

# LIVERPOOL IRISH FESTIVAL 17-27 OCTOBER 2019

Bringing Liverpool and Ireland closer  
together using arts and culture.



## In:Visible Women: Illuminating debate

Storytelling, family events, theatre, céilís, music, talks, art, poetry  
and literature, seisiúns, heritage, film, dancing, food and drink

Instagram Facebook Twitter Google+ /LIVIRISHFEST

TATE



Liverpool  
City Council



Government of Ireland  
Designated Support Programme



# FOREWORD & WELCOME

Back in 2017, when In:Visible Women was conceived, morbidity reports stated that depression, loneliness and suicide was escalating in 16-24 year old women. As generations age, many more women live alone. With increased men dying of suicide between 25-45, many women –partners, mothers, daughters, sisters, friends– will have to cope with the loss of men and the impact of suicide on their life. Without the systemic confidence, autonomy and positive mental health provision society gifts to men, how are women equipped to manage?

These findings were delivered as Ireland revealed the Tuam Graves, stepped towards Repealing the Eighth Amendment and reflected on body autonomy, whilst making strides towards more positive living circumstances for those within LGBTQI+ communities and their allies.

As #MeToo developed, kickback responses such as #HimToo did also. The news and media starting to focus on it being a “scary time for men” (Trump, Oct 2018), whilst abortion practises in America (Alabama particularly) returned to pre-1960s levels of scare-mongery and on-street protests. This reminded many of the ongoing difficulties for Northern Irish women, who can be imprisoned for longer for an abortion than a man for rape.

‘Clarity’ was being offered by airbrushed millionaires (i.e., the Kardashians) on what womanhood should look like and what our young men should come to expect, rejecting ‘real’ versions of women for the idealised and remastered. These visions were (and are) so far removed from the experience of those forced from the island of Ireland to have abortions; unhappy, unsafe and unsupported. as to be laughable. ‘Invisible women’ needed a space in which to be heard.

Fourth-wave feminism was –and is– coming in to its own, galvanising communities around equality and making itself relevant for everyone.

Instagram Facebook Twitter Google+ /LIVIRISHFEST #LIF2019 #INVISIBLEWOMEN

In Ireland –and in Britain– a resurgence in considering identity is happening via the lens of Brexit and what this may mean for equal rights, gender positioning and safety under DUP coalitions, new border conditions and a loosening of the liberal hand of Europe.

*In:Visible Women* then, became a way of championing Irish women –historically and today– to ensure these voices do not remain invisible in a festival of multidisciplinary arts, where many forms retain a dominant male edge; think trad bands and music vs dancing and applied arts and the gender make-up therein. We use *In:Visible Women* to unpack, reshow and understand women of Irish origin to understand the plights and interests of women today.

As interest in feminism/equality/equity rises and faith, ethnicity, nationality and gender are all debated more openly... As people begin to employ intersectionality and we start creating systems that support equitable living and parity within relational agendas (same-sex marriage, body, class, autonomy, adoption, senior leadership) it is ever more important that women feature and that Irish women, particularly, are platformed and heard. Why Irish women? Because how many can you name? Where are the great female Irish writers, artists, politicians and activists? Where are the statues and monuments erected for the glowing achievements of Irish women, such as reducing the spread of cholera (Kitty Wilkinson), campaigning



for female workers' rights (Delia Larkin, Eva Gore-Booth), playwriting (Mary Manning), etc? And where will these be in the future if we do not illuminate them now? Enter *In:Visible Women*.

*In:Visible Women* is a starting point for the *Liverpool Irish Festival*; a highlight of good work already undertaken and underway. It celebrates achievements and offers a space in which to advance knowledge of female ideas, activism and positions. There are women's organisations we still must speak to and artists whose work we must see. We are barely scratching the surface, but we are moving forward, as proved by the week of debate and exploration during *#LIF2019* and its position at *Tate Liverpool* as part of the *Tate Exchange* programme.

In this act of coming together to bear witness to women; in looking at some of today's female leads and in thinking about what tomorrow's issues may be, we are helping to document and tell the story of womanhood. We are helping to futureproof our young people. We are collaborating to show that we are here. We are not invisible. We have voices and are using them to empower women who came before, females here today and the voices that will speak with and for equity in our future.

You are welcome here and we feel certain you will hear interesting stories, learn new things and take ideas with you that will help you elevate women in your world. This empowerment may come from a greater understanding of someone's dual-heritage and connected life experience; a deeper understanding of their domestic labour or their relationship with faith, nation or family. Whatever it is we hope to help make the invisible visible and bring Irish women closer to the centre of your world. Many thanks,



Emma Smith, Director;  
*Liverpool Irish Festival*.

## PROGRAMME GOALS

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*In:Visible Women* has been generated by conversations with artists, academics, activists, audiences and communities about the role of women in Irish society and creativity; today and historically. It is a week-long event taking place at *Tate Liverpool* and a trail through the *#LIF2019* programme, embedded in to the fabric of the Festival. You can follow the trail in the wider programme using the *IW* trail markers.

Reflecting aspects of difficulties still presented to women –particularly those in Ireland or of Irish descent– programme contributions come from people progressing women's rights through their work, focus and/or the access they provide. Using discussion, engaging presentations and a positive and welcoming atmosphere, these events are open to all, but will be of particular interest to

- fourth wave feminists
- people with Irish women in their life
- those who supported Repealing the Eighth amendment to Ireland's constitution and or keen to meet like-minded, spirited women.

Over the week, we will learn more about

- Irish female writers and activists, particularly those audiences would like to hear more from
- make meaningful additions to *Ireland Reaching Out's Chronicles*, thus assisting the gender imbalance of the platform and counterbalancing data about women
- better understand the diversity of the Liverpool Irish community and their lived-experience
- whether the *Liverpool Irish Festival* is relevant enough. If not, what can we do?
- if there are specific subjects touching the Liverpool Irish community the Festival has not considered; what they are and how we can programme for them in future.

We welcome your valuable stories, your input and feedback to each of these areas. To help spread the word, use the following hashtags

**#LIF2019 #TateExchange #InVisibleWomen**



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# SATURDAY GIRL

**Each day our Tate Exchange residency has a particular focus and a set of related activities. Most of the activities take place in *Tate Exchange*, where we will show work from photographer Casey Orr's series *Saturday Girl*, featuring portraits of girls in both Liverpool and Belfast.**

Taken between 2015 and now, the images demonstrate the sensitive relationship girls have with their hair and the references many make to the generations of women that come before them, using styling, colour and cut. Bright but incisive, these portraits tell us stories about girls today. By comparing those of Liverpool and Belfast do we spot differences or highlight the similarity of our two cities?

**Casey Orr:** *Saturday Girl* is a collection of portraits of young women in the UK. Since 2013 I have photographed in 15 UK towns and cities with a pop up portrait studio on Saturday afternoons.

The portraits speak of the undercurrents in culture; the unspoken ways in which we express our values, beliefs, desires and tribe identities through the self. The series also explores regional and national UK identities as read through style and self-expression.

They capture young women being self-assured and playful in their public faces, creative and transformative in the world, but also vulnerable, funny and youthful.

In 2015 I brought my pop-up studio to Liverpool. It was here that *Saturday Girl* really expanded into a UK-wide series. Liverpool women seemed to speak a different language altogether; their volume turned up to ten in a multitude of ways which seemed to match the open, friendly and welcoming atmosphere of the city. The Liverpool look of wearing curlers in your hair while out shopping on a Saturday afternoon is just so playful and expressive – 'I'm going out tonight!'. I wondered if other regions and cities were as singular as Liverpool and if you could read the culture of place through the ways women choose to look.

In 2017 I took my studio to Belfast. It was such a friendly atmosphere. People were chatting, asking questions [while] being photographed, and I can see in the portraits, a generosity of place, of people. I'm so interested in this, in the ways in which we hold our culture, beliefs and even the climate and landscape within ourselves.

I hope to photograph Dublin women on a Saturday soon. I'm interested in seeing the shared culture and history of Liverpool and Ireland in the faces of women... This is *Saturday Girl*.





## Liverpool Irish Festival and In:Visible Women

Director Emma Smith and artist Casey Orr first worked together on *LOOK/15*, the *Liverpool International Photography Festival*. Since then, they continue to converse about the role of *Saturday Girl* and its unique ability to compare and contrast identity through place, time and observation.

In 2015 Emma wrote: "these are a depiction of 'our girls' today, but what will they mean in 10, 50, 100 years time? Will they bear witness to the multiple references within, such as the Victory Rolls of the 30s and the feline-eyeliner flicks of the 60s? ...or will these period resonances flatten? ...What do they mean to the subjects, makers and audiences?" We believe these questions remain pertinent. Now we also get to bear witness to the girls of two cities, simultaneously. What does this show us?

Casey's sensitivity is vital to *Saturday Girl's* success. Her process has been kind and observations generous. The portraits produced exude this and elevate 'the girl' for any one witnessing the image. This intent is a core tenet of the *In:Visible Women* programme and we are pleased to include it here.

*Saturday Girl* will be published by Bluecoat Press in Nov 2019. A selection of images will also be shown at Open Eye's future Tate Exchange programme. Images L to R: *Saturday Girl* Belfast, *Saturday Girl* Belfast and *Saturday Girl* Liverpool; all (c) Casey Orr.



## TRIGGER WARNING

*In:Visible Women* builds relationships with artists, academics and organisations to deliver illuminating talks, films, performance, artworks and written features to start making 'invisible' issues visible. This can mean discussion about 'sinful' pregnancies, shame, arranged marriages, faith crises, institutional abuses, secret adoptions and illegal abortions; many of which retain an influence or impact on individuals, families and communities today.

We know these topics can be emotional and/or contentious. Everyone involved in leading *In:Visible Women* sessions aims to address these matters with empathy, but often in pursuit of a specific truth. The process aims to assist all women to pursue equity by expressing unique experiences and understandings.

It is unapologetically pro-choice and pro-women. That said, we are mindful of triggering emotions and ask people to consider their personal relationship with the subject matter (self-care) as well as the feelings of others.

We expect everyone to behave and speak with empathy and mindfulness and hope we can have difficult conversations without creating new wounds or aggression.

We ask you to recognise that our goal is empathetic, but that even empathetic behaviours can cause offence. Offence is easy to create, but hard to control. If you are offended, please consider what has offended you and how your response can exacerbate an emotional situation. If the intent was not to create offence, but does so during the process, please ensure your feeling is heard so that we can learn a new perspective and share.

Aggression in any form cannot be tolerated. You may be invited to leave if your behaviour is deemed to cause more harm than good.

## DAILY PROGRAMME

### ABOUT TATE EXCHANGE

*Tate Exchange* is a space for everyone to make, play, talk, reflect and discover new perspectives on life, through art. Operated at *Tate Modern* and *Tate Liverpool*, *Tate Exchange* asks 'how can art make a difference to people's lives and society?'.

Working with 80+ Associates (including *Liverpool Irish Festival*), from across the UK and the world; across the arts, education, health and wellbeing and community development, *Tate* collaboratively produce a programme that explores the impact of art on individuals, communities, and societies. Annually *Tate Exchange* explores a theme, working with a lead artist to spark debate and engage with today's issues. 2019's theme is 'Power' and *Tate* is working with international collective *Hyphen-Labs*. We believe in female power.

Image below- *Satrday Girl*,  
Belfast (c) Casey Orr.



## BLACK HISTORY MONTH

Monday is #LIF2019's *Black History Month* day. *Black History Month* is a series of activities that consider black lives, black history and black connectivity. We highly recommend the *Black History Month* programme to you, running throughout October, coordinated by *Writing on the Wall*, visit: [wowfest.uk](http://wowfest.uk)

Today is part of a COoL produced project, supported by *Arts Council England*. The project also commissioned an essay from Liam Hogan (*Limerick Libraries*), which features in #LIF2019's newspaper entitled: *An Irish Slave in Antigua*. The project additionally features an augmented reality trail and animated walking tours run by project partners *First Take*, *Pagoda Chinese Community Arts Centre* and *Tmesis Theatre*.

For full details visit

[wowfest.uk](http://wowfest.uk)



## MON 14 OCT

### Women: dual-heritage, diaspora and life.

Today we consider dual-heritage women and their lived experience in Liverpool, using the 1919 Race Riots centenary as a catalyst for story-sharing. Why women, particularly? As the domestic linchpins of family story, photo albums and birthday diaries, women are still often regarded as the maintainers of histories, facts and mementoes. Rarely documented by men, women's voices -and the hand-me-down tales of those we have already lost- are important to capture.

A 100 years on from the anti-black and race riots that erupted in Liverpool (and other UK seaports UK) we examine attitudes towards race, particularly those concerned with inter-racial relationships, which encouraged extreme racial violence. The colonial term 'miscegenation' came into prominence in Europe and was used primarily negatively and as something to be avoided.

In the United States the term became associated with laws banning interracial marriage and sex, known as Anti-miscegenation Laws, which remain a cause for white supremacists today.

We understand that attitudes crystallised in 1919 continue to shape white agendas, views on mixed relationships and the offspring of mixed parentage. We believe they continue to impact on lives today. Our opening talk charts how the discourse of anti-miscegenation, prevalent during the 1919 Race Riots, gained academic approval and shaped perceptions to -and policy interventions with- Liverpool's black and minority communities until the 1980s and beyond. We have used this discourse to prompt a reconsideration of Liverpool's Irish connections and the many communities Irish migrants came in to contact with, continuing to form part of city's community profile.

Aware of specific dual-heritage communities in Liverpool we're holding story release sessions for black and Irish; Chinese and Irish and Irish diaspora, dual-heritage groups. Anyone with Irish dual-heritage is invited to share their story. We will document these to inform planning for #LIF2020. Contributions are further sought for a documentary, to be screened on St Brigid's day (1 Feb 2020), working with *The Sound Agents*. Details to follow on [liverpoolirishfestival.com](http://liverpoolirishfestival.com)

### 10:30am The 1919 Race Riots.

Madeline Heneghan (*Writing on the Wall*) locates anti-miscegenation within the ideologies of Empire and its effects on Liverpool's diverse communities.

### 11:30am Black and Irish.

Michelle Charters (*Kuumba Imani Millennium Centre*) tells and hears stories from black and Irish communities and individuals.

### 1:30pm Chinese and Irish.

A Chinese Irish representative, from the *Pagoda Chinese Community Centre* will lead a public conversation about Chinese Irish experiences.

### 3:30pm Irish Diaspora.

Win Lawlor (*Irish Community Care*) will debate and discuss diaspora life and experiences.



## TABLE TOP ACTIVITIES

We ask you what issues, pertinent to Ireland, you'd like the *Liverpool Irish Festival* to consider and whether people believe these concepts are important for art to challenge.

We will also ask, how we do this with sensitivity to the issues -and families- and who has the right to use these stories as stimuli for debate.

## TUE 15 OCT

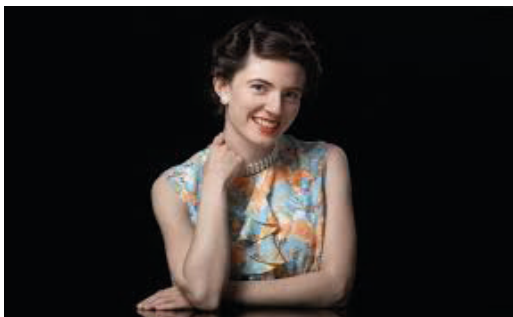
### It's not just the working classes.

*Go, Lovely Rose* (Mary Manning) is a play about Rose Fitzgerald-Kennedy (JFK's mother) and the way her early life was formed by masculine Boston politics. It demonstrates how even in the upper echelons of American-Irish society, women were moved as prescribed by their male counterparts, not in the direction they wanted to travel.

**Go, Lovely Rose performances** (c.45mins) at 11:30am and 2:30pm - gather in *Tate Exchange* 10 mins in advance), we will hold a Q&A with director Gavin McAlinden about what drew him to this female writer, the female only performance and what themes he most wanted to draw from them. We will also discuss other Irish female playwrights and why so few have risen to heady heights of their Irish brothers.

Audience members are asked to think about female Irish writers and playwrights they would like to see represented in future *Liverpool Irish Festivals* and take part in the table top activities provided to help us understand what themes our guests would most like to see us explore.

Image: Siobahn Gallagher (c) Michael Brosnan



## WED 16 OCT

### **Caillte: Can anyone deal with mass trauma creatively?**

Ireland has witnessed many systemic issues unearthed in recent years. Whether it is the friction between faith and state, female body autonomy, arranged marriages or abuses within the Anglican and Catholic churches, there has been a lot to drive division and hurt, affect the national character and form identity.

Clara Kerr is a recent *LIPA* graduate who took on the story of the mass graves of Tuam and chose to question the history using her experience as a choreographer. As well as sharing aspects of the dances she created, we also talk with Clara about her process, reception to the work and what else she hopes *Caillte* can achieve.

**Caillte performances** (c.45mins) at 11am and 1pm, (**not** 1pm and 3pm as in *#LIF2019* brochure) each followed by a Q&A. Gather in *Tate Exchange* 10 mins in advance. *Liverpool Irish Festival* are grateful to *LIPA* for their support of *Glas Creative* (producers).

Interested? Be sure to read Clara's article in the festival newspaper also called **Caillte**.

People attending workshops today could also be interested in the evening performance of

## VISIBLE WOMEN

at the *Philharmonic Music Room*.

**THURS 17 & FRI 18 OCT**



/LIVIRISHFEST #LIF2019 #INVISIBLEWOMEN

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### Who am I?

*Ireland Reaching Out* aims to connect all Irish people with their place of origin. Chronicling as many Irish people as will register or can be reported, *Ireland Reaching Out* provides links and resources to trace genealogy and create entries for you and those who came before you. In partnership with *Ireland Reaching Out*, also known as *Ireland XO*, the *Liverpool Irish Festival* invites people to share their invisible women –and others- by talking about their Irish ancestors.

*Ireland Reaching Out* help visitors to access resources and provide practical support and guidance to their (and other) resources. *Ireland Reaching Out's* services –primarily *The Chronicles*- help connect ancestors to their Civil Parish from their townland, which can locate those descended from the area and their destination homes.

For those not seeking to locate family, there's information on other *In:Visible Women*, such as Agnes Jones and Kitty Wilkinson and access to *The Chronicles*.

Of the biographical entries on *Wikipedia* only 17% are women. *Ireland Reaching Out* believe that of 100,000 entries to *The Chronicles* only c.20% are about women. These days will help to address the imbalance – we have to start somewhere! All those chronicled at *Tate Exchange* will be recorded.



## SAT 19 & SUN 20 OCT

### Fold & Rise.

*Fold & Rise* artists, Julie Griffiths and Maeve Collins ferment a public conversation using bread making –a reference to the traditional work of women- as both a metaphor and methodology, in an exploration of labour, the body and temporality; using the domestic as political.

The participatory art project, running since 2016, questions the ambiguous and differential standards by which women are frequently measured and constrained by today. Participants create a loaf of their own, using yeast which has been cultivated within the project since 2016. They will discuss female effort (exertion, employment, toil) making their loaf, waiting for it to rise and forming before taking it home to bake. In talking about effort those involved will talk about their own rights, freedoms, work and lived-experiences, folding time, rising bread and life together. Simultaneously, they will further cultivate the yeast ready for further discussion.

Sessions begin at 11am and 2pm in the *Clore Learning Studio*. Gather in *Tate Exchange* 10mins in advance.

# IN:VISIBLE WOMEN ACROSS #LIF2019

Liverpool Irish Centre

## HELLO DELIA MURPHY

**1pm, Thurs 17 Oct** Free, just turn up

US | IW | FD

Sit back and be enthralled by the songs and story of Co. Mayo's own Delia Murphy, sung in Delia's unique style. From Hollymount (Co. Mayo), Delia rose as a celebrity singer, admired by music fans who appreciated her vinyl recordings and radio broadcasts. She mixed with the famous and mighty, but retained her identity as a recording artist and performer. 2018 marked the 80th anniversary of Delia's first Abbey Road *HMV* recordings. After ten years of touring, Carmen remains keen to remember and share Delia as a unique woman and artist. Among other incredible stories, audiences will hear tell of Delia's dealings in the Vatican's 'Spies Parlour Network', in German occupied Rome during the war.

*Hello Delia Murphy* is an illustrated, beguiling talk with songs –compiled and performed by Delia's niece, Carmen Cullen. Delia –a significant musical-history figure- is credited with laying the groundwork for the Irish folk revival of the late 1930s-50s (before Liam Clancy), which she took to the world stage.

Picturehouse at FACT

## CELTIC ANIMATION FILM

### FESTIVAL

**2pm, Sun 20 Oct.** £7.70 [liverpoolirishfestival.com](http://liverpoolirishfestival.com)

US | FD

Now entering Year 3, the *Celtic Animation Film Festival* celebrates and encourages new and emerging Celtic and international animators to forge an ongoing global community to share practice, tell stories and reflect on Celtic culture and concerns.

The theme for this year's festival is women in animation and content focusing on women's issues. Awards are offered for Best Celtic Animation Film, Best International Animation Film and Best Student Animation Film, judged by a female practitioner panel.

Curated by Directors Kate Corbin and Eleonora Asparuhova, this is the perfect event in which to witness diaspora stories, contemporary approaches to animation and the theme of women in animation in front of and behind the screen.





Leaf

## KILKELLY

**9pm (doors from 8pm), Sun 20 Oct.**

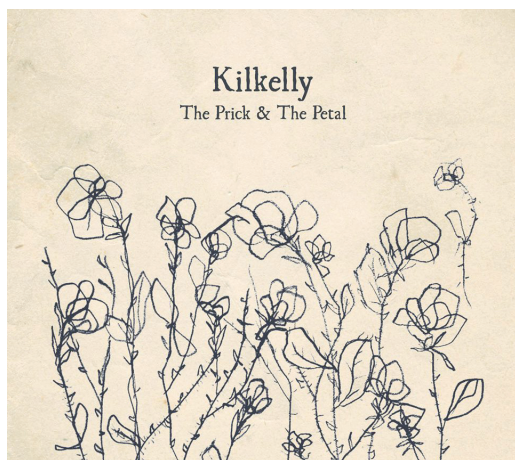
£12adv/£14 on the door (first-come, first-served);  
liverpoolirishfestival.com **TQ**

**US | N&C**

Linking visual art with music, music with story and story with a cross-album narrative arc, *Kilkelly* reveal –in great depth– their new concept album: *The Prick and the Petal*. Featuring the visual artworks of band member Stephanie Hannon and personal stories, wrestled with by Conor Kilkelly, listeners will be brought in to the world of creation, the meanings these art works layer on to the music and the identity of those communicating the stories.

Not to be missed by anyone hoping to record their own album, thinking about their own creativity or interested in and by multi-form work.

Sue Rynhart opens, supported by stellar guitarist Rob Luft. Sue's a seasoned Festival performer, whose song *La Malouine* featured heavily at during *Liverpool River Festival 2018*. We welcome her, once again, to share her insightful songwriting, soaring voice, dramatic musical journeys and generous stage presence as a warmer to *Kilkelly's* dark, heartsore renderings.



**Caillte** - for  
more information  
see Page 8.  
Performances are  
at 11am and 1pm,  
Wed 17 Oct.

## VISIBLE WOMEN

8pm, Wed 23 Oct. £20/£17 conc + 8%

booking fee; [liverpoolphil.com](http://liverpoolphil.com)

US | IW

**Are you into music by women for everyone?  
Do you want to support emerging talent?  
Are you riding the (fourth) wave  
of Feminism? Then this evening is just  
for you, your friends and your family.**

Bringing together three unique music artists, *Visible Women* shows off the contemporary talents of Irish singer-songwriters Maz O'Connor, Laura Duff and headliner Lisa O'Neill. Hosting the evening is a bilingual spoken-word artist, broadcaster Ciara Ní É, supported by Irish language broadcaster TG4. With two hours of music, this is set to be an evening of musical adventure and lyrical storytelling, all tied up with a beautiful Gaelic twist.

### About our line-up

#### Ciara Ní É (Dublin, ROI)

Dubliner Ciara Ní É (sounds like KNEE YAY) is the founder of REIC, a monthly multilingual spoken word and open mic night that features poetry, music, storytelling and rap.

#### Maz O'Connor (Liverpool/London, UK)

Maz is a North West born, London-based singer-songwriter. Proud of her Irish heritage, paternal connection to Liverpool and affinity to folk, Maz is known for her captivating stage presence and stunning voice. Don't miss Maz's article in the Festival newspaper.



#### Laura Duff (Limerick, ROI)

Studying music at UCC Laura's music has been compared to Lucy Rose and Ben Howard, among others. With Portishead-like rhythms, ghostly vocal risings and a striking feminine presence, she doesn't shy away from challenging lyrics ("I've been thinking of ways to get around you"; "I'm not fragile or weak; feeble not me").

#### Lisa O'Neill (Co Cavan, ROI)

Lisa headlines. With Kristen Hersh/Joanna Newsom tones, Lisa's voice is distinctly Irish, toying with both the musical form and Irish brogue. Painting broad and atmospheric landscapes, listeners feel the wind on their face, sense the dusk setting in and the rising excitement brought about by a full moon.

TG4 provide sponsorship to *Liverpool Irish Festival* and are a key partner in this event, along with the *Liverpool Philharmonic Music Room*.

Left to right - Ciara Ní É, Maz O'Connor and Laura Duff  
Above - Lisa O'Neill



Philharmonic Dining Rooms - upstairs

## REMEMBERING PEGGY – MELODIC MEMORIES

8pm, Fri 25 Oct, £5 adv/£8 on the door TQ

**US | IW | N&C | FD**

Peggy Peakin was a Liverpool music 'influencer' for 50+ years. She'd collected, made, played and shared tunes. She and her sister played in Liverpool, notably with the *Brian Boru Band* and - most famously- in the *Liverpool Céilí Band*. This night remembers her joy of music by playing and passing on stories in an evening of celebration.

Liverpool Playhouse

## REBELS AND FRIENDS

7.30pm, Fri 25 and Sat 26 Oct. £15/£12;

[liverpoolirishfestival.com](http://liverpoolirishfestival.com) TQ

**US | IW | N&C | FD**

100 years ago Constance Markievicz was the first woman elected to the British parliament. She was in prison. She had been a leader of the Dublin Easter Rising, but her pacifist sister, Eva Gore-Booth, was campaigning for her release. Wealthy young women from Sligo, they had turned their backs on convention. This "stunning and evocative" play tells the remarkable story of these Irish sisters through theatre, poetry, songs, music, dance and over 600 archival images.

Constance married a Polish count, was an artist and ran a soup kitchen in the Dublin lock-out. Eva was a poet who campaigned for the rights of barmaids and other working women in northwest England with her lifelong partner, Esther Roper. This new *Lynx Theatre and Poetry* production is supported by *Arts Council England*, the Irish Government's *Emigrant Support Programme* and *Unite the Union*.

Saturday's showing will be followed by a Q&A for those who wish to stay on and discuss the production, story or archive.







Museum of Liverpool

## FAMILY DAY

**10am-5pm, Sat 26 Oct.** Free, just turn up  
**US | N&C | FD**

Families are represented best at our *Family Day*, where we will share music, dance, crafts and storytelling, the latter being in spectacular form from *The Armagh Rhymers*. 'Little to big', age is irrelevant; there should be something for you all! Come and meet with *Ireland Reaching Out* to find out more about your family history, *Tourism Ireland* and many more.

The #LIF2019 *Family Day* forms part of our wider *Family Days* programme, including the *Family Céilí* (listing below). It is held in partnership with *National Museums Liverpool* and *Tourism Ireland*.

Liverpool Irish Centre

## FAMILY CÉILÍ

**2pm-5pm, Sun 27 Oct,** £5 adults/£2 children under 14; [liverpoolirishfestival.com](http://liverpoolirishfestival.com) **TQ**  
**US | IW | N&C | FD**

Family is hugely important to the Festival and women form an equal part in bringing family together, hence drawing your attention to this activity! Why not come and let your family's collective hair down, with us, whilst shaking a tail feather, too?

The *Family Céilí* forms part of our wider *Family Days* programme, including the *Family Day* (see above). It is organised by *Liverpool Irish Festival* in partnership with the *Liverpool Irish Centre*.

## SERVICES AND SUPPORT

If you have been affected by any of the contents of this document, the *In:Visible Women* programme or conversation around it, please consider consulting one of the services below. This is not an exhaustive list of those available, but provides a start point for anyone needing counsel, support or information.

### Abortion Support Network

If you -or a loved one- requires access to abortion support services from Ireland, Northern Ireland or the Isle of Mann, the Abortion Support Network may be able to assist. **[asn.org.uk](http://asn.org.uk)**

To call from Northern Ireland +44 (0) 7897 611 893; from Ireland +44(0) 15 267 370 (calls only, no texts) and/or from the Isle of Mann +44 (0) 7897 611 693 or email **[info@asn.org.uk](mailto:info@asn.org.uk)** being careful about your account and other people's access.

### Adoption Authority of Ireland (AAI)

Information and Tracing services can be accessed at the following link: **[aai.gov.ie](http://aai.gov.ie)**

### National Centre for Domestic Violence (NCDV)

Providing a free, fast, emergency service to survivors of domestic violence, regardless of race, financial situation, gender or sexual orientation, *NCDV* work closely with partner agencies to help people apply for injunctions fast.



## National Domestic Violence Helpline

This is a free 24hour helpline, run in partnership with Women's Aid and Refuge. It is a national service for women experiencing domestic violence, their family, friends, colleagues and those calling on their behalf +44 (0) 808 2000 247.

## NHS sexual assault and violence services

These services are available in most UK cities. To locate a service near you, read this page then click the service link: [nhs.uk/live-well/sexual-health/help-after-rape-and-sexual-assault/](https://nhs.uk/live-well/sexual-health/help-after-rape-and-sexual-assault/)

## Rape and Sexual Abuse Centre (RASA)

A Mersey based support service for rape and sexual assault. Call +44 (0) 151 666 1392 or email [helpline@rasamerseyside.org](mailto:helpline@rasamerseyside.org) being careful about your account and other people's access.

## TUSLA

The Child and Family Agency, Information and Tracing services can be accessed here: [tusla.ie/services/alternative-care/adoption-services/tracing-service](https://tusla.ie/services/alternative-care/adoption-services/tracing-service)

## Victim Support

Offers assistance with handling crime reporting and assistance with the legal procedures for pursuing your charge and case. For specific services: [victimsupport.org.uk/crime-info/types-crime/rape-and-sexual-assault](https://victimsupport.org.uk/crime-info/types-crime/rape-and-sexual-assault)



## Everyday Feminism

If you are supporting someone you know to have survived a violent or sexual encounter, there are some interesting and useful tips to consider in this online article from Everyday Feminism: [everydayfeminism.com/2013/01/how-to-help-sexually-assaulted-friend/](https://everydayfeminism.com/2013/01/how-to-help-sexually-assaulted-friend/)

All of these websites were accessed on 16 Sept 2019

(use suffix <http://www.> to enter) and phone numbers cross checked.

To reiterate, this is not a complete list of available services or resources. You are not alone. If you need support any online search will show you support and resources in your area or a national organisation you can contact.

**Make contact. You will be heard.**



# THE LIVERPOOL IRISH FESTIVAL

*Liverpool Irish Festival* is governed by a volunteer board, chaired by John Chandler, one of its original founders. The organisation is a registered charity (1100126). We receive regular funding from *Liverpool City Council's Culture Arts Investment Programme* and the *Irish Department of Foreign Affairs and Trade's Emigrant Support Programme*. In 2019 we have also received support from *Arts Council England's National Lottery Project Grant Awards*. We are proud recipients of sponsorship from *Tourism Ireland* and Irish language broadcaster *TG4*.

*In:Visible Women 2019* would not have been possible without the direct support of the *Tate Exchange* programme and our delivery partners *Writing on the Wall*, *Glas Creative*, *Ireland Reaching Out* and *Fold and Rise* as well as all those individuals that presented and took part.

We are indebted to *Black History Month* and our COoL peers *Writing on the Wall*, *First Take*, *Pagoda Chinese Community Arts* and *Tmesis Theatre* and to *Arts Council England* for their support of this joint project, accessed via their *National Lottery Project Grants*.

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#LivIrishFest #LIF2019

#InVisibleWomen

Don't forget to pick up your **#LIF2019** brochure from festival venues and many more!

#LIVIRISHFEST



## ANNUAL FESTIVAL SUPPORT



Liverpool  
City Council



Government of Ireland  
Emigrant Support Programme  
An Buiden Gnídeall Éireannacha agus Trádála  
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