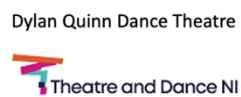


# Building Capacity for the Cultural Industries: Towards a Shared-Island Approach

IRC New Foundations, Shared Island Initiative 2021-22

Supported by the Shared Island Unit



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## Table of Contents

WORKSHOP 1 DISCUSSION PAPER: .....	3
PROJECT BACKGROUND .....	3
PROJECT CONTEXT AND INQUIRY .....	3
WORKING APPROACH .....	4
FOCUS OF WORKSHOP 1 .....	5
SUMMARY OF LEARNING: .....	5
Purpose of CI Develop / Our Research .....	6
EXISTING ACTIVITY : .....	9
Sharing .....	9
Relations.....	11
Common concerns .....	12
ENABLING AND / OR HINDERING RELATIONS .....	13
Frameworks of Support:.....	14
THE ECOSYSTEM OF SUPPORT .....	17
PLACE AND SPACE MATTERS.....	17
Rural / Town.....	18
Cooperative Policy Frameworks on spatial planning .....	18
Local Development Models.....	19
WAYS FORWARD .....	21
REFOCUSING THE RESEARCH ONTO RELATIONS .....	21
BEING PRACTICAL .....	22
RESEARCH METHODS .....	22
Mapping Relational Dynamics.....	22
WORKSHOP 2: PLACE AND NETWORKS: AROUND AND BEYOND THE BORDER .....	25
OTHER POSSIBLE ACTIONS EMERGING .....	25
Coming together to advocate on concerns common on the island: .....	25
Expand the scope of existing planned research to reach beyond the border. Examples include:.....	25
WORKING PRINCIPLES.....	26
ETHICS AND INTEGRITY IN RESEARCH .....	26
REFERENCES: .....	27

## Building Capacity for the Cultural Industries: Towards a Shared-Island Approach

### Workshop 1 Discussion Paper:

This discussion paper considers Workshop 1 of *Building Capacity for the Cultural Industries: Towards a Shared-Island Approach (CI Develop)*, held on 28th February 2022. After summarising topics explored and questions emerging from that workshop, the paper proposes a path forward for our research activity and Workshop 2, scheduled for 9<sup>th</sup> May 2022.

This paper was prepared by Victoria Durrer (UCD) in collaboration with Emma McAlister (UCD) and Aoife McGrath (QUB).

### Project Background

Funded by the Irish Research Council's (IRC) New Foundations Scheme, under the Shared Island Initiative Strand supported by the Shared Island Unit, *CI Develop* brings together existing academic and sector-based research to understand how all-island relations within the professional, publicly-subsidised performing arts of dance and theatre may be nurtured. The project is led by Dr Victoria Durrer (UCD) in partnership with Dr Aoife McGrath (QUB), Theatre & Dance NI, Arts Council Northern Ireland, Dance Ireland and Dylan Quinn Dance Theatre. Cavan County Council Arts Office, British Council Ireland and Arts Council Ireland / An Chomhairle Ealaíon are core research participants with Dr Emma McAlister supporting the work as Research Assistant. All of these individuals are referred to in this document as the Core Research Group.

### Project Context and Inquiry

*CI Develop* focuses on the professional, publicly-subsidised performing arts of dance and theatre as a sector or cultural industry that is interconnected across the jurisdictions of Northern Ireland and the Republic of Ireland. We consider this industry as interconnected for a number of reasons: due to the mobility of artists for work in both jurisdictions; cross-border co-production and development of art work through partnerships between different dance and theatre companies and venues; funding mechanisms that facilitate all- or cross-island relationships within the arts; local-authority arts office initiatives; and activities of arts resource organisations that operate either on an all-island basis or through partnership with organisations across the border (Hibernian Consulting, 2010; Durrer et al., 2019). Very little documentation is available regarding how this interconnection functions and with what impact. This lack of understanding limits how to consider strengthening but also nurturing this industry collectively and within each jurisdiction in a post-Brexit and post-pandemic context as part of the wider ecology of the region's 'cultural and creative industries'.<sup>1</sup>

As a result, over a series of workshops during a nine-month period in 2022, individuals in academia and the arts set out to explore the following questions together:

- To what extent does the professional performing arts **currently operate on a shared-island approach**? (e.g. international profile; dedicated funding streams; shared professional development schemes)
- What **aspects of cooperation should be prioritised** for future action and why?
- What **might enable or hinder** the development of a shared approach?

## Building Capacity for the Cultural Industries: Towards a Shared-Island Approach

- What institutions are best placed to build capacity for this type of cooperation?

The goals of the project are to:

- **Critically discuss what we know:** our own data about who are the key people, groups, organisations, institutional elements relevant to shared island connections (e.g. funding relationships, policies, and partnerships)
- **Determine required shared policies, procedures, and supports** for building capacity of shared island approach to post-Brexit / pandemic recovery and development
- **Exchange knowledge** regarding these needs with public / civil servants, researchers and practitioners in related fields to coordinate strategic development of shared endeavours
- **Connect with international researchers** to determine further knowledge exchange opportunities beyond Ireland

The process, which involves hearing from and valuing the experiences of broader groups of individuals and organisations engaging in the professional, publicly subsidised performing arts of dance and theatre across the island, will culminate in a report of findings to the Department of the Taoiseach's Shared Island Unit. It will also involve opportunity for exploring potential further study and exchange in Europe and beyond with our international advisor, Dr. Milena Dragičević Šešić, Prof. Emerita, former President of University of Arts, Belgrade, Founder of UNESCO Chair in Interculturalism, Art Management and Mediation.

### Working Approach

Led by Victoria Durrer, each Project Partner or Core Research Participant has a voice in research planning, implementation and analysis (Durose, et. al. 2014, p. 2; Campus Engage, 2017). Our membership represents different (and sometimes multiple) reaches and perspectives, at once representative of art forms, artists, sectors, and the organisations in which we work. **We bring with us important knowledge and perspective, networks, connections, awareness as well as a variety of forms of data / information.**

Our approach to working together is informed by the principles of the 1998 Good Friday Agreement as well as work on collaborative research (NRIF, 2022; Campus Engage, 2017; Durose et al., 2014) and the principles of citizen engagement as set out by Ireland's Citizen's Assembly (2021). Our working principles (available on p. 24) seek to ensure that our activities are based on values of mutual respect and understanding in ways considerate of different ideological positions.

### Focus of Workshop 1

Core Research Group members in attendance on the 28<sup>th</sup> February 2022 reviewed the aims and objectives and proposed actions of the project and reflected on interests, expectations, and concerns about these goals. The approach involved a brief presentation situating *CI Develop* in the context of the aims of the Shared Island Unit followed by brief written personal reflections on project goals, expectations and concerns. Also discussed were particular issues - first in small groups or pairs before coming together as a wider group - to share thoughts. Discussions were facilitated by Dr Victoria Durrer.

Together, we sought to:

- Confirm our shared working principles
- Confirm our common goals
- Review the project work plan
- Explore what we know about the
  - The benefits of a shared-island approach
  - What we think enables the development of a shared-island approach
  - What gaps in our understanding there are and what we think should be prioritised as a result.

Along with Project Lead, Victoria Durrer and Research Assistant, Emma McAlister (UCD), Workshop 1 was attended by:

- Dr Aoife McGrath, Senior Lecturer in Drama, Queen's University Belfast
- Caoileann Curry-Thompson, Acting Head of Drama and Dance, Arts Council Northern Ireland
- Niamh Flanagan, Executive Director, Theatre & Dance NI
- Dylan Quinn, Choreographer/Director, Dylan Quinn Dance Theatre
- Louise Costelloe, Programme Producer, Dance Ireland
- Dr Kerry McCall Magan, Country Director, British Council Ireland
- Catriona O'Reilly, Arts Officer, Cavan County Council Arts Office
- Toby Dennett, Strategic Development Manager, Arts Council Ireland

with apologies given by Graeme Stevenson, Research and Policy Officer, Arts Council Northern Ireland and Lisa McLoughlin, Dance Department Head, Arts Council Ireland

A summary of the discussion follows.

### Summary of Learning:

This section summarises both what we know and what is left unclear as a result of our discussion. The closing section points to ways forward for the research.

## Building Capacity for the Cultural Industries: Towards a Shared-Island Approach

### Purpose of CI Develop / Our Research

Those attending Workshop 1 collectively discussed the work plan and agreed a set of principles for working together (available on p. 24). All were also invited to reflect individually by writing down what, if any, concerns they might have regarding the project goals. Matters arising focused on working together, expectations and apprehensions associated with our role as researchers and the outcomes and subsequent value of the research. Research methods and their associated limitations were also discussed.

### *Working Together*

In our discussion we acknowledged the power dynamics that exist and are unchangeable amongst our group. For instance, power exists in relation to which organisations provide funding to others and which organisations receive funding by others represented in the group. Additionally, we acknowledged who is a dedicated 'researcher' and who is a dedicated 'practitioner' and the notions and types of expertise one perceives another to have as a result of those labels. We agreed that we cannot, nor should we, ignore these dynamics.

We recognised that we may all feel at risk or vulnerable in different ways. Working together in this way requires us to be open to unexpected results and tensions regarding who holds political, financial and/or managerial power and control (Durose, et al., 2011). As a result, we strive to recognise the strength that these positions, dynamics and feelings might give us as a collective (Orr & Bennett, 2009).

We also reflected on why and how the project goals are significant for us. Action verbs were prevalent in the written individual reflections and group discussion: e.g., to work together, to improve, to support, to embrace, to champion, to challenge. They also included a mixture of personal, artform, and organisation-related rationales for one's own involvement. Key themes included:

- Having preparedness for the changing wider political and policy context (e.g., Brexit, COVID-19)
- Desire to be involved, receive and contribute information, support research
- Desire to 'do' or have a sense of what might need doing as a result of what will be learned
- Working with others / sharing
- Advocating for the performing arts in one's own jurisdiction

**What clearly exists among us is a sense of commitment to the aims of the project as well as desire to work together to share what we know for accomplishing those aims. Our approach is built on recognising and valuing the different perspectives, knowledge and experience we each bring to the research process.**

### Data availability and capture

Data and information capture—what we already have, what we gather anew, and how—was a focus of our discussion. It was acknowledged that much data exists, held by the Core Research Group members (e.g., Dance Counts survey; Arts Council funded groups;

## Building Capacity for the Cultural Industries: Towards a Shared-Island Approach

memberships and activities). This data exists in a variety of forms: meeting minutes, reports, survey data, but information also exists through knowledge gained from experience working in this field. To date these sources have not been brought together. This “fragmentation” of information and data, as it was described, was noted as hampering an understanding of a broader, interlinked ecology of the performing arts on the island.

Visibility of knowledge was a concern. Some group members voiced frustration, noting that information about cross-island networks is already known, while others noted that this knowledge still largely resides within the sector itself and is thus not being collectively examined. Colleagues also noted that individual projects that are all-island or cross-border in nature may not be visible if looking within dedicated funding streams, such as within the Arts Councils, due to being funded by other funders or within companies’ annual funding streams. It was also highlighted that there may be invisible or unrecorded cross-border or corridor-related activity that is difficult to map because it happens “naturally” (or informally) and not due to any particular initiatives or funding streams.

What data is available does not always yield comparable and / or complementary information. More specifically, data sets in terms of their focus, questions, timing and scope are not coordinated amongst relevant funding and resource institutions and agencies within the two jurisdictions, much less across them. An example provided was previous research that attempted to note financial investment in arts specifically for reconciliatory goals in Northern Ireland. Determining actual figures specifically related to funds provided toward arts organisations and projects aimed at promoting reconciliation was deemed largely impossible due to varying or incomplete reporting mechanisms across different funding bodies (Jankowitz & Campbell, 2019). **All of these points bring to light our own questions about the quality and reliability of data and raise questions about what we might focus on when answering our research inquiry, as a result.**

### Expectations of findings: Capacity building and change

Advocacy, discovery of information and data and reflexivity were themes underpinning our discussion around the expectations of the research. Colleagues noted scepticism that documenting all-island relations may yield economic, skill building and infrastructural supports for the sector, while another noted that even documenting how all-island links function, and to what end, may be difficult. As an example of the challenges presented by data, another questioned what, if anything, the capture (for instance) of touring locations across the island for particular companies might really tell us.

We reminded ourselves that—funded as it is by the IRC—our work is about contributing “new knowledge or perspective[s] that can inform and support implementation and further development of the Shared Island Initiative” (IRC, 2021, p.14). As such, it is “envisaged” by the IRC that our work may result in further research bids “related to the Shared Island initiative, which may be relevant for future research calls” (IRC, 2021, p.14), including international exchange projects.<sup>2</sup>

**As a result, our work is focused on a) coming together and b) collating new knowledge as the core activity on which we are building capacity for the regional development of the Irish professional performing arts industries of dance and theatre.** Capacity building is

## **Building Capacity for the Cultural Industries: Towards a Shared-Island Approach**

aimed at “introducing change” (Millar & Doherty, 2016, p. 370) toward strengthening or developing in a particular way. It typically involves “enhancing or developing organisational procedures; acquiring new resources, including financial; building networks and / or developing the skills of individual and teams of staff” (Millar & Doherty, 2016; Durrer, 2017, p. 27). Yet, this list is only part of the results of capacity building efforts.

**How ‘change’ is interpreted or tasked through our project is determined by our starting point as a collective.** Capacity building itself is a process; one that is multi-dimensional and social. Depending upon the context, capacity building relies on different people, different organisations or institutions, different organisational teams of departments, different levels of government. As a process, it also relies upon “readiness” to engage in change (Millar & Doherty, 2016, p. 369).

Many of us seemed to indicate a feeling or anxiety that this project was THE step, when it is one step in working together. While many of us may have worked together or connected in some way through professional activity prior to this project, this is the first time we have come together to engage in this research task.

**Support from the IRC and Shared Island Initiative validates taking time to reflect.** It provides us an opportunity to question and explore how our broader public / state and organisational policies and practices might relate to individuals’ and groups’ experiences of engaging in all-island working and navigating the administrative, cultural, and functional geographies that entails. **This activity is as much an opportunity to talk to one another and ourselves as it is to talk to the Shared Island Unit. While talking together across the island is not new, a focus on talking about our relations in a structured way has evolved as a further step in a longer continuum of these relations. Here, we have an opportunity and we seek to take stock of the dynamic of these interactions as a whole.**

### *Sense of responsibility and commitment*

There was a collective sense of responsibility exhibited by the group with regards to how the project positions us as speaking on behalf of the publicly subsidized dance and theatre sectors with concerns regarding what the consequences for the sector might be (even if as yet unclear). This discussion centered on debates about ‘evidence’: e.g., evidencing artist precarity and career sustainability needs, evidencing public value of artistic work.

Yet, research shows that policy making is “messy, irreducibly political, and more influenced by ideas than evidence” (Belfiore, 2021, p. 2; see also O’Dochartaigh, et al., 2017). Focusing on ‘evidencing’ what we believe to be true in a language that we hope will be heard may not actually, then, yield any meaningful results for the economic, skill building and infrastructural supports we may all understand are required for artists and the public to engage in dance and theatre. In fact, due to data capture challenges, we may end up missing an opportunity to consider more deeply the lived experiences, values and meaning of engaging in and nurturing professional relationships across the island (Scullion & Garcia, 2005) in a reflexive way.

All involved in the project are committing work time and energy balanced with heavy pre-existing workloads. Not surprisingly, the sense of responsibility described above is coupled



## Building Capacity for the Cultural Industries: Towards a Shared-Island Approach

with an anxiety about time constraints to deliver outcomes, with nine months of focused activity and concerns about what we could all reasonably and meaningfully accomplish in that time.

### Methods and limitations

Related to our expectations and sense of responsibility was our discussion about the nature of methods and their “consequences: The methods we use determine what we see and how we see it” (Duxbury et al., 2015, p. 18). Data is both quantitative and qualitative. Embodied knowledge is also data, as are narrative experiences of work and everyday life. All methods have limitations.

Researchers work within a professional culture that accepts that research has limitations. The limits of what we might learn could be related to sample sizes and the availability and / or reliability of data and prior research on our topic. Limits will also be related to methods selected. By their very nature, certain methods restrict the types of information one might receive. For those of us working within professions dedicated to research, such limitations may lessen the generalisability of findings, but they also carve a path towards more and differently directed research projects.

For those of us working in the sector, opportunities to engage in and with research work presents a heavy responsibility to produce persuasive evidence for advocacy in certain areas. **What results are tensions around what and how we will focus our study, which we shall often revisit and negotiate together.**

### Existing Activity :

The group explored the research question ‘to what extent does this specific industry currently operate on a shared-island basis’.

### Sharing

Discussions indicated the ambiguous nature of the term ‘shared’ in the context of the professional performing arts. The following points were raised on this issue:

- **Meaning.** Questions were raised regarding what is meant by sharing and what is the intention underpinning the use of the word. Is it about one giving to another? Is it about recognition of links and connections that already exist? Is it about mapping how and what we share on the island? There are political, cultural and emotional elements here that we cannot ignore. These elements are related to and “dependent upon [societal] reconciliation processes [that are multi-level and exist] between individuals [and] social groups and at the political level, involving law making, governance and justice practices” (Durrer & Grant, 2020, p. 109; see also Jankowitz, 2018). In other words, what is shared and how may not necessarily be commonly viewed or even desired.
- **Stake.** There will be people who may or may not have a desire to connect across the border for whatever reason. This could be due to self-exclusion or a feeling of being

## Building Capacity for the Cultural Industries: Towards a Shared-Island Approach

systematically or ideologically excluded. Further, as a research proposal, our project starts from the place that having some sense of connection is not only inevitable, but also cooperative, when in fact connections may equally be competitive. We must account for this competitive element in our study.

- **Positionality.** Differences in funding / resourcing and perceived value of the professional arts in the two jurisdictions indicates a sense of imbalance, which was described as having the potential to hinder (whatever may be intended / meant by) 'sharing'. Discussion acknowledged what is perceived as a lack of parity between the dance and theatre sectors in the two jurisdictions, with NI colleagues articulating a strong sense of inequity of finance, perceived value of the arts and differences in working conditions as compared to colleagues in RoI.

The Shared Island Unit in the Department of the Taoiseach is a Republic of Ireland government-led initiative, which may indicate greater political buy-in from that jurisdiction, despite recognition of working with both the NI Executive and the British government. In NI, the arts are subsumed within the Department for Communities.

Resourcing differences, particularly funding, has emerged as a potential challenge to initiating, resourcing, and maintaining all / cross-island relations in the professional, publicly subsidised dance and theatre industries. More specifically, the difference in state investment in the arts is felt to evidence most starkly the unequal 'footing' on which each jurisdiction is placed when approaching building any sort of relationship, connection or deeper partnership. Some more specific differences noted amongst those in our group included:

- the increase in allocated funds to Arts Council Ireland (for 2021/22: €130 million in exchequer funding to ACI; Department for Communities providing £10m as well as £1.1m for capital projects to ACNI). Though it is recognised these figures do not account for nuances in how that funding is allocated or the differing functions for arts funding that exist.
- Resourcing differences are also related to spend towards capital projects, financial allocations to the arts and human resourcing via local authorities in addition to available physical infrastructure, and education and training. Additionally, the Creative Ireland initiative in RoI provides funding for the arts that is not similarly available in Northern Ireland
- A perception that public opinion and political will in RoI has greater tolerance for public subsidy of the arts than in NI where colleagues described themselves as "fighting a battle for the basic rights of artists" in relation to resourcing artists
- Different resourcing opportunities for artists amongst the two Arts Councils. For instance, at the time of writing there is only one funding stream in ACNI that is available for individual artists. Available once a year, it is only for professional development rather than making work. Among other initiatives and streams, ACI provides funding for individual artists and for the making of new work with opportunities to apply throughout the year.

## Building Capacity for the Cultural Industries: Towards a Shared-Island Approach

Culture Ireland is a resource that particularly supports Irish artists abroad and has supported artists from ROI and NI (Culture Ireland, 2022). NI companies touring of work abroad is limited in comparison to ROI at present, though there has been more focused on this to date and with the support of Theatre and Dance NI.

### Relations

**Relations or connections across the two jurisdictions within dance and theatre were confirmed as existing, though there is little formal documentation regarding what connections exist, how they function and to what end.** The following were described as existing:

- **All-island organisations and companies** exist. These include those that hold bank accounts in both jurisdictions, e.g., Smashing Times and those that operate explicitly on an all-island basis, such as the Tyrone Guthrie Centre. Greater clarity is needed on how such bodies function and through what relationships and with what results.
- **Connections in amateur arts:** all-island focused amateur groups exist. Examples include Amateur Drama Council of Ireland (A.D.C.I), the federation of amateur drama festivals (and its 3 Act Festival circuit); ADCI's partnership with The Drama League of Ireland for the 1-Act Festival Circuit. Greater clarity is needed on how such bodies function and through what relationships and with what results.
- **Youth arts relationships:** There are connections existing amongst youth arts practice in theatre and dance. An example is DU Dance (Belfast) showcases youth dance from across the island in its annual platform event; university theatre societies. Greater clarity is needed on how such bodies function and through what relationships and with what results.
- **Companies that work in both jurisdictions** exist. This might include touring, co-production of work, and / or teaching / facilitation. Examples include Prime Cut, Maiden Voyage Dance Company, Liz Roche Company. Greater clarity of what and how companies work across the island is needed.
- **Artists that work in both jurisdictions.** This might include activity for performance touring, co-production of work, and / or teaching / facilitation. Without permission to name, individuals will not be named here. Greater clarity of what and how artists work across the island is needed.
- **Artists that relocate from one jurisdiction to the other.** Examples include artists that Dance Ireland have assisted in developing professional networks in preparation for relocation. Without permission to name, individuals will not be named here. Greater clarity on what and how artists relocate as well as how they make this transition is needed.
- **Professional development is availed of by artists / arts manager on an all-island basis.** An example noted was individuals attending Theatre Forum initiated training from across the island. Greater clarity is needed regarding what, by whom, why and

## Building Capacity for the Cultural Industries: Towards a Shared-Island Approach

from where it is availed.

- **Dance and theatre resource bodies consist of all island membership.** Greater clarity is needed regarding by whom, why and of which memberships area availed.
- **Dance and theatre resource bodies connect:** Individuals working in different dance and / or theatre resource organisations, e.g., Dance Ireland / TDNI may meet, attend one another's events, promote one another's events, co-develop events / programmes / activities. Though greater clarity is needed regarding what and how these organisations relate with one another.
- **Venues connect. For touring and co-production of work.** Examples noted have been Abbey / Lyric and rural touring networks, Strollers network. Greater clarity is needed on how these emerge, what makes these possible, how they function, where, who is involved, when, and to what end.
- **Funding bodies, arm's-length and government levels support cross-border and / or all-island work strategically and explicitly:** Examples noted were EU / SEUPB: Peace Plus funds, Interreg Funds; Atlantic Philanthropies; Ireland Funds; Community Foundation for Ireland; Local government funds and initiatives (including through EU support), RoI Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media N/S Programme; Dept for Foreign Affairs. Most of these relationships are strategic. There are also historic relationships between bodies that no longer exist.<sup>3</sup> Greater clarity is needed on who, what, where and when.
- **State agencies support artists in both jurisdictions for diplomacy and image-building,** e.g., Culture Ireland funds and showcases artists who reside in either jurisdiction or abroad, but showcases Irish artists who identify as Irish., eg Cahoots; and British Council Ireland though greater clarity is needed on who, what, where and when.
- **'Informal' and 'formal' networks** were referred to. Though no specific examples beyond touring networks were shared, informal seems to relate to proximity of people / companies / groups / venues as well as habits and familiarity with people / places whereas formal networks seem to be based on written protocols, procedures, guidelines, though greater clarity is needed on what constitutes either, how they function and to what end.

It is important to note that this list is not exhaustive of the types of relationships nor does it encompass areas of the performing arts that are outside the scope of this study, such as commercial companies and work and in the area of youth, stage schools and similar.

### Common concerns

A number of concerns related to the development and nurturing of dance and theatre arose as common. While some of these are unique to the Irish context, their relationship (if any) to the presence of the political, administrative, and territorial border existing in a post-conflict space is as yet unclear.

## Building Capacity for the Cultural Industries: Towards a Shared-Island Approach

### Some of these concerns are circumstances commonly shared in other European countries (EENCA, 2020):

- Working conditions of artists, pathways for development, sustainability of careers.
- The workforce is local and international and often one person is working in both ways.
- Lack of awareness around the true cost of making work.
- Privileging the value of statistical data over experiential and embodied knowledge of artists and other practitioners. While this varies across different states and political contexts, this is not unique to the Irish context.
- Place and spatial matters: urban – suburban – rural divides in arts offering and opportunities and viability of arts careers.
- Supporting and ensuring equality of opportunity, diversity of offer, diversity of work force, diversity of viewpoints. Particular mention was made of ensuring that relations consider people from new communities.
- Working in rural areas were particularly noted as a shared area of concern for the development of dance and theatre—both in terms of audiences and for artists’ careers.

### Some of these concerns were more specific to the conditions of dance and theatre on the island of Ireland:

- Lack of sufficient access to formal training, especially at third level in NI where there is no longer a degree at Magee / UU in Dance, and no professional training in performance or directing in theatre in NI. The Lir Academy in Dublin offers a BA in Acting, and an MFA in Theatre Directing, and the University of Limerick offers a BA in Contemporary Dance. However, there continues to be a lack of conservatoire training for dance (i.e., from the age of 15/16) on the island, with dancers wanting to pursue a career involving classical ballet needing to train overseas.
- Culture Ireland platforms contemporary Irish theatre and dance abroad (Culture Ireland 2022), however there is room for showcasing greater diversity of the performing arts in relation to all-island tourism strategy and international image-building.
- Artists are mobile in their work across the island, but clarity around the potential impacts of Brexit on touring, work and pay is still lacking.
- Touring of work across the island has lessened. NI companies tend to stop at Letterkenny as the only Republic of Ireland stop.
- Undervaluing the role of the producer.

### Enabling and / or Hindering Relations

The group considered what might enable or hinder the development of a shared approach. Due to the lack of clarity around the term ‘shared’, discussions focused mostly around establishing, maintaining and / or developing connections. The following themes emerged:

## Building Capacity for the Cultural Industries: Towards a Shared-Island Approach

### Frameworks of Support:

#### *Institutional Frameworks*

Questions arose regarding what is it about the border or the context of governance on the island of Ireland that presents unique opportunities and / or challenges to all-island relations. Scholar Katy Hayward's collective body of work draws attention to the point that, as multi-level arrangements set out by the 1998 Good Friday Agreement (GFA), these are among the most progressive approaches to cross-border relations in Europe. The legal, social, economic, and cultural connections it enables are also supported by European Union frameworks.

However, the specific relationship of legislation and broader institutional frameworks to the creation and nurturing of all-island relations with regards to the performing arts of dance and theatre needs greater study. Strand II of the Good Friday Agreement established institutions for North–South cooperation, particularly the North–South Ministerial Council (NSMC) and with means for policy alignment on the island in agriculture and rural development, education, the natural environment, healthcare, tourism, and transportation. Many of these areas are focused on within RoI's Programme for Government and the focused on the Shared Island Initiative. Strand III facilitates cooperation regionally across the island of Ireland and with Great Britain and the Crown Dependencies.

How these may support (or not) the cultural industries of dance and theatre is as yet unclear. However, it seems the development of formal and shared arrangements made possible by the Good Friday Agreement coincided with a lessening of formal touring and funding connections on the island. The group described that there was more cross-border touring activity in the 1990s. It was also stated that prior to the Good Friday Agreement and up to 1996-97, one could apply for funding from either Arts Council even if based in the other jurisdiction, though these were not explicitly 'shared' policies. Further a touring scheme that worked across the island of Ireland and Great Britain operated in the 2000s that ACNI contributed to, which seems to have ceased post-2008 crash. While it is not a focus of this research to advocate for specific all-island-focused funding from particular bodies, what is of interest (even at a later stage of study) is what / how these changes in practice emerged. These concurrences raise questions around what types of connections legislation and policy facilitate and how they do so within different times and broader socio-political and economic contexts (e.g., 1990s economic boom; 2020s post-pandemic recovery). It also raises possibilities for understanding the potential comparison with other sectors: e.g., tourism and higher education.

The importance of European support to the enabling of regional partnerships (through INTERREG and Peace Plus funding) and supporting the arts should also be noted. How these may support (or not) the cultural industries of dance and theatre is as yet unclear. Scholar Cathal McCall at QUB has done relevant work in this area.

The Shared Island Unit in the Department of the Taoiseach was established in September 2020 to explore "the political, social, economic and cultural considerations underpinning a future in which all traditions are mutually respected" (IRC 2021, p. 14). Led by the Republic of Ireland, the Shared Island Initiative is a whole of government scheme. Within the

## Building Capacity for the Cultural Industries: Towards a Shared-Island Approach

Government's Programme for Government, *Our Shared Future* (GoI, 2021), which emphasises the challenges Brexit has placed on the relationship between the Republic of Ireland and Northern Ireland, the initiative is positioned within a dedicated section entitled, 'Mission: A Shared Island'. Announced in Budget 2021 with €500m in capital funding available between 2021-25 for investment in collaborative North/South projects, the Shared Island Unit involves working with the Northern Ireland Executive and the British Government to address "strategic challenges faced on the island of Ireland; to "further develop the all-island economy, to "deepen North/South cooperation"; to "invest in the North West and border regions"; to "foster constructive and inclusive dialogue and a comprehensive programme of research to support the building of consensus around a shared future on the island" (SIU, 2022a, np).

### Policy Supports and Political Buy-in

While there is no all-island cultural policy framework, the GFA lays the ground for links to higher education, tourism and spatial planning policies within and across each jurisdiction, as all of these areas operate within all-island frameworks. Alignment between policy aims and the missions of organisations that are mutually beneficial may provide scope for establishing and developing all-island relations. Key areas to note are:

- Cultural and tourism policies of both Executive governments recognise the individual and shared contribution of the cultural industries to "economic and social policy" (DTCAGSM, 2019: 3), the "quality of life, health and wellbeing" (DfC, 2021, np), and as "a demand driver for both domestic and overseas tourism" (Tourism Recovery Taskforce, 2020: 29).
- Spatial (see Space and Place Matters section below).
- RoI's 2021, Programme for Government, *Our Shared Future*, presents a number of related areas of work in areas of spatial planning, transport infrastructure, making sectors Brexit-ready, areas in youth and education, and research developments. It also makes an explicit commitment to ensuring "that the Northern Ireland deal, New Decade, New Approach, is implemented in full" (GoI, 2021, p. 104).
- New Decade, New Approach places emphasis on culture particularly in relation to heritage, language, and traditions. Dance and theatre are relevant, though the arts are rarely, explicitly mentioned (NI Executive, 2020).
- The Shared Island Initiative emphasises that "culture and the arts can play a significant role to promote better understanding between communities on the island" and in supporting young people to engage across the island (SIU, 2021, p. 34, see also p. 25)

**We recognise the relevance of dance and theatre work to other policy areas, and particularly to represent and celebrate "diverse identities" and foster "constructive dialogue". Yet, our project argues that this capacity in addition to the inherent intrinsic value of artistic practice as core to freedom of human expression is vulnerable because**

## Building Capacity for the Cultural Industries: Towards a Shared-Island Approach

**livelihoods and infrastructures in these industries are vulnerable.** Policies largely neglect the cultural industries as inter-related despite evidence otherwise (Tourism Recovery Taskforce, 2020; McGrath, 2021; Hibernian Consulting, 2010; Barton and Murphy, 2020; Durrer et al., 2019; RIA, 2021; Durrer, et al., 2021). As a result, strategic development of the co-operative and competitive elements of Irish regional cultural industry development has been hampered. As Brexit and the pandemic pose strategic challenges for the livelihoods of a highly mobile cultural workforce and regional competition in cultural tourism (Durrer et al. 2019; McGrath, 2021; Tourism Recovery Taskforce, 2020; DfC, 2021; NCFA, 2021).

### Joined-up efforts: Personal and Organisational

The group noted the ways in which whole organisations and individuals meet and connect to share information or partner on specific initiatives. A range of examples were provided, which seem to provide frameworks for connection. Some may be one-off, or shorter in duration or possibly based on individual interest, while others may be clearly or directly linked to organisational strategy. Additionally, colleagues working for organisations that engage on an all-island basis explained that they do so as it fits within the remit of their work, even if it is not an explicit part of their organisation's mission to work on an all-island basis. Examples noted were:

- **Funding initiatives.** Funding calls and streams facilitate links on particular issues / topics of common concern. As mentioned in the subsection on Relations above, funding streams provide frameworks of support for joined-up efforts. Beyond the larger scale initiatives such as EU/SEUPB funds, the IRC New Foundations Scheme, linked with the Shared Island Initiative, which supports this project is evidence of one such link. Another is the Dance Conversations study (UCD/QUB/Dance Ireland / Theatre and Dance NI) made possible by through RoI Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media N/S Programme
- **Sector-wide all-island gatherings** go beyond conference or events that happen to include professionals from across the island (e.g., Theatre Forum events discussed above). Rather, these are purposely all-island in nature in topic. An example is the Co-Motion Conference, held on the 25<sup>th</sup> and 26<sup>th</sup> October 2019 at the Crescent Arts Centre, Belfast, which considered the theme of dance and borders. Curated by Aoife McGrath, it was the first all-island dance industry and research conference on the island of Ireland and a cross-border, collaborative initiative led by Dance Ireland and Dance Resource Base (now incorporated within Theatre and Dance Northern Ireland) in partnership with Belfast International Arts Festival and Queen's University Belfast, and with additional funding support from An Chomhairle Ealaíon, Dublin City Council, Arts Council of Northern Ireland, Belfast City Council, Halifax Foundation and Visit Belfast.
- **Joint Research.** An example includes The Living and Working Conditions Report co-commissioned by Arts Council Ireland and Arts Council Northern Ireland in 2010 from Hibernian Consulting. More needs to be understood about the motivation and support for shared research. While there is recognition of the all-island flow of the dance and theatre workforce and connections between resources (even if fragmented, adhoc, or implicit) this flow does not extend to the attempts to carry



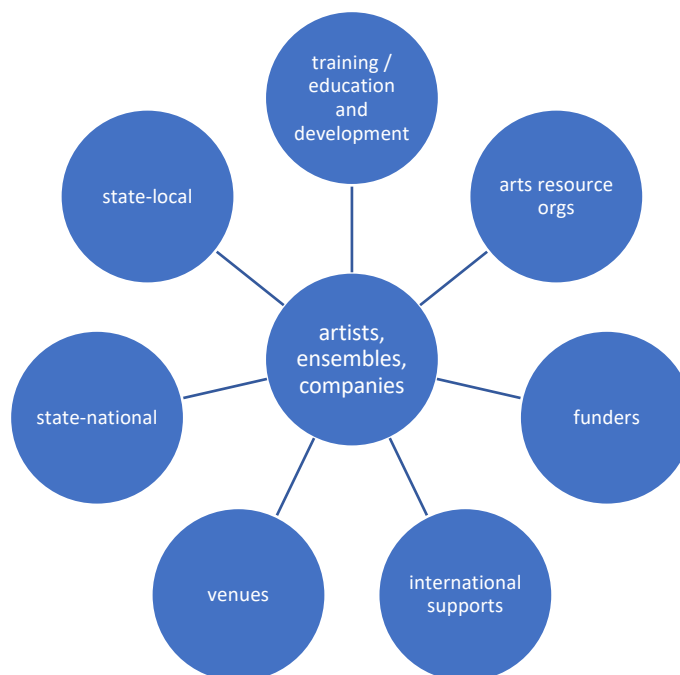
## Building Capacity for the Cultural Industries: Towards a Shared-Island Approach

out all-island focused research in dance. While Dance Conversations (referenced above) is a start, this remains one-off at the moment.

- **Meetings / Discussions.** These involve the coming together of organisational representatives in order to foster discussion / updating on particular areas of common concern or interest. Arts Council Ireland and Arts Council Northern Ireland engaged in these meetings more regularly for a period of time amongst wider teams, but these waned due to priority shifts. General sharing meetings amongst the executive levels are due to resume. It was noted there are meeting minutes available from older sessions, available in Arts Council Ireland archives.

### The Ecosystem of Support

The ecosystem that supports the performing arts (dance and theatre) was discussed. The group focused in on the artist, we explored the interrelated areas of infrastructure and support.



It was acknowledged that locating these organisations on a map of Ireland is not sufficient for building an understanding of what is or is not ‘shared’ on the island. Rather, we need to understand the relational dynamics between them as well as who and what facilitates and / or hinders those relations.

### Place and Space Matters

Place and space emerged as a theme in Workshop 1. Ireland’s geographic positioning as an island on both the periphery of Europe and Great Britain is relevant to the nurturing and development of the cultural industries here. It is a source of challenge and strength. Research conducted by Durrer and McGrath with colleague Campbell and in partnership

## Building Capacity for the Cultural Industries: Towards a Shared-Island Approach

with Dance Ireland and Theatre and Dance NI demonstrates how the “peripheral positioning [of the island] contributes to an impression of isolation but is also a source for collective intimacy of experience for those who engage in dance on and off the island of Ireland” (Campbell, et al., 2022, p. 14) The spatial distribution of physical infrastructure, professional networks and training and professional development relate to the performing arts’ regional development potential and the sustainability of artists’ careers (Durrer et al., 2019; O’Reilly, 2019; Quinn, 2019). Key areas of focus are spatial planning and tourism—and the consideration of the performing arts of dance and theatre in those contexts.

### Rural / Town

Working in rural areas were particularly noted as a shared area of concern for the development of dance and theatre—both in terms of public engagement, audiences and for artists’ careers. While more research is needed, it appears that there may be an urban / rural divide in accessing work in dance and theatre (Campbell, et al., 2022; ACI, 2022). The global pandemic has placed new emphasis and consideration on the rural and on towns, indicating the potential of a supportive policy framework. Of note:

- *Rol’s Our Rural Future: Rural Development Policy 2021–2025*, a cross- departmental approach to “a rural Ireland that is thriving and is integral to our national economic, social, cultural and environmental wellbeing and development. That vision is built on the talent, skills and creativity of people in rural communities; on the importance of vibrant and lived-in rural places; and on the potential to create quality jobs in rural areas and sustain our shared environment (DRCD, 2021).
- *A Rural Policy Framework for Northern Ireland* closed its consultation in Sept 2021, which states the importance of the “cultural” built environment (in addition to heritage built environment) (DAERA, 2021, p. 112) as the “cornerstone of rural tourism” (DAERA, 2021, p. 124)
- *Rol’s Town Centres First* policy which “aims to create town centres that function as viable, vibrant and attractive locations for people to live, work and visit, while also functioning as the service, social, cultural and recreational hub for the local community” (DHLGH & DRCD, 2022, p. 5)

### Cooperative Policy Frameworks on spatial planning

There are cooperative frameworks for spatial planning in place on the island:

- *Rol’s Programme for Government (Gol, 2021)* states interests in “adopting an all-island approach to national planning frameworks” (p. 104)
- *Framework for Co-operation Spatial Strategies of Northern Ireland and the Republic of Ireland* (Dept for Regional Development/ NI and Dept for Environment, Community and Local Govt / Rol), 2020.

There is opportunity to think about spatial planning in relation to the arts and at local level. Some indicators include:

- While there is no explicit mention of the arts in the all-island Framework for Co-operation, the Republic of Ireland’s Project Ireland 2040, the National Planning

## Building Capacity for the Cultural Industries: Towards a Shared-Island Approach

Framework (NPF) has paid particular attention to the role of the arts (and at local level) (GoI 2018).

- Spatially informed planning (including that relating to RoI's NPF is a key priority informing "investment, advocacy and other actions" of Arts Council Ireland (ACI, 2016, p. 6, 35).
- In the Republic of Ireland, local government is a key intermediary in relation to spatial planning and the arts, facilitated by their role within the NPF but also in relation to Arts Council Ireland and the County and City Management Association through their Framework for Collaboration, which sets out to take an integrated approach to promoting and developing the arts (ACI & CCMA, 2016).
- Arts Council Ireland launched a spatial strategy (ACI, 2022) in March 2022, which makes reference to the cross-border context. Referencing the NPF (GoI, 2018) the document states,

"as well as the five cities, five other towns are identified as key regional growth areas: Sligo, Athlone; Letterkenny; Derry; and Drogheda / Dundalk: Newry the latter two acknowledging the significance of the Border and the Dublin – Belfast economic corridor. A regional focus to Arts Council spatial policy will give particular emphasis to these cities and towns" (p. 54)

To date and including these policies, much spatial engagement typically stops at the border. There is scope to explore engaging as a Research Group with local authorities working cross-border and other bodies working in spatial research and policy (see Workshop 2 plans below). Other resource bodies representative amongst the group noted that some of their scoping and research work 'stops at the border' even if their membership does not.

Stopping at the border is not unique in Irish public policy, but the International Centre for Local and Regional Development (ICLRD) has done some work in this area that highlights the limitations for people, places, industries and quality of life considerations when 'border stopping' is policy and particular to the Irish context (Creamer, et al., 2008; Rafferty and Lloyd, 2014). The Director, Caroline Creamer, has spoken recently on these issues at UCD's Centre for Irish Towns. Based at Maynooth University, she is also involved with the Cross-Border Spatial Planning Development and Training Network (CroSPlan).

### Local Development Models

There are longstanding models for industry development at local level with a particular focus on local government partnerships aimed at connecting places for inward investment and economic development.

Examples include those that build on the proximity to the border:

- **The Irish Central Border Area Network (ICBAN).** Formed in 1995, it includes eight member Local Authorities from North and South <https://icban.com>

## Building Capacity for the Cultural Industries: Towards a Shared-Island Approach

- **East Border Region (EBR).** Formed in 1976, it is one of the longest established local authority-led cross-border groups in Europe, bringing six Local Authorities together and serving a population of just under 1 million people.  
<https://www.eastborderregion.com>

It also involves consideration of spatial corridors, one of which is explored in detail below :

- **The Dublin-Belfast Corridor:** The corridor concept has been in existence since the 1990s and involves extensive partnership working. It is focused on bringing together the administrative (local government) and functional geographies (rail / road infrastructure) of the region to harness economic development and “tackle regional disparity” (Blair et al., 2020, p. 5). A 2020 report emerging from research partnership between Ulster University, Dublin City University and economic / enterprise departments in the eight councils in that region (Armagh City, Banbridge & Craigavon Borough Council; Belfast City Council; Dublin City Council; Fingal County Council; Lisburn & Castlereagh City Council; Louth County Council; Meath County Council; and Newry, Mourne and Down District Council explores the potential benefits and challenges that might emerge from greater links, including within the post-Brexit and Covid-19 context. Potential areas for cooperation are identified.

There is limited reference to the cultural industries in this report with Hillsborough Castle as one case study. However, tourism is noted as “ubiquitous and important to every Council” along the Corridor with 68,000 tourism-related jobs located across the Corridor noted at the time of writing. Focusing also on post-Covid recovery, the report notes:

“In 2018, over 10 million trips were made in the Corridor, with access onto the island being especially beneficial. A high proportion of these in the two cities [of Dublin and Belfast] but opportunities also for the development of niche tourism packages in areas in between” (Blair et al., 2020, p. 11).

The report also makes reference to the importance of ensuring local areas develop not just on the basis of emphasising one particular type of industry, but seeing development as dependent upon hard infrastructure (eg. transport) in as well as on links with education, health, and other “enabling institutions” (p. 11). Oddly cultural industries are not included as either an area of economic development, nor as an “enabling institution”. However, in relation to Dublin and Belfast, the creative industries, specifically “immersive technologies, games, etc...” (p. 58) are noted as an areas for potential corridor linking.

Further investigation of the potential of these already existing relationships to the performing arts needs exploration. At an event hosted by Cultural Policy Observatory Ireland (Durrer, et al., 2019) , questions as to how relevant some of the funding initiatives and programmes are to that sector were raised. Furthermore, there are challenges to these types of relationships, politics and the geography territory are as important in the local as in other spatial forms.

## Building Capacity for the Cultural Industries: Towards a Shared-Island Approach

The Local Authority Development Funding launched recently by the Shared Island Unit may build upon and work within these frameworks to provide opportunities across enterprise development, cultural curation projects, tourism and recreation.

### Ways Forward

Overall discussions in Workshop 1 confirmed that there lacks clarity regarding the ways in which interconnections in the performing arts of dance and theatre function and with what impact. While there is lived knowledge of this experience, as well as some empirical data, these forms of data are fragmented. This fragmentation limits our understanding of the broader, interlinked ecology of the performing arts on the island.

This section summarises questions and research directions emerging, which will assist in building our understanding of the existence and potential for all-island relations in the professional, publicly subsidized performing arts of dance and theatre. Further details on methods and approaches are available upon request.

#### Refocusing the Research onto Relations

Language and meaning are important elements to our research—relating not only to our own word choice but how different terminology may be understood and used by others who might engage with the research. There was recognition amongst the group regarding the complexity of the term ‘sharing’ and in relation to industries that are ‘cultural’ in nature. Exploring ‘relations’ and ‘connections’, how they work is arguably a clearer path forward to understanding their impact. As a result, we propose to adjust the research questions as follows:

Question 1 from “To what extent does this specific industry currently operate on a shared-island basis (e.g. international profile; dedicated funding streams; shared professional development schemes)?” to “What cross border / cross-jurisdictional relations currently exist in this specific industry? What can we note about what is seen to work and have meaningful impact?”

Question 2 to remain the same: What aspects of cooperation should be prioritised for future action and why?

Question 3 from “What might enable or hinder the development of a shared approach?” to “What might enable or hinder the development of relations?”

Question 4 from “What institutions are best placed to build capacity for cooperation?” to “What institutions that have cross border / cross-jurisdictional relations might help us learn about how challenges have been navigated and opportunities seized? What institutions that have cross border / cross-jurisdictional relations could we connect with to address our priorities (or help us figure out what they could be?)”

## Building Capacity for the Cultural Industries: Towards a Shared-Island Approach

### Being practical

The anxieties shared about the expectations for the research coupled with the time allowed, give pause to remind ourselves that this project is one part of a larger continuum of all-island working. This moment is one in which we are facilitated by funding and policy alignment to take stock of the existence and dynamics of the all-island ecology. **What we are doing now is an aspect of capacity building. It is also important to recognise that all colleagues involved have allocated time to this project in their existing work schedules.**

### Research Methods

Taking into consideration our time, our focus and the revised research questions with the themes emerging from our discussions in Workshop 1, the following research design is proposed.

#### Mapping Relational Dynamics

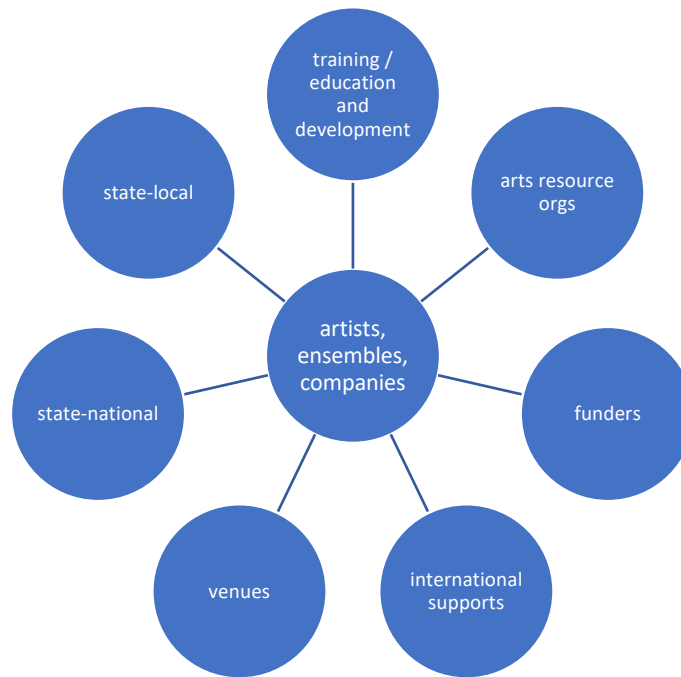
It is clear that all-island relations exist, and they do so despite any formal coordination. In order to begin to consider any issues related to broader capacity building concerns, understanding why and how all island relationships exist, with what pattern, and to what impact is needed. This involves

- a) documenting what connections exist
- b) gaining a sense of what patterns exist in these relationships
- c) developing an understanding of the relational dynamics between those connections and
- d) what impacts result for those involved.

Mapping will allow us to gain a picture and sense of how connections on the island exist. It will facilitate an understanding of the space of cross-island work: eg. is it border proximate, corridor related, or further dispersed; and what other patterns of interconnection emerge and / or need further study.

This diagram will be used as an initial guide: in addition to the existing 'relations' we identified (on p. 10-11).

## Building Capacity for the Cultural Industries: Towards a Shared-Island Approach



### Literature and Policy context

Our work will also consider existing academic literature and sector-based reports on the cross-border and all-island relations in the performing arts of dance and theatre. Additionally, it will consider our broader public / state and organisational policies and practices as constituting the administrative, cultural, and functional geographies that these relations traverse and through which they take part.

### Mapping existing links

The discussion at Workshop 1 revealed the breadth of knowledge held amongst the Core Research Group. Yet, this knowledge remains largely hidden. As one Core member explained, institutional memory and mechanisms for cross-island networking can be lost when they remain individually held. We must first capture who and what organisations, bodies, institutions we engage with on and across the island, as well as how and why we interact with them.

Mapping is a “means to (re)present place as lived and embodied”. The use of maps involve representation of “physical landscapes as well as social, personal, and psychological connections to place; social connections among people and places, and even connections among ideas” (Powell & Hughes, 2013, p. 2). We propose to explore the social and professional connections that exist in our sector through data collation by our Core Research Group members, but to also capture the narratives of those relationships through case studies. Important, will be the spatial relationship to the border as possibly proximate, corridor-oriented or something more dispersed.

Additionally, in Workshop 1, questions emerged as to what is it about the border or the context of governance on the island of Ireland that presents unique opportunities and / or challenges to all-island relations with specific focus on changes in meetings / relations between the two Arts Councils over time. It would be of interest to gain a sense as to how this relationship has altered over time.

## Building Capacity for the Cultural Industries: Towards a Shared-Island Approach

It is proposed that each Research Group member collate their existing data with a focus on dance and theatre only, with the questions detailed below. Victoria Durrer and Emma McAlister will work with each representative to develop a 'map' of the locations / relationships. Individual Research Plans have been agreed and signed off on during April / May 2022.

In Workshop 3, 16<sup>th</sup> June 2022, the Core Research Group meets to review what we have learned, with a goal to identifying key patterns.

### *Case studies*

In addition to our own study, Victoria Durrer and Emma McAllister propose to conduct a series of case studies. Case studies are a means by which to further investigate the lived experience of these relational dynamics.

We propose to particularly focus on case studies that are 'live' cross-border / all-island relationships to scope this experience.

Case studies represent all-island and cross-border relations. Currently being agreed, they have been identified based on established track record in all / cross border relations. Doing so assists with exploring the relational dynamics of established interconnections on the island. It also allows for a consideration of changes that may have affected relations over different periods of time. Further, we hope that such case studies will help us to understand some of the "naturally" happening relations, not just those that are due to any particular initiatives or funding streams (see p. 8 above).

Consideration was also given to ensuring a relative balance of the following types of representation:

- dance and theatre
- individual to ensemble
- freelance to regularly employed
- venue to non-venue

Semi-structured interviews will be conducted that will engage participants in reflecting on their relationship:

- The genesis of their relationship
- The purpose / goal of the relationship
- What enables that relationship
- What challenges are presented to maintaining that relationship
- Who / What else exists within that relationship and where are they based
- We will also seek to understand, with the context of the Shared Island Unit and the ambiguity regarding the term 'shared' that emerged in our Workshop 1, what shared might look like in the context of the performing arts for these research participants, what tensions / opportunities / challenges etc... emerge through discussion



## **Building Capacity for the Cultural Industries: Towards a Shared-Island Approach**

Semi-structured interviews will be conducted to permit deeper investigation of how participants describe the nature and dynamic of their relationship, how it has taken shape over time, where and how that relationship works. Participants will also be asked to discuss and locate (on a map) the extent to which their particular relationship extends beyond themselves.

Emma and Victoria will present initial learning from the case studies at the 16<sup>th</sup> June session.

### **Workshop 2: Place and Networks: Around and Beyond the Border**

Workshop 2, which will be led by Emma McAlister and in consultation with Catriona O'Reilly and Kerry McCall Magan, will allow exploration of (revised) Research Question 4 and the issue around space and place in relation to the border raised above.

The models for industry and local government partnerships aimed at connecting places for inward investment and economic development show potential for better understanding how administrative and functional geographies are negotiated to support industry development.

### **Other possible actions emerging**

In addition to the research task in which we are engaged as a collective, some areas of cooperation are emerging as worthy of further consideration:

#### **Coming together to advocate on concerns common on the island:**

- Living and working conditions of artists
- Higher education in dance and theatre
- While pay issues are difficult to implement, dance / theatre resource and support bodies might consider coming together in agreement in good practice and standards in pay for artists on the island.
- Coordination of data
- Enhanced communication amongst key agencies

#### **Expand the scope of existing planned research to reach beyond the border. Examples include:**

- Arts Council Ireland is examining the scope and work of arts resource organisations
- Dance Ireland research on touring and explorations of co-producing models

## Building Capacity for the Cultural Industries: Towards a Shared-Island Approach

### Working Principles

As a collective, we have agreed to engage in this project and with one another with the following principles:

**Equality of voice:** each member will be given opportunity to voice their opinions, should they so wish; additionally we will strive to consult with a wider group of individuals and organisations engaging in the professional performing arts (dance and theatre) on an all-island basis

**Active engagement:** we seek to make the most of this unique opportunity to communicate with the Shared Island Unit through our active engagement in our project role

**Efficiency:** we aim to make best use of our limited time together through circulating and engaging with circulated materials in advance of workshops

**Respect:** while we acknowledge the power dynamics that exist amongst a group of people and organisations that have funding relationships, without exception, we hold the views of all involved in esteem and will seek to provide an atmosphere in which we and those we invite to our workshops may engage freely and confidently when making contributions or sharing viewpoints.

**Collegiality:** we will work together in a spirit of sharing and support.

**Transparency:** workshop discussions will take place within closed sessions, i.e., not available to the public. However, we will share a summary of our discussions through 'discussion papers' made available on relevant partner websites. Consent (or not) for individuals to be named in these documents will be honoured, as indicated below.

**Consent:** all those invited to engage with us, will sign a consent form to indicate the ways in which they give permission (or not) to be named in their involvement in the project. We will honour this agreement.

**Review of procedures:** except in the case of honouring GDPR and privacy / anonymity rights, we recognise that we may amend / add to these working principles and our work plan as the project progresses.

### Ethics and Integrity in Research

The group reviewed information sheets and consent forms for their own involvement and those which will be made available and requested from further participants in the research. Issues related to GDPR and anonymity were discussed as part of the agreed working principles.

As further research is collated and shared by and with the Core Research Group, the Project Lead and Research Assistant will circulate a data sharing plan in accordance with the National Research Integrity Forum (NRIF) Research Integrity Framework (NRIF, 2022).

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<sup>1</sup> We employ the term 'cultural industry' to the specific field of the professional, publicly-subsidised performing arts of dance and theatre on two key points. First, is that dance and theatre are 'cultural' products because they produce and share "symbolic ideas" (Galloway & Dunlop, 2007, p. 26). As such, "they play a central role in freedom of human expression", personal and collective identity, democracy, and cultural rights (Galloway & Dunlop, 2007, p. 26). Second, and with freedom of expression, identity, democracy and rights in mind, is their relationship to cultural economics; essentially, that economic value and market success alone is not the value on which public subsidy and state support for dance and theatre is measured in either

## Building Capacity for the Cultural Industries: Towards a Shared-Island Approach

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jurisdiction on this island (O'Hagan, 1998; Durrer & McCall Magan, 2017). Wider public benefits are also important aspects.

<sup>2</sup> Opportunities include the COALESCE Scheme aimed at addressing “national and European/global challenges” (IRC, 2022, np) as set out in the IRC’s COALESCE (Collaborative Alliances for Societal Challenges) programme, broader European Union research schemes, or even the Higher Education Authority’s North-South Programme.

<sup>3</sup> For instance, prior to the Good Friday Agreement and up to 1996-97, an artist could apply for funding from the Arts Council in the other jurisdiction from where they resided. But this was not a “shared island” policy. There is currently no shared funding schemes between ACI / ACNI in theatre and dance