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Submitted to International Culture Strategy: Survey
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Section 1 - Scotland's international cultural footprint

1 What current international activity do you undertake?

Please describe the international activity you undertake:

This welcome examination by Scottish Government of the Culture Sector's international activity comes at a time where the sector faces severe financial challenges here at home. We hope that this strategy, combined with work to refresh the domestic culture strategy will help to meet these challenges.

To respond to this consultation, Culture Counts has gathered information as well as perspectives from our membership that participate in international activity. A huge amount of work takes place across the culture sector which will be demonstrated by the responses submitted from our members and the organisations they work with. The scale of activity and the level of detail is so great that all cannot be communicated within the survey response submitted by Culture Counts. We have focused our response on the high-level impacts, challenges and opportunities with selected examples. This small snapshot, however, does not come close to demonstrating the quantity and richness of the culture sector's international activity and ambition.

Culture Counts is a network of over 70 arts, heritage and creative industries organisations. Our members are largely representative bodies, as well as some events and performing companies. Many of the organisations in Culture Counts membership work internationally both exporting culture through taking creatives and cultural products from Scotland to other countries and importing culture through bringing creatives and creative products from other countries to Scotland.

A small number of examples of international work, which demonstrate the breadth and scale of activity originating in Scotland include:

Edinburgh's Festivals: The Edinburgh International Festival was established in 1947 after the devastation of World War II, to reunite people through great art, and this vision remains as relevant today. Edinburgh's Festivals are world class cultural events bringing together audiences and artists from around the world and presenting a programme featuring the finest performers and ensembles from the worlds of dance, opera, music and theatre. In 2018 the EIF had attendance of 415,568 with over 83% of attendees agreeing or strongly agreeing that the International Festival is one of the world's greatest festivals providing audiences with inspirational experiences. (2018 Annual Review).

Performing arts on tour: The National Theatre of Scotland takes many of its innovative and engaging productions on tour internationally. By touring Scottish productions overseas, the company helps to promote Scotland's cultural identity and heritage, while also reaching and engaging with international audiences and promoting cultural exchange and understanding.

International commissions at Biennials: Scotland + Venice is a major, international project designed to promote the best of contemporary art and architecture from Scotland on the world stage at the Venice Biennales. Founded in 2003 the project supports the development of new work, fosters international connections and exchange, and positions Scotland as a vibrant place for creative and cultural production. The project sees Scotland + Venice physically based and exhibiting the best our art and architecture in Europe for 7 months each year receiving thousands of international visitors. The potential for Scotland of having a base in the heart of Europe has huge potential for diplomacy and promotion which is currently significantly underutilised. Alberta Whittle's 2022 commission saw the highest number of international visitors in Venice, acquisition of some of the key works for Scotland's national collections, a film tour of rural Scottish cinemas and arts venues and a returning exhibition to Modern One. This project has seen an exciting shift in terms of the audiences it reached and the support it garnered, attracting critical acclaim and high-profile international giving.

Cultural exchange: Momentum is the Edinburgh Festivals' international delegate programme - run in partnership by Festivals Edinburgh, Creative Scotland and British Council Scotland. Across a decade, this programme has hosted over 600 hand-picked senior cultural policymakers and influencers from across the globe, with the aim of developing long-term relationships and exchanges with the Festivals and Scotland's wider culture sector. The programme is globally recognised as distinctive and highly sought after, helping to support innovative outcomes. Examples include cultural seasons from New Zealand and Canada featuring collaborations with Scottish artists, and outbound touring and residencies for exceptional Scottish work such as playwright Jo Clifford's *The Gospel According to Jesus, Queen of Heaven* and four Scottish visual artists - Charles Avery, Rachel Maclean, Jonathan Owen, and Hanna Tuulikki - showcased in India at the biggest contemporary art festival in Asia.

Visual Arts: CCAs current exhibition *All Islands Connect Underwater* brings together three artists, Asha Athman, Islam Shabana and Samra Mayanja, whose work approaches historical and contemporary examinations of the sea and other bodies of water as contested cultural, political, legal and socio-economic territories. Unfolding through connecting knots and as clusters of islands underwater, the exhibition maps out submerged stories and fragmented worlds, reformulating the possibility for them to re-emerge as interweaved prefigurations of solidarity, belonging, memory, and practice of care.

Musical Exports: Music copyright exports generated £2.3 billion for the UK economy in 2020.

Literature: The Scottish Book Trust promotes reading and literacy in Scotland and runs a range of international exchange programmes. These programmes involve collaborations with overseas partners and promote cultural exchange and understanding through the sharing of literature and stories from Scotland and around the world.

The Indian author Arundhati Roy attended Edinburgh International Book Festival 2022 and discussed her new book of essays. In the light of the COVID-19 outbreak, freedom has, Roy says, taken on another meaning, and in her new book of essays, invites us to see the pandemic as a portal between one world and another. Here, she argues, is our opportunity to imagine a better future.

Libraries: National Library of Scotland participates in a consortium of European academic and national libraries.

Youth Theatre: BUZZ Network is a 5-year project established to share the diverse strengths of the European Youth Theatre sectors through transnational mobility of Youth Theatre artists and cultural leaders. 5 European partners share and develop best practice in Youth Theatre across Europe for the first time and host 6 specialist artist and cultural leader training labs in Scotland, Ireland, Norway, Belgium and Germany and participate in strategic network development meetings. These international exchanges will be engaging 116 professional artists and cultural leaders from over 20 European countries.

Film: the value of film and TV productions to Edinburgh's economy is £23.8m up more than £10m in the past 10 months and four times its value a decade ago.

2 What impact does international activity have on your business/organisation?

Please describe the impacts of international activity:

International cultural activity strengthens Scotland's reputation as an ambitious, innovative connected centre for the arts, internationally open to new ideas and partnerships. Scotland's culture is well received and respected internationally and our success on a global stage shows it is outward looking and confident in the way it presents itself at home and abroad.

Delivering international cultural activity can have a range of positive impacts on cultural organisations, from increasing exposure and revenue to promoting diversity and collaboration.

Increased exposure and profile: organisations increase their exposure and profile, both within Scotland and overseas which can lead to increased recognition and support, as well as opportunities for collaboration and funding.

New collaborations and partnerships: International cultural activity can lead to new collaborations and partnerships with artists and organisations from around the world. These collaborations provide access to learning from other countries bringing fresh perspectives and new ideas to the organisations and can lead to new creative opportunities and projects.

Increased diversity and inclusivity: Engaging in international cultural activity helps organisations to become more diverse and inclusive. By working with artists and organisations from different cultures and backgrounds, organisations can broaden their understanding of different perspectives and experiences and can create work that is more representative and accessible to a wider range of audiences.

New revenue streams: Delivering international cultural activity opens up new revenue streams for organisations, such as international touring, merchandise sales, and licensing and sponsorship deals. This can help organisations to become more financially sustainable and independent.

Enhanced reputation for Scotland: International cultural activity can help to enhance Scotland's reputation as a culturally rich and diverse nation. By showcasing Scottish artists and cultural products overseas, organisations can help to promote Scotland as a vibrant and innovative cultural hub, which can in turn benefit the wider Scottish cultural sector.

3 What are your motivations for working internationally?

Please list your motivations for working internationally:

The motivations for cultural organisations in Scotland to work internationally are varied, from developing new audiences to collaborating with international partners, addressing global issues and promoting Scottish culture.

International cultural activity enables Scotland to make a strong, globally relevant and distinctive contribution and showcase the best of Scottish cultural and creativity.

Creative organisations work internationally to make a critically relevant contribution to international discourse about culture and generate international opportunities for themselves and the wider Scottish creative sector.

However, many organisations are asking themselves what international now means – moving beyond the Covid pandemic, post Brexit and within the context of the climate emergency. Our members want to work internationally but need to find ways to overcome the current challenges.

Developing new audiences: One of the main motivations for cultural organisations to work internationally is to broaden their reach and develop new audiences and markets for their work. By engaging with audiences overseas, they can increase exposure and potentially attract new audiences and supporters, which can lead to increased revenue and sustainability.

Collaborating with international partners: Working with international partners enables the exchange of ideas and can help organisations to develop new creative collaborations, co-curation and projects, which can bring fresh perspectives and new ideas to their work. This can lead to new creative opportunities, as well as opportunities for funding and support.

Developing the skills of the organisation: Engaging in international cultural activity can also help organisations to develop their knowledge, skills and expertise in areas such as cultural diplomacy, international practice, marketing and cross-cultural communication. This can help organisations to become more effective and efficient in their work and can enhance their reputation and profile within the sector both at home and abroad.

Promoting Scottish culture: cultural organisations often work internationally to promote Scottish culture and heritage overseas. By showcasing Scottish art, music, dance, theatre, and literature, organisations can help to raise awareness of Scottish culture and identity and build stronger connections with audiences and cultural partners around the world.

Addressing global issues: cultural organisations in Scotland may choose to work internationally as a way to address global issues such as climate change, social justice, and human rights. By using cultural activity to raise awareness of these issues and promote positive change, organisations can contribute to a more sustainable and equitable world.

4 What, if any, are the main barriers to developing your international activity?

Please list any barriers to developing international activity:

Understanding what the Scottish Government hopes to achieve in developing an International Cultural Strategy and its role in achieving the ambitions is crucial for the sector's buy-in.

This work could help to provide greater clarity around the nature and purpose of international engagement and a recognition that different types of activity require vastly different approaches such as creative exchange, cultural diplomacy, trade, exporting and importing, market development etc.

There are several barriers that can make developing international activity challenging for cultural organisations including funding, access to networks and contacts, language and cultural barriers, logistics and planning, and political instability and uncertainty.

We are in an unprecedented time with many pressures facing the sector. The impact of the UK leaving the EU, the worldwide climate emergency, the aftermath of Covid restrictions and the cost-of-living crisis have each had their own effects on the creative sector's ability to undertake international work. Even to simply maintain profile and relationships and to adapt to current challenges, requires additional investment given the increase in international working costs. The cost-of-living crisis has led many cultural organisations to focus on core activity, keeping the doors open and maintaining services and staff. There is a shift in focus to the 'local' in a post-Covid and Brexit world which has seen a decline in international activity.

Costs: International projects are traditionally expensive, and organisations often struggle to secure the necessary funding to cover travel, accommodation, production costs, and other expenses. The rising cost of inflation, cost of living crisis, increased inflation and increased costs for international travel, coupled with reduced funds to support this work make international work currently much more challenging. Unfavourable exchange rates make budgeting difficult and local taxes and vat can exclude participation in and make competing, specifically in an EU market, very challenging.

Funding: One of the biggest barriers to developing international cultural activity is funding. Opportunities are impacted with the loss of Creative Europe schemes and through the lack of other sources of funding. In addition, many funders prioritise investment within Scotland, whether that is Scotland-based creatives and organisations, or Scottish based activity engaging Scottish audiences. The loss of the ERASMUS programme had a negative impact for young people being unable to experience international opportunities.

Logistics and planning: Delivering international cultural activity requires careful planning and coordination, including arranging visas, transportation, accommodation, and production logistics. These logistical challenges can be time-consuming and complex and may require significant resources and a capacity that the sector is struggling to find currently for effective management. Access to support and advice is vital but is often not available or accessible due to lack of awareness or knowledge. As discussed later freedom of movement for EU citizens presents a logistical barrier to the development of international activity.

Access to networks and contacts: Developing international cultural activity often requires strong networks and contacts within the sector, as well as knowledge of the cultural landscape in different countries. Smaller organisations or those with limited international experience can struggle to access these networks, which can make it difficult to establish partnerships and collaborations.

Political instability and uncertainty: The impacts of Brexit have made international working more challenging. The increasing admin costs of and difficulty in securing visas and work permits for creatives coming to the UK and working in other countries creates challenges. Insurance has also become increasingly difficult to secure for international work. Political instability and uncertainty in different countries can also pose a challenge to developing international cultural activity. Organisations can be hesitant to invest time and resources in projects in countries where political instability or conflict could jeopardise the success of the project.

Language and cultural barriers: Language and cultural barriers can also pose a challenge to developing international cultural activity. Organisations can struggle to communicate effectively with partners and audiences in different countries and can find it difficult to navigate cultural differences and norms.

Section 2 - Rationale for International Culture Strategy

5 What are your views on the rationale set out for an International Culture Strategy?

Please provide any views you have on the rationale:

Having an International Cultural Strategy for Scotland that meets the aims of both the cultural sector and government would help to align priorities, ambition and impact. The sector is well placed to support government aims and a reciprocal relationship where government supports the aims of the sector and provides funding, support and finds solutions to address the challenges and barriers to enable the sector to support government aims should be considered.

An International Cultural Strategy could help to promote Scotland's cultural heritage and creative talents on the global stage, provide support for cultural organisations to develop international projects, and ensure that international cultural activity is delivered in a joined up, responsible and sustainable way.

The rationale and work the Scottish Government have outlined has the potential to support and protect the international dimension of Scotland's Cultural Sector. Doing so is essential given the context of recent years. Brexit and the pandemic seriously impacted the cultural sector's ability to work

internationally, impacts from which the sector has not fully recovered.

Support is required to adapt to the challenges in the current context and the changes they bring. There is a need to try different approaches, share learning, to refresh and maintain relationships and build new opportunities and evidence and data is vital for this.

Any mapping, research or data gathering regarding the international component of Scotland's cultural sector must take place as part of a wider, concerted effort to improve the cultural sector's economic evidence base, including building upon the work of the Measuring Change Group undertaken as part of the development of the Culture Strategy.

For example, we have previously highlighted that freelancers working below the VAT threshold, and therefore not on a SIC code (as most in our sector are) are not captured in Government sector-specific economic data. This provides an inaccurate picture of the sector's economic activity, which will impact on any economic understanding of its international impact.

At a meeting with former Culture Minister, Neil Gray MSP last year, Culture Counts highlighted a number of wider difficulties facing the Cultural Sector with regards to data. We welcomed his commitment to look at whether the Government has a role in aggregating and bringing together sector data.

- The Youth Theatre BUZZ Network Partners will undertake the first ever mapping research of Youth Theatre across Europe which identifies sector-leading venues and practice and will create a new website portal which increases awareness of cross-border opportunities and solidarity for over 28,5000 European Youth Theatre participants and professionals. By delivering the BUZZ Network activities, the partners will help cross-pollinate Europe's Youth Theatre sectors with new knowledge, skills, contacts, and resources and establish a new pan-European network for Youth Theatre collaboration and development for the sector.
- We know that tourism has broad cross sector economic benefits. The most recent visitor motivations survey undertaken by Visit Scotland, found that the second greatest motivation for people to visit Scotland was the History and Culture. This piece of research was undertaken in 2016, and since then through existing work the international standing of these will also have grown.

Why People Choose Scotland - Research & Insights | VisitScotland.org

Section 3 - Vision and themes

6 What are your views on the vision outlined above?

Please provide your views on the vision:

It is important that the four themes relate to both inbound and outbound international cultural activity. Views on the themes outlined include:

Cultural Connections: to connect, share ideas and collaborate without borders is key to the pursuit of art and culture. International cultural activity strengthens Scotland's reputation as an innovative, connected culturally ambitious country. Culture has the inherent ability to span borders and both outgoing and incoming cultural product, artists and ideas contribute to the artistic and economic health of Scotland's culture sector as well as those of partner countries. With recent challenges and risk shrinking horizons, it is important to do everything we can to retain and strengthen links.

Economic Impact: An International Cultural Strategy could provide a framework for cultural organisations to access funding and support for international projects, which could help to address some of the funding and logistical barriers that organisations face when developing international cultural activity. In the context of an almost decade-long, real terms standstill in public investment, Scotland's cultural sector has become ever more inventive and resourceful in how it generates income and retains its place and reputation as a globally renowned innovator. International work is a key part of this. Export of cultural product, physical goods, intellectual property and copyright are important sources of income and enablers of collaboration and reputation building.

Diplomacy: Many organisations in Scotland have engaged in international cultural activity with a soft power or diplomatic focus, by promoting cultural exchange and understanding between different communities, and helping to promote Scotland's reputation on the global stage. More joined up working, recognition of culture as core and diplomacy through the Scottish Government Hubs would be welcomed. However, adequate staffing and appropriately skilled and knowledgeable staff in culture, as well as enough resourcing for the Hubs, would be required.

- The Edinburgh International Culture Summit is a partnership with EIF, the Scottish Government, the UK Government, the Scottish Parliament and the British Council. Taking place every second year, the summit presents a unique platform for collaboration between artists, practitioners, thinkers and policy makers from across the globe. The sixth edition of the summit took place in 2022 at the Scottish Parliament, entitled Culture and a Sustainable Future. Ministers and Cultural Policy delegations from over 30 countries attended to reflect on the urgent need for investment in our future.

Reputation: It could provide a clear and cohesive vision for Scotland's cultural organisations to work collaboratively towards promoting Scottish culture and heritage overseas. Scotland has an international outlook and to support and protect that part of our culture, our people need to interact with the international community. This could help to increase Scotland's profile on the international stage and showcase its creative talents to new audiences around the world.

While the proposed four themes of a Scottish International Cultural Strategy (cultural connections, economic impact, diplomacy, reputation) are important, they are not broad enough to cover the full range of benefits delivered by the cultural sector. There are other potential themes that should also be considered, depending on the specific goals and objectives of the strategy. It could help to ensure that international cultural activity is delivered in a way that is ethical and responsible, and that takes into account the impact on different communities and the environment. Other themes that should be considered are:

Sustainability: Given the global focus on addressing climate change and promoting sustainability, an International Cultural Strategy for Scotland should include a focus on delivering international cultural activity in a way that is environmentally responsible and sustainable.

Inclusivity and Diversity: promoting inclusivity and diversity in international cultural activity, by ensuring that cultural organisations work to showcase the diverse range of Scottish culture and heritage and engage with diverse audiences and communities overseas. It is vital that economic factors are not prioritised at the expense of equalities.

• Edinburgh International Festival has established a new relationship with social entrepreneurial organisation BE United to support Black, African and Caribbean creatives in Scotland. The partnership is based on a shared vision, mutual values and a mission to see greater representation of diversity at all levels and to create lasting change across the Scottish creative sector. Through the partnership, BE United will provide resources for Black, African and Caribbean creatives interested in a career in the arts and support candidates to apply for festival roles.

Well-being: there needs to be an understanding and acceptance that cultural activity and international working is not a financial transaction, solely undertaken for economic reasons. There are many benefits that are delivered through delivery, engagement and participation in culture for cultures sake, such as well-being and mental health.

Education and Learning: An International Cultural Strategy should also include a focus on education and learning, by promoting cultural exchange and collaboration with educational institutions and youth organisations overseas and supporting professional development and the development of skills and knowledge within Scotland's cultural sector.

Innovation and Digitalisation: With the increasing importance of digital platforms and technology in delivering cultural activity, an International Cultural Strategy could also include a focus on promoting innovation and digitalisation within Scotland's cultural sector and supporting cultural organisations to develop new digital tools and platforms for engaging with international audiences.

Policy Context: That the international cultural strategy is aligned with and strengthens related policy areas, such as: the domestic culture strategy, National Strategy for Economic Transformation (in which Creative Industries is mentioned as a growth sector), Responsible Tourism for a Sustainable Future, as well as interrelated education, inclusion and diversity, sustainability and wellbeing policy. Fully joined up policy is absolutely key to successful implementation and meaningful change.

In terms of clarity of the vision, it is important that an International Cultural Strategy integrates, connects to and flows down from the Cultural Strategy and its refreshed Action Plan, which captures a much fuller range of benefits than the 4 themes in the proposed ICS. It must have a clear and concise vision that outlines the goals and objectives of the strategy, as well as the key actions and measures that will be taken to achieve them. A clear vision will help to provide direction and focus for all stakeholders involved in delivering the strategy and ensures that efforts are aligned towards achieving the desired outcomes.

7 We have identified 4 themes (cultural connections, economic impact, diplomacy and reputation). How does your work connect with each of these areas?

Please describe how your work connects with the theme "cultural connections":

Please describe how your work connects with the theme "economic impact":

Please describe how your work connects with the theme "diplomacy":

Please describe how your work connects with the theme "reputation":

8 Are there aspects of your work that would not be captured by these themes, but you feel the strategy should recognise?

Please list any aspects of your work that are relevant to the strategy but not captured by the themes:

See Q6 part 2

Section 4 - Current support for international cultural activity

9 Have you accessed Scottish public sector support for your international activity and if so which sources?

Not Answered

If you have accessed public funding, which sources have you accessed?:

Many of Culture Counts members have accessed public funding to support their international cultural activity in Scotland.

There are several forms of support available, including funding, networking opportunities, and promotion. The sources of funding mentioned below are not exhaustive and while all of these different forms of targeted support are good and crucial to continued international activity by Scotland's culture sector, nothing can beat long term, committed investment for generating growth and change. There is still likely to be unmet need in this area and it must be noted that there are gaps in this provision - especially with the loss of Creative Europe.

Funding:

Both Creative Scotland and British Council Scotland should be noted for their support and funding of international working.

• Creative Scotland's Regularly Funded Network (2018-21) consists of 121 organisations, supported by £101.6m Grant in Aid funding through a three-year commitment from the Scottish Government. The future of this funding support is at risk from Scottish Government budget cuts despite the £6.6m cut to

Creative Scotland being reinstated as standstill funding is essentially a cut to budgets. Six of the Edinburgh festivals are Regularly Funded Organisations by Creative Scotland. Others have been successful in securing Open Project Funding. The Momentum delegate programme is supported by targeted Creative Scotland funding.

- Creative Scotland's targeted and open fund programmes have provided funding of over £760,000 to visual arts projects with international activity since 2018.

- The British Council provides support to cultural organisations. It works in partnership with organisations in the UK and internationally. It provides funding support and is a source of advice and guidance on international issues. It partners in and takes forward its own activities for cultural diplomacy and creates opportunities for Scottish organisations to participate in knowledge exchange through initiatives such as Momentum, Cultural Summit, Celtic Connections and at the Venice Biennale.

- Creative Europe: was the European Union's Programme to support the cultural, creative and audio visual sectors. From 2014 - 2020, €1.46 billion was available to support European projects with the potential to travel, reach new audiences and encourage skill sharing and development. Seven awards totalling €1.4 million were made by Creative Europe towards collaborative European projects involving creative and cultural organisations in Scotland.

- Translation Fund: Publishing Scotland receives funding from and administers this fund on behalf of Creative Scotland. Since it was set up in 2015, the Translation Fund has supported 148 international publishers to translate works by Scottish writers. Every year has seen an increase in applications as well as the diversity and variety of books, languages and countries. The Fund helps promote contemporary Scottish authors overseas (as well as the occasional classic) and brings Scottish writing to the forefront of international publishing. Works of fiction, nonfiction, poetry, graphic novels and children's literature are eligible and have received funding. In the last twelve months, fifteen international publishers received a total of just over 16,000 for works by Scottish authors to be translated into Bulgarian, Croatian, Danish, French, German, Italian, Montenegrin, Portuguese, Slovenian, Tamil and Ukrainian

- Go See Fund: is administered by Publishing Scotland with the financial support of Creative Scotland. The purpose of the fund is to enable Scottish-based publishers to attend national and international book trade fairs for the first time. Over the years the fund has sent Scottish publishers and agents all over the world to book fairs to help promote and sell their titles.

- International Publishing Fellowship: Publishing Scotland's International Fellowship Programme was established in 2015 to facilitate exchange between international publishers and the publishing sector in Scotland. The Fellowship programme has so far brought together 54 publishers from 19 countries worldwide. Ten publishers took part in the 2022 Fellowship, postponed from 2020 because of the Covid-19 pandemic.

- Made in Scotland is a curated showcase that promotes high quality music, theatre and dance from Scotland-based artists to international promoters and audiences at the Edinburgh Festival Fringe each year.

- Festival Expo Fund: supports events that run across the year in Scotland – the Edinburgh Festivals, Celtic Connections, Glasgow International Festival. Since the annual fund was set up in 2008 it has given out over £30 million to support the development of Scottish-based artists and practitioners to create a legacy of important new work for a range of Scotland's international festivals.

Between 2008 and 2018, the fund:

- o resulted in over 550 new commissions, at least 11,000 performances/events, and attracted audiences of over 5 million.

- o invested 88% of all funding for the benefit of Scotland-based creative professionals and the production/promotion of their work, illustrating how the Expo Fund is an efficient way to increase the funding available to Scottish artists and practitioners alongside international profile.

- o Supported on average over 1000 additional performances and events each year, with more than 20% of activities taking place in schools and communities.

- o Income to expo projects between 2008 and 2018 was 54% from the SG expo fund, the remainder came from partnerships (16%), box office income, (16%), beneficiaries' own internal resources (13%) and other sources (1%).

- Cultural Bridge celebrates bilateral partnerships between the UK and Germany through the collaboration between Arts Council England, the Arts Council of Northern Ireland, British Council, Creative Scotland, Fonds Soziokultur, Goethe-Institut London and Wales Arts International / Arts Council of Wales. By funding partnerships between Germany and the UK, the programme aims to build new relationships and foster artistic collaboration and cultural democracy.

- The Four Nations International Fund supported individuals and organisations in developing international partnerships and co-creation projects. This pilot fund was designed to encourage in-person, digital and hybrid collaboration between artists, creative practitioners and organisations from the four nations across the UK and counterparts from elsewhere in Europe and beyond.

- The Culture & Business Scotland Fund provides match funding to culture organisations to enable partnerships and collaborations with businesses by incentivising sponsorships to bring diverse creative projects to life. Since launching in 2017, the C&BS Fund has supported 200+ projects across Scotland - from the Grampian Hospital Art Trust in the north to Dumfries & Galloway Arts Festival in the south, from the Edinburgh International Festival in the east, to Skye Events for All in the west. This amounts to £1.2 million in awards since the fund launched.

- Touring fund: supports high quality work to tour throughout Scotland and for the touring sector to continue to re-engage with audiences, delivered through partnerships between touring artists and companies in conventional and non-conventional formats and staging.

10 What has been the impact of this support on your work?

Please describe the impact of public funding on your work:

Without this funding and support much international work would not take place. If the Scottish Government have ambitions for the culture sector to grow international activity, then this has to come with the provision of funding to support this work.

One examples of the impacts of investment in international cultural activity is the Festival Expo Fund: All members of Festivals Edinburgh (and from 2018, a number of Glasgow based festivals) are eligible to apply to the Scottish Government's Festivals EXPO fund, in recognition of the demonstrated international standing and industry networks of the festivals, and the opportunities for Scottish artists to be showcased on an international platform that can lead them to onward touring opportunities and increased profile. Outcomes included:

- Developing and sustaining creative careers in Scotland
- Providing new opportunities for creatives on international platforms
- Fostering innovation and experimentation in production and delivery
- Connecting new audiences with Scottish talent and work
- Increasing national and international exposure for Scottish culture
- Expanding international markets for creatives in Scotland
- Strengthening creative reputations for individuals, organisations and festivals
- Enhancing leadership of festivals in national and international projects

The Network Effect research study from 2018 analyses the impacts of the Edinburgh festivals' on the wider Scottish cultural and events sectors https://www.edinburghfestivalcity.com/assets/000/003/791/The_Network_Effect_July_2018__original.pdf?1531301203 .

The Ten Years of Expo report from 2018 analyses the impacts of Expo funding for Edinburgh's Festivals and the wider Scottish creative sector https://www.edinburghfestivalcity.com/assets/000/003/795/Ten_Years_of_Expo_July_2018__original.pdf?1531308751 .

11 Have you accessed any other forms of support for your international activity and if so which sources?

Not Answered

If yes, which sources have you accessed?:

Funding: Support for international working is available from sources outwith public funding such as from trusts and foundations, including organisations like the Art Fund, Charles Hayward Foundation, Goethe Institut, Elephant Trust, Paul Hamlyn etc. Support is also raised through private giving and donations and corporate sponsorship.

Networking Opportunities: A significant amount of the support for international work comes from international partnerships and collaborations to enable both the import and export of cultural activity, make connections, and provide opportunities for creative individuals. International cultural organisations, institutions and their governments often partner with Scottish organisations, providing both in kind and cash support.

Creative Scotland, British Council and many of our members that are sector support organisations offer various networking opportunities to help Scottish artists and cultural organisations connect with international partners. These opportunities include attending international cultural events and festivals, hosting international visitors, and participating in artist residencies and exchanges.

Promotion: Brand Scotland and VisitScotland promote Scotland as a destination for cultural tourism and investment. They actively promote Scottish arts and culture internationally, and work to attract visitors to events and festivals in Scotland.

12 Is current support for international cultural activity appropriate?

No

Please describe any gaps in provision in terms of focus:

Staying connected through culture is of vital importance to Scotland's future as a well-connected, engaged, and relevant nation. International work requires a longer-term approach and to deliver its ambition a coherent, targeted, and long-term investment will be required at the outset of any new initiative, even if there is an aim to develop more diverse investment opportunities in the future.

Opportunities for cultural diplomacy are currently underutilised. In recent years, the Scottish Government have invested in Scotland's Food and Drink, Events and in Screen Scotland. Culture and Creative Industries could deliver similarly major societal and economic benefits both at home and abroad if met with similar dedicated support and investment.

An understanding of the role and policy goals of Creative Scotland in relation to international cultural working would be very helpful. How does Creative Scotland's review of international working connect with this project.

In direct response to Brexit and in support of creative people across the nation, Culture Counts and its partners have been looking at the longstanding policy ask of the Scottish Government to establish an 'Office for Cultural Exchange' safeguarding international exhibiting, touring, festivals, and residencies. With the increasing difficulties of securing mobility for temporary creative workers between the EU and UK post-Brexit, establishing an Office for Cultural Exchange could advise and support the cultural sector to overcome the barriers to international working and connect with individuals, organisations and institutions across Europe and target countries, making Scotland an attractive partner for European Partnership Projects and for wider global collaborations. An Office for Cultural Exchange and the International Hubs could also support the cultural sector to ensure that we are able to host, and share ideas with the most talented, innovative, artists, thinkers, and activists from across the globe. At the moment, information sharing does not tend to go beyond agencies. Finding ways to monitor, share and connect those that are working in the same areas would be useful to develop long term relationships and benefits and maximise impacts.

13 Are you aware of international examples that Scotland might learn from in its support for international cultural activity?

Please provide any international examples that Scotland might learn from in its support for international cultural activity:

Iceland and Norway are part of Creative Europe and Horizon Europe research and innovation programmes whilst not being EU members, which enables them to participate in Europe's €2.44 billion and €95.5 billion programmes, respectively, under the same conditions as EU Member states. There is potential to consider the Norwegian example of buying into Creative Europe partnerships however this would require dedicated funding.

Wales Venice: Disability Arts Cymru worked with Wales Venice on a commissioning project to provide opportunities to support artists, curators, writers, and creative professionals working in the visual arts in Wales to develop their networks, skills and knowledge to support them to fulfil their international ambitions and explore new approaches. The project focused on individuals that face barriers to progressing their international ambitions and have a diversity of lived experience, across a range of different points in their careers.

Quebec's Art Council (Conseil des arts et des lettres du Québec) has played a leading role in the development of Québec's artistic excellence internationally over the past 20 years. Their international strategy takes a culture first approach prioritising the needs of the sector and lays claim to six shows, supported by the Council, are applauded daily in one corner or another of the planet. And not a day goes by without having the echo of a Quebec artist, writer or company that shines on tour, at exhibitions, by receiving an award or at the helm of a prestigious institution. More than just an object of pride, the success of our creators abroad has an important economic dimension. In a constantly changing world, the Conseil relies on four main areas of intervention to promote the dissemination and promotion of Québec arts and letters abroad:

1. Support the international mobility of artists and writers.
2. Increase the circulation of works and organisations.
3. Promote development through hospitality.
4. Encourage structuring initiatives.

Quebec's success in international cultural activity can be attributed to a combination of strong government support, cultural diversity, collaborative approach, language skills, and the presence of international festivals and events.

Creative New Zealand provides resources for artists on international working through their Global Wayfinding Programme which supports artists, practitioners and arts organisations across all art-forms to navigate the shifting tides of the global arts environment. It aims to support the strengthening of artists' and practitioners' capability, and to provide clear pathways to stay internationally connected. The Global Wayfinding programme draws on the shared knowledge of domestic and global artists and arts communities. Working with partners in NZ and abroad, it offers a suite of opportunities that provide New Zealand artists and practitioners with the knowledge and networks to support their practice and adapt to the evolving arts landscape.

Section 5 - Current pressures, challenges and opportunities

14 In what ways can international activity help to mitigate current challenges? (e.g Brexit, pandemic, cost crisis)

Please describe how international activity can help mitigate current challenges:

The strength of Scotland's cultural reputation brings us a voice in international dialogue far beyond our size. International cultural activity can help to mitigate current social, economic, and cultural challenges by promoting cross-cultural understanding, supporting economic development, providing a platform for marginalised voices, facilitating international collaboration, and preserving cultural heritage.

Scotland has an international outlook and to support and protect that part of our culture, our people need to interact with the international community. We currently share ideas internationally through our world-class network of festivals and residencies. The combination of Brexit and ill-considered immigration policies threaten our reputation and ability to share in international learning and development.

Culture Counts, our members and the wider sector have frequently voiced how recent constraints on international working – pandemic and Brexit – have exacerbated the “perfect storm” of economic challenges currently facing the sector. The sector is already so lean, so if Scottish Government seek to make changes to how it engages internationally at a strategic level, then resource will absolutely be required. If successful, Scottish Government intervention in improving this challenging part of the landscape would be welcome.

International cultural activity can play an important part by:

Supporting Economic Development: Scotland is a small marketplace and the livelihoods of many creative freelancers as well as organisations depend on finding audiences beyond our shores. 45% of the current UK creative industries service exports go to the EU, we need to be able to work in the EU, but post-Brexit upfront costs and administrative costs of visas, work permits, local taxes and vat could exclude us from competing in an EU market. International activity can contribute to economic development by promoting cultural tourism and creative industries. Cultural tourism can generate revenue for local communities, while creative industries can create jobs and contribute to economic growth.

Covid-19: The impacts of the Covid19 virus on travel, audiences etc have been enormous in recent years. While recovering, these have not yet reached pre-pandemic levels, and are now being impacted by cost factors.

Fostering Understanding and Tolerance: helping to promote cross-cultural understanding and tolerance. By showcasing the richness and diversity of different cultures, international cultural activities can help to break down stereotypes and prejudices and promote empathy and understanding between different communities.

Providing a Platform for Marginalised Voices: providing a platform for marginalised voices and perspectives that may not otherwise be heard. By giving voice to marginalised groups, international cultural activities can help to promote social justice and equity.

Facilitating International Collaboration: facilitating collaboration and exchange between artists and cultural organisations from different countries. This can help to foster innovation and creativity, as well as promote cultural diplomacy and cross-cultural dialogue.

Preserving Cultural Heritage: preserving cultural heritage by promoting the conservation of historic buildings, artifacts, and traditions. This can help to maintain cultural diversity and promote cultural identity.

15 Are there particular challenges that leaving the EU has caused to your international activity?

Please list any challenges that leaving the EU has caused to your international activity:

Leaving the EU has caused a number of challenges to international cultural activity in Scotland, including:

Costs: leaving the EU has seen the costs of delivering international projects and activity increase including costs of people, services, goods and transportation. Increasing costs have made international work much more challenging coupled with reduced funds to support this work.

Loss of funding: Scottish cultural organisations and artists have lost access to EU funding programs such as Creative Europe, which provided support for cross-border cooperation, cultural exchange, and mobility.

- EU funding and Creative Europe saw 57 projects funded in Scotland over 7 years. Its loss creates a significant gap for long-term partnership projects.

Skills Development: the loss of the Erasmus programme has curtailed student opportunities for international experience and knowledge.

Restrictions on freedom of movement: Leaving the EU has made it more difficult for Scottish artists, performers, and cultural professionals to travel and work in the EU, due to visa requirements and other bureaucratic hurdles and for international artists to work in the UK. These challenges are also capacity and resource intensive with increased admin costs.

Barriers to trade: Brexit has created new barriers to trade and investment, which has impacted the ability of Scottish cultural organisations to do business in the EU, such as the potential for increased tariffs or customs checks. Insurance has become increasingly difficult to secure for international work and unfavourable exchange rates make budgeting challenging and local taxes and vat can exclude participation in and competing in an EU market.

Uncertainty: The ongoing uncertainty surrounding Brexit has created a sense of instability and unpredictability, which can make it difficult for cultural organisations to plan and execute long-term international projects.

16 If so, in what ways might this strategy seek to address those challenges?

Please describe ways in which this strategy could seek to address those challenges:

The challenges presented by leaving the EU are significant and will require careful planning and strategic thinking in order to mitigate their impact on international cultural activity in Scotland. An International Cultural Strategy can help to mitigate the challenges of leaving the EU on cultural activity by providing a clear and coordinated approach to funding, market access, collaborations and partnerships, travel and mobility, and talent development. This can help to ensure that Scotland's cultural sector remains vibrant, innovative, and globally connected. The International Cultural Strategy could help address the challenges of leaving the EU on cultural activity in several ways:

Funding: providing a clear and coordinated approach to securing funding for Scotland's cultural sector, both from government sources and from public sector partners. This could help to mitigate the potential loss of funding that has resulted from leaving the EU. Financial support to meet new and increased visa, carnet and taxes would be tangibly extremely helpful, as would dedicated expertise, to help artists and organisations meet these rules. There is potential to consider the Norwegian example of buying into Creative Europe partnerships which would require dedicated funding.

Access to Markets: identify new markets and audiences for Scotland's cultural exports, including outside the EU. This could help to mitigate the loss of access to the EU market and support the growth of Scotland's cultural sector internationally. This strategy could support the cultural sector to participate in and compete in an EU market by seeking solutions or agreements to some of the issues and advising the sector on how to navigate these challenges.

Collaborations and Partnerships: facilitate collaborations and partnerships between Scottish cultural organisations and partners in other parts of the UK, as well as with international partners. This can help to maintain and strengthen existing relationships, and foster new ones, ensuring continued cultural exchange and cooperation.

Travel and Mobility: address the potential changes in travel restrictions and visa requirements for Scottish artists and cultural professionals. This could include advocating for policies that facilitate travel and mobility for cultural professionals, as well as identifying new opportunities for virtual and remote participation in cultural events.

- Establishing an Office for Cultural Exchange would support the cultural sector to find solutions to the barriers and compete in an EU market by supporting the sector to navigate this new relationship.

Talent Development: support the development of talent in Scotland's cultural sector, including through training and education programmes. This can help to ensure that Scotland's cultural sector continues to attract and retain top talent and remains competitive on the global stage.

- Cove Park's International Literature Residency supports an international writer at a key stage in their work. It offers the writer time and space to pursue a project or new ways of working free from the pressure of specified outcomes, in a changing community of artists across a range of art-forms, career stages and nationalities. Previous International Writers include Margaret Atwood, Anne Carson, Fred D'Aguiar and Christos Tsiolkas. In 2016 our International Writer is at an earlier but important stage in her writing career: Yelena Moskvich's first novel The Natashas has just been published by Serpent's Tail and she is working on her second and developing literary contacts in Scotland.

17 Are there new ways that you have begun to engage internationally or ways in which you wish to do so?

Not Answered

Please could you explain your choice.:

As we see international work, audiences and travel recovering post-Covid, so has the desire to find ethical and innovative solutions to support this activity.

The Let the Music Move campaign was originally established in June 2021 by the Featured Artist Coalition and Music Managers Forum to campaign for reductions in post-Brexit costs and red tape for UK artists and musicians when touring in Europe. The Campaign has recently re-started as US visa costs are set to increase 250%.

18 What are your views on how this strategy should consider the impact of international activities on climate change?

Please provide your views on how this strategy should consider climate impact:

Scotland's cultural sector is overwhelmingly committed to environmental sustainability and seeking innovative solutions to net zero. In addition, this is an issue that artists are particularly connected with, and their work often draws attention to climate change and its societal impacts. Whilst recognising that international work has an environmental impact, many cultural organisations have embedded sustainable initiatives at the heart of everything they do. This includes setting ambitious targets, taking action, leading and influencing others, educating, engaging and encouraging behavioural change.

An International Cultural Strategy must consider the impact of international activities on climate change through leadership and by promoting sustainable practices, addressing environmental issues through cultural activities, advocating for change, and facilitating collaboration on the climate emergency. By incorporating climate action into international cultural activities, an International Cultural Strategy can help to contribute to global efforts to mitigate the effects of climate change.

An International Cultural Strategy could consider the impact of international activities on climate change in several ways:

Reduce Carbon Emissions: How we can carry out international work ethically with minimal negative impacts on the places we work must be integral to any strategy. An International Cultural Strategy could identify ways to reduce carbon emissions associated with international cultural activities, such as travel and transport of materials. This could include encouraging virtual participation in events, using sustainable modes of transportation, and promoting local sourcing of materials. Caution should be given to moving entirely to digital models for international working as whilst it does not produce the same levels of environmental impacts it cannot and does not fully deliver on the wider benefits and softer benefits of international working.

Encourage Sustainability: A Strategy can promote sustainability in all aspects of international cultural activities, such as through the use of renewable energy sources, reducing waste, and using environmentally friendly materials. An international strategy needs to be considered within the context of its environmental impacts. The value of international working needs to be carefully balanced and considered against its climate impact and solutions and mitigations developed to allow the two to not be in conflict. Through its commitment to net zero, Scotland's culture sector has developed a multitude of new innovative approaches to working internationally. Within this, there is an opportunity for some standardised guidance on how to approach international working - i.e., how and when to travel, a view on carbon offsetting etc.

- The Circular Arts Network is a recycling and reuse online platform and tool that helps the arts combat the climate emergency. It gives creative practitioners access to materials they require to make work by providing a place where materials and resources can be exchanged. National Theatre of Scotland, National Galleries of Scotland, Glasgow School of Art and Edinburgh University are among 700+ users who've already benefited.

Address Environmental Issues: Having a Strategy could address environmental issues through cultural activities, such as commissions and art installations that raise awareness about climate change or cultural events, conferences etc that draw attention to and promote sustainable practices.

- Scotland + Venice is undertaking a period of consultation and research (led by artists at Sculpture Placement Group) to consider how the project can ethically continue and change to reduce its environmental impacts.

Advocate for Change: An International Cultural Strategy could also advocate for policies that address climate change, such as supporting international agreements and policies that aim to reduce greenhouse gas emissions.

- The Edinburgh International Festival has published environmental sustainability policies and actions plans and aims to be a leader in this area.

Collaborate on Climate Action: The Strategy can facilitate collaboration between cultural organisations and partners on climate action, such as through joint initiatives that promote sustainable practices or cultural events that raise awareness about environmental issues. Many organisations are wrestling with the same questions about how to ethically work internationally and devoting resources to coming up with answers that perhaps a clear set of guidance could help with and doubling up on work.

- Each year, in partnership with Earth Charter, the Scottish International Storytelling Festival hosts an online GLOBAL STORYTELLING LAB sharing creative initiatives and best practice. Since its inception in 2017, GLOBAL LAB has involved more than 300 practitioners from 46 countries. In 2023 the Scottish International Storytelling Festival is themed RIGHT TO BE HUMAN, in recognition of the 75th anniversary of the Universal Declaration of Human Rights.

19 How would you like this strategy to further the aspiration of handling historic injustices responsibly?

Please provide your views on the handling of historic injustices.:

Cultural activity is often driven by a desire to learn from and connect with other cultures and to reflect on Scotland's identity within these different contexts. Many organisations work with contemporary artists who use their practice and work to reflect on and highlight injustices of the past prompting contemporary conversation and discussion connecting relevant countries and communities at home and abroad. The International Cultural Strategy has the potential to commit to support this type of work and collaborations which seek to raise awareness of our colonial past.

It is vital that in our international activity we present a modern contemporary Scotland and challenge the perpetuation of cliches of Scotland which do not benefit our international reputation or benefit the domestic cultural sector.

An International Cultural Strategy can help to further the aspiration of handling historic injustices responsibly by acknowledging past injustices,

promoting dialogue and understanding, supporting reconciliation and healing, encouraging education and awareness-raising, and fostering partnerships and collaborations. By incorporating these principles into Scotland's international cultural activities, an International Cultural Strategy could contribute to global efforts to address historical injustices and promote social justice through:

Acknowledging past injustices: acknowledging past injustices and highlighting the need to address them in a responsible and meaningful way. This can include the recognition of Scotland's colonial past, the treatment of indigenous peoples, and other historical injustices.

- The Hunterian Museum's Curating Discomfort project looked at new ways to explore the interpretation of contested collections and to design and deliver a series of museum interventions that takes the museum out of the institutional comfort zone and embeds this work within the museum's practice.

Promoting dialogue and understanding to promote dialogue and understanding between different communities and cultures, encouraging the exchange of ideas and experiences. This can help to foster greater understanding and empathy, as well as facilitate the development of mutually beneficial relationships.

- The Empire, Slavery & Scotland's Museums project, sponsored by the Scottish Government, explored how Scotland's museums can contribute to understanding of the legacies of empire, colonialism, and historic slavery.

Supporting reconciliation and healing: supporting efforts to promote reconciliation and healing among communities affected by historical injustices. This can include cultural events that promote forgiveness and healing, as well as initiatives that support intergenerational dialogue and understanding.

- Alberta Whittle's commission for Scotland + Venice 2022, deep dive (pause) uncoiling memory, saw the artist's Barbadian heritage create a background in Venice, for conversation and exploring thought provoking themes from sustainability to decolonisation, police brutality, and collective healing.

Encouraging education and awareness-raising: encourage education and awareness-raising about historical injustices, including through cultural events, exhibitions, and educational programmes. This can help to promote greater understanding and awareness of the impact of historical injustices on different communities, as well as the importance of addressing them responsibly.

Fostering partnerships and collaborations: foster partnerships and collaborations between different cultural organisations and communities, promoting shared values and interests. This can help to facilitate the development of joint initiatives that address historical injustices and promote social justice.

Section 6 - Geographies

20 Are there particular geographies that are of greater importance to you, your organisation, or the wider sector, than others?

If yes, please list which geographies are of greater importance:

Scotland's cultural sector carries out international cultural activity in many countries around the world. Scotland has a strong presence globally, with cultural activity and collaborations taking place in a wide range of areas, including music, film, literature, and visual arts. The strength of Scotland's cultural reputation brings us a voice in international dialogue far beyond our size.

The location of international work can often be influenced by the countries which are prioritised by Government to meet their objectives or where funding is provided. These may not be priority areas for the culture organisations who have a different agenda. A balance should be struck between focusing on places where there are existing relationships which may deliver higher returns and work is easier to deliver, and reaching out to new places where cultural differences and challenges exist.

Traditionally English-speaking countries have been a focus for international work, specifically USA, Canada, Australia and increasingly Caribbean countries which have seen cultural collaborations and exchanges.

- Set to be the largest showcase of Scottish music (of any genre) in Australia, ever, the Year of Scotland in Australia (YOSA) was a unique and unprecedented collaboration between Scottish and Australian partners that was intended to see over 150 of Scotland's finest traditional, Gaelic and Celtic artists performing to over half a million Australians via a nationwide programme of events connecting with Australia's vast Scottish diaspora (in the 2016 Australian census, 119,416 residents were born in Scotland, while 2,023,474 claimed Scottish ancestry)

Maintaining connections and access to Europe is considered extremely important, post-Brexit. This has been a focus for international work given its geographic closeness making it easiest for exchange and work and due to historic links. Specific countries include Italy, Germany and the Nordic countries.

Other areas that are a focus for cultural work currently are further east with China and Japan.

- UK in Japan was a major bilateral project connecting to the Rugby World Cup and the Tokyo Olympic and Paralympic Games. The British Council (Scotland) and Creative Scotland supported 11 projects in Scotland across several art forms including theatre, music, visual arts and cross-disciplinary practices with funding of £100,000. Follow up funding was provided for 5 of the projects to work digitally when the Covid-19 pandemic curtailed in person activity.
- Scotia Arts from Scotland and JoyTitan Entertainment from China started working together in 2009, and again 2012/13 with Scottish musicians touring China. This developed into the Scottish Music Festival which was due to take place in Autumn 2020, but due to COVID-19 will take place for the first time in Autumn 2024. The aim of the Festival, is to celebrate Scottish Folk and Traditional Music in all its contemporary glory in a land that boasts the most populous cities in the world yet is nearly entirely untouched by Scottish Music. Five Bands will be selected to represent the cutting edge of Scottish Music who complement each other and are ambassadors for their craft, their culture and their country. With an expected audience of 30,000 concert goers and a potential direct advertising reach of over 1 million people the scope and potential for the project is enormous.

Ethical questions are a consideration for cultural exchange where there are geo-political issues or human rights concerns.

- In 2022 in a gesture of solidarity with the victims of the war in Ukraine, the Edinburgh International Festival and the Scottish Government welcomed the Ukrainian Freedom Orchestra for a historic free concert at the Usher Hall. Marking the orchestra's only performance in Scotland, the concert was part of

the Ukrainian Freedom Orchestra's European and USA tour in artistic defence of its country. Edinburgh is twinned with the city of Kyiv, and this special collaboration was in support of the city's Ukrainian community and those directly affected by the war.

If so, why are these geographies of greater importance?:

Included above

21 Do you think an International Culture Strategy should prioritise particular geographies?

Not Answered

If yes, state why you believe certain geographies should be prioritised.:

The cultural sector's motivations for working in particular countries or places are influenced by a number of factors led by a desire to be truly international and seeking international exchange and dialogue. However, these are rarely solely driven by an agenda set by others including government. They include but are not limited to; the availability of funding, where existing partnerships exist, where there are interesting artists or practice taking place that the organisation can align with or learn from.

Having a target group of countries defined by Scottish Government or others may lead to a narrow focus where opportunities are missed and impacts are diluted through a lack of ambition, motivation or understanding so flexibility is critical.

Section 7 - Equalities

22 Are there aspects of engaging in international cultural activity that can affect equalities groups differently? (In your response, please reflect on both positive and negative effects.)

Please reflect on the protected characteristics (age, disability, gender reassignment, marriage and civil partnership, pregnancy and maternity, race, religion or belief, sex, sexual orientation).:

Engaging in international cultural activity can affect equalities groups differently and in various ways. Intersectional issues can lead to multiple disadvantages, and it is therefore important to consider the potential impact of international cultural activities on equalities groups, and to take steps to address any barriers or inequalities. Aspects that are considered to be protected characteristics here in Scotland might be discriminated against elsewhere in the world which can lead to unequal access to international opportunities. Some aspects that can have a differential impact on equalities groups are:

Access and Participation: Equalities groups may face barriers to accessing and participating in international cultural activities due to factors such as disability, ethnicity, gender, sexuality, or socioeconomic status. These barriers can include language barriers, physical accessibility, discrimination, or lack of representation.

Representation and Visibility: Equalities groups may be underrepresented or misrepresented in international cultural activities, which can reinforce stereotypes and perpetuate discrimination. This can also limit opportunities for diverse voices and perspectives to be heard and can restrict the range of cultural experiences available.

Resource Allocation: Working internationally usually takes more time to develop and deliver as well as costing more. It is also perceived to be more limited to those with protected characteristics. Limited resources for international cultural activities can result in unequal distribution of funding, support, and opportunities for equalities groups. This can create a barrier to participation and restrict opportunities for diverse cultural expression.

Power Dynamics: Power dynamics between different organisations and cultures can affect how equalities groups are perceived and treated in international cultural activities - both outbound in overseas settings and inbound for collaborators visiting Scotland. Countries different demographics and prejudices around race, religion, ethnic groups, gender and sexuality could provide hostile environments to work in. This can result in unequal relationships, exploitation, and appropriation.

Cultural Appropriation: International cultural activities can lead to cultural appropriation, which can affect equalities groups by reinforcing stereotypes, appropriating cultural practices without permission, and erasing the cultural heritage of marginalised groups.

Culture Counts leads an EDI Co-Learning Working Group with our core members to examine how to improve EDI in our organisations and share learning and knowledge. This project is a partnership with Paul Hamlyn Foundation with the aim of improving diversity within the cultural sector.

Please now reflect on socio-economic status.:

Engaging in international cultural activity can affect equality groups, including those with lower socio-economic status in a number of ways including:

Access and Participation: Opportunities for engagement and participation can often come with financial barriers. International travel and tickets can be expensive, and other costs may be prohibitive for those with lower socio-economic status. As a result, these individuals may be less likely to have access to international cultural events or to participate in international cultural exchange programmes. Longer term work such as residencies can provide economic challenges if not fully funded where the costs of living and working overseas need to be found whilst maintaining those at home too.

Representation: International cultural activity may also be less representative of those from lower socio-economic backgrounds, who may have less access to formal education or training in the arts. This can result in a lack of diversity in the cultural products and perspectives that are shared internationally.

Power Dynamics: International activity can also be influenced by power dynamics, with more powerful or wealthier countries or organisations exerting greater influence over cultural exchanges. This can result in the dominant culture being promoted at the expense of other cultures and may also limit opportunities for those from lower socio-economic backgrounds to participate in international cultural activity on equal terms.

Please now reflect on island communities.:

There are several aspects of engaging in international cultural activity that can affect those living in island communities including:

Access and Participation: Access to international culture is often more focused on the central belt. Island communities may face additional challenges in accessing and participating in international cultural activity, particularly if they are located far from major urban centres or transportation hubs. This can limit their opportunities to engage with international cultural events or to participate in cultural exchange programmes.

- St Magnus International Festival brings world-class performance, attracts audiences from far and wide, whilst maintaining community engagement, championing young talent.

Representation: Island communities may also face challenges in terms of representation, particularly if their cultural traditions or perspectives are not well-known or recognised internationally. This can limit their ability to participate in cultural exchange programmes or to share their own cultural products and perspectives with an international audience.

Funding and Resources: Island communities may also face challenges in securing the funding and resources needed to engage in international cultural activity. This can be particularly true if they are located in areas with limited economic opportunities or if they lack the infrastructure needed to support cultural exchange programmes.

Please now reflect on children and young people.:

We need to consider how much of the international benefits, investment and leadership reputation which has been established for Scotland will now be lost going forward, because of not being part of the Erasmus or Creative Europe programmes. Any steps within the proposed International Culture Strategy which can help address those decisions would help reduce the loss to Scotland's artists, organisations, young people and their leaders.

Children and young people may face additional barriers in accessing and participating in international cultural activity, particularly if they come from disadvantaged backgrounds, including:

Access and Participation: those from families with limited financial resources or have additional care responsibilities may find opportunities limited to engage with international events or to participate in cultural exchange programmes.

Representation: young people from diverse backgrounds may face challenges in terms of representation, particularly if their cultural traditions or perspectives are not well-known or recognised internationally. This can limit their ability to participate in cultural exchange programmes or to share their own cultural perspectives with an international audience.

Skills and Training: those from disadvantaged backgrounds may face challenges in terms of skills and training, particularly if they do not have access to the same educational opportunities as their more advantaged peers. This can limit their ability to develop the skills and competencies needed to engage in international cultural activity, such as language skills, cultural awareness, and project management skills. The loss of the ERASMUS programme has had a negative impact for young people being able to experience international opportunities.

- As well as contributing towards the bigger challenges young people face across Europe today, the BUZZ Network project led by Youth Theatre Arts Scotland, seeks to address the identified needs and challenges which are commonplace across Europe's Youth Theatre sectors including isolation, perception, and professional training. In developing this project, the Partners have drawn on their considerable experience of Youth Theatre practice and development in their own country as well as from sector research and consultation and attending international sector events exchanges. The Partners also considered the knowledge, resources and opportunities which remain outstanding to address these issues long term that will motivate ongoing - and broader - development of Youth Theatre sectors in each country and across Europe as a whole.

- The Scotland + Venice partnership delivers a professional development programme to give students and recent graduates from across Scotland a unique opportunity to live in Venice for one month and work as Exhibition Assistants at the Scottish presentation.

23 If you identified any negative effects, what do you think could be done in the future to try and prevent this from happening?

Please provide your thoughts on what could be done in future to prevent any negative effects:

Addressing the potential impact of international cultural activities on equalities groups requires a proactive and collaborative approach that recognises and values diversity and inclusivity. Ensuring opportunities are open to all and actively addressing issues pertaining to equalities needs to be embedded in all we do including international working. This area is at risk when challenges seem too great or budgets are tight but it must be maintained as a priority which it often is not as perceived not to have any direct economic return.

Addressing the potential negative effects of international cultural activities on equalities groups can involve a range of strategies, including:

Inclusivity and Diversity: Ensure that international cultural activities are inclusive and diverse, representing a range of voices and perspectives, including those from equalities groups.

Consultation and Engagement: Engage with equalities groups to better understand their needs, perspectives, and priorities, and involve them in the planning, design, and delivery of international cultural activities.

Accessibility: Ensure that international cultural activities are accessible to all, regardless of disability, ethnicity, gender, sexuality, or socioeconomic status.

This can include providing accessible physical and digital environments, information, and communication.

Training and Awareness: Provide training and support to international cultural practitioners to increase their awareness of equalities issues and their ability to engage with equalities groups. Provision for adequate support through advice, partnerships, staffing, support workers, and providing adequate access budgets should all be considered and included at the early planning stage to mitigate risks. This can include promoting accessibility, representation, and diversity, and working collaboratively with equalities groups to ensure their voices and perspectives are heard and valued.

Partnerships and Collaboration: Work in partnership and collaboration with equalities groups to develop shared goals, approaches, and outcomes for international cultural activities.

Resource Allocation: Allocate resources for international cultural activities in a way that recognises and addresses the potential impact on equalities groups.

Evaluation and Feedback: Monitor and evaluate the impact of international cultural activities on equalities groups and seek feedback from these participants to inform future planning and delivery.

Socio-economic status

Addressing the barriers to international cultural activity for people with a lower socio-economic status will require a range of measures that build local cultural capacity, foster partnerships, and collaboration, and provide more affordable access to international cultural events and activities. To address these challenges, it is important to consider issues of access, representation, and power dynamics when planning international cultural activity. This could involve developing strategies to make international cultural events more accessible to those with lower socio-economic status, promoting diversity and inclusion in cultural exchange programmes, and working to address power imbalances in international cultural partnerships including:

Affordable Access: One of the main barriers to international cultural activity for people with a lower socio-economic status is cost. Therefore, offering more affordable access to cultural events and activities, such as discounted tickets, free admission for certain groups, or subsidised travel and accommodation, can help to make such activities more accessible.

Outreach and Promotion: Another way to address the barriers is to engage in more outreach and promotion to raise awareness of the international cultural events and activities that are available, and to encourage more people from lower socio-economic backgrounds to participate.

Local Cultural Infrastructure: Investing in local cultural infrastructure, such as community arts centres, local festivals, and neighbourhood cultural events, can help to foster a vibrant local cultural scene, which can in turn help to attract international cultural activity to the area.

Skills Development: Providing opportunities for people with a lower socio-economic status to develop the skills necessary to participate in international cultural activity, such as language classes, cultural training, or mentoring programmes, can help to build confidence and capacity, and increase the likelihood of successful engagement.

Partnership and Collaboration: Building partnerships and collaborations between local cultural organisations and international cultural organisations can help to facilitate access to international cultural activity and create opportunities for people from lower socio-economic backgrounds to participate.

Island communities

Addressing the barriers to international cultural activity for island communities will require a range of measures that build local cultural capacity, foster partnerships and collaboration, and promote local cultural heritage, while also taking into account the specific needs and challenges of island communities. This could involve developing strategies to make international cultural events more accessible, promoting the recognition and representation of island cultures in cultural exchange programmes, and working to secure the funding and resources needed to support international cultural activity in island communities. In addition, the following could address the barriers including:

Digital Connectivity: Providing better digital connectivity on the islands can help to facilitate participation in international cultural activity, such as online cultural exchange programmes, virtual festivals, and streaming events.

Travel Subsidies: Providing travel subsidies to island communities can help to offset the high costs of travel, making international cultural activity more accessible.

Local Cultural Infrastructure: Investing in local cultural infrastructure, such as community arts centres, performance venues, and cultural festivals, can help to foster a vibrant local cultural scene, which can in turn help to attract international cultural activity to the islands.

Partnerships and Collaboration: Building partnerships and collaborations between island cultural organisations and their counterparts on the mainland and overseas can help to facilitate the exchange of cultural activity, and to create opportunities for island communities to participate in international cultural events.

Local Cultural Heritage: Celebrating and promoting the unique cultural heritage of island communities can help to attract international cultural activity, and to foster a sense of local pride and identity. This could involve promoting traditional arts and crafts, local music and dance, or local cuisine, for example.

Children and Young people

To address challenges faced by children and young people, it is important to consider the unique needs and perspectives of children and young people when planning international cultural activity. This could involve developing strategies to make international cultural events more accessible to children and young people from diverse backgrounds, promoting the recognition and representation of diverse cultural perspectives in cultural exchange programmes, and providing training and development opportunities to help young people build the skills and competencies needed to engage in international cultural activity.

Some possible strategies include:

Financial Support: Providing financial support, such as scholarships, travel grants or subsidies, can help to make international cultural events and exchange programmes more accessible to children and young people from disadvantaged backgrounds.

Outreach and Engagement: Organising outreach and engagement activities that target specific groups of young people can help to build awareness and interest in international cultural activities and encourage greater participation from children and young people from diverse backgrounds.

Representation and Inclusivity: Ensuring that international cultural events and exchange programmes are representative and inclusive can help to ensure that children and young people from diverse backgrounds feel included and valued. This might involve promoting the recognition and representation of diverse cultural perspectives and ensuring that international cultural events and programmes are accessible to children and young people with disabilities or other special needs.

Skills Development: Providing training and development opportunities, such as language classes or project management workshops, can help young people to build the skills and competencies needed to engage in international cultural activity and to pursue careers in the arts and cultural sectors.

Partnerships and Collaboration: Building partnerships and collaborations between cultural organisations, schools, and community groups can help to create a more supportive and inclusive ecosystem for international cultural activity. This can provide greater opportunities for children and young people from diverse backgrounds to engage with international cultural events and exchange programmes, and to develop the skills and competencies needed to participate fully in the global cultural economy.

24 Are there any other comments you would like to make on the strategy as a whole at this time?

If you wish to make any other comments, please provide them below.:

Culture Counts has drafted the following summary of our recommendations in response to the Scottish Government's survey to develop an International Cultural Strategy. A full response to the survey was submitted on 12 May 2023.

1. Having an International Cultural Strategy for Scotland that meets the aims of both the cultural sector and government would help to align priorities, ambition and impact. The culture sector is well placed to support government aims and a reciprocal relationship where government supports the aims of the sector and provides funding, support and finds solutions to address the challenges and barriers to enable the sector to support their own and government aims should be considered.
2. It is vital that an International Cultural Strategy integrates, connects to and flows down from the Cultural Strategy and its refreshed Action Plan. A clear and concise vision that outlines the goals and objectives of the strategy, the key actions and measures that will be taken to achieve them and the role and available resources of the Scottish Government and its key agencies must be considered and will help to align and provide direction and focus for all stakeholders involved in delivery.
3. This welcome examination by Scottish Government of the Culture Sector's international activity comes at a time where the sector faces significant social and cultural challenges and severe financial challenges here at home. Culture Counts would reiterate its previous asks for a % for culture scheme and an increase to the culture budget of 20%.
4. Delivering international cultural activity comes with logistical challenges and can be time-consuming and complex and often requires significant resources to develop and deliver. Developing an International Cultural Strategy that sets ambition and changes how we engage internationally at a strategic level will require resourcing and funding from the outset.
5. Brexit, the pandemic and now the cost-of-living crisis have seriously impacted the cultural sector's ability to work internationally. The development of an International Cultural Strategy has the potential to develop the support and environment that is required to protect and promote the international dimension of Scotland's cultural sector. The strategy should aim to find solutions to the barriers to international working, establish ways to support different approaches, share learning, refresh and maintain relationships and build new opportunities. We hope that this strategy, combined with work to refresh the domestic culture strategy will help to meet these challenges.
6. The four themes identified for the International Cultural Strategy (cultural connections, economic impact, diplomacy, reputation) are foremost but favour more tangible outputs and only go part way to capture the full scale of motivations and outcomes of international activity. Other themes that should be considered are: sustainability, inclusion and diversity, well-being, education and learning, innovation and digitisation and policy context.
7. The Strategy should aim to ensure that international cultural activity is delivered in a way that is ethical and responsible, and that considers the impacts on different communities and the environment.
8. Improving equality, diversity and inclusion is a central and vital task for the culture sector, and society at large. The varied nature of international work and the diverse range of people and organisations who engage with it holds potential for complex, intersectional inequalities, and disadvantages. Therefore, it is essential that the aim of advancing equalities sits at the core of this strategy, even when challenges seem too great or budgets too tight, and that this work takes place in a way that is aware of and responsive to these complexities.

9. An International Cultural Strategy must consider the impact of international activities on climate change. The Strategy is an opportunity for leadership, promoting sustainable practices and advocating for change. It has potential to develop standards, provide guidance and facilitate collaboration between Government, cultural organisations and partners on climate action and help to contribute to global efforts to mitigate the effects of climate change.

10. Data will be key to implementing and measuring the success of the International Culture Strategy and must be considered further. Any mapping, research or data gathering regarding the international component of Scotland's cultural sector must take place as part of a wider, concerted effort to improve the cultural sector's economic evidence base, including building upon the work of the Measuring Change Group undertaken as part of the development of the domestic Culture Strategy.

11. The International Culture Strategy is an opportunity for Scottish Government to implement a longstanding policy ask of the Scottish Government, to establish an 'Office for Cultural Exchange' safeguarding international exhibiting, touring, festivals, and residencies.

12. With the increasing difficulties of securing mobility for temporary creative workers between the EU and UK post-Brexit, establishing an Office for Cultural Exchange to advise and support the cultural sector to overcome the barriers to international working and connect with individuals, organisations and institutions across Europe and target countries, making Scotland an attractive partner for European Partnership Projects and for wider global collaborations.

About you

What is your name?

Name:
Culture Counts

What is your email address?

Email:
lori@culturecounts.scot

Are you responding as an individual or an organisation?

Organisation

What is your organisation?

Organisation:
Culture Counts

In which local authority area(s) are you or your organisation based?

National

If you are not based in Scotland, where are you or your organisation based?:

United Kingdom

If you are responding on behalf of an organisation, what size is your organisation?

Fewer than 10 employees / members

The Scottish Government would like your permission to publish your consultation response. Please indicate your publishing preference:

Publish response with name

We will share your response internally with other Scottish Government policy teams who may be addressing the issues you discuss. They may wish to contact you again in the future, but we require your permission to do so. Are you content for Scottish Government to contact you again in relation to this consultation exercise?

Yes

I confirm that I have read the privacy policy and consent to the data I provide being used as set out in the policy.

I consent

Evaluation

Please help us improve our consultations by answering the questions below. (Responses to the evaluation will not be published.)

Matrix 1 - How satisfied were you with this consultation?:

Please enter comments here.:

Matrix 1 - How would you rate your satisfaction with using this platform (Citizen Space) to respond to this consultation?:

Please enter comments here.: