

Cultural Policy

Perspectives on the Island of Ireland

Edited by

**Victoria Durrer, Ali FitzGibbon
and Kerry McCall Magan**

ISBN: 978-1-032-71514-8 (hbk)

ISBN: 978-1-032-71648-0 (pbk)

ISBN: 978-1-032-71646-6 (ebk)

First published 2026

1

Introduction

Cultural Policy on the Island of Ireland

*Victoria Durrer, Ali FitzGibbon and
Kerry McCall Magan*

(CC BY-NC-ND 4.0)

The chapter DOI: 10.4324/9781032716466-1

1 Introduction

Cultural Policy on the Island of Ireland

*Victoria Durrer, Ali FitzGibbon and
Kerry McCall Magan*

Introduction

Cultural policy is now largely acknowledged as an established and global field of academic research (Durrer, et al., 2018; Isar, 2009). There exists a wealth of nation- and region-specific studies (Rosenstein, 2024; Cuyler, 2022; Beauregard & Paquette, 2021; Cooke, 2021; Henze & Escribal, 2021; Redaelli, 2020; De Beukelaer & Spence, 2018; Fung, 2018; Lee, 2018; Lim, 2015; Ahearne, 2006; Burns & Will, 2003; Schuster, 2003; Mulcahy, 2002; Cummings & Katz, 1987), comparative approaches (Mikola, et al., 2025; Schramme & King, 2025; Hylland, et al., 2024; Gray, 1996; Kawashima, 1995; Cummings & Schuster, 1989) and those that, while grounded in particular nation-specific policy frames, seek to provoke broader questions about the purpose, nature and meaning or impact of policy (Belfiore, et al., 2023; Bell & Oakley, 2014; Liu, 2014; O'Brien, 2013; Ahearne, 2009; Lewis & Miller, 2003; Miller & Yudice, 2002; Quinn, 1998; Dimaggio, 1983).

The list of academic contributions becomes immense and impossible to fully cite here when considering the field of cultural policy studies and the wide range of potential associations as encompassing the creative and/or cultural economy, the creative and/or cultural industries, arts-specific policy, culture/arts/creative practice, management and/or administration, international relations, regeneration, participation, well-being, community, social cohesion, diversity, labour, innovation, entrepreneurship, the digital sphere, the environment, climate action and sustainable development (see for example Figueira & Fullman, 2025; Duxbury, et al., 2024; Hylland & Primorac, 2024; Dueter, 2023; Gu, 2023; Jancovich & Stevenson, 2023; Skaggs & Aparcio, 2023; Garcia, 2022; Joffe, et al., 2022; Hadley, 2021; Brook, et al., 2020; Oakley & Banks, 2020; Valtysson, 2020; Eriksson et al., 2019; Wesner, 2018; Duxbury et al., 2017; Hernández-Acosta, 2017; Isar, 2017; Hesmondhalgh, et al., 2015; Gray, 2010).

Within this multidisciplinary and international context, *Cultural Policy: Perspectives on the Island of Ireland* draws together a wide range of academic disciplines and studies that relate to cultural policy in the context of the island of Ireland (Ireland [IRL] and Northern Ireland [NI]). In compiling this anthology, we set out to contribute three things to the study of cultural policy both specifically to our region and to the discipline, as a whole. First, we aim to further the examination

2 *Cultural Policy*

of the “situated” nature of cultural policy among people and place (Durrer, et al., 2023) through the unique context of this intertwined two-polity island. Second, and by way of its particular environment, the collection serves as a call for greater recognition and reflexivity in cultural policy studies regarding how people and place define what we think we “know” about cultural policy. Finally, the collection aims to acknowledge and engage with our colleagues across this rich field of research on, and about, the island. No collection can incorporate every potential scholar and dimension to such work. However, in compiling this collection, we articulate a range, depth and history of cultural policy scholarship from multiple disciplines. In doing so, we aim to bring attention to and engage with interdisciplinary dialogue on cultural policy studies on, of and for the island and beyond. This introduction sets out the rationale for these goals before discussing the contribution of the authors in more detail.

Situating Cultural Policy on and of the Island

In aiming to further examination within cultural policy studies of the “situated” nature of cultural policy, we refer to much more than a territorial or administrative location (as place): Ireland, Northern Ireland or county, city, town and village. Here, situation refers to geographic location in addition to the nature of the state and its institutions; the conceptions, perceptions and realities of governance; the make-up, lived reality and interpretation of a “sector” that is cultural and/or artistic and/or creative, and the social, professional, personal, cultural and political relationships these sectors entail; as well as the negotiations, ‘tussles and tactics’ that influence the “practice” of cultural policy (Sitas, 2023, p. 241). In this way, a situated study of cultural policy opens up any study of place, contributing wider understanding of the lived complexities that cultural policy entails.

The *place* where this book and its policies are situated – the island of Ireland – provides two distinct national contexts for cultural policy in which a social and geographical “nearness” to centres of power exists. The proximate nature of this two-polity nearness results in social, political and professional lived experiences that are arguably much more personal, connected and layered (Blandford, 2013; Hjort & Petrie, 2007). The land border on the island of Ireland equally marks socio-cultural commonalities, shared histories and (con)tensions and an array of economic, environmental, social, political, cultural and personal interdependencies, connections, as well as divergences, differences and bifurcations. In tandem with evolving interdependencies and separations along and across the land border, the island – in its partitioned state – is itself a negotiation with its other island neighbour (Great Britain) of post-colonial relations in which contested histories exist regarding how power has evolved or was devolved. Further, the geo-political context of each means that both jurisdictions face not only the ‘developmental and strategic challenges’ of geographic and geo-political ‘peripherality’ (Ruane, 2017, p. 94) but also a dependency and interconnection in ways that expand governance to include a network of diverse foreign actors (Keating & Harvey, 2014; Bray, 1992).

Cultural policy and the administration and management of culture on the island of Ireland constitutes a process of cooperation and competition within and between polities, one that is especially influenced by translocal mobilities, networks, practices and subjectivities whether urban, rural or border situated (Durrer, et al., 2023; Bell & Orozco, 2023; Rau, 2012). On the island, the production and dissemination of symbolic goods relate not only to socio-political, historical and cultural notions of identity, but also the ways in which entire industries, sectors and governments may be intertwined economically, administratively and culturally (British Council, 2025; Durrer, et al., 2023; 2019; Hayward, 2018; McCall Magan, 2018; Gormley-Heenan & Aughey, 2017). Therefore, in developing an edited collection of research about cultural policy on, of, for and indeed from, the island of Ireland, this book does not present a comparison between the two jurisdictions of Ireland and Northern Ireland (Adshead & Tonge, 2009). Rather, it highlights the complexity that this intertwined, contested and shared, relational space brings to cultural policy studies.

We argue that policy is created through the implementation of strategy and practice by, and in exchange with, government and non-government institutions, organisations, arts/cultural/creative workers, producers and practitioners, associated organisations, companies, networks as well as the broader community and voluntary sectors that work at and across multiple scales. Approaching cultural policy-making from such a meta-governance perspective (Lagana, 2017) involves situating the concerns and contours of cultural policy-making within, through and across scales of governance. Drawing on work in arts management and cultural policy (Durrer & Henze, 2020; Bell & Oakley, 2014; Jeffcutt, 2004; Schuster, 2003; Fitzgibbon, 2001), political science (Visanich, 2022; Lagana, 2017; Kuznetsov, 2014), paradiplomacy studies (British Council, 2018, 2025; Zamorano & Morató, 2015; Keating, 2000), geography (Bell & Orozco, 2023; Paasi, 1991) and work in the cultural field (e.g. McCall Magan, 2023, 2018; McCall & Houlihan, 2016; Blandford, 2012; Amante, 2010; Mercer, 2006), this approach sees policy as the administrative operations, procedures, traditions, habits and belief systems in and across networks of government at local, national and supranational levels, as well as the community, voluntary and private sectors. Therefore, this edited collection considers cultural policy as taking place officially and overtly through written policy, governance and strategy documents, and also covertly and behind the scenes through everyday, local, social and administrative practices and operations. This approach recognises that the uneven distribution of, or access to, power (FitzGibbon & Tsioulakis, 2022), despite its proximity both across the sector and across the island, means that policy may be written (if it is written at all) and/or practised (Bell & Oakley, 2014) across meso, macro and micro levels of government, public administration and citizenry (McCall Magan, 2023; Durrer et al., 2019; Durrer & McCall, 2017; O'Brien & Oakley, 2017; Paquette & Redaelli, 2015; Schuster, 2003).

As a result, in taking this situated approach, the collection stretches beyond the specifics of the context of the island and points to issues of global concern. In recent years, attention has been paid to the particular role that cultural forces play

4 *Cultural Policy*

in building international relations and addressing sustainable development, and in reconciling societal conflict across political and territorial borders (The African Union Commission, 2023; Brennert, et al., 2023; Frederick, et al., 2023; Council of the European Union [EU], 2019; British Council & Goethe Institut, 2018; Figueira, 2017; Kangas et al., 2017). Supranational unions, national governments and local level state and non-state bodies note the role of commercial and non-commercial cultural goods, infrastructure and activities for facilitating economic development and social cohesion within and among regions (e.g. ASEAN, 2022; Council of the EU, 2019; The African Union Commission, 2019; British Council & Goethe Institut, 2018; see Hayward, 2018, p. 244; The ASEAN Secretariat, 2016). These global concerns surface in different ways in the collection, using the situated context to amplify discovery. Second, the collection situates a range of industries, practices and sectors in shared, local, complex and international contexts and frames, revealing the multi-level operation of policy governances from the domestic to the global. The findings from the specific context of the island of Ireland thus have relevance for other nation states and regions with similar intertwined jurisdictions and resulting tensions. More generally, this body of multi- and interdisciplinary academic research on and of Ireland deepens our understanding of locally situated, but globally connected, cross-border and transnational cultural policy studies.

Undisciplining Cultural Policy Studies

By way of the considerations outlined above, the collection also serves as a call for greater recognition and reflexivity in cultural policy studies – for research, teaching and practice – regarding how people and place come to define what we think we “know” about cultural policy. To do so, we have had to set boundaries around the term “cultural” when wedded to policy, even if public policies do not always do the same (Quinn, 1998). Before clarifying how we set these boundaries around the term “cultural policy” in the context of this specific collection, we first wish to give pause to consider how its study is approached as a whole.

There has been a growth in reflection on the practice and nature of cultural policy research itself. O’Brien and Oakley’s (2017) four-volume survey provides some insights into the topics and the lenses through which the field has emerged. Earlier texts indicate a grappling with purpose and disciplinary identity for the field, being as it is, simultaneously interdisciplinary, trans-disciplinary and cross-disciplinary in nature (Belfiore, 2009; Bennett, 2004; Scullion & Garcia, 2005). Further scholarly work notes research as being conducted within and across multiple academic disciplines and professional contexts: by academics, consultants and practitioners or through partnership among them (Durrer, 2018; Paquette & Redaelli, 2015). The complexity of this field may foster competing tensions regarding the purpose and ‘intentionality’ of cultural policy research, which may not always hold ‘easy answers’, nor immediate results for policy-making or advocacy (Belfiore, 2009, p. 355).

Examining the history of how these diverse disciplines have engaged in, and shaped, the cultural policy field on this island is certainly a worthy topic of

consideration and study (as has been done in relation to sociology, see Corcoran, 2021). Such examination, however, is beyond the scope of this collection. Nevertheless, to get to the rationale of the disciplines presented herein, it bears reflecting on *what* constitutes cultural policy study on the island. Within academia on the island, studies in economics, politics, as well as sociology, regarding the two-polity nature of the island, have largely been dominated by a study of the ‘reality and later legacy of the Troubles’ (Corcoran, 2021, p. 329; McCall, 2011, and other published work by Cathal McCall) with more recent focus on the consequences of the UK leaving the EU (Bergin et al., 2025; Hayward, 2025; Hayward & Komarova, 2024). Researchers from backgrounds in music, theatre and literary studies have in different ways used their disciplinary knowledge to reveal policy narratives and relationships to practice, particularly in relation to dominant legacy, commemoration and peacebuilding policies (see for example Coupe et al., 2024; Crooke, 2023; Murphy, 2018; NicGhabhann, 2018; Jennings, 2012). Scholars from sociology, criminology and the arts and humanities have addressed the challenges of data collection and the measurement of the impact of arts to peace and reconciliation (Campbell & Jankowitz, 2024; Jennings & Baldwin, 2010). Equally, the place of academic researchers in such disciplines in highlighting policy and practice inequities and contributing to change within Irish and Northern Irish cultural systems can be seen across a range of academic involvement in sector initiatives and campaigns (e.g., the Arts Alive, Gender Counts, Headcount and Amplify reports, see O’Sullivan et al., 2023; Cronin, 2021; Murphy et al., 2021; McGrath, 2021; Donohue et al., 2017; see also Monaghan, 2021 and O’Brien & Liddy, 2021 on gender concerns; McGonagle, 2017; or indeed in an earlier period, Benson & Ó Tuama, 1979 on arts education).

On the island of Ireland, practitioner involvement in research, as well as in the establishment of higher education programmes and much student-led research, has helped lay the groundwork for the field of study here (see commissioned work such as Moriarty & Thiara, 2015; Jewesbury et al., 2009; Ireland’s entry in the *European Compendium of Cultural Policies & Trends* by McQuaid, 2020; independently authored work such as Montgomery, 2018). All-island and polity-specific periodicals and blogs, such as *Theatre Ireland*, *Circa Art Magazine*, *The Vacuum* and the digital platforms of *Practice.ie* and *CREATE* (to name just a few), have in different ways sustained a discourse across the timespan of our focus. Multiple support and advocacy groups engaged in supporting diverse communities (asylum seekers, refugees, traveller communities) or working in anti-racism or anti-ableism campaigns have conducted their own research on cultural participation and expression (such as Irish Network Against Racism [INAR], 2023). Despite all this activity, and notwithstanding the fact that both jurisdictions have research bodies or units in advisory relationships with government, such as the National and Economic Social Council (NESC) and the Economic and Social Research Institute (ESRI), the Think Tank for Action on Social Chance (TASC) in Ireland and the Northern Ireland Statistics and Research Agency (NISRA) and Northern Ireland Assembly Research and Information Service (NIARIS) in Northern Ireland, research on arts, culture and creativity/creative industries (even that which might define such terms

6 Cultural Policy

in this context) remains limited (see INAR, 2023; Lubit & Belluigi, 2021; Smyth, 2019, 2016; NESF, 2007).

As scholars and practitioners working in and around the arts/cultural/creative sectors on the island over many decades, we mark here the origination by Anne Kelly of the first Postgraduate Diploma in Arts Administration at University College Dublin in 1986 alongside the development of her seminal text, *Cultural Policy in Ireland* (Kelly, 1989), Ireland's national report which defined the meaning and practice of cultural policy for the nation, as requested by United Nations Educational, Scientific and Cultural Organization (UNESCO) of its member states (Alasuutari & Kangas, 2020; Throsby, 2010). While one may call this international influence, it was this support and recognition that helped explicitly prompt an origin of contemporary research and study of cultural policy on the island of Ireland. The pattern of international influence marrying with domestic drivers was revisited in the founding of the EU-funded PGD/MA Course in Cultural Management by Damien Coyle as a cooperation between Arts Council of Northern Ireland (ACNI) and Ulster University (then University of Ulster) in 1995. Since that time, many such programmes established at our major academic institutions have taught arts administration, festivals and events management, arts management and cultural policy, museum studies and curatorial practice, public history and creative producing. The establishment of the Masters in Arts Management at Queen's University Belfast in 2012 led to the creation of the first named lectureship in arts management and cultural policy (Dr Victoria Durrer); the co-founding of Cultural Policy Observatory Ireland (CPOI) (see below) and the establishment of the Managing Intercultural Exchange international network (see Durrer & Henze, 2020). These moments and programmes, whether current or former, have each contributed to a steady growth in theorising of management practice in the cultural field on the island, articulating the direct and indirect relationship between practice and policy (local and international) through a lens of academic study.

Such cooperation across study, research, policy and practice also gave the impetus to gather the cultural policy research community, both as an inter-academic dialogue and an interdisciplinary academic:practitioner exchange. Landmark moments that engaged in these multi-directional cross-disciplinary dialogues include the founding of the *Irish Journal of Arts Management & Cultural Policy* (open access peer-reviewed journal) by Drs Emily Mark-Fitzgerald and Kerry McCall Magan in 2013; the establishment (through Irish Research Council New Foundations research grant funding) of the CPOI all-island research network by Drs Victoria Durrer and Kerry McCall Magan in 2015; and a 2017 Special Issue on Ireland in *Cultural Trends* (Vol 26, 3) co-edited by Durrer and McCall Magan (Durrer & McCall, 2017). This collection, with Durrer, McCall Magan and Dr Ali FitzGibbon brings such prior work up to date ten years on from the founding of the Observatory.

So, with this short review in mind, in attempting to foster reflexivity, we are not so much attempting to "undiscipline" the study of cultural policy. In fact, engaging in reflexivity means engaging in a cross and interdisciplinary dialogue to surface and question 'taken-for-granted' ways of knowing (Cunliffe and Jun, 2005, p. 226).

The boundary of terms we set and address in this book encompasses ‘the fine and performing arts, voluntary, amateur and community arts, arts and education, creative expression, cultural and creative industry development’ (Durrer & McCall Magan, 2017, p. 189). This definition moves the frame of cultural policy studies beyond the focus of professional arts and extant explicit arts strategies (such as those offered by the Arts Councils in each jurisdiction) and combines this with education, screen and media sectors in a broader approach reflective of a cultural and creative economy. In doing so, it recognises the importance of the collapsed boundaries and declassification of cultural genres (Wright, 2011).

As a result, the collection engages the study of cultural policy by gathering work from diverse disciplines (global cultural and political economy; public broadcast media; film studies; dance; social sciences as well as arts management and cultural policy). We asked each contributor to approach their study of cultural policy from their disciplinary position to reveal and explore our ‘disciplinary bases’ for cultural policy study (Gray, 2010, p. 216). In doing so, the book aims to be more explicit about the philosophical viewpoints and disciplinary lenses by which we come to “know” cultural policy. In this way, our reflexivity seeks to acknowledge the human side of our research and teaching in the field (Gaio et al., 2023) as well as the strength that comes from valuing a diverse set of viewpoints on the topic of cultural policy.

A final part of our rationale for the anthology is to bring attention to, acknowledge and gather many of our colleagues across this rich field of research on and off the island. The anthology sets out to present a range of academic perspectives and disciplines regarding cultural policy on the island of Ireland, reflecting the growing, but disconnected, body of academic research in cultural policy. It builds from and updates the extant body of work that has explored historical cultural policy on the island, its practice and political landscape, as well as those works that, by dint of their publication date, act now as historical markers (Quinn, 2024, 2013; Cuny, 2022; Rafter, 2022; Cooke, 2021; Quinn, 1998; McAvera, 1990; Kelly, 1989). In its assembly of academic research, it reflects key contemporary concerns and inquiry in cultural policy studies on the island of Ireland. As such, it extends the work of Durrer and McCall Magan (2017, p. 189) to ‘bring to greater light’ the ‘state and non-state, initiated policies’ that inform, guide and determine cultural practices on the island of Ireland.

At the same time, the collection does not attempt to act as a definitive text, but as an invitation. There are omissions in the collection. Yet, their absence equally underlines the importance of their presence in this conversation. We note the absence of consideration of specific policy areas, such as heritage (tangible and intangible), language and digital arts and industries. The growth of games technology, digital arts policies and support for immersive and virtual practices and industries has resulted in siloed attention within academic disciplines and sector-based studies (Eirmersive, 2024; FitzGibbon et al., 2023; O’Neill et al., 2021; Keeney, 2018; Kerr & Cawley, 2012). Such fields are growth areas of focus in terms of (equally siloed) industrial strategy (and thus policy) in both jurisdictions, yet their complex positioning within a “cultural” industry/policy frame is limited (O’Brien, 2024;

2023). We also recognise the important consideration of language policy as cultural and in relation to education, planning, identity, politics and law (Crosson, 2024; Edwards, 2024; Walsh, 2022; Sharma, 2021; Ramsey & Waterhouse-Bradley, 2018) and also the complexity of Irish and British sign language in this space (Cunneen & Rieder, 2024; O'Connell, 2021; Rose & Conama, 2018). Further, while recognising the huge importance of issues related to cultural identity and heritage in the cultural policy space, there is a great deal of work on this realm to date in the Irish context (Cooke, 2021; Crooke & Maguire, 2018; Bell, 1998), that we argue this volume will complement.

This collection addresses participation from a range of lenses (including participation rights of people with disabilities, workforce participation during COVID19). However, this span could not encompass the full intersectional experience or discourses of cultural participation nor indeed the significance of data in understanding and making sense of inclusive and exclusive practices and patterns (Hadley, 2024; McCall Magan, 2023). Concerns of racial and cultural diversity, equality, and non-discrimination also need greater consideration within cultural policy research on the island. Such work including that begun within ACI (ACI, 2023) should build on the sociological and practical lived experiences of race evidenced through the work of Eburn Joseph (2020), and INAR's recommendations to the Joint Committee on Tourism, Culture, Arts, Sports, and Media (2023); the examination of intercultural theatre work in Northern Ireland (Montgomery, 2018); reflections on the immigrant experience of artistic practice, such as in the writing and spoken word of McKee (CAP, 2020) and Jola (2022) or in the documentation of its absence in formal policy and practice (FitzGibbon & Been-noon, 2022) as well as the relationship to educational experiences (Kenny, 2022, 2018; O'Hagan, 2017). The work of Rosaleen McDonagh, Seamus Nolan (2021) and others involved in the Traveller Collection at Hugh Lane Gallery, and the work of Oein De Bhairduin, Traveller Cultural Collections Officer at the National Museum of Ireland (NMI) and activist Martin Warde on The Mincéirí Archives/ Traveller Archive (NMI, 2024); as well as Emma Reisz and Briony Widdis' ongoing work with ArtsEkta and National Museums Northern Ireland (NMNI) among others (see Widdis et al., 2025); all constitute research and practices that have pushed debates on decolonisation practice within our museum and gallery collections and exhibitions. Greater recognition of the experience of cultural and creative work in relation to other professions as well as one's own class, gender and sexuality is also required (Liddy, 2020; O'Brien & Kerrigan, 2020; Penney, 2020; Piersé, 2020; Slominski, 2020; Jennings, et al., 2017; Kenny et al., 2015).

As collaborators, we have approached this project from connected and interrelated, yet distinct lenses ourselves. This process has involved bringing, sharing and negotiating our individual views, histories, identities and experiences to this shared collection with one another and with our contributors. These considerations include our past local, national and international experience as arts managers, in cultural policy-making and in cultural diplomacy, and our knowledge and experience as educators, as well as our experiences in collaborative research with practitioners, policy-makers and academics. We have authored, participated in the development

of and also challenged existing cultural policies (or frameworks). We have initiated, planned and delivered a multitude of arts, cultural and creative events and activities across locales and with artists and producers, for and with diverse publics. We have engaged and supported students in realising the power they will hold as managers, researchers and policy-makers, in how cultural voices and creative expressions are represented in policy and arts/cultural/creative programming and promotion. We are also people with friends, colleagues and families – here and elsewhere, North and South, East and West.

These varied perspectives, which are made up of our personal and social histories, the institutions in and with which we have engaged, and the habits and practices that have become embedded, embodied and challenged within us along the way (Sitas, 2023; Warde, 2014; Paasi, 1991) are the lenses through which we have approached our collected study of this place – this island of Ireland – here in this anthology. As such, we intend this book to be one further step for us, as well as for the reader in a continued journey aimed at ‘open[ing] up the possibility’ for greater interdisciplinarity (Cunliffe & Jun, 2005, p. 229). As a result of these three goals outlined, we now move to present the structure of the collection.

Contents of this Collection

The contributions are grouped into three sections that capture extant scholarly enquiry on the *workings*, *contexts* and *junctions* that cultural policy research has taken on the island of Ireland, pointing the way forward for future directions of this field. With a selection of studies from diverse academic disciplines in the humanities and social and political sciences, the book is compiled from a socio-historical perspective that recognises the shifting economic, political and social conditions of contemporary cultural policy from/on the island of Ireland.

The collection spans the period from the 1970s when ‘international debates on culture began in earnest’ (Quinn, 1998, p. 76) and with the influence of UNESCO’s request for national reports on the topic (Alasuutari & Kangas, 2020; Throsby, 2010; Kelly, 1989) to the present day. For those on the island, this period marked the entry into the EU (1973) of Northern Ireland (as part of the UK) and Ireland and leads us to the present-day outworkings of the exit of the UK from the present EU (commonly referred to as Brexit) following a 2016 referendum. It has also included the initiation of the Shared Island Unit within the Government of Ireland’s Department of the Taoiseach in 2021, generating cooperation between the UK in particular between Northern Ireland and Ireland. This move puts all-island collaboration, a feature of policy enabled by the *1998 Belfast Agreement* (also referred to as the *Good Friday Agreement*), more explicitly forward as an agenda in both jurisdictions, though met with challenges in addition to opportunities (McGinnity, et al., 2025).

This temporal demarcation (1970s to present) is not intended as a set of book-ends. Important about this timeframe is the shift in state and non-state practices towards arts, culture and creativity that have emerged. The ‘shift in terminology’ within cultural policy discourse (Oakley, 2009, p. 403), as one that has moved

‘from “cultural” to “creative”’ and towards industry and innovation, often regarded as commonplace in cultural policy studies (O’Connor, 2024; Throsby, 2010, 2008; Quinn, 1998), has unfolded on the island with situated complexity during this period. Durrer and McCall Magan (2017) have highlighted the lack of explicit cultural policy in both Ireland and Northern Ireland, resulting in a complexity in which much implicit cultural policy arises out of professional arts strategy. In this book, we capture research that is of particular relevance to the context and practice of implicit cultural policy-making on the island of Ireland. As Durrer and McCall Magan note, ‘the most important forms of cultural policy’ are not always where one expects them to be (2017, p. 192).

The shift we articulate also includes the emergence of local government policies on the island in the cultural sphere (Arts Act, 1973; Recreation and Youth Order [NI] 1973 and 1986; Local Government [NI] Act 1972) and the development of arts/cultural officer positions in both jurisdictions and the subsequent development of a ‘necklace’ of dedicated art centres across the island (Lappin, 2012, p. 37). It sees the resourcing and dynamic of cross-border working in the cultural sphere pre- and post-Troubles (Durrer, et al., 2023; 2019; BrexitLawNI et al., 2018) and the emergence of cultural tourism, creative industry and innovation policies as well as place-based cultural development, creative city regeneration and the role of festivals and Capitals of Culture (Quinn, 2024, 2013; Ryan, et al., 2022; Boland et al., 2019; Brodie, 2019; Collins & Power, 2019; Boland, et al., 2017; McManus & Carruthers, 2014; Coyles, 2013; Ramsey, 2013; Kerr & Cawley, 2012; Slaby, 2011; Bayliss, 2004a, 2004b; McCarthy, 1998; Montgomery, 1995). Ireland’s Citizens Assembly, regarded internationally as a model of best practice in the broader public policy sphere, has sat as an exemplar in the increasing emphasis on participatory forms of governance at local government and community level as well as among children and young people in both jurisdictions during this period. Notwithstanding their praise and promotion, we note these participatory approaches are not without their challenges in terms of implementation (Killeen et al., 2024; Forde, 2020; Forde & Martin, 2020; Farrell, et. al., 2019; Carolan, 2015). The conception of “participation” in the context of cultural policy, although changing (Kenny, 2016), has long been based on questions of audience attendance and engagement with the publicly subsidised arts, rather than regarding questions of how we participate in culture, a point that Ferri and Leahy address in their chapter within this volume (Ferri & Leahy, this volume; O’Hagan, 2024, 2017; Hadley, 2024; McCall Magan, 2023; Smyth, 2016, 2020) or in its governance (Durrer & Davey, 2023; Durrer, 2017; Kinsella, et al., 2017).

While both jurisdictions have similar systems of government and civil service structures based on the “Westminster model” and a common arms-length principle framing the resourcing of the arts (Quinn, 1998), since the 1970s there have been divergences in how arts, culture and creativity are resourced and supported in the two jurisdictions. Resourcing and support can be signalled in some ways by the changing names and remits of the reporting departments of the two Arts Councils (one in each jurisdiction) and the creation of other parallel and contrasting bodies with different remits within the broad cultural policy space (e.g., Creative

Ireland, Screen Ireland, NI Screen). These and the shifting levels of public subsidy (whether as per capita spend or in the statutory government allocation) also indicate the disparity in how arts, culture and creativity are viewed (towards education, economic benefit, national or intrinsic identity and value (British Council, 2025; Durrer, et al., 2023). Cooperations, interdependencies and divergences in policies on screen and public broadcast media reinforce the “same but different” approaches (Murphy, 2024).

Within the field of arts, cultural and creative practice, this timeframe also witnesses the growth of the community arts movement and a proliferation of independent professional arts organisations on the island (Jeffers & Moriarty, 2017; Fitzgerald, 2004; Byrne, 1997); the professionalisation of arts management; the growth in dedicated practice learning in different cultural forms in higher education on the island; and evolving approaches to human resourcing of broader cultural industries through economic welfare and employment schemes (O’Hogan, 2017). In this last point, the period from the 1980s onwards has seen an embedded reinforcement at state level in Ireland, not reflected in the same period in Northern Ireland, of the role and status of the artist (through tax exemptions on royalties, access to greater funding as sole traders, the establishment of Aosdána in 1981, the Basic Income for Artists in 2023, see Barton, this volume; O’Brien & Clancy, 2022). Increasing population diversity and rights awareness since the turn of the twenty-first century has also sharpened policy and practice focus on embedded concerns of equality, diversity, inclusion, precarity and well-being (FitzGibbon & Been-noon, 2022; Higgins & Donnellan, 2022; ACI, 2020; Joseph, 2020; Quigg, 2011).

Workings includes chapters that focus on policy as human practice, affecting and affected by individual people; *Contexts* gathers chapters that highlight establishing principles or foundations of policy, in response to conditions and changes of context and arena; and *Junctions* brings together chapters that explore policy complexities, intersections and confluences, highlighting the meeting points of policy and its influences.

Workings

We approach the first section of this book through foregrounding the importance of cultural practice in the formation of cultural policy. This bottom-up view places the artist and cultural practitioner at the heart of policy formation through a focus on lived experience and the impact of cultural labour in the socio-cultural space through mixed-methods research approaches. The chapters by Durrer, McGrath and Campbell and by Barton are testament to the important role that non-academic bodies play in funding cultural policy research aimed at understanding the experience of artistic and creative practice and labour and particularly that which is highly mobile both across and off the island.

Working through a partnership with two dance development bodies on the island – Dance Ireland and Theatre and Dance NI – and with support of a dedicated North/South Exchange fund provided by the then Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media (DTCAGSM), Durrer and Campbell,

both social scientists, collaborated with McGrath, a dance practice-as-research scholar to understand the ways in which space relates to the working conditions and experiences of dance artists and practitioners across both jurisdictions. Drawing from two studies: the *Dance Counts* survey 2021, which sought to capture the living and working conditions of those working in, with and for dance and *Dance Conversations*, a mixed dance practice-as-research and qualitative social science project which involved dance artists from Northern Ireland and Ireland, the scholars examine space as ‘both the location or environment as well as the expanse (material and conceptual) in which [dance] work takes place’ (Durrer, et al., this volume, p. 31). In taking this interdisciplinary approach, the study seeks to account for the embodied experience of space as key to understanding the lived and practiced conditions of dance work.

The chapter by Barton reflects on a study conducted through funding by Creative Ireland. Not an arms-length body, Creative Ireland is Ireland’s all-of-government culture and well-being programme supported directly by DTCAGSM, now Department of Culture, Communications and Sport. The research, entitled *Ecologies of Cultural Production*, was conducted in collaboration with Denis Murphy and John O’Hagan in 2019 (Barton & Murphy, 2020). Combining survey and interview data, the research sought to capture how career construction functioned in three sectors: film, television drama and theatre. In the chapter here, Barton revisits the data, contextualising and updating the findings post-pandemic and as a result of Ireland’s new Basic Income Scheme for the Arts. It considers to what extent Irish policy on career supports for Irish cultural workers may simply be a matter of better financial subsidies, failing to address other factors such as networks, access to education/opportunities and locations.

Ferri and Leahy adopt a socio-legal approach, blending qualitative research with legal-doctrinal research to grasp the barriers to participating in cultural activities for people with disabilities in Ireland. Ireland has committed itself to implement the UN Convention on the Rights of Persons with Disabilities (UNCRPD), considered a global legal standard on the protection of disability rights, which recognises and protects the right of persons with disabilities to participate in cultural life. The chapter notes that the ‘Irish legal and policy framework is fragmented..., perceived as ineffective and inconsistently implemented’ (Ferri & Leahy, this volume, p. 76). They find there is a greater need for actioning the participatory approaches referred to in broader public policy within cultural organisations. This practical approach, they argue, which involves persons with disabilities in policy-making, will help foster more meaningful systems change. They further indicate that doing so may foster a more joined-up policy approach that includes consideration of accessibility in relation to transport services and income to fully address barriers to participation. They note the potential of interdisciplinary research to accomplishing these goals.

Contexts

We then move to the conditions and contexts within which practice and production sit and attempt to navigate upward towards the institutions of government and the

influence of cultural policy through the mechanisms and dissemination practices of government, and government actors. The chapters within this section indicate the grappling that often occurs between people and community and organisation, resourcing and state interests. A researcher, festival practitioner and creative producer, Lynch in her chapter maps out the trajectory of arts festivals in policy since the 1970s through archival readings of publicly available ACI documentation including annual reports and policy documents, as well as other sectoral reports. The chapter evidences the important role of whole communities and individual actors in the development of festivals policy. Like Barton's chapter, Lynch's study highlights the potential importance of a (festivals) policy that moves beyond financial subsidy.

Equally focused on the 'nature of cultural celebration' within a policy context (Collins, this volume, p. 100), the chapter by Collins examines the most recent bid process for the *2020 European Capital of Culture* in Ireland. An analysis of how culture was presented in two Irish city bids – Galway and Limerick – the chapter engages with the tensions regarding how local cultural identity is commodified and repackaged for international recognition at the expense of the celebration of grassroots cultural endeavours and activity. The chapter questions the role and purpose of such place-based competitions, illustrating the tensions between national-supranational levels of government with local, lived experiences; situating the global discourse of creative cities and cultural competition into the locales of two small "second-tier" cities.

Like Collins with *European Capital of Culture*, Ramsey takes Public Service Media and, like Lynch, considers how it may be neglected as a form of 'national cultural policy' in Ireland (Ramsey, this volume, p. 127). The chapter considers key financial and governance problems within the main Public Service Media organisation in Ireland, RTÉ, and illustrates the tensions that exist between a publicly funded broadcasting body that equally must remain independent from government and politics. With a mind to the cross-island (East-West as well as North-South) relationship in broadcasting, the chapter points to the ensuing considerations that must be given to this 'conundrum' in light of recent 'Shared Island' discussions (Ramsey, this volume, p. 132; Ramsey, 2025).

Junctions

In the final section, contributors reflect on the convergences or meeting points between policy areas. These *Junctions* reveal both opportunities and challenges for cross-cutting cultural policies. The discussion of the role and function of arts (and artists) in schools and arts education spans the time range of this collection (see O'Sullivan et al., 2023; Benson & Ó Tuama, 1979). Here, Kenny and Morrissey situate the visiting artists' model of practice (a practice and tradition common to formal education systems across many national contexts) within a system-wide approach to arts education over the longer term in Ireland. Drawing on broader literature and empirical data built up over six years, the authors explore the lived experiences of both teachers and artists who participate in such school initiatives and the

sometimes unequal value placed on aspects of their relationship as underpinning arts education. They argue that policy needs to enable greater reciprocal professional learning for both artist and teacher. Doing so will help support the equal valuing of expertise both partners bring and further foster meaningful, high-quality arts education.

In an autoethnographic study, Spence reflects on Belfast as a designated *UNESCO City of Music* (2021) through four musical events or experiences that draw from particular cultural traditions, music scenes and specific designated events. Calling attention to her position as a minority-ethnic cultural policy researcher living in the city, her examination is layered with policy analysis, consideration of her personal perspective and her breadth of academic work on creative cities and the music industry (Spence, 2020; Spence, 2019). Her reflections on Belfast, a city where music (and culture) can be a ‘divisive factor’, highlighting the complication of ‘music city as a space of music scenes and the Music City as a policy paradigm’ (Spence, this volume, p. 154). As such, like Collins, Spence questions how such international-facing place branding lands locally and to what/whose end.

O’Brien’s chapter continues this consideration of international policy on the island. Through the intersection of Irish and EU policy, the chapter examines the impact of EU membership on Ireland’s tax policies towards the film industry. It considers the role of the state in supporting national cultural production in a globalised environment and the role of the EU in its self-promotion as a supranational entity. Applying the lenses of political economy and integration theories to close consideration of Ireland’s tax incentive policy for film (Section 481) in the context of EU’s state aid regulation, the chapter interrogates the role of taxation policies for the audiovisual industries and the operation of law as an active instrument of redistribution which shapes the cultural landscape. Further, the proposal for a content levy on streamers operating in Ireland under the Audiovisual Media Services Directive is also considered. The chapter raises questions regarding the support to indigenous film in this international frame.

In our closing chapter, co-editor FitzGibbon considers the meeting point between culture and sustainable development. The chapter highlights the tension underpinning the sustainable development goals (SDGs) as a ‘global policy... response to a global crisis’ through nation-driven, voluntary implementation (FitzGibbon, this volume, p. 193). The chapter takes an ecological approach to analysing arts policy (including strategic documents and plans) and public policies on sustainable development as well as national planning frameworks from both jurisdictions since the initiation of the Paris Agreement (2015) to 2024. The chapter highlights the unique contribution to both cultural and public policy research that can be derived from a situated analysis of the SDGs on a two-polity island, eschewing a comparative study in favour of a more complex and interdependent ecological perspective. Two different nations sharing a single landmass with both connected and separate jurisdictional responses to the crisis have resulted in common languidness with little meaningful cross-border collaboration. While the source of tension is unique to the island, this work demonstrates that the ‘tensions and impasses of wider political challenges ... have limited more pragmatic cooperations on improving and

developing sustainable practices' (FitzGibbon, this volume, p. 211). As such it articulates a shared global experience and challenge while highlighting the potential of a truly cultural (in its broader sense) policy in addressing the same.

Taking these chapters together, with this collection we articulate the range and breadth of discipline, philosophy and subject matter present within the cultural policy research field and within the purview of cultural policy concerns. Drawing from the situatedness of research on, for and about this island in all its complexity and at times, messiness, we articulate broader themes and concepts of value to the wider discourse of global cultural policy research. At the same time (we hope), we mark the progression of the cross-disciplinary research community within, and writing about, this island and capture a snapshot by which we might measure its future progress and expansion.

References

- ACI (Arts Council Ireland/An Chomhairle Ealaíon). (2020). *Paying the Artist: An Arts Council Policy on the Fair and Equitable Remuneration and Contracting of Artists*. Dublin: Arts Council Ireland. Retrieved from <https://artscouncil.ie/wp-content/uploads/2024/11/Paying-the-Artist-Policy.pdf>
- ACI, (2023). Open Up: addressing the barriers facing Black and Black-Irish artists' access to funding and opportunities. Dublin: Arts Council Ireland. Retrieved from https://artscouncil.ie/wp-content/uploads/2024/12/Open_Up_Report_2023.pdf
- Adshead, M., & Tonge, J. (2009). *Politics in Ireland: Convergence and Divergence in a Two-Polity Island*. London: Palgrave.
- Ahearne, J. (2006). Public intellectuals and cultural policy in France. *International Journal of Cultural Policy*, 12(3), 323–339.
- Ahearne, J. (2009). Cultural policy explicit and implicit: A distinction and some uses. *International Journal of Cultural Policy*, 15(2), 141–153.
- Alasuutari, P., & Kangas, A. (2020). The global spread of the concept of cultural policy. *Poetics*, 82, 101445.
- Amante, M. F. (2010). Local discursive strategies for the cultural construction of the border: The case of the Portuguese–Spanish border. *Journal of Borderlands Studies*, 25(1), 99–114.
- ASEAN (Association of Southeast Asian Nations). (2022). *Siem Reap Declaration on Promoting a Creative and Adaptive ASEAN Community to Support the Cultural and Creative Economy* [PDF]. 7 July. Retrieved from https://asean.org/wp-content/uploads/2022/07/Siem-Reap-Declaration_AMCAadopted_7July2022.pdf
- Barton, R., & Murphy, D. (2020). *Ecologies of Cultural Production: Career Construction in Irish Film, TV Drama and Theatre*. Dublin: Trinity College Dublin. Retrieved from <https://www.creativeireland.gov.ie/app/uploads/2020/03/ECP.pdf>
- Bayliss, D. (2004a). Creative planning in Ireland: The role of culture-led development in Irish planning. *European Planning Studies*, 12(4), 497–515.
- Bayliss, D. (2004b). Ireland's creative development: Local authority strategies for culture-led development. *Regional Studies*, 38(7), 817–831.
- Beauregard, D., & Paquette, J. (Eds.). (2021). *Canadian Cultural Policy in Transition*. London: Routledge.
- Belfiore, E. (2009). On bullshit in cultural policy practice and research: Notes from the British case. *International Journal of Cultural Policy*, 15(3), 343–359

- Belfiore, E., Hadley, S., Heidelberg, B. M., & Rosenstein, C. (2023). Cultural democracy, cultural equity, and cultural policy: Perspectives from the UK and USA. *The Journal of Arts Management, Law, and Society*, 53(3), 1–12.
- Bell, D. (1998). *Modernising History: The Real Politik of Heritage and Cultural Tradition in Northern Ireland*. Rethinking Northern Ireland: Culture, Ideology and Colonialism, 228–252.
- Bell, D., & Oakley, K. (2014). *Cultural Policy*. New York: Guilford Press.
- Bell, D., & Orozco, L. (2023). Scale, the local and cultural policy's geographies, In V. Durrer, A. Gilmore, L. Jancovich, D. Stevenson (Eds.), *Cultural Policy is Local*. Cham: Palgrave.
- Bennett, O. (2004). Review essay: The torn halves of cultural policy research. *International Journal of Cultural Policy*, 10(2), 237–248.
- Benson, C., & Ó Tuama, S. (1979). *The Place of the Arts in Irish Education: Report of the Working Party Appointed by the Arts Council*. Dublin: Arts Council Ireland.
- Bergin, A., Low, H., Millard, S., & Kumar Verma, A. (2025). Modelling Northern Ireland within the context of the all-Island economy. *Research Paper: ESRI Research Series RS198, Economic and Social Research Institute*. <https://doi.org/10.26504/rs198>
- Blandford, S. (Ed.). (2013). *Theatre and Performance in Small Nations*. Bristol: Intellect.
- Boland, P., Bronte, J., & Muir, J. (2017). On the waterfront: Neoliberal urbanism and the politics of public benefit. *Cities*, 61, 117–127.
- Boland, P., Murtagh, B., & Shirlow, P. (2019). Fashioning a city of culture: 'Life and place changing' or '12 month party'? *International Journal of Cultural Policy*, 25(2), 246–265.
- Bray, M. (1992). *Educational Planning in Small Countries*. Paris: UNESCO.
- Brennert, K., Gesuri, D. I., Giliberto, F., Hodgkinson, K., & Ivo Franco, P. A. (2023). *The Missing Foundation: Culture's Place Within and Beyond the UN Sustainable Development Goals*. British Council. <https://doi.org/10.57884/455w-7623>
- BrexitLaw N. I, Harvey, C., Kramer, A., et al. (2018). *Brexit, Border Controls and Free Movement*. Belfast: BrexitLawNI. Retrieved from <https://pure.ulster.ac.uk/en/publications/brexit-border-controls-and-free-movement>
- British Council. (2018). *The Soft Power of Small Nations: British Council*, [online], May. Retrieved from <https://www.britishcouncil.org/research-policy-insight/insight-articles/sp-small-nations>
- British Council. (2025). *Cultural Mobility and Connection: Ireland and the Four Nations of the UK*. Researchers Amberlea Neely & Jane Morrow for Starling Start; Kerry McCall Magan for the British Council. Ireland: British Council. <https://doi.org/10.57884/KJK0-2S65>
- British Council & Goethe-Institut. (2018). *Cultural Value: Cultural Relations in Societies in Transition: A Literature Review*. London: British Council. Retrieved from <https://www.cultureinexternalrelations.eu/2018/02/13/cultural-relations-in-societies-in-transition-a-literature-review/>.
- Brodie, P. (2019). Seeing Ghosts: Crisis, Ruin, and the Creative Industries. *Continuum*, 33(5), 525–539.
- Brook, O., O'Brien, D., & Taylor, M. (2020). *Culture is bad for you: Inequality in the Cultural and Creative Industries*. Manchester: Manchester University Press.
- Burns, R., & Van der Will, W. (2003). German cultural policy: An overview. *International Journal of Cultural Policy*, 9(2), 133–152.
- Byrne, O. (1997). *The stage in Ulster from the Eighteenth Century: Selected from the Theatre Archive of the Linen Hall Library*. Belfast: Linen Hall Library.
- Campbell, P., & Jankowitz, S. (2024). Funding art in post-conflict society: A 'peace dividend'? *International Journal of Cultural Policy*, 30(7), 848–863.

- (CAP) Community Arts Partnership. (2020). *The Monthly Interviews Raquel McKee, Poet, Writer, Actor, and Musician, About Her Early Life and Her Influences—Part 1*. CAP[online]. July. Retrieved from <https://www.capartscentre.com/2020/07/the-monthly-interviews-raquel-mckee-poet-writer-actor-and-musician-about-her-early-life-and-her-influences-part-1/>
- Carolan, E. (2015). Ireland's constitutional convention: Behind the hype about citizen-led constitutional change. *International Journal of Constitutional Law*, 13(3), 733–748.
- Collins, P., & Power, D. (2019). A co-evolving cultural cluster in the periphery: Film and TV production in Galway, Ireland. *City, Culture and Society*, 18, 100287.
- Cooke, P. (2021). *The Politics and Polemics of Culture in Ireland, 1800–2010*. London: Routledge.
- Corcoran, M. P. (2021). Sociology in Ireland: Some random reflections. *Irish Journal of Sociology*, 29(3), 327–334.
- Council of the European Union. (2019). *Council Conclusions on an EU Strategic Approach to International Cultural Relations and a Framework for Action*. Retrieved from <https://www.consilium.europa.eu/en/press/press-releases/2019/04/08/international-cultural-relations-council-adopts-conclusions/>
- Coupe, A., Hadaway, P., & Jankowitz, S. (2024). Selective memory, funder documentation and peacebuilding: Recovering the art of reconciliation. *Cultural Trends*, 33(4), 405–421.
- Coyles, D. (2013). Reflections on Titanic Quarter: The cultural and material legacy of an historic Belfast brand. *The Journal of Architecture*, 18(3), 331–363.
- Cronin, M. (2021). 'The Headcount' A Survey on the Gender Breakdown of Eight Arts Council of Northern Ireland Core-Funded Theatre Companies 2014–2019. Dublin: Cultural Policy Observatory Ireland. Retrieved from <https://culturalpolicyireland.org/2021/11/29/waking-the-feminists-the-headcount-report/>
- Crooke, E. (2023). The challenge of change: Museum practice informed by and informing the peace process. In: L. McAtackney & M. O'Catháin (Eds.), *The Routledge Handbook of the Northern Ireland Conflict and Peace* (pp. 473–486) London: Routledge.
- Crooke, E., & Maguire, T. (2018). *Heritage After Conflict : Northern Ireland*. New York: Routledge.
- Crosson, S. (2024). Irish language film policy in Ireland. *Irish Journal of Arts Management and Cultural Policy*, 10(2), 38–51.
- Cummings, Milton C., Jr., & Katz, Richard S. (1987). *The Patron State: Government and the Arts in Europe, North America and Japan*. New York: Oxford University Press.
- Cummings, Milton & Schuster, Mark Davidson (Eds.). (1989). *Who's to Pay for the Arts? The International Search for Models of Support*. New York: ACA Books.
- Cunliffe, A. L., & Jun, J. S. (2005). The need for reflexivity in public administration. *Administration & Society*, 37(2), 225–242.
- Cunneen, R., & Rieder, M. (2024). A corpus-based critical discourse analysis of language ideologies in parliamentary debates about the recognition of Irish sign language. *Critical Discourse Studies*, 1–20. <https://doi-org.qub.idm.oclc.org/10.1080/17405904.2024.2423657>
- Cuny, L. (2022). *The History of the Arts Council of Northern Ireland, 1943–2016: Between the State and the Arts*. Cham: Springer Nature.
- Cuyler, A. C. (Ed.). (2022). *Arts Management, Cultural Policy, & the African Diaspora*. London: Palgrave Macmillan.
- De Beukelaer, C., & Spence, K.-M. (2018). *Global Cultural Economy*. London: Routledge.
- Dimaggio, P. (1983). Cultural policy studies: What they are, and why we need them. *Journal of Arts Management and Law*, 13, 241–248.

- Donohue, B., O'Dowd, C., Dean, T., Murphy, C., Cawley, K., & Harris, K. (2017). *Gender Counts: An Analysis of Gender in Irish Theatre 2006–2015*. Dublin: #WakingTheFeminists Retrieved from https://pure.ulster.ac.uk/ws/portalfiles/portal/11631340/Gender_Counts_WakingTheFeminists_2017.pdf
- Dragičević Šešić, M., Mijatović, L., & Mihaljinac, N. (2017). *Cultural Diplomacy: Arts, Festivals and Geopolitics*. Belgrade: Creative Europe Desk. Serbia / Ministry of Culture and Media of Republic of Serbia.
- Duester, E. (2023). *Digitization and Culture in Vietnam*. London: Routledge.
- Durrer, V. (2017). 'Let's see who's being creative out there': Lessons from the 'Creative Citizens' programme in Northern Ireland. *Journal of Arts & Communities*, 9(1), 15–37.
- Durrer, V. (2018). The relationship between cultural policy and arts management 1. In V. Durrer, T. Miller & D. O'Brien (Eds.), *The Routledge Handbook of Global Cultural Policy* (pp. 64–85). Routledge.
- Durrer, V., & Davey, M. (2024). Slow and steady? Capacity building for participatory governance in local arts development through practitioner-researcher collaboration. *City, Culture and Society*, 37, 100578.
- Durrer, V., & Henze, R. (2020). *Managing Culture: Reflecting on Exchange in Global Times*. Cham: Springer.
- Durrer, V., McGrath, A., & McAlister, E. (2023). *Building Capacity for the Cultural Industries: Towards a Shared Island Approach for Dance and Theatre*. Dublin: Irish Research Council. ISBN: 978-1-910963-74-6
- Durrer, V., & McCall Magan, K. M. (2017). Cultural policymaking and research on the island of Ireland. *Cultural Trends*, 26(3), 189–194.
- Durrer, V., Corrigan, J., & Munck, R. (Eds.). (2019). Exploring cross-border cultural policy in practice. *Irish Journal of Arts Management & Cultural Policy*, 6, 2–22.
- Duxbury, N., Durrer, V., & Sitas, R. (2024). Cultural policy actions towards urban sustainability: Research and practice collaborations. *City, Culture and Society*, 37, 100584.
- Duxbury, N., Kangas, A., & De Beukelaer, C. (2017). Cultural policies for sustainable development: Four strategic paths. *International Journal of Cultural Policy*, 23(2), 214–230, <https://doi.org/10.1080/10286632.2017.1280789>
- Edwards, L. (2024). The role of legislating language rights in language preservation: A comparative analysis of language legislation in the UK and Ireland. *University of Galway Law Review*, 3, 223–245.
- Eimersive. (2024). *Strategy for Growth Promoting Ireland's Digital Transformation*. Dublin: Cultural and Creative Industries Skillnet. Retrieved from https://www.skillnetireland.ie/uploads/attachments/Report-GrowthIndustriesForImmersiveTech_.pdf
- Eriksson, B., Stage, C., & Valtysson, B. (Eds.). (2019). *Cultures of Participation: Arts, Digital Media and Cultural Institutions*. London: Routledge.
- Farrell, D. M., Suiter, J., & Harris, C. (2019). 'Systematizing' constitutional deliberation: The 2016–18 citizens' assembly in Ireland. *Irish Political Studies*, 34(1), 113–123.
- Figueira, C. (2017). A joint communication to the European Parliament and the Council: Towards an EU strategy for international cultural relations, by the European Commission, 2016. *Cultural Trends*, 26(1), 81–85.
- Figueira, C., & Fullan, A. R. (2025). Regenerative cultural policy: Sustainable development, cultural relations, and social learning. *International Journal of Cultural Policy*, 31(4), 451–466.
- Fitzgerald, S. (Ed.). (2004). *An Outburst of Frankness: Community Arts in Ireland: A Reader*. London: Virago Press.

- FitzGibbon, A., & Been-noon, M. (2022). *Equality and Diversity in Subsidised Arts in Northern Ireland: A Review with a Focus on Migrant and Minority Ethnic People*. Belfast: Terra Nova Productions. Retrieved from <https://pure.qub.ac.uk/en/publications/equality-and-diversity-in-subsidised-arts-in-northern-ireland-a-r>
- FitzGibbon, A., & Tsioulakis, I. (2022). Making it up: Adaptive approaches to bringing freelance cultural work to a cultural ecologies discourse. *European Urban and Regional Studies*, 09697764221095758.
- FitzGibbon, A., Sun, H., & Acheson, D. (2023). *Future Screens NI Evaluation*. Belfast: Queen's University Belfast. Retrieved from <https://pure.qub.ac.uk/en/publications/future-screens-ni-evaluation>
- Fitzgibbon, M. (2001). Managing innovation in the arts: Preserving environmental uncertainty — The case of Druid theatre company, Ireland. *International Journal of Arts Management*, 3(3), 25–37.
- Forde, C. (2020). Participatory governance in Ireland: Institutional innovation and the quest for joined-up thinking. *Administration*, 68(3), 1–20.
- Forde, C., & Martin, S. (2016). Children and young people's right to participate: National and local youth councils in Ireland. *The International Journal of Children's Rights*, 24(1), 135–154.
- Frederick, U., Harrison, A., Ireland, T., & Magee, J. M. (2023). *Difficult Conversations*. London: British Council. Retrieved from <https://doi.org/10.57884/C6A1-0N86>
- Fung, A. Y. (2018). *Cultural Policy and East Asian Rivalry: The Hong Kong Gaming Industry*. New York: Rowman & Littlefield.
- Gaio, A., Joffe, A., Hernández-Acosta, J. J., & Dragičević Šešić, M. (2024). Decolonising the cultural policy and management curriculum—reflections from practice. *Cultural Trends*, 33(2), 141–158.
- Garcia, B. (2022). The Olympic movement and cultural policy: Historical challenges and ways forward. *Journal of Olympic Studies*, 3(2), 44–65.
- Gormley-Heenan, C., & Aughey, A. (2017). Northern Ireland and Brexit: Three effects on 'the border in the mind'. *The British Journal of Politics and International Relations*, 19(3), 497–511.
- Gray, C. (1996). Comparing cultural policy: A reformulation. *International Journal of Cultural Policy*, 2(2), 213–222.
- Gray, C. (2010). Analysing cultural policy: Incurably plural or ontologically incompatible?. *International Journal of Cultural Policy*, 16(2), 215–230.
- Gu, X. (2023). *Cultural Work and Creative Subjectivity: Recentralising the Artist Critique and Social Networks in the Cultural Industries*. London: Routledge.
- Hadley, S. (2021). *Audience Development and Cultural Policy*. London: Palgrave Macmillan.
- Hadley, S. (2024). *Audience Data for Cultural Policy: A Shared-Island Approach to Digital Infrastructure*. Dublin: School of Creative Arts, Trinity College Dublin. Retrieved from <https://lnkd.in/eG5G3FHj>
- Hayes, B., & McAlister, I. (2013). *Conflict to Peace: Politics and Society in Northern Ireland Over Half a Century*. Manchester: Manchester University Press.
- Hayward, K. (2018). The pivotal position of the Irish border in the UK's withdrawal from the European Union. *Space and Polity*, 22(2), 238–254.
- Hayward, K. (2025). The Brexit files: From referendum to reset. *UK in a Changing Europe Initiative (UKICE)* pp. 126–128.
- Hayward, K., & Komarova, M. (2024). Has Brexit changed the Irish border question? In D. Bell & L. O'Dowd (Eds.), *Northern Ireland Beyond 100: The End of the Beginning or the Beginning of the End?*. Cork: Cork University Press.

- Henze, R., & Escribal, F. (Eds.). (2021). *Cultural Management and Policy in Latin America*. London: Routledge.
- Hernández-Acosta, J. J. (2017). Designing cultural policy in a postcolonial colony: The case of Puerto Rico. *International Journal of Cultural Policy*, 23(3), 285–299.
- Hesmondhalgh, D., Oakley, K., Lee, David & Nisbett, M. (2015). *Culture, Economy and Politics: The Case of New Labour*. London: Palgrave MacMillan.
- Higgins, N., & Donnellan, K. (2022). Ireland's cultural policy and the protection and promotion of the cultural rights of migrants. *Cultural Trends*, 32(2), 1–19.
- Hjort, M., & Petrie, D. (Eds.). (2007). *The Cinema of Small Nations*. Oxford: Oxford University Press.
- Hylland, O. M., Burri, M., Lindblad Gidlund, K., Handke, C., Rodríguez Morató, A., Oakley, K., Primorac, J., & Uzelac, A. (2024). Pandemic cultural policy. A comparative perspective on Covid-19 measures and their effect on cultural policies in Europe. *International Journal of Cultural Policy*, 30(1), 81–100.
- Hylland, O. M., & Primorac, J. (2024). *Digital Transformation and Cultural Policies in Europe*. Taylor & Francis.
- (INAR) Irish Network Against Racism (2023). *Submission to the Joint Committee on Tourism, Culture, Arts, Sports, and Media, January*. Oireachtas [online]. Retrieved from https://data.oireachtas.ie/ie/oireachtas/committee/dail/33/joint_committee_on_tourism_culture_arts_sport_and_media/submissions/2024/2024-07-11_submission-irish-network-against-racism-inar_en.pdf.
- Isar, Y. R. (2009). “Cultural policy”: Towards a global survey. *Culture Unbound*, 1(1), 51–65.
- Isar, Y. R. (2017). ‘Culture’, ‘sustainable development’ and cultural policy: A contrarian view. *International Journal of Cultural Policy*, 23(2), 148–158.
- Jancovich, L., & Stevenson, D. (2023). *Failures in Cultural Participation* (p. 162). Cham: Springer Nature. <https://library.oapen.org/bitstream/handle/20.500.12657/60136/1/978-3-031-16116-2.pdf>
- Jeffcutt, P. (2004). Knowledge relationships and transactions in a cultural economy: Analysing the creative industries ecosystem. *Media International Australia incorporating Culture and Policy*, 112(1), 67–82. <https://doi.org/10.1177/1329878x0411200107>
- Jeffers, A., & Moriarty, G. (Eds.). (2017). *Culture, Democracy and the Right to Make Art: The British Community Arts Movement*. London: Bloomsbury publishing.
- Jennings, M. (2012). Building the dream in a theatre of peace: Community arts management and the position of the practitioner in Northern Ireland. *Journal of Arts & Communities*, 4(3), 161–180.
- Jennings, M., & Baldwin, A. (2010). “Filling out the Forms was a Nightmare”: Project Evaluation and the Reflective Practitioner in Community Theatre in Contemporary Northern Ireland. *Music and Arts in Action*, 2(2), 72–89.
- Jennings, M., Beirne, M., & Knight, S. (2017). ‘Just about coping’: Precarity and resilience among applied theatre and community arts workers in Northern Ireland. *Irish Journal of Arts Management and Cultural Policy*, 4(2016–2017), 14–24.
- Jewesbury, D., Singh, J., & Tuck, S. (2009). *Cultural Diversity and the Arts Research Project: Towards the Development of an Arts Council Policy and Action Plan*. Dublin: Arts Council of Ireland.
- Joffe, A., Larasati, D., & Newbiggin, J. (2022). How governments could better engage with the working practices of the 21st century creative economy. *Creative Economy*, 2030, 68–79.
- Jola, N. (2022). The trope of the nameless immigrants. *Fortnight*, (487), 30–32.

- Joseph, E. (2020). *Critical Race Theory and Inequality in the Labour Market*. Manchester: Manchester University Press.
- Kahn, S. R. (2012). *Privilege: The Making of an Adolescent Elite at St. Paul's School*. Princeton, NJ: Princeton University Press.
- Kangas, A., Duxbury, N., & De Beukelaer, C. (2017). Introduction: Cultural policies for sustainable development. *International Journal of Cultural Policy*, 23(2), 129–132.
- Kawashima, N. (1995). Comparing cultural policy: Towards the development of comparative study. *International Journal of Cultural Policy*, 1(2), 289–307.
- Keating, M. (2000). *Paradiplomacy and Regional Networking*. Retrieved from <https://www.forumfed.org/libdocs/ForRelCU01/924-FRCU0105-eu-keating.pdf>
- Keating, M., & Harvey, M. (2014). *Small Nations in a Big World: What Scotland Can Learn* (Vol. 16). Edinburgh: Luath Press Ltd.
- Keeney, D. (2018). *'The Impact of AS and A-Level Moving Image Arts on the Creative Industries in Northern Ireland': A report commissioned by Northern Ireland Screen*. Belfast: Northern Ireland Screen.
- Kelly, A. (1989). *Cultural Policy in Ireland: Commissioned by UNESCO*. Dublin: Irish Museums Association.
- Kenny, A. (2016). *Communities of Musical Practice*. London: Routledge.
- Kenny, A. (2018). Voice of Ireland? Children and music within asylum seeker accommodation. *Research Studies in Music Education*, 40(2), 211–225.
- Kenny, A. (2022). Music facilitator experiences of working in asylum seeker centres: Complexities, dilemmas and opportunities. *International Journal of Music Education*, 40(4), 542–553.
- Kenny, A., Finneran, M., & Mitchell, E. (2015). Becoming an educator in and through the arts: Forming and informing emerging teachers' professional identity. *Teaching and Teacher Education*, 49, 159–167.
- Keogh, C. (2025). *#Waking the Feminists and the Data-Driven Revolution in Irish Theatre*. Cambridge: Cambridge University Press.
- Kerr, A., & Cawley, A. (2012). The spatialisation of the digital games industry: Lessons from Ireland. *International Journal of Cultural Policy*, 18(4), 398–418.
- Killean, R., Gilbert, J., & Doran, P. (2024). Rights of nature on the Island of Ireland: Origins, drivers, and implications for future rights of nature movements. *Transnational Environmental Law*, 13(1), 35–60.
- Kinsella, S., NicGhabhann, N., & Ryan, A. (2017). Designing policy: Collaborative policy development within the context of the European capital of culture bid process. *Cultural Trends*, 26(3), 233–248.
- Kuznetsov, A. S. (2014). *Theory and practice of paradiplomacy: Subnational governments in international affairs*. Abingdon: Routledge.
- Lagana, G. (2017). A preliminary investigation on the genesis of EU cross-border cooperation on the island of Ireland. *Space and Polity*, 21(3), 289–302.
- Lappin, S. (2012). A new landscape of arts-based buildings and comparative cultural policies on the island of Ireland: the curse of Jocasta's necklace. *ArchNet-IJAR: International Journal of Architectural Research*, 6(3), 37.
- Lee, H. (2018). *Cultural Policy in South Korea: Making a New Patron State*. London: Routledge.
- Lewis, J and Miller, T. (Eds.). (2003). *Critical Cultural Policy Studies: A Reader*. Oxford: Blackwell.
- Liddy, S. (2020). *Women in the Irish Film Industry: Stories and Storytellers*. Cork: Cork University Press.

- Lim, L. (Ed.). (2015). *Cultural Policy in East Asia: Contemporary Issues and Trends*. London: Routledge.
- Liu, J. C. (2014). Reorienting cultural policy: Cultural statecraft and cultural governance in Taiwan and China. In H.K. Lee & L. Lim (Eds.), *Cultural Policies in East Asia: Dynamics between the State, Arts and Creative Industries* (pp. 120–138). London: Palgrave Macmillan.
- Lubit, A., & Belluigi, D. (2021). *Collation and Mapping of Research Related to Migrant and Minority Ethnic Matters in Northern Ireland Produced within Northern Ireland's Universities: A Report Prepared for The MME Council* [Migrant & Minority Ethnic Council]. Belfast: MME Council. Retrieved from <https://www.mmecouncil.org/research>
- McAvera, B. (1990). *Art, Politics and Ireland*. Open Air.
- McCall, C. (2011). Culture and the Irish border: Spaces for conflict transformation. *Cooperation and Conflict*, 46(2), 201–221.
- McCall, K. (2018). The reality of cultural work. In C. DeVereaux, (Ed.), *Arts and Cultural Management: Sense and Sensibilities in the State of the Field*. Abingdon: Routledge.
- McCall, K., & Houlihan, M. (2016). The artist as cultural entrepreneur. In P. Zackirison & E. Ravioli (Eds.), *The Arts and Business – Building a Common Ground for Understanding Current Society*. Abingdon: Routledge.
- McCall Magan, K. (2023). *Cultural Participation: The Perpetuation of Middle-Class Privilege in Dublin*. Ireland: Palgrave Macmillan.
- McCarthy, M. H. (1998). The role of the arts, culture and heritage in urban regeneration. unpublished MRUP thesis, Department of Regional and Urban Planning. Dublin: University College.
- McDowell, S. (2007). *Who are the Victims? Debates, Concepts and Contestation in 'Post-Conflict' Northern Ireland*. Derry/Londonderry: CAIN. Retrieved from <https://cain.ulst.ac.uk/victims/introduction/smcd07whoarethevictims.html>
- McGinnity, F., Bergin, A., McGuinness, S., & Smyth, E. (2025). Sharing the Island: Economic and social challenges and opportunities: Evidence from an ESRI research programme. *ESRI Research Series, RS202*, Dublin: ESRI. <https://doi.org/10.26504/rs202>
- McGonagle, D. (2017). For them, not us: “Turning” the Museum in an Anxious world. *Éire-Ireland*, 52(3), 75–103.
- McGrath, A. (2021). *Dance Think Tanks Report*. Dublin: Dance Ireland.
- McManus, C., & Carruthers, C. (2014). Cultural quarters and urban regeneration—the case of Cathedral Quarter Belfast. *International Journal of Cultural Policy*, 20(1), 78–98.
- McQuaid, P. (2020). *Country Profile: Ireland, European Compendium Compendium of Cultural Policies & Trends*, [online]. Available at: <https://www.culturalpolicies.net/database/search-by-country/country-profile/?id=19>
- Mercer, C. (2006). Cultural policy beyond and below the nation state: New forms of subnational and transnational cultural identity and citizenship. In B. Cvjetičanin (Ed.), *Dynamics of Communication: New Ways and New Actors* (pp. 83–94). Zagreb: Institute for International Relations.
- Mikola, B., Zagórski, P., Schafer, D., Cirhan, T., Suchanek, J., & Kevicky, D. (2025). Cultural policies of populist governments in central and Eastern Europe: A comparative review. *International Journal of Cultural Policy*, 1–20. <https://doi-org.qub.idm.oclc.org/10.1080/10286632.2025.2477478>
- Miller, T., & Yudice, G. (2002). *Cultural Policy*. London: Sage.
- Monaghan, Ú. (2021). 121 Stories: The impact of gender on participation in Irish traditional music. *Ethnomusicology Ireland*, 7, 17.

- Montgomery, A. (2018). Making inclusive intercultural theatre in northern Ireland. *Arts Management Quarterly*, 129, 23–28. Available at: <https://www.artsmangement.net/Journal/No-129-Cultural-Inequalities,144>
- Montgomery, J. (1995). The story of Temple Bar: Creating Dublin's Cultural Quarter. *Planning Practice & Research*, 10(2), 135–172.
- Moriarty, G., & Thiara, G. (2015). *Opening Doors: An Arts-Led Approach to Building Social Capital. Evaluation Report, Arts Council of Northern Ireland Intercultural Arts Programme 2012–2015*. Belfast: Arts Council of Northern Ireland. Retrieved from https://www.artscouncil-ni.org/images/uploads/publications-documents/Final_Report_ACNI_ICAP_word_version.pdf
- Mulcahy, K. V. (2002). The state arts agency: An overview of cultural federalism in the United States. *The Journal of Arts Management, Law, and Society*, 32(1), 67–80
- Murphy, C. L. (2018). 'The State of Us': Challenging State-Led Narratives through Performance during Ireland's 'Decade of Centenaries'. *Journal of Contemporary Drama in English*, 6(1), 146–159.
- Murphy, D. (2024). An All-Ireland screen policy? Public subsidy and screen employment on the 'shared island'. *Irish Journal of Arts Management and Cultural Policy*, 10(2), 52–66.
- Murphy, Donohue & Ó'Duibhir. (2021). *Speak Up: A Call For Change Towards Creating A Safe And Respectful Working Environment For The Arts. Speak up: Dignity in the Workplace Initiative*. Dublin: Irish Theatre Institute. Retrieved from <https://www.safetocreate.ie/wp-content/uploads/2022/07/ITI-Speak-Up-A-Call-for-Change-Report-Oct2021.pdf>
- National Museums Ireland (NMI). (2024). The Mincéirí Archives. National Museums Ireland. Retrieved from <https://minceiriarchives.ie/>
- NESF (National Economic and Social Forum). (2007). *The Arts: Cultural Inclusion and Social Cohesion*, Report 35, January. Dublin: NESC. Available at: https://files.nesc.ie/nesc_archive/nesc_reports/NESF_35_full.pdf
- Nic Craith, M. (2003). *Culture and Identity Politics in Northern Ireland*. London: Palgrave Macmillan.
- NicGhabhann, N. (2018). City walls, bathroom stalls and tweeting the Taoiseach: The aesthetics of protest and the campaign for abortion rights in the Republic of Ireland. *Continuum*, 32(5), 553–568. <https://doi-org.qub.idm.oclc.org/10.1080/10304312.2018.1468413>
- Nolan, S. (Ed.). (2021). *Traveller Collection at the Hugh Lane*. Dublin: Hugh Lane Gallery. <https://www.travellercollection.ie/>
- Oakley, K. (2009). The disappearing arts: Creativity and innovation after the creative industries. *International Journal of Cultural Policy*, 15(4), 403–413.
- Oakley, K., & Banks, M. (2020). *Cultural Industries and the Environmental Crisis: New Approaches for Policy* London: Springer
- O'Brien, A., & Kerrigan, P. (2020). Gay the right way? Roles and routines of Irish media production among gay and lesbian workers. *European Journal of Communication*, 35(4), 355–369.
- O'Brien, A., & Liddy, S. (2021). The price of motherhood in the Irish film and television industries. *Gender, Work & Organization*, 28(6), 1997–2009.
- O'Brien, D. (2013). *Cultural policy: Management, value and modernity in the creative industries*. London: Routledge.
- O'Brien, D., & Oakley, K. (Eds.). (2017). *Cultural policy: Critical concepts in media and cultural studies*. Abingdon: Routledge.
- O'Brien, J., & Clancy, A. (2022). A policy review of Basic Income for the Arts Pilot Scheme. *Irish Journal of Arts Management and Cultural Policy*, 9(2021–2022), 43–57.

- O'Brien, M. (2023). The many facets of culture in digital games policy: The EU dimension. *GAME The Italian Journal of Game Studies*, 1(10), 67–85.
- O'Brien, M. (2024). The new tax credit regime for digital games production in Ireland. *Irish Journal of Arts Management and Cultural Policy*, 10(2), 100–113.
- O'Connell, N. (2021). A Sociolinguistic history of British sign language in Northern Ireland. *Sign Language Studies*, 22(2), 233–262.
- O'Connor, J. (2024). *Culture is Not an Industry: Reclaiming Art and Culture for the Common Good*. Manchester, MA: Manchester University Press.
- O'Hagan, J. (2017). Attendance at/participation in the arts by educational level: Evidence and issues. In V. Atteca-Amestoy, V. Ginsburgh, I. Mazza, J. O'Hagan, & J. Prieto-Rodriguez (Eds.), *Enhancing Participation in the Arts in the EU: Challenges and Methods*. (51–66) Cham: Springer Nature.
- O'Hagan, J. (2024). 'The subsidised muse': The case for state funding of the arts. *Studies: An Irish Quarterly Review*, 113(449), 10–20.
- O'Hogan, G. (2017). A view from the bridge: Institutional perspectives on the use of a national internship scheme (JobBridge) in Ireland's National Cultural Institutions. *Irish Journal of Arts Management and Cultural Policy*, 4(2016–2017), 34–50.
- O'Neill, P., Magee, J., Boyd, K., Keeney, D., & Tosh, D. (2021). *Designing New Worlds: Design, Evaluation and Specification of User Experiences within Immersive Environments*. [Advance online publication]. Poster session presented at BEYOND 2021 Conference. Belfast: United Kingdom.
- O'Sullivan, C., Clotworthy, E., Nugent, M., Colleary, S., Keane, E., Piazzoli, E., Gubbins, E., Krakaur, L., Kerin, M., McCormick, S., & Heeran Flynn, L. (2023). *Arts Alive: A Literature Review to Support Curriculum Specification Development for the Area of Arts Education*. Dublin: National Council for Curriculum and Assessment.
- Paasi, A. (1991). Deconstructing regions: Notes on the scales of spatial life. *Environment and Planning A*, 23(2), 239–256.
- Paquette, J., & Redaelli, E. (2015). *Arts Management and Cultural Policy Research*. Basingstoke: Palgrave MacMillan.
- Penney, E. (2020). 'Amplifying Us': New writing in Ireland. *Irish University Review*, 50(2), 249–251.
- Pierce, M. (2020). Ireland's working-class literature: Neglected themes, amphibian academics, and the challenges ahead. *Irish University Review*, 50(1), 67–81.
- Quigg, A-M. (2011). *Bullying in the Arts: Vocation, Exploitation and Abuse of Power*. Surrey: Gower Publishing Limited.
- Quinn, B. (2013). Arts festivals, urban tourism and cultural policy. In Stevenson, D., & Matthews, A. (Eds.), *Culture and the City: Creativity, Tourism, Leisure* (1st ed.) (pp. 69–84). Oxon: Routledge.
- Quinn, B. (2024). Can community festivals make urban places more hospitable?. *Hospitality & Society*, 14(2), 177–195.
- Quinn, R. (1998). *Public Policy and the Arts: A comparative study of Great Britain and Ireland*. Aldershot: Ashgate.
- Rafter, K. (2022). *Taoisigh and the Arts*. Dublin: Martello Publishing.
- Ramsey, P. (2013). 'A pleasingly blank canvas': Urban regeneration in Northern Ireland and the case of Titanic Quarter. *Space and Polity*, 17(2), 164–179.
- Ramsey, P. (2025). *Public Service Broadcasting in Northern Ireland: Research Monitoring Report – 2025*. Belfast: Ulster University.
- Ramsey, P., & Waterhouse-Bradley, B. (2017). Cultural policy in Northern Ireland: Making cultural policy for a divided society. In V. Durrer, T. Miller & D. O'Brien (Eds.), *The Routledge Handbook of Global Cultural Policy* (pp. 195–211). London: Routledge.

- Rau, H. (2012). The ties that bind? Spatial (im) mobilities and the transformation of rural-urban connections. In C. Hedberg & R. Miguel do Carmo (Eds.), *Translocal Ruralism* (pp. 35–53). Dordrecht: Springer.
- Redaelli, E. (2020). Understanding American cultural policy: The multi-level governance of the arts and humanities. *Policy Studies*, 41(1), 80–97.
- Rose, H., & Conama, J. B. (2018). Linguistic imperialism: Still a valid construct in relation to language policy for Irish Sign Language. *Language Policy*, 17, 385–404.
- Rosenstein, C. (2024). *Understanding Cultural Policy: Government and the Arts and Culture in the United States*. London: Routledge.
- Ruane, J. (2017). Modelling Ireland's crises: North, South and North-South intersections. In N. O'Dochartaigh, K. Hayward, and E. Meehan (Eds.), *Dynamics of Political Change in Ireland: Making and Breaking a Divided Island*, (pp. 93–109), Abingdon, VA: Routledge.
- Ryan, A., & McPherson, G. (2022). Legacies of failure to win the city of culture: Liminality, civicism and change. *City, Culture and Society*, 31, 100488.
- Schramme, A., & King, I. (2025). Cultural governance from an international comparative perspective. In R. Rentschler, W. Reid & C. C. Donelli (Eds.), *The Routledge Companion to Governance in the Arts World* (pp. 217–234). London: Routledge.
- Schuster, J. M. D. (2003). *Mapping State Cultural Policy: The State of Washington*. Chicago: University of Chicago Cultural Policy Center. Retrieved from https://culturalpolicy.uchicago.edu/pdfs/mapping_state.pdf
- Sharma, A. (2021). Whither the Irish language act? Language policies in Northern Ireland. *Current Issues in Language Planning*, 22(3), 308–327.
- Sitas, R. (2023). 'Policies aren't pieces of paper': Tussles and tactics in action-oriented and agile cultural policy research. In V. Durrer, A. Gilmore, L. Jancovich & D. Stevenson (Eds.), *Cultural Policy is Local: Understanding Cultural Policy as Situated Practice* (pp. 239–263). Cham: Springer International Publishing.
- Skaggs, R., & Aparicio, T. (2023). Workers and work in the arts: Definitional challenges and approaches to collective action among arts and creative workers. *Work and Occupations*, 50(3), 436–444.
- Slaby, A. (2011). Whither cultural policy in post celtic tiger Ireland?. *The Canadian Journal of Irish Studies*, 2008-13 (2011), 76–97.
- Slominski, Tes. (2020). *Trad nation: Gender, sexuality, and race in Irish traditional music*. Middletown: Wesleyan University Press.
- Smyth, E. (2016). *Arts and cultural participation among children and young people: Insights from the growing up in Ireland study*. Dublin: ESRI.
- Smyth, E. (2020). *Arts and cultural participation among 17-year-olds*, ESRI Research Series 103. Dublin: ESRI, <https://doi.org/10.26504/rs103>
- Spence, K. M. (2019). When money is not enough: Reggae, Dancehall, and policy in Jamaica. *The Journal of Arts Management, Law, and Society*, 49(1), 45–60.
- Spence, K. M. (2020). Creative seoul: A lesson for Asian creative cities. In X. Gu, M. Kho Lim, & J. O'Connor (Eds.), *Re-Imagining Creative Cities in Twenty-First Century Asia* (pp. 203–219). London: Palgrave.
- The African Union Commission (2019). *Promoting Sports & Culture*. Retrieved from <https://au.int/en/promoting-sports-culture>
- The African Union Commission (2023). *Leveraging Arts for Peace – Training on Silencing the Gun*. Retrieved from <https://www.peaceau.org/uploads/press-release-21-sept-2023.pdf>
- The ASEAN Secretariat (2016). *ASEAN Socio-Cultural Community Blueprint 2025*. Jakarta: The ASEAN Secretariat.
- Throsby, D. (2008). The concentric circles model of the cultural industries. *Cultural Trends*, 17(3), 147–164.

- Throsby, D. (2010). *The Economics of Cultural Policy*. Cambridge: Cambridge university press.
- Tonge, J. (2002). *Northern Ireland: Conflict and Change*. London: Prentice Hall.
- Valtysson, B. (2020). *Digital Cultural Politics: From Policy to Practice*. Cham: Springer Nature.
- Visanich, V. (2022). Cultural continuities and cultural policies in small states: The case of Malta. *Small States & Territories*, 5(1), 201–214.
- Walsh, J. (2022). *One Hundred Years of Irish Language Policy, 1922–2022*. Bern: Peter Lang.
- Walsh, K., O’Shea, E., Scharf, T., & Murray, M. (2012). Ageing in changing community contexts: Cross-border perspectives from rural Ireland and Northern Ireland. *Journal of Rural Studies*, 8(4), 347–357.
- Warde, A. (2014). After taste: Culture, consumption and theories of practice. *Journal of Consumer Culture*, 14(3), 279–303.
- Wesner, S. (2018). *Artists’ Voices in Cultural Policy: Careers, Myths and The Creative Profession After German Unification*. Cham: Springer.
- Widdis, B., Reisz, E., & Bryan, D. (2025). *Museums, Empire, Colonialism*. London: Routledge.
- Wright, D. (2011). Making tastes for everything: Omnivorousness and cultural abundance. *Journal for Cultural Research*, 15(4), 355–371, <https://doi.org/10.1080/14797585.2011.613222>
- Zamorano, M. M., & Morató, A. R. (2015). The cultural paradiplomacy of Barcelona since the 1980s: Understanding transformations in local cultural paradiplomacy. *International Journal of Cultural Policy*, 21(5), 554–576.