



ALBA | CHRUTHACHAIL

## Scottish Government Consultation: [International Culture Strategy: Survey - Scottish Government consultations - Citizen Space](#)

*Submitted: May 2023*

### Consultation Questions

#### **Section 1 - Scotland's international cultural footprint**

##### *1. What current international activity do you undertake?*

Working internationally increases diversity, encourages creative ambition, experimentation and excellence, strengthens communities, boosts tourism, and connects Scotland to the world. International dialogue, presentations, distribution and touring are vital in ensuring Scotland's creativity and diverse contemporary cultures are widely understood and appreciated. Similarly, welcoming ideas and seeing the work from other countries can inspire both audiences and artists at home. Many of Scotland's artists and cultural organisations depend on international markets to sustain their creative practice and businesses.

Our international work aims to raise awareness of the world class quality of Scottish creative work as well as facilitating access to international expertise and markets, including for some specialisms that are unsustainable in Scotland alone. Creative Scotland has a long history of engaging internationally through showcasing, networking, exhibiting, distributing, selling, advocating, exchanging and collaborating - both directly and through the people and organisations that we support and fund.

Working internationally is an important part of Creative Scotland's mission. Our core legal functions including realising "...as far as reasonably practicable to do so, the value and benefits (in particular, the national and international value and benefits) of the arts and culture" (<https://www.legislation.gov.uk/asp/2010/8/section/37>).

International is one of our four Strategic Priorities, specifically: "Developing innovative and sustainable ways of strengthening international collaboration and promoting artistic and cultural exchange." We also note the importance of culture as a contributor to the development of Scotland's soft power and diplomacy and that our international work also has an impact in this area.

Whilst being internationally active across most areas of work, we believe there is scope for more ambition and greater impact through a combination of a dedicated strategy, a budget (akin to the budget designated for international working for Screen Scotland as part of the

Bute House agreement), a department or delivery staff focussing uniquely on international at Creative Scotland which aligns with comparable resource and budget to the other UK nations. Accessing these resources would enhance our international work and enable us to achieve a wider impact.

We describe the impact of our current international activity in the following four areas:

- Import – Scotland’s communities and local economies experience the benefits of embracing high-quality international creative experiences.
- Export – Scotland’s creative businesses maximise the potential of international markets. Excellent, high-quality work created in Scotland is widely promoted and enjoyed, and effective partnership working enables new international opportunities and markets to emerge.
- Cultural exchange - Artists and creative practitioners have opportunities to deepen their practice through international dialogue, exchange and collaboration, broadening knowledge, insight, and innovation.
- Cultural diplomacy – Strengthen international relationships promoting Scotland as an important global centre for the arts, screen, and creative industries with a richly diverse culture that has strong traditional roots and an appetite for experimentation and innovation.

It is worth noting that much of the activity that Creative Scotland supports usually contributes to more than one of these areas at a time. For example, supporting delegates to attend an international showcase or market can lead to strengthened relationships between Scotland-based and international programmers – leading to exchange of work (both import and export), as well as potentially creating a higher profile for Scotland in that geographic area (cultural diplomacy). We achieve impact in these areas through our funding, development and advocacy work.

The majority (89%) of our Regularly Funded Organisations are involved in international partnerships and work. Creative Scotland funding has provided resources to support Festivals, incoming and outgoing international touring and international collaborations, for example, Edinburgh International Festival, Imagine, Drake Music Scotland, Edinburgh International Book Festival, Glasgow International, St Magnus International Festival and Celtic Connections. Through other funding routes, we have also supported touring internationally, international festival participation, showcase events (e.g. Showcase Scotland), Artist Residencies, Research & development projects, and access to international networks.

We also engage in strategic projects and partnerships both within artforms and creative industries as well as cross-artform and cross-sector. This includes: Showcase events (e.g. South by South West, Tanzmesse); the Momentum cultural exchange platform during the Edinburgh Festivals; Scotland + Venice (both the Contemporary Art and Architecture editions); the International Showcase Fund with the Performing Rights Society ; the Scottish Books International partnership with Publishing Scotland and the Edinburgh Book Festival; and the Creative Industries “Go, See, Share” fund.

Working across artforms and subsectors, we have a long-standing partnership with the British Council, collaborations with the other UK arts councils, and are members of a range of international networks such as IFACCA (the International Federation of Arts Councils and Creative Agencies), ACEnet (Arts and Cultural Education network), IETM (Informal European Theatre Meeting), ISPA (International Society of Performing Arts), EUNIC (the cultural offices in the UK of EU countries) and On The Moves's network of Mobility Info Points. As a legacy of Creative Scotland's hosting of the Creative Europe Desk, we also have good relations with the 40 countries that continue to participate in that programme.

Screen Scotland uses funding to help grow Scotland's screen production sector by attracting international productions, as well as promoting Scottish production abroad and helping projects to achieve international distribution and sales. Attracting large scale productions to Scotland creates employment opportunities for Scottish crews, encourages the use of production facilities, provides significant opportunities for the professional development of producers based in Scotland, and delivers a direct and significant economic benefit to Scotland.

Screen Scotland also supports international activity by funding individual writers, producers and directors through smaller grants to attend festivals and markets around the world. Filmmakers may attend a festival where their work is premiering internationally, to promote the film and engage with audiences directly, or attend a film or TV market to progress projects in development, finding new co-producers, financiers, sales agents, distributors and creative partners. Filmmakers attend a broad range of festivals and markets, with some additional international delegations supported by targeted awards where there is a specific strategic focus, such as RealScreen in North America, IFFR Talent Lab in Rotterdam and the Gotham Project Market in New York.

In addition to supporting filmmakers to represent and progress their work internationally, Screen Scotland will ordinarily have staff representation at film festivals such as Cannes, Berlin, Toronto, Annecy (animation festival in France), IDFA (documentary festival in Amsterdam) and others. Representation may take the form of maintaining a stand at a market pavilion for enquiries and connections, supporting showcase of Scottish works in progress, networking events to connect Scottish filmmakers and international industry, meeting with a broad range of creative and business stakeholders, and supporting of filmmakers from Scotland in attendance.

Scotland's film festivals, particularly the Glasgow Film Festival, the revived Edinburgh International Film Festival, and SANDS, the new International Film Festival of St. Andrews, all work to either showcase Scotland's films and film talent to the world, or to draw films, film talent and audiences into Scotland.

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

For Creative Scotland, working internationally helps deliver key strategic outcomes. It increases diversity, encourages creative ambition and excellence, strengthens communities, boosts tourism, and connects Scotland to the world. International presentations, distribution and touring are vital in ensuring Scotland's creativity and diverse contemporary cultures are

widely understood and appreciated. Similarly, welcoming ideas and seeing the work from other countries can inspire both audiences and artists at home. Many of Scotland's artists and cultural organisations depend on international markets to sustain their creative practice and businesses.

By engaging internationally, Screen Scotland is better placed to advise, support and connect Scottish film and TV practitioners globally, through informed guidance on the key players and decision makers in the global marketplace, current and emerging trends in terms of programming and state-of-the-art technology and importantly, facilitating new creative and business partnerships. It also raises Scotland's profile and reputation in a fiercely competitive global market.

### *3. What are your motivations for working internationally?*

International is one of Creative Scotland's four strategic priorities. As stated above, our vision for this priority is to develop innovative and sustainable ways of strengthening international collaboration and promoting artistic and cultural exchange.

We want artists, creative practitioners and cultural organisations to have opportunities to deepen their practice through international dialogue, exchange and collaboration - broadening knowledge, insight and innovation. We want Scotland's culture and creative sector, and local economies to experience the benefits of high-quality international creative connections. We want Scotland's creative businesses to maximise the potential of international markets, allowing high-quality work created in Scotland to be widely showcased and enjoyed. We want to promote Scotland as an important global centre for culture and creativity which is diverse, has strong traditional roots and an appetite for experimentation and innovation. Working with international partners offers opportunities to exchange expertise and ideas, to attract work to Scotland, to grow and upskill the local industry, and to positively impact the Scottish economy. International engagement is critical for growth and development across the arts, screen and creative industries.

We see opportunities to share, learn and connect with others as being key aspects to international work. This requires specific and often innovative ways of working, recognising and acting on opportunities to maintain and develop access to international markets and audiences, and to help to develop the careers of artists and practitioners. All these approaches contribute to and are influenced by Scotland's place in the world, how it is perceived as a nation, its international reputation and brand as a nation. Our approach to international work also interacts with our other key priorities: Equalities, Diversity and Inclusion, Fair Work and Environmental Sustainability.

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

The impact of the UK leaving the EU, the worldwide climate emergency, COVID restrictions and the cost-of-living crisis have all restricted the creative sector's ability to undertake international work. Support is required to adapt to these changes, to try out different approaches, share learning, refresh and maintain relationships and build new opportunity.

The exit from the EU has led to a variety of barriers, not just in relation to the loss of free movement, but also the transportation of sets, props and equipment. There is added complexity, additional costs, restrictions and trade barriers for exporters, which impacts on international sales. Support to navigate or reduce these barriers would be welcomed. Even to simply maintain profile, relationships and to adapt to current challenges requires additional investment, given the increase in international working costs and navigating new rules around visas.

Exacerbating this is the general rise in costs of travel, accommodation and transporting goods. Fees gained for international touring which would once have been a significant income are being eaten into by the increase in costs, meaning international work is much less profitable than previously. This affects both Scottish acts and organisations working abroad as well as international acts and organisations coming to Scotland.

There are clear challenges around environmental sustainability, especially for travel. Balancing climate impact with international ambition remains a perennial challenge. We seek to achieve a realistic balance between sustainability and the economic, skills development and cultural benefits of attracting international performances, groups, organisations and productions to Scotland. Linked to this is an increasing assumption that international work can simply be transferred to digital interaction. This belies the importance of face to face working and digital, while beneficial, cannot be seen as a catch all solution.

There is often a lack of understanding about international work, what it entails and the impact it can have. For example, the critical role of international activity to growing and expanding the creative and cultural industries is not always recognised. In addition, international working at scale requires commitment over time. Partnerships or collaborations can take years to come to fruition, which is a challenge to manage within annual funding cycles, as is currently the case for Scottish Government budgets.

As noted above, it must be acknowledged that Creative Scotland is not as well-resourced as other UK Bodies which have dedicated staff or organisations for their international activity, such as Wales Arts International or Culture Ireland, which are both wholly dedicated to international cultural working.

This lack of resource hampers Creative Scotland's ability to fully engage in international working and realise all the benefits it can bring, especially following Brexit where we have experienced increased requests in developing bilateral approaches to compensate for loss of multilateral opportunities such as the Creative Europe programme.

Finally, there is a diplomatic element to international working, which can be shown through bilateral agreements and targeted engagement with selected countries. This might not drive the cultural sector's focus but is nevertheless an important aspect of Creative Scotland's work and the value the sector can contribute.

## **Section 2 - Rationale for International Culture Strategy**

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

Creative Scotland believes that the rationale for the International Culture Strategy is clear and logical. We would welcome mention of reciprocity of international activity, that is, the fact that international productions and organisations coming to Scotland are just as important a part of the ecology of international activity, as supporting Scottish artists to undertake activity abroad.

We welcome that the rationale forefronts the needs and interests of Scotland's culture and creative sectors. It would be useful to continue this emphasis on the intrinsic value of culture within the Strategy as it is developed, alongside the acknowledgement of culture's additional value in contributing towards social, economic and diplomatic outcomes. There is good potential here for the strategy to better link this discussion to the infrastructure, instruments and influence under Scottish Government's remit.

While the scale of this consultation is exciting, it is important that stated international ambitions are realistic and match resources. High ambition which is not accompanied by proportionate budgetary support is not realistic, resulting in disappointment and an erosion of trust in the sector, and diminution of Scotland's global reputation as a leading creative nation. Expectations of what the strategy can achieve will need to be clearly managed from the outset, based on a shared understanding of the benefits and costs of international working.

We believe that a successful strategy would be one that acknowledges and addresses the following:

- Ambition matched with appropriate resources
- The wider context and challenges (internationally, and in relation to cost pressures)
- Net zero and sustainability commitments
- More connectivity within the existing Scottish Government infrastructure (Hubs, Event Scotland, Scottish Development International, Brand Scotland, VisitScotland)
- "Culture as core" in Scottish Government Hubs, with dedicated cultural specialists
- How Scotland accesses and exploits additional resources available within a wider UK landscape (e.g. British Council, Foreign, Commonwealth and Development Office, British Embassy Cultural Diplomacy representatives)

### **Section 3 - Vision and themes**

#### *6. What are your views on the vision outlined above?*

We believe that the vision is clear, but could benefit from development of the following points.

Culture is central to international perceptions of Scotland's national identity. For many, this will be heritage, landscape, whisky etc - everything that has typically and successfully been tied into our tourism brand. Whilst this is distinctive and attractive overseas, we must ensure not to over rely on stereotypes. Scotland has a strong and dynamic contemporary culture and is increasingly ambitious in all art forms and creative practice. We need to broaden the diversity of our distinctive identity by expanding the exposure of contemporary work made

in Scotland. This would better reflect Scotland as a modern, forward-looking nation in line with many of the smaller, progressive countries that we want to engage with. Much of this is set out in the Cultural Assets Reports – ‘To see Ourselves’ and ‘As Others See Us’ (<https://scotland.britishcouncil.org/programmes/arts/arts-culture-assets-report>), a joint commission between Creative Scotland and the British Council. It would therefore be helpful to see reflected in the vision wording around what our “distinctive identity” is, to clarify where the focus of the strategy might lie.

Whilst we acknowledge that it is important to forge new partnerships, markets and audiences, it would be useful to acknowledge those which already exist within the vision, and that these should be supported to continue and grow.

As above, we would welcome more mention of the incoming aspect of international activity and the benefits and diversity this can bring, not only for artists and practitioners working in the sector, but also for audiences and communities within Scotland.

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

At the heart of Creative Scotland’s international activity, we support work which exposes Scottish communities, artists and creatives and other audiences to work and experiences from other countries and vice versa. Additionally, we support artists and creatives in Scotland and other countries to work together on international collaborations and exchanges of knowledge and skills. Our work in this area also includes support for fact finding and scoping visits to build knowledge and expertise. We also work to attract international organisations, productions and practitioners to Scotland, both for the development of the creative and cultural sectors and as part of in-bound tourism.

Creative Scotland maintains relationships with international organisations and events which can help identify opportunities for the cultural sector internationally, attracting attention to Scotland’s role on the international stage – from sharing models of practice, industry networking, positioning Scotland as a thought leader or looking for showcasing opportunities.

This can include supporting practitioners to attend in person at international specialist industry events, showcases and festivals, the purpose of which is to strengthen and instigate international connections with the Scottish sector, often with in person support of Creative Scotland staff.

With touring opportunities limited post-pandemic, in-person attendance at expos, conferences, trade fairs, showcases and festivals (particularly those with some scale of Scottish focus) connect us with international audiences, practitioners and industry. For practitioners, direct connections might come from formal commissions, cultural exchange and collaborations, or it might be the more informal route on a peer-to-peer basis.

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

The Creative Industries is identified as one of Scotland's key Growth Sectors. Employment in the Creative Industries stood at 78,000 in 2021, with over 13,000 businesses contributing £4.4bn in Gross Value Added (GVA) to Scotland's economy. Our support for industry events, showcases and festivals develops and strengthens relationships between creators and programmers, exhibitors and buyers based within other territories, which contribute crucial opportunities for artists and creative professionals, extending the potential of a production, generating additional income from rights and services or developing markets for work.

It is vital to maintain and develop opportunities for artists to gain income from international markets. For musicians this might be fees from festival performances or tours, album sales, licencing of recordings, sync or publishing deals. For literature, this could be the selling of rights or selling books across borders.

Attending festivals and markets for screen is a crucial aspect of Screen Scotland's work. There are immediate benefits in the form of tickets and merchandise sales, award money from a pitching competition or a screening fee where work is in a festival programme. However, there is further benefit, as connecting to international co-producers opens up access to other sources of public funding and private finance as well as securing sales and distribution for film and TV in international markets. These ultimately contribute to inward investment and production spend.

Through the work of the Screen Commission team, Screen Scotland's international work brings large-scale productions to Scotland. In 2019, producers and production companies based outside of Scotland spent an estimated £165.3 million on the inward production of films and High-End TV programmes filmed on location or in studio facilities in Scotland (per report: [https://www.screen.scot/binaries/content/assets/screen-scot/funding--support/research/final\\_economic\\_value\\_of\\_screen\\_sector\\_in\\_scotland\\_report\\_23.6.22.pdf](https://www.screen.scot/binaries/content/assets/screen-scot/funding--support/research/final_economic_value_of_screen_sector_in_scotland_report_23.6.22.pdf), section 2.3.2 'Inward Production'). This highlights the importance of Screen Scotland's continuing to engage internationally. In addition to the economic impact of inward investment, it also offers substantial training and career progression opportunities to Scotland-based crew.

While the domestic audience helps to sustain a strong sector, we know that there is significant scope for growth through international connections and potential to increase the scale of opportunity for Scotland's creative businesses and organisations. International income streams are vital for survival.

Financial pressure has caused several artists to give up their practice and change careers in recent years. In ensuring the survival of artists or practitioners, this benefits domestic audiences, including ensuring that home-grown talent grows in experience but continues to live and work in Scotland. Likewise, the international profile of events, festivals and screen locations contribute significantly to local economies - in terms of job generation, tourism and international spend and investment.

The international work of the arts, screen and creative industries make a wider contribution to the Scottish economy. For example, the role that culture plays in the tourism industry is crucial, whether it be film tourism to locations used in productions such as *Outlander* or



Trainspotting, or the attraction of our festivals across all artforms and across the country. The impact of spending in Scottish communities from international productions extends to companies and organisations beyond those directly associated with sector.

As part of the Strategy, we would welcome a focus on how the role of culture in forming Scotland's international identity helps to position it as an attractive place to invest, work or study, and how culture interacts with trade. This will also help us better understand the wider economic impact of international work.

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

Diplomacy is not a direct remit for Creative Scotland, and we currently don't have the capacity to undertake high levels of diplomatic work, particularly if it doesn't also align with the direct interests of the arts, screen and creative industries.

However, we do believe that the arts and culture have a greater role to play in developing Scotland's soft power and can contribute to effective diplomacy within UK-EU relations. Culture can be a rich opportunity for cultivating more authentic connections between nations, sidestepping some of the high level or trade-focused language used for engagements to spark curiosity, enliven the imagination and generate enthusiasm for developing links. Artistic and creative interventions can lead to surprising discoveries of mutuality and differences.

In turn, diplomacy between nations can unlock new opportunities for artists and other creatives to work together, whether in terms of additional investment, or in terms of smoothing over or reducing barriers to international working.

Creative Scotland has worked on a number of occasions with Scottish Government to promote Scotland internationally through culture.

Examples include:

- Creative Scotland, with the Cabinet Secretary at the time, attended the Lorient Interceltique Festival in 2017. Scotland was 'Country of Honour' here and diplomatic activity could be achieved regionally and nationally in France, backed by significant programming of high-quality Scottish artists in the festival programme.
- The screening of the Screen Scotland supported feature *My Old School* at MoMA in New York, during Tartan Week celebrations with the Cabinet Secretary attending
- In a Ministerial visit to Japan in 2017, culture featured within the trade delegation, but also led engagement around an academic forum on Aging and Creativity, where work in Scotland was very well received. Connecting creativity in a field of national interest within Japan (its' aging population) opened up new lines of connection between the countries
- Momentum delegations sometimes feature higher level governmental officials to show them the potential of the festivals in Edinburgh and the wider Scottish arts scene, which can help unlock investment in future collaborative working.

- In 2019, the Edinburgh Festival Fringe and Creative Scotland worked with Scottish Government including the Hub in Brussels, to deliver a Made in Scotland festival in Brussels. This was not only a showcase of exciting Scottish work in a post-Brexit context at the heart of the EU, but also featured incisive and well-received industry and networking events. This more tailored approach to showcasing work, with an additional exchange of work and best practice, meant that we contributed to the perception of Scotland being a welcoming and outward facing nation, while staying true and authentic to current dialogues and needs within the sectors both in Scotland and in Brussels

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

Creative Scotland works on a number of fronts to promote the international reputation of Scotland and its cultural and creative sectors. For example, we are an active member of IFACCA (the International Federation of Arts Councils and Cultural Agencies), which is "...the global network of arts councils, ministries of culture and government agencies that advance arts and culture..."(ifacca.org). The organisation "...supports, connects and responds to the needs of members; creates opportunities for collaboration and exchange; and provides trusted leadership and intelligence on arts and culture in public life..."(ifacca.org).

When part of the Creative Europe programme, Scotland had a significantly higher than average number of projects where the Scottish organisation took the lead. We have been seen as a valued and important partner on pan-European conversations and projects such as: developing youth arts theatre leadership and structures; pushing the boundaries of what is explored within theatre for children and young people; music ensembles utilising their nimbler size to experiment with new ways of engaging with audiences; preserving and innovating contemporary glass art practice; embedding artists within climate adaptation organisations and thinking. This crucial involvement in European initiatives has contributed to a strong reputation for collaboration and innovation in Europe.

CS staff frequently take on a representational role at international specialist industry events, showcases and festivals. The purpose of this is to strengthen and instigate international connections on behalf of the wider Scottish cultural and creative sector, and to increase awareness of its high quality and innovative practice.

Scotland is seen as a leader in technical innovation thanks to initiatives such as Global Music Match (winner of the Womex Professional Excellence Award in 2021) and hosting the ACE Producers Annual Reunion in 2021 on behalf of the screen industry. The latter brought together a network of established and highly experienced European producers with developing talent from all over Europe and farther afield, connecting them with Scottish talent and enabling delegates to share experience, knowledge, and build relationships.

Edinburgh's world-renowned reputation as a leading Festival city has been an excellent platform and springboard for instigating further cultural connections through our Momentum partnership with Festivals Edinburgh and British Council Scotland. Using this reputation to attract cultural leaders from around the world, we have used this opportunity

to instigate closer connections between priority countries, not only with the festivals but also with the wider Scottish sector.

Finally, we understand the contribution culture makes Scotland's reputational standing, as measured by the Anholt-Ipsos Nation Brands Index (NBI), especially as a driver to visiting or investing in the country. We note that Scotland has climbed from 17th to 15th in the overall standings in 2022, one below New Zealand and three places above Ireland.

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

Engaging in international work also brings skills development benefits for artists and creative practitioners in Scotland. For example, in Screen, increased production levels and expanding studio spaces has required the training of new crew and the upskilling of less experienced crew to keep up with the demand, this is something that Scotland is excelling at. An important example of this is the Outlander Training Programme (<https://www.screen.scot/skills-and-talent/skills-development/outlander-training-programme>).

International working is key for the professional development of artists and practitioners across art forms and specialism, both in interacting with incoming international acts and organisations and in taking their work abroad. The acknowledgement of the impact of this on the development of our artists and practitioners would be welcomed, recognising the contribution it makes to a vibrant cultural life within Scotland and consideration of how this can continue to be supported.

#### **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?*

Yes

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

We receive annual funding from Scottish Government, in addition to distributing National Lottery funds. Much is restricted for the support of specific programmes, and we do not receive designated funding for international activity, outside of that provided to Screen Scotland as part of the Bute House agreement.

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

As part of our overall funding, we undertake international working as detailed here. We feel there is significant potential to increase the scale, diversity and impact of international activity if sustained, dedicated support was available.

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

Yes

*If yes, which sources have you accessed?*

We collaborate with the other three home nations arts councils and agencies (England, Wales and Northern Ireland) on some international initiatives including a Four Nations International Fund for organisations, artists and creative practitioners to apply to, which we will soon be opening for a second round.

We have a long-standing partnership with the British Council where we work in partnership and augmenting the impact of each other's funds to: jointly identify and agree priority countries, geographies and themes; assist the sector's readiness to build international partnerships by providing valuable insights, training and knowledge sharing activities; facilitate connections through a range of activities and enable them to develop with support of subvention funding and carry out research activities and develop advocacy tools to support meaningful international engagement for partners and stakeholders.

Since the start of the Creative Europe programme in 2014, 41 Scottish organisations have been involved in 60 projects receiving Creative Europe support, totalling over €18.6 million, ranging from direct support for film development, through to partnership projects working in collaboration with other European organisations in 34 of the 41 countries participating in Creative Europe. These beneficiaries range across Scotland, from Edinburgh, Glasgow and Dundee to Shetland, South Uist, Inverness, Aberdeenshire, and Isle of Lewis.

These statistics do not encompass the wider opportunities including membership of European networks: distribution grants supporting the circulation of Scottish works in the rest of Europe; literary translation funding secured by other European publishers to translate Scottish works; support for the five Europa Cinemas in Scotland (Filmhouse, Glasgow Film Theatre, Eden Court, DCA and Belmont) and mobility funding for artists under the new i-Portunus funding scheme.

Following the UK Government decision to not negotiate for membership of the EU's Creative Europe programme (open to non-member states) as part of the Trade and Cooperation Agreement, we are no longer able to directly apply to the programme as a lead partner or as an official project partner able to draw down from a project budget.

To date, there have still not been any initiatives announced to replace these EU funds with an alternative scheme. This funding totalled €3.1 million in direct funding, but these multi-lateral projects achieved additionality in funding totalling over €18.6 million.

There were, of course, benefits for participants which went beyond the financial. In a survey in 2020, those in the UK who had received Creative Europe funding reported the following:

- 91% of respondents thought that the ability to draw upon international experience was important for their skills and knowledge.
- 90% of respondents had innovated and experimented within their funded project.
- 88% said they would have been unable to unlock the skills and knowledge they accessed without Creative Europe.
- 86% reported being more financially competitive in Europe over the medium term, and 77% reported achieving higher turnover.

- 73% reported an increased appetite for working in the rest of the world, and 60% reported an increased appetite for working in Europe.
- 71% reported reaching larger audiences in the UK through their involvement in Creative Europe.
- 67% of respondents reached larger audiences internationally through their involvement in Creative Europe.

*12. Is current support for international cultural activity appropriate?*

No

*Please describe any gaps in provision in terms of focus:*

More direct support from the Scottish Government would enable a greater impact for our international work.

Gaps include:

- Increased costs around international working (fuel, administrative costs, carnets, visas etc)
- Support around exporting goods, such as books, film or music, in light of recent challenges post exit from the EU
- Overall pressures being felt by the creative and cultural sector both in terms of standstill grant levels and challenges to trading activity such as the exit from the EU, and the cost of doing business means that budgets and scales for international aspects of activity are being severely challenged
- Lack of replacement or alternative for EU funding, including Creative Europe Culture sub-programme funding, which extends to gaps in seed funding for initiating and exploring international connections through to more stable funding to support longer-term partnerships and collaborations
- Limited signalling of Scottish Government international desk priorities and planning to external agencies to allow for better understanding of areas of mutual interest.
- Need for investment in innovation and adaptation in the face of post-Brexit challenges, the climate crisis, and tackling inequalities and increasing diversity within international working
- Supporting links between enterprise agency focus and cultural agency focus. We have experimented with bringing new talent into export activity, helping to build cultural credibility into industrial markets and seek to grow this in partnership with our enterprise agencies. We believe there is scope for real benefit in these kinds of partnerships and would want to see this echoed in policy imperatives
- Scotland does not have any dedicated international cultural staff within the Scottish Government Hubs or British Embassies
- Lack of dedicated SG funding, staffing and resource for Creative Scotland to support international work with the arts, screen and creative industries, such as exist in other home nations

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

There are a variety of examples from which Scotland might learn, including the following:

- The work of international cultural institutes (having an office with cultural remit overseas) for example, the Finnish Cultural Institute or the Goethe Institut
- There are a range of agencies dedicated to international working including Culture Ireland, Wales Arts International, Romanon Llul in Catalonia, Flanders Arts Institute and Korean Arts Market (KAMS) which have targeted funds and support for showcasing and collaboration
- Wales has been able to provide three-year investment to develop international working with a horizon. If Scotland were able to commit to similar, this would provide welcome planning headroom.
- Non-EU third countries paying into Creative Europe or providing match funding for their creative sector to partner Creative Europe funded collaborators
- Sector organisations such as Sounds Australia and Music Norway which support the international business and export elements of the creative industries
- Norway has seven dedicated organisations financed by the Ministry of Foreign Affairs to promote work and establish opportunities in Literature, Film, Music, Performing Arts, Design, Visual Art, Architecture and Crafts (in addition to an international department at their Arts Council).

## **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)*

There is a clear potential for international cultural activity to forge multi-sectoral relationships of trade, tourism, international development and culture and how these areas of government can recognise the mutual benefit of pooling resources to fund joined up programmes which facilitate the aims of cultural organisations, but also help to deliver the wider impact in each of those areas. For example, those directorates might get together to fund a cultural exchange, which includes representatives from trade and tourism, linked with international desks.

Linked to this is the question of how we share information with those other areas which are also undertaking international activity and move this into creating tangible joint opportunities. In undertaking both of these actions, the potential to attract funding and to both export and import cultural knowledge and exchange is increased.

International activity can provide a vital income stream for practitioners. For example, as mentioned above, those in the music industry need international activity to help grown their audience and provide an income from tour fees, album sales, licencing of recordings or publishing deals. Touring can also bring in additional income for performances, as well as promoting shows to a wider audience and generating further tours, helping to spread Scottish culture more widely and enhance Scotland's reputation. When addressing climate

change, there is a clear benefit to working internationally and sharing information around sustainability and sustainable touring or practice.

International productions working in Scotland input significant funds into the local communities they are working in, particularly in terms of salaries and expenditure on local goods and services, all which contribute to the Scottish economy in general.

Digital working and collaboration grew throughout the pandemic, including international work. For example, the post-production/VFX sector in screen developed new ways of working both technologically and socially during this time. The new work models developed during this period have had an incredible impact on the ability to share work internationally and were one of the more positive aspects of the pandemic.

While working digitally has expanded ways of working and reduced the need for as much physical travel, there is a fear amongst the creative community that “digital” will be seen as the panacea for the economic and environmental challenges we face. There are challenges to this assumption whilst working internationally for example, digital is not always accessible to everyone and doesn’t necessarily work for all art forms equally. It can also be difficult to strike up meaningful relationships online and to spot bonafide opportunity. Cultural exchange is more often about a shared experience, rather than a transaction, which can be difficult to achieve working digitally only. The challenge is how to maintain quality international relationships and experiences while reducing the carbon footprint and not limiting opportunity.

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

There are many challenges from leaving the EU impacting our international activity and that of the sector. They include increased administrative challenges and barriers along gaps or grey areas around what is needed to carry out international activity, such as visas or other paperwork. Losing freedom of movement has led to increased costs and time (carnets, documentation), which has impacted on our capacity to engage with and deliver on international activity. There has been an effect in terms of supply chains (increased costs for e.g. printing) and in terms of supply and selling to EU (increased costs such as customs fees/taxation).

There are now decreased funding opportunities for long-term cross-border partnerships (up to 4 years), which often are crucibles for learning, innovation, risk-taking, and long-term development of careers, skills, work and ways of working. In addition, there are decreased funding opportunities for individual artists (e.g. i-Portunus mobility scheme or opportunities from Creative Europe projects). More generally, we have suffered from a decreased reputation for being a viable partner within pan-European initiatives.

The loss of Erasmus Plus has decreased learning and skills opportunities for young people. In general, there has been a loss of learning opportunities for organisations who worked with work experience schemes across the EU.

There have also been challenges in terms of retaining EU citizens, along with recruiting talent or engaging performers and staff from the EU, as it is less attractive to come to the UK. Conversely, there is an increased challenge of international working in Europe. Europe used to be an easier place to gain experience in international working with fewer administrative barriers and was a good stepping stone to international working. Now, it's quite a knowledge gap from domestic to international.

Finally, we have suffered from a decreased reputation (however correct or not) of Scottish acts being programmable or bookable – especially for smaller scale productions or acts and emerging artists, where the risk may be perceived to be too high. In Screen there is a perceived barrier post-Brexit that the protocols around co-production with UK nations are now more difficult.

All these barriers impact on the development of international careers, co-production investment and the viability of artists and practitioners sustaining a professional career.

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

There are number of ways in which the strategy can address the above challenges.

To enable Creative Scotland and others to help practitioners and artists to navigate the new rules around visas continued, or indeed increased, funding for initiatives such as Arts Infopoint UK is vital.

In the current climate of straitened public finances, the strategy should acknowledge the impact of standstill or reduced funding for the arts on the ability to maintain level, scale, ambition and innovation of international activity, and the capacity of the sector to meet challenges like the climate crisis.

International engagement, partnerships and new alliances across Europe are more important than ever to mitigate the effect of reduced funding post-Brexit.

EU funding and Creative Europe is still a substantial gap for longer-term collaborations (57 projects funded in Scotland over 7 years). The suggestion to 'buy-into' Creative Europe partnerships is interesting, if we know what the benefits would be and what is restricted. This would need dedicated funding from Scottish Government. Scottish Government could also advocate for membership of Creative Europe or investigate seed funding and match-funding to incentivise third party participation in Creative Europe projects and promote organisations in Scotland as viable third-party collaborators.

Developing the working relationship between Creative Scotland, the arts, screen and creative industries and Scottish Government Hubs to promote closer working, with a view to activating and strengthening cultural opportunity, would also be beneficial. However, this will only meaningfully develop if it is built into the hubs' resourcing and staffing models, ideally by recruiting cultural specialists. The ideas of 'cultural placements' (e.g. arts producers) within these hubs as a pilot initiative with the ability to form meaningful connections for our Scottish cultural sectors, will add a more nuanced understanding of



culture's intrinsic value. It would have the potential to fail if general hub staff are to work across all sectors.

There are calls for export offices for Scotland's cultural and creative industries, which we would support, as per the model in the Nordic countries, Australia for creative industries, which includes commercial music and touring.

A greater distinction around the nature and the purpose of international engagement would be helpful. Different types of international activity can require vastly different approaches, for example, soft power, trade, market development, creative exchange, import/export, culture as a contributor to international development goals. Acknowledging this within the strategy and setting out clear goals for each, along with well-resourced plans to meet these goals will help to focus our work and the work of the sector, as well as the partnerships and collaborations with other policy areas as set out above.

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

Yes, I have begun to engage internationally in new ways

*Please could you explain your choice:*

As mentioned above, we have been collaborating further with our counterparts in the three home nations' arts councils and agencies to explore ways we can exchange knowledge and work on bilateral initiatives with other countries where there is a joint interest and matching priorities. Working bilaterally however takes up significant capacity and so we can only do this to a limited degree, and where working together minimises duplication, adds value to each other's resources, and makes it easier for other countries to engage with us both as UK and as four nations.

Pre-pandemic, Showcase Scotland Expo used the Year of Scotland in Australia to explore how new series of smaller music tours to community and heritage venues could fill in time between financially well-resourced engagements at bigger festivals, so that acts could perform multiple gigs between two festival performances. This required only one long-haul trip for perhaps three weeks' work and 20 concerts. Post-pandemic Showcase Scotland Expo has taken a similar approach in Europe between a cluster of countries creating a more sustainable pathway in Northern Europe.

Creative Scotland would like to instigate international sectoral development projects focussing on artistic exchange, professional development, opening up opportunities for international co-production and presentation as well as supporting the export of products and services generated through the Scotland's creative businesses – most of which are micro in scale and cannot on their own maintain the reach necessary to engage with international opportunities unless they are supported to present as a cluster.

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

In April the United Nations body, the Intergovernmental Panel on Climate Change (IPCC) delivered what is considered as a 'final warning' on the climate crisis. Rising greenhouse gas emissions are pushing the world to the brink of irrevocable damage that only swift and drastic action can avert. Global temperatures are now 1.1oC above pre-industrial levels, with drastic and transformation action it may still be possible to avoid the worst ravages that would follow a 1.5oC rise. The Climate Change (Emissions Reduction Targets) (Scotland) Act 2019 not only commits to achieving net-zero by 2045, but a 75% reduction on the 1990 baseline by 2030. To meet these targets, a rapid transformation across all sectors of our economy and society is required. Within this context the impact of international activities on our climate will need to be a priority within the strategy.

Transport is the largest contributor to greenhouse gas emissions in Scotland, and within the top three emitters globally. We need to make fundamental changes, not only in how and why we travel, but also in the sectors that support zero emissions mobility – and how this would connect and enable Scotland to host and deliver international activity. As island dwellers, to work and participate internationally we are required to travel. The strategy should consider the impact and emissions generated by Scottish individuals and organisations from travel and shipping associated with international cultural activity.

There is an increasing body of research from the arts, screen and creative industries outlining the barriers and potential solutions to address the impact of their transport choices, including but not exclusively the Scottish Classical Sustainability Group's Classical Music and Train Travel, 'Last Night a DJ Took a Flight' and 'The Greening Scotland's Screen Industry report'.

The strategy offers an opportunity for Scotland build on the innovative research and work undertaken by organisations to begin to tackle the questions of 'international travel' from within Scotland, the UK and globally. This includes Massive Attack's Tyndall Centre for Climate Research open resource for the music industry 'Super-Low Carbon Live Music, The Touring Network, REVERB's and A Greener Future's work with musicians, festivals and venues across the globe, Earth/Percent's work to support a greener music industry and the Theatre Green Book.

While such work would be for the benefit of the Scottish arts, screen and creative industries working internationally, we are minded that any domestic benefits should also support and empower international visitors and organisations to make low impact decisions when working in Scotland.

The National Transport Strategy priority 'Take Climate Action' outlines how our domestic transport system will help deliver net-zero, adapt to the effects of climate change, and enable greener, cleaner choices. This should work towards enabling international visitors to contribute to our domestic commitment to reduce the car km driven in Scotland by 20% by 2030.

We would welcome a strategy that enables the sector to innovate and learn from others also tackling climate change across the world. For example, initiatives from the EU such as Perform Europe – which looks at more sustainable and fair models of touring.

\*We note that within the introduction to Section 5 reference is made to our contribution to 'global warming', this should read 'climate change'.

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

The handling of historic injustices through the culture and creative sectors does not currently form part of our international work.

Through our work we want to see the development of meaningful, long-term international relationships based on mutual respect and cross-cultural understanding. We expect those we fund and work with to be sensitive to inequalities and cultural differences when developing their work.

We also believe that these issues closely interlink with climate crisis and climate justice, especially in who has benefitted and who is most impacted by climate change. Exploring how this can be addressed through culture and international activity would be beneficial.

We note important work in this area including 'An Exercise in Sitting with Discomfort' (<https://culturalrelations.ifa.de/en/research/details/an-exercise-in-sitting-with-discomfort/>) which looks towards more equitable support for relocation in North-South contexts, Scotland's Museums and Galleries Strategy (<https://www.museumsgalleriesscotland.org.uk/strategy-hub/>) and the research report "Empire, Slavery & Scotland's Museums" (<https://www.museumsgalleriesscotland.org.uk/project/empire-slavery-scotlands-museums/>).

## **Section 6 - Geographies**

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

Yes, there are particular geographies of greater importance to my organisation

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

Japan, South Korea, Nordic and Baltic countries, Australia, New Zealand and North America

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

Having countries of focus unlocks a consolidated approach to cultivating international connections, pooling knowledge and resource which supports sustainable methods of working and brings new opportunity to multiple stakeholders.

This is the strategic approach we have taken with partners such as British Council Scotland, through Momentum, and working with cultural institutes, agencies and bodies from other countries. Building relationships over time in dedicated countries can unlock additional bilateral funding and help to address international barriers especially where there may be bigger cultural and language differences. Working strategically and cross sectorally is highly

beneficial and currently we are working with Japan, South Korea and the Nordic and Baltic countries.

However, it is important to maintain funding provision for project-specific needs or a sector where the focus on a particular country can sometimes depend on the genre or work being developed. For example, in traditional music there has been excellent success with diaspora countries – Australia, New Zealand, US, Canada – with strong established markets. The Nordic countries are increasingly looking to Scotland for partnership in jazz and contemporary classical music, as they see a culturally and socially like-minded partner in our nation. Theatre often has stronger opportunities in Anglophone markets, whereas dance which perhaps more easily transcends language barriers can find audiences in areas without a common language.

Screen production may be influenced both by territories where incentives around co-production exist, while equally having countries which are more likely to be attracted to the location, costing and resources available in Scotland for production. North America remains essential to the Screen industries for import, for example, large scale production (originated by streamers and global producers) utilising Scotland's studio infrastructure, crew and locations. These all have direct economic impact in the form of the production spend in Scotland and help to professionalise Scotland's screen industry.

In addition, export raises the profile for Scottish content and talent, which contribute to our global reputation.

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

Not sure

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

See answer to question 20.