Building Capacity for the Cultural Industries Annotated Bibliography

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This annotated bibliography examines interdisciplinary literature related to the project 'Building Capacity for the Cultural Industries: Towards a Shared Island Approach'. This project focused on the dance and theatre sector, and more broadly, the cultural industries, across the two jurisdictions (Northern Ireland and Ireland) of the island of Ireland. The academic literature covers political science, public administration, arts management, cultural policy, theatre and dance, museum studies and social sciences. Also included are sector-based reports and sector-based workforce surveys.

This annotated bibliography frequently refers to the discussion papers and the project's final report. Some of the literature have directly informed these discussion papers and reports, some of the sources are included for boarder relevance to the project, while other readings may be useful for further research on the topic. I have also provided a further reading list and a list of recent publications relevant to the project, with the ambition for it to be a helpful resource for further study related to the cultural industries across the island of Ireland.

Unless stated differently in direct quotes or reference titles, the Republic of Ireland will be referred to as Ireland in this bibliography, in keeping with the official name of the State and usage by the Shared Island Unit.

Government Reports

Programme for Government. Our Shared Future. Looking to a shared future. Report on the Shared Island. Dialogue series 2020-2021. Prepared by the Department of the Taoiseach. www.gov.ie/SharedIsland

This report created by the Shared Island Unit contains arguments for all-island connectivity in reaction to the United Kingdom leaving the European Union. It states, 'The British-Irish trading relationship and the economy on the island of Ireland face clear challenges as a result of Brexit, even with the vital protections of the Protocol and the maintenance of the open border'. It continues, 'more broadly, we need to enhance connectivity on the island, not only to support the further growth of the all-island economy but also to facilitate and expand our social, cultural, sporting, artistic and civic connections'. Comparing this language to the language used in Northern Ireland's 'New Decade, New Approach' is telling because it is clear that Ireland values its 'cultural' and 'artistic' sectors, including them in a list of connections across the island of Ireland. Overall, this programme advocates for more interconnectivity across the island of Ireland and further research into the logistics of all island, cross-border work and relationships.

Shared Island Shared Opportunity: NESC Comprehensive Report. Council Report. April 2022.

The ' NESC (National Economic and Social Council) Comprehensive Report' details 'strategic issues relating to the efficient development of the economy and the achievement of social justice' (ii). Like other Shared Island Unit initiatives, the report was 'underpinned by the Good Friday Agreement' and 'focuses on sustainable economic, social and environmental development issues, in line with NESC's strategic remit'(viii). The report celebrates that 'there is already cross-border co-operation, which should be acknowledged and promoted' (4). It considers the 'potential for further co-operation in four domains: economy, social policy, the environment and wellbeing'(viii). Any reference to the cultural industries or the arts is made within those four categories. However, the report does advocate for 'the development of joint arts, culture and heritage initiatives' (95). Like our project, this report explores how collaborative working relationships already work across the island to build a foundational understanding of 'mechanisms for cooperation' (viii). The report recommends that five 'specific actions' be taken concerning the 'economy and investment, social policy, climate and biodiversity, wellbeing measurement, and data co-ordination' (ix). Some specific recommendations overlap with the recommendations of our report, such as investment in infrastructure and a call for more conversation or strategic meetings between both jurisdictions (ix-x).

'The New Decade New Approach Deal' Northern Ireland Executive.

This report, 'The New Decade, New Approach Deal', emphasises how the Northern Ireland Executive perceives culture and the arts; that is, culture and the arts must have broader societal uses to be valued.

The value, or lack of value, given to the arts is evident. According to the Executive, culture is entangled and amalgamated with identity, language and community in Northern Ireland. Culture is not given its own platform or department.

As 'culture' has a myriad of meanings, this report uses the word to mean identity, diversity (i.e. people from different ethnicities and countries), language, heritage, sport and tourism (i.e. leisure pursuits). Culture, in this document, never refers to the new creation of art works, dance or theatre performances or assisting (either resourcing or funding) artists/cultural workers.

The NI Executive perceives culture as historical rather than active and contemporary. The language used concerning culture is merged with words such as 'legacy', 'heritage' and 'shared history' (2021: 50-51). Moreover, there is a focus on 'the principles of remembering'; therefore, culture exists either in the past or to help with reconciliation and communities who continue to suffer because of the conflict and fragile peace. Focusing on describing 'culture' and 'the arts' as historical is a barrier to living and active artists as well as the creation of contemporary works that may not want to consider the legacy of the Troubles. As a result, this report does not consider the contemporary arts unless cultural activities are packaged with community or reconciliation work.

Cultural Sector-Specific Sources

This section examines sector-related reports.

'Arts & Culture Strategy 2019-2024.' *Derry City & Strabane District.* **derrystrabane.com/artsandculture [Accessed 2/9/22].**

The 'Arts & Culture Strategy 2019-2014' is an optimistic strategy report that champions creativity and collaborative work to build long-term working relationships and partnerships across the island's north-west. The report describes the arts, culture and heritage sectors on the island of Ireland and worldwide as and 'ecosystem' that is 'interconnected and interdependent' (7). As Derry City and Strabane are a border district, the report recognises it has an 'ecosystem that crosses borders' (5). They provide several significant headlines to answer their question, 'Why invest in the arts and culture?'. The headlines are 'Health and Wellbeing', 'Community', 'Education', 'Economic' and 'Place Making'(8-10). This report indicates how much money

arts & culture can generate if proper investment into the sector is granted. More funding for the arts in Northern Ireland would likely generate more money for the economy as 'In the Republic of Ireland in 2011, the arts sector contributed €307m in taxes and state-funded arts practitioners and organisations generated a turnover equivalent to more than twice what they received in grant aid'(18). The report argues that more investment in the culture, arts and heritage sector would create jobs and better quality of life (13).

'Freelancers in the Dark' (2022) Report

This report is a UK-based report that focuses on the theatre workforce. Its findings reflect the impact that precarious work and an already under funded sector compounded with the Covid-19 crisis had on the cultural sector across the island of Ireland. The report finds that freelance theatre work is often rewarding; however, it is insecure work and the 'pre-existing issues within the industry' meant that the covid-19 crisis had devastating consequences for freelance cultural workers (7). The 2016 Brexit referendum has impacted freelance theatre work as it has 'reduced access to international finance and partners'. Additionally, like our findings on the island, there have been 'no resolutions for touring/visiting work permits and visas that matched theatre's working practices' (31). Therefore, the UK have similar anxieties and barriers to their work because of leaving the EU.

In the UK, freelance workers makeup 88% of the theatre workforce (7). Like the island of Ireland, there is 'poor pay and lack of regulation' with payment, as well as 'unsafe working environments' because the sector lacks the income to repair theatres and rehearsal spaces (36). Furthermore, 'the industry's overwork and low pay/no pay culture encourages or expects working beyond contract' (39). Overwork is prevalent in the cultural industries across Ireland, with many workers doing multiple jobs. Beyond the transactional, the covid-19 crisis negatively affected 'working practices', 'support networks' and caused a 'loss of personal identity' (8-9). As we've seen across the island, digital platforms provide opportunities to network and 'establish new creative relationships' with a broader reach than could be accomplished with real-life meetings (9).

Arts Council of Northern Ireland. Freelance Practitioner Research Report. Development, creative and production needs of freelance artists in Northern Ireland's theatre and dance sectors. EXECUTIVE SUMMARY. (March 2021)

The arts and culture sector was one of the sectors hit the hardest by the Covid-19 Pandemic (4). The Executive Summary indicates that there is hope that Covid-19 may be a catalyst for funding bodies to invest in the arts. The Covid-19 pandemic 'exposed artists vulnerability' and the 'previous lifestyle, especially touring, was unsustainable' (3). Mirroring the 'Freelancers in the Dark' report, 'there was a feeling that the system is reliant on artists contributing time well beyond that for which they are paid' (3). On the other hand, the lockdowns has seen innovative uses of digital platforms for networking and attracting new audiences.

This section from page 5 of the report is important for our project:

> Artists were asked, aside from Covid-19, what are the limitations of working as a freelance theatre practitioner in NI? Answers had these themes:
>
> Lack of funding for freelancers and limited budgets for companies, which means that work cannot be made, or the artist goes into debt or uses crowdfunding to make it, or the artist works through a venue/theatre company and loses control of the work.
>
> Difficulty hearing about and accessing work opportunities, which leads artists to assume that contracts are not advertised publicly.
>
> Lack of preparation for a freelance life, especially in terms of university/college education.
>
> Exploitation in terms of pay and terms of employment.
>
> Lack of support for older artists, but also lack of support for emerging artists, and some feeling of competition between the two.
>
> Weak infrastructure, especially for dance.
>
> Lack of support for people with disabilities.
>
> Short planning horizons because of the one-year funding time frame.
>
> Preference for artists outside NI and lack of interest in retaining artists in NI.
>
> Isolation (5).

There were some benefits listed to being a theatre professional in Northern Ireland, such as 'the artistic community', 'visibility compared to a larger place' and 'low cost of living' (5). The cost of living in Northern Ireland has increased rapidly in 2022; therefore, it may no longer be a benefit or an incentive to move there. Our research has shown that there are little to no

professional training opportunities in Northern Ireland for dance and theatre workers. Because of this, there needs to be a reason why cultural workers live and settle in Northern Ireland (6).

Hadley, Steven, Sophia Woodley and Matti Allam. The future of cross-border cooperation in the arts: Policy briefing and executive summary (2022)

This document summarises the full review that 'offers an assessment of the existing policy landscape and practice on the ground' (3). The authors produced a 'Development Model' to be a persuasive tool for cross-border cooperation in the arts sector with five key 'Areas' for development: Professional, Artform, Audience, Economic and Civic. This report places Brexit and Covid-19 in the same category for review (4). Through our research and review of the literature, we have noted that Brexit has had a longer lasting significance to cross-border cooperation than Covid-19. Our research agrees that considerable resource disparity and a lack of policy framework on the island must be addressed.

Higgins, Noelle, Katie Donnellan (2022): Ireland's cultural policy and the protection and promotion of the cultural rights of migrants, *Cultural Trends*

Focusing on Ireland, this journal article relates to how the value of culture and the arts are perceived in Irish society. Culture and the arts are often described as a 'luxury' and, therefore, not a right of the people (1). The authors stress the need for explicit, direct, non-ambiguous and confident language in government policies concerning culture and the arts (14). Additionally, they argue for more formalisation of strategies and networks about professional cultural work (14).

Meredith, Robbie, 'Belfast arts scene 'damaged by lack of studios, says report'. *BBC News.*[https://www.bbc.co.uk/news/uk-northern-ireland-63748440?at_bbc_team=editorial&at_link_type=web_link&at_link_id=1D423282-6C8B-11ED-8966-8E332152A482&at_ptr_name=twitter&at_link_origin=BBCNewsNI&at_medium=social&at_campaign=Social_Flow&at_campaign_type=owned&at_format=link](https://www.bbc.co.uk/news/uk-northern-ireland-63748440) [assessed 25/11/22]

A 'Cultural Mapping' report produced by Daisy Chain Inc Consultancy for the Belfast City Council has concluded that the lack of studio and rehearsal space, as well as a lack of museums and art galleries' has caused '"severe damage" to Belfast's cultural life'. In comparison to

Dublin, Belfast has far fewer museums and art galleries. This lack of cultural hubs and space was exacerbated by the recent fire destroying artist workshops in the city centre in October this year. The report states, 'The lack of tenancy for artist studios in Belfast has put this sector in crisis'. It continues, describing the urgent need to provide space for creative work in Belfast and stressing that the lack of space threatens the "cultural fabric of the city". One of the reasons that there is a lack of space in Belfast for creative work is rising property prices in areas where creative work once took place.

O'Connor, Amy (2019) 'Anna Burns among new members elected to Aosdana. Affiliation of creative artists in Ireland elects six new people to vacant positions'. *The Irish Times.* https://www.irishtimes.com/culture/anna-burns-among-new-members-elected-to-aosdána-1.3851179 **[Accessed 4/5/22].**

Aosdána is an affiliation of creative artists in Ireland that accepts artists both north and south of the island. Membership is capped at 250 living artists from a range of creative disciplines. All members are elected by their peers and are entitled to avail of an annual grant, known as a cnuas, worth €17,850 a year for five years. There is nothing equivalent to Aosdána in Northern Ireland.

Dance

McGrath, Aoife, 'Dance Think Tank Report', 2021 Report.

Deriving data from three 'Dance Think Tanks', McGrath's report analyses the challenges dance professionals face because of the Covid-19 pandemic and the existing obstacles related to the sector's 'survival and sustainability'(1). These 'Dance Think Tanks' consisted of 'in-depth conversations with representatives from across the dance sector on the island of Ireland (Ibid.).

Supporting our research findings, this report covered issues such as 'economic precarity', 'inadequacy of funding support' and the 'real cost of dance' (4-5), which are all connected to how the value of dance is perceived across the island of Ireland. Many contracts are short-term, which can be unsustainable for many dance professionals (6). In many instances, funding and sustainability issues are concentrated on early career professionals; however, this report shows that the problem with short-term contracts and reliance on funding affects 'even established, regularly funded dance companies' (Ibid.). There are additional barriers to sharing in the dance sector across the island of Ireland, such as a lack of ethnic diversity. This report found that people who were 'not Irish' found it more challenging to be a dance artist on the island (24).

Overall, it would appear that dance is significantly under-valued and requires proactive responses from funding bodies and 'a recognition of dance as a normal profession' (Ibid.).

Covid-19, although devasting for the industry, provided 'a welcome space for reflection on the sector's boarder challenges and possibilities for future development' (20). The move to digital communication platforms during the pandemic enabled new connections and networks and generated 'new audience connections' (21). Maintaining online relationships and networks could help achieve a more 'shared' industry across the island of Ireland (22).

McGrath identifies key areas which require action and development. These areas are, Funding, Education, Access and Audience Engagement, Artist Wellbeing and Career Development, Infrastructure, Networks and Touring, Covid-19: Impacts and Opportunities and Advocacy, Sustainability, and Future-Proofing.

Theatre
Maitland, Heather (2021), 'Review of Pay and Conditions in the Performing Arts in Ireland in 2019 and 2020' *Theatre Forum*.

Maitland argues that the Covid-19 lockdowns saw a rise in appreciation of the arts and artistic pursuits and a recognition that art 'enriches our lives and our communities'(2). This report details the pay scales and conditions of performing artists in Ireland. I will provide the board headlines taken from their 'Key Findings'.

Maitland makes a strong statement 'Covid has pushed precariousness into penury' as 33% of artists have to supplement their income with part-time or temporary work, which was disrupted during the lockdowns and only 44% of artists were able to claim 'Pandemic Unemployment Payments' (3). The report found that '91% of artists, markers and creative practitioners earned less than the national average earnings' and they often work more hours than they are paid for (3). Arts centres, theatres and venues have cut 67% of jobs in 2020, significantly impacting artists (4). For more specific information, please see the full report.

Powel, Liz (2008), *Irish theatre handbook: a comprehensive guide to professional drama, dance, and opera in Ireland, north and south.*

Powel provides a comprehensive list of professional drama, dance and opera across the island of Ireland. Powel states that this handbook is a valuable resource that supports 'cross-border links and international networking and promotion research' (4).

Good Friday Agreement (1998) – Brexit (2016)

This section is dedicated to sources concerning the island of Ireland published between 1998-2016.

Much of the literature presented and outlined here argue that the creation of and the success of the Good Friday Agreement depended on Northern Ireland, the UK and Ireland being a part of the European Union.

Adshead, Maura and Tonge, Jonathan (2009), *Politics in Ireland: convergence and divergence on a two-polity island***. (Palgrave Macmillan)**

Politics in Ireland provides this project with a contextual overview of the similarities and differences in polity between the two jurisdictions of Ireland around its publication date of 2009. Adshead and Tonge employ a range of sources and a thematic approach to examine 'political institutions, political behaviour and public policy' across the island of Ireland (Adshead, Tonge: 2009).

This publication offered no direct analysis of arts or culture; therefore, for this project, the following themes/chapters consulted were: Introduction (1-9) and The Community and Voluntary Sectors (135-136).

The introduction offers a fascinating pre-Brexit insight into how 'many ordinary citizens' viewed the other jurisdiction. The authors' research indicated that:

> Many ordinary citizens in the republic, appalled by the violence in Northern Ireland and seeking to disassociate themselves as far as was possible from it, were proud to claim to know nothing about the politics in (if not of) Northern Ireland. Many ordinary citizens in Northern Ireland, in their desire to accentuate their separateness from the Republic, were equally proud to claim to know nothing about the politics there. (1)

Although not representative of all the population across the island of Ireland, this quote underscores the dissonance between some citizens of Northern Ireland and Ireland. Our research has shown that formal and informal relationships are the cornerstone of cross-border

cultural work. Therefore, it is of vital importance to overcome discord based on assumptions about 'the other'.

Our project also clarifies that both jurisdictions have 'divergent political and economic approaches' that yield 'quite different policy styles and stances' (Ibid: 1). This is evidenced in the policy reports examined in the 'Reports' sections of this bibliography.

Creamer, Caroline, Blair, Neal, O'Keefe. Brendan, Van Egeraat, Chris and Driscoll, John. (2008) 'Fostering Mutual Benefits in Cross-Border Areas: The Challenges and Opportunities in Connecting Irish Border Towns and Villages. International Centre for Local and Regional Development (ICLRD)

This report explains how the towns and villages along the border in Ireland were acutely affected by the violence, 'socio-economic stagnation and decline' of partition (1922) and the period known as 'the Troubles (1969-1998) (ix). The report explains that these consequences of partition and the Troubles have had a lasting impact on border areas. The report states, ' Today, however, communities along the Irish Border are strong advocates of cross-border collaboration' and details the benefits of cross-jurisdictional collaboration (ix). The benefits of collaboration encompass 'economic development, improved access to local services, social progress and ecological conservation' (ix).

The report describes the cross-border collaboration as a method of healing and reconciliation (x). The source indicates that much of the collaboration work began and continued to grow from grassroots work by ordinary residents of the border areas, which includes working on arts and culture incentives (xi). Collaborative initiatives (such as funding initiatives from the EU like INTEREG and PEACE) rolled out along the border were reflections of advocacy for collaboration and initiatives at other EU border areas.

Published in 2008, the report states, 'the normalisation of inter-jurisdictional relations in the context of European integration'(x). In other words, both jurisdictions being in the EU could aid 'the normalisation' of these collaborative projects. Brexit could potentially complicate the normalisation of collaborative work and jeopardise the ease of working relationships across the border in Ireland and further afield.

Dimitrovova, Bohdana, (2008) 'Re-Making of Europe's borders through the European neighbourhood policy' *Journal of Borderlands Studies*, 23:1, pp 53-68.

Dimitrovova details the implementation of the European Neighbourhood Policy (ENP). They argue that the process of two-fold; the first is – 'border confirming', which means 'confirming border areas of demarcation and division in which borders are conceived as boundary lines, frontier zones, or barriers that protect the Union and its citizens' (53). The second is 'border transcending', which 'consists in a challenge to open European borders and involves the transformation of the EU's external boundaries into zones of interactions, opportunities, and exchanges, where emphasis is on transcendence of boundaries' (53). The period between the GFA and the Brexit referendum saw the border in Ireland as an invisible permeable barrier because it was no longer physical. However, the Brexit referendum has shown that 'border transcending' can be interpreted as contentious by some. Brexit and its effect on Ireland could be described as part of an 'ongoing re-bordering process where the transformation of borders is subjected to a variety of factors, and where the European Neighbourhood is represented both as a process of separation, and as a process of linkage – with each coexisting in problematic ways' (66).

Gormley-Heenan, Cathay and Aughey, Arthur, 'Northern Ireland and Brexit: Three effects on 'the border in the mind' *The British Journal of Politics and International Relations* **2017, Vol. 19(3) 497–511**

Gormley-Heenan and Aughey examine the Brexit referendum vote and the impact of the Leave result from a Northern Irish perspective. The source describes the anxiety about the effect of Brexit on the island of Ireland. The authors quote commentator Leahy stating, 'what has been central to the Northern Ireland peace process is a "slow but inexorable process of making the border less important' (Leahy, 2016) (502), while they agree that the Brexit vote has 're-emphasised' the border. The source argues that how people voted in the referendum was already decisive because those voting Leave were mainly from a Unionist background, and those who voted Remain were predominantly from a Nationalist background (497). The authors describe the referendum result as 'bound to be taken as a victory for one community at the expense of the other', highlighting the worry before and surrounding the referendum result (502). The challenges of Brexit have been noticed in the government of Ireland, with Micháel Martin advocating for 'an immediate end to the hands-off detachment of recent years' (Belfast Telegraph, 2016b) from Ireland towards Northern Ireland and 'the need to prepare for Irish unity' (507).

Little, Adrian (2015), 'The complex temporality of borders: Contingency and normativity'. *European Journal of Political Theory* **2015, Vol. 14(4) 429–447**

The research concerning cross-border cultural work is contextualised by recognising the complexity of the border in Ireland and how it has changed and continues to change over time. Despite appearing permanent and 'natural', this source underscores that borders are much more 'ambiguous' demarcations (429-430). Little argues that border change is not linear or straightforward (431). Instead, Little uses the term 'Complex Temporality' to describe the 'disorderly manner and the uneven tempo in which change takes place in the real world' (431). Complex Temporality encompasses 'the processes of bordering as well as where borders physically lie so that we can understand their dynamism and degree of porosity across different policy areas (431). It also concerns the fact that the 'experience of the passage of time is neither universal or linear' (432). It is vital to understand that changes are happening continually, making it 'very difficult to pin down the precise implications of changes that we know are taking place' (432-422). In terms of culture, anthropologists have widely researched that those close to borders have 'highly specific cultural beliefs and practices' that need to be recognised (435). Additionally, it is important to recognise that 'borders are not settled' (444). The theories argued by Little here are interesting to note for workers working on and across the border, as well as for researchers examining cross-border work and livelihoods.

McCall, Cathal (2011), 'Culture and the Irish Border: Spaces for conflict transformation' *Cooperation and Conflict.* **46(2), pp. 201-221.**

McCall provides an overview of the history of formal, or 'public', and informal cross-border cooperation (202). During the conflict known as 'the Troubles' (1969-98), there was little North/South cooperation as the conflict 'helped reinforce the border as a barrier' (202). McCall states that the EU 'has been an important influence on reconfiguring the border economically and politically'; he goes on, 'it has also been integral to the development of an Irish border region cultural space through its provision of funding for cross-border, cross-community partnerships' (203). McCall attributes the cultural 'voluntary and community sector' as an 'important element in sustaining and development border reconfiguration and conflict transformation', from the border being experienced and defined as a 'barrier' to a 'bridge'(203). Significantly, McCall states that fervent Unionists like Ian Paisley could condone working collaboratively with partners in the Republic of Ireland because the 'perceived threat' of Irish unification seemed 'diluted'(209).

McCall, Cathal (2014) *The European Union and Peacebuilding: The Cross-Border Dimension*. **Palgrave.**

McCall argues that 'cultural resources' can be used as a method of peacebuilding across the border in Ireland, stating 'the more cultural resources the better for ethnic group solidary' (16). He alludes to the creative art networks, including theatre, 'have been established to pursue peacebuilding' (73). On the island of Ireland, particularly in Northern Ireland, funding bodies, such as the governmental bodies, request that the cultural industries are used for conflict reconciliation and community cohesion projects. In Northern Ireland, the cultural industries' value depends on their societal use. Although they can benefit society, more recognition of art as work is required to sustain the industry adequately.

Murray, Dominic (1998), *A register of cross border links in Ireland.*

A register of Cross Border Links in Ireland lists different companies or bodies that worked collaborative across the island in 1998. The data for this register was compiled from surveys sent out by Murray to businesses across the island, and the companies listed are those that returned the survey.

Murray states that it is the ambition of the Department for Peace and Development Studies at the University of Limerick to publish a register of cross-border links in Ireland every four years. This ambition suggests that Murray and the department were trying to formalise these links. However, there has been no register published since 1998.

This register is useful because it conveys the attitude towards cross-border collaboration at the time of the Good Friday Agreement. Of note are some leading Unionist attitudes towards the border in 1998, which is in stark contrast to some Unionist opinions of the border in the media post-Brexit.

Ireland's economic boom, known as the 'Celtic Tiger', was in full swing in 1998 (Celtic Tiger 1994-2007). Therefore, Unionists could see the economic benefits of working collaboratively with their neighbours across the border. Politically, prominent Unionists like David Trimble believed that as a consequence of the GFA, 'it was clear that, not only are cross-border contacts not being advanced as a strategy for creeping unification, they are now no longer perceived as doing so' (Murray: 1998: 213).

Today, Brexit has revived what some members of the Unionist community see as a threat of a united Ireland. As a result of the perceived threat of Irish unification, there have been Unionist riots, media outcry, and most significantly, the DUP refused to form a power-sharing government, resulting in no devolved government in Stormont at the moment. Subsequently, more caution may be taken when entering into collaborative work across the border, even if the Northern Ireland Protocol enables that kind of work.

Nash, Catherine and Reid, Bryonie, (2010), 'Border crossings: new approaches to the Irish border' *Irish Studies Review*. Vol.18, No.3, pp 265-284.

Nash and Reid address ideas concerning 'border identities' and speculate about 'senses of identity' and the shared experiences of those living close to the border in Ireland (246). They use road and bridge building between proximate border towns as examples of 'cross-border cooperation at government level'; however, these kinds of cooperation initiatives from the government have been negatively impacted by suspensions of the Northern Ireland assembly in 2007 (266). The suspension of the Northern Ireland assembly is a current issue and a barrier to government-led cross-border cooperation initiatives. The borderlands in Northern Ireland and Ireland have been reported to be 'amongst the most disadvantaged and deprived areas of the island' (269). Nash and Reid argue the partition of the island had an enormous negative impact on the border region as it 'badly affected existing retailers, manufacturers and services near the border' (269). Additionally, 'for many businesses the cost and inconvenience of new customs system – duties, paperwork, delays and longer journeys – as well as the growing divergence in the administrative systems on either side, created difficulties which led to a dramatic decline in trade across the border' (269). The authors list more difficulties that occurred because of partition, particularly farming, infrastructure, mobility, administration and cross-border collaboration. These aspects of everyday life could be currently under threat because of the consequences of Brexit.

Schimanski, Johan and Wolfe, Stephen. "Cultural Production and Negotiation of Borders: Introduction to the Dossier." *Journal of Borderlands Studies* 25.1 (2010): 39-49.

This article discusses border proximity and how these spaces can be areas of cultural exchange or tension; they state, 'borderlands are places of cultural production, that in a very economic sense, borderlands can be origins of many different forms of culture' (39). This quote provides an interesting perspective, especially for those practising dance and theatre professionals who

operate on the border. The border is not just a boundary, bridge or barrier; it can also have a 'key role to play in the discussion of the arts as a central part of the production of culture (Larsen 2007) (41)'. From the project, the idea that the border in Ireland is a producer of culture is often overlooked, but it is evident from the artistic work there.

Post-Brexit (2016 - present)

This section is dedicated to sources concerning the island of Ireland published after the 2016 Brexit referendum in the United Kingdom.

This project has shown that Brexit is a critical issue that crosses the literature. Brexit has re-emphasised the border, particularity its functional aspects such as visas and migrant work for EU nationals. Below are several articles that further detail the impact of Brexit and the anxieties that are held, with relevance to this project.

Begley, Jason, 'Why a soft border is so important' *Focus* **(Special BREXIT feature, June 2018)**

Begley argues that a soft border is 'so important' on the island of Ireland because a hard border threatens to 'undo' the advances made in cooperation between the two jurisdictions since the Good Friday Agreement. They stress that the 'two economies of Ireland are more integrated than they have been in a century' and that the 'EU was central to this'.

Bew, John (2019) 'The Return of the Irish question' *The New Statesman***.**

Bew describes the political landscape and the potential impact of Brexit on Ireland in 2019. They point out that in Northern Ireland, the majority (55.8%) of people voted to remain in the European Union (7). Those who voted for remain the majority of those people were from a Catholic and Nationalist background (7). Bew argues that for Catholic Nationalists, 'it was easier to acquiesce to the Union as part of a larger and more vaguely denied unit – the European Union – in which many forms of identity could exist side-by-side' (7). The Taoiseach at the time, Leo Varadkar, remarked that 'Brexit upsets the psychological equilibrium that underlays the peace process in Northern Ireland' (8). Although, Bew is hopeful as the destabilising effect has so far been 'mitigated by the surprising resilience of the Good Friday Agreement' (9).

'The Journal of Cross Border Studies in Ireland'. Volume 17. 2022. *Centre for Cross Border Studies***.**

Chairperson for the Centre of Border Studies, Peter Osbourne, describes Brexit as 'the greatest backward step, a significant blow to relationships on these islands, not just North-South but East-West as well' (3). To counter the 'significant blow', Osbourne advocates for 'cross border collaboration for mutual benefit' (4). Lisa Claire Whitten discusses how Brexit 'catalysed a paradigm shift in arrangements for North-South cooperations on the island of Ireland'(18). Whitten continues, 'In no other time since the 1998 Agreement has the future of North-South cooperation ever been less certain', but that 'this is also why the need for its continuation has never been more urgent' (9). Anthony Soares states, 'What we have seen is the commitment, resilience and perseverance organisations have continuously demonstrated faced with a deteriorating political context' concerning positive cross-border relationships (6). Soares writes that despite the political context, 'civic society organisations, educational institutions, local authorities and businesses have continued to build relations, cooperate, and trade on a cross-border basis – North-South and East-West (6).' However, as a result of the political upheaval, Soares says:

> Although by no means a widespread phenomenon at this stage, responses to the Centre for Cross Border Studies' quarterly surveys and discussions with other organisations… have suggested some community organisations in the Republic of Ireland – particularly smaller ones – are pausing or withdrawing from their North-South and/or East-West cooperation activities, and instead focusing on work within their own jurisdiction and on their European networks. In terms of the latter, organisations have reported that their counterparts from England, Northern Ireland, Scotland and Wales are now absent' (6-7).

This quote means some organisations have started to look more inward and locally because of the 'toxic atmosphere' and 'uncertainty' of the current political climate (7). There have also been political reasons for withdrawing cooperation, such as unionist groups in Northern Ireland withdrawing from north-south networks in protest to the Protocol (Ibid).

The impact of visa restrictions is important, especially for those living in the border regions. The protocol has enabled the island access to the EU Single Market for goods but not services and for some cross-border work that means it is difficult or impossible to secure insurance for activities (7). This must have a direct impact on touring dance and theatre companies.
Soares contends:

As many of the authors have suggested, we are at a turning point where we can strive to build on existing structures and channels for cross-border cooperation and dialogue. The alternative is to surrender to forces that seek to erase those structures, leaving us evermore polarised, isolated and at the mercy of challenges that can only be properly addressed through collaboration (17).

Buttazzoni, Michael, 'Brexit and the Northern Irish Borderlands: Fragile Progress Moving Towards Disintegration' *Borders in Globalization Research Project 49.* **(2016)**

Buttazzoni presents a pessimistic view post-Brexit life at the borderlands in Ireland because of the potential withdrawal of EU funding to the area. They describe how the 'meandering' 450 km border in Ireland 'divides the historic province of Ulster, several parishes, and occasionally individual households between two sovereign states' (1). The article signals that the EU PEACE funding that was availed of by non-profit and public sector agencies and was 'aimed at producing "bottom-up" integration"' has no replacement from the UK government (2). Buttazzoni states that a lack of funding for these areas could lead to 'a period of increased disintegration' at the Irish borderlands if the funding is not replaced (2).

Crooke, Elizabeth and Gina O'Kelly (2018) 'Brexit and the museum sector in Northern Ireland and the Republic of Ireland: The potential impact and recommendations for the future' *Irish Museums Association***.**

The museum sector reflects issues pressing to the dance and theatre sectors on the island of Ireland. These sectors have similar anxieties concerning precarious working practices and funding in the post-Brexit age. Crooke and O'Kelly are concerned with the potential impact of Brexit on the museum sector across the island of Ireland, particularly the impact of Brexit on travelling exhibitions, EU funding and existing professional networks on the island. Travelling exhibitions have similar issues to travelling dance and theatre shows because of potential customs charges, slower transit and touring company fees (11). They suggest that a 'record should be made of EU funding directly received by the museum' to have evidence to show what funding and support are required post-Brexit (3).

From their research, Crooke and O'Kelly state that there is an 'appetite' for 'all-island bodies' to 'work together in new ways' as a precaution and to plan for future issues related to the anxiety surrounding the protocol and lack of NI assembly (4). However, they also state that

there is 'hesitancy' in planning any future touring exhibitions because they take three years to plan and museum curators cannot predict how travelling exhibitions will operate in three years (13). These are anxieties due to the 'ongoing dispute about the Northern Ireland protocol and fall of the assembly' (4).

Pre-Brexit and pre-Covid-19 EU funding was a significant issue in the Arts and Culture sector. The withdrawal of EU funding is a massive concern for the museum sector, as well as the dance and theatre industries. Crooke and O'Kelly quote the UK Museums Association, 'The financial impact on the sector is likely to be substantial. Further tightening of public spending is probable. Given that museums in the UK are already facing a challenging public funding environment. Brexit is likely to make this situation worse'. (11. Museums Association 2016). These hesitations and worries are shared with those who we interviewed and discussion with during our project concerning the dance and theatre sector.

Durrer, Victoria (2017) '"Let's see who's being creative out there": Lessons from the 'Creative Citizens' programme in Northern Ireland' *Journal of Arts & Communities.* **Vol 9. No. 1.**

Durrer interrogates assumptions frequently asserted and uncritically accepted about cultural workers and those who engage with the cultural sector in Northern Ireland. These assumptions are often a barrier to engagement with the cultural industries. Additionally, assumptions often shape the basis for government decision-making regarding resourcing the sector. Durrer states that 'the arts and cultural sector are often dominated by a "cultural elite" existing in small, exclusive and self-legitimizing networks of influence (Griffiths et al.2008: 198; Evans 2001)' (17). Durrer argues that the domination of the cultural sector by a cultural elite means that 'community-based interpretations of creative, artistic and cultural participation' is neglected and left out of 'cultural policy development and offering (Griffiths et al.2008: 198; Evans 2001)' (17). As a result, 'this neglect has, in turn, had a bearing on the sector's capacity to understand the "act of engagement" in artistic, creative and cultural activity itself (Jancovich 2011: 273)' (17). However, Durrer recognises that there are tensions, such as the conflict and contention surround identities, that are barriers to building capacity in the cultural industries in Northern Ireland (17-19). These challenges are further aggravated by budget cuts and the significant lack of resourcing in Northern Ireland towards the cultural industries (22). Additionally, Durrer states research has shown that 'strategic development and allocation of

resources at local government level' is shaped by 'individual bureaucrat's interests, belief systems and person commitments' rather than influenced by artists and cultural workers.

Durrer, Victoria & Kerry McCall Magan (2017) Cultural policymaking and research on the Island of Ireland, *Cultural Trends***, 26:3, 189-194.**

Durrer and McCall Magan illuminate the challenges of 'matters relating to cultural policy in the North and South of Ireland' (189). These challenges relate to 'conflict, union, identity, heritage, image and self-reflection' being entangled with 'post-colonial and unionist sentiments that remain at play (MacGinty, 2014)' (189). Durrer and McCall Magan examine the consequences of the 'rationalisation of twelve ministerial departments into nine' that resulted in 'aspects of the Department of Education and the Department for Social Development, being subsumed into a Department for Communities (Northern Ireland Executive, 2017)' (190). Most significantly, for the art sector and cultural industries, "art" and "culture" are not mentioned in department names 'indicative of what Ramsey and Waterhouse (in press) refer to as a cultural policy of "avoidance" and "ambiguity"' (190). Furthermore, the lack of direct language underscores the 'lack of confidence' and 'uncertainty' of those in government concerning the cultural industries.

Durrer, Victoria, Jordana Corrigan, Ronaldo Munck (2019), 'Exploring Cross-Border Cultural Policy in Practice: Special Issue Introduction'. *Irish Journal of Arts Management & Cultural Policy***. Vol 16.**

Durrer, Corrigan and Munck's article echoes some of the findings of our project, the literature and the literature analysis in this annotated bibliography (see New Decade, New Approach). They state that 'cultural policy in practice' equates to 'culture's' perceived purpose is to 'help reconciliation' and used as a 'tool that helps societal problems' (2).

'Culture' can relate to ideas of the nation or nationhood, making it a particularly challenging word when analysing in the context of a 'shared island' as 'in the Irish context, the notion of 'nation' is not necessarily agreed' (Hayward).

As evidenced in our project, this article argues that Ireland places more value on the culture industries and the arts than Northern Ireland (9), as there is significantly less funding and resources for the arts in Northern Ireland.

This article articulates some of the challenges we have encountered in our project, such as, 'do those working in the Republic of Ireland need to embrace those working in Northern Ireland?'

(11), and it advocates for stronger collaboration between the jurisdictions, 'it was clear that the notion of all-island working must be addressed if we are to achieve harmonious development in Ireland' (11).

Farrell, Tara (2021), 'Conditions for Cooperation: Whither Civil Society?' *The Journal of Border Studies in Ireland 2021.*

Awareness and recognition of grassroots work as valuable is a recurring theme in this project. Farrell urges for a 'recognition and valuing of… grassroots work' related to cooperation and community development (138). Moreover, Farrell argues that there is a need to 'engage with civil society' to counter any negative impact resulting from Brexit (140). More awareness is needed from the top to the lived experiences of communities, which is true, not only for culture and the arts, but for all aspects of peoples' well-being and livelihood.

Gillespie, Paul, (2021), 'Trusting Relationships: a necessary political condition for cooperation'. *The Journal of Cross Border Studies in Ireland 2021.*

Gillespie argues that the UK and Ireland's EU membership sustained trusting political relationships (15,30). He claims that 'Brexit has rudely interrupted the pattern' and caused people to 'reinvent the trusting relationships' they had prior to the referendum (16). As we have stated multiple times in this project, working relationships rely on mutual trust and respect; Gillespie states that these relationships depend on 'a joint commitment of two parties to deal with one another' (15). Perhaps this recognition may lead to more formalised relationships, resulting in a lasting legacy of practice. Still, Gillespie's tone is anxious, and there are no clear indications of what will happen to working relationships in the future on the island.

Kerins, Emma, Shane Conneely, and Michaela Reilly (2020) 'The Case for Enhanced Cross Border Co-Operation.' *The Journal of Cross Border Studies in Ireland 2020.*

There are several shared anxieties about Brexit's repercussions, such as the return of a 'hard border' (149). Like Paul Gillespie's article (above), 'Trusting Relationships: a necessary political condition for cooperation' (and other articles), this source states that the Good Friday agreement worked because 'both jurisdictions shared EU membership' (150). Due to the uncertainty of the consequences of Brexit, this article suggests a 'need for co-ordination of activities' to 'benefit the most' 'while minimising the overall social and economic costs'. In other words, it is time to be proactive in facing uncertainty about this island's border and political future (150).

Mark-FitzGerald, Emily (2017). Known unknowns: research on Irish museums since 2008, Cultural Trends, 26:3, 195-215.

2008 marked an economic recession which significantly affected Ireland. Mark-Fitzgerald describes how museums suffered from massive financial cuts which impacted 'programmes, staffing and provision across the island' and have led to 'years of neglect, moderate to severe cutbacks, and fundamental lack of sector oversight, especially in the Republic' (195-196). Mark-Fitzgerald describes the impact of the reorganisation of the Northern Ireland Executive in 2015 'reducing councils from 26 to 11 and consolidating arts and council functions from the former Department of Culture, Arts and Leisure (DCAL) into the mega-Department for the Communities (DfC)' (196). As stated in other sources, such as the aforementioned, Durrer and McCall Magan's 'Cultural policymaking and research on the Island of Ireland', the lack of attention to culture and the arts in Northern Ireland harms the cultural industries in Northern Ireland. In recent years, the primary mission of museums has been 'social integration and regeneration. (202)' Mark-Fitzgerald asserts that while more recently there has been economic improvement in the museum sector, there are 'anxieties concerning the impact of Brexit on both sides of the border (212)'. They advocate for a 'practical response' to potential Brexit challenges and 'solidary across the museum, arts and cultural sectors… to lessen negative impacts to public institutions that may result in the wake of a hard or soft exit' (212).

Pollak, Andy, 'Northern intransigence and Southern indifference: North-South cooperation since the Belfast Agreement', in (eds) Ó Dochartaigh, Niall, Hayward, Katy and Meehan, Elizabeth, *Dynamics of Political Change in Ireland: Making and Breaking a Divided Island* **(London, 2017).**

This article highlights the shift in consideration for Northern Ireland from Ireland's politicians. For example, in 2005, Fine Gael's Leo Varadkar stated, 'Northern Ireland issues took up too much time' (181). In 2022 Varadkar will be a guest speaker at the 'Ireland's Future' conference, which was held on 1st October 2022. 'Ireland's Future' encourages debate about constitutional change 'informed by the Good Friday Agreement' (https://irelandsfuture.com/about-us/ accessed 17/10/22).

Current Taoiseach, Fianna Fáil leader, Michael Martin, argued that the referendum result requires rethinking current arrangements. The most urgent thing 'is an immediate end to the hands-off detachment of recent years' (Belfast Telegraph, 2016b). Indeed, Fianna Fáil has gone

further and advocated the need to prepare for Irish unity, which Martin speculated was now possible within his lifetime (Kelly, 2017).' (p.507 Gormley-Heenan, Cathay and Aughey, Arthur, 'Northern Ireland and Brexit: Three effects on 'the border in the mind' The British Journal of Politics and International Relations 2017, Vol. 19(3) 497–511)

This article also discusses the 'huge reduction of funding for the cross-border initiative from 2010' due mainly to the financial crisis that began in 2008 (186). One of the consequences of the recession was 'North-South cooperation' not being 'high on the agenda of most people' (187). The EU became the 'largest single funder of North-South cooperation in Ireland by a distance' (188). Therefore, the consequences of the United Kingdom leaving the European Unit require careful consideration by both jurisdictions on the island because of the real and potential challenges it presents.

Lagana, Giada, 'A preliminary investigation on the genesis of EU cross-border cooperation on the island of Ireland', *Space and Polity*, 2017, VOL. 21, NO. 3, 289–302

Lagana explains how, as part of the Good Friday Agreement, government bodies must 'promote cross-border cooperation on an all Ireland and border region basis' (289). Lagana argues that peace on the island of Ireland requires a peace process to be firmly embedded in the 'Grassroots Leadership' of the local community' (290). They argue that cross-border cooperation is vital on the island of Ireland to maintain a fragile peace, as they state, 'the genesis of cross-border cooperation on the island of Ireland must be seen against the backdrop of the conflict' (293) (Tannam, 1999).

O'Reilly, Catriona, (2019) 'The Meaning and Importance of Working Cross-Border: A Local Authority Perspective. *Irish Journal of Arts Management & Cultural Policy.* Vol. 6.

O'Reilly discusses the 'real and lasting impact' the conflict in Northern Ireland has had on 'personal, social and administrative relationships on the border' (67). She acknowledges that there are more nuances to cross-community and cross-border living than being from a Catholic or Protestant background, and these labels are often reductive (67). O'Reilly states that according to artist Sally O'Dowd, having artistic and cultural spaces to learn about common interests in the shared border region has 'made territorial separation that the border represents seem less divisive' (68).

As well as EU funding, 'Cavan artists, and communities and those of use working in Cavan County Council have taken advantage of other cross-border funding initiatives to support relationships and develop infrastructure, capacity and diversity in our work' (70).

O'Reilly stresses the daily lived experiences of those who work cross-borderly; some of these relationships are formal, while other relationships, which go unrecorded, are informal networks. More investment in the arts along the border region is needed to sustain both formal and informal working relationships, as individual artists need to be determined to survive in the sector and are being pushed to their limits (76). Significantly, O'Reilly appeals to funding agencies to recognise that art and culture work is 'slow work… which requires thought, reflection, research and space, but also to resources' (76). Our project has indicated that funding bodies do not understand the value or nature of cultural work. This lack of understanding leads to artists' overwork and under-appreciation of the work by government officials. More education and recognition of cultural work is necessary, particularly when cultural workers are used for community and reconciliation work. O'Reilly also calls for 'slow, place based' cultural work to embed a legacy of artistic practice in the border region (77).

Quinn, Dylan (2019), 'Working with the Presence of a Border: An Artists Perspective'

Irish Journal of Arts Management and Cultural Policy, **Vol. 16.**

Dylan Quinn is the owner of the dance company 'Dylan Quinn Dance' situated on the border, and the company regularly works across the border. Through Quinn's experience, he describes the disparity of value given to culture in Northern Ireland and Ireland.

Having lived experience working on and across the border, Quinn notes how the border has changed through his lifetime, both in subtle and obvious ways. Its 'physical dominance has diminished significantly since (Quinn's) youth'; however, the border continues to be 'ever present through (Quinn's) personal and professional life (44). This quote describes the border's 'psychological, emotional and cultural impact' that it continues to play (44). The main challenges of running a dance company in the border region relate to the lack of infrastructure and resources provided to that area by the government. These resources include infrastructure related directly to dance and culture industries and resources such as public transport links (49). Throughout Quinn's career and through working with communities in both jurisdictions with proximity to the border, he concludes that the border region has been abandoned. He

underscores the community's feeling of abandonment with tangible evidence stating, 'a quick look at a map representing the railway, motorway and/or broadband networks on this island reflects the sense of abandonment many people here feel' (45). Therefore, this sense of abandonment in border counties encroaches on the border population's everyday life and the cultural professionals attempting to work there.

Taillon, Ruth, (2018) 'Cross-Border Issues in Ireland: Lessons for the Anglo-Scottish Border' *Journal of Borderlands Studies,* **33:1, pp 85-102.**

Taillon argues for cross-jurisdiction collaboration on the island of Ireland because 'varied obstacles associated with the border or issues which are innately cross-border in nature, cannot be effectively addressed by either jurisdiction in isolation from the other' (83) and economic and environmental problems 'do not respect jurisdictional boundaries' (90). Taillon reflects on the effects of partition in 1921, stating that the 'economic isolationist polices' contributed to 'poor economic performance, planning and infrastructure gaps; distortion of labour markets and lack of mobility'(89).

Effort, funding and more resources are needed to sustain cross-border working relationships. Working relationships are imperative for those close to the border on both sides. Brexit has made collaborative work 'even more fragile', and 'organisations on both sides of the border are finding it increasingly difficult to sustain their own existence'(97). For the dance and theatre industries which provide avenues for reconciliation and help the well-being of communities, it is important that much-needed funding for resources is indeed implemented and sustained.

Soares, Anthony (2019), 'Reflections on the context and logistics of cross-border partnerships. *Irish Journal of Arts Management & Cultural Policy.* **Vol. 6.**

Soares examines cross-border partnerships and states that real-life 'practice of cross-corporation and the partnerships it entails can often be in dissonance with the political context in which it operates' (35). Therefore, cross-border collaboration can happen in-spite of the political climate or what is portrayed as the political mandate. Soares states that 'a lot of every day (and the note so every day) cross-border activity has taken place without necessarily seeking to have itself inscribed into national legislation' (35). While these partnerships take place, Soares argues that the Good Friday Agreement has strengthened cross-border relationships, especially when both jurisdictions were able to participate in the EU's cross-border cooperation programmes, such as INTERREG and PEACE (35-36). The absence of the

NI executive has resulted in the cancellation of meetings at the North South Ministerial Council, hindering cross-border cooperation (37). Acknowledging the circumstances at the border in Ireland, the EU has offered 'post-Brexit continuation of its funding for cross-border programmes on the island of Ireland' (39).

'Lack of understanding between people across UK and Ireland 'disturbing'(2019). *The Irish Examiner.* **(https://www.breakingnews.ie/ireland/lack-of-understanding-between-people-across-uk-and-ireland-disturbing-923965.html) [Accessed 30/4/22]**

This newspaper article argues that there is a fundamental lack of understanding between Great Britain and Ireland. This lack of understanding has led to poor judgement and decisions during 'times of economic and political crisis', particularly during the Brexit negotiations. Alliance MLA John Blair has suggested that there should be advisors from Northern Ireland to fill these knowledge gaps for decision markers in Great Britain, 'including those from the arts and sports sector'. The lack of understanding stems from the lack of immersion in other places. Immersion by going to places and experiencing other peoples' way of life is one of the conclusions from this project when considering 'the other' jurisdiction. In order to forge some expertise in a particular place, it is vital to spend time there to understand its idiosyncrasies.

Environment and Sustainability

The environment is something that is shared across the island of Ireland. This sector contains some articles about the island's shared environment and sustainability.

MacKenzie, Steven. (2019) 'Oliver Jeffers: "Patriotism is suspect, but I can get behind cultures"' *Big Issue.* **https://www.bigissue.com/culture/art/oliver-jeffers-patriotism-is-suspect-but-i-can-get-behind-cultures/**

The key conclusion from this article is that by looking at the bigger picture of the land everyone shares, we need to consider the sustainability of the land and the environment, i.e. this island is shared and needs to be nurtured despite the border. Sustaining and nurturing the land requires amicable relationships and capacity building across the two jurisdictions.

Immigration

Hayward, Katy and Kevin Howard 'Nations, citizens and 'others' on the island of Ireland', in (eds) Ó Dochartaigh, Niall, Hayward, Katy and Meehan, Elizabeth,

Dynamics of Political Change in Ireland: Making and Breaking a Divided Island **(London, 2017).**

Nuances of identity are complex across the island of Ireland. The 2004 Referendum concerning Irish Citizenship 'which saw the birth right of Irish citizenship to those born on the island (as per Article 2) restricted to those who had Irish parents or grandparents (as per the new Article 9.2)' (209) furthered this complexity for those living in Ireland. This referendum changed 'the conditions of belonging' and who was excluded from Irish citizenship (210). This project has illuminated that conditions of living, working and maintaining well-being are vital to cultural work and exchange across the island. The movement of people, props, stages etc., can be made more complicated by barriers to visas and citizenship.

Concerning the challenges posed by Brexit, Hayward and Howard argue that the UK and the Ireland's membership of the European Union enabled the '1998 Agreement…compromise in Northern Ireland by fusing an intertwining of hybrid identities and blurring of sovereignties' (208). Moreover, they assert that the consequence of partition is much more acutely felt and experienced in Northern Ireland than in parts of Ireland, resulting in different meanings (209). How partition is experienced in the present highlights a disconnect between the six counties of the north and the 26 counties of the south, signalling a lack of shared lived experiences between the two jurisdictions.

Shortall, Eithne, (2019) 'Brexit and the artistic movement across the Irish border' Culture Vulture. *The Sunday Times.*

Brexit has created costly and logistic barriers to touring international and local artistic work. Mary Cremin was the curator at Ireland's Pavilion at the Venice Biennale in 2019. Cremin's ambition was to exhibit the art work from the Biennale at the Void Gallery in Derry city, but because of the higher custom charge because of the end of the free EU movement, it was likely not to happen. This example shows how Brexit and its subsequent custom charges have impacted touring art, theatre and dance.

Covid-19 Pandemic

The Covid-19 Pandemic (circa March 2020 'lockdown' – Present) further highlighted the 'pre-existing issues within the industry' as well as the disparity of responses to cultural workers in Northern Ireland and Ireland. There continues to be uncertainty and trepidation concerning Covid-19 for theatre and dance companies and potential audiences. Articles in other sections

have discussed Covid-19, but this section will examine articles explicitly written about the impact of Covid-19 on the cultural industries.

Teevan, David (2020-2021) 'Online and on land: an examination of Irish arts festivals' response to Covid-19' *Irish Journal of Arts Management & Cultural Policy* **Vol. 8.**

With the increase in the use of digital communication technologies during the Covid-19 crisis, there has been advancement in using these platforms for art festivals. Teevan states that 'festival organisations envisage maintaining a significantly increased level of dependence on digital technologies in both the creation and delivery of festival programmes' (133). This decision resulted from successfully using digital platforms in 2020 for dance festivals.

Tsioulakis, I., & FitzGibbon, A. (2020). Performing Artists in the age of COVID-19: A moment of urgent action and potential change.

The findings in this report echo some of the same issues we have discussed for dance and theatre professionals across the island, providing further information about the perceived value of cultural work in society. Tsioulakis and FitzGibbon assert that performing artists' work was already precarious pre-pandemic resulting in artists' livelihoods being especially impacted because of the Covid-19 crisis. Our project agrees that governments in both jurisdictions failed, and continue to fail, to 'understand the nature of this (cultural) work'. (Tsioulakis, FitzGibbon's: 2020: 2). The authors found that 'income levels for artists within these industries is not only extremely low but also lower than their "non-creative" counterparts in the same industries' which highlights how cultural work is valued, or not valued (3). Widespread misunderstandings about the hard labour (in terms of time, effort and energy) of cultural work have normalised the idea that 'artists are performing a free service to which 'consumers' are entitled'(4). It would appear that precarious work contracts are one of the consequences of the constant and continual under valuing of cultural work. Subsequently, unstable, underpaid and undervalued work has had an acute adverse effect on cultural workers' mental health, which, again, has been exacerbated by the pandemic (4)

Walmsley, B. et al. (2022). 'Culture in Crisis: Impacts of Covid-19 on the UK cultural sector and where we go from here'. Executive Summary. Leeds: *Centre for Cultural Value.*

Lockdown and Covid-19 pandemic's impact changed over time as money reserves for precarious workers were continually depleted when the public health crisis went on longer than

predicted. This report thoroughly examines the impact of Covid-19 on the UK culture sector by splitting up the lockdown time into phases 1-3 (phase 1 March-Autumn 2020, Phase 2 Autumn 2020-Spring/Summer 2021, Phase 3 (summer – November 2021) from March 2020 – November 2021. This report asserts that the Covid-19 crisis 'highlighted the sector's pre-exiting inequalities, precarities and vulnerabilities' while holding a 'mirror up to a deeply unequal cultural sector' (6). The report describes how 'most venues lost their earned income overnight as their retail outlets closed' and 'box offices shut' (3). Freelance cultural workers were particularly vulnerable and many 'found themselves without any immediate income as emergency relief often excluded those with portfolio careers' and 'many existing contracts were not honoured' (3). Many freelancers affected by the overnight loss of their industry had to obtain employment in 'other sectors to survive' (3). The report also found that precarity of employment and confusion about re-opening and Covid-19 rules for social distancing was detrimental to these cultural workers' mental health (4).

However, there were some innovations made during the lockdowns, most significantly advances in 'digital engagement' which, in many cases, enabled access to international audiences and disabled audiences (3-4).

The report calls for 'national and local governments to cohere and communicate clear public health and safety guidance to all cultural organisations at the onset of a health crisis or pandemic. The lack of certainty and guidance caused chaos in cultural venues all over the UK and the slow closure of public venues almost definitely caused further spread of the virus' (6).

Tourism

Greer, Jonathan, 'Developing Trans-jurisdictional tourism partnerships - insights from the Island of Ireland' *Tourism Management.* **23 (2002) pp 355-366.**

Published in 2002, three years after the Good Friday Agreement, Greer argues that mutual respect and understanding are needed for tourism partnerships across the island of Ireland (355*). Greer states that prior to the GFA, tourism relationships were informal and 'no strategy existed'; therefore, there is a history of informal working relationships on this island (362).

Significant to this project, Greer notes an 'unequal balance of power' can hinder a shared relationship; therefore, there are power dynamics and personalities to consider when building all-island networks (356). Since 1993, the island of Ireland has been internationally promoted as a 'single tourism destination' (360). Greer explains there are historical tensions between

North and South because of the violent events of the Troubles (361). The Troubles led to a severe decline in Tourism numbers across the island, and the south 'gradually began to distance itself from the events in the North' (361.) Greer labels Ireland 'a dominant partner', and by promoting the north, tourists may be more inclined to go north rather than to Galway or South West and East; therefore, there may be some underlining hostility in promoting North-South travel (362). These relationship dynamics are important to acknowledge as we advocate for increased all-island networks.

(REVIEW: Gergely Kovács) Smyth, Gerry. Space and the Irish Cultural Imagination. Basingstoke: Palgrave, 2001. 228 pp.

Kovác's review of Gerry Smith's *Space and the Irish Cultural Imagination,* points to one of the key barriers to investment in the arts: risk. Kovác states 'The significance of Irish Tourism is that visitors to the island want "heritage" and "authentic culture" (Kovác: 2001: 38). In other words, tourists want to be presented with the tropes of Irish stereotypes, which may make it challenging to internationalise contemporary Irish dance and theatre not influenced by the imagery associated with Ireland. There may be discomfort in investing in the unknown, even when performances are under professional art management.

Border Studies

Johnson, Corey, Jones, Reece, Passi, Anssi, Amoore, Louise, Mountz, Alison, Salter, Mark and Rumford, Chris, 'Interventions on rethinking 'the border' in border studies. (2011) *Political Geography.* pp 61-69.

In recent years there has been increased scholarship in border studies, highlighting how complicated and challenging borders are (61). This article interrogates the use of borders, what borders are and how borders are experienced across Europe. Anssi Paasi states that 'rather than neutral lines, borders are often pools of emotions, fears and memories that can be mobilized apace for both progressive and regressive purposes' (64). Paasi's assertion here is interesting for cross-border research on the island of Ireland because it illustrates that borders are not experienced as neutral physical barriers, but they are places of heightened emotions that can change over time.

Recently Published Sources

Bergin, Adele, Seamus McGuinness (2021), 'Who is Better off? Measuring Cross-border Differences in Living Standards, Opportunities and Quality of Life on the Island of Ireland'. *Irish Studies in International Affairs*, Volume 32, Number 2, 2021, pp. 143-160.

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McDonagh, Luke, 'Exploring "Ownership" of Irish Traditional Dance Music – Heritage or Property?' International Journal of Cultural Property (accepted, forthcoming, July 2022).

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