



O'Malley Clan Association Monthly Newsletter

This month's highlights

- A successful Gathering in July!
- Are Nursing Homes a thing of the past?
- Filmmaker explores the Ernie O'Malley story
- Social Distancing Saves Lives!
- About the O'Malley Clan Association
- The O'Malley Clan DNA Project on Family Tree DNA

A Successful Gathering was had in July

Greetings to all you out there from Chieftain Tom O'Malley, and all of us in The O'Malley Clan Association! The Clan Association had a very successful Live Online Gathering on 25th July. Hopefully this has helped to make up for the lack of a physical gathering this year in Mayo. We had a lot of fantastic contributions from all over the globe, including a greeting from President of Ireland, Michael D Higgins, pictured below. Stay safe out there and keep those hands clean!!



Get in touch and share your O'Malley Heritage!

Have you got an article or old photographs that you'd like to submit for future editions of "O Maille" The O'Malley Clan Association Newsletter.

We'd love to hear from you wherever you're based around the world. Old photographs and stories to go with them, old letters, family trees or just an article

that you'd like to share with the rest of the clan. Drop us a line and We'll get right to it!



Are nursing homes institutions a thing of the past?

After a 1972 television program exposed graphic footage taken of the horrendous conditions inside the children's ward at the Willowbrook State School in Staten Island, it was shut down. The State of New York ultimately replaced institutions like Willowbrook with smaller, community-based residences as part of a landmark settlement.

As Albany continues its reckoning around nursing homes in New York which were ravaged by COVID-19, one advocate is asking whether it's time to end the institutionalization of the elderly.

"I have epilepsy," Bryan O'Malley, the executive director of CDPAANYs told Spectrum News. "For most of the last century, I would have not been talking to you, not testifying before the legislature today. I would be in a colony for epileptics in Western New York."

Instead, argues O'Malley, that system was replaced, and it may be time to replace nursing homes as well.

"New York is synonymous with deinstitutionalization since Willowbrook. This is one of those moments in history when we need to look at it and say, 'We need to change our system,' " he said.

O'Malley says if New York state shifts its attention and resources away from nursing homes and instead builds on and invests in a system of caring for people in their homes, outcomes would be better across the board.

The results of a study done by the University of California, San Francisco, indicate that the average age of participants when they moved to a nursing home was about 83. The average length of stay before death was 13.7 months, while the median was five months. The same study showed that 53% of nursing home residents in the study died within six months.

The UCSF study was done prior to COVID-19. Meanwhile, according to O'Malley, the Medicaid Institute at the United Hospital Fund did a separate study showing that the average person gets personal care for five years.

"Clearly, personal care results in better outcomes and quality of life," said O'Malley.

His testimony before the legislature Monday will focus on two issues: that the problems at nursing homes aren't new, and they more heavily affect people of color.

"Our primary message, and what I'm hoping legislators key in on during the course of the day, is that the problems that we saw in COVID aren't new," said O'Malley. "COVID just shined a spotlight on a number of problems that have always existed in nursing homes and made them worse."

O'Malley says that while consumer directed care is slightly more expensive, the care is better and replaces acute costs, like hospital visits.

Personal care is care that is received within the community, typically at a consumer's own home, or that of a relative. It is individualized. Within consumer directed care, a client is additionally guaranteed the same caregiver every day, which O'Malley says leads to better outcomes.

"Poor people go to nursing homes," he said. "I guarantee you Mike Bloomberg never will end up in a nursing [home]. He has the money and the resources. He will make sure people are coming to his home no matter how sick he gets."

O'Malley also argues that communities of color have been the hardest hit by COVID-19 in nursing homes.



Are nursing homes institutions a thing of the past?

“One of the pieces we saw in COVID was that nursing homes were not all impacted equally, right? It was very clear that if nursing homes had a high number of black and brown residents, they had a higher mortality rate,” he said.

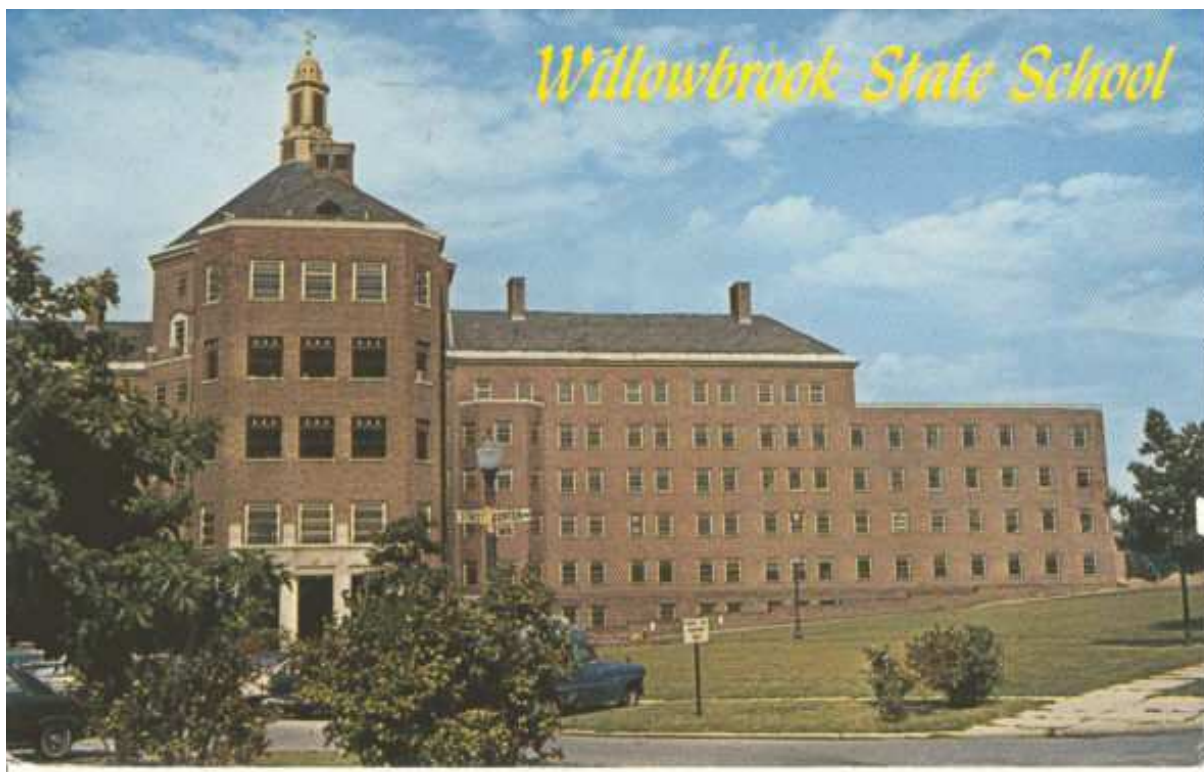
Under the consumer directed care model, the elderly can choose who cares for them.

“If you only speak Korean, and you’re hiring your worker, odds are that person is going to speak Korean. If you need to keep Kosher, or if you eat Halal food, the person you hire will be willing and able to cook and prepare your food in the way you need that’s culturally appropriate,” he said.

In other words, O’Malley believes that when a person is in control of their own services, it goes a long way toward alleviating many other problems.

“Ideally, if you look 50 years from now, we won’t have long-term stay nursing homes,” said O’Malley.

“There will always be a need for acute care nursing homes, somebody coming from the hospital for two weeks. But there’s no reason somebody needs to be in a nursing home.”



The

Consumer Directed Personal Assistance Association of New York State supports consumer directed personal assistance providers and recipients in all counties of New York State, offering supportive services, including, but not limited to: advocacy, systems change, and the promotion of consumer control and self determination.

CDPAANYS is an independent association, the only such organization in New York State to exclusively represent fiscal intermediaries. CDPAANYS has worked closely with the New York State Department of Health to build CDPA since the very beginning, and has served as the sole organization fighting for many of the rights and freedoms enjoyed by consumers, personal assistants and fiscal intermediaries.

Filmmaker explores the Ernie O'Malley story



Growing up in Stonington Borough, Christopher Kepple was certainly aware of the literary and artistic history contained in those narrow streets. Full- and part-time residents have included James Merrill, Rollie McKenna, Sandy McClatchy, Peter Benchley, Mary McCarthy, Stephen Vincent Benet, and on and on.

All these luminaries resonated with Kepple in his teens, but he was most fascinated by the stories his good pal and fellow borough resident Bergin O'Malley told about her grandfather, Ernie O'Malley. A hero in both the War for Irish Independence and the Irish Civil War, O'Malley became a renowned photographer whose memoir "On Another Man's Wounds" is a classic of Irish literature. He also wrote "No Surrender Here!: The Civil War Papers of Ernie O'Malley 1922–1924" and "The Singing Flame."

"Bergin would tell me these amazing things about her grandfather, and it all just seemed so much larger than life," Kepple says.

Many years later, in his position as director of development at the Stonington Historical Society, Kepple was working on a project about Irish immigrants and their roots in the borough, and a main source of information for material was Cormac O'Malley — an attorney who also happened to be Ernie's youngest son and Bergin's dad.

"I kept asking Cormac about his father's life, and I was also doing some work for him on his own family archives, which is something he's been involved in for years," Kepple says. "That's when I learned his mother, Helen Hooker — who was an American and grew up in Greenwich — was a highly regarded sculptor and photographer as well."

The early history

Ernie O'Malley joined the Irish Republican Army after fighting in the Easter Uprising in Dublin in 1916. He became a committed activist, was on the run as a revolutionary for eight years, and

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nearly died of gunshot wounds fighting in the Irish Civil War. After a lengthy imprisonment, he was released and ended up in America raising funds for the IRA.

In the U.S., he met Helen Hooker and, upon getting married in the early 1930s, the couple moved to Ireland. They traveled the country taking photographs of archaeological sites, landscapes, ancient religious and burial sites, and the people.

O'Malley's book "On Another Man's Wounds" was published to significant acclaim, and Hooker's sculptures were also gaining attention. And the photographs each took were also remarkable. They had three children — Cormac, his older brother Cathal and his older sister Étain O'Malley-Michels — but the marriage started to fail. In 1944, Hooker kidnapped Étain and Cathal and returned to the states, settling in Colorado; Ernie traveled Ireland with Cormac and enrolled the boy in a private school to lessen the chance Hooker could come for him.

Separately, each parent's career flourished but, though their time together was relatively short, the passion with which they worked for the maturation of Ireland through the celebration of its arts and artists was hugely important. Ernie never completely recovered from his war wounds and died at 59 in 1957.

Hooker remained a great patron to Irish arts and, after a brief period of inactivity after a second husband died, she entered a period of late-stage creativity and activity. Cormac O'Malley says she did more than half her career sculptures after 1971, and she also painted voraciously. Splitting her time between the U.S. and Ireland, Hooker made art and donated collections of her and her husband's photographs as well as her own paintings and sculptures. She remained active until her death in 1993. Among the many museums and galleries that feature her work, the University of Limerick has held a permanent exhibition of the O'Malley Collection since 2004.

Maybe we should make a movie?

As they talked about these extraordinary lives, Cormac O'Malley and Kepple began "kicking around" the idea of utilizing the archive material and subsequent discoveries as the foundations for a documentary film about Ernie and Helen. The hook would go beyond just the artists' respective talents and extend to Ireland itself.

In addition to creating Irish-themed art, Hooker and Ernie O'Malley did so with a larger purpose: To help Ireland establish a vibrant artistic connection that helped the country forge an identity, soul and a sense of pride. Those were things Ernie had fought for.

Indeed, Kepple and Cormac O'Malley persevered, and their feature length documentary, titled "A Call to Arts — An Artistic Journey in Ireland 1935-1975," is complete. Though as yet unreleased, "A Call to Arts" has been accepted to the Irish Film Institute's Documentary Film Festival in September and will be broadcast on CPTV at undetermined dates in November.

"I'd been looking for the opportunity to do a feature film," says Kepple, who, while studying for an MFA at Naropa University in Colorado, made a couple of half-hour cooking shows called "Back Country Gourmet" set in the Rocky Mountains and using travel and environmental themes. "And Cormac and his remarkable family presented an ideal subject."

The project took two years to complete. It was produced by Cormac O'Malley's Irish Visions production company, and with funding from the American Friends of the Arts in Ireland and the Irish American Cultural Institute. Kepple says they spent about \$70,000 making the documentary, which was filmed in Ireland and the United States. While Cormac O'Malley and Kepple

Filmmaker explores the Ernie O'Malley story

were largely a two-man band in terms of labor, they called on documentary director/producer Bronte Stahl and recent Connecticut College graduate Jesse Edwards to edit the film. Popular local roots musician/historian Craig Edwards narrated the effort.

"A Call to Arts" is a mesmerizing and smoothly sophisticated effort — irresistible for anyone interested in Ireland; the roots and processes and legacies of creativity; and learning about two remarkable and perhaps underappreciated artists and human beings.

There are numerous images of Hooker's extraordinary and expansive collection of busts of famous and regular folks; part of her magic as a sculptor was an innate ability to recognize at first glance and then capture a person's singularity. And both artists' photos distinctly captured everyday life in Dublin and western Ireland. They separately and together extracted the profound and even mystical qualities of landscapes, architecture and ruins, and ancient religious sites.

Too, the film's interview footage — with a wealth of experts from across the tapestry of the Irish arts scene, academia and government — are profound and moving in their explanations of the efforts the two made on behalf of establishing a national artistic identity. The film is particularly remarkable considering the relative inexperience Kepple and Cormac O'Malley had.

Kepple settled into the role of cameraman, and O'Malley was the interviewer. In preparation, they came up with an outline and locations. They also confirmed a list of interview subjects with both general questions as well as some specific to the individual on-camera.

All or nothing

Paramount in the process was the one trip they took to Ireland — a sort of all-or-nothing expedition in which Cormac O'Malley interviewed a wealth of contacts he'd made over the years and Kepple captured it all with the occasionally intimidating realization that they'd only get one chance. The pair was doing two or three interviews a day, often traveling considerable distance from one shoot to the next. The experience, Kepple says, "was exhilarating, pressurized and fascinating all at the same time. To watch Cormac speak with these people was amazing. It was clear they hold him and Ernie and Helen in incredibly high regard."

For his part, Cormac O'Malley believes there would be no documentary without Kepple. "What Chris did in directing this film is a wonderful job of making my



Filmmaker explores the Ernie O'Malley story

parents human," Cormac O'Malley says. "He understood that both of them got a calling from very different circumstances and theirs was a story that went in many directions."

Mom and Dad

Ultimately, to get to the heart of the story, Cormac O'Malley had to explore his parents' lives in ways that were revelatory to himself.

Having grown up with his father, Cormac O'Malley understandably wasn't as aware of his mother's life and work. But over the course of research and organizing multiple exhibitions of his mother's work in recent years, he says, "I feel I really got to know her. I could see and understand the joy and pain and also the fun she experienced. For mom, marrying my father and going to Ireland meant she was able to get away from society and the tennis group and expectations of an unmarried American woman in Connecticut.

"In Ireland, you go into a pub and you are who you are. Male or female. And mom more than held her own as an equal and an artist whose photos and sculpting and sense of the arts were highly respected."

As for his father, there was also a degree to which Cormac was unaware. "He didn't talk about it, but my dad was a man who'd been on the run for eight years — peregrinations as a revolutionary, not knowing whether he'd sleep or be killed. These were his maturing years as a man and had a great effect on his development as a man and an artist.

"And his writing and his photographs were ways of dealing with that." He pauses. "You know, I didn't read 'On Another Man's Wounds' until after dad died," Cormac O'Malley says. "As I got a bit older, I'd hear things like, 'What was it like to have your father a national treasure?'"

More than one level

Ultimately, "A Call to Arts" does a superb job of telling the story of a passionate but failed marriage of two artists who, despite their separation, continued a shared mission for the rest of their respective lives.

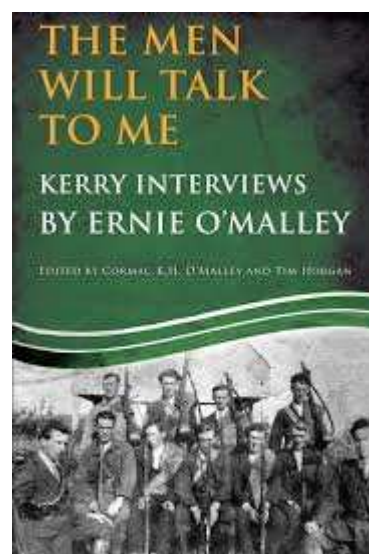
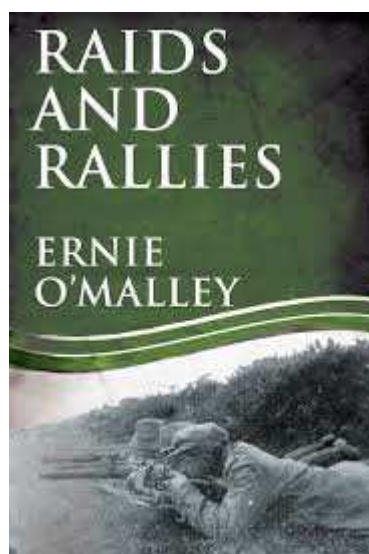
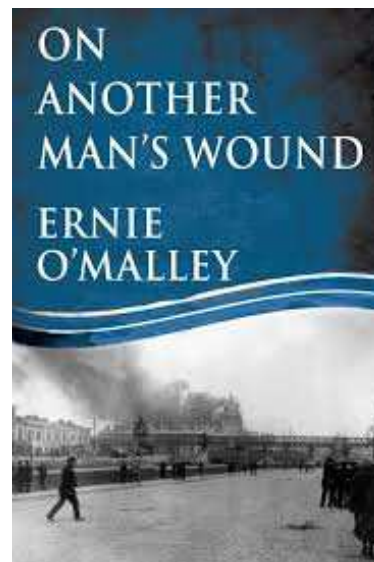
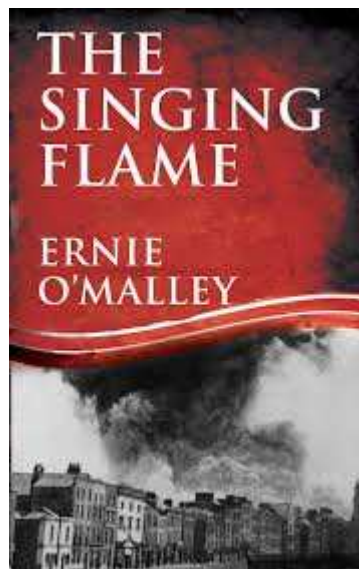
But on another level, perhaps unintended by the filmmakers, the documentary is a poignant story of a son discovering the scope and breadth of his parents' lives and contributions. Also, through extensive interviews with the siblings from whom he'd been largely separated for decades, Cormac O'Malley has been able to reunite with his family.

Filmmaker explores the Ernie O'Malley story

"My job over the years and with this film has been to uncover these nuggets about my parents through letters and newspaper clippings and visiting libraries and galleries," says Cormac O'Malley, who continues to work on behalf of his parents' individual and collective legacies through coordinating exhibitions as well as writing his own books about their careers and experiences.

He laughs. "I had no clue about a lot of things we've discovered, and Chris and I have had great thrills and experiences."

Kepple adds, "Over the course of making the film, I realized this is much bigger than just the O'Malley family legacy. It became a celebration of Ireland and the power of art and Irish-Americans. I hope the film conveys some of our excitement."



Social Distancing Saves Lives!

Coronavirus COVID-19



Coronavirus
COVID-19
Public Health
Advice

Social Distancing Outside

Spending time outdoors is good for our health.
**But social responsibility is essential for
ALL our health.**



Avoid

close contact
with others



Distance

yourself at least
2 metres (6 feet) away
from other people



Small group

sizes should be kept
to a minimum



Don't arrange

to meet up with other
groups



Avoid

an area if it looks
very busy and go
somewhere else
for your walk



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The O'Malley Clan Association aims to reach out to O'Malleys from all around the world and foster links between the O'Malleys around the globe and the clan at home here in Ireland.

The Clan Association formed in 1953 has been connecting O'Malleys around the world in The US and Canada, Britain, Australia, South Africa, New Zealand, South America, and anywhere else you can think of for over 60 years now.

We hope with our new website, and newsletter, that We can go from strength to strength in our aim to connect all the O'Malleys around the world.

The O'Malley Clan DNA Project on Family Tree DNA

The most common queries we get at The O'Malley Clan Association are queries in relation to helping to trace peoples ancestors in Ireland. As we all know, written records can only take us so far, (if you're lucky you'll get back to the early 1800's or late 1700's).

Many of the Irish Census Records and other historic documents were destroyed during the early part of the 20th century and as a result it can be very hard to trace ancestors back beyond the 19th century. Church records are a help, but can be patchy at times.

One way of narrowing down the search is through DNA testing. The O'Malley Clan Association is involved in a project with Family Tree DNA to test as many O'Malleys as possible to try and expand our knowledge of our roots as much as we possibly can.

There's a specific page for the project on the Family Tree DNA website:

<https://www.familytreedna.com/groups/omalley/about>

Check it out, there's lots of info there, and administrators also for any questions.

