





YOUR LIVERPOOL IRISH FESTIVAL GUIDE

21-31 OCTOBER 2021

Bringing Liverpool
and Ireland closer
together using arts
and culture.



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    /LIVIRISHFEST

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 WE'RE GOOD TO GO

#LIF2021 — FAILTE

Welcome to the nineteenth *Liverpool Irish Festival*, aka #LIF2021.

This year we continue the theme of "exchange"; feeling we hadn't got a fair crack at it in 2020! Today 'exchange' means things that it didn't two years ago. It means snatched conversations through black mirrors; recognisable faces lost behind masks and elbow bumps instead of handshakes. Over the summer, exchanges took some violent turns, with politicised attacks on vulnerable people (LGBTQI+ and Black footballers to name but two groups), marring the safety of our streets.

Regardless of how you survived lockdown -be it via **WhatsApp** calls, **Skype/Teams** meetings or **Zoom** video chats; through social bubbling and isolations; grocery deliveries and park walks- we're pleased to see you've come through. We hope this year's *Liverpool Irish Festival* will provide you with a space to exchange connections, views and stories. To re-engage with your community and to laugh, sing, dance and chat as well as learn, listen and watch.

We have been making artistic exchanges all year. Having helped *Irish Community Care* and *CARA* with #OperationNollaig for Christmas, we kicked off 2021 working on St Brigid's Day celebrations for 1 Feb; followed by #GlobalGreening (partnered with *Tourism Ireland*) for St Patrick's Day and *Irish Roots* (with #IamIrish) in May. Having secured *National Lottery Heritage Funds* we began project work on the *Liverpool Irish Famine Trail* in the summer, beginning research and creating a brand (page 5). All of this work is formed through exchanges; in conversations between people, places and ideas. Critically, the formation of the *Cultural Connectedness Exchange* has meant that we are in regular contact with Irish and Northern Irish artists and cultural commissioners -all year 'round- developing new ideas, projects and conversations.

In 2021, networks have been key to learning and improving our work. *Creative Organisations of Liverpool*, *Baobab* and *March for the Arts* have led the way in collaboration and sector care check-ins; as well as *Black Lives Matter* responses; equality, diversity and inclusion practices, keeping independent work protected, safe and valued. These exchanges have shaped our thinking, improved our welfare and wellbeing and kept us in touch, all whilst being physically isolated. 'Exchange' has kept us afloat as a process, a concept and a set of actions.

We believe exchange is at the root of all storytelling. The teller must understand who might listen and who their story might affect. This paper -and our programme- is full of stories, just waiting to be swapped with you. They involve Liverpool Irish families; Chinese men removed from Irish wives; artists speaking about how and why they create; folklore and myth; hard histories and inspirational futures. They are told to us via pictures and music, the written and spoken word, sound and vision. With each there is a 'teller' and a 'recipient' and -in sharing- there is exchange.

A significant exchange we are at the start of sharing the story of, is that of the Irish Famine. 1.3m-1.5m people exchanged their home in Ireland to settle in Liverpool or move on from. A trail and memorial marking the events were generated in the 1990s, but have since been outpaced by city growth, the internet and time. We are beginning a series of exchanges (engaging in research and source materials, locations and custodians, communities and technology) to revitalise that trail and commemorate Ireland's exchange, impact and influence on the city (more on page 5).

Responding to this year's release of the *Mother and Baby Homes Commission of Investigation Final Report*, and the violent, brutal and divisive exchanges it was commissioned to report on, we have partnered with the *National University of Ireland (NUI), Galway* to develop and continue the Festival's *In:Visible Women* programme. The day includes sessions in which we will see and bear witness; hear and listen; locate and learn, interpret and express; reflect and hope. The processes are important in order to respect the trauma people endured; recognise and prevent future institutionalised malevolence; heal and progress. In particular, we have linked to the work of the *Tuam Oral History Project*, detailed more fully on page 30.

This year's Festival has both 'in real life' and digital-only events. We think it is an exciting programme full of new voices, old friends and top-quality creativity! We hope you will agree. With roughly 40 events, spanning art disciplines, there is something for everyone. We have gifted almost 28,000 homes with our Festival paper, which contains 20+ commissions; sharing more stories and helping you to dig deeper in to some of the events coming up.

As a 10-day Festival, it can be difficult for us to tie in with long-standing programmes, such as the *Decade of Centenaries*, which the Government of Ireland is running. 2021 marks a number of important anniversaries for the formation of the Republic and Northern Ireland. In some of our events we will discuss aspects of these, but for more about the official programme, please visit decadeofcentenaries.com.

We hope you will join us in the physical and virtual spaces we build; to meet and mingle, exchange stories and enjoy a communal event. It is a Festival made of stories about Irishness, which reveals people searching for -and finding- their identity. Congratulations on coming through the difficult times. We can't wait to see you and to have fun. In the meantime, gabh cùram agus fuirich sàbhailte/ take care and stay safe!

Use our handle @LivIrishFest or hashtag #LIF2021 on all platforms to get in touch or comment on the Festival as we go along.

EVENTS KEY

FILM, ART AND ANIMATION

TALKS AND TOURS

LITERATURE, PERFORMANCE AND POETRY

MUSIC & SONG

COMMUNITY, FAMILY & SPORT

HERITAGE AND THE LIVERPOOL IRISH FAMINE TRAIL

SYMBOL KEY

-  **In:Visible Women and women's work**
-  **Family friendly**
-  **Nook and Cranny spaces**
-  **Heritage and the Liverpool Irish Famine Trail**

LIVERPOOL IRISH FESTIVAL

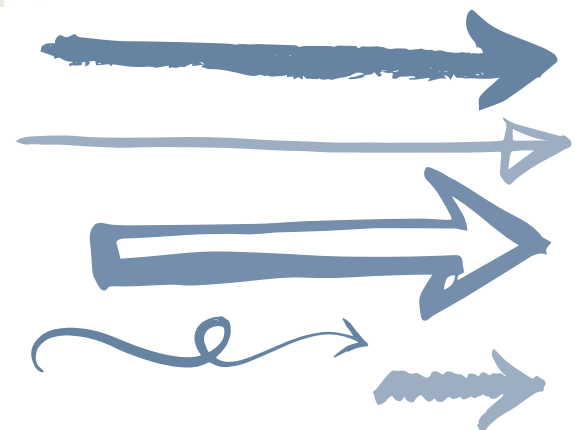
The Liverpool Irish Festival (registered charity No.110126, Company No. 4800736) is governed by a volunteer board, chaired by John Chandler, an original founder. We receive regular funding from Liverpool City Council's *Culture Arts Investment Programme* and the Irish Department of Foreign Affairs *Emigrant Support Programme*. In 2020, we were recipients of HM Government's *Cultural Recovery Funding: #HereForCulture*. We have been fortunate to receive *National Lottery Heritage Funding* for work on the *Liverpool Irish Famine Trail*; *Arts Council England funding* (to deliver art content in Oct 2021) and *Tourism Ireland* sponsorship. To each we say thank you and go raibh maith agat/ may you have goodness.



We are proud to carry the **We're Good to Go** standard. This means we have been risk assessed for Covid-19 preparedness and have been deemed 'Good to go' by **Visit Britain**.



Do you shop using **Amazon**? Then perhaps you would consider using **AmazonSmile**, a quick add-on that creates an easy way to support *Liverpool Irish Festival* without you having to pay any more. **AmazonSmile** offers exactly the same products, prices and services as **Amazon**, with the added benefit of providing charity support (hopefully ours!). Every time you buy an eligible product, **AmazonSmile** donates 0.5% of the net purchase price (excluding VAT, returns and shipping fees) to the charity of your choice, at no additional cost to you or your chosen charity. Just visit smile.amazon.co.uk to find out more and choose *Liverpool Irish Festival* to support.



ACKNOWLEDGEMENTS

In a troublesome year, following lots of difficulty for people globally, we are proud to have worked with so many creative individuals and cultural advocates. Whilst we know 'necessity is the mother of invention', the following people have all continued to operate and made a difference in 2021. For that, we say thank you.

INDIVIDUALS WE HAVE WORKED WITH IN 2021

Artists

Oisín Askin, Zara Marie Brown, Doug Devaney, Edy Fung, Sam Harrison, Alison Little, Sophie Longwill, Lorraine Maher, Dr Paula McCloskey, Rachel McMahan, Gerry Molumby, Nuala Monaghan, Emma Turner, Dr Sam Vardy, Andrew Weatherstone and Charlie Weatherstone.

Authors

Aileen Bowe, Jack Byrne, Jessica Carson, Barry Jones, Nicola Lavelle, Carol Maginn, Jean Maskell, Paul McDermott, Susan McKay, Eoin McNamee, Carol Ord, Greg Quieri and Professor Frank Shovlin.

Board members

Tony Birtill, John Chandler (Chair), Pat Donnelly, John Eustace (Treasurer), Dr Mary Hickman, Paul Hogan, Eamonn Lavin, Siubhán Macauley, Siobhan Noble, Dr Pete Shirlow and Wendy Simon (observer).

Choreographers

Kathleen Cunningham, George Ferguson and Clara Kerr.

Speakers

Rosemary Adaser, Mary Cunningham, Dr Mairead Enright, Teresa Hill, Dr Barry Houlihan, Judy Kinnon and Teresa O'Sullivan.

Musicians

Cathy Carter, Andrew Connally, Laura Durrant, Mide Houlihan, Colm Keegan, Kealan Kenny, Colm Mac Con Iomaire, Matt McGinn, Maz O'Connor, Mike Hogan, Sara Ryan, Paul Walker (*Kingfast*), the *Old Time Sailors and Bláid*.

Performers

Samantha Alton, Carmen Cullen, Elaine Feeney, Tina Malone, Geradine Moloney Judge, Chloe Muldoon, Ciara Ni É, Aoife Ni Mhórdha, Simon Wan and *The Armagh Rhymers*.

Filmmakers

Ifah Ahmed, Clodagh Chapman, Shane J Collings, Cal Freeman, Rachel Garfield, Barry Han, Trevor Kaneshwaran, Nicky Larkin, Declan Lawn, Maurice O'Connell, Adam Patterson and Thomas Ryan.

Collaborators

Karen Alsop (*Liverpool Medical Institution*); Jessie Anand; Paula Bernadelli (*Art Arcadia*); Dr Sarah-Anne Buckley (*NUI, Galway*); John Campbell (*The Sound Agents*); Madeline Casey (*Irish Film London*); Laura Collieran (*Ireland Reaching Out*); Clare Coombes (*Liverpool Literacy Agency*); Dr John Cunningham (*NUI, Galway*); Hannah Donelon (*Hawkseed*); Finbar Dwyer (*The Irish History Podcast*); Úna Feely (*IndieCork*); Niall Gibney (*Liverpool Irish Centre*); Michael Grace (*Unemployable Promotions*); Mick Hannigan (*IndieCork*); Dr Miriam Haughton (*NUI, Galway*); Nick Hawksworth (*The Pride of Sefton*); Ciarán Hodgers (*Writing on the Wall*); Moira Kenny (*The Sound Agents*); Dr Eleanor Lybeck (*Institute of Irish Studies and Department of English, University of Liverpool*); Gerry Maguire (*Irish Film London*); John Maguire (*ArtsGroupie and #2021LiverpoolWrites*); Dave McTague (*Mellowtone*); Mike Morris (*Writing on the Wall*); Patrick Morrison (*Comhaltas Ceoltoirí Éireann*); Réamonn Ó Ciaráin (*Gael Linn and An tUltacht*); Joanne O'Connor (*National Museums Liverpool*); Paul O'Shea (*Unemployable Promotions*); Mat Ong (*Glasswerk for Grand Central Hall*); Ann Owens (*The Pride of Sefton*); Viola Segoroth (*Institute of Irish Studies, University of Liverpool*) and Rory Taylor (*District*).



Don't forget to visit our website to find out more about this year's programme!

liverpoolirishfestival.com



Scan QR code using a smartphone camera to visit our website

LEARN TO PLAY IRISH MUSIC

Ages 5+ come and learn Irish music with Comhaltas Liverpool

Monday Evenings 6:30pm at the Liverpool Irish Centre

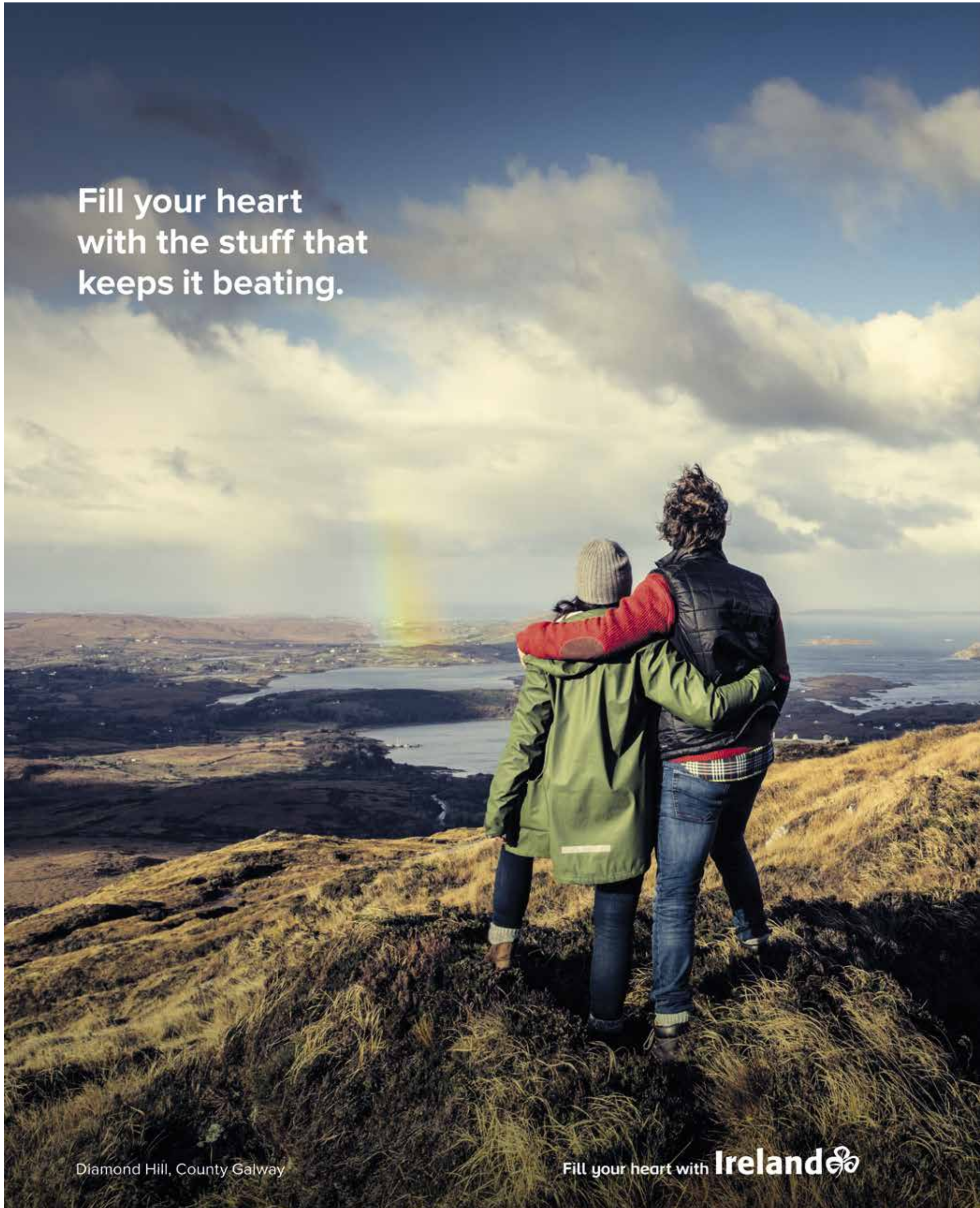
For more details
e-mail liverpool@comhaltas.co.uk
or find us on fb /Comhaltas.Liverpool

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Diamond Hill, County Galway

Fill your heart with **Ireland** 

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LIVERPOOL IRISH FAMINE TRAIL

After two years of preparation, the Festival was -in June 2021- awarded *National Lottery Heritage Funds* to start reviving the city's historic Irish Famine Trail. In the coming years, the Trail's restoration will involve local communities, providing a significant cultural asset for the city, creating new roles and creative commissions.



Originally erected by the *Liverpool Great Hunger Commemoration Committee* (and unveiled by Irish President Mary McAleese in 1998), the Trail marks a number of important sites. By presenting these sites of historic interest, the Trail memorialises the migration of 1.3-1.5m Irish citizens, to Liverpool, escaping the devastating effects of the Famine on the island of Ireland. By restoring information that has fallen into disrepair and bringing the Trail in to the digital world, we seek to ensure these stories are not lost and importantly are commemorated for their importance.

The years of the Famine -An Gorta Mór, 1845-52- saw a huge influx of Irish migrants make their way to the port of Liverpool (there's more detail on this in Fin Dwyer's piece *Ireland and Liverpool: A Traumatic History*, page 29). The Famine forced whole families to flee in an attempt to escape the potato blight, starvation and disease -not to mention the British- rife in Ireland. Such harrowing experiences went on to inform Home Rule, widening the political divide between Dublin and London.

Often a first port of call on the journey to America, many could not afford the next leg of the journey and settled in Liverpool for life. This incredible ingress of Irish citizens had a huge and lasting impact of the city and Britain's wider society.

Looking ahead

In the coming years, *Liverpool Irish Festival* will restore the eight original sites and seven supporting locations. This will bring the trail back to life, improving accessibility, and developing and commissioning artwork, films, signs, songs and more to compliment the Trail, which will be accessible from the physical sites and virtually. The revival of the Trail will provide a renewed cultural asset to the city. It will allow communities to engage deeply with this pivotal period in Liverpool's history. The Festival will use the Trail to promote learning, by using migration, identity, history and community as themes to open discussions and activities.

It is important to recognise that this Trail will alongside others, internationally, helping to tell the story of diaspora communities worldwide. Consequently, we will work with other Trails to ensure we can create a flow between us, that helps to pass the baton for other pilgrimages.

Developments to look out for

The regeneration of the Trail will develop new roles and creative commissions, to be released as work progresses. Watch out for adverts that will include

- an History Research Facilitator
- volunteer researchers
- a film maker and
- a photographer, to document the Trail and the process of its revival;
- plus, community-made projects, accessible at and from Trail sites.

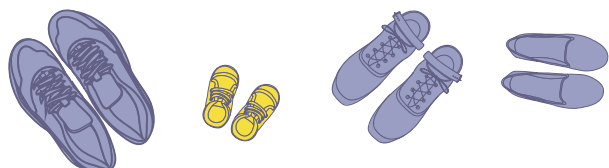
Thanks and appreciation

The Festival would like to thank *The National Lottery Heritage Fund* for our award and the support and expertise we have received. We are indebted to the *Liverpool Great Hunger Commemoration Committee*. Their work in the 1990s leaves a legacy on which we will build and their indelible commitment is something we aspire to.

To find out more about the *Liverpool Irish Famine Trail*, visit liverpoolirishfestival.com/engage/liverpool-irish-famine-trail

About the National Lottery Heritage Fund

Using money raised by the *National Lottery*, the *National Lottery Heritage Fund* inspires, leads and resources the UK's heritage to create positive and lasting change for people and communities, now and in the future. heritagefund.org.uk Follow [@HeritageFundUK](https://twitter.com/HeritageFundUK) on *Twitter*, *Facebook* and *Instagram* and use [#NationalLottery](https://twitter.com/NationalLottery).



SCOTLAND ROAD WALK
10am-12pm, Sat 23 Oct.
booking required
liverpoolirishfestival.com/events

NEAR THIS PLACE: FAMINE LIVES AND AFTERLIVES IN 2600
6pm, Tue 26 Oct. *Online*.
Free; booking required for Q&A,
liverpoolirishfestival.com/events

PRIDE OF SEFTON DOCK TOURS
Sat 30 Oct. Pride of Sefton, accessible from the Royal Albert Dock. **Free**, booking essential
liverpoolirishfestival.com/events

LIVERPOOL WRITES 2021 COMPETITION

Each year, *Culture Liverpool* galvanises the city's efforts to create using a prevailing medium. Last year was the *Year of Reading*; this year it is the *Year of Writing* and 2022 will be the *Year of Spoken Word/Oration*.

Entitled *Liverpool Writes 2021* #LiverpoolWrites, the year pays tribute to the Liverpool writers that have come before and encourages many to follow. It is intended to be active and inspirational; inclusive and diverse and takes place on the streets, in schools and libraries; on the page, the stage, on screen, on devices and via digital. It will be a year of high-quality, fun events, workshops, panels, courses, festivals and activities (for all ages).

Working with *Liverpool Writes 2021*, the *Liverpool Irish Festival* generated a writing competition in July 2021. We asked contributors to respond to the Festival's theme of 'exchange' and tell us a little about themselves in relation to their writing experience.

The top five entries are published below; the top three having won book vouchers for *News From Nowhere* (Liverpool's thriving radical bookshop).

We'd like to thank all our entrants. Please enjoy reading their work.

2021 YEAR OF WRITING #LIVERPOOLWRITES

Barry Jones: My Irish Home (Formby Shore) – joint winner
Over 60s; Formby, Sefton, Merseyside.

Barry said of the piece "I write and sing songs. I wrote the poem I am submitting for my mother, who I cared for until her death in 2019 aged 95. She was deaf and blind and had loved travelling until her failing health curtailed it. Born in Dublin (with a Father from Co. Mayo and a Mother from Dungannon, Co. Tyrone), she lived in Liverpool with my father from 1950, until his death in 1994. She then returned to Northern Ireland to care for an elderly aunt who had raised her after her own mother had died, when my mother was just 18 months old. After her aunt died she came back to Formby, where she lived the last 20 years of her life, half-a-mile from where I live with my family. I wrote it using her experience, but intending it to be more generally applicable to any women, who often exchange their lives and homes to create lives and homes elsewhere, while still retaining the identity of their original home".

My Irish Home (Formby Shore)

Her eyes are not what they once were,
but the glow of the electric fire

Reminds her of the burning turf, as she turns
the radio higher,

For some old Daniel O'Donnell song, she
loves him best of all,

And Yeats' Lost Isle of Inisfree is framed there in the hall.

She listens to RT Eireann and in her mind she takes a tour
From Foxford Mill and Castlebar, Gortnegarn
and Donaghmore,

And though she still thinks of them as home,
she will travel there no more,

'Cause her heart remains where she raised
her boys, Liverpool and the Formby shore.

One of her fingers still bears the scar from
a childhood comogie game.

She still phones her cousins once a week,
her accent remains the same.

Her father knew Michael Collins, she says
his right-hand man,

Yet she still cries for all the Troubles, which
she still can't understand,

She listens to RT Eireann and in her mind she takes a tour
From Foxford Mill and Castlebar,
Gortnegarn and Donaghmore

And though she still thinks of them as home,
she will travel there no more

'Cause her heart remains where she raised
her boys, Liverpool and the Formby shore.

The selection panel felt that this poem -and the supporting information- closely met the brief, trading on exchange in numerous ways including trading spaces, transfers of affection and the use of evocative memory (radio, sport, literature) to connect with nostalgia. As such, we awarded this top spot, with the next entry.

Jean Maskell: Crossing to Ireland – joint winner
Over 21s; Birkenhead, Merseyside.

Jean is an Irish citizen in the UK, who undertook poetry training via adult education workshops. Jean's been published in various magazines and exhibited poems alongside art, in Liverpool City Region and Ireland. The piece is based on Jean's many boat trips across the Irish Sea.

Crossing to Ireland

Mid-sea, the rhythm
beating heart of the boat
measures, calms time,
as I lean on the rail,
no land in sight.

Tossed cotton balls of cloud
drift across forget-me-not sky,
casting cerulean shadows
across the vastness
of grey sea.

Flashes of sunlight illuminate
virescent depths;
a mystery of random photons,
reflecting the surface,
yet passing through.

How is it possible
to be in two places
at one time,
live two lives?
Forces pull both ways.

Behind, a chaotic wake
of motion, copper-stained streaks,
drizzle away
in a train of white lace
across the Irish sea.

Here is Peace.
Between the lands - no choices.
Carried in a waiting dream
of calm sea
neither leaving nor arriving.

Storms are long forgotten
in the cycle of years unbroken.
Salt-air gulls
ride the current;
holding; forward, forward.

Underwater lightning, linking
Celtic roots. Cambrian and Wicklow,
Pennine and Mourne rivulets
meld in the breathing sea.
Rise in crested waves.

Then, the shock of land.
Familiar hills form and rise
through mist on the horizon.
My heart quickens, welcomes,
the embrace of home.

Thinking about our readers -and contributions- the panel felt Jean's poem would mean something to everyone who has ever travelled between Ireland and England. It encompasses something of the timeless sense of nostalgia that the sea creates, setting a tone for the other submissions. Consequently, Jean's piece is joint-first.

Jessica Carson: Exchanges – third prize
Over 21s; Garston, Liverpool.

Exchanges

What magic mist rolls in upon the Liffey
Where Yeats and Joyce once strolled
The same waters wash through the Mersey
Unaware of the rich history they hold.

While Celtic bards wove timeless folklore
The goddess Bann raged ever on
As Liver Birds watched wives and sailors
A flow from Ireland had begun.

One voice steeped in Irish roots,
Branches from a family tree
All started with a single step
Across the Irish sea.

The same rivers that inspired Wilde
Flowed through Lennon's words
The beauty that inspired both
Exchanged like summer birds.

Carol Ord: No Irish Need Apply

Over 50s; St Helens, Merseyside.

Carol studied at *Liverpool John Moores* and thought she "would have a try at a poem, as I have never written one before. I like to read Irish history, so thought I would have a go".

No Irish Need Apply

You didn't see us did you?

The day's we starved and died.

When the pain and cold in our stomachs were more than we could hide.

You didn't see us did you?

When we were struck by fear.

The sight of the ship was horrific, the ship that carried us here.

You didn't see us did you?

When we were sailing here.

Our stomachs remained empty with sickness, plague and fear.

You didn't see us did you?

When the bodies were thrown from the ship.

The disease, the hunger, the agony had violently taken a grip.

You didn't see us did you?

As survivors of the vessel.

You looked on in disgust, at the survivors of that vessel.

You didn't see us did you?

The hard work we did supply,

for many received a welcome of "NO IRISH NEED APPLY"

Now you see us don't you?

Our value, our talent, our care

for we have supplied Liverpool with a great community to share.



Speke-born mystery novelist Jack Byrne, has many stories to tell, some true, some fictionalised, all significant to anyone with Irish connections. Although his family first lived 'under the bridge' in Garston, his father and his mother's parents all came from Wicklow. His novel *Under The Bridge* (Northodox Press, 2021) -the first in the *Liverpool Mystery* series- was called 'a love letter to the Liverpool Irish' by *The Irish Times*. It's available online or from *News From Nowhere*. This article is Jack's contribution to *Being Irish*, a collection of 100 articles from the global Irish community to be published by *Liffey Press* (Dublin) in October 2021.

THE GHOST IN THE ROOM

My Irishness came late. It was delayed by tragedy and a commitment to class. The idea to which we attach our identity is not always chosen freely. It comes -sometimes- from the water we swim in, the road we travel along; the destination is always the same, of course: death. The identity we choose says much about who we think we are, and where and when we are.

In the early and mid-seventies I had chosen. I stood at the bus stop in Speke, briefcase in hand, waiting for the bus to a posh grammar school. My parents had left for work before we got up; two sisters were next to me waiting for the bus to a local factory. I remembered Heath saying "It is us or the miners" and being happy the miners won. My brother -a shop steward- introduced me to Paul Foot (1937-2004) and Tressell's *The Ragged Trousered Philanthropists*. I couldn't decide between *Slade* and *T.Rex*, but did decide the Communist Manifesto spoke for me. The working class is still the spectre haunting Europe.

One of the events on my road was the suicide of an older brother, in Ebrington barracks, in Nov 1975; three days before my fifteenth birthday. He used the rifle, issued by Her Majesty's Government, to kill an Irishman; himself.

Our father left Wicklow, like tens of thousands of other social and economic migrants, after WW2. He moved to Liverpool where he met my mum. As a sailor my mum's dad, also from Wicklow, was already shipping out of Garston.

My brother wasn't the first Irishman to die in a British uniform, escaping poverty. In earlier times he would have been from Dublin or Belfast, and later the rest of the UK.

The defining things about Peter were his love of sport, Everton Football Club, and English nationalism. Maybe it was youthful rebellion or the lack of Irish -as opposed to a Catholic- culture, but he became a supporter of Enoch Powell. The army was an escape from factory work, or the dole, but also a mission to serve his queen and country. From the moment of his death, we could not talk about, share, or enquire of anything Irish in fear of raising his ghost. I know our family's loss is just one of thousands on all sides. There are plenty of ghosts.

I wrote a poem called *A Mirror Cracked*. It's long lost, but the central idea was the distorted image Peter must have come to have of himself. In Derry he saw the same terraced streets and houses as Garston. He saw the faces of neighbours, family and friends; the names were as Irish as his own. Whether it was a sudden realisation -or a growing awareness of the disparity between who he was and what he was doing- doesn't matter. What matters is that it was finally resolved by taking his own humanity.

The tragedy of an English-born son of Irish parents going to die serving in the British Army in Northern Ireland, came to encapsulate -for me- the failure (not just of the Northern Irish state but of the southern state that was torn from the UK, in fire and fury, costing the lives of so many) to see the welfare functions of the new state handed over to the Catholic church and the economy to a new breed of Irish capitalist.

The newly independent Republic failed my father -and the tens of thousands like him- who became migrants. Fleeing Ireland were many of the victims of trauma from the industrial schools, the laundries, the Mother and Baby Homes and women escaping the social constraints imposed by rigid Catholicism.

These past twenty years of the Good Friday Agreement were an opportunity to overcome the sectarian divide -the walls and the barrier of armed struggle- to create a new country. The success has been the absence of war; the failure is the absence of a common experience. The material interests, and the sectarian culture that sees a layer of politicians and criminals making a good living atop the crumbling edifice of the Northern Irish state, means it will not be an easy transition. There is enough blood in Irish soil to incorporate the celebration and commemoration of all traditions. The working class on the Falls and Shankill, in Derry and Garston, have always had their exploitation -and now food banks- in common. The hope of many was that the removal of guns could lead to unity in the recognition of common class interests.

Ireland for my kids is catching crabs off Parnell Bridge, in Wicklow, or dodging the surf in Brittas Bay. Our task in the future is to ensure they are not visited by the ghosts of the past.

Jack will discuss fact and fiction -with historian, author and poet Greg Query- online at 6pm, Mon 25 Oct during **#LIF2021**. Jack is represented by **The Liverpool Literary Agency** who are a partner in this event, along with **#2021LiverpoolWrites**.

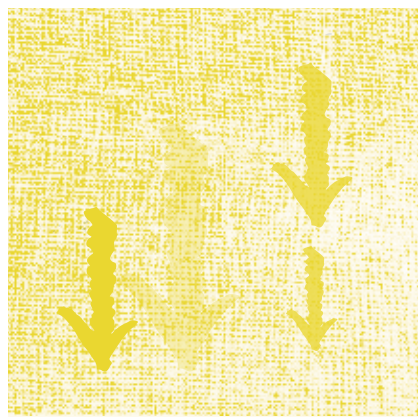
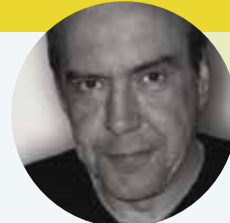
W: jackbyrne.home.blog

F: @Jack-Byrne-553321885196623

T: @Jackbyrnewriter

JACK BYRNE - A REVOLUTIONARY CENTURY: THE IRISH IN LIVERPOOL IN FACT AND FICTION
6pm, Mon 25 Oct. Online. Free; booking required for Q&A, liverpoolirishfestival.com/events

IRISH HERITAGE WALK
2pm-4pm, Sat 30 Oct. Meet in the School Lane courtyard at Bluecoat. £10/£7 conc, booking required liverpoolirishfestival.com/events



Paul McDermott: Exchanges

Over 70s; Woolton, Liverpool.

Paul was a school teacher and is now "HAPPILY retired!". He is also a published author.

Exchanges

Once again country roads are calling
And my ould shoes are full o' holes
And I've just scratched my secret symbol
On a signpost along the road
I'm leaving Cobh and I'll head for Dublin
I'll sing a song for a mug o'tay
I'll sharpen knives or I'll edge
your scissors
And polish sunshine to pass the day.

For I am nought but a crazy tinker
Without a home and without a bed
I sleep in hedgerows along the wayside
A grassy tussock to rest my head
The changing seasons my only reason
For moving on every single day
To sharpen knives and to edge
your scissors
Or polish sunshine to earn my pay.

Where did my youth go? I don't remember
I've exchanged it for a life of ease
I strive no longer against my neighbour
I wander each day just as I please
And when the hot sun beats down upon me
I'll take a glass 'neath a shady tree
And sharpen knives or edge your scissors
Swap songs and stories and memories.

Yet season change will soon be upon us
And summer heat becomes winter chill
From Dublin town I will then be southbound
To seek a haven in Shannon's hills
For I am nought but a lowly tinker
Without a home or a resting place
I'll sharpen knives and I'll edge
your scissors
I polish sunshine, and know my place.



OISÍN ASKIN'S SAOL

Alone on Benone (Limavady, Northern Ireland)

Education is not the only way to teach; lessons are often hard-fought, messy and unclear. Finding clarity -or a way of guiding you to a clearer understanding- may come from a friendship, a guardian, understanding a loss or the adoption of a technique that helps you express what you are feeling. The majority of this seems to be true for photographer Oisín Askin. At just 22, Oisín has already found his medium; written, curated and released his own book; moved country (and returned); battled his demons and found a way to communicate what he feels about his psychosocial and environmental experience. Having sent us his book *Saol*, we felt Oisín's voice needed to be heard. It echoes those of others we have met, in Derry and in Cork, in Liverpool and Manchester. Whilst each is unique, they share senses of loss and longing; of hankering for a 'thing' that we know causes us pain and of the liminal (in betweenness) status 'belonging' can inspire when at home or away.



Street silence (Banner Street, Liverpool)

Trigger warning:

Oisín's writing and images refer to drug use, criminality and concepts of pain. Please be mindful of this if reading on. We have kept his rhythm and language to maintain the authenticity of Oisín's voice. This incorporates some (infrequent) strong language.



Cranborne Road (Liverpool)



Pushing through the happiness (Lawrence Road, Liverpool)



Samhradh (Summer; Fahan, Donegal)



Errigal (Donegal)

"Saoil" meaning 'life' in Irish. I live 'life in Irish'. The Irish life means many things; one of the most life changing things that we do is move. When you think of a move you usually associate it with positives. Many Irish moves are reaches for positivity, but start with the opposite.

My move was trying to escape and was part of an escapism culture.

Everyone knows that our culture has a deep-rooted history with mind-numbing.

There's something about the environment in Ireland that makes it perfect for getting pished. Aye, I'll get pished at any time, if it's sunny or if it's not. It's probably not.

I feel -coming from what was once a wild nation- we don't do well with being trapped within the sedate modern society. It's all fun and games now, but I believe this culture comes from a place of hurt. You put on your mask and go somewhere that ain't here, putting all your problems into a pint glass and washing them away.

Over the years these mind-numbers have changed with the time.

Where I grew up it's what we done. Because I wasn't [old] enough to work, I ran about the streets all day looking to be 'elsewhere'. [I'd be] out of my head... or going back into my head to find the back door. This was during the week. At the weekend you scanned your Ma for [dough] and instead of 'elsewhere' you went 'somewhere'. Space.

[It] didn't matter where it was. I'll do it your kitchen; your Granny's or your Mammy's. "We'll go out will we?". Doesn't really matter. I didn't care what the situation was as long I was 'nowhere' looking for 'somewhere' with my muckers.

As I aged this changed. For me, it wasn't something I was doing for enjoyment; [I was] looking for something I still haven't found. The more I took drugs the good effects of them also found somewhere to go and I got lost. It's like having your favourite song stuck on replay. At the start, you don't want to do anything else but listen. Then, after a while, it's just like you're going through the motions. Eventually you'll start to hate certain sections of the song until every word drives ye fucking mad, but you like music too much to stop listening.

My situation was changing. I wasn't a wain anymore. I had become a stain on a sofa.

You see, nothing mattered at the time. I didn't give a fuck about anything. School didn't get my time, at the time. Instead, I was killing my time, smoking mind-numbers, until I woke up again.

The problems started when the money was low. I needed money to make the most of nothing, ye see. So, my mates and me got involved in making money. I done it here and there but wasn't really too good at it. My mates, on the other hand, were good at numbing minds, but also good at turning heads.

In Derry, drugs are outlawed by splinter groups of what was once the IRA. Claiming they're stopping the poisoning of their community by shooting those who provide drugs (even though they sell on these drugs or tax them), the once freedom fighters are interning* what it means to be free.

You see where this was going... and where it went. People got shot or battered and this wasn't even the real motivator for selling drugs. No, not me. I was seeing the wall getting higher around me.

I had to get gone.

Nothing seemed right anymore.

A lot of people that I thought were mates weren't. They were just on the same boat to nowhere as I was.

I scraped my grades together; in spite of those above me in age telling me I could do nothing with them. I offered myself to anyone until someone in Liverpool answered. This book is about who and what moulded me. How I see life. What this life means to me now and what I've learned; doing nothing.

SAOL.

IN THE WINDOW: FEATURED ARTIST SOPHIE LONGWILL

Fri 1-Sun 31 Oct, Bluecoat Display Centre, Free, open during business hours. No booking necessary



NEAR THIS PLACE: FAMINE LIVES AND AFTERLIVES IN 2600

6pm, Tue 26 Oct. *Online*. Free; booking required for Q&A, liverpoolirishfestival.com/events



* Interment has happened to people (young men, especially), all over Ireland, throughout history. This means being put in jail, without fair trial. It often happened to members of the IRA or associates. Contextually, Oisín believes the duplicity of the use of drugs by these groups (acting outside of the law) is hurting people -without a fair trial, knowledge or systems of support- in turn resulting in greater harm.

As an early careerist, Oisín doesn't have a substantial web-presence. The Festival is working with Oisín to develop more projects and, hopefully, exhibitions in the future.

Support services

For drugs support in the UK visit talktofrank.com or call **+44 (0) 300 123 6600** (24 hour-7 day a week service)

For Irish welfare support services in the North West, please visit Irish Community Care irishcc.net or call **+44 (0)151 237 3987** (standard office hours).

You may also try Irish in Britain at irishinbritain.org or on **+44 (0) 20 3903 0994**.

IT'S NOT GRIM UP NORTH

2021 marks 100 years since the formation of Northern Ireland, established officially on 3 May 1921. 23 years on from the Good Friday Agreement, young adults are emerging from Ireland, never having known a united Ireland. Questioning identity via European connectivity; investigations into faith and state and the politics that change our relationship with sexuality, body autonomy and human rights means new positions and voices are emerging. This is happening through intergenerational exchanges; governance restructuring and through press and social media. At street level we are witnessing manifestations of the best and worst of our society. Ever at the apex of such discourse are artists and their creative expressions. Here we speak to two young makers who are using their position as 'northern creatives' to generate work, question the status quo and make us think.



Images (c) Anastasia Arsenyev and Finn Varney (detail only)

Cal Freeman (CF) is a writer and film director from Armagh, now based in Manchester. He grew up Catholic, in the North of Ireland. "I was raised Irish, whereas friends of mine were raised British". This skewed and -at times- political understanding of identity was "further complicated" when he realised he wasn't straight. "I built a sense of identity by rejecting popular film and media narratives", which inspired Cal to create relatable stories, inclusive of diverse audiences.

CF: I like to focus on telling stories that unravel the joys and struggles caused by contradictions in our identities. I pull together ideas of cultural pride and heritage, love, family and justice. My documentary *The Son You Raised* looked at a Liverpoolian's life in the context of '80s politics (and the related attitudes to LGBTQIA+ people) with the hope of educating and inspiring diverse audiences. This piece was selected by *Leeds Queer Film Festival 2020* and contributed to being selected for competitive schemes such as *Edinburgh TV Festival's The Network 2020* and *The Grierson Trust's DocLab 2021*.

For many people, to say you are from 'Northern Ireland' or 'Northern Irish' signifies that you identify as 'Protestant' and/or 'British'. While neither of these titles represent me, I believe being Irish and Catholic in the north -by and of itself- feels different to being from the Republic. This used to leave me feeling torn between spaces.

Studying in England allowed me to examine these feelings from the outside. Bonding with British-identifying students from NI (commonly viewed as Irish in England), with modern attitudes, provided constructive conversations around identity. Researching Ireland's history and the formation of the North, angered and saddened me. It also led to the idea of reclaiming space within the North that -whilst conflicted- is my home. I -like many Catholics and Protestants- remain impacted and influenced by the Troubles. I do not wish to disregard the importance of what happened. Instead, I feel that the north of Ireland -or Northern Ireland- should work to embrace all Catholic and Protestant communities. It is my opinion that we have more in common with each other than other nationalities share and we should find (or create) more common ground to represent the hybrid nature of the north's entangled identity.

My most recent project *Hold the Sausage* is a comedic coming-out story (commissioned by *New Creatives*, funded by *BBC Arts* and *Arts Council England*). It's a wholesome story, highlighting authentic, intricate characters from rural homes in the north of Ireland, simultaneously improving visibility for those often under-represented

on screen. Irish culture -and its ability to use humour to navigate complex subjects- is reflected in its comedy, contributing towards a positive understanding about northerners today.

Chloe Muldoon (actor and Cal's friend) was able to identify and portray the characters I envisioned with the specific nuances they needed. We grew up together in Armagh. She was completely up for the challenge of playing all four characters. We worked tirelessly finessing the characters; considering how they dressed, sat, spoke and laughed to help differentiate them on-screen. This format was a risk we're glad to have taken. It strengthens the comedic punches of the storyline as well as pushing filmmaking boundaries.

Whilst authenticity is important, the reality is it isn't always possible. We struggled to find Northern Irish talent in northern England, who also identified as LGBTQIA+. This is a reminder of the underrepresentation of Northern Irish artists telling their own narratives.

Hold the Sausage has enabled me to create a personal work, whilst allowing audiences to see my approach and ambitions in filmmaking and storytelling. The chance to seize full creative control -and direct my own storyline- has powered my aspiration for creating and directing more inclusive and Irish focused storylines.

Chloe Muldoon (CM) is an actor, deviser and vocalist from Tyrone in the north of Ireland. Having studied drama and theatre at *Trinity College* (Dublin) she moved to Manchester then Toxteth, Liverpool to continue her studies.

CM: Dublin's impact artistically, socially and academically became extremely personal. Although I thought Ireland was my home -and studying in the south wouldn't be that different- there was a culture shock that led to questioning my identity. What was highlighted was the beauty and individuality of 'those from the north' and how our characteristics, mannerisms and 'way of going on' is unique. There are familiarities between the north and south, absolutely; but there is something so hearty about rural, north of Ireland living as opposed to anywhere else. We've tried to reflect this in *Hold the Sausage*.

The script is an intergenerational conversation. It highlights different attitudes, whilst addressing tradition, sexuality and identity issues that -I think- still exist today, especially in Irish Catholic households. There can be feelings of liminality -an in-betweenness- and sense of unknowing. Saoirse -a young gay girl; in a relationship and devoid of religious references or conformity- presents a new, fresh voice and

neutrality we all could learn from. On the flip side, gaining confidence to take this space -authentically- is a journey; one I think is still unfinished for me.

What can evolve very easily -as a result of being from the north of Ireland- is an 'identity crisis' narrative. I would like to explore this further, alongside other important topics such as sexual violence. I'm beginning my MA in *Media and Culture* at *University of Liverpool* this year. I aim to engage with intersectionality via gender studies, culture, media and the politics of arts; interests I link with my relationship with Ireland.

What next?

Cal and Chloe are in the research stages for a new piece. What they know for certain is that they want to remain -thematically- on Irish/ Northern Irish identity against the UK backdrop. They are undecided as to whether it will be audio-visual or spoken word. Together, they are exploring literal understandings and representations of identity, identifying and listening to individuals with a relationship with the north of Ireland, especially youth groups.

As artists, Cal and Chloe hope that the Festival will open up a dialogue with other artists and individuals with similar stories to share. "It is important that we remain collaborative and open-minded to these conversation with others in Liverpool and beyond".

E: calfreeman123@gmail.com chloemuldoon@icloud.com

I: @cal.freeman @clo.muldoon

LinkedIn: @calfreeman @chloe-muldoon-08b768171

T: @CalFreeman2

INDIECORK: MOUNTRATH AND THE NORTH

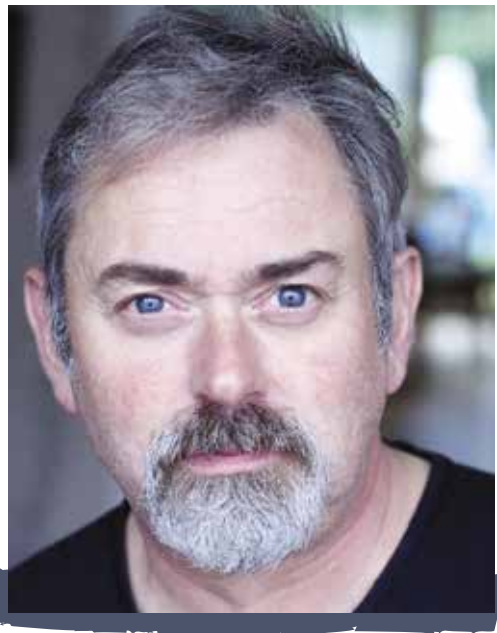
8pm, Tue 26 Oct. Online. Free, collective watching session; register here: indiecork.filmchief.com/hub/browse



FROM LONDON TO LIVERPOOL: IRISH FILM LONDON AT #LIF2021

10am Thurs 21 midnight Sun 31 Oct. Online. £5, watch. eventive.org/irishfilmfromhome





THE

MERSEY MASH

Stories are exchanges. They connect people and histories, time and memory. They are at their best, when shared and explored; layered and unravelled, allowing for new meanings and exchanges.

In 2020, the Festival launched a *Cultural Connectedness Exchange* to help Irish and Northern Irish artists find representation in arts and cultural venues in England.

We wanted to make friends and find artists we hadn't worked with before. Cue Doug Devaney. Doug joined the group, shared his work -*The Plastic Podcast* - and here we are helping him tell his story and yours!

How did it begin? What will happen next?

Are you sitting comfortably? Then we'll begin...

Doug will be our roving 'recorder' across the Festival. Feel free to approach him with ideas for stories or to set up an interview with him. You can also contact him by email at theplasticpodcasts@gmail.com to arrange an interview in advance.

The Plastic Podcasts can be found at plasticpodcasts.com and on *Amazon*, *Apple Podcasts* and *Spotify*.

THE MERSEY MASH: THE LIVE EVENT

2 Nov 2021 at the *Liverpool Irish Centre*. Buy tickets (free, donations welcome) at liverpoolirishfestival.com/events

THE MERSEY MASH: WATCH PARTY

11 Nov 2021. Online. Free. liverpoolirishfestival.com/events

This year, *Liverpool Irish Festival* will host a resident 'recorder'.

Doug Devaney (pictured) will roam the Festival with a camera and microphone, giving you the chance to share your Irish stories. To collect more stories, Doug will hold "Mersey Mash Mixers" across the Festival (see event listing on page 23 for a full list of venues and times), mainly in sociable locations, where you can tell your tale over a drink in a relaxed session. Doug's recordings will combine to create a post-Festival premiere of *The Mersey Mash* (Tue 2 Nov 2021), shown to a live audience at the *Liverpool Irish Centre* and a film, also called *The Mersey Mash*, going out online with a special watch party on Thurs 11 Nov 2021.

As well as being an actor, writer and journalist; Doug is producer and presenter of *The Plastic Podcasts*, a series of interviews with members of the Irish diaspora, ranging from actor and activist Paddy O'Keefe (who came over from Killorglin one summer and never went back) to nursing legend Dame Elizabeth Anionwu (who can trace the Irish part of her Nigerian-Irish heritage back to the 1840s).

Doug is the son of Michael Devaney from County Clare, and Helen Lambourn from Reading, making him a second-generation Irish citizen, born in Britain. To some, that makes him a "Plastic Paddy".

"I never quite understood that", he says; "that somehow you're less than authentic or 'real', simply because of where you have been born. It's ironic that -of all the people in the world- it's the sons and daughters of the migrant Irish that have this title, given how much the leaving of the island has become part of the Irish identity. "Ten per cent of the country are second or third generation Irish and -up to very recently- we were supposed to keep our heads down. The biggest Irish band in the world? *The Beatles!*"

It was Brexit -and the rush for Irish passports- that concentrated Doug's mind on the question of his heritage.

"The paperwork was straightforward enough. My dad being from Clare meant I was already an Irish citizen; it was just a matter of waiting. When my passport arrived, I compared it to my British one. Here were two almost identical documents, but one claimed my nationality was British, the other stated I was Irish. How could I be both? Or was I neither?"

Doug started *The Plastic Podcasts* to see whether his own experience and feelings were unique or part of a broader tale. "It's obvious when you think about it," he says. "There's at least ten per cent of the population entitled to an Irish passport. That's more than six million people. Of course, their stories are going to be different, but at the same time we have so much in common".

At first, Doug limited the podcasts to the generations he knew best: the influx of Irish migrants who moved from the late 50s and 60s onwards, and their sons, daughters and grandchildren. "It's easy to think of their story as a straightforward immigrant tale; of a progression from the days of 'No dogs. No blacks. No Irish' and 'Thick Mick' gags to the days of 'U2 cool' and the passport with a harp being your last exit from Brexit", he continues.

"But it's more than that. So much more. The tide of tale spills forwards and backwards. It's the story of the rise of the mixed-race Irish; here and across the water. It's the story of a nineteenth century Dubliner making his way to Liverpool, to the USA and finally to Burma, where he challenged the British Empire as a Buddhist monk! It's the story of 'Spitfire Paddy' and republicans in Surrey. It's the story of people unlearning their accents just to get a job. It's about hostels and asylums, and poets and nurses, and builders and professors..."

"It's about how much the Irish in Britain have changed this country, and how much this country has changed us.

And it's not a story that's over. The fact that *Pontins* had a blacklist of Irish surnames in order to prevent Irish Travellers from holidaying on their sites tells us this is far from a simple tale that's come to an end.

"We all come from somewhere else; and we have gone to so many places. That's what *The Plastic Podcasts* is about: recording those journeys. I can never get over how generous people are with their stories".

Liverpool has been a major part of those stories, both as a destination in England and as a jumping off point for those who crossed the Atlantic. It's also a major part of Doug's life, too. "I studied Drama and English up here -just outside of Huyton- in the 80s, back when *John Moores University* was still 'The Poly'" he recalls. "It was the age of *The Casablanca*, *The Las* and tripping over Ian McCullough. I've got family and friends up here, so I've watched the city change over the decades.

"One thing that won't change is Liverpool's connection to Ireland. It shapes the city's character; being in England, but not of England. There are thousands of Irish stories to be told here. I'm looking forward to hearing them and having the chance to share them in Liverpool. It'll be like coming home".

W: plasticpodcasts.com

E: theplasticpodcasts@gmail.com

F, T and I: @plasticpodcasts

THE MERSEY MASH: MIXERS #1-5

Across the Festival. See events listing for times and dates. Free, no booking necessary

NEAR THIS PLACE: FAMINE LIVES AND AFTERLIVES IN 2600

6pm, Tue 26 Oct. Online. Free; booking required for Q&A, liverpoolirishfestival.com/events

PRIDE OF SEFTON DOCK TOURS

Sat 30 Oct. Pride of Sefton, accessible from the Royal Albert Dock. Free, booking essential

A PLACE OF THEIR OWN



IRISH HERITAGE WALK

2pm-4pm, Sat 30 Oct. Meet in the School Lane courtyard at Bluecoat. £10/£7 conc, booking required liverpoolirishfestival.com/events



SCOTLAND ROAD WALK

10am-12pm, Sat 23 Oct. booking required (liverpoolirishfestival.com/events)



Festivals have annual cycles. Programming 10 days each year provides a certain framework that needs to be observed to ensure activities are covered; deadlines are met and agreements have been made.

People are messy. The work we generate and structures we impose often have messy edges. We create borders that are not always easy to understand; that overlap and place pressures on spots we didn't anticipate. This happens in families, friendships and society and it's echoed in land-war, politics and regulation. These liminal spaces are points of exchange; sometimes causing friction, sometimes creative reaction and response. In exploring such crossovers, we can learn about our existence and behaviours; we can understand past struggles and consider frayed remains.

Working outside annual cycles allows us to build long-term relationships, consider larger story arcs and dig deep with our artists. This is an example of how we sometimes begin.

Dr Paula McClosky and Dr Sam Vardy approached the Festival in March 2021. Since then, we have been talking, experimenting and devising; getting to know one another and developing ideas about embodiment, space and participation. We have connected through the *Cultural Connectedness Exchange* - a network for Irish and Northern Irish artist representation and commissioning- as well conversations about shifting histories, lived experiences and projects. Some ideas arrive in an instant; others take time to nurture and grow before something can be made visible. This is a behind-the-scene view on a project we hope to continue sharing as it evolves.

The Border in Ireland: Eile and the Liverpool Irish Famine Trail

We are *a place of their own*, an artist duo who have been working on the border in Ireland for many years. In 2016 we started the *Eile Project* or just *Eile* (meaning 'other' in Irish).

For the 2022 *Liverpool Irish Festival*, we will bring *Eile* to lead a public performance walk and discussion along the sites of the *Liverpool Irish Famine Trail*, which the Festival is working on regenerating. You can find out more here:

liverpoolirishfestival.com/engage/liverpool-irish-famine-trail

Eile refers to a fictional character performed by Paula. Eile is a border creature (a gorgon, a transmuter, a witch, a shapeshifter, a banshee), summoned to perform site-specific acts across different border sites. As with the challenging nature of Nuala Ni Dhomhnaill's work (a leading Irish poet), *Eile* questions the colonisation of Ireland and the subsequent emergence of patriarchal Irish myths. *Eile* is -if you like- about creating a new feminine-border-myth.

The whole premise of *Eile* is based on lived experiences of the border. Paula's family is from the border town of Ballyshannon, Co Donegal in the Irish Republic. Significantly, her dad is Catholic and her mum Protestant. Her parents met as teenagers and moved to Dublin to be married. Paula was born in the mid-70s. Like many Irish people, Paula's parents emigrated to the UK when she was still a young child. They ended up in the midlands, but school holidays were spent in Ballyshannon, staying with Paula's Catholic grandmother. The trips "home" were always by car. As these were taken at the height of the so-called "Troubles", army checkpoints and watch towers signalled they were soon to arrive in Ballyshannon.

So much of this work in Ireland is about looking at the complex histories by being *on* the land, performing *with* the landscape. We are therefore developing proposals for a public performance walk and discussions along the route and at sites on the Famine Trail in Liverpool in October 2022. The walk and talks will enable participants to think and talk about different kinds of borders, not just the geopolitical one(s) on the island of Ireland.

Through the performative act of connecting with specific locations, and responding to their stimuli, participants will learn about the what the stories of the Famine can tell us about the Irish/British relationship. Doing this whilst moving through the city, experiencing (un)familiar places in Liverpool, shares the histories of the sites of the famine trail.

"A place, of their own is the art and spatial research practice of Paula McCloskey and Sam Vardy, through which we interrogate and propose within entanglements of climate, capital, technology and politics. We operate as a collective, a couple, with our children, and through collaborations with others".

Their work has been shown in Ireland, Europe, the UK and USA, and was included in the *Asia-Europe Foundation culture360 Creative Responses to Sustainability UK Green Guide 2021*. The Festival hopes to work with *a place of their own* to create site-specific experiences along the route of the *Liverpool Irish Famine Trail*, as it regenerates the *Great Hunger Commemoration Committee's* 1990s Trail (more on page 3) to produce an accessible, resonant and important historic asset. W: aplaceoftheirrown.org

IN REAL LIFE EVENTS: TRAVEL, SAFETY AND GREEN CREDENTIALS



We are good to go

We are proud to carry the *We're Good to Go* standard. This means we have been risk assessed for our Covid-19 preparedness and have been deemed 'Good to Go' by *Visit Britain*.

Real life eventing and Covid-19

In general, the *Liverpool Irish Festival* recommends

- arriving at events with a mask and your own hand-sanitiser supply
- wearing a mask for all shared travel en route to events
- wearing a mask when arriving to and crossing event spaces (e.g. on entering or when crossing communal spaces to access amenities)
- respecting others who are or aren't wearing masks; there may be many reasons for either
- maintaining and allowing good personal distance, irrespective of social distancing guidelines.

In the main, we think these are positive recommendations, Covid-19 notwithstanding!

Different venues have different approaches to social distance.

In October 2021, some of this will depend on government guidelines and the progression of the C-19 variants. *Liverpool Irish Festival* works in partnership with our venues and we will work with them to employ what they believe to be best practice for their spaces. We hope you will appreciate the efforts made to keep you safe and help us by following on-site requests.

Traffic in Liverpool, roadworks and the green agenda

At the time of writing, Liverpool centre is awash with road improvement works. This makes it difficult to provide good road and traffic management information.

However, a key recommendation from the Festival is to use public transport, where and whenever possible. If 10% of Festival visitors use public transport instead of cars, collectively we'll save 3.28 tonnes in CO₂ emissions from entering the world! Imagine, if 100% went for public transport we could save 32.8 tonnes in carbon emissions; the same as the weight of 18 average cars!

Regional and national travel, accommodation and green agendas

Ahead of *KOP26* – the *UN Climate Conference* to be held in Glasgow in Nov 2021 - we would like to encourage anyone coming from outside the region to use the greenest methods of travel, such as *National Rail*. Tickets from all providers can be obtained from thetrainline.com

If you are seeking accommodation in Liverpool, please look for hoteliers/*Air NnB*-ers that have carbon neutral policies or environmentally friendly intention statements.

Having undertaken carbon literacy training in 2021 -and joined *Shift* (Liverpool's climate emergency response network)- the Festival has a duty to try and effect positive climate change. We welcome your support.

Public transport and venue information

Below we have provided bus routes and the closest train stations to each of our venues. Visit *Merseytravel* for local bus and train times and routes merseytravel.gov.uk

Bus route information is based on arriving at venues *from* Liverpool Lime Street Station (L1 1JD). Similarly, the walking times provided use *Googlemaps'* estimated journey duration *from* Liverpool Lime Street.

For those who can and are confident enough to, we recommend cycling as a means of navigating the city, to cut down carbon emissions. For details on Liverpool's *City Bike* (pay as you ride) hire scheme -for pedal and electric cycles- visit: citybikeliverpool.co.uk

Liverpool is also running a yearlong pilot scheme for electric scooters. You must be 18 to ride and have a driving licence. Please check the scooter hire map to ensure they will work to your chose destination as they are restricted to within certain city parameters as well as their power range. More here: voiscooters.com/how-to-voi

What three words

What three words is a locational reference that simplifies GPS coordinates in to a three-word code, representing 3m² of the earth's surface. We have tried to provide this for the entrance to each of our venues. You can use *What three words* in conjunction with *Apple Maps*, *Google Maps* and *Compass*.

VENUES



1. BLUECOAT

School Lane, Liverpool L1 3BX. +44(0) 151 702 5324
W: thebluecoat.org.uk
F: @thebluecoat T: @thebluecoat

Bus route 21, 433, 7, 79, 86A all drop off on Hanover Street. Coming from Lime Street there are no direct bus services as both are so central. Walking is recommended for those that can.

Map link: goo.gl/maps/gFrhoMgKV3MQyrvH8

Closest train station Liverpool Central

Walk time from Lime Street 7min walk via Elliot and Parker Streets.

What three words income.hello.swing

2. BLUECOAT DISPLAY CENTRE

50-51 College Lane, Liverpool L1 3BZ. +44(0) 151 709 4014
W: bluecoatdisplaycentre.com
F: @Bluecoat-Display-Centre T: @BluecoatDisplay

Bus route 21, 433, 7, 79, 86A all drop off on Hanover Street. Coming from Lime Street there are no direct bus services as both are so central. Walking is recommended for those that can.

Map link: goo.gl/maps/4A2oZhKfUegpQr7E8

Closest train station Liverpool Central

Walk time from Lime Street 8-minute walk via Lime Street, Ranelagh Street, Hanover Street and College Lane. During business hours, you can also use directions for Bluecoat, cutting through the venue's Courtyard, building and garden to access.

What three words income.hello.swing

3. CENTRAL LIBRARY

William Brown Street, Liverpool L3 8EW. +44 (0) 151 233 3069
W: liverpool.gov.uk/libraries/find-a-library/central-library
F: @liverpoollib T: @Lpoolcentlib

Bus route Coming from Lime Street there are no direct bus services as both are so central. Walking is recommended for those that can. Queens Square is the closest bus terminus.

Map link: goo.gl/maps/4mUq4MZc2BUXyg4z9

Closest train station Lime Street Station

Walk from Lime Street 4-minute walk, using Lord Nelson Street, Lime Street and William Brown Street.

What three words agents.open.month

4. DISTRICT

61 Jordan Street, Liverpool L1 0BE. +44 (0) 78017 302 677
W: creativetourist.com/venue/district-liverpool
F: @DistrictLpool
T: @DistrictLpool

Bus route 75, 82, 86A, 86C, 86Q and 500 all drop on Great George Street, leaving a short walk to the venue along Duncan and Jordan Streets.

Map link: goo.gl/maps/gkhrHht9SAHMDJGt7

Closest train station Liverpool Central

Walk time from Lime Street 21-minute walk, using Lime Street, Renshaw Street, Verry Street, Great George Street, Duncan Street and Jordan Street.

What three words vest.lots.stiff



5. GRAND CENTRAL HALL

35 Renshaw Street, Liverpool L1 2SF. +44 (0) 151 709 3559
W: grandcentralhall.com
F: @LiverpoolGrandCentralhall
T: @@GrandCentralHal

Bus route Many bus routes drop on Lime Street and Renshaw Street, but there are none specifically from Lime Street Station, as the journey from there is so short. A with the *Royal Court*, most buses dropping in the City Centre leave you within walking distance of *Grand Central Hall*.

Map link: goo.gl/maps/hs2CbD57seJ3nwWo6

Closest train station Liverpool Central

Walk time from Lime Street 6-mins using Lim Street and Renshaw Street.

What three words voters.again.agree

6. KUUMBA IMANI MILLENNIUM CENTRE

4 Princes Road, Liverpool L8 1TH. +44 (0) 151 708 5278
W: N/A F: @kuumbaimani T: @Kuumba_Imani

Bus route

Map link: goo.gl/maps/8k72JUXsKxViAkGw9

Closest train station Liverpool Central

Walk time from Lime Street 28-minutes using Lime Street, Renshaw Street, Upper Duke Street, Canning Street, Catharine Street and Princes Road.

What three words quite.asks.claims

#LIF2021 EVENT GUIDE

EVENTS KEY

FILM, ART AND ANIMATION

TALKS AND TOURS

LITERATURE, PERFORMANCE AND POETRY

HERITAGE & THE LIVERPOOL IRISH FAMINE TRAIL

MUSIC & SONG

COMMUNITY, FAMILY & SPORT

Primarily connected to our theme of exchange, this year's events promote reflecting on how history affects today; how exchanges with people and place affect identity and how -as we exchange stories- we can continue to learn about one another.

Spanning artistic disciplines, from niche to popular, we hope you will find something to pique your interest, whether it is in music, family activities, theatre or discussion events. To help quickly identify art forms you can use the colour key, or to identify work connected with *In:Visible Women* and women's work ♀, Family 👨👩👧👦, nook and cranny spaces 📍 or the *Liverpool Irish Famine Trail* and heritage 🏠 use the associated symbols.



EXHIBITION: IN THE WINDOW - FEATURED ARTIST SOPHIE LONGWILL



Fri 1-Sun 31 Oct. Bluecoat Display Centre. Free, open during business hours. No booking necessary

Continuing our annual *In the Window* partnership, the *Bluecoat Display Centre*, *Design and Crafts Council of Ireland (DCCI)* and *Liverpool Irish Festival* selected emerging glass talent Sophie Longwill as the 2021 featured artist.

This year's 'exchange' brief provided one of the largest responses to our open call, set against the backdrop of Covid-19. What made Sophie's work notable, was her exchange with Liverpool -via her sister- which is embodied in the work. Below, Sophie explores the relationship between optical input and translation; materials and meaning; experience and storytelling. In her words, we "travel to the heart" of Sophie's fragile work; it's delicate, but fierce processes and the resulting representations that blend the ephemeral and untouchable with the creation of recognisable, tangible skies. In talking about the work, we visit her relationship with time and experience, central to many makers' ability to bend materials to harness and communicate ideas. See more on pages 32-33.

This exhibition is run in partnership with *Bluecoat Display Centre*, with support from *Design and Craft Council of Ireland*.



EXHIBITION: IRISH MYTH AND LEGEND

Thurs 21-Sun 31 Oct. The Reader. Free, open during business hours. No booking necessary

In 2020 *Gael Linn* and *An tUltach* partnered with the *Liverpool Irish Festival* to create a one-off creative commission to celebrate Irish language and folklore. Selected for this commission, was storyteller and artist Nuala Monaghan. The resulting work tells five key stories from Irish myth and legend, each with an artwork to help communicate the power of the story. Shown among the Calder Stones, that connect Liverpool with Ireland through thousands of years of use and symbolism, this exhibit helps to reveal the connections folklore continues to have on our modern world.

This exhibition was co-commissioned with *Gael Linn* and *An tUltach*. *Gael Linn* is a non-profit and non-governmental organisation focused on the promotion of the Irish language and the arts. *An tUltach* is Ireland's oldest Irish language literary magazine, established in 1924.

Also see *The Gods of Old; a Halloween Storytelling* event, Sun 31 Oct.



CULTURAL CONNECTEDNESS EXCHANGE DAY

10am-4pm, Thurs 21 Oct. Liverpool Irish Centre. Free, booking required
liverpoolirishfestival.com/events

Irish and Northern artists, along with those who commission Irish work in England, come together for a series of engaging sessions in which we discuss our creative work, experience artist-led interactions and make connections. This is a day for professional networking, peer-to-peer conversations and activity that helps to build a better creative community. A full itinerary will be available online.

Image © Emgib Akyurt



LIVERPOOL IRISH FESTIVAL LAUNCH

6pm-8pm, Thurs 21 Oct. Liverpool Irish Centre, Heritage Rooms. Free, booking required
liverpoolirishfestival.com/events

With opening speeches, music and a live preview of our newly adopted Festival theme song, our launch brings Festival friends together. The Centre, our natural home, provides a convivial space in which to toast 'Sláinte' (health) to all those who join us, have helped us and will be with us for Festivals ahead. Book ahead to ensure you have the best seats!

FROM LONDON TO LIVERPOOL: IRISH FILM LONDON AT #LIF2021

10am Thurs 21-midnight Sun 31 Oct. Online. £5, watch.eventive.org/irishfilmfromhome

Irish Film London is a not-for-profit organisation that promotes and supports the work of Irish filmmakers across all genres of film and television. The organisation runs a year-round programme of screenings and events, both online and in cinemas. Events are mostly in London, but also around the UK, and now -through their online platform- *Irish Film From Home*, they have a global reach.

This year, *Irish Film London* have partnered with the Festival to include a specially curated selection of short films that reflects this year's theme of 'exchange' and, particularly, some of the challenges faced by the LGBTQI+ community. Through comedy, drama, animation and documentary, these short films delve into romantic love, overcoming fears and prejudices, family secrets and being open to life's surprises.

We hope you enjoy this exchange of visual storytelling, from the uniquely Irish perspectives of new and experienced filmmakers.



THE STRUGGLE: A TRILOGY



Thurs 21-Sun 31 Oct. Online. Free, accessible liverpoolirishfestival.com/events/thestruggle

Reflecting on people's convergent and different views at the turn of the 21st century, *The Struggle* is a film trilogy by Rachel Garfield.



OLD TIME SAILORS

8pm-11pm, Thurs 21 Oct.
Liverpool Irish Centre, Main space.
£12/£10 conc, booking essential
liverpoolirishfestival.com/events

Enjoy thoroughly swashbuckling time.



LIVERBIRD SAFARI WALKING TOUR

10.30am-12.30pm and 2pm-4pm,
Fri 22 Oct. Meet at the School Lane
entrance of Bluecoat. £12/£10 conc
and children, booking is essential
artsgroupie.org/the-liver-bird-safari-walking-tour. Image © Suzi Dorey.

THE CURIOUS DISAPPEARANCE OF MR FOO

6pm-7.30pm, Fri 22 Oct. Online. Free, booking essential,
liverpoolirishfestival.com/events

A live play, online, plus Q&A with Tina Malone (*Brookside, Shameless*) and the play's writers, *The Sound Agents*, also our event partners. Image courtesy of Judy Kinnon, who features (left).



THE WIFE OF MICHAEL CLEARY: A SONGBOOK

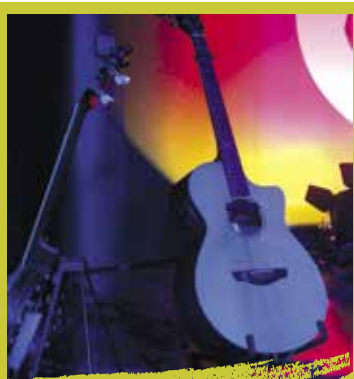
8pm-9.30pm, Fri 22 Oct. Royal Court Studio.
£12/£10 conc, booking essential
liverpoolirishfestival.com/events



The Wife of Michael Cleary is the first piece of music theatre from composer and performer Maz O'Connor. Inspired by traditional Irish music, her piece tells the true story of Bridget Cleary, who lived in Co. Tipperary over a century ago.

In 1895, at the age of 26, Bridget was burned to death by her husband and family. They claimed they had not killed Bridget, but a changeling left in her place by fairies. News of this shocking case spread through Ireland and across the sea to England, where it was used as fodder in the Home Rule debates.

This new work explores the folklore and superstitions that were rife in an Ireland on the verge of great change. It highlights how societies overlook and enable violence against women and asks 'how much has really changed for women in the past century?'. Join us for a stripped-back evening of music from the show, alongside the traditional music that inspired it. This is a unique chance to preview aspects of *The Wife of Michael Cleary* as Maz and her team develop it towards full production. Image © Matilda Hill-Jenkins



SEISIÚN AT PKS

9pm-'til late, Fri 22 Oct.
Peter Kavanagh's (pub). Free, just turn up

Completely informal opportunity to come a long for a tune. Bring an instrument and a will to play along. No doubt there'll be a few Festival friends there to help bring the gang together, whilst a fully stocked bar -in one of the most historic and quirkiest pubs in Liverpool- can ease you towards the dawn.

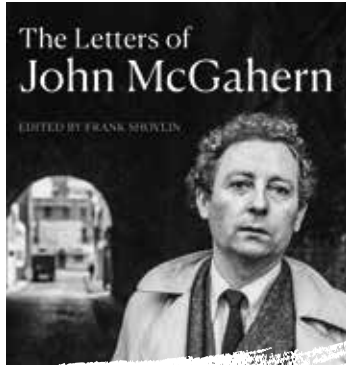


SCOTLAND ROAD WALK

10am-12pm, Sat 23 Oct. Meet at entrance to Central Library.
£10/£7 conc, booking required
liverpoolirishfestival.com/events

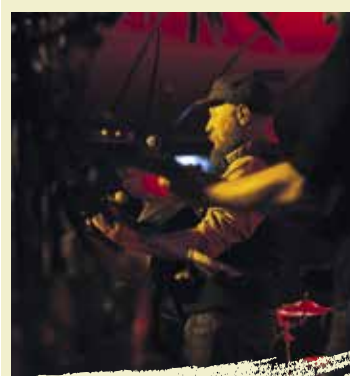
SOUTH LIVERPOOL WALK

2pm-4pm, Sat 23 Oct. Meet at the Famine Memorial in St Luke's Gardens, Leece St.
£10/£7 conc, booking required
liverpoolirishfestival.com/events



BOOK LAUNCH: THE LETTERS OF JOHN MCGAHERN

6pm, Sat 23 Oct. University of Liverpool (final venue to be confirmed) and online. Free, booking required
eventbrite.co.uk/e/165745602559



LESSONS OF WAR: MATT MCGINN

8pm, Sat 23 Oct. Liverpool Philharmonic Music Room.
£18/£15+ Liverpool Philharmonic booking fee (free if you buy at box office) liverpoolphil.com. Booking is essential

International collaborator Matt McGinn plays songs from *Lessons of War*, released in 2020.

THE IRISH HISTORY PODCAST

2pm, Sun 24 Oct.
Grand Central Hall. £7/£5 conc, booking essential,
liverpoolirishfestival.com/events

COCOONS: ON TOUR

6pm, Sat 23 Oct. Sun 24 Oct.
Grand Central Hall. £12/£10 conc, booking essential,
liverpoolirishfestival.com/events



IN:VISIBLE WOMEN DAY

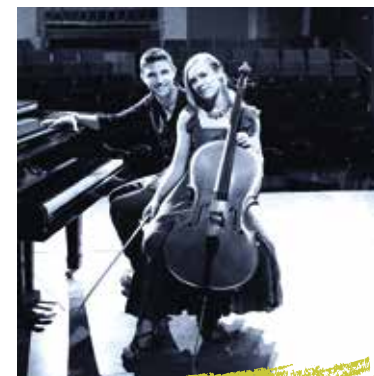
10am-4pm, Mon 25 Oct. Online. Free.
liverpoolirishfestival.com/events/IW2021

In:Visible Women is a strand of work our Festival began in 2017, to locate and share the stories of Irish and Northern Irish women, to provide space for these to be heard and discussed. It challenges the notion of the island of Ireland as being a 'matriarchal state', by interrogating isolated voices and the systems that have hidden them.

In 2021, we have partnered with *National University of Ireland (NUI) Galway* -and particularly the *Tuam Oral History Project* that is being run there- picking up on and responding to the *Mother and Baby Homes Commission of Investigation Final Report*. Together, we have created a series of six online presentations, which consider the personal stories of those affected and the way artists are working to memorialise those affected and the stories they tell.

JACK BYRNE - A REVOLUTIONARY CENTURY: THE IRISH IN LIVERPOOL IN FACT AND FICTION

6pm, Mon 25 Oct. Online Free; booking required for Q&A,
liverpoolirishfestival.com/events



COLM KEEGAN & LAURA DURRANT: LIVE

8pm, Mon 25 Oct. Liverpool Philharmonic Music Room.
£18/£15 + venue booking fee liverpoolphil.com, booking essential



CULTURAL CONNECTEDNESS EXCHANGE NETWORK

2pm, Tue 26 Oct. Online. Free, booking required
liverpoolirishfestival.com/events

A regular meeting of Irish and Northern Irish artists, and the organisations that commission Irish and Northern Irish work, this session will reflect on the Cultural Connectedness Day at the start of the Festival. It will be a chance to reconnect and make creative plans for the year ahead.



NEAR THIS PLACE: FAMINE LIVES AND AFTERLIVES IN 2600

6pm, Tue 26 Oct. Online. Free; booking required for Q&A,
liverpoolirishfestival.com/events

A film documenting 2600 Irish deaths and their Mulberry Street burial.

LIVERPOOL IRISH FESTIVAL 2021 EVENT PLAN

	THU 21 OCT	FRI 22 OCT	SAT 23 OCT	SUN 24 OCT	MON 25 OCT	TUE 26 OCT
10AM	CULTURAL CONNECTEDNESS EXCHANGE DAY 10am-4pm, Thurs 21 Oct. <i>Liverpool Irish Centre</i> . Free, booking required liverpoolirishfestival.com/events	LIVERBIRD SAFARI WALKING TOUR 10.30am, Fri 22 Oct. <i>Meet at School Ln entrance of Bluecoat</i> . £12/£10 conc and children, booking is essential	SCOTLAND ROAD WALK 10am-12pm, Sat 23 Oct. <i>Meet at entrance to Central Library</i> . £10/£7 conc, booking required liverpoolirishfestival.com/events	CLASH NOTICE: 23 AND 24 OCT Liverpool will host a <i>Rock'n'Roll 5k</i> and <i>Rock'n'Roll marathon</i> on each day, respectively, meaning there could be road closures or diversions. Check your route before travel.	IN-VISIBLE WOMEN DAY Streaming link here: liverpoolirishfestival.com/events/IW2021	
11AM						
12PM		THE MERSEY MASH: MIXER #1 12pm-5pm, Fri 22 Oct. <i>Brahms Suite, Liverpool Philharmonic Dining Rooms</i> . Free, no booking necessary			SESSION 1: MOTHER AND BABY HOMES COMMISSION 10am. <i>Online</i> . Free, Streaming via link above	THE MERSEY MASH: MIXER #2 11am-2pm, Tue 26 Oct. <i>Kuumba Imani Millennium Centre</i> . Free, no booking necessary
1PM		LIVERBIRD SAFARI WALKING TOUR 2pm, Fri 22 Oct. <i>Meet at School Ln entrance of Bluecoat</i> . £12/£10 conc and children, booking is essential	SOUTH LIVERPOOL WALK 2pm-4pm, Sat 23 Oct. <i>Meet at the Famine Memorial in St Luke's Gardens, Leese St</i> . £10/£7 conc, booking required liverpoolirishfestival.com/events	THE IRISH HISTORY PODCAST 2pm, Sun 24 Oct. <i>Grand Central Hall</i> . £7/£5 conc, booking essential liverpoolirishfestival.com/events	SESSION 2: TUAM ORAL HISTORY PROJECT 11am. <i>Online</i> . Free, Streaming via link above	
2PM					SESSION 3: IRELAND XO 12pm. <i>Online</i> . Free, Streaming via link above	CULTURAL CONNECTEDNESS EXCHANGE NETWORK 2pm, Tue 26 Oct. <i>Online</i> . Free, booking required liverpoolirishfestival.com/events
3PM					SESSION 4: NOCHTAITHE 2pm. <i>Online</i> . Free, Streaming via link above	
4PM		THE CURIOUS DISAPPEARANCE OF MR FOO 6pm-7.30pm, Fri 22 Oct. <i>Online</i> . Free, booking essential, liverpoolirishfestival.com/events	BOOK LAUNCH: THE LETTERS OF JOHN MCGAHERN 6pm, Sat 23 Oct. <i>University of Liverpool (final venue to be confirmed) and online</i> . Free, booking required (eventbrite.co.uk/e/165745602559)	COCOONS: ON TOUR 6pm, Sun 24 Oct. <i>Grand Central Hall</i> . £12/£10 conc, booking essential, liverpoolirishfestival.com/events	SESSION 4: NOCHTAITHE 3pm. <i>Online</i> . Free, Streaming via link above	
5PM						NEAR THIS PLACE: FAMINE LIVES AND AFTERLIVES IN 2600 6pm, Tue 26 Oct. <i>Online</i> . Free, booking required for Q&A, liverpoolirishfestival.com/events
6PM	LAUNCH EVENT 6pm-8pm, Thurs 21 Oct. <i>Liverpool Irish Centre, Heritage Rooms</i> . Free, booking required liverpoolirishfestival.com/events	THE WIFE OF MICHAEL CLEARY: A SONGBOOK 8pm-9.30pm, Fri 22 Oct. <i>Royal Court Studio</i> . £12/£10 conc, booking essential, liverpoolirishfestival.com/events	LESSONS OF WAR: MATT MCGINN 8pm, Sat 23 Oct. <i>Liverpool Philharmonic Music Room</i> . £18/£15+ <i>Liverpool Philharmonic</i> booking fee (free if you buy at box office) liverpoolphil.com . Booking is essential		JACK BYRNE - A REVOLUTIONARY CENTURY: THE IRISH IN LIVERPOOL IN FACT AND FICTION 6pm, Mon 25 Oct. <i>Online</i> Free; booking required for Q&A, liverpoolirishfestival.com/events	
7PM						
8PM	OLD TIME SAILORS 8pm, Thurs 21 Oct. <i>Liverpool Irish Centre, Main space</i> . £12/£10 conc, booking essential liverpoolirishfestival.com/events	SEISIÚN AT PKS 9pm-'til late, Fri 22 Oct. <i>Peter Kavanagh's (pub)</i> . Free, just turn up			COLM KEEGAN & LAURA DURRANT LIVE 8pm, Mon 25 Oct. <i>Liverpool Philharmonic Music Room</i> . £18/£15 + venue booking fee liverpoolphil.com , booking essential	INDIECORK: MOUNTRATH AND THE NORTH 8pm, Tue 26 Oct. <i>Online</i> . Free, collective watching session; register here: indiecork.filmchief.com/hub/browse
9PM						
10PM						
11PM						
12PM						

EXHIBITIONS

IN THE WINDOW: FEATURED ARTIST SOPHIE LONGWILL

Fri 1-Sun 31 Oct, *Bluecoat Display Centre*, Free, open during business hours. No booking necessary

See pages 32-33 for more.



IRISH MYTH AND LEGEND

Thurs 21-Sun 31 Oct, *The Reader*. Free, open during business hours. No booking necessary

See page 26 for more.



FROM LONDON TO LIVERPOOL: FILMS

10am Thurs 21-midnight Sun 31 Oct. *Online*. £5, watch.eventive.org/irishfilmfromhome

First Kiss (With a Girl)
Pogonophobia
True

Becoming Cherrie
The Full Package
Hold the Sausage

THE STRUGGLE: A TRILOGY

10am Thurs 21-midnight Sun 31 Oct. *Online*. Free, accessible liverpoolirishfestival.com/events/thestruggle

Reflecting on people's convergent and different views at the turn of the 21st century, *The Struggle* is a film trilogy by Rachel Garfield.



KIDS SECTION

RANNÓG LENNAÍ

MY FIRST FOCAIL COLOURING SHEET










1



Oíche shamhna (Hallowe'en)

Colour the unearthly scene using the colours used in the numbered chart. Try to learn the Irish words for the colours.

- | | |
|------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------|
|  Bui (yellow) |  Corcra (purple) |
|  Liath (grey) |  Donn (brown) |
|  Oráiste (orange) |  Dubh (black) |
|  Glas (green) |  Dearg (red) |

Can you share a joke with your family? Can you make your Grandma or Uncle laugh? What about your friends? Try these out for a 'ha'...

Q: What do birds say at Hallowe'en?
A: Trick or 'tweet'!

Q: What do witches put on to go trick or treating?
A: Mas-scare-a

Q: Who did Frankenstein go trick or treating with?
A: His ghoul friend

Q: What happens to vampires in the snow?
A: Frost bite!

Q: What position does a ghost like to play in football (or hockey!)?
A: Ghoulie

Q: What do you call two witches living together?
A: Broommates!

Q: What are skeletons so calm?
A: Because nothing gets under their skin!

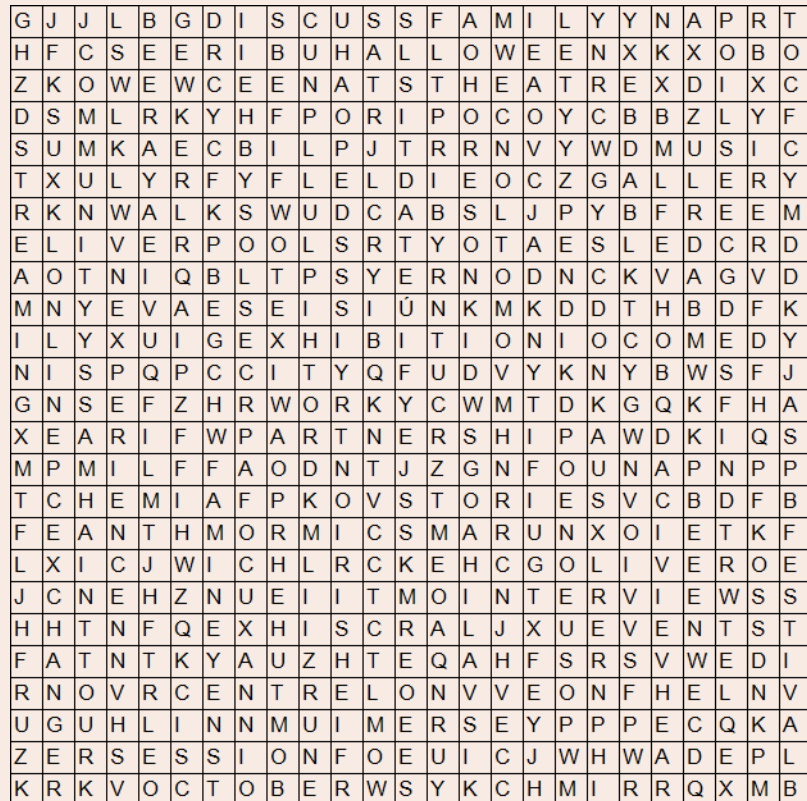
Q: What do ghosts eat for dinner?
A: Spook-hetti

KIDS SECTION RANNÓG LENNAÍ

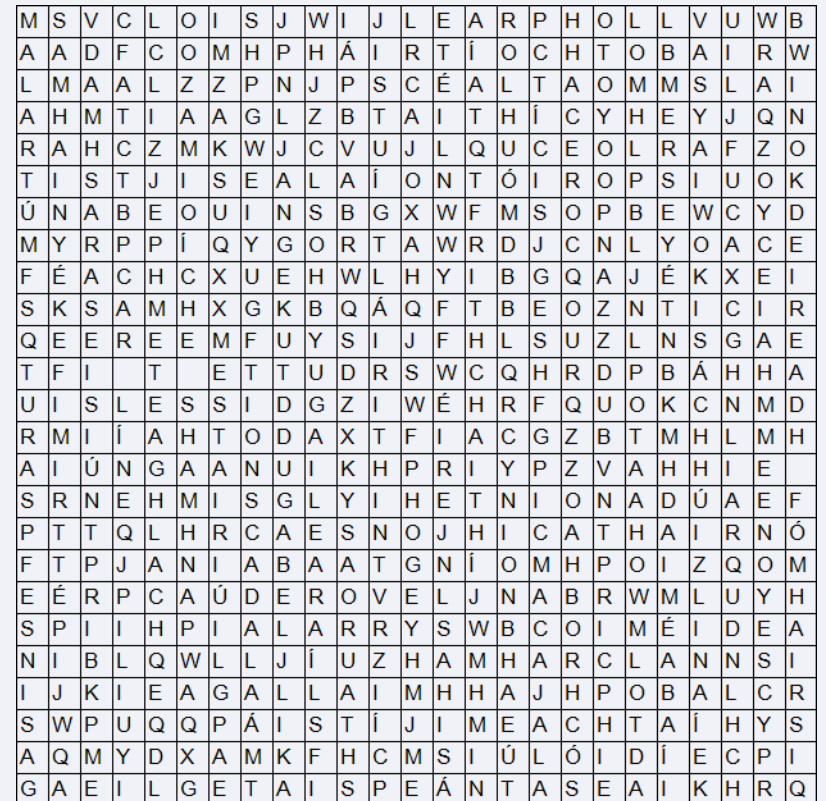
FESTIVAL WORDS WORDSEARCH

We took 50 of the most important words that help us make a Festival. Can you find them in the puzzles?

In English...



...and in Gaelige



ACT	FESTIVAL	PARTNERSHIP
ARTIST	FILM	PLAY
BOOKING	FIND	PROJECT
CENTRE	FREE	REFLECT
CHILDREN	GALLERY	RUN
CITY	HALLOWEEN	SAMHAIN
COMEDY	HEAR	SEE
COMMUNITY	HISTORIC	SEISIÚN
DANCE	INTERVIEWS	SESSION
DISCUSS	IRELAND	STORIES
DOCK	IRISH	STREAMING
EVENTS	LIVE	THEATRE
EXCHANGE	LIVERPOOL	TOUR
EXHIBITION	MERSEY	WALKS
EXPERIENCE	MUSIC	WORK
FAMILY	OCTOBER	WORLD
FAMINE	ONLINE	

GNÍOMH	FÉILE	AR LÍNE
EALAÍONTÓIR	SCANNÁN	LÍNEMHPHÁIRTÍOCHT
ÁIRITHINT	AIMSIGH	IMIRT
IONAD	SAOR	TIONSCADAL
PÁISTÍ	GAILEARAÍ	FRITHCHAITH
CATHAIR	OÍCHE SHAMHNA	RITH
COIMÉIDE	CLOIS	SAMHAIN**
POBAL	STAIRIÚIL	FÉACH
DAMHSA	AGALLAIMH	SEISIÚN
PLÉIGH	ÉIRE	SCÉALTA
DUGA	GAEILGE	SRUTHÚ
IMEACHTAÍ	BEO	AMHARCLANN
MALARTÚ	LEARPHOLL	TURAS
TAISPEÁNTAS	MERSEY*	SIÚLÓIDÍ
TAITHÍ	CEOL	OBAIR
TEAGHLACH	DEIREADH	DOMHAN
GORTA	FÓMHAIR	






















*No Irish word for 'Mersey'

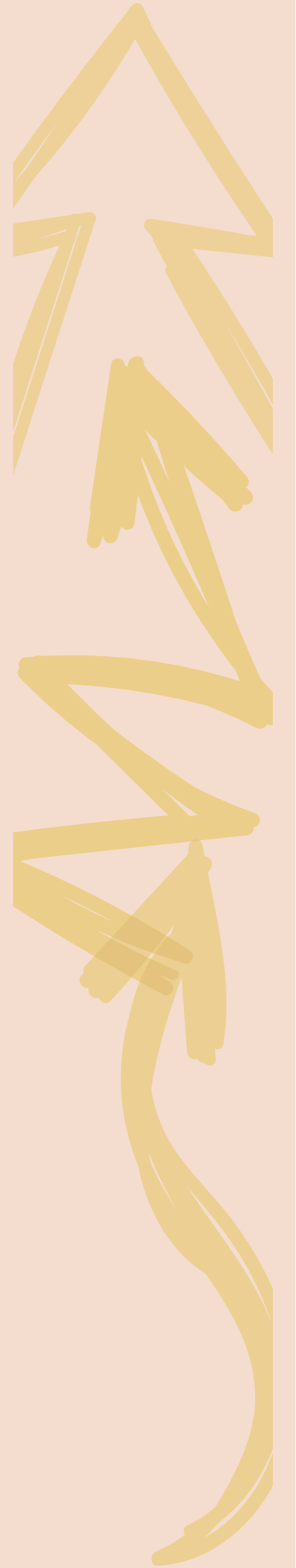
** Samhain can mean 'November' or 'Samhain', the Gaelic festival often associated with Hallowe'en

KIDS SECTION RANNÓG LENNAÍ



How Many of Each can you Find?

<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>	
<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>	
<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>		<input type="checkbox"/>	



KIDS SECTION RANNÓG LENNAÍ

SPRINGING SKULL

This fun little toy is fairly easy to make, but does require some fiddly sticking and cutting out. We used masking tape on the tabs, but glue would work well, too.

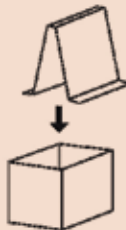
Use a ruler to press your folded tabs and edges.

TOP TIP: cut out the eyes on the lid for a spooky surprise, when you push the skull down!

Step 1



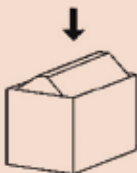
Step 2



Step 3



Step 4



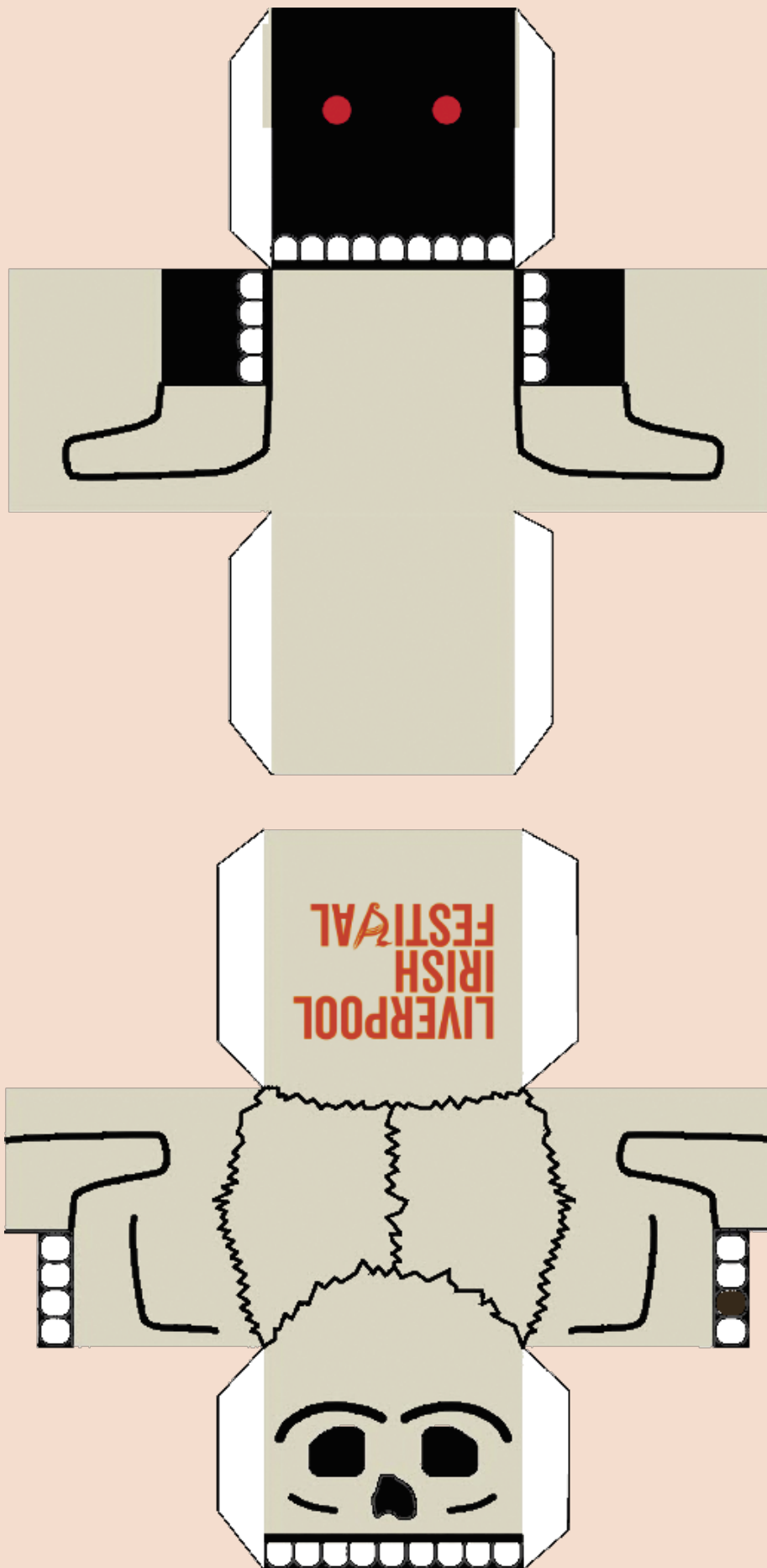
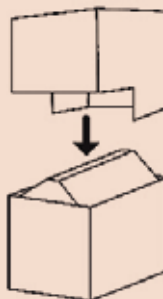
Step 5



Step 6



Step 7



WED
27 OCT

THU
28 OCT

FRI
29 OCT

SAT
30 OCT

SUN
31 OCT

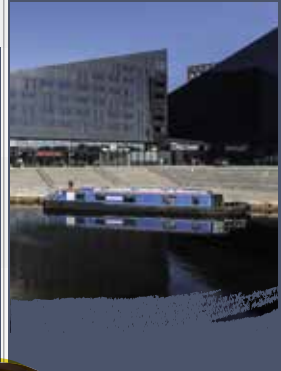
FAMILY DAY



THE MERSEY MASH: MIXER #3
11am-1pm, Thurs 28 Oct.
Liverpool Irish Centre.
Free, no booking necessary

THE MERSEY MASH: MIXER #4
2pm-5pm, Thurs 28 Oct.
Pagoda Chinese Community Centre.
Free, no booking necessary

THE MERSEY MASH: MIXER #5
12pm-5pm, Fri 29 Oct. *Onboard the Pride Of Sefton, moored at Royal Albert Dock.* Free, no booking necessary



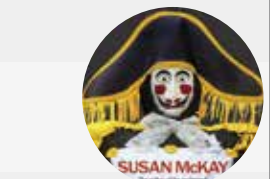
PRIDE OF SEFTON TOURS
11am, 12.30pm, 2pm and 3.30pm, Sat 30 Oct. *Pride of Sefton (widebeam canal boat) will be moored and accessible from the Royal Albert Dock.* Free, booking essential, liverpoolirishfestival.com/events

IRISH HERITAGE WALK
2pm-4pm, Sat 30 Oct. *Meet in the School Lane courtyard at Bluecoat.* £10/£7 conc, booking required liverpoolirishfestival.com/events

THE GODS OF OLD; A SAMHAIN (HALLOWE'EN) STORYTELLING
10am, Sun 31 Oct. *The Reader.* Free, booking required, liverpoolirishfestival.com/events



SAMHAIN (HALLOWE'EN) CÉILÍ
4pm-7pm, Sun 31 Oct. *Liverpool Irish Centre.* Free, no booking necessary



SUSAN MCKAY - NORTHERN PROTESTANTS: ON SHIFTING GROUND
6pm, Wed 27 Oct. *Online (Zoom).* Free, booking required liverpoolirishfestival.com/events

OBSCURED VIEW
8pm, Wed 27 Oct. *Liverpool Philharmonic Music Room.* £11/£8 conc+ Liverpool Philharmonic booking fee (no BF if you buy at box office) liverpoolphil.com. Booking is essential



THE ESTEEMED DR BARRY
6pm and 8pm, Thurs 28 Oct. *Liverpool Medical Institute.* £10/£8 conc + Eventbrite fee, liverpoolirishfestival.com/events

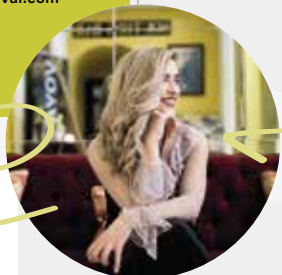
THE ESTEEMED DR BARRY
6pm and 8pm, Fri 29 Oct. *Liverpool Medical Institute.* £10/£8 conc + Eventbrite fee, liverpoolirishfestival.com/events



HOLD THE SAUSAGE: SCREENING AND MAKER EXCHANGE
6pm, Sat 30 Oct. *YouTube premier @LivIrishFest.* Free, no booking necessary



FROM HERE TO THERE
8pm, Sat 30 Oct. *District.* £10 adv/£12 on the door, booking recommended liverpoolirishfestival.com/events



KEY

- Talks and tours
- Community, family & sport
- Film, art and animation
- Literature, Performance and poetry
- Music and song
- Heritage and the *Liverpool Irish Famine Trail*

10AM
11AM
12PM
1PM
2PM
3PM
4PM
5PM
6PM
7PM
8PM
9PM
10PM
11PM
12PM



Don't forget to visit our website to find out more about this year's programme!



Scan QR code using a smartphone camera to visit our website

liverpoolirishfestival.com



INDIECORK: MOUNTRATH AND THE NORTH



8pm, Tue 26 Oct. Online. Free, collective watching session; registration on the portal necessary. Visit liverpoolirishfestival.com/events



THE ESTEEMED DR BARRY

6pm and 8pm, Thurs 28 and Fri 29 Oct. Liverpool Medical Institute. £10/£8 conc + Eventbrite fee, liverpoolirishfestival.com/events

Following the success of her previous play *Kitty* (as performed at #LIF2018), Liverpool playwright and author Carol Maginn now presents the story of another Irish migrant who confronted and overcame the many hurdles of early 19th Century society.

This play tracks the journey of Dr Barry from poverty in Cork to family in London, study in Edinburgh, and then a tumultuous and prestigious career in the British army, bucking societal pressures at every turn. This is a modern retelling of the life of a powerful historic pioneer.

We're delighted to perform this work in the atmospheric lecture theatre of the Liverpool Medical Institution, which opened in 1837, at the height of Barry's surgical work and medical reformism. To think that Dr Rutter (LMI's first president) and Dr Barry may have exchanged letters or learning in the same building is to live in the play, just a little!

With local director Zara Marie Brown, and the generous co-operation of the *Liverpool Medical Institution* staff, this will be a unique evening, and one to remember, and we urge you to book as soon as you can!

SUSAN MCKAY - NORTHERN PROTESTANTS: ON SHIFTING GROUND

6pm, Wed 27 Oct. Online (Zoom). Free, booking required liverpoolirishfestival.com/events



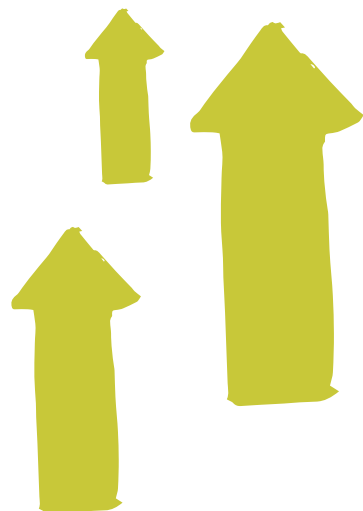
FROM HERE TO THERE



8pm, Fri 29 Oct and Sat 30 Oct, District. £10 adv/£12 ont the door, booking required liverpoolirishfestival.com/events

A collaborative event between *Unemployable Promotions*, *Mellowtone*, *District* and the Festival.

Karen Turley, Mide Houlihan, Sara Ryan and *Seafoam Green* perform in this Liverpool-Cork exchange.



OBSCURED VIEW



8pm, Wed 27 Oct. Liverpool Philharmonic Music Room. £11/£8 conc+ Liverpool Philharmonic booking fee (free if you buy at box office). Booking is essential, liverpoolphil.com

A one-woman, one-act play about how a love affair for football began when our narrator saw the Republic of Ireland qualify for their first World Cup in 1990.

Watch as memories the memories of travelling to see Ireland play their second World Cup final (1994) in the USA, before moving to witnessing Roy Keane's ejection from World Cup 2002. Remember how the horrors of Hillsborough impacted on the people of Dublin as well as Liverpool and consider how sexism and racism flag up the parochial, narrow-mindedness of some fans towards others. The finale is a whistle stop tour of Liverpool's memorable night in Istanbul, whilst the play -as a whole- reflects the ties between Liverpool and Ireland via their shared love of football. Written and performed by local writer, actor and Irish-Scouser Geraldine Moloney Judge. Image © VN



10am-5pm, Sat 30 Oct. Museum of Liverpool. Free, no booking required



Our Family Day has become a Festival-staple and must-see. Drop down to the *Museum of Liverpool* (Pier Head), to witness all kinds of Irish culture, often with a spooky twist!

We will have the ever-spectacular mummies, the *Armagh Rhymers* as well as *Gael Linn* and *An tUltach* commissioned storyteller Nuala Monahan, telling children's stories. The *George Ferguson* and *Bolger-Cunningham* Schools for Irish Dance will run exciting demonstrations. There'll be something new to see, on the hour, every hour, with a last act at 4pm. Our Board members will run a drop-in session, throughout the day, for budding Board-wannabes. Alison Little (artist) will provide a fun, free children's art activity, linked with Samhain/Hallowe'en (11am-1pm, 2pm-4pm). You can also meet the living statue of Kitty Wilkinson, Queen of the Wash-house!

The day puts the Irish of Liverpool at the heart of everything – the programme, the museum building and the city centre. Drop in or stay all day. Link up with the *Pride of Sefton dock tours*; go on the self-guided Irish trail (around the Museum) or simply sit and watch as the fun unfolds in the atrium.

For a full breakdown of the activities, visit liverpoolirishfestival.com/events and search for the *Family Day*.

The *Family Day* is sponsored by *Tourism Ireland* and held in partnership with *National Museums Liverpool*. As part of the Family programme, you might also like the *Samhain Céilí* (Sun 31 Oct).





PRIDE OF SEFTON DOCK TOURS

11am, 12.30pm, 2pm and 3.30pm, Sat 30 Oct. Pride of Sefton (widebeam canal boat) will be moored and accessible from the Royal Albert Dock. Free, booking essential, liverpoolirishfestival.com/events

Due to scheduled works on the waterways, we are unable to take visitors to Clarence Dock, where many Irish migrants entered the city, this time. Instead, passengers start their tour in the Royal Albert Dock, sailing to Canning Dock, Salthouse Dock, Duke's Dock, Wapping Dock, Queens Dock, Coburg Dock and Brunswick Dock before returning to the mooring. Lasting almost an hour, passengers will hear about the birth of the docks, their history and the people that made them, transforming a sleepy fishing village in to a City of Empire.

Children must be supervised by those that bring them.



IRISH HERITAGE WALK

2pm-4pm, Sat 30 Oct. Meet in the School Lane courtyard at Bluecoat. £10/£7 conc, booking required liverpoolirishfestival.com/events



HOLD THE SAUSAGE: SCREENING AND MAKER EXCHANGE

6pm, Sat 30 Oct. Online. Free, no booking necessary liverpoolirishfestival.com/events

In this short film, comedy meets chaos as Saoirse's Nanny learns of her new lifestyle choices. Watch the drama unfold as Saoirse is interrogated by her Nanny after refusing her Sunday roast sausages. Saoirse is a contemporary Irish Catholic teenager, showcasing the progressive youth and nature of Northern Ireland - 'wrecking' her Nannie's nerves in the process.

As well as screening this film, spectators will meet its director, Cal Freeman, and lead actor, Chloe Muldoon, who are interviewed -exclusively for the Festival- by Mick Hannigan (Director *IndieCork*). You will hear how Cal was commissioned by *New Creatives North*, a filmmaker program funded by *BBC Arts & Arts Council England*, providing real industry insights for new makers. Interested in modern Irish and Queer identity, and 'reclaiming space' for the north (at the centenary of the formation of Northern Ireland), Cal and Chloe provide a vantage in to the world of millennial filmmakers, all whilst having a merry giggle along the way. Image (c) Finn Varney.

THE GODS OF OLD; A SAMHAIN (HALLOWE'EN) STORYTELLING

10am, Sun 31 Oct. The Reader. Free, booking required liverpoolirishfestival.com/events

A story event for children, connected with the Calder Stones.



SAMHAIN (HALLOWE'EN) CÉILÍ

4pm-7pm, Sun 31 Oct. Liverpool Irish Centre. Free, no booking necessary

Activities are mainly geared for kids between 4-10 years old, with adult supervision. Kids aged 18-100 years old are also welcome to play, but should be child-supervised!



FUNDRAISING CÉILÍ

8pm, 20 Nov. Unitarian Church Ullet Road. £8/£7 conc, booking essential liverpoolirishfestival.com/events

Have you got post-Festival blues? You have? Well why not help us to help you, by buying a ticket to our November Ceili?

Image (c) John Chandler (detail only)



THE MERSEY MASH

Across the Festival, Doug Devaney (and his camera man and recordist, Barry) will be collecting your stories. Why? They will be brought together to create a 'magazine film' -called *The Mersey Mash*- which we'll present to attendees, at the Liverpool Irish Centre, on 2 Nov. It will form a record of #LIF2021 and give Doug more information for his podcast *The Plastic Podcasts* (plasticpodcasts.com).

To collect these recordings, Doug et al will run the following drop-ins, which we're calling *Mersey Mash Mixers*! You don't have to sign up, but if you have an interesting or meaningful story to tell about Liverpool, Liverpool Irish or Irish connections, Doug would love to hear from you. You can drop-in to any of the sessions (or more than one if you've a few stories and fancy a change of scene) within the times shown. Doug will be there to listen, question and record! Pop along. Image above © timajo

THE MERSEY MASH: MIXER #1

12pm-5pm, Fri 22 Oct. Brahms Suite, Liverpool Philharmonic Dining Rooms. Free, no booking necessary

THE MERSEY MASH: MIXER #2

11am-2pm, Tue 26 Oct. Kuumba Imani Millennium Centre. Free, no booking necessary

THE MERSEY MASH: MIXER #3

11am-1pm, Thurs 28 Oct. Liverpool Irish Centre. Free, no booking necessary

THE MERSEY MASH: MIXER #4

11am-2pm, Thurs 28 Oct. Pagoda Chinese Community Centre. Free, no booking necessary

THE MERSEY MASH: MIXER #5

12pm-5pm, Fri 29 Oct. Onboard the Pride Of Sefton, moored at Royal Albert Dock. Free, no booking necessary



THE MERSEY MASH: LIVE

8pm, Tue 2 Nov. Liverpool Irish Centre. Free, donations welcome; booking required liverpoolirishfestival.com/events



THE MERSEY MASH: WATCH PARTY

Thurs 11 Nov 2021. Online. Free, donations welcome; use event page to locate stream link liverpoolirishfestival.com/events

7. LIVERPOOL IRISH CENTRE

6 Boundary Lane, Liverpool L6 5JG. +44 (0) 151 263 1808

W: liverpoolirishcentre.org

F: @LiverpoolIrishCentre T: @LiverpoolLIC

Bus route 18, drop off Conwy Drive.

Map link: goo.gl/maps/Zp6YNKEKTdmEvSkk6

Closest train station Liverpool Lime Street. 30 min walk via West Derby Road

Walk time from Lime Street 30-minute walks using Lord Nelson Street, Pudsey Street, London Road, Moss Street, Brunswick Road, West Derby Road and Boundary Lane.

What three words before.wiser.ground

8. LIVERPOOL MEDICAL INSTITUTION

114 Mount Pleasant, Liverpool L3 5SR. +44(0) 151 709 9125

W: lmi.org.uk F: @LIVLMI T: @LMI114

Bus route 7, 75, 79 all drop on Brownlow Hill, whilst the 86A, 86C and 86Q drop on Hardman Street, a short walk away (using Hope Street).

Map link: goo.gl/maps/kCb9psTinEMTZKCL8

Closest train station Liverpool Central

Walk time from Lime Street 13-minutes, using Lime Street, Brownlow Hill and Mount Pleasant.

What three words test.vocab.composers

9. LIVERPOOL PHILHARMONIC MUSIC ROOM

Hope Street, Liverpool L1 9BP. +44 (0) 151 709 3789

W: liverpoolphil.com/music-room

F: @LiverpoolPhilharmonic T: @LiverpoolPhil

Bus route 75, 86A, 86C, 86Q dropping off on Hardman Street.

Map link: goo.gl/maps/TwPzNH2uyn9T8qft5

Closest train station Liverpool Central

Walk time from Lime Street 14-minute walk using Renshaw Street, Leece Street, Hardman Street and Hope Street.

What three words value.back.fairly

10. LIVERPOOL ROYAL COURT STUDIO

Roe Street, Liverpool L1 1HL. +44 (0) 151 709 4321

W: liverpoolsroyalcourt.com

F: @RoyalCourtLiv T: @RoyalCourtLiv

Bus route *The Royal Court* is in a heavily pedestrianised part of town, accessible by taxi. It is very close to the Queens Square gyratory and Lime Street Station. All bus routes to the city centre will leave you within walking distance of the Royal Court.

Map link: goo.gl/maps/U5adwKxL5mfS6bL86

Closest train station Liverpool Lime Street.

Walk time from Lime Street 3min walk via St George's Place.

What three words james.notice.cheese

11. MUSEUM OF LIVERPOOL

Pier Head, Liverpool Waterfront, Liverpool L3 1DG.

+44 (0) 151 478 4545

W: liverpoolmuseums.org.uk/museum-of-liverpool

F: @museumofliverpool T: @NML_Muse

Bus route 10A Q, 18, 407, 432, 433 and 437, all running from Queens Square Bus Station all drop bear Liverpool James Street Station, leaving a short walk to the venue.

Map link: goo.gl/maps/BAY1PPaFNKuxGPCi7

Closest train station Liverpool James Street

Walk time from Lime Street 19-minute walk, using Skelthorne Street, Elliot Street, Parker Street, Church Street, Lord Street, James Street and Mann Island.

What three words twist.zeal.hike



12. PAGODA ARTS CHINESE COMMUNITY CENTRE

65 Henry Street, Liverpool L1 5BU. +44 (0) 151 233 8833

W: pagodaarts.org.uk F: @pagodaartsuk T: @PagodaArts

Bus route 82 drops on Berry Street, leaving a short walk to the Centre

Map link: goo.gl/maps/s7vnUEGTiRzmZrCo9

Closest train station Liverpool Central

Walk time from Lime Street 11-minute walk, using Lime Street, Renshaw Street, Newington, Bold Street, Slater Street, Suffolk Street and Henry Street.

What three words will.expect.began

13. PETER KAVANAGH'S

2-6 Egerton Street, Liverpool L8 7LY. +44 (0) 151 709 3443

W: whatpub.com/pubs/MER/13/

F: @PeterKavanaghs T: @PeterKavanaghs

Bus route 78, 80, 80A, 86Q, 86A, 86C, all dropping on Catharine Street.

Map link: goo.gl/maps/m9NwiMC5mnAPQz3g7

Closest train station Liverpool Central.

Walk time from Lime Street 23-minute walk using Renshaw Street, Berry Street, Upper Duke Street, Canning Street and Catherine Street.

What three words range.spill.tulip

14. PHILHARMONIC DINING ROOMS

36 Hope Street, Liverpool L1 9BX. +44 (0) 151 707 2837

W: nicholsonspubs.co.uk/restaurants/northwest/thephilharmonicdiningroomsLiverpool#

F: @nicholsonspubs T: @nicholsonspubs

Bus route 75, 86A, 86C and 86Q all drop on Hardman Street, almost directly outside the venue. 82 drops at the bottom of the hill, outside St Luke's, leaving an uphill walk up Leece Street and Hardman Street, before reaching Hope Street.

Map link: goo.gl/maps/8m2g6wKiMjaTTaXj9

Closest train station Liverpool Central

Walk time from Lime Street 15-minute walk, using Skelthorne Street, Copperas Hill, Hawke Street, Brownlow Hill, Clarence Street, Rodney Street, Maryland Street and Hope Street.

What three words ashes.leaps.trail



15. ST LUKE'S CHURCH (ALSO KNOWN LOCALLY AS THE BOMBED-OUT CHURCH)

Leece Street, Liverpool L1 2TR. +44 (0) 15 374 0366

W: slboc.com F: @StLukesBombedOutChurch

T: # StLukesBombedOutChurch (No account)

Bus route 82 drops on Renshaw Street, directly outside the steps of the Church. 75, 86A, 86C and 86 Q all drop on Leece Street, opposite the Church gardens.

Map link: goo.gl/maps/23Evwi8LdZsUMvp96

Closest train station Liverpool Central

Walk from Lime Street 10-minute walk, along Lime Street, Renshaw Street and on to Berry Street or Leece Street, depending on your choice of entrance.

What three words island.cloud.serve (Leece Street entrance); tried. rocky.brings (Berry Street/step entrance)

16. THE PRIDE OF SEFTON AT THE ROYAL ALBERT DOCK

No fixed venue address. +44 (0) 151 530 5460

The Pride of Sefton will be moored in the Royal Albert Dock. At the time of writing, we don't know the exact mooring spot. You will need to look at the moorings and boat names to locate this widebeam canal vessel.

W: prideofseftonboats.co.uk F: @prideofsefton T: @prideofsefton

Bus route 7, 10A Q, 18, 79, 82, 86A, 86C and 86 Q all drop at Canning Place, leaving you with the walk crossing the Strand and in to the docks.

Map link: <https://goo.gl/maps/po2p2AcRobB39Pt59>

Closest train station Liverpool James Street

Walk from Lime Street 20-minute walk, using Lime Street Ranelagh Street, Hanover Street, Canning Place, Strand Street, Salthouse Quay, entering the Albert Dock via the Salthouse Dock bridge.

What three words are unknown at the time of going to print as mooring allocations change frequently.

17. THE READER

Calderstones Park, Calderstones Road, Liverpool, L18 3JB.

+44 (0) 151 729 2200

W: thereader.org.uk F: @thereaderorg T: @thereaderorg

Bus route 75 and 86C both drop on Menlove Avenue, a stop ahead of a short walk to Crompton's Lane, followed until you meet Calderstones Road. Head in to Calderstones Park at the entrance and follow the path past the Icecream Parlour on to the Mansion House. The 79 drops on Crompton's Lane, at the Menlove Avenue junction, leaving a similar length walk.

Map link: goo.gl/maps/r5LhDBdfUXkvMGdV9

Closest train station West Allerton

Walk from Lime Street 90-minute walk using Lime Street, Renshaw Street, Leece Street, Hardman Street, Myrtle Street, Mulberry Street and Mulberry Place; crossing through University campus and residential estates to meet Smithdown Lane; heading on to Upper Parliament Street, Smithdown Road, Allerton Road, Queens Drive and Menlove Road, until you meet Crompton's Road, then follow the same directions as for alighting the bus.

What three words basket.jimps.loops

18. UNIVERSITY OF LIVERPOOL, ELEANOR RATHBONE BUILDING*

* At the time of writing, the venue for *The Letters of John McGahern* is likely to be the *Eleanor Rathbone Building*, but this is **to be confirmed**. Ticket holders should check their booking emails for confirmation. Contact details provided below are for *The Institute of Irish Studies*, address/travel information is based on the *Eleanor Rathbone Building*.

1 Bedford Street South, Liverpool L69 7ZA. +44 (0) 151 794 3075

W: liverpool.ac.uk/irish-studies

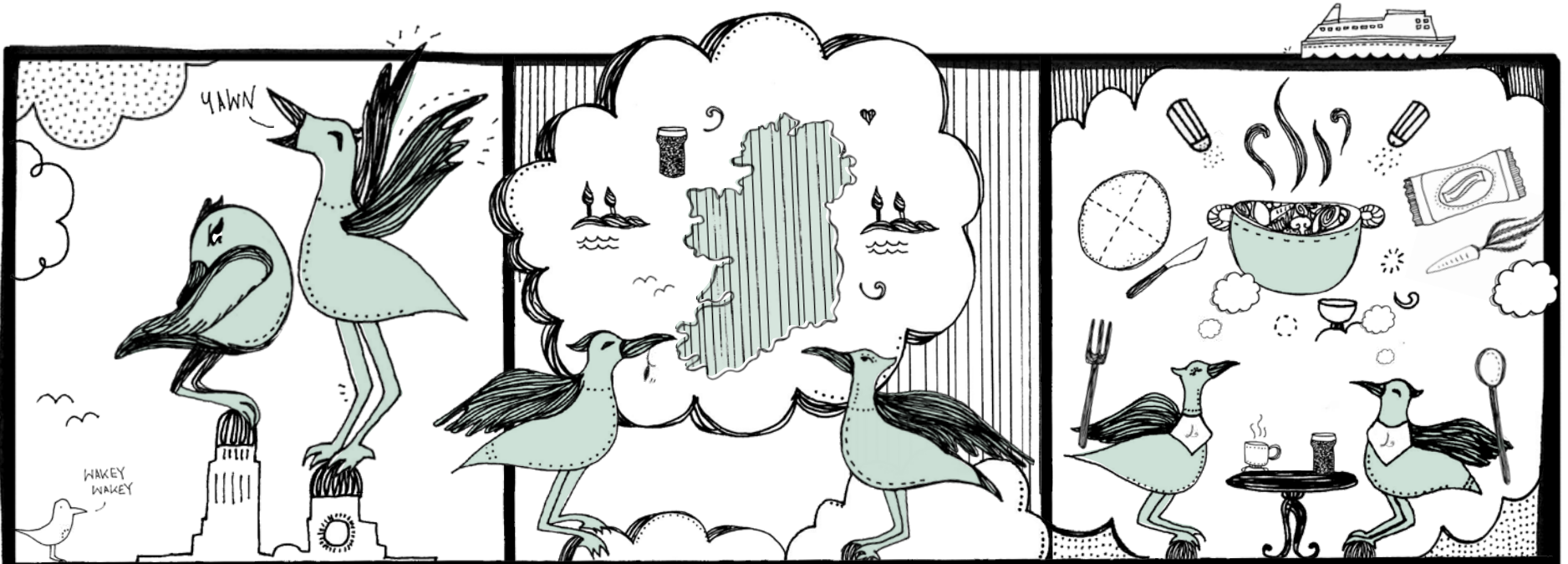
F: @irishstudieslivuni T: @IrishInstitute

Closest train station Liverpool Central

Walk from Lime Street 19-minute walk, using Lime Street, Renshaw Street, Leece Street, Hardman Street, Myrtle Street, Mulberry Street and Mulberry Place.

What three words method.hours.butter





LIVERBIRD STORY

The Liver Birds have woken in Liverpool, where they perched after their flight from Ireland. Mythical and ancient, the 18 foot tall Liver Birds need nourishment after their long journey and 110 year rest (barely a nap to these creatures of yore).

They know Liverpool well. Their visit, when King John was a lad and the city was still young, had been so widely recorded that when they landed in 1911 they were famed for featuring in the city's seal. The building they landed on was only completed that year, so as they wake up the *Royal Liver Assurance Building* is celebrating its 110th birthday (that's a lot of candles for a cake!).

The Liver Birds have a thirst for Irish Stew, boxty and soda bread. They want to follow it up with a traditional céilí (cultural celebration), to shake the lovely food down from their stomachs to their talons and wing-tips.

Now they're in Liverpool, they'll need to work out how to settle and what their role will be. As they are already world famous, for their Liverpool connection, influencing many aspects of the city (the LFC logo, building tops and every public bin in the city!), they start to wonder if their work is done and if they should move on. But where to? To do what? And who will they miss most? Does Ireland beckon them at all? What would they find there?

Can you carry on the story? Look at the pictures and tell someone what you can see!

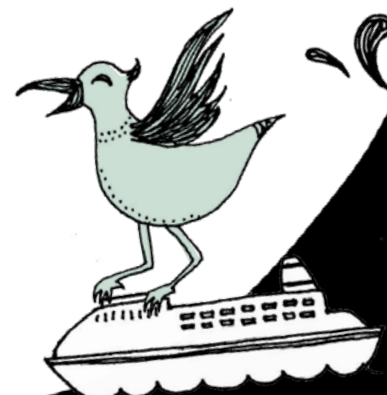
After a year's pandemic delay, *Liverpool Biennial* ran July-Sept 2021, with lots of online programme, public realm work, exhibitions in cultural centres and some printed materials. We partnered on a story about Derry-woman, remembered as 'Queen of the Liverpool Washhouse', Kitty Wilkinson, told by Natalie Denny. You can see that commission on liverpoolbiennial.com. We worked on this, in exchange for an illustration commission, based on hungry and nostalgic Liverbirds, co-aligning with the *Liverpool Biennial's* theme: 'The Stomach and the Port'. Below, Charlie Weatherstone picks up on our initial outline, with her beautiful drawings. This commission was supported with funds from the *Liverpool Biennial*.

W: lunailustration.co.uk

I: @lunaloan

LIVERBIRD SAFARI WALKING TOUR

10.30am and 2pm, Fri 22 Oct. Booking required, artsgroupie.org/the-liver-bird-safari-walking-tour



BEING A STORY TELLER

Folklore has long been a mainstay of Irish heritage and culture. Influencing music and literature; verse, song and language, the Celtic traditions of Paganism and myth percolate through the ages. *Gael Linn*, *An tUlltach* and the *Liverpool Irish Festival* teamed up to create an artist commission to help explore some of Ireland's stories.

The winner of the commission was Nuala Monaghan (nualamon.com), an artist, illustrator and tour guide at *Navan Fort* (Armagh, Northern Ireland). Having pitched to contextualise the 'life of the Iron Age Celt' and bring 'gods and goddesses to life', her work was selected. We asked Nuala to speak about her process as well as how she approaches myth today.

Process

I grew up with a fascination for the myths and legends of Ireland. When I saw the opportunity to apply for the *Liverpool Irish Festival* commission, I knew that -whatever I was going to do- it was going to be about the magic of our mystic ancient history. Working in *Navan Fort* in Armagh, I know a fair bit about the Ulster Cycle of Tales; the myths and legends of the Cattle Raid of Cooley with Queen Maeve; King Conor MacNessa and Ulster's champion, Cú Chulainn. However, I'm fascinated by the Cycle of Invasions; the arrival of the first peoples in Ireland and the old gods, the Tuath De Danann; the People of the Goddess Danu. It made sense to learn about the gods of old in order to understand the ways of life, of ancient people, here.

Like all [my] projects, it started with a brainstorm. I quickly went down the rabbit hole of how the Tuath De Danann are still with us as 'the fairy folk'. We never let go of our old gods, and most of us don't realise it. They are visible in our superstitions, and even though the country exchanged Paganism for Christianity, we kept our Pagan tradition of Hallowe'en. So, in order to explore the idea of Hallowe'en more, I wanted to highlight the origins. I chose the stories then, about the first people in Ireland, introducing the gods, and revealing their downfall.

I had a go at making my own ink from indigenous plants; experimenting with blackberries, willow, and woad. The results weren't great, but it was fun; drying and boiling leaves and crushing berries. I was particularly interested in the woad plant,

which Celts used to make their blue war paint, but -again- it was not overly successful. It's unbelievable how intelligent people were thousands of years ago; knowledge we take for granted today. Imagine having the knowledge you needed in your head, not on a phone or in a book! Imagine the sense of community [within] a people who learn from previous generations and by *doing*. This experimentation certainly got me into the headspace for the project.

After sketching out thumbnail ideas, and considering the symbolism I wanted to use, I took photos to work from and did more research. The skull is drawn from a photo of one that was found in a ritual pool near the King's Stables (Armagh). Some of the faces are from sculptures I'd photographed on holidays, or items I'd seen in museums. It makes me think about how all these cultures came to Ireland over thousands of years and eventually developed into its own. I made lots of marks and textures I could collage together, digitally, and stuck with a purple and blue colour palette. This is a land of kings and queens after all; purple for royalty (as well as death) and blue: the colour of war.

Words cannot describe how grateful I am for the opportunity to highlight these aspects of our ancient heritage. We learn from stories and we enrich our lives with art. I have enjoyed every second of this project and learned a lot through it. I hope that sparks something in whoever sees it, too.



Contextualising myth today

Below, Nuala provides an overview of how Irish folklore has influenced modern day practices around the world, showing how myth sits within contemporary constructs.

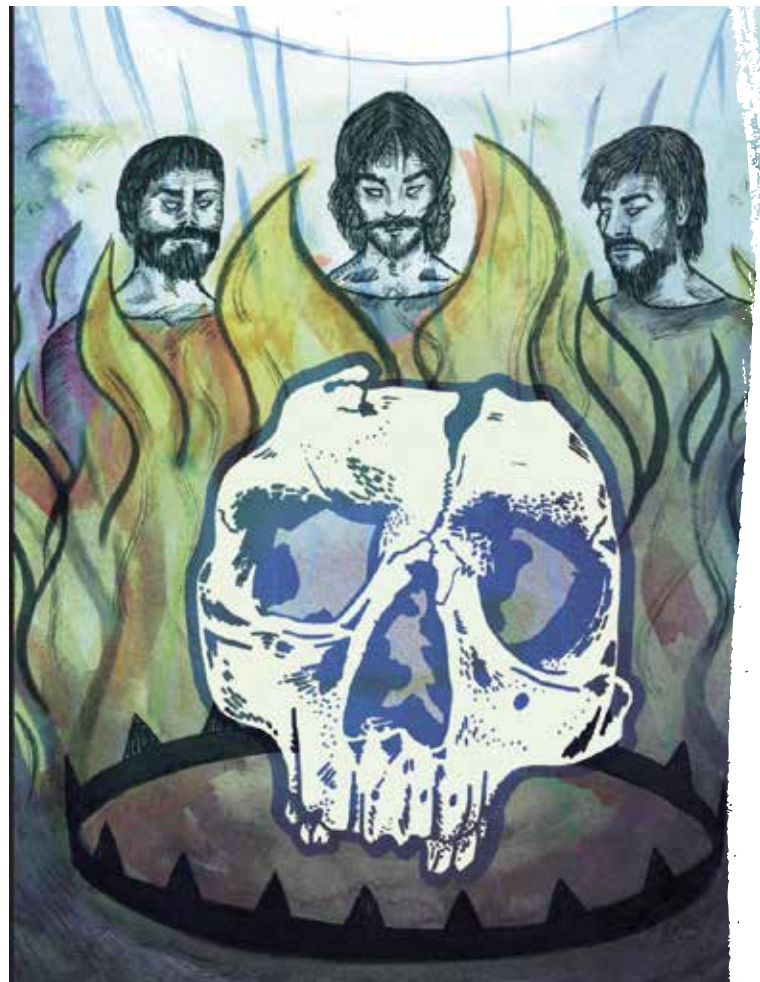
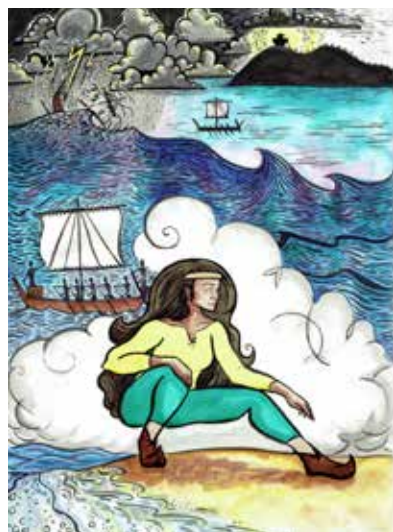
It is a well-known fact that Hallowe'en originates from the ancient Celtic festival of Samhain. However, how often do we consider the incredulous survival of the tradition? With the tidal wave of Christianity that swept across Europe, this Pagan festival has somehow managed to remain with us after thousands of years, but do we really know why?

The answer is: those Pagan gods are still with us today; they are now known as the Fairies.

At Hallowe'en we perform rituals to protect ourselves from evil spirits, as the veil between this world and 'the Other' is at its thinnest. We disguise ourselves that they might not recognise us and steal us away and celebrate the lives of those we have lost; telling stories, and reminding ourselves that we do not take the protection and guidance of our ancestors for granted.

When the people of Ireland exchanged Paganism for Christianity they never fully let go of Pagan traditions. Just like ancient tribes, accepting defeat after battle, they accepted that this new god -that came with new conquerors- must have been stronger than their own, but the respect for their own gods never died. The Pagan gods were demoted to Sainthood, or even cast out to fairydom as Christianity saw fit, but not even the Christian god could tear down the respect and fear the Pagan gods demanded. To this day, superstition reigns supreme, as even those who profess their distinct lack of faith in an afterlife will not touch a fairy tree, and leave the groves and forests of the fairy folk well alone.

This exhibition looks at some of the stories of the first peoples in Ireland, the gods that once resided here, what happened to them, and how they continue to coexist with modern ways of life in Ireland today.



IRISH MYTH AND LEGEND (EXHIBITION)

Thurs 21-Sun 31 Oct.
The Reader. Free,
open during business
hours. No booking
necessary



Gael Linn is a non-profit and non-governmental organisation focused on the promotion of the Irish language and the arts. *An tUlltach* is Ireland's oldest Irish language literary magazine, established in 1924.

Also see *Irish Myth and Legend exhibition* and *The Gods of Old; a Hallowe'en Storytelling* listing, Sun 31 Oct.

W: nualamon.com F: @nualafmon I: @nualafmon

GLÓR, AR INIS GLUAIRE

Liverpool Irish Festival is always on the lookout for emerging talent. Through commissions and recommendations, we often find new talent. As a platform for Irish and Northern Irish arts and creativity we do our best to ensure we create a supportive platform for those breaking through. Nicola Lavelle is one such writer, who we came to know through our *Gael Linn* commissions. Nicola has just released her first children's book, based on Irish mythology. Below she tells us what drew her to this form of storytelling, her history and her next steps.



Nicola Lavelle (Nicola Ní Mhaolábhail), from Belmullet (Co. Mayo), is a primary school teacher and author of *Glór ar Inis Gluaire*. An adventure story, the book tells of two young boys - Séamaisín and Cormac - who attend the Mayo Gaeltacht summer school for the first time. The book is aimed at 7-10-year-olds, but anyone with a love of the Irish language; myths, legends, flora and fauna will enjoy it. If that does not entice you, knowing that all proceeds will be donated to *Children's Health Foundation* (Crumlin) may.

From an early age Nicola enjoyed reading and writing. Mum Breege is a retired librarian who inspired a love of books and reading. "Mum introduced me to *Ladybird* books such as *The Little Red Hen* and *The Elves and the Shoemaker*. I loved Enid Blyton's *The Famous Five* adventure books as well as school stories schools such as *St. Clare's* and *Malory Towers*. I'd always have a new pile of books from the library waiting to be leafed through! Writing is my passion; I vividly remember primary school teachers reading my stories to the class. Reading helped immensely with my writing".

During summers away from university, Nicola held story-telling workshops in her local library, developing her craft of keeping young audiences enthralled in every word. "As a teacher, I engage in shared reading with the class and model writing with the children. Our favourites are Roald Dahl and, more recently David Walliams; both of whom have a wonderful way of weaving a witty tale! Modelling writing exercises and stories, helps to ignite the children's imagination, and motivates them to create their own stories". These experiences have provided Nicola with an insight into various genres of writing and what is popular in children's storytelling.

Dad John hails from the Gaeltacht's Surgeview, Blacksod. Having used Irish from the cradle, her Dad -like many others- emigrated to London in 1960's in search of work. "I will always admire him -and people like him- who had to leave their home country to find work. How foreign everything must have seemed. Having a language barrier would have made the simplest of day-to-day interactions difficult".

The Gaeltacht is an area in which the Irish language is the predominant language spoken. Using her work Nicola "wants to encourage visits to Gaeltacht speaking areas in Mayo and throughout Ireland. Through immersion, children and adults alike can acquire a language. It's also beneficial to those that would like to improve their Irish. In writing *Glór ar Inis Gluaire*, I hope to instil a love for reading through the Irish language, particularly in children".

Irish heritage, History and culture are especially important to Nicola. Inis Gluaire, Inishkea and Duvillaun are three islands off the Erris Peninsula, Co. Mayo. "My grandparents came from the Inishkea island, but it was the island of Inis Gluaire that really captured my interest and attention. The barony of Erris -and indeed, County Mayo- is one of the most picturesque parts of Ireland. Inis Gluaire is an area of peace, tranquillity and natural beauty; it is steeped in history.

"There are several ecclesiastical remains on the island. The ruins of Saint Brendan's Church are visible, as well as Teampall na bhFear (Men's Church) and Teampall na mBan (Women's Church). The self-sufficiency required to live then is still evident in the remains of three beehive huts, potato ridges and wells. I felt compelled to write a children's story acknowledging all of this".

The island is best known as the final resting place of 'The Children of Lir', famous in Irish mythology. These children -Aodh, Conn, Fiachra and Fionnuala- were believed to have spent 300 years on Lake Derrevagh, 300 on the Straits of Moyle and a final 300 years on Inis Gluaire, where they are believed to be buried.

"I did most of my research in the *Language Culture Research and Genealogy Centre* (Clogher, Co. Mayo). The centre is cleverly named *Turas Siar* in Irish meaning 'Journey Back'.

"I spent a lot of time searching for an illustrator that I felt would suit the voice of the book and was very lucky to find Aidan Courtney. Aidan's been a pleasure to work with, making my ideas come alive. His interests suited my book's themes, and subsequent books I'm planning. Aidan has a "grá" (love) for the Irish language having,

founded and published Irish language comic books, *Coimicí Gael*".

Nicola's keenly interested in mental health and wellbeing, currently "studying a Higher Diploma in Counselling Skills online with *Letterkenny Institute of Technology*. Charitable work is always something I've wanted to do. I've chosen *Children's Health Foundation* (Crumlin) to donate all proceeds of the book to. They provide critical care, support and funding to over 120,000 sick children -annually- from Ireland who attend *Crumlin Hospital* for diagnosis, treatment, and care".

So, what's next for Nicola? "I'm working on a sequel to *Glór ar Inis Gluaire*. After that, I intend to study for a Masters in Educational Management and Leadership. In Ireland, just 40% of junior management roles are occupied by women and only 17% of CEO's are female. I want to change that!".

Glór ar Inis Gluaire is available to purchase from **An Siopa Leabhar** - Díoltóirí leabhar agus earraí Gaeilge: siopaleabhar.com +35 (0) 314783814 or from nicolalavelle.bigcartel.com To find out more about the work of *Children's Health Foundation, Crumlin* visit olchc.ie

F: @nicolalavelle.ie

IRISH MYTH AND LEGEND (EXHIBITION)

Thurs 21-Sun 31 Oct. *The Reader*. Free, open during business hours. No booking necessary



THE GODS OF OLD: A SAMHAIN (HALLOWE'EN) STORYTELLING

10am, Sun 31 Oct. *The Reader*. Free, booking required. liverpoolirishfestival.com/events



THE PRIDE OF SEFTON

Many of our readers will know of the wonderful Irish heritage walking tours that Greg Query has written and run (see our event listings for three this Festival). Many more of you will have seen the incredible work that Laurence Westgaph has been doing with the Black Slavery Tours (search 'Laurence Westgaph' ~on [Eventbrite.co.uk](https://www.eventbrite.co.uk)). Each offers an incredible route in to learning about Liverpool's relationship with migrant communities, tethered to the land. So, what about tours involving the method centuries of migrants arrived in Liverpool? By water. That's precisely what we're working on with *The Pride of Sefton*, a 60-foot widebeam canal boat.



A leisure trip aboard *The Pride of Sefton* will see you travel the hidden waterways of Liverpool. Taking in the beautiful countryside and urban landscapes between Stanley Dock (at the rear of the *Titanic Hotel*) and Brunswick Docks, sailors savour the breath-taking sights of the majestic Three Graces and the Royal Albert Dock.

Operating primarily from Liverpool's Stanley Dock, our operation is unique in so far as we are not 'a charity that operates a boat', but 'a boat that is a charity'. From our mooring, we provide trips for private hire customers and concessionary trips for charitable community organisations. All funds raised from the private hires is invested in the upkeep of the boat and funding charity and community group trips. The boat is skippered and crewed by volunteers who have all undertaken training offered via the *National Community Boats Association*.

The Pride of Sefton was built in Liverpool by *Aintree Boats*. She's carried some distinguished guests following her launch in 2010; namely Her Majesty the Queen. Along with the Duke of Edinburgh and Prince Charles, they all travelled aboard during the Queen's jubilee year (2012), the first time all three senior royals had travelled together on a single vessel.

The Sovini Group (which provides quality construction, property and facilities services to the public, not-for-profit and private sectors) formed a charitable arm to save *The Pride of Sefton* from hard times in 2016. Whilst *The Sovini Group* do not provide the boat with direct financial support, they are responsible for a huge volume of 'backroom' support in areas such as health and safety, compliance, financial oversight, administration and public relations.

Our ambitions are to preserve and create awareness of this cultural tradition and to share our waterways' heritage, whilst providing maximum benefit to marginalised, disadvantaged or excluded communities. We offer free excursions across the Liverpool Waterways, to charitable organisations and groups, ensuring those who may benefit most from this community asset get to experience our culturally unique service. We also train groups to become part of our volunteer team, helping to improve prospects and promote inclusion for people with diverse lived-experiences.

We continually reach out to disadvantaged members of society, providing diversionary activities for young people and helping tackle loneliness amongst older generations. The problems of loneliness and lack of social interaction for older generations are an increasing concern. Social events, such as excursions on *The Pride of Sefton*, can improve mental and emotional wellbeing, lower depression and decrease anxiety.

In response to the coronavirus pandemic, we utilised the HM Government's *Cultural Recovery Funding* to diversify and develop our plans for long-term recovery. This allowed us to implement a programme of digital inclusion using dance, poetry and film and create workshops and educational packages, for Merseyside's school children about the history of Liverpool's canals and waterways. Additionally, we created a *Black Lives Matter* agenda to uncover and recognise the history of the slave trade in Liverpool. We've undergone training to expand our team, capacity and ability, developing a comprehensive funding strategy to help us become more viable and sustainable in the long term.

This year we will be operating jam-packed historical tours across the Liverpool Docklands, educating passengers about the roots of our city. During the tours we'll share how the canal system works, providing information on 'Leggers' (running canals through tunnels) and the dangers of child exploitation. The tour will also teach passengers about the slave trade and the tobacco, cotton and sugar industries, amongst others, highlighting Liverpool's rich history and the importance of the industry, shipping and distribution across the canals.

The tour, meandering across the beautiful Liverpool Docks and past landmark architecture -such as the Liver Building and Tobacco Warehouse- will also describe how Liverpool was once one of the biggest ports in the world and one of the greatest global influences.

We will focus on Liverpool's maritime heritage and the development of the city and culture, ending with a visit to *National Museums of Liverpool's Slavery Museum* at the Royal Albert Dock and/or *Museum of Liverpool*, where guests can discover more about our heritage and culture.

As we develop, we will share information on An Gorta Mór (the Great Famine) and how it impacted the city of Liverpool. When the Irish Famine began, an estimated 1.3-1.5 million people crossed the Irish Sea in 'coffin ships' headed for Liverpool. Most of the seven-and-a-half miles of Liverpool's docks were dug by Irish immigrants. Known as Navvies, they were famed for digging out and building hundreds of miles of canals and railways across England; without them we wouldn't have our famous Royal Albert Docks.

Tours will compliment a commercial programme of pre-booked trips from groups and parties, outside of schools, which will contribute to the offer of this unique service. *The Pride of Sefton* is available to take out all year round and our amazing team of skippers and crew are on hand, ready to take you on a tour through Liverpool's hidden waterways.



W: prideofseftonboats.co.uk sovini.co.uk
 F: @prideofsefton
 T: @prideofsefton1 @sovinigroup
 Y: For *YouTube* films, use codes youtu.be/FX4nRcy1oEE
youtube.com/watch?v=osXfB3WKgXs

FAMILY DAY
 10am-5pm, Sat 30 Oct.
Museum of Liverpool.
 Free, no booking required



PRIDE OF SEFTON DOCK TOURS
 Sat 30 Oct. *Pride of Sefton*, accessible from the Royal Albert Dock. **Free, booking essential**



IRISH HERITAGE WALK
 2pm-4pm, Sat 30 Oct.
Meet in the School Lane courtyard at Bluecoat.
 £10/£7 conc, booking required
liverpoolirishfestival.com/events



IRELAND AND LIVERPOOL: A TRAUMATIC HISTORY

As programmers, the Festival often scans the horizon for the best of talent. In March 2021, we were looking for interesting Irish podcasts to help ease us through lockdown and came upon *The Irish History Podcast*. With over 30,000 followers, we thought we'd better give it a go. Running the show is Fin Dwyer, an Irish historian, author and its creator. He has published two books and is a regular on other podcasts and radio. Over ten years *The Irish History Podcast* has emerged as one of Ireland's leading shows. Through a series of diverse topics (from the Norman Invasion, to the Great Famine and his recent work on the Irish War of Independence) he has garnered a global audience. Here, Fin tells us about the formation of the Liverpool's Irish community during the famine, whilst in his live event (2pm, Sun 24 Oct) he'll consider the living history of the community, with local guests.

Strange beginnings

In 1311 a merchant -Robert Thursteyn- was brutally murdered in the streets of Dublin. Thursteyn hailed from an old Dublin family and the authorities immediately began the hunt for his killers. It didn't take long before six sailors were accused of the crime. While the ringleader -Thomas le Whyte- fled the city, his five accomplices were hauled before a Dublin court. Amongst the five was the Liverpool native: Richard Faber. He would become one of the earliest known residents of Liverpool to appear in Irish history, but in the weeks following the murder he would also achieve a strange fame to claim.

Faber, and his fellow sailors, had little chance when tried for the murder in a Dublin court. They were outsiders, accused of killing a well-known resident of the city. It came as little surprise when they were sentenced to death. However, Faber was about to enter the history books, in Dublin, when he and the other condemned men were taken to the gallows and hanged.

In a somewhat miraculous turn of events Richard Faber, despite suffering the same fate of his fellow sailors, regained consciousness as he was being buried. He had somehow managed to survive the hanging and eventually successfully escaped Dublin.

Bizarre as his story was, Richard Faber is one of the earliest recorded connections between Liverpool and Ireland. That said, there is little doubt that contact long predated the medieval sailor. Until modern times, the seas were frequently the fastest means of transport and communities -on both sides of the Irish sea- were in constant contact. Our focus, will be the history of the last two centuries, which forged the strong links between Ireland and Liverpool that we know today.

One could argue this is not exclusively down to the size of Liverpool's Irish community, but also the extremely traumatic and, at times, painful history that forged it in nineteenth century, beginning with the Great Hunger of the 1840s.

The Great Famine

Long before the Great Famine Liverpool had a large, well established Irish community. Rising levels of poverty in Ireland, combined with opportunities in Lancashire, saw large numbers of Irish people move to Merseyside. By 1845, some 50,000 Irish settlers were already calling Liverpool their home.

Even so, the nature and identity of this community changed dramatically between 1845 and the early 1850s. During the late 1840s crop failures, combined with racism -and ruthless economic policies pursued by successive British Governments- resulted in the deaths of around one million people during An Gorta Mór (The Great Famine). By late 1846 those who could escape starvation and disease at home sought sanctuary overseas. Emigration on a scale previously unknown in Ireland took hold and within five years over one million had left the island.

The vast majority of these people landed in Liverpool. The sheer numbers arriving in the city at the time is staggering. During the first three months of 1847 alone, 120,000 Irish famine refugees landed in Liverpool. Most would continue their journey onto their ultimate destination - the United States. Nevertheless, a considerable number remained in Liverpool. These tended to be the poorest who could not afford the relatively expensive transatlantic passage.

Life in Liverpool

The famine migrants in Liverpool had to endure immense hardships as they forged their new home on Merseyside. Most arrived severely weakened, with little or no money. Disease was also rampant among these people fleeing famine. The *Liverpool Mercury*, on 12 April 1847, reported on soaring disease in the city, stating Liverpool was becoming a 'Skibbereen on a large scale'. This referenced the Cork town where famine conditions had been appalling. This situation put immense pressure on the city authorities. In 1845 they had been providing poor relief to 900 people. Within twelve months 13,000 people were dependent on this aid.

While there was some initial sympathy to the plight of the Irish among many Liverpool natives this changed from 1846 onwards. They resented having to pay for poor relief for famine emigrants, while sectarianism fostered suspicion towards the largely Catholic Irish.

Increasingly legal technicalities were used to deny relief to the impoverished Irish. While the authorities hoped this would force them to leave the city, the desperate famine exiles had nowhere to go. Instead, this treatment only served to create deep and long-lasting resentments among the Irish community in Liverpool.

While the famine would ease in the early 1850s, life remained extremely difficult. Research by historians Catherine Cox, Hilary Marland and Sarah York has revealed the reality of life for many in the Irish community in the later nineteenth century.

By 1849 Irish people accounted for 40% of the population in some Liverpool Jails. By the late 1850s, Irish people made up around 50% of those incarcerated in the *Rainhill Asylum* on Merseyside. It's difficult to state precisely why this was the case. It's very possible that Irish people committed more crimes because they were poor and suffered from mental health issues linked their experiences during the Famine. Additionally, there is little doubt racism also played a significant role as well. Stereotypes meant that those in authority were more likely to believe Irish people were guilty of crimes, while the notion that they were more temperamental resulted in larger numbers being sent to asylums.

The history of Liverpool's Irish community in the nineteenth century was undoubtedly painful. Resentments at being forced to leave Ireland, racism and sectarianism all made life more difficult. Nevertheless, it was in this cauldron of hardship -accompanied by a desperate will to survive- that the modern connection between Liverpool and Ireland was forged. Through the twentieth century this has changed and developed, but this intense chapter in our history helps to understand the continued affinity shared between Ireland and Liverpool.

W: irishhistorypodcast.ie
F: @irishhistorypodcast
T: @irishhistory

THE IRISH HISTORY PODCAST

2pm, Sun 24 Oct. *Grand Central Hall*. £7/£5 conc, booking essential
liverpoolirishfestival.com/events



THE MERSEY MASH

8pm, Tue 2 Nov. *Liverpool Irish Centre*. Free, donations welcome; booking required
liverpoolirishfestival.com/events



IN-VISIBLE WOMEN: TODAY'S CARE

In January this year, the Irish Government released the long-awaited ***Mother and Baby Homes Commission of Investigation Final Report***. The Commission was formed in 2015, following press attention given to the research of Catherine Corless. Corless asserted that the ***Bon Secours*** (meaning 'good help') Mother and Baby Home in Tuam, Co. Galway) held within its grounds the unlocked secrets of 796 baby and child deaths. This created a discourse that revealed many more deaths and crimes in other homes across Ireland.



Trigger warning:

Though this article does not feature any graphic testimony or language, but it is about harm and hardship in Ireland's institutional facilities, and responses to this, which could be upsetting for some readers. Please proceed with care.

The Commission's report (and subsequent dissolution) has been highly criticised, due to its disregard for the testimonies of the victims, despite their involvement in the process, and a perceived inability for the report to pursue accountability. This has led to the preparation of an 'Alternative Executive Summary', which asserts that 'involuntary detention', was -by and of itself- a form of harm. For more visit [irishtimes.com](https://www.irishtimes.com) and search "cannot be let stand".

John Egan was born in the *Tuam Mother and Baby Institution* in 1951 and separated from his mother soon afterwards. While his memory is hazy about the seven years he spent there, he vividly recalls one evening on his way from school when he encountered dogs at the entrance gate. Afraid of dogs, he turned back; "I was gone for quite a while... At that time, we had a big long table in the home -a huge big long table- and there could have been a hundred boys around it. But when I came back, everything was cleared, everything was gone; it was straight to bed".

Others, including Anne Kelly Silke, recall not being allowed to mingle with classmates in the nearby Presentation* school; "I remember a child one day, and we're going home, and the mother said, 'No, you're not supposed to talk to them'. That was it, the child was dragged along with her. You couldn't talk to anybody, you weren't allowed".

* Presentation schools were Catholic schools for girls, following the teachings of Nano Nagle, foundress of the Presentation Congregation in Cork, 1718.

John's and Anne's memories were recorded for the ***Tuam Oral History Project***, based at the ***NUI***. They are examples of some of the hardships people faced and show how memories persist in to older age.

Disrespect and disregard

The Tuam 'Home' was one of many such institutions dating from the establishment of the Irish state. It became notorious as a result of painstaking research by local historian, Catherine Corless, who discovered that 796 children had died during the period of its operation, 1925-1961, and also that the remains of the dead children had been treated with extreme disrespect. Due to Corless's research, together with the pressure from advocacy groups, a ***Mother and Baby Homes Commission of Investigation*** was established by the Irish government in 2015.

Its final report was published in January 2021. While containing useful detail on the institutions investigated, its disregard of survivor testimony -collected by its own researchers- and the conclusions in its Executive Summary -substantially excusing the state and church authorities- have been widely criticised. The Commission disbanded in February 2021, but there are a number of legal cases being taken to challenge its findings and a group of twenty-five academics recently published an ***Alternative Executive Summary***.

W: nuigalway.ie/tuam-oral-history

IN-VISIBLE WOMEN DAY

10am-4pm, Mon 25 Oct. Online. Free.
liverpoolirishfestival.com/events/IW2021



In response to dissatisfaction with Commission's procedures, staff members at ***National University of Ireland, Galway (NUI Galway)*** set up the ***Tuam Oral History Project***.

Its aim is to enable survivors of the Tuam institution -and their families- to tell their own life stories in the way that they want them to be told. Project team members record and archive the histories and life stories of survivors and their families, as well as the memories of others connected with the institutions or those who spent time there. This gives agency and voice to people who wish to speak, but also the power to withdraw their testimony from public view at any time.

This year the Festival will host -in partnership with ***NUI Galway***- an ***In:Visible Women Day*** (Mon 25 Oct), which continues to focus on improving female visibility and responds to the release of the report. Historians Dr Sarah-Anne Buckley and Dr John Cunningham, founders and leads for the project, speak about its intentions.

Project

The ***Tuam Oral History Project*** was prompted by dissatisfaction expressed by survivors at the means available to them of telling their life stories, after the Commission and mass media proved unsatisfactory. The key aim of the Project is to enable the survivors of the Tuam Mother and Baby institution -and their families- to tell their own histories, in the way that they want them to be told. Interviews conducted by members of the project team are preserved at the ***Hardiman Library (NUI Galway)*** along with relevant personal documents.

A secondary aim of the Project is to disseminate the material, which we do by making transcripts and recordings available on the Project's website nuigalway.ie/tuam-oral-history (if interviewees wish), and by facilitating scholars, artists and educators who wish to engage with them.

The online production, ***Nochtaithe***, created during the pandemic by ***NUI Galway*** drama students is the result of such engagement. We are extremely excited to share the project's work and also hope that as a result of our involvement with the ***Liverpool Irish Festival***, we might encourage others who wish to share their stories -or gain knowledge of this part of the history of Ireland and the Irish- to make contact. We invite anyone who wishes to do so to contact us at tuamoralhistory@nuigalway.ie

Children born in the Tuam institution usually remained until the age of 5 or 6 years, when they were 'boarded out' to foster families who were financially compensated for looking after them. Two former residents recalled their experience of 'boarding out':

Tom Warde: I have no memories of the Home because we were never let out. I never seen out of that room, wherever it was... So, I arrived to Hayes's in 1947 at 5 years and 2 months... I remember leaving the Tuam Home in a green van... When I arrived to the family -I don't even know where they picked me up or where the green van left me- I went running after turkeys and hens, because I had never seen anything like that... Now -when I look back on it- we were only taken out for the money, really, that was out of it; and to be slaves to do that work around...

Carmel Larkin: My upbringing was very good because my [foster] mother was a very frugal woman and my [foster] father was a hardworking man... I went to a school [in] Knocksaxon. They were very good teachers... Then I left there and I went to Balla convent... but I absolutely hated the nuns. They always told me I was stupid. I wasn't stupid. I was a foster child and they looked down on people with any marks like that... After that then, my mother got a stroke... She [the daughter] obviously got my father to sign over the house. Once she got the place in her name she gave me four days' notice to get out of the house... It was either get out of the house, go to England, or whatever you like, but get out of here.

Support Services

If you have been affected by any of the content of this article, please consider consulting one of the following services, if not the ***Tuam Oral History*** project itself:

Connect Counselling: An anonymous professional telephone counselling service for survivors of physical, emotional and sexual abuse. Freephone in the UK and Northern Ireland +44 (0) 800 477 477 77 connectcounselling.ie

ICAP: *icap* is the only specialist British-based counselling and psychotherapy service supporting people from the Irish community facing a range of emotional issues, including depression, anxiety and stress. Helpline: +44 (0) 207 272 7906 icap.org.uk

Mother and Baby Homes

Commission of Investigation: To access the Irish Government's report and additional information, visit gov.ie/en/collection/mbhcoi

My Data Rights: A resource for people affected by the 'historical' human rights violations in Ireland provides information for survivors of the Irish industrial and reformatory schools about using GDPR protocols to gain access to personal information. The website contains downloadable guides and template letters for requesting personal data and for complaining to the ***Data Protection Commission*** if necessary. This is a project of the ***Human Rights Law Clinic*** at the ***Irish Centre for Human Rights, NUI Galway***. mydatarights.ie

Samaritans: Samaritans offer a non-judgmental listening service, whatever you are going through. Call free, 24-7 in the UK, on 116 123 samaritains.org

Sexual Violence Support (North West)

A new service has been set up to help locate the relevant support services for those who have suffered sexual violence across the North West. sexualviolencesupport.co.uk

Survivors Trust: The Survivors Trust has 120 member organisations based in the UK and Ireland which provide specialist support for women, men and children who have survived rape, sexual violence or childhood sexual abuse. thesurvivorstrust.org/find-support

Tuam Home Survivors Network:

Survivors helping survivors tuamhomesurvivors.com

You are not alone. Make contact. You will be heard.

All info correct and accessible on 11 Aug 2021. It's not an exhaustive list of services available.



Since meeting in 2018, Maz O'Connor has come to represent a quietly powerful and always creative voice. Through our *In:Visible Women* programme, we have traced her work, communicating her story as she progresses her career, music practice and storytelling authorship. For this year's St Brigid's Day, Maz provided an overview of her newest work in progress (more on this shortly); today we catch up with her about how far the project has come, before inviting you to come and see a #LIF2021 version of it.



THE WIFE OF MICHAEL CLEARY: A TRIP THROUGH TIME

Since 2017, I have been writing a piece of music theatre based on the story of Bridget Cleary, a 26-year-old dressmaker from Co. Tipperary who, in 1895, was burned to death by her husband and family because they believed her to be a fairy changeling. The piece is called *The Wife of Michael Cleary* and is rooted in Ireland's traditional music and song.

The *Liverpool Irish Festival* has supported the piece over the last two years, offering mentoring and seed funds for development. I last wrote about the piece for the Festival in February of this year (liverpoolirishfestival.com/finding-bridget), when a film of our first workshop was due to be shown as part of *Britten Pears Arts' Festival of New*.

The *Festival of New* was a great success, despite having to be moved online due to Covid-19. It was wonderful to be part of such an inspiring group of musicians and artists, all of whom were working on new and innovative projects. It certainly gave me a boost to be part of it, as it's been hard to keep my spirits up as a (usually working) musician these past two years. I was very encouraged by the response to *The Wife of Michael Cleary*.

During the post-film Q&A, the theme that kept surfacing was violence against women. This is possibly because it was so soon after the abduction and murder of Sarah Everard. I've always felt that my piece has contemporary resonance, but feel a renewed commitment to telling Bridget's story in honour of all the women who experience male violence.

The other useful consequence of being part of *Festival of New* was the meetings afterwards with industry professionals. I had especially interesting feedback from Marc Tritschler (*National Theatre*), and Bruce O'Neill (*Royal Shakespeare Company*). Marc stressed the importance of recording the music and releasing it ahead of a production, in order to develop an audience. Bruce's feedback focussed on the music, and on the importance of keeping my artistic voice clear as the project develops. What's unique about the piece is its musical style, it's use of folk music to tell its story. It's crucial that I don't let this be diluted as we move towards a production.

The two major developments since the *Festival of New* are that we have received grants from *Arts Council England* and the *English Folk Dance and Song Society*, enabling another workshop of the piece in August.

This August workshop (for research and development or 'R&D', as we call it) will feature a full cast of nine, for the first time, as well as a full band of six musicians. I'm very excited to have my music realised by nine voices and six musicians, and to finally have a musical director on board. So far, I've been composer, writer and musical director (all at the same time), so support in running the workshop and arranging the music for the band will be of huge value. It will allow me to step back and focus on being the composer-writer.

The band will consist of fiddles, bodhran, guitars, double bass and accordion/piano/harmonium. I'm hoping to get a harpist, if not for this workshop, then certainly for a production. It is such a specifically Irish sound, and I feel it would sit happily in Bridget's Tipperary, while also hinting at the supernatural world of the fairies.

At this point in the process, it is very important that we involve Irish artists. I'm really pleased that half of the confirmed band are from Ireland and the rest have extensive experience playing Irish music here in the U.K. We are yet to cast the nine actor-singers, but are aiming for a full set of Irish performers. This is very important for the authenticity of the piece.

My heritage is Irish; I grew up steeped in traditional music, but I am one step removed myself as an English person. I think in some ways this is helpful, as the piece also explores British imperialism, and the ways in which the oppression of Ireland by England is mirrored by the oppression of women by men in the home.

When watching *Spotlight* recently -the film about the Catholic Church's cover-up of abusive priests in Boston, USA- I was struck by the idea that sometimes it takes an outsider to see cultural patterns more clearly, particularly when those patterns are harmful. It's crucial that the piece feels real and not like a piece of cultural tourism. It's for this reason that I ran a workshop recently with the *Lewisham Irish Centre* (my local community) discussing superstitions (and fairies, in particular). It was wonderfully enriching, not least because we were treated to two songs at the end from one of the regulars.

Following the R&D in August, we will be bringing a performance to the *Liverpool Irish Festival*. It will be a concert of some of the music from the piece, as well as some of the traditional music that inspired it, performed by me and some of the band. The concert is entitled *The Wife of Michael Cleary: a songbook*.

I'd like to thank the *Liverpool Irish Festival* and Emma Smith for the continued support.

To find out more about Maz, use her stage name *vulpes*. Listen out for *vulpes*'s first single, *Soho* (released June 2021), taken from her forthcoming album (due for release Feb 2022).

W: thisisvulpes.com
F: @mazoconnormusic
T: @mazoconnor
I: @mazoconnormusic

**THE WIFE OF MICHAEL CLEARY:
A SONGBOOK**
8pm-9.30pm, Fri 22 Oct. *Royal Court Studio*. £12/£10 conc, booking essential. liverpoolirishfestival.com/events



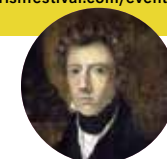
COCOONS: ON TOUR
6pm, Sun 24 Oct. *Grand Central Hall*. £12/£10 conc, booking essential. liverpoolirishfestival.com/events



IRISH MYTH AND LEGEND (EXHIBITION)
Thurs 21-Sun 31 Oct. *The Reader*. Free, open during business hours. No booking necessary



THE ESTEEMED DR BARRY
6pm and 8pm, Thurs 28 and Fri 29 Oct. *Liverpool Medical Institute*. £10/£8 conc + Eventbrite fee. liverpoolirishfestival.com/events



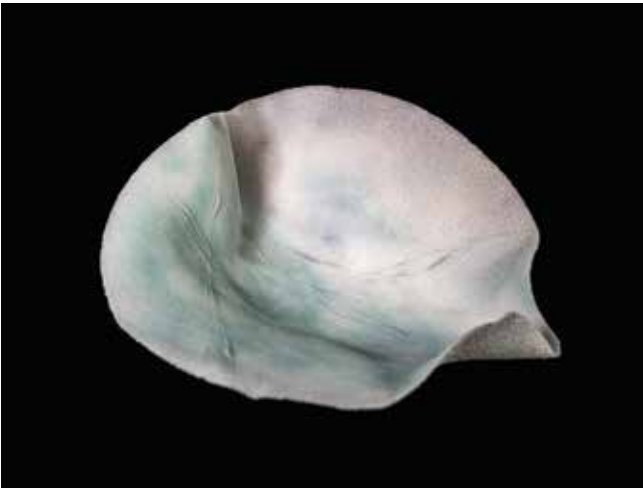


IN THE WINDOW: GLASS SKIES

Continuing our annual *In the Window* partnership, the **Bluecoat Display Centre, Design and Crafts Council of Ireland (DCCI)** and **Liverpool Irish Festival** selected emerging glass talent -**Sophie Longwill**- as the 2021 featured artist.

This year's 'exchange' brief provided one of the largest responses to our open call, set against the backdrop of Covid-19. What made Sophie's work notable, was her exchange with Liverpool -via her sister- and this is embodied in the work. Below, Sophie explores the relationship between optical input and translation; materials and meaning; experience and storytelling. In her words, we travel to the heart of Sophie's fragile work; it's delicate, but fierce processes and the resulting representations that blend the ephemeral and untouchable with the creation of recognisable, tangible skies. In talking about the work, we visit her relationship with time and experience, central to many makers' ability to bend materials to harness and communicate ideas.





Our family joke is "where there is a Longwill there's a long way"; it really sums up my artistic journey. I tried a lot of different things before I fell in love with glass. I grew up in the countryside of County Kildare, surrounded by beautiful scenery and my lovely creative family.

My mum was a member of the local printmaking studio, *Leinster Print*, so I used to tag along. I was lucky that she -and other artists- were generous with their time and materials. I got to learn many different printmaking techniques, from a young age and began exhibiting my work professionally, aged 15. After finishing school, I went to the *National College of Art and Design (NCAD, Dublin)* to study Industrial Design, leaving the course when my father passed away.

In 2010, I went to *Grennan Mill Craft School*. A beautiful, converted mill in Thomastown (Kilkenny), I spent two years there learning a variety of traditional craft processes, such as batik, weaving, ceramics and metalwork plus more printmaking. I returned to *NCAD* where I did a double BA (Hons) in Glass and History of Art & Design, graduating in 2016.

Glass artists I love (and recommend) include Anne Petters (annepetters.com), who taught me many of the techniques I use; she's an incredible artist. The brilliant Caroline Madden (*DCCI* Portfolio artist) and Isabelle Peyrat (both at *NCAD*) were and continue to be big inspirations on my glass journey. There are hundreds of incredible Irish glass artists. For anyone interested, the [Glass Society of Ireland \(glassocietyofireland.ie\)](http://Glass.Society.of.Ireland.(glassocietyofireland.ie)) is the place to find us all!

Though my work has taken multiple forms, a common thread is capturing fleeting moments of everyday life. I love transforming ordinary or overlooked parts of life, adding a little sense of magic and wonder, because that is how I see the world. A bra hooked over the back of a chair... a text message from a loved one... a chance glimpse of sunset walking home... the world around me constantly inspires and influences my work.

I adore glass as a material; not only for the limitless possibilities as a sculptural material, but for its strong material narratives. It is an intoxicating contradiction; neither solid nor liquid. It can be strong, sharp, confrontational or delicate, fragile, and ethereal. I love this duality, plus the challenge of working with it. After many years, I am constantly learning, pushing the material, and being pushed back.

My process incorporates elements from printmaking. I make moulds -flat like a printing plate- and carve in my designs. Instead of ink, powdered glass is pushed into the crevices. Once fired the lines are raised (as on an intaglio print) on the flat piece of glass. Fired again, I further manipulate it into a 3D sculptural form. I love the way this captures my mark-making and brings my drawings to life; an idea you can hold.

Sensitivity to colour and surface texture is vital. I am fascinated by the tension of tactility in artworks and the interaction between the viewer and object. Perhaps it stems from a childhood desperation to touch everything, in every gallery we visited, an impulse I still struggle to control! I give my glass works a raw 'dragon's teeth' edge, which gives the pieces a seductive, sensual fragility.

My current series *Nubivagant (Cloud Wanderer)* reflects my experience of the pandemic and a desire for breathing space. The series is inspired by beautiful skies and mindful moments on my lockdown walks. Living in Cork city centre, the sky connects with nature via an urban environment.

In preparation, I woke with the dawn every day for weeks (I am not a morning person!). As a starting point I take hundreds of photos; I spend time just absorbing and studying the light. I may work from one image or set of images; I often do watercolour paintings to get a sense of layers and colours, all the time considering my glass palette. "This underbelly of cloud is 10% cobalt blue, mixed with royal purple. That haze of sunlight is peach cream with a pinch of pink opal"... Soft colours are translated into delicate discs of *pâte-de-verre* (glass paste), allowed to gently fold in the kiln, resulting in vessels that suggest windows to other realms holding the serenity of the natural world.



As I developed the series and shared the work with friends and family, a beautiful exchange began to happen. People began to send me pictures of their skies from all around the world. The most frequent contributor was my sister, who lives in Liverpool. Every week we exchange pictures of our 'sister skies'.

As I work with the glass, I blend my impressions of our exchanged moments into the vessels. They become a way to express our stories and the feelings from this time that we cannot find the words for; the love and the longing. In everything I make I try to capture a sense of wonder; to transpose transient and intangible moments into visible, physical form. The delicate fragility inherent in glass as a material accentuates the impression of ephemerality and preciousness.

Once I get to making the glass it is very free. I aim to enter a flow state by listening to certain music and allow my hands to go to work. I carve patterns and lines into the moulds and mix concoctions of powdered glass to fill them. A lot of glass artists are very precise; I know that -really- I should be testing all my colours and taking notes, but I love to get in 'the zone' and play, seeing what magic happens in the kiln overnight. It doesn't always work; glass is tricky to work with, but when it does it is really special.

Individual vessels are not usually a direct interpretation of, say, one particular sky. I like them being open to interpretation. It may have a familiarity, but I'm not necessarily telling you exactly when and where it is. It's more about the sky representing that thrill of wonder at a beautiful moment in nature and feeling connected to something outside of ourselves. A sense of grace, perhaps? That's why the surface textures and play of colour are really important.

I am interested in the narratives of time within glass and the element of transformation. We use glass in our lives every day. It's so ordinary; humbly beginning as sand, yet able to be transformed into a material that has a sense of liminality. It is present and not present simultaneously; especially when worked in a fragile, delicate way. It is the perfect material to express feelings I don't have words for, to capture a moment in time or something otherworldly.

All images, courtesy of the artist.



Sophie Longwill is based at the **National Sculpture Factory** nationalsculpturefactory.com

W: longwillstudio.com
F: @longwillstudio
T: @sophie_longwill
I: @longwillstudio

You can see Sophie's series *Nubivagant (Cloud Wanderer)* at **Bluecoat Display Centre** from 1-31 Oct 2021 during the gallery's opening hours. Works start at c.£300.

Bluecoat Display Centre is a nationally and internationally recognised contemporary craft and design gallery that has been established since 1959. It has multiple outreach projects and holds exhibitions across the year. Jointly, the Centre and the Festival are members of **Creative Organisations of Liverpool**.

Our combined thanks go to the **Design and Crafts Council of Ireland** whose direct support has enabled this exhibition.

IN THE WINDOW: FEATURED ARTIST SOPHIE LONGWILL

Fri 1-Sun 31 Oct, Bluecoat Display Centre, Free, open during business hours. No booking necessary



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William Roscoe Esquire

A heritage walking tour around Liverpool City Centre celebrating the life of renowned writer and one of England's first abolitionists, William Roscoe. In 1802 Roscoe wrote *The Butterfly's Ball* and *The Grasshopper's Feast* for his son, Robert. King George III liked it so much, he had the poem set to music. The walking tour will visit key parts of the city in relation to his work, including the former location of his father's gardening business that inspired the 19-year-old to write the poem 'Mount Pleasant,' the Atheneum, the Walker Art Gallery that now houses his former collection of Italian art. The tour will finish at the Nelson monument, Exchange Flags. The tour begins at the Catholic Cathedral, Hope Street and will last around 2 hours.

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Kitty Wilkinson's Liverpool

Let's go back to Victorian Liverpool and trail around some of the places that used to be inhabited by local heroine Catherine Wilkinson, or "Kitty" as we all know her. This iconic Liverpool legend overcame all adversity to become a pioneer of the washhouse and public baths, saving lives from cholera. Starting the tour at St Georges Hall, we will visit The Blue-coat, the former site of the Old Dock, Renshaw Street Chapel, the Workhouse and Kitty's Grave at St James Cemetery. We will be led by Kitty Wilkinson's statue (played by actress Samantha Alton) and she will relay her life and times in Victorian Liverpool.

The tour begins at the steps of St Georges Hall by the War Memorial and will last around 2 hours.

[ticketquarter.co.uk](https://www.ticketquarter.co.uk)

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The Liver Bird Safari

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[artsgroupie.org](https://www.artsgroupie.org)

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ArtsGroupie are a local theatre company and tickets sold for each walking tour help towards funding their theatre and community outreach work, past productions include, *Kitty: Queen of the Washhouse* (the story of Catherine Wilkinson from Derry, public health pioneer and the founder of the first washhouse in the U.K in 1842) and *The Liver Bird*, an outdoor family theatre experience in the parks of Liverpool, Summer 2021.

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The funding environment has never been harder than during the pandemic. National agencies have had to make gruelling decisions, under difficult conditions, with limited resources.

We are extremely grateful for the support we have received from grant providers and especially thankful to those who have sustained funding throughout. Thank you and may the road ahead get easier!



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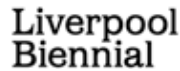


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The *Liverpool Irish Festival* (registered charity No.110126, Company No. 4800736) is governed by a volunteer board, chaired by John Chandler, an original founder. We receive regular funding from Liverpool City Council's *Culture Arts Investment Programme* and the Irish Department of Foreign Affairs *Emigrant Support Programme*. In 2020, we were recipients of HM Government's *Cultural Recovery Funding: #HereForCulture*.

We have been fortunate to receive *National Lottery Heritage Funding* for work on the *Liverpool Irish Famine Trail*; *Arts Council England* funding (to deliver art content in Oct 2021) and *Tourism Ireland* sponsorship. To each we say thank you and go raibh maith agat/may you have goodness.

Cover image (c) Finn Varney (detail only, with graphic manipulation added).