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National College of Art and Design

Craft Design, Metalwork and Jewellery

Radharc: The Electronic Pulpit of Cultural Reaction.

An Investigation into the Awakening of a Church to impending  
Global culture.

by

Avril Martin

Submitted to the Faculty of History of Art and Design and  
Complementary studies in candidacy for the Degree of

Bdes: Craft Design Metalwork and Jewellery

1999



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## Introduction

Radharc, the Catholic documentary, was a reaction to the cultural crisis of impending global culture on Irish Catholicism in 1960s Ireland. It is the aim of this thesis to investigate the Irish society and culture that warranted such a reaction. This thesis will establish the reaction, the Catholic Church thought capable, of defeating global culture in Ireland, and reveal how this planned reaction was practised. An exploration of early Radharc films will aid this, focusing in particular on The Young Offenders, dated September 12<sup>th</sup> 1963. I will establish that early Radharc films did not achieve the desires of a Catholic Church threatened by global culture, as global culture proved to be larger than the hold of the Catholic Church on Irish society. An exploration of present media relations establishes that this is so.



## Introduction

Rabbits, the Catholic document, was a reaction to the cultural crisis of unending global culture on Irish Catholicism in the 1960s. It is the aim of this thesis to investigate the Irish society and culture that warranted such a reaction. This thesis will establish the reaction, the Catholic Church, through a detailed analysis of global culture in Ireland and reveal how this planned reaction was practised. An exploration of early Rabbits that will aid this, focusing in particular on the Young Offenders dated September 1965. I will establish that early Rabbits that did not achieve the desires of a Catholic Church threatened by global culture as global culture proved to be faster than the hold of the Catholic Church on Irish society. An exploration of present media relations established that this is so.



## Chapter One

What was Radharc?



Chapter One

What was kept



Radharc, the religious magazine programme, is the longest-running series on Irish television. Radharc was established in 1961 to ensure that a religious dimension was part of the output of the new Irish television service.

Radharc was a charitable trust that claimed independence from the hierarchy in Ireland yet did not deny its affiliation with the Catholic Church. Its main focus was on highlighting issues of particular relevance to The Church. In thirty-four years, until the death of its co-founder and longest-serving director, Father Joseph Dunn in 1996, Radharc had made four hundred and fifty films in seventy-five different countries. Issues raised included the role of women in the church, over-population in countries leading to moral debates on the contraceptive teachings of the Catholic Church, abortion, the sacredness of human life and the arms race. The directors of Radharc used its independent position, and their backgrounds in religion, to control the content and direction of the programme, to question the teachings of the church and to aid the teachings of the church.

Radharc began as a freelance project delivering completed programmes unmediated by the input of RTE; as Irish society and RTE matured, Radharc was produced in close co-operation with RTE. The Radharc team utilised many of the production facilities within



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Dunn in 1996. Radiant had made four hundred and fifty films in

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Radiant began as a financial project, delivering completed

programmes funded by the Irish RTÉ as Irish society and

RTÉ network. Radiant was produced in close co-operation with RTÉ.

The Radiant team utilised many of the production facilities within



RTE at this stage, when in the past they would have looked outside the broadcasting authority.

Working in close co-operation with RTE meant that, the Radharc team proposed a list of subjects to the Controller of RTE each year and received a stipend from RTE to help with costs, yet, as an independent team, ultimate control always remained with Radharc. Independent projects meant more creative control but they also required additional financing. Radharc financed its projects through a number of additional methods, it sold films to institutions such as the Open University, the Scottish Health Education Bureau and the Villa Nova University in the United States. In this manner, Radharc ensured that the Catholic Church not only continued to influence contemporary Irish society, but that its policies were extended world-wide through international dissemination. One of the aims of Radharc was to transmit its name and its programmes to the greatest audience; video sales also assisted this purpose. Radharc also accepted commissions from religious or development groups like Trocaire or Gorta, who may have wanted a film produced for their own purposes, which could then be offered to television. Additional income was also provided by programming for Channel Four. Commissions from commercial sources, however, were not accepted. The key to the financial survival of Radharc was the involvement of



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clergy, as the use of priests reduced travel, accommodation and labour costs. The Radharc team, for example tended to stay in religious houses in foreign countries, while religious personnel received no salary or fee.

Television is no longer considered the threat to the teachings of the Catholic Church that it was in 1961 when Radharc was first formulated. Radharc exposed the Catholic viewpoint as the Church accepted the rationale of priests using the medium of television. Today the availability of priests is in decline, there are now not enough younger priests to allow the continuation of projects such as Radharc. In 1987, in his book No Tigers In Africa, in which Fr. Dunn traces the history of Radharc, he expressed the belief that priests would be as essential to the future of Radharc as they had been in the past. At this point in Radharc's history, he insisted that it would be essential for the clergy to continue to utilise the medium of television to its fullest, yet, following Dunn's death in 1996, Radharc was disbanded. According to Peter Kelly, a former director of Radharc and present director of Esras films, Dunn had changed his opinion regarding Radharc's future, since 1987. Radharc had changed since No Tigers in Africa, it was no longer the Catholic means to comment on an Irish society that the Church had created. Dunn, in 1996 recognised that the possible influence of RTE



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1961. Rahner was described as according to Peter Kelly a former  
director of Rahner and present director of Living Faith and had  
changed his opinion regarding Rahner's future since 1987.  
Rahner had changed since No Tears for Africa, it was no longer the  
Catholic means to comment on the world society that the Church had  
created. Dunn in 1990 responded that the possible influence of RTR



had become too great, lessening the freedom and editorial control that gave validity to Radharc's work as an independent production.

Radharc, according to Dunn in 1987, was meant to be an aid to the priest in fulfilling his vocation and training in philosophy and theology. Priests and religious who worked for Radharc did so with the permission of their Bishop or superior, but were responsible to the Director of Radharc for their work on film. Fr. Dunn was strongly influenced by Vatican Two and the radical Catholic Church in Latin America, he used Radharc in countries like Africa to comment on the Church in Ireland and wrote a number of outspoken books about the Church. The most controversial was probably his 1994 book No lions in the Hierarchy, in which he criticised the authoritarian rule of Pope John Paul II. Fr. Dunn's desire for Radharc to be disbanded, due to the lack of clergy capable of ensuring the continuing independence of his work, under the increased influence of RTE, can be understood in the context of RTE's Assistant Director-General, Mr Bob Collins' tribute to the breadth of Father Dunn's programmes. In this tribute he acknowledged the independence that Father Dunn achieved, arguing that Dunn was, "a truly independent producer with a truly independent mind operating in an area in which it is not always easy to be independent." (Pollack, 1996,).



had become too great, leaving the financial and editorial control  
that gave stability to Radhakrishnan's work as an independent production.  
Radhakrishnan's move to Bonn in 1957 was meant to be an end to  
the quest in fulfilling his position and leaving to philosophy and  
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strongly influenced by Vatican II and the Catholic Church  
in Latin America. He used Radhakrishnan in support of the Pope's  
comment on the Church in India and wrote a number of outspoken  
books about the Church. The most controversial was probably his  
1954 book No Home in the East, in which he criticised the  
authoritarian rule of Pope John XXIII. The Pope's death led  
Radhakrishnan to be disbanded due to the lack of money available of  
organizing the continuing independence of his work under the  
increased influence of VIT. He was understood in the context of  
VIT's Assistant Director-General Mr. Bob Collins' advice to the  
members of Father Dunn's programme. In the interim, he  
acknowledged the independence that Father Dunn achieved, saying  
that Dunn was "a truly independent producer with a truly  
independent mind operating in an area in which it is not always  
easy to be independent." (October 1967)



In disbanding Radharc, Fr. Dunn ensured that the independence of the Radharc name would not be compromised and that Radharc exited Irish Television on a high note. Today, RTE increasingly commissions independent production companies to film once-off documentaries while maintaining ultimate control over the direction and content of what it commissions. The tradition of independent access to Irish television unmediated by RTE that Radharc embodied at its creation, now truly disbanded as Fr. Dunn had feared.

Peter Kelly is now a director at Estras Films, a Dublin based company which has produced a number of broadcast and non-broadcast productions and which maintains the Radharc archive and records. The company maintains structural similarities to the initial Radharc company. Unusually Estras employs a full-time staff. The only basis on which Radharc maintained a full-time staff was by drawing on clergy personnel. Production hardware to the "highest industry standards" is owned, operated and maintained in-house as it was for Radharc at its conception (although by its termination, Radharc was dependant on the use of RTE's equipment.). Estras conceives, produces and delivers in the tradition of Radharc. Estras Films, on the occasion of the 25<sup>th</sup> anniversary of the death of Archbishop McQuaid and the opening of the McQuaid Papers, was granted by Archbishop Desmond Connell special access to the



in establishing Radioactive. It also stated that the independence  
of the Radioactive name would not be compromised and that Radioactive  
would have Television as a main name. The Radioactive name was  
commissioned independent production companies to offer a wide-off  
documentation while maintaining ultimate control over the direction  
and content of what it commissions. The Radioactive Commission  
access to this television is provided by KLT that Radioactive embodied in  
its creation now may be divided as it has been found.  
Radioactive Kelly is now a member of Radioactive. A Radioactive  
company which has produced a number of broadcast and non-  
broadcast productions and which maintains the Radioactive archive and  
records. The company maintains strict standards to the quality  
Radioactive company. Unusually Radioactive employs a full-time staff. The  
only basis on which Radioactive maintains a full-time staff was by  
drawing on their personnel. Radioactive hardware to the "highest  
industry standards" is owned, operated and maintained in-house as a  
basis for Radioactive in the computer technology for its television.  
Radioactive was dependent on the use of a full-time staff. The  
concepts, products and delivery in the Radioactive of Radioactive. The  
find on the occasion of the 25th anniversary of the death of  
Archibald MacIndoe and the opening of the MacIndoe Papers was  
formed by Archibald MacIndoe. The Radioactive Papers are at the



collection ahead of release. This special access enabling Estras Films to film a major documentary film, John Charles McQuaid – What the Papers Say, exploring these papers before general media access. The Catholic Church in this way employed the same strategy as RTE, in commissioning films from Estras and maintaining ultimate editorial control.



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Edward Jay - examining these papers before getting into notes

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editorial control



## Chapter Two

The social and cultural necessity for Radharc.



Chapter Two

The social and cultural context for education



Radharc is an Irish word, meaning a view or a vision. It was, as we have seen, the vision of the Irish Catholic Church that established Radharc in 1961 to ensure that a religious dimension was part of the output of the new Irish television service. Radharc at the time of its creation, was a reactionary project undertaken by the Catholic Church in response to the cultural changes that it foresaw television exercising in Ireland.

The primary threat promised by television was to undermine the Catholic Church as moral guardian of the Irish nation which it had occupied, unchallenged in Ireland, up until this point. The Catholic Church had grown accustomed to the position, of national value and culture that it had enjoyed in Ireland since Independence. Catholicism comprised Irish national identity, it offered a way to be Irish that set the country apart from the rest of the British Isles. An integral part of Irish life, it enjoyed the unswerving loyalty of the great mass of Irish people. This great mass, in reality, comprised a mainly rural community that viewed the Catholic Church as a means of social advancement for offspring, which the land could no longer sustain. This rural community accepted Catholic values, the hierarchy and the priesthood which, of course, was drawn in the main from its people. Catholic values, such as economic prudence, puritanical, repressive sexual mores and nationalistic conservatism,



Rabbin is an Irish word meaning a view or a vision. It was

as we have seen the vision of the Irish Catholic Church that

established Rabbin in 1901 to ensure that a religious dimension was

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the time of its creation was a revolutionary project undertaken by the

Catholic Church in response to the cultural changes that in 1901

religion existing in Ireland.

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main from its people. Catholic values, such as economic principles

political, religious, social, moral and nationalistic considerations.



accepted by the community as Irish nationalism, represented post-Famine rural values, brought to the seminary by their own people.

In this community, so concerned with the protection of Ireland's national identity, there was an in-built suspicion greeting any manifestation of cosmopolitan standards. The years 1939-45 proved to be a watershed in which the celluloid dreams of Hollywood conflicted with an oppressed Irish national identity. A seriously demoralised rural scene and emigration to Britain's war-time economy represented an outright rejection of Irish rural life. Catholicism was an inherent part of rural life; the Church watched its disintegration, as Irish society began a process of social self-examination, motivated by secular mass communication. The self-interest of the Church, motivated the primary figure controlling social policy in Ireland at this time, Archbishop John Charles McQuaid, to propagate the interest in religious use of television in Ireland, as a reaction to rural dissatisfaction, thereby cultivating the series Radharc.

This interest in the religious use of television, from the late 1950s onwards by the Catholic Church, stemmed from the recognition that the social and economic changes on course in Ireland would present challenges to the faith of the nation and the Church herself.



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would present challenges to the faith of the nation and the Church  
itself.



An essay in 1959 in Doctrine and Light, stated the inadequacies of the Irish Catholic Church for its people,

Too many people in Ireland today are trying to make do with a peasant religion when they are no longer peasants any more. We are a growing and developing middle-class nation, acquiring a middle class culture and we must have a religion to fit our needs.  
(Brown, 1985, p.295)

Between 1958 and 1963 a new kind of Ireland began to come to life. This was the era of the government white paper, Economic Development, when the first programme for economic expansion was introduced. Modern communications were bringing Ireland into contact with advanced capitalist consumer societies, raising Irish expectations and creating a demand for a new economic order. The rejection of rural life in the immediate post-war period had quickened to an Irish exodus, while internal migration combined with emigration was changing the Irish social profile. Towns and cities were on the increase, by 1970 Dublin was the most populous part of the country with a population of over a million. Urban society needed a means to sustain it, a society that had epoused native industry was to open its economy to as much foreign investment as could be attracted by the government of Lemass. Ireland was seeking to adapt itself to the capitalist values of the developed world; this was to have an effect on the commanding rural reign of the Church in Ireland, and



An essay in 1979 in *Irish Studies* and 1981 stated the independence

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the government of Ireland. Ireland was seeking to adapt itself to

the capitalist values of the developed world, and was to have an

effect on the commanding heights of the economy of Ireland and



facilitate the reaction from the church which came in the shape of Radharc. The Church began to attempt social investigation, Radharc was the church's attempt at documentary reportage.

Economic growth was the new national imperative in place of the protection of native values and traditions, which included the Irish language and Catholicism. Rapid social and economic change was stimulating debate and controversy in the country. The neutrality policy of 1939-45 meant that Ireland no longer had to justify its separation from Britain by highlighting traditional Catholic aspects of Irish culture. Neutrality had mobilised public opinion to accept the twenty-six counties as a unit of national loyalty without the need for a closed culture. In other respects, however, Ireland was increasingly becoming a social province of the United Kingdom, as the BBC was increasingly available combined with English books, newspapers, domestic architecture, home furnishings and styles of dress...It was becoming difficult to distinguish modernisation from Anglicisation. Economic growth was lessening the need for Church-sponsored Irish society. Dublin in the post-war period was a modern industrialised community in which new estates had been built to cope with the world of the nuclear family. The Church realised that it would have to respond if this industrialisation was not to be



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sponsored Irish society. Indeed in the post-war period was a native  
industrialised community in which new culture had been built to cope  
with the needs of the modern family. The church realised that it  
would have to respond if this industrialisation was not to be



accompanied by swift secularisation, often identified with the growth of urban life.

The Catholic Church set in motion a major Church building programme in an attempt to retain the ideology of the countryman in the new Dubliners, whereby, Catholic belief still dominated daily life, and the role of the family would remain intact. The Church succeeded; the 1950's were remarkable for urban church-going, new urban ways transformed family life yet heightened the individual's commitment to the Church's familialist values. The clerical excesses of these times were an attempt to hide the tentativeness of Irish culture in the post-war period. The Catholic Church sensed the dangers in increased state power and urbanisation, resulting in an impulse to control, through censorship, the chief exponent of this censorship in Ireland being Archbishop John Charles McQuaid.

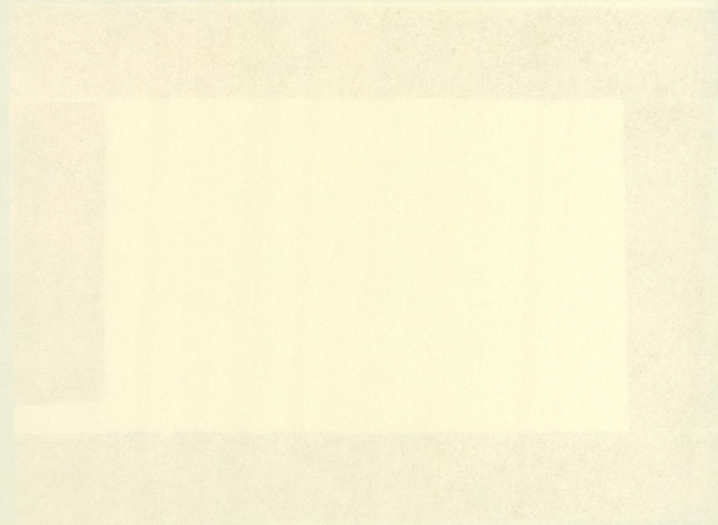


Archbishop McQuaid greets Eamonn deValera.



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culture in the post-war period. The Catholic Church sensed the  
larger the increased state power and administration resulting in an  
attempt to control through censorship. The chief exponent of this  
censorship is indeed being Archbishop John Charles McCardell.



Archbishop McCardell's role in the Church's efforts



Both religious and non-religious people have commented on the commanding reign of Dr. John Charles McQuaid, a reign which urbanisation and television threatened to usurp. Archbishop McQuaid viewed an extension of his power to the medium of television, as a response to his threatened loss of control. Noel Browne describes Archbishop McQuaid's reign,

Dr. McQuaid ruled his archdiocese with an unbending conviction that his rigid, triumphalists, conservative, approach to Catholicism was the only appropriate stance... on the church's role, which he considered to be, much else 'to determine and to control the social attitudes of the family in the Republic especially in the matters of maternity and sexuality'  
(Browne, 1987, p.151)

The relationship between Dr. Browne and Dr. McQuaid, highlights the issue of control and power the Church in Ireland exercised over social and cultural issues, and the adversity of the Church to any social or cultural change. One view, one vision ruled Ireland - that of the Catholic Church. Browne, alternatively promoted ideals and cultural changes that television would consequently enlarge upon.

Noel Browne pursued western Socialist ideals that threatened the Church's position as controller of social policy by advocating the removal of control of health and education provision from the Church to the State. "Dr. John Charles McQuaid.... worked to better the conditions of the poor in his diocese, but at the same time



Both religious and non-religious people have commented on the community vision of Dr. John Charles McQuaid, a vision which urbanisation and television threatened to erode. Archbishop McQuaid viewed the extension of his power by the medium of television as a response to his threatened loss of control. Noel Browne described Archbishop McQuaid's vision.

Dr. McQuaid urged the Archbishop with an underlying conviction that his right to maintain a conservative approach to Catholicism was the only appropriate stance on the church's role which he considered to be realistic to be determined to control the social attitudes of the family in the Republic especially in the matter of matrimony and sexuality.  
(Llewellyn, 1987, p. 151)

The relationship between Dr. Browne and Dr. McQuaid highlights the issue of control and power. The Church in Ireland exercised over social and cultural issues and the authority of the Church to any social or cultural changes. One view, one vision ruled Ireland - that of the Catholic Church. Browne alternatively promoted ideas and cultural changes that television would consequently engage upon.

Noel Browne pursued western humanist ideas that threatened the Church's position as controller of social policy. By advocating the removal of control of health and education provision from the Church in the State, Dr. John Charles McQuaid reacted to better the conditions of the poor in the diocese, at the same time



sought to shelter them from the winds of change blowing from without." (Lyons, 1985, p.690). As anticipated, television later threatened the Church's position by providing an insight into alternative cultures, viewpoints and, indeed, the church itself. No longer would people hear moral guidance from one parish priest, access to global culture would provide instant access to alternative visions and views.

Catholic social teaching stressed moral law, commitment to Catholic social teaching and the special position of the Church in the community. Browne had his own views on the proper relations between Church and State in a democratic state, these views promoted the separation rather than the unity of Church and State.

The Mother and Child Scheme embodied the Church controlled culture that television threatened to unravel. Brown's Mother and Child Scheme intended to transfer responsibility for the health and welfare of children from their parents to an external authority, and was intended to lay the foundations for a national health service. The reaction of the Church to the scheme is indicative of the extent to which the Catholic Church was prepared to go, to undermine any attempt to challenge their role, even if this resulted in undermining the Church's primary interest of providing for the poor. The release of Archbishop John Charles McQuaid's personal papers in April 1998



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between Church and State in a democratic state. These views  
promoted the separation of the state from the Church and State.

The Moral and Child Scheme embodied the Church's commitment  
to ensure that education remained in private, Catholic, and  
Child Scheme intended to transfer responsibility for the health and  
welfare of children from their parents to an external authority and  
was intended to lay the foundation for a national health service.  
The reaction of the Church to the scheme is indicative of the extent  
to which the Catholic Church was prepared to go to maintain its  
attempt to challenge that role even if this resulted in withdrawing  
the Church's primary interest of providing for the poor. The response  
of Archbishop John Charles McQuaid's personal paper in April 1988



revealed that it was the influence of Archbishop McQuaid over the inter-party government that was the key factor in its decision to abandon the Mother and Child Scheme. As John Cooney revealed, "McQuaid virtually acted as Cabinet secretary by drafting the text of the governments' acceptance of the episcopal condemnation of the scheme." (Cooney,1998)

Catholic writers at the time attached particular weight to the Papal Encyclical (1931) in matters of welfare, this encyclical was concerned with removing state intervention and stressed the importance of family control over the welfare of the children. The Church, who regarded itself as having authority over social policy, and in reality having indirect control of the staffing and management of Dublin hospitals, thought it within its rights to intervene in government policy. When Dr. Browne, Minister for Health in 1951, challenged this existing policy. Archbishop McQuaid wrote to the standing committee of the Hierarchy,

In particular, we shall have checked the efforts of Leftish Labour elements which are approaching the point of publicly ordering the Church to stand out of social life and confine herself to what they think is the Church's proper sphere.  
(Cooney, 1998)

Browne's plan to extend no-means-test health care to mothers and their children, paid for out of general taxation, included the



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Browne's plan to extend non-emergency health care to mothers

and their children and for the use of general training included the



education of women in gynaecological matters. The Catholic Church believed this was contrary to Catholic teaching on the rights of the family and the rights of the Church in education. The Church made its feelings known to the Taoiseach as early as October 1950; they claimed they were apprehensive of the consequences that might result from sex education by medical officers, possibly not of the same religion as the parents, and that the provision for the health of children was an essential part of the responsibilities of parenthood. The Church was, in reality, placing the retention of its position, as moral guardian of the Irish nation, ahead of the health and welfare of its people. In this way it attempted to keep its people in ignorance, rather than allow them knowledge and provide the spiritual guidance that is within the Church's responsibility. The same would be true with regard to the introduction of television in Ireland.

In a letter to the Toaiseach on 10<sup>th</sup> October 1950, the Bishop of Ferns, Dr. James Staunton argued that while the Mother and Child Scheme, "may help indigent or neglectful parents; it may not deprive 90% of parents of their rights because of 10% necessitous or negligent parents..." (Browne, 1987, p.158/9). The Catholic Church at this time, favoured, one nation, one voice, one view; the Catholic nation, voice and view. The freedom to be informed was neglected, faith in its flock to obey the teachings of their Church



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be true with regard to the introduction of birth control in Ireland.  
In a letter to the Government on 18th October 1950, the Bishop  
of Ferns, Dr James Stenson, argued that while the Mother and  
Child Scheme "may help indirectly in a material manner, it may not  
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was non-apparent. The Church at the time was prepared to rule with oppression - the oppression of any view that contravened the Catholic view. Global culture and global communications threatened the Catholic Church, its reaction was to oppress; when the Bishops made their position known to the Dail, Browne's scheme was defeated. No one dared intervene for fear of reprisals, such was the extent of control that the Church exercised in the formation of social policy in Ireland at this time.

The Church's understanding of television at this time was that it was an undesirable medium, the ability of television to threaten, being rooted in the power of television to influence thoughts and actions. The Church perceived that its dominance over religious and cultural identity in Ireland would be fundamentally endangered by the medium of television. The one, fixed identity formed and imposed by the Catholic Church would be challenged by open access to other global cultures and institutions. Television, as the Church understood it, would be on par with the Church itself, involved in the formation of Ireland's social and cultural identity. The Church recognised that the meaning of 'Irishness', so carefully nurtured, in which Irish was synonymous with Catholic, was threatened by the new medium of television, which had the capacity to become the sole powerful social and cultural institution. At first, the menace



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posed by television led to a desire to remain rooted in the past, to cling to the cultural identity of those times, as the Bishops had clung to the past to revert the process of modernisation promised by Browne's scheme. The Catholic Church thus attempted to protect its long-sheltered community from the tensions to which it would inevitably be exposed by this new medium. Censorship is the product of fear, to cling to the past and to deny a nation's people access to the present, was to forcibly uphold the supposed greatness of those past times. The augur of television made this perpetuation impossible.

The Church, threatened by television, believed, at first, that it must stem the process of modernisation, to this end it censored people from what, in the opinion of the Church, they were not ready to confront. The corollary of this censorship was the inhibition of a proper health service and, indeed, a communications service. It was inevitable, however, that the Church would realise that such modernisation could not be eluded. A developing Catholic intelligentsia realised that censorship and authoritarian control, employed in the past to protect the faithful from the incursions of dangerous thought, would be inadequate against the incoming secularism. The Catholic Church itself was responsible for the vulnerability of its faithful, Irish Catholicism had to adapt to its new



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secularism. The Catholic Church itself was responsible for the  
responsibility of its faithful. Catholicism had to adapt to its new



environment. Awareness of the possible consequences of television viewing was necessary to provide the impetus for the Church's realisation and acceptance of the possibilities that television could offer religious workers. Dr. John Charles McQuaid, who had censored Dr. Browne's efforts to provide a health service in Ireland, now realised that television could be used as an aid in his battle to retain the Church's valiant position as guardian of the Irish nation. "Allow me to reassure you", Dr. John Charles McQuaid, Archbishop of Dublin insisted, 'No change will worry the tranquillity of your Christian lives.'" (Lyons, 1985, p.690).

In this respect, television was now seen as a gift from God, sent to aid the Church in its mission. Martin Tierney went so far as to assert that, "Television is the new 'pulpit in the skies'- millions of souls can be reached! Global links mean that souls on all four continents can be saved simultaneously by one preacher." (Tierney, 1988, p.60).

The Church's interest in television, resulting in Radharc, therefore, represented the Church's response to the burgeoning global village of telecommunications. Global telecommunications accessed global information for the Irish people, and in so doing, challenged the role of the Church as exclusive informant on moral and social issues.



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In this respect television was now seen as a gift from God sent to aid the Church in its mission. A similar feeling was so far as to assert that television is the new pulpit in the 20th century and that it can be used to spread the Gospel more effectively than any other means. (p. 188, p. 69)

The Church's interest in television resulted in a further clarification of its position. The Church's response to the burgeoning global village of telecommunications. Global telecommunications, assessed global information for the first time, and in so doing, changed the role of the Church as exclusive informant on moral and social issues.



Lyons recognises that television and global communications have transformed the power structure in Ireland, that no longer does the island of Ireland exist alone, predicated on one voice and one vision, that of the Catholic Church. To survive, Ireland must recognise global infrastructures and the existence of multiple voices and visions in a pluralist society. By this time, religious and national identity no longer coalesced. Telecommunications ensure Ireland's participation in many social systems, it can no longer satisfy itself with being the doyenne of Roman Catholic desires. As Lyons reminds us, "There can be no return because no man is an island and no island is – any longer - an entity." (Lyons, 1985, p.691).

By the mid 1960s, 348,000 out of 690,000 homes in the country had television sets; 137,000 of these could receive the BBC and Independent television and, in this way, imbue the moral standards of British culture. Ireland was no longer an enclosed entity, existing solely within the realms of Roman Catholic control. The Catholic Church needed to use television to ensure that it could continue, not only to influence contemporary Irish society, but so that its policies could extend world-wide, as it developed and produced versions of Radharc for international dissemination. In this way, Radharc would not only influence the Irish public but the same messages and images



It is about television and local communications have transformed the power structure in Ireland, that no longer does the island of Ireland exist alone, protected on one side and one vision, that of the Catholic Church. To survive, Ireland must recognize global influences and the existence of multiple voices and visions in a plural society. By the time religion and national identity no longer centered - telecommunications ensure Ireland's participation in many social systems, it can no longer satisfy itself with being the 'island of Roman Catholic values'. As a result, it remains as there can be no return because now it is an island and no island is - any longer - an entity" (Report 1985, para 1.1).

By the mid-1980s, 248,000 out of 500,000 houses in the country had television sets. £17,000 in these could receive the BBC and independent television and in this way, the moral standards of British culture. Ireland was no longer an isolated entity, existing solely within the realm of Roman Catholic control. The Catholic Church needed to use television to ensure that it could continue, not only to influence contemporary Irish society, but so that its policies could extend world-wide as it developed and produced versions of Catholicism for international dissemination. In the way, Raidió would not only influence the Irish public but the same messages and images



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### Chapter Three

The format necessary for the Church's reaction, why a documentary met the demands of the Church in 1962.



The formal mission for the Church's mission was a document  
and the demands of the Church in 1961.



Fully aware of the possibilities and consequences which television offered the Irish people, the Church needed to inform itself on how it could use this 'gift from God', as the Church in the past had utilised paper and print.

Ever since Paul of Taurus took his ink and reed or sharpened goose quill and scraped his epistles on papyrus of inferior quality, the Christian Church has tried to communicate the message of salvation  
(Tierney, 1988, p.9)

It was Archbishop John Charles McQuaid who took control of this modernising task. In his wish to successfully infiltrate television, he realised that proper skills were nessecery. Three years before RTE broadcast its first programmes, the Archbishop sent Ireland's first television priest, Fr. Joseph Dunn, on a television course to Manchester. In this way the Archbishop anticipated the Church for the television age in his bid to maintain its status and power.

Archbishop McQuaid found support for his viewpoint at the Second Vatican Council. The 'Conciliar Decree', Inter Mirifica, stated emphatically that the media are there for the good of everyone, and to serve everyone. It urged that priests and religious be trained in media techniques so that the Church could contribute to the media, and use it for its own purposes. National offices for communication were to be established, overseen by an Episcopal commission appointed by the national Hierarchy. Archbishop



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McQuaid would have found further support for his intense interest in pastoral training in social communications with the publication of The Pastoral Instruction on the Means of Social Communication in 1971 and Communio et Progressio after the Second Vatican Council.

It was the intention of Communio et Progressio that students for the priesthood and religious know how the media work upon the fabric of society, and that they study the techniques of their use as integral parts of their education. This document was drafted in consultation with lay people involved in the media and dealt mainly with the right to be informed. According to Bishop John P. Foley, President of the Pontifical Commission for Social Communication,

It is the mission of those with responsible positions in the Church to announce without fail or pause the full truth, by means of social communication, so as to give a true picture of the Church and her life. Since the media are often the only channels of information that exist between the Church and the world, a failure to use them amounts to 'burying the talent given by God'.  
(Foley, 1992, p.22)

In this context, in 1958 during the reign of Archbishop McQuaid, the intention was to commandeer this new mechanism in the interests of sustaining the vision of the Catholic Church in Ireland.

While the validity of Archbishop McQuaid's motives of research into television is questionable, they resulted in the necessary training



McQuaid would have found further support for his interest in pastoral training in social communication with the publication of The Pastoral Instruction on the Mass of Social Communication in 1971 and Continuing of Progress after the Second Vatican Council. It was the intention of Continuing of Progress that students for the priesthood were religious, knew how the media work upon the fabric of society and that they study the techniques of their use as integral parts of their education. This document was drafted in consultation with the people involved in the media and their training with the aim to be informed. According to Bishop John P. Foley, President of the Pastoral Commission for Social Communication.

It is the mission of those with responsible positions in the Church to encourage without fail or pause the full and free use of means of social communication so as to give a true picture of the Church and her life. Since the media are often the only channels of information that exist between the Church and the world, a failure to use them amounts to burying the truth given by God. (Policy 1972 p.2)

In this context, in 1978 during the reign of Archbishop McQuaid, the intention was to counterbalance the new nationalism in the interests of sustaining the vision of the Catholic Church in Ireland. While the vision of Archbishop McQuaid's motive of restoring the vision is questionable, they resulted in the necessary training



for the exploitation of television. In Manchester Fr. Dunn realised that Irish television did not so much need priest directors, actors or artists, what it really needed was priests that could write. In his opinion, the significance of television for the Church lay in the realm of ideas - guiding, supervising and especially controlling what went onto the new Irish television screens.

From his encounters in Manchester, Dunn became aware of how the Church could use television and consequently established preparations for a programme that would achieve this in Ireland. To this end Fr. Joseph Dunn and Fr. Desmond Forristal were both sent by Archbishop McQuaid on a three-month course at the Academy of Broadcasting Arts, New York in September 1959. It was Forristal's role to provide the writing skills necessary to realise the format for the programme Radharc.

Both Archbishop McQuaid and Dunn were eager to effect the greatest possible impact. The Quality of Radharc would affect the power of the Church's broadcast image. Dunn submitted suggestions to Archbishop McQuaid on the format of the programme that he had in mind. Dunn wished to communicate the Church's message, Archbishop McQuaid wished to retain power through television, the format for Radharc , which Dunn suggested, seemed to meet all criteria.



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Fr. Joseph Dunn selected the documentary format to fulfil the aims of religious broadcasting in Ireland. This format would allow Dunn not only to record reality but to edit that recorded material into a form which allowed the programme to speak to its audience in a readily understood language. By far the majority of viewers at that time consisted of those whose education ceased at primary level, Dunn had to gain and hold such an audience in competition with light entertainment. A documentary format would achieve this as it as much an act of transformation as it is of chronicling, the collecting and editing of material mean that the producer and director maintain ultimate control over the particular stance a programme takes on an issue. Dunn chose to address his audience directly through a narrator who would interpret what the audience saw and tell them what they should think of the visual evidence before their eyes. Appropriately, for Radharc, Dunn employed the 'voice-of-God' mode in which the narrator makes an implicit claim to speak with authority. In this mode the narrator's script lays out the argument which the images confirm, the images having been edited in strict accordance with the dictates of the script. The script usually colours the subject material with the values of the programme maker, yet this is rarely reflected in the film, the script being presented as objective and proven by the evidence that it and the accompanying



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the subject material with the values of the programme maker, yet  
this is rarely reflected in the film, the script being presented as  
objective and proved by the evidence that it and the accompanying



images provide. The narrator, in Radharc's case a priest, is easily identifiable by the target audience as a knowing voice. In Ireland at this time the authority of the priest's voice was taken as part of an unspoken contract, as was the voice of the documentarist, both of which were viewed as offering the only reasonable ways of looking at a topic. Dunn, in his use of the documentary format was taking advantage of the fact that we are psychologically disposed to find persuasive the disembodied voice that addresses us while our attention is seized by images playing in the foreground.

Dunn recognised that documentary had long been classed as serious and worthy television tackling important issues in a serious and responsible way. The audience in 1961 did not have the knowledge that modern audiences have acquired about how programmes are put together, which has led to a more sceptical attitude amongst contemporary viewers. To the audience of the past, documentary was composed of fragments of actuality gathered from the surrounding world, and this documentary realism provided the element of validity and authority necessary to a successful documentary. Indeed many viewers at the time would have been disposed to believe in the general truthfulness of any Radharc account, due to the appearance of the church, in its position as an institutional authority. Dunn intended to take full advantage of the







potential that the persuasive power of the documentary format lent to the Catholic Church.

Documentary film presented events from a particular Catholic viewpoint, events which were manipulated in such a way as to convert the audience to the filmmaker's argument.

Dunn became interested in the social scope of documentary at the time when documentary was facilitated by the availability of new light equipment and mobile sound equipment. Such technological advances made it possible to poke into places never thought accessible, which society would have rather kept hidden. New equipment also allowed spontaneous talk and interviews with people whom the audience had not counted as part of their world. Subjects never before exposed on Irish television, relating to Irish social and cultural life, such as Irish prisons, were exposed. In Ireland at this time there was a lack of homegrown television productions with which the viewer could identify. Foreign programmes did not have the same insight into Irish lifestyle that a documentary programme, shot in Ireland, focusing on everyday issues affecting the lives of those watching could achieve. Radharc, through the documentary format constituted a revealing panorama of Irish life, people were afforded the opportunity to see themselves as others saw them, destroying or reaffirming stereotypes. Radharc had



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documentary programmes that in Ireland looked on events from

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through the documentary form, constant a growing perception of

Irish life, people were afforded the opportunity to see themselves as

their new frame describing or reinforcing stereotypes. Ireland had



an unpredictability and ambiguity that attracted viewers and was responsible for human interest becoming a genre in Ireland.

Although Archbishop McQuaid was an interfering Bishop who maintained tight control over his diocese, as Dunn's format worked to achieve his intentions, he received little interference. The fact that Dunn over-reached his Archbishop's expectations was a not insignificant achievement. According to Dunn,

There was no man that I feared more. He exercised absolute power over his priests which nobody in their right minds would dare question. The theology we were taught placed the bishop as pastor of the diocese and priests purely as extra arms and mouths and legs of the bishop.  
(Dunn, 1986, p.25)

In his book, No Tigers in Africa, which traces the development of Radharc, Dunn thus explains the position of the priest under the rule of Archbishop McQuaid. He had to be kept informed and work was done only with his permission. All success had to be attributed to Archbishop McQuaid and one careless move could have meant the end of Dunns work in television. He realised early on that the only way to succeed with his work was to operate within Archbishop McQuaid's system. Dunn set himself some guidelines, guidelines on how the Church could use television to the greatest effect under McQuaid. Firstly, Dunn accepted the 'quasi omniscience' of the Archbishop and decided not to contradict him. He set about



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There was no man that I could more fully trust  
absolute power over his people which nobody in this country  
could have done. The thought was that I was a  
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McQuinn. Finally, Dunn accepted the fact that the Archbishop of the  
Archbishop and decided not to continue with it. He set about



educating Archbishop McQuaid about the possibilities television could offer the Church. Archbishop McQuaid was most supportive of those he trusted, and least likely to interfere with them, yet if he felt anyone was taking initiatives without his knowledge or permission, then the backlash began. Dunn succeeded in winning Archbishop McQuaid's favour and received the support necessary to make Radharc a viable project, Archbishop McQuaid thus provided the initial training, money when necessary and permission for priests to work for Radharc with little interference, until his retirement in 1972. Dunn claims to have achieved what few had thought possible, relative freedom within the reign of Archbishop John Charles McQuaid, although this freedom existed only as long as Dunn remained within Archbishop McQuaid's guidelines. The relative freedom Dunn talks about was the freedom to carry out Archbishop McQuaid's desires.

It was Archbishop McQuaid's desire, as controller of temporal power, to present an image of transcendence for the Catholic Church, through Radharc. In utilising communications to enshrine the authority of the Church, Archbishop McQuaid was insisting the Church was the unshakeable power it had always been, whilst Fr. Joseph Dunn in achieving this on screen, created not a reflection of the reality of impending global culture, but a diversion from it. If



educating Archbishop McQuaid about the possibilities television could offer the Church. Archbishop McQuaid was most supportive of those he trusted and least likely to accept what they felt. He felt anyone was taking liberties without his knowledge or permission, then the backlash began. Dunn succeeded in winning Archbishop McQuaid's favor and received the amount necessary to make Radio a viable project. Archbishop McQuaid then provided the initial training money, was necessary and permission for press to work for Radio with state television until his retirement in 1972. Dunn claims to have solicited about ten but thought possible relative freedom within the scope of Archbishop John Charles McQuaid, although this freedom existed only as long as Dunn remained within Archbishop McQuaid's guidelines. The relative freedom Dunn talks about was the freedom to carry out Archbishop McQuaid's desires.

It was Archbishop McQuaid's desire to control or limit power to present an image of reverence for the Catholic Church through Radio. In making communications to assist the authority of the Church, Archbishop McQuaid was making the Church was the irrefutable power it had always been with the Joseph Dunn in achieving this on several channels and a reflection of the reality of approaching those channels but a distant one. It



the reality of global culture was hidden long enough, maybe it would go away, if the Church pretended it was not happening, they could believe it was not. In presenting an image of transcendence for the Catholic Church, through Radharc, Archbishop McQuaid insisted that the Church was the power it had always been.



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Catholic Church through Leaves, Archbishop McQuinn insisted that  
the Church was the power it had always been.



## **Chapter Four**

An exploration of the films produced in an attempt to achieve the Church's reaction, 1962-1968, focusing on The Young Offenders.



Chapter Four

An exploration of the films produced in an attempt to achieve

the Church's mission, 1963-1968, focusing on The Young

Officers



Radharc from its conception, covered issues reflecting closed Catholic culture. In 1961, it reported on the Tidy Towns Competition, in Glenties, Co. Donegal, for example featuring two girls telling stories of the twelve apostles and the apparition at Lourdes, reflecting the tradition of storytelling and folklore in Irish rural, Catholic culture. The Church was careful to reflect a harmonious society under Catholic control. Fr. Dunn reflects on his strategy in an interview in October 1963, "We thought in terms", said Father Dunn, "of programmes mirroring Catholic life, yesterday and today. We wanted to deal, from a Catholic viewpoint, with such vital problems as delinquency and also in a live manner, Catholic customs and traditions." (Sunday Times of Malta, 1963).

As time progressed, however, Radharc was forced to increasingly engage with a society concerned with global culture accessed through an increasingly inquisitive media. It was theories such as Marshall McLuhan's that forced this cultural reaction from the Radharc team.

In 1964, Marshall McLuhan downgraded the content of a medium, putting forward the thesis that the medium itself has qualities that effect the perceiver, and these are the effects with which we should be concerned. These effects did not occur at the level of opinion or concept, but they alter sense ratios or patterns of perception steadily and without resistance. McLuhan forecast global village



Radiation from its sun-glass caused issues reflecting closed  
catholic culture in 1961 was reported on the 10th floor  
Competition in Chicago. On Tuesday the 10th floor, facing two  
girls telling stories of the twelve apostles and the apostles in  
leaves following the tradition of storytelling and folklore in Irish  
rural Catholic culture. The Church was central to culture  
harmonious society under Catholic control. It alone reflects an  
strategy in an interview in October 1961. "We thought in terms  
said Father Doherty of organizations running Catholic life yesterday  
and today. We wanted to deal with a Catholic viewpoint and  
such vital problems as delinquency and also in a few instances  
Catholic culture and traditions." (Sunday Times of March 1963)  
As time progressed however, Catholic was forced to increasingly  
engage with a society concerned with global culture assessed through  
an increasingly industrial media. It was reported that as Marshall  
McLuhan's that forced this cultural reaction from the Catholic world.  
In 1964 Marshall McLuhan described the reaction of a nation  
putting forward the thesis that the medium itself has qualities that  
affect the perceiver and that the effects will which we should  
be concerned. These effects did not occur at the level of opinion  
or courage but they were more subtle in terms of perception  
readily and without resistance. McLuhan's thesis stated that



technology, which transformed the way we live and the culture in which we now live. Information technology was larger than the society the Church created through its interpretation of the printed word, through the Bible. The Church, until this point, had controlled Ireland through its interpretation of the printed word, the medium of television, part of the new global information technology was larger than the Church's control over the printed word, the Church, to retain its power needed to converse with the new electric society. As McLuhan argued,

The immediate prospect for literate, fragmented Western man...is his steady and rapid transformation into a complex and depth – structured person emotionally aware of his total interdependence with the rest of human society... Fragmented, literate and visual individualism is not possible in an electrically patterned and imploded society.  
(McLuhan, 1964)

The Catholic Church had to react in response to this, which increasingly meant addressing the agenda set by the media. Radharc responded to this predicament and attempted to present the Catholic viewpoint in a positive, modern light in relation to the problems and conflicts raised in and by the new the electronic society.

One example of this can be viewed in The Young Offender. The Young Offender was filmed in 1963 and was the first full-length Radharc film. It was filmed in St. Patrick's Institution for



technology which transformed the way we live and the culture in which we now live. Information technology was larger than the society the Church created through its transmission of the Gospel word through the Bible. The Church used the printed word to transmit through its transmission of the Gospel word the mission of television, part of the new global information technology was larger than the Church's control over the printed word. The Church to retain its power needed to convert with the new electronic society.

As Melvin argued:

The immediate problem for human transmitted Western man is his ability and need to transform his society and society - a transformed person cannot transform his society. In an electronically mediated and mediated society (McLuhan, 1964).

The Catholic Church had to respond in response to this when increasingly, during the 1960s, the Church was asked by the media. Radio responded to this challenge and attempted to present the Catholic response in a positive manner both in relation to the problems and conflicts raised in and by the new electronic society.

One example of this can be found in the Young Catholics. The Young Catholics was formed in 1965 and was the first Catholic youth group in the world. It was formed in 1965 and was the first Catholic youth group in the world.



Young Offenders, the Radharc team having freedom of access, which would not be assumed today.

The Young Offenders makes full use of the documentary techniques referred to earlier, editing film to present the impression that they wished to achieve. At that period in Irish history; access to institutions such as prisons was unusual and fascinated people, people had a desire to experience what others had lived and Radharc accorded the ordinary people of Ireland the opportunity to do this, from the comfort of their homes. People could now get so close to the subjects as to share the circumstances of the people in St. Patrick's and become involved in the resolution of the problems of society. Indeed much of the pleasure that came from watching such documentaries came from knowing that what was being watched spilt over into the real world, the appeal of Radharc lay in the social engagement that its documentary realism offered Irish society. As Eric Barnouw stated, "As the television began to rivet the attention of men everywhere its potentialities as a window on the world seemed limitless. They seemed to augur a golden age for documentary." (Barnouw, 1974, p.212).

The Young Offender places youth culture, encouraged by other forms of light televised entertainment, at the root of all societies' ills. The programme opens with a shot of a young detainee, clad in



Young O'Hanlon, the Dubliner, was having a hard time of it, which

would not be surprising today.

The Young O'Hanlon, indeed, was the one of the documents

techniques related to each other, offering him to present the impression

that they wished to achieve. At that period in Irish history, there

to institutions such as prisons, workhouses and factories, people

people had a sense of responsibility, which others had not, and it was

accounted the ordinary people of Ireland the opportunity to do this

from the content of their homes. People could now get so close to

the subjects as to share the circumstances of the people in it.

Patrick's and become involved in the resolution of the problems of

society. Indeed much of the present that came from working

such documents came from the fact that what was being written

put over into the real world, the paper on Patrick's day, to the

social engagement that his documents reflected, which had a

As Eric Rieuwerts stated, "At the time, we began to look at the

attention of men everywhere in the world, as a window on the

world seemed limited. They seemed to have a golden age for

documentary" (Barrow, 1974, p. 211).

The Young O'Hanlon, indeed, was the one of the documents

forms of high level commitment in the world of all states.

His. The movement came with a shot of a young man, and to



'drainpipe' jeans and leather jacket being led away into the grim reality and shame of St. Patrick's Institution. The prisoner's clothes are commented on a number of times, as is the break with the old life that the institution of St. Patrick's offers. The detainee is stripped of every reminder of youth culture, the inferred cause of his troubles, and introduced to what is presented as an unromanticised, regulation lifestyle that will direct him onto the correct path in life. The innocence of The Catholic Church is exposed by the narrator in his belief in the system of Church, Law and television, to halt a changing world, "Lungs breadth in the fresh air, and backs and shoulders, whose main exercise up to this time has been leaning against street corners, begin to straighten and expand." (Dunn, 1963).

Youth culture is placed against the authority of established institutions such as the Catholic Church and the law, and responsibility for the ills of society is implied throughout the programme. Journalists in the media adopt a sympathetic attitude to the Church's viewpoint,

The juvenile delinquent is a very insecure person. He does not look insecure as he lounges at a street corner in his leather jacket and jeans and pointed shoes, with a cigarette dangling from his mouth and a studded belt around his waist.  
(Dowling, 1963)



...and leather jacket being laid away into the ...  
...and theme of St. Patrick's Institution. The ...  
...are connected with a number of ... as is the ...  
...life that the institution of St. Patrick's offers. The ...  
...struggle of every ... of young ... the ...  
...and ... which is presented as an ...  
...regulation ... that will ... and the ...  
...the innocence of the Catholic Church is exposed by the ...  
...his ... in the ... of ... and ...  
...changing world. ... in the ... and ...  
...should ... whose ... to ...  
...against ... to ... and ... (O'Donnell 1963)  
.../... which ... the ... of ...  
...institutions ... the Catholic Church and the ...  
...responsibility for the ... is ...  
...programme ... in the ... a ...

...the ... is a very ...  
...does not ... as he ...  
...leather jacket and ... with a ...  
...designing from his ... and a ...  
...wait.  
(O'Donnell 1963)



The grim life in St. Patrick's is emphasised by the numerous shots of high brick walls, uniforms and keys. Prisoners are interviewed, yet the half-shots of the faces that conceal identity highlight the sense of shame in a life of crime. Catholic morals are promoted throughout, no room for misunderstanding is permitted. Alcohol, life in England and the consumerist society highlighted by mass communication is blamed for the life of crime. The result is highlighted as the same, a lengthy stay in St. Patrick's.

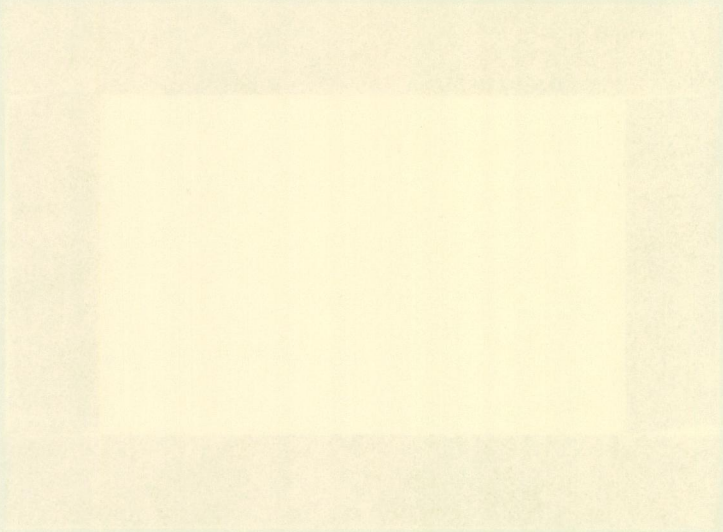


Still from *The Young Offender*, an image of Church and authority.

Catholic morals operating within the prison are shown to effect results in that a solution- discipline and regiment- is presented and is shown to work, as boy after boy resolves never to return. This is a system in which community life, prayer, education and physical



The first line in the 'Patriot' is concerned with the number  
of jobs of high level, middle management and lower management  
in the industry and the number of the jobs of lower management  
highlight the need of jobs in a line of work. Catholic workers  
are provided with a means to work for manufacturing is provided  
Alcohol, the in England and the movement which highlighted in  
cross-communication is shared for the use of crime. The result is  
highlighted as the same a century ago in the 'Patriot'.



Still from the 'Patriot' (the image of the 'Patriot' and the  
Catholic news concerning within the paper are shown to reflect  
results in that a certain degree of the industry is provided and is  
shown to work as well after the industry is shown to work. This is a  
system in which the industry is shown to work and physical



training predominate. Boys are filmed boxing and playing football, learning alternative outlets for emotions. An image of those who stay within the establishment being those that succeed is presented to the viewing public at home. The system is highly religious, indeed the chaplain's office is presented as a centre of community life and rehabilitation to which the boys flock. Mass is attended each morning, the boys say the rosary each night and attend informal discussion groups with the prison chaplain each week. One of the roots of the boy's problems is identified in the fact that many of the boys were not practising Catholics before, the aim of the institution is identified as rehabilitation and a major part of this is religious rehabilitation. The boys are reintegrated into society by being taught a religion and a craft, while the social stigma of crime is presented as something that no one would wish to gain.

The then Minister for Justice, Charles Haughey is interviewed at the film conclusion where he promises to replace St. Patrick's with a more suitable premises, an unfulfilled promise which provided him with some good publicity. The journalists at the time, innocent to clerical and political manipulation of the media, accepted this as good television,

Mr. Haughey, as always on television came over like an "old pro".....He was sincere with an obvious grasp of the situation and a determination to continue the enormous



training programme. Boys are fitted for and moving towards

learning alternative outlets for emotions. A range of these are

now within the establishment being the first second is provided

in the evening period at home. The system is highly relevant

indeed the chapter's effect is presented as a source of community life

and rehabilitation to which the boys look. Miss is identified with

them. The boys say the very best night and attend before

discussion groups with the group chapter each week. One of the

roots of the boy's problem is identified in the fact that many of the

boys were not working. Chapter's effect the aim of the institution

is identified as rehabilitation and a major part of this is rehabilitation

rehabilitation. The boys are rehabilitated into society by being

taught to respect and a craft which the social status of crime is

presented as something that the boys would wish to learn

The first chapter for the boys' Chapter chapter is introduced at

the first chapter where he begins to learn. St. Patrick's school

more than a place in which to provide which provided that

with some good subjects. The journey is in the first chapter to

children and point a representation of the world around them as

good television

Mr. Hinchey always on television came to a halt

in 1961. The boys' school with its own group of boys

simulator and a determination to continue the tradition



improvements already made in the system. The biggest single factor in rehabilitation of these boys is, as he said, finding work for them when they come out. For that reason, I hope that many Christian employers in this country saw this film.

(Dowling, 1963)

Reviews of an anniversary screening of The Young Offenders titled, Radharc in Retrospect thirty years later, reflects a changed society, in which journalists deal less innocently with the power of the politician, priest and indeed, the media itself. As Andy Pollack intimated,

The profession of journalism at its best therefore, should aim to bring the light of publicity to bear on those holding power, wealth and authority so as to make the, answerable for their actions to the public'

(Pollack, 1997, p. 122)

The myths of the past, having become carnage, by access to information in the electronic age. Pdraig O'Morain, In reviewing Radharc in Retrospect, found it difficult to accept the Church's faith in such a credulous society,

And yet there is a weary note, nothing you can quite put your finger on, running through the programme. Do we, viewing in the age of joyriding and hopelessness, project that note onto it or did the Radharc team suspect, even then, that it might just be too good to be true?

(O'Morain, 1992)

Radharc received widespread media support at the time; in 1963 it received the Jacobs Television Award as the 'Most Enterprising Programme', based on the decision of a panel of Irish newspaper







television critics, although one must wonder which journalist would risk retribution by denying successful reviews to the Radharc team.



Radharc receives Jacobs Television Award in 1963.

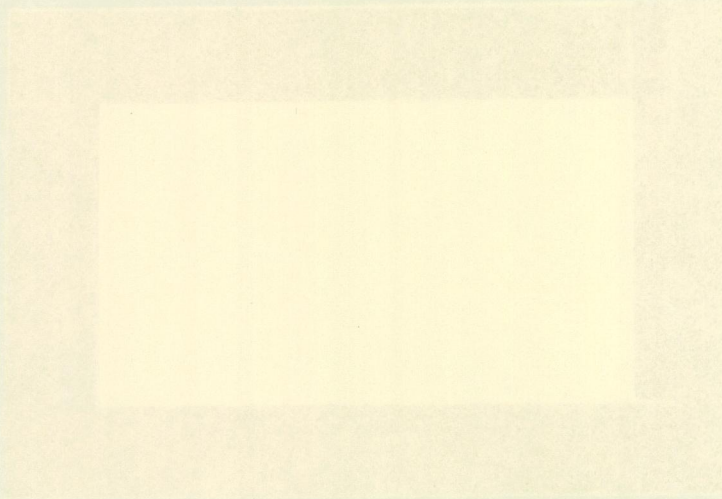
These films are an important historical record and provide unique insights into Irish society. The film, Matt Talbot, for example, records Dublin life in the 1960s, showing landmarks, such as Rutland Street and T&C Martin's Yard on the North Wall, having been consumed in the urban transformation, aided by global culture.

Although Radharc received positive reviews, it failed to gain large audiences in Ireland. Programming in RTE was presenting alternative views the most worrying being the emphasis on American culture in early Irish television. Advertising trends reflected the popularity of American television to the Irish audience while advertisers rarely aimed to advertise during home produced



...which is a very good thing, and which is a very good thing.

...which is a very good thing, and which is a very good thing.



...which is a very good thing, and which is a very good thing.

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...which is a very good thing, and which is a very good thing.



programmes. Irish TAM Ltd. showed the majority of rated programmes in the Top Ten were imported from America. Irish produced programmes that appeared in the Top Ten from May to October included, Country Style, Sunday Sports, Jackpot, O'Dea's Your Man, School Around The Corner, Joe Linnane Show, Showband Show, Sports desk, and Down at Flannerys. These were all Irish programmes indirectly reflecting Irish Catholic culture, yet Radharc and programmes with overtly Catholic themes, were absent. The Showband Show received higher ratings than any Irish programme, reflecting the new youth generation, (criticised in The Young Offender), exposed to alternative cultures, yet, this culture is not recognised as valid by Irish Catholic journalists such as Maxwell Sweeney, who argued in Furrow that

the Showband Show has shown higher ratings than any home produced programme but it would be hard to classify it as being related to Irish Culture.....There is no pretence about it being a culture programme, unless the music may be regarded as the folk music of our time  
(Sweeney, 1963, p.415)

Irish Catholics looked to American comedy such as, Bilko or Leave it to Beaver as a form of escapism, inevitably the Church was concerned about the lack of Christian views in such American material. The acceptance of divorce as a norm in American society combined with the availability of contraception, the repeated violence







in westerns and the lack of religion in American light entertainment, challenged the Church's control of such issues in Ireland. Journalists in Ireland became increasingly aware of the need to debate such issues, the Church was losing its grasp on society and Radharc could not overcome this through presenting the Catholic view in a Catholic documentary programme for half an hour weekly. Church-media tension grew. In recognising the threat of the Media to the Church, Colm Kilcoyne argued,

Sure we had the routinely praised Radharc and the training centre in Booterstown, but they were mostly seen as the hobby of the restless rather than the essential bread and butter skills of a Church that needed to learn how to dialogue with a newly media conscious people  
(Kilcoyne, 1997, p.111)

It was imperative that the Church appear in open debate with journalists in D'Olier St., Abbey St. and Montrose- the new moral guardians of the Irish nation who were, arguably, assuming the Church's past role and controlling the nation's culture. People no longer looked to The Catholic Church to give them national identity, people now looked to maintain a global identity, policed by an international media. Radharc, with its close affiliation with the Church did not have the independence to achieve integrity for the Church's message, in the public mind.



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not everyone was through presenting the Catholic view in a Catholic  
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tension grew in recognising the threat of the media to the Church.  
Colin Kielyne argued

Since we and the media have reached a point where  
the running of the Church is becoming a hobby and they were  
usually set as the hobby of the religious rather than the  
essential faith and values of a Church that  
needed to learn how to dialogue with a society where  
competing people  
(Kielyne, 1997, p.111)

It was inevitable that the Church should in open debate with  
journalists in Dublin, St. Patrick's and Monaghan the new moral  
guardians of the Irish nation who were again, assuming the  
Church's past role and controlling the nation's culture. People no  
longer looked to the Catholic Church to give them national identity  
people now looked to maintain a shared identity, defined by an  
international media. Religion with its close relationship with the  
Church did not have the influence to achieve identity for the  
Church's message in the public mind.



## Chapter Five

Did the early films of Radharc achieve their mission?



Chapter Five

Did the early years of William achieve their purpose?



Fr. Joeseeph Dunn did not wish Radharc to continue after his death, the relationship between Church and media in Ireland discouraged its continuation. A conference on Church and Media in Modern Ireland, held at All Hallows College in July 1997 explains the present relationship between Church and Media. The conference was held in order to promote open discussion between two key elements in the shaping of modern Ireland, the media and Church, who in the past have operated at cross-purposes. The conference was held to discuss key issues, with participants from both attending. (A list of participants is included in the Appendix).

The conference was recognition by the Church that previous policies, with regard to the media were misguided. The past relationship of mistrust between the two parties influenced the direction of the conference papers read. The Church in recognising the important role of the journalist, questioned the tactics of the modern journalist. In relation to the past sequence of scandals, Cardinal Daly argued that,

The Church has benefited from responsible media probing of abuses and mature questioning of Church attitudes. We in the Church should ourselves be active in making our institutions and our activities such as to have nothing to hide from competent media enquiry... the media have done a service to the Church in Ireland in regard to scandals which have occurred.

(Daly, 1997, p.171)



For instance, Church and State, which has been the main focus of the debate, the relationship between Church and State, as Ireland has experienced its own version. A conference on Church and Media in Modern Ireland, held at All Hallows College in July 1991, explored the present relationship between Church and Media. The conference was held in order to promote open discussion between the two elements in the shaping of modern Ireland: the media and Church. Who in the past have operated at cross-purposes? The conference was held to discuss key issues, with participants from both attending. A list of participants is included in the Appendix.

The conference was organised by the Church and Media Forum, which was set up to deal with issues relating to the media. The relationship of interest between the two parties influenced the question of the conference's format. The Church is recognising the important role of the journalist, questioned the issues of the modern journalist. In relation to the past, records of scandals. Cardinal Daly argued that

The Church has suffered from responsible media reporting of abuses and serious questioning of Church authority. We in the Church should ourselves be active in making our institutions and our activities such as to have nothing to hide from competent media scrutiny. The media have done a service to the Church in relation to scandal, which have

occurred.  
(Daly 1992, p. 10)



Cardinal Daly represented the present attitude of the Church in relation to social communications. The Church recognised that the Church and the media have conditioned the minds of the people in this society, politically, religiously, socially and culturally. It recognised media as an instrument of communication of the Church's message and the responsibility of the Church to access media. The Church now stands open to media investigation as the Church in the past was not. It is now recognised that the closeted attitudes of the past aided the continuation of the atrocities of the past and this knowledge continues to fuel the media mistrust of the Church to the present day.

Equally a mistrust of the power of the media continues to exist in the Church, the media is still regarded as being on the opposing side. The Church demands accountability from the media, maintaining, that those

which can be such effective instruments of unity and understanding, can also sometimes be the vehicles of a deformed outlook on life, on the family, on religion and on morality – an outlook that does not respect the true dignity and destiny of the human person. It is imperative that media respect and contribute to the integral development of the person which embraces 'the cultural, transcendent and religious dimensions of man and society'  
(Foley, 1992, p.2)

The deformed outlook on life, referred to above, is the result of a disproportionate amount of media time allotted to comment and



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human person. It is imperative that the respect and recognition  
to the integral development of the person which encompasses the  
cultural, political and religious dimensions of man and  
society.

(Policy, 1993, p. 2)

The balanced outlook on the relation to society is the result of  
a disproportionate amount of time that is given to education and



speculation upon the Church. According to Cardinal Daly, there has been a slippage of standards in the media in recent years, with speculation being presented as information in the hope of selling more papers or gaining more viewers. Cardinal Daly, questioned the amount of time allotted to Church 'scandal' in relation to other aspects of Church work. He questioned the ability of the media to present a balanced view when large proportions of the national media are united on one side of the debate. The nation's culture, he suggested, was controlled by journalists, who tend to come from the same social backgrounds and represent the values of a minority of the Irish people whilst ignoring and neglecting the agenda of the poorer sections of society. The media accept that the Church will not always agree with its interpretation of events, as the Church represents one viewpoint and the media aim to present a fair and balanced approach. Dermot Mullane, Executive Editor, RTE News, argues that,

The news services of RTE hold up a mirror to society...when it comes to criticism of our output, it seems that some among us do not always like what we see when we look in the mirror. If the image is not that which we had hoped to see, human nature being what it is, we tend to blame the mirror.  
(Mullane, 1997, p.17)

The Church holds the view that there is a problem of access for the Church in the media today, that the media is run on agendas set



speculation upon this point. According to Christian Daily there has been a collapse of demand in the market in recent years, with speculation being presented as a phenomenon in the light of selling newspapers or gaining more views. Christian Daily questioned the amount of time allotted to Chinese students in relation to other aspects of Chinese work. The question of the value of the market to present a balanced view when the importance of the national market is underlined on one side of the debate. The national market is suggested as controlled by foreigners who tend to control the value of the market and represent the values of a market of the British people which is being neglected. The market will present sections of activity. The market is not the Chinese will not always agree with an interpretation of market as the Chinese represents one viewpoint and the market can be presented in a balanced approach. Christian Daily Executive Editor R. P. News argues that

The news service of R. P. Daily is a market in activity. When it comes to criticism of our market and some markets we do not always have the same view when we look at the market. If the market is not the same we have been in the market since being what it is, we tend to be in the market. (Millard, 1997, p. 1)

The Church holds the view that there is a problem of access to the market in the market today, that the market is not an open



by huge monopolies of power, such as Rupert Murdoch (just as in the past, the Church was run by equally huge monopolies of power). The Church questions the morality of the modern media and its ability to present a balanced view and calls for codes of practice, rules, safeguards and ethics for journalists. The Church demands that the media be answerable and accountable yet the church it-self, as an institution has reacted more fiercely than most institutions in the past to demands that it be being held accountable. As Vincent Browne, journalist, broadcaster and barrister stated,

The tradition of the Church...has not allowed any space for accountability at all. The Church, in its authoritarian hierarchical structure, isn't sympathetic to the idea of being answerable for the exercise of its enormous power.  
(Browne, 1997, p.136)

It would seem that every institution in Ireland is subject to judgement by the media and the Church, except the media and the Church themselves. Recently an air of reconciliation exists as both Church and media recognise their separate roles in society, which cause conflict as both sides debate the validity of the opposing viewpoint. Presently they are the twin moral guardians of the Irish nation, standing on opposing pulpits but recognising the importance of the existence of the other to combat the reoccurrence of the scandals of the past. The Church and the media rarely agree as both stand in opposition. The press is investigative and iconoclastic



by these monopolies of power, such as Robert M. La Follette, just as in the past the Church was an ally of the monopolies of power. The Church, however, the morality of the modern world and its ability to present a balanced view and calls for reform of present abuses, attitudes and ethics for tomorrow. The Church demands that the media be accessible and accountable and the Church itself as an institution has reached more power than most institutions in the past is demands that it be held more accountable. As Vincent Browne, Journalist, broadcaster and political leader.

The tradition of the Church has not allowed any space for accountability at all. The Church is an institution that has been a source of support and sympathy to the monopolies of power and the exercise of its enormous power. (Browne, 1997, p. 150)

It would seem that every institution in history is subject to judgment by the media and the Church. The media and the Church themselves. Recognizing the role of the Church in history is not Church and media recognize their separate roles in society. Which thus conflict as both sides debate the validity of the opposing viewpoint. Freedom, they are the two most fundamental of the world's most standing on opposing points and representing the importance of the existence of the other. To combat the dominance of the monopolies of the past. The Church and the media truly agree to both stand in opposition. The press is investigative and corrective.



and demands answers to everything in common logical language, whereas the Church believes that the core of its message is beyond logic, is a mystery of faith and eternity and beyond understanding by the media. The Church recognises its own position as the one true position, and questions the validity of the press's role to investigate its teachings and present an alternative viewpoint that may contravene its teachings. The conflict between the Church and the media ultimately ensures the Irish public receives a balanced view.

Vincent Browne asserted that,

If there weren't a tension between the media and the Catholic Church there would be something wrong with the media! I'm saying this not because there is anything intrinsically wrong with the Catholic Church but simply because that adversarial relationship needs to be there for accountability to operate  
(Browne, 1997, p.135)

For too long, the Catholic Church's statements were reported but not analysed or commented upon. The Protestants had The Irish Times, the Catholics had The Irish Independent and The Irish Press. Local Papers were firmly committed to rocking no boats, radio was respectful and critics oddities. The media exists to point out that that the Constitution is meant to serve all the people of this nation, Catholic, Protestant or dissenter. Equally the same is true of the media.



and demands answers to everything in common social language  
whereas the Church believes that the word of its message is beyond  
logic is a mystery of faith and standing and beyond understanding by  
the media. The Church recognizes its own position as the true  
position and questions the validity of the press's role in its society  
its teachings and present and proposed viewpoints that may compromise  
its mission. The conflict between the Church and the media  
ultimately creates the first public receiver of balanced views.

Vincent Browne asserted that

It is true that a tension exists between the media and the  
Catholic Church that would be somewhat wrong with the  
media. It is not the media that is wrong but the  
relationship between the Catholic Church and society  
because that relationship needs to be more  
accountability to society  
(Browne 1997, p.135)

For too long the Catholic Church's stance was reported but  
not analyzed or commented upon. The Protestant and The Irish  
Times, the Catholics and The Irish Independent and The Irish Press  
local papers were likely concerned as looking for news rather than  
respectful and critical opinions. The media came to point out that  
and the Commission is meant to serve all the people of this nation  
Catholic Protestant or otherwise. Finally the same is true of the  
media.



## Conclusion

Radharc: the electronic pulpit of cultural reaction, endeavoured to react to a culture in transformation beyond its control. Radharc in 1962, was recognition by the Church of the possibilities endowed by television and the documentary medium. The Radharc team however, eventually recognised their role in the electronic age, that role being- to communicate their message to a global culture, not utilise elements of this electronic age to attempt to halt a culture expanding beyond its control. The Church had to adapt to sharing control in a society with an alternate pulpit of morality, the media. Radharc would never control the media, as Archbishop McQuaid had envisaged, as the media was the opposing element in global culture attempting to investigate and overwhelm the Church's control of society. Global Culture sanctioning opposing pulpits of opinion.







## **APPENDIX:**

### **List of speakers at All Hallows College, July 1997.**

**Vincent Browne**, journalist, broadcaster and barrister.

**Eamonn Conway**, a priest of the Tuam diocese, theologian at All Hallows College

**Matt Cooper**, editor of The Sunday Times

**John Cunningham**, editor of The Connacht Tribune

**Cardinal Cahal Daly**, Archbishop Emeritus of Armagh.

**Thomas Flynn**, Bishop of Achonry.

**Liz Gibson Harries**, Press Officer for the Church of Ireland.

**Kevin Hegarty**, a priest of the Killala diocese, editor of Ceide and a former editor of Intercom.

**Pat Heneghan**, Managing Director of Heneghan Public Relations.

**Colm Kilcoyne**, a priest of the Tuam diocese, journalist.

**Joe Little**, is Religious Affairs Correspondent, RTE.

**Oliver Maloney**, former Director-General of RTE.

**Dermod McCarthy**, a priest, Editor of Religious Programmes, RTE, and Chairman of the Religious broadcasting Committee.

**Dermot Mullane**, Executive Editor, RTE News.

**Helena O'Donoghue RSM**, is the Provincial Leader of the South Central-Province of the Sisters of Mercy.

**Andy Pollack**, former Religious Affairs Correspondent for The Irish Times, now its education Correspondent.

**David Quinn**, is a columnist for The Sunday Times and Editor of The Irish Catholic.



APPENDIX

List of speakers at All Ireland College, July 1991

Visiting Bishop, Archbishop, Bishops and Priests

Canon Conway, a priest of the Irish Church, speaking at All  
Ireland College

John Cooper, editor of The Sunday Times

John Cunningham, editor of The Sunday Times

Cardinal Keith O'Brien, Archbishop of Dublin

Thomas F. Kelly, Bishop of Ardagh

Mr. John Harte, Vice-Chancellor for the Church of Ireland

Kevin Harty, a priest of the Irish Church, editor of The Irish  
Churchman

Pat Hennessey, Managing Director of Hennessey, Dublin

Canon Killeen, a priest of the Irish Church, speaking at

the Irish Churchman, Dublin

Canon Killeen, a priest of the Irish Church, speaking at

Canon Killeen, a priest of the Irish Church, speaking at

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