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Nota di contenuto	Introduction. Towards a New Interculturalism? -- Part I. Intercultural Production Infrastructures. -- Chapter 1. Playboy of the Western World and Old/New Interculturalisms -- Chapter 2. Casting, Translation and Adaptation as Interculturalism-from-Below -- Part II. Producing the Intercultural Subject -- Chapter 3. Performing Historical Duty -- Chapter 4. Labour(ed) Relations: Migrant Women and Performative Labour -- Part III. Intercultural Publics -- Chapter 5. Community Theatre as Active Citizenship -- Chapter 6. Essences of Social Change -- Conclusion. The "New Irish"? .
Sommario/riassunto	This book investigates Ireland's translation of interculturalism as social policy into aesthetic practice and situates the wider implications of this 'new interculturalism' for theatre and performance studies at large. Offering the first full-length, post-1990s study of the effect of large-scale immigration and interculturalism as social policy on Irish theatre and performance, Mclvor argues that inward-migration changes most

of what can be assumed about Irish theatre and performance and its relationship to national identity. By using case studies that include theatre, dance, photography, and activist actions, this book works through major debates over aesthetic interculturalism in theatre and performance studies post-1970s and analyses Irish social interculturalism in a contemporary European social and cultural policy context. Drawing together the work of professional and community practitioners who frequently identify as both artists and activists, *Migration and Performance in Contemporary Ireland* proposes a new paradigm for the study of Irish theatre and performance while contributing to the wider investigation of migration and performance. .
