (to 1930) is well served by the Library of Congress, Washington, D.C. (www.loc.gov/c有用/h kcalen.html), while Museum of Modern Art, New York (www.moma.org/collection/depts/film), and George Eastman House, Rochester (www.eastmanhouse.com), have a number of Irish-interest films for this and later periods. UCLA Film and Television Archives (www.cinema.ucla.edu) is also a key location for Irish-interest material.

In Australia, the National Film and Sound Archive, Canberra (www.nla.gov.au/collect/film) has proved particularly helpful for the Irish Film & TV Index. Charged with preserving and making accessible Australia’s audio-visual heritage, its collection includes a number of films of Irish-interest, not least of which are the surviving fragments of the country’s first major film, The Story of the Kelly Gang (1906).
Irish Cinema  Irish cinema reached an international audience for the first time when Jim Sheridan’s My Left Foot won two Oscars at the 1990 Academy Awards. Subsequent wins by, among others, Neil Jordan’s The Crying Game in 1993 and, most recently, Martin McDonagh’s Three Billboards Outside Ebbing, Missouri in 2017, have maintained the international profile of Irish cinema.

With huge government investment in cinema since the mid-1990s, more films have been produced in Ireland in the last decade than in the previous 100 years. Yet, well before the 1990s, cinematic images of Ireland and the Irish were in circulation worldwide. Most of these were produced by non-Irish filmmakers, British and American in particular, with the latter country making, before 1930, more films about the Irish than Ireland itself has over the entire history of cinema. Consequently, any study of Irish cinema is necessarily intertwined with these and other national cinemas.

While the first film to be shot in Ireland was as early as November 1896 when Felicidic Trewey presented to Dublin and Belfast audiences the Lumière Cinematographe, indigenous fiction film production did not begin until the establishment of the Film Company of Ireland in 1916, some twenty years after the first Irish public projection of cinematic images; or, six years after Irish-Canadian Sidney Olcott of the American Kalem company directed The Led from the Beast, the first feature film to be made in Ireland. Establishing the blueprint for other Irish migration narratives including The Quiet Man, The Field, Far and Away and This is My Father, the film shot in Kerry, the location of other fictional and non-fictional subjects by Olcott in the period 1910 to 1914, had the hero transform himself in America before returning to save his sweetheart from eviction and marry her. In contrast to the Kalem productions, the films of the Film Company of Ireland, comedies and dramas inspired by commercial cinema and Irish literature, tended to adopt an indirect approach to Irish subjects, although the adaptation of William Carleton’s Willy Reilly and his Colleen Bawn (1920) released, as it was, at a time of heightened political tension on the fourth anniversary of the 1916 Rising, clearly was meant to be viewed in relation to contemporary events. The film, which emphasized Irishness across the religious divide, had, like other Film Company of Ireland productions such as Knockknagow (1918), professional production values.

Instead of building on the nascent Irish film sector and seeing in film, as indeed the Russians did, its potential political and cultural value, the new Free State Government regarded cinema suspiciously and introduced the Censorship of Films Act (1923). Governed by a strict Catholic morality, its purpose was to protect the nation from any negative foreign cultural and perhaps modernizing influence. If this film censorship, which held sway until the mid-1960s and resulted in the banning of over 2,500 films and the cutting of 10,000 others, was a reflection of the Irish government’s xenophobia and fear, as well as contempt for popular or modern culture, the broader issue of failing to develop a film industry should also be seen in relation to international film production and American dominance, and to the economic problems facing the new state. Fundamental to an understanding of film production in Ireland is to recognize Ireland’s scale and marginality. Historically, Ireland comprises less than one quarter of one per cent of global box office receipts, or in relation to the European Union, about one per cent of the market. In other words, Ireland’s annual cinema box office revenue is similar to what a successful blockbuster movie can potentially take in its opening week in America. Therefore, it is unsurprising that filmmaking in Ireland, at least until relatively recently, has been sporadic and confined to low budget productions which rarely found distribution outside the country, especially in the USA.

Consequently, in reviewing Irish cinema production, only one film stands out in the 1920s, Irish Destiny (1926), with its message of Irish political unity and family harmony. The film is interesting not just in terms of its particular combination of German Expressionism and Hollywood-style parallel editing, but in that it is the first film to take the War of
Independence as its subject matter. In the 1930s such subject films became popular with Irish, British and American filmmakers. One such film, The Dawn (1936), made with minimal resources in the Killarney area, deserves mention given that, uniquely, it is based on the production personnel’s own experiences of the war. The continuing popularity of this theme for filmmakers is reflected in the box office success of Ken Loach’s The Wind that Shakes the Barley (2006).

In the post-World War Two period, Irish filmmakers were largely confined to making documentaries and occasional government information drama-documentaries. Meanwhile, Irish state policy sought to attract foreign filmmakers to Ireland through helping establish Ardmore Studios, Bray, which opened in 1958. Ardmore, which was already an anachronism given the general movement away from studio-based productions towards location shooting both in Europe and America, contributed little to the development of an Irish film industry and even less to an Irish film culture, while in commercial terms, the studio, dogged by bankruptcy, was a failure. Following on from the new internationalism and cultural renaissance that was taking place in Ireland within the visual arts and literature in the 1960s and 1970s, a new generation of filmmakers began to emerge in the 1970s and 1980s. For the first time, however, these filmmakers received artistic and financial support from the State, through the Arts Council’s Film Script Award but, more importantly, from Bord Scannán na hÉireann/Irish Film Board, a statutory agency established in 1981 with the remit to develop a film industry in Ireland and to assist with the establishment of an Irish film archive.

This first group of indigenous filmmakers, including, among others, Bob Quinn, Kieran Hickey, Joe Comerford, Cathal Black, Pat Murphy and Thaddeus O’Sullivan, produced a cinema that sought to engage with Irish culture and society in a critical manner. Generally confined to working on 16mm and operating on low budgets, they produced, within their diverse narratives, an alternative set of images of Ireland and the Irish, and opened up areas that had been otherwise ignored or misrepresented by mainstream (largely foreign-produced) cinema. Influenced more by European than American cinema, these often socially and politically incisive films were often attuned to a modernist concern with film form. Such a politically-engaged and avant-gardist cinema soon fell out of favour, as it did elsewhere in Europe, and by the end of the 1980s a more traditional, three-act drama cinema was in the ascendant. This cultural trend coincided with the winding down in 1987 of the Film Board amid more generalized government cutbacks.

The Oscar success of My Left Foot acted to consolidate state policy in favour of once again supporting an Irish cinema, but this time, the model was for a commercial cinema. In 1993 the Film Board was reactivated with a much expanded initial budget of IR£1.1 million (1.39 million euro) which has risen to 15 million euro in 2006 such that it now supports annually more than ten features and a great many short fiction, documentary and animated films. Additional financial support for the industry comes from a number of sources within Ireland, including tax-based film investment, which has proved attractive for foreign producers to make films in Ireland, and from RTÉ. In this productive environment, the rapid expansion of the Irish film industry has provided opportunities not only for a new generation of directors, but also for producers, actors, writers, and technicians.

While this ‘second wave’ of Irish filmmakers does not represent one simple unified group, it can be characterized, in contrast to the more explicitly political ‘first wave’, as having an interest in a more commercial, more stylish and slick cinema which is ultimately genre-based even if it exists to problematize genre or remake genre films within an Irish context: Hollywood, only local and perhaps relevant. Reflected in films such as Paddy Breathnach’s I Went Down (1991) or Neil Jordan’s The Good Thief (2002) it is a hybrid cinema that co-joins a European sensibility with American genre mixing. Nevertheless, the often easy equation made between commercial or mainstream cinema and films which fail to artistically, socially, politically and/or intellectually challenge is something to be avoided, not least because even apparently non-political texts, or ones which have a subtlety and indirectness, are always, at some level, necessarily commenting and reflecting on the particular culture and context in which they are produced. Furthermore, as Neil Jordan has shown through his mixing of small-scale Irish projects with big international productions and Hollywood blockbusters, it remains possible to work both at the local and global level as well as in-between.
The cinematic image of the Irish people focused on and in The Jackel and Gold in the Streets reference, left to suggest ethnic origin. Exemplary is James Cagney’s manner of an on-screen character, or some specific though integrated narratives were married with the migration narrative, such that the (ex)character survive the civil war. In the 1990s, such political/historical narratives, paradigmatically seen in The Public Enemy’s climax. In parallel, a new cycle of migration narratives, it is a film about the Irish, but one in which the Irish are not identified! Also, with the number of Irish migrants to the USA falling, films became represented as policemen, gangsters, politicians, priests, and sport heroes, especially boxers. This latter activity is seen to be generalized among the Irish, with fighting, real or symbolic, as in John Ford’s famous ‘donlybrook’ sequence in The Quiet Man, serving to validate a WASP view of the ‘fighting Irish’ something that has no redeemable features within the context of British (political) narratives.

With the rise of the feature film in the 1910s, the ethnic specificity of American cinema began to dissipate as film producers sought to make a product with cross-cultural appeal. As a result, in the wake of the huge investment in sound cinema in the early 1930s, culturally-specific stories went into decline, with often only the milieu, general context, accent or manner of an on-screen character, or some specific though integrated reference, left to suggest ethnic origin. Exemplary is James Cagney’s gangster world in The Public Enemy (1931). For all intents and purposes, it is a film about the Irish, but one in which the Irish are not identified! Also, with the number of Irish migrants to the USA falling, films became concerned with second and third-generation Irish-Americans, and, in the frequent nostalgic backwards look, there was a desire to create a pre-modern view of Ireland and the Irish.

In terms of representing political narratives and Irish history American cinema has largely failed, and, given that such narratives involve a complex set of relations far beyond the control of a single individual and that the dominant form of American film is that of a forward linear narrative propelled by a psychologically-rounded hero who can achieve his goal, this should be hardly surprising. Indeed, it is interesting to note that in the 1936 version of the Michael Collins story, Beloved Enemy, the ending made for the American market has the Collins character survive the civil war. In the 1990s, such political/historical narratives were married with the migration narrative, such that the (ex) IRA man’s search for peace and love in America (Blown Away, The Jackel, A Further Gesture), is shattered when the exiles soon discover, as happened in their British (A Prayer for the Dying) or Irish (The Crying Game) counterparts, that there is no getting away from a violent past. In the case of the oedipal tale The Devil’s Own, IRA arms’ agent Brad Pitt falls foul of his father-figure Harrison Ford who kills the ‘bad son’ during the film’s climax. In parallel, a new cycle of migration narratives, represented by such films as Gold in the Streets and 2 by 4, focused on the marginalized ‘illegals’ of the 1980s and 1990s. In these, sexuality and relationships, rather than economic survival, is to the fore.

The two other countries whose cinema has occasionally concerned itself with the Irish are Britain and Australia. While Australia dealt on a number of occasions with the infamous Irish-Australian outlaw Ned Kelly, and in other films touched on the Irish-Australian experience, British cinema has tended to be influenced by a narrow view of its role in Ireland. In an influential cycle of contemporary and historical films from the 1940s onwards, British cinema has tended to reproduce the traditional colonial stereotype of the Irish having an insatiable appetite for irrational violence, in which the fighting Irish are innately (and ideologically) flawed to the point of pathology. In such representations, contexts for their fighting, particularly in relation to the political geography and history of the island, the troubles and the continuing English presence in Northern Ireland, is erased or elided. Another British cinematic and general cultural tradition, especially pertinent within comedy, is the depiction of the Irish as a kind of pre-modern buffoon in need of civilization and education by the British. While such representations have at times been accepted by Irish filmmakers, more recent representations by Irish as well as by British filmmakers distance themselves from such crude stereotypes.
Television and Ireland I hope the service will provide for you all sources of recreation and pleasure but also information, instruction and knowledge. I must admit that sometimes when I think of television and radio and their immense power, I feel somewhat afraid. Like atomic energy it can be used for incalculable good but it can also do irreparable harm. … [W]e are an old nation and … we have our own distinctive characteristics and … it is desirable that these be preserved.

Extract from Eamon de Valera’s address on the occasion of Telefís Éireann’s inaugural transmission, 31 December 1961.

The history of Irish television is largely a consideration of Radio Telefís Éireann (RTÉ), the nation’s public service broadcaster which delivered the Republic of Ireland’s first terrestrial broadcast on New Year’s Eve 1961. Prior to this date, however, many Irish homes were unable to receive televisual images courtesy of ‘spill-over’ signals from BBC and ITV in Britain and, from 1959, Ulster TV in Northern Ireland. Indeed, similar to the discourses that surrounded cinema (and radio) in Ireland, issues of cultural imperialism, consumerism, and the fear that such a flow of foreign images could negatively impact on Ireland’s culture and identity featured in the debate surrounding the establishment of the national television service.

Today, the context in which the station exists is no less problematic. While the television has an undisputed place within the home, competition from other technologies, not least video, DVD, computers and the internet, and gaming stations, has altered both the type of programmes being produced and the kind of reception that they might find. The issue of competition from other stations is also a major factor affecting RTÉ’s production and broadcasting of television programmes. In 1998 Ireland’s first national terrestrial commercial station, TV3, was established, while cable television, available in all major urban areas representing more than half the country’s homes, currently allows for up to almost twenty channels to be received, a number which the increasingly growing digital system increases by ten-fold.

Regulated under the Broadcasting Act, 1960, and subsequent amendment acts (1976, 1993, 2001), RTÉ, in general terms, is obliged, as all public broadcasters are, to educate, to inform and to entertain. In doing this, it must observe certain programming regulations and obligations such as, news at certain times, or, maintaining within and/or between programmes a balance with regard to programme content and genre; be as impartial as is possible and free from commercial and political intervention (although it is only since 1994 that the government Minister charged with responsibility for the station no longer has the power to act as censor); be universally available to the country’s citizens; to speak to the nation and provide for a type of cultural cohesion while respecting the specific identities of minority cultures; and to provide a full and mixed range of quality programmes for the whole of the community.

In part to satisfy such provisions, RTÉ has paid particular attention to the Irish language and has pioneered a great many innovative Irish language programmes in both fiction and non-fiction, as can be seen in the Index. Furthermore, RTÉ helped to set up the Irish language television station TG4 (formerly, Teileifis na Gaeltaca, TnaG), which began transmission in 1996, and which is due to become an independent broadcaster in 2007. Additionally, since 1993, RTÉ has been obliged to spend a proportion of its programming budget on independent films, and, as a result, the Independent Production Unit is one of its busiest divisions, investing in many Irish feature films and television series. Such an investment in home productions sharply contrasts past practice whereby in 1980, for example, 70 per cent of RTÉ’s product was made outside of Ireland, representing the highest such figure in Europe.

Despite this, home-produced programmes have been, and continue to be, unexpectedly popular with Irish audiences, and via specialized television services many of these, often in edited form, have found an audience outside of Ireland, particularly among the Irish communities in Britain and America.

RTÉ has a strong tradition in news and current affairs, while its light entertainment programmes, most especially the long running The Late Late Show, have successfully explored topics, not least sexuality and reproduction, not normally the remit of such programmes. The production of Irish drama within RTÉ has most often been associated with and focused on the soap opera. Whether imagined as rural or urban, such drama serials including Tóilis Row (1964-1968), The Riordans (1965-1979), Glenroe (1985-2001) and Fair City (1998–) have been consistently popular. Part of this clearly stems from the relevance they have to the culture, and it has been the case that many of the story lines from such serials (including TG4’s Ros na Rún) have contributed to national debate and to how Irish culture imagines itself. This is also true of its other Irish-theme programmes, its innovative documentaries and drama-documentary series.

However, given RTÉ’s mixed economy system whereby advertisement revenue represents roughly two-thirds of its funding, with the remaining one-third coming from the licence fee which in the station’s early years contributed almost 70 per cent of its income, as well as budgetary constraints and commercial and cultural decisions, it is almost inevitable that Irish-produced material rarely exceeds that of non-Irish, particularly British and American, material. Consequently, RTÉ, with budgets often only a fraction of what is available to British broadcasters, is seen as wanting by independent filmmakers who have complained of the lack of support shown by the national broadcaster, and as such often they have to look to other institutions both in Ireland and elsewhere for assistance in realizing their projects. Nevertheless, probably more than any other Irish body since the early 1960s, RTÉ television has served as an outlet for Irish social and cultural expression, and national reflection.

While most television programmes about the Irish have been made in Ireland or Britain, as is the case with cinema, American television stations have consistently shown an interest in Irish material, whether the antics of the Irish and Irish-Americans on St. Patrick’s Day, or more sobering assessments of the country’s internecine and anti-colonial wars. Similarly, Australian television has displayed an interest in the Irish migrant experience in light of the fact that about half of the country’s population has Irish forebears. These productions have often played out, as in the Ned Kelly scenario, a displaced version of the Irish-English colonial struggle in Ireland. As with cinema films, the diversity of television programmes about the Irish can be explored through consulting the website Index.
The study of film and television generally as academic disciplines is a relatively new departure within the Irish context with film and television or media courses only on offer in the Republic since the late 1970s, while it was not until the 1980s that such courses represented a major component of a degree. While Master’s degrees in film and television studies emerged in the 1990s, it was only in 2003 that the first specialist undergraduate film studies degree in the Republic was established by Trinity College Dublin. In part this delay owed to an academic snobbery whereby popular culture was seen by some as unworthy of serious exploration and to the dominance within Ireland of a rich literary and dramatic tradition which failed to recognize the cultural merit and complex issues raised by film and television. Nevertheless, the disciplines lacked a critical bibliography as well as access to film archives in Ireland, and, as a result, little Irish film scholarship was produced until the 1980s.

While amateur historians/archivists and collectors of cinema memorabilia, and the programming of Irish film seasons, helped to create an awareness of the body of Irish film, it was not until 1987 when *Cinema and Ireland* by Kevin Rockett, Luke Gibbons and John Hill was published that an academic history of film in Ireland, as well as the cinematic representations of the Irish and Ireland, became available. The book led to further exploration of the field and helped in encouraging the emergence of Irish film studies. It also pointed the way for other books on various aspects of Irish film and television history. (See Select Bibliography) Indeed since the publication of *Cinema and Ireland* in relation to cinema and, with regard to television, *Television and Irish Society: 21 years of Irish Television* (1984), edited by John MacMahon and Martin McLoone, an anthology of critical essays seeking to offer systematic analyses of the form and content of Irish television together with a consideration of its role in culture and society, more than twenty books have been published, including a number of overview studies of Ireland and cinema and television; explorations of Ireland’s premier commercial cinema directors Neil Jordan and Jim Sheridan; a study of the Irish Film Board; a history of Irish documentary production; profiles of Irish actors working in the American film industry; a series focused on literary adaptations; a history of Irish film censorship; a study of Northern Ireland and the cinema; and a series of books on the history of Irish broadcasting (see Bibliography database).

While in the 1980s research for such studies often had to take place abroad, especially London, the establishment in 1992 of the Irish Film Institute’s custom-built premises incorporating the Irish Film Archive, has made the researcher’s task much easier, while their Education department, which for many years has promoted the study of media and film studies, has produced study materials for Irish secondary schools. Furthermore, the physical presence of the IFI in Dublin’s cultural quarter, in close proximity to Trinity College, raises the profile of cinema as an object of academic and cultural interest.

### Irish Postgraduate Film Research Seminar

The first Irish Postgraduate Film Research Seminar, an initiative of Professor Kevin Rockett, Film Studies, School of Drama, Film and Music, Trinity College Dublin, and Professor John Hill, the School of Media and Performing Arts, University of Ulster, Coleraine (now at Royal Holloway, University of London) took place at Trinity College in 2003. The annual conference alternates between Trinity College and the University of Ulster.

The Seminar is aimed at postgraduates whose research is in film studies. It is designed to provide a platform for the presentation of new research by film scholars in Irish third-level institutions and those working on Irish film topics in non-Irish universities and colleges. The emphasis is on encouraging the development and exchange of ideas and is intended to contribute to the training of students in research methods and the advancement of their academic profiles. Postgraduate film research students who may not be making presentations, and film and media academics, are encouraged to attend the event. There is no charge for attendance. (See website for more details.)

With the support of the Higher Education Authority’s North South Programme for Collaborative Research, the proceedings of the first three Seminars have been published by Four Courts Press, Dublin (www.fourcourts-press.ie).

**Select bibliography**

Using the databases With almost 40,000 titles, the Irish Film and Television Index is designed to facilitate simple and advanced search options thereby allowing for maximum data research and retrieval in the simplest and most efficient manner.

Simple search The Index’s homepage contains a Simple Search engine through which titles, production credits/cast, and keywords/subjects can be searched individually or in combination using the ‘All’ option on the dropdown menu.

Title Search If, for example, data is required on a particular film, a researcher may find this by using the ‘Title’ option on the dropdown menu, keying-in the film’s title into the search box, and then activating the ‘Search’ button. The database will then offer a result list comprising ‘Exact Title Matches’.

By clicking on the required title, the database will bring up a report on the film organized under the following headings: Film title, Alternative title, Production company, Sponsor, Distributor, Country of origin, and Production personnel. This latter category is further broken down into Director, Producer, Script/Adaptation, Photography, Sound recording, Editing, Production design, Art direction, Costume design, Executive producer, Music composer, Music performer, Songs, Narrator, and a comprehensive list of cast members and other production credits.

The record will also contain information regarding the film’s production and release dates (or, in the case of television programmes, transmission (TX) date and television channel); whether it is in black and white or colour; silent or sound; its running time; format; language; where a copy (or copies) of the film or programme may be held; a detailed synopsis; a ‘Notes’ field in which additional information, such as production context or highlighted errors in the on-screen crew or cast lists, are included; references; the genre-category in which it is located; and keywords relating to the film’s or programme’s themes and context. All of these fields can, in turn, be searched through use of the Simple Search engine.

Using the simple search engine in this way will also bring up a list of ‘Partial Title Matches’. For example, in the case of Into the West, all titles with the words Into the West with additional words in the title, such as The Making of Into the West, will be called up.

Production Credits and Cast Search The production credits / cast search engine allows the researcher to search directly for production personnel, cast members, and corporate names. If, for example, a researcher wishes to locate the Irish-themed films that John Ford directed, this can be achieved by selecting 'Production Credits/Cast' on the dropdown menu, typing in John Ford into the simple search box and activating the search function. The database will offer a results menu list comprising an ‘Exact Production Credits/Cast Match’ presenting all films that included the name ‘John Ford’ in the Production Credits. To bring up further information, the researcher must click on the particular entry of interest.

It is also important to note that if you search for the name John Ford, using the ‘All’ option, the database will list instances of John Ford in the ‘Title’ and ‘Keywords/Subject’. In this way, researchers could locate titles in which John Ford featured as a participant.

Keywords/Subject Search Keyword Search can be used to search for personalities, places, events, and themes. Using the Simple Search engine as outlined above, the researcher can draw up lists relating to a comprehensive range of keywords/themes.

Advanced search Given that the Irish Film and Television Index does not operate on Boolean search principles, searches need to be limited and refined. For this reason, the Index also contains an Advanced Search engine that facilitates more specific searching. In addition to using the simple search box as above, the researcher can limit searches according to date ranges, country of origin, language, and genre. So, for example, if a researcher requires information on a John Smith but knows that he was only active during the late 1960s, by using the ‘Date Range’ search box in conjunction with the ‘Production Credits/Cast’ or ‘Keywords/Subject’ search functions, the search can be effectively modified. Similarly, a researcher can limit a search for an event such as the 1916 Rising to newsreel items or feature films by combining it with the required genre in the ‘Genre/Category’ search box. The advanced search engine also enables researchers to access possible newspaper and magazine references and titles of songs featured in films and TV programmes.

A significant range of cast and crew personnel as well as individual titles of films and television programmes / series within the Irish Film and Television Index are linked to related entries in the separate Bibliographical and Biographical databases in Irish Film & TV Research Online. These two databases, still works-in-progress, have not reached the advanced stage of the Index.

Searching and finding The extent of the Irish Film & TV Index can be illustrated through a search focused on one of Ireland’s premier directors Neil Jordan. Searching under ‘All’ will allow exact and partial matches to be brought up under the current three fields: film or programme titles; production credits/cast; and keywords/subjects. The number of exact matches of Neil Jordan in such a search are, at present, 3 in the ‘title’ search, and 18 with Jordan as director, producer and/or scriptwriter in the ‘production credits/cast’ search. In addition, a ‘keywords/subject’ search will generate a ‘partial matches’ list, currently numbering 16 films or programmes, in which Neil Jordan features.

By activating the interlinked Biographies database, a career summary for Neil Jordan may be found, while the Bibliography database lists material written by or about the writer-director. Currently, it offers more than 30 critical pieces (including a book length study of Jordan) or major interviews with him. Nevertheless, both of these databases are works in progress and are only in the early stages of development.

Taking Neil Jordan’s Michael Collins as a point of departure might also be a productive way through which to reveal the scope and
usefulness of the Index. While the entry for the film is almost 1,600 words, including synopsis and comprehensive cast and production personnel lists, a search for the historical figure of Michael Collins yields 66 newsreel episodes and documentaries, and fiction films about him. Two such entries, Pathé Frères’s newsreel More than Half a Million Mourners (1922) and Kenneth Griffith’s controversial documentary, Hang Up Your Brightest Colours—The Life and Death of Michael Collins (1973), are almost 500 words each. Clearly, if looking for this particular Michael Collins, a search under the names of cast and production personnel fields would be of no use.

Similar exhaustive lists would be generated by a search, for example, of the actor with whom Jordan has worked on numerous occasions. Indeed, Stephen Rea, under the three fields mentioned, generates lists of no less than 31 entries incorporating all Irish-theme fiction films, documentaries, and television programmes in which he features as subject, as an actor, or as narrator.

Feedback To ensure the information presented on the website is accurate, complete and up to date, contributions are invited from those who believe that they can provide new or additional information, or, in some way amend or correct what is already published on the site. To maintain accuracy, all amendments and/or additions must be supported by a verifiable source. Please send such information to Irishfilm@tcd.ie.
The School of Drama, Film & Music comprises the Departments of each of the three disciplines in the title. With 17 full-time academic members of staff, the School enjoys an international reputation for its research activities and achievements. The School's research outputs are consistent with the highest research activities internationally. More than twenty-five monographs or edited collections by staff have been published by leading academic presses in the past two years. The School's research activities are guided by three core objectives: Ireland & the Arts; Globalization & the Arts; and Technology & the Arts. The School offers three taught M.Phil. degrees, and undergraduate programmes (single honor and two-subject moderatorship) of four years duration in Drama and Music and a two-subject moderatorship in Film.

Drama Studies has a wide range of research interests consistent with a small department. Its strengths currently lie in the field of Irish and European Theatre, Theatre and Nation, Interculturalism/globalization and performance, Identity Politics and Performance, and Performance and Technology.

Film Studies enjoys an international reputation for its research in Irish cinema and the cinemas of the Irish diaspora, as well as for its work in the field of film theory, and British cinema.

Music, together with the Department of Electronic & Electrical Engineering, offers an M.Phil in Music & Media Technologies (www.mee.tcd.ie/mmt). Its principal areas of research expertise are musicology and analysis, composition, and music technology. In addition, it enjoys the resources of an extensive Audio Archive.

During 2001-06, 17 Ph.D. and 7 M.Litt. degrees were completed by students in the School. Reflecting the expansion in the School's postgraduate research activities, currently there are 28 students on the Ph.D. register, with a further 23 students at M.Litt. level. The School's postgraduate one-year taught degrees are

- M.Phil in Theatre & Performance
- M.Phil in Film Theory & History
- M.Phil in Music & Media Technologies
- M.Phil in Irish Film, Music & Theatre (from 2008)
- M.Phil in Musicology & Music Theory (from 2008)

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Irish Film & TV Research Online is a website designed to bring together the wide diversity of research material relating to Irish-made cinema and television as well as to Irish-themed audio-visual representations produced outside of Ireland. It incorporates three searchable databases, Irish Film & Television Index; Irish Film & Television Biographies; and Irish Film & Television Bibliography; as well as information about the Irish Postgraduate Film Research Seminar, an annual conference of film studies’ postgraduate students based in Ireland or engaged in researching Irish material elsewhere.

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