

## SCOTTISH GOVERNMENT INTERNATIONAL CULTURE STRATEGY CONSULTATION

### Festivals Edinburgh Response: May 2023

#### **Question 1: What current international activity do you undertake?**

All of Edinburgh's major festivals focus on sustaining an international leadership role that is distinctive and pre-eminent in their global arena. Collectively in 2022, the 11 Festivals Edinburgh members worked with:

- Over 4,800 international participants from 70 countries featured in festival programmes
- Over 2,000 industry professionals including programmers and media from five continents
- 18 international governments supported to showcase their creatives' work on our global platforms
- Around 300,000 attendances from international visitors to Scotland, and a further 900,000 attendances by visitors from the rest of the UK attracted by the mix of local and global content
- Broadcast and livestreamed content watched in at least 65 countries worldwide

The inbound international activity of Edinburgh's Festivals attracts thousands of professionals and hundreds of thousands of visitors each year to our north-western corner of Europe. Unlike the largest cultural capitals such as New York and Shanghai, Edinburgh is not a global hub in geographical terms. But each year in August the eyes of the world are on Scotland's cultural capital, and this magnetic attraction has a unique power to develop links with our cultural, creative, business and academic life - with a panoply of stories over more than 75 years about how a lifelong affinity with Scotland's culture and values can start with a visit to Edinburgh's Festivals.

One collective example is Momentum - 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 in total around 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.

Some Edinburgh Festivals also export their cultural expertise and unique offers thanks to our world-leading reputation: for example, Edinburgh Science is the major programme partner for the Abu Dhabi Science Festival and expects to be delivering a programme in Los Angeles for the Getty Foundation in 2024; and the Royal Edinburgh Military Tattoo plans to tour internationally once again with a planned US tour in 2025 after their recent tour to Australia in 2019.

All of this adds up to an unparalleled asset for bringing cultural inward investment to Scotland through our flagship festivals, featuring 25% of participants from beyond the UK. Through showing Scotland to the world and the world to Scotland, the festivals also achieve substantial impact on service exports from visitor spending, with total economic impact estimated at well over £200m even in their scaled-down comeback year of 2022.

#### **Question 2: What impact does cultural activity have on your business/organisation?**

Edinburgh's Festivals have as our core objectives the advancement of culture, arts, science or heritage, so offering cultural opportunities is at the heart of our reason for being.

### **Question 3: What are your motivations for working internationally?**

**VALUES:** Edinburgh's Festivals, one of Scotland's truly global assets, are proudly and fiercely internationalist. It was a defining value of the festivals' foundations in 1947, which sought to establish Scotland as a cultural hub for global understanding, connecting people and ideas through shared creative experiences.

**BRAND APPEAL:** Post-Covid, the festivals have needed to adapt while holding onto these fundamental purposes. We have identified our unique appeal as being to connect people, inspire creative ideas, and bring places alive in concentrated moments of communal celebration – and our focus on combining the local, the global and the live is an essential part of our brand and vision to be a world leading sustainable festival city.

**PRODUCT MIX:** Across all the festivals in total, our programmes of live cultural content are made up of 20%-25% international participants. Our audiences look to the festivals to give them the chance to experience unique cultural activity, and our festivals would lose our distinctiveness if we were unable to offer a strong mix of local and global content.

**LEARNING AND SKILLS:** Hosting artists, crew, producers and programmers also gathers a pool of skilled talent and investment from home and abroad and is an unparalleled hothouse for exchange of new ideas, skills development and learning.

**INWARD INVESTMENT AND EXPORT:** The 4000+ shows and 2000+ industry and media professionals hosted by the Edinburgh Festivals, predominantly at the Fringe, make Edinburgh in August the world's largest performing arts marketplace. This is an enviable global position that makes Edinburgh attractive to highly professional performers hoping to gain onward touring by appearing here, an attractiveness that would be lost if the international dimension dropped significantly. It also enables Scottish cultural products to achieve global recognition and export opportunities that would not be possible without Edinburgh's Festivals working with the wider Scottish cultural ecosystem to offer international platforms and networks.

**FUNDRAISING:** The attractiveness of Edinburgh's Festivals as global cultural platforms also enables us to leverage additional income from international acts and their funders, and fundraise from supporters and admirers of the festivals worldwide.

**AUDIENCES:** Our international audiences, though only 10% of the overall mix, account for around 300,000 attendances and through their higher spending and length of stay they can often offer more income potential than other customer segments (to wider Scotland as well as to the festivals). Working internationally to provide a rich cultural mix of content also attracts strong UK audiences beyond Scotland, 30% of the overall total.

**IDEAS EXCHANGE:** As worldwide conflicts and tensions deepen, our festivals are determined to sustain opportunities for building understanding, connection and debate between people and peoples. Through partnerships with leading academics the festivals can strengthen the power of culture to generate new insights about ourselves, each other, and our intertwined past and future. For global decision-makers, Edinburgh can provide thinking spaces that shed a different light on the world we live in and the great shared questions of our age.

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

International delegates on the Edinburgh Festivals' Momentum programme in 2022 fed back the following main barriers to developing international activity, which is a fair reflection of the difficulties festivals also face:

- Need to secure funding, either through fundraising or applying for grants
- Capacity (time and/or ability) within my organisation and role
- Time to develop embryonic connections into relations
- Opportunities to research and develop ideas in collaboration with partners

To these points, Edinburgh's Festivals would specifically add the increasing costs of international travel and increasing difficulty with mobility of people given requirements for visa nationals travelling to the UK and the cessation of freedom of movement for EU citizens to the UK; the complexities over movement of goods through the carnet scheme; the loss of exchange opportunities through the Erasmus+ and Creative Europe schemes; and the difficulty given current constrained budgets of fundraising to be a fully self-funding part of Creative Europe projects as a third country.

Another barrier which became clear after the 2022 Edinburgh Festivals season, as a result of the UK's exit from the EU, is the problem with international arts companies experiencing long delays reclaiming withholding tax from HMRC as the system is confusing and under-resourced. This could lead to reputational damage and a loss of appetite for international acts to present in Edinburgh.

The scarcity of centralised multi-year funding available to realise international ambitions means that festivals are often affected by a recurrent funding application cycle leading to short-term impact, rather than implementation of long-term frameworks required to strategically nurture the unique position of Scotland's recognition on the worldwide cultural stage.

**Question 5: What are your views on the rationale set out for an International Culture Strategy?** <https://www.gov.scot/publications/international-culture-strategy-survey/pages/4/>

We are pleased to see the stated starting point of the strategy centred on the needs and interests of Scotland's culture and creative sectors in developing their international activity and achieving their ambitions in this area; and that the strategy primarily seeks to achieve cultural and economic outcomes – as international connections will support cultural exchange and innovation and develop new markets, audiences, and income sources.

We would like to see added to the rationale a recognition of the importance of culture as an overall human right and freedom. This recognition could be grounded in UNESCO's international frameworks and definitions. They place culture in a wider context that we would like to see explicitly mentioned, including commitments to equality, social justice, environmental and linguistic rights, cultural diversity, freedom of expression, creative and cultural education, and intangible cultural heritage.

We agree with the position that culture can support a country's international reputation and recognition, and wider activity, such as diplomacy or trade promotion – and that the best way is first and foremost to ensure that the culture sector can achieve its own international ambitions and potential, as an overly directive strategy would undermine its own mission by stifling critical creativity and freedom of expression.

We note the emphasis on export activity and would like to see more explicit emphasis in the rationale on the benefits of INBOUND cultural activity for ideas and skills exchange, inward investment, and talent attraction. As a small country on the edge of Europe and facing into a lower-carbon future, it is an extremely powerful tool to attract international creatives here in relatively small numbers, who can then interact with a much wider range of Scottish counterparts than the numbers that Scotland could afford to support with outbound travel.

**Question 6: What are your views on the vision outlined?**

<https://www.gov.scot/publications/international-culture-strategy-survey/pages/5/>

Edinburgh's Festivals would like to suggest the following edits in CAPITALS to the vision for the international culture strategy. We believe that these reflect the values set out in the Scottish Government's Global Affairs Framework and International Culture Strategy consultation document, and the importance for authentic and successful international engagement of maintaining a spirit of reciprocity and mutual respect.

*'The Scottish culture sector is globally connected and has the means to develop new international NETWORKS, partnerships, markets and audiences. Domestic and international cultural activity ~~promotes~~ CELEBRATES Scotland's distinctive identity AND PROMOTES OUR INHERENT CURIOSITY OF OTHER CULTURES, ~~supporting and enhancing~~ our international profile WHILST ALSO SUPPORTING OUR ROLE AS GOOD GLOBAL CITIZENS.'*

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

**Cultural connections** – Edinburgh's Festivals have provided international platforms to create cultural connections for over 75 years, helping Scottish culture to punch well above its weight globally both through developing individual creative careers and being a focal point for cultural conversation and innovation. As set out in answer to Question 1, our festivals create compelling reasons to visit the northwest edge of Europe, attracting thousands of industry professionals and hundreds of thousands of international cultural visitors. Central to the appeal is the opportunity to experience both local and global cultures, with Scotland playing host to innovative people from across the globe and stimulating multinational exchange of ideas, people and projects. This magnetic attraction has a unique power to develop links with our cultural, creative, business and academic life - with a panoply of stories over more than 75 years about how a lifelong affinity with Scotland's culture and values can start with a visit to Edinburgh's Festivals.

**Economic impact** – Edinburgh's Festivals are an unparalleled asset for bringing cultural inward investment to Scotland through our flagship festivals, featuring 25% of participants from beyond the UK in 2022, connecting Scotland's creative and events sectors with partners in new markets. Through showing Scotland to the world and the world to Scotland, the festivals also achieve substantial impact on service exports through visitor spending, thanks to the new audiences beyond Scotland developed by our festivals. In 2015 total additional economic impact was measured at £313m creating 5000 full-time equivalent jobs - and even in the scaled-down comeback year of 2022 it has been conservatively estimated at well over £200m creating over 4,000 FTE jobs, with independent figures due to be updated in 2023. Bringing festival participants, workers and suppliers from across Scotland together with international artists, crew, producers and programmers also gathers a pool of skilled talent from home and abroad as an unparalleled hothouse for exchange of new ideas, skills and learning. Creative industries, major events and tourism have been identified as key sectors in the National Strategy for Economic Transformation levels to contribute to a thriving economy, and international activity can support the changes needed for the sectors to renew their focus for the future.

**Diplomacy** – Each year, the eyes of the world are on Scotland's capital in its peak festival month, and Edinburgh's Festivals stand among Scotland's best-known and respected cultural brands as affirmed by the British Council's recent report on Scotland's cultural assets. In 2022, 18 international governments chose to support showcasing of their cultures on the platforms of Edinburgh's Festivals; the Edinburgh International Culture Summit welcomed Ministers and Cultural Policy delegations from over 30 countries; and the Royal Edinburgh Military Tattoo played a recognised role in international defence diplomacy as demonstrated in their recent evidence to the UK

Parliament. Cultural events act as visual and high-profile representations of our country's values, history, contemporary outlook and way of life at home and abroad; and provide an important vehicle for international engagement at the highest levels. High profile Scottish events such as Edinburgh's Festivals are particularly effective vehicles around which high-level government networking can be convened because they establish a conducive, relaxed, and compelling environment and atmosphere for discussion.

**Reputation** - The internationalism of Edinburgh's Festivals plays a high profile role in demonstrating Scotland's commitment to being a globally outward-looking country, with Edinburgh as its welcoming capital city. As demonstrated by the figures set out in answer to other questions about the scale of global engagement in Edinburgh, their international appeal helps promote Scotland through the powerful messages that we value bringing local and global cultures together; that Scotland's cultural interests embrace the traditional and contemporary; and that we are an innovative creative nation.

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

We are concerned that the description of the four themes currently underplays the importance of INBOUND international activity to a successful international cultural strategy. Scottish audiences experience new ideas and perspectives through encounters with international artists and thinkers travelling to Scotland that may change their world view; and inviting international professionals to work with groups of Scottish counterparts can be a highly impactful and carbon efficient way to foster innovations and new connections.

In the 2030 Festival City Vision: Edinburgh City of Imagination, one of the twelve actions identified is for Edinburgh's Festivals to champion a spirit of 21st century new enlightenment, with Scotland as a global cultural hub for thinkers and creatives. This potential for culture to be a catalyst to cross-fertilise ideas internationally between disciplines and sectors moves beyond diplomacy. We would like to see the strategy identifying this opportunity for investment in cross-sector learning and innovation on an international scale: for example by bringing together artists, academics and practitioners in science, technology and social sciences.

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

Yes. Six of the 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. All members of Festivals Edinburgh are eligible to apply to the annual 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.

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

The c £11m in total annual Scottish public funding the festivals receive leverages over £50m in other income and delivers over £300m in additional economic impact to Scotland.

The Network Effect research study from 2018 analyses the festivals' impacts on the wider Scottish cultural and events sectors

[https://www.edinburghfestivalcity.com/assets/000/003/791/The\\_Network\\_Effect\\_July\\_2018\\_original.pdf?1531301203](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](https://www.edinburghfestivalcity.com/assets/000/003/795/Ten_Years_of_Expo_July_2018_original.pdf?1531308751)

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

Yes. International governments and cultural institutions often partner with Edinburgh's Festivals to bring work, develop their creatives and connect with international industry – with 18 international governments supporting showcasing of their creatives in 2022. These international stakeholders recognise the unique platform the Edinburgh Festivals offer, and support this work to ensure their visibility within a globally recognised cultural gathering.

**Question 12:** *Is current support for international cultural activity appropriate?*

No

*[Please describe any gaps in provision in terms of focus]*

After the enforced isolation at the height of the pandemic, and amid growing geopolitical tensions, rebuilding and deepening international cultural activity is an important ingredient in fulfilling Scotland's objectives for wellbeing and national economic transformation. If Scotland as a small country does not sustain international connectedness on all levels from citizens to professionals to institutions, it will struggle to adapt to an ever more interdependent world.

We are pleased to highlight that the 2030 Festival City Vision: Edinburgh City of Imagination includes the commitment for Edinburgh's Festival City stakeholders to support festivals' international missions, reach and relevance, demonstrating Scotland as a creative, open and progressive nation.

In order to take this commitment forward, the international culture strategy can provide a vital benchmark for reviewing the resources available, the opportunities, and potential new forms of investment and support.

In particular, renewing Scotland's place in the world will require support for reconnection across three channels: through international programme partnerships, through industry networks and bodies, and through wider media communications.

Given the new difficulties of securing mobility for temporary creative workers between the UK and EU post-Brexit, we support the call from Culture Counts to establish an Office for Cultural Exchange to safeguard and support international touring, festivals and residencies.

There is potential to invest further in the cultural diplomacy opportunity offered by the largest Edinburgh Festivals platforms in August when the eyes of the world are on Scotland, and we would welcome a partnership conversation about the possibilities.

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

Through the collective Momentum programme, Festivals Edinburgh, Creative Scotland and British Council Scotland have established new networks with senior cultural policymakers across dozens of partner countries and territories. Among these, the following examples may provide some different



models from the countries that Scotland most often benchmarks with such as Ireland and the Nordics – not all will be transferable, but nevertheless some may provide inspiration.

The Quebec culture policy published in June 2018 committed the government to encourage cultural philanthropy through fiscal measures, and increase levels of government support to unprecedented levels for creation, production and sharing of high quality and innovative culture. Their cultural strategy not only involves a strong network of internationalisation support including a Director of Cultural Affairs within the Quebec Government Office in the UK, but also commits to practical measures for improving the lives and livelihoods of artists – including exploring means of adapting fiscal measures to their reality as Quebec has been a pioneer in adopting two statutes on the status of the artist and introducing assistance programs as well as tax or social protection measures for artists. While several of these measures are not specifically geared towards internationalisation support, as outlined in other questions often the fundamental need is for time and resources to explore and develop international opportunities in a similar way to domestic ones.

In Brazil, the cultural foundations SESC and SESI were set up by philanthropic leaders of the commerce and industry sectors in 1946 to promote social welfare, cultural development and improving the lives of workers, their families and the communities they live in. Their revenues come from a 1.5 percent tax paid by every company according to the size of their payroll, and directed to the cultural foundations. Their funded programmes focus on citizen engagement through a wide range of interventions including connecting grassroots cultural movements in favelas and community centres to the practice of world-renowned invited national and international artists.

New Zealand's international cultural policies have included a special immigration process for international performers and high-end music; Cultural and Artform Exchange through Creative New Zealand including two New Zealand seasons at Edinburgh's Festivals and a Scottish Playwright Residency and Exchange in partnership with Playmarket NZ; and Indigenous International Artform Exchange to support projects by Māori artists working collaboratively with other indigenous artists creating new work or redeveloping existing work.

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

Scotland is a small country and new ideas, resources and people will always be needed in order to address the many social and economic challenges we face.

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

- Reduced levels of EU participation in our festivals following the extension of the visa system to EU citizens: in 2017, EU citizens made up 36% of international participants across our festivals but in 2022 that dropped to 24%.
- Increased costs to artists and producers of bringing international work to Edinburgh's Festivals due to new requirements for the movement of people and goods.
- Reduced access to networks and funding sources through the loss of the ability of Scottish cultural organisations to participate in EU networks and funding programmes.
- Increased costs and complexities of trade in cultural products and services, including from rules governing carnets, cabotage and digitally delivered services.
- The lack of repurposing of the UK's EU funding contribution post-Brexit to provide alternative stimulus for the cultural and creative industries to increase their trade in cultural goods and services.

- The loss of many EU nationals as festivals workers with the language and cultural skills and international networks of these colleagues which are critical for sustaining high quality intercultural exchange.

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

Continued negotiation with UK Government over how there can be simplification of the rules governing movement of people, goods and services between the UK and EU, including schemes that take cultural visitors out of the visa process, would be most valuable. Ensuring maximum consistency between EU and UK bodies of law will also support the ease of cultural exchange.

If and when a moment of policy change arises, we would like to see Scottish Government making the case to UK Government for the UK to rejoin the Erasmus+ and Creative Europe programmes as well as supporting the work to reinstate the Horizon programme currently underway.

Where possible, a budget to enable participation in EU networks Scottish Government could make Scottish culture the preferred UK partners for invitation into EU programmes with ‘third country’ status.

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

Yes, we have begun to engage internationally in new ways.

*[Please could you explain your choice]*

As Edinburgh’s Festivals planned to return at scale in 2022, we were conscious of the need to adapt and renew international approaches in a new more uncertain context and respecting our commitments to work for continued carbon reductions.

The festivals are expanding new ways to sustain future cultural exchange without such intense global mobility – such as longer-term international residencies, digital industry programmes, new collaborations for lower carbon touring routes, and digital mapping enabling more production design to be done remotely.

The festivals are also acutely conscious of increasingly tense international relations, and the opportunities for Edinburgh to play a leadership role in cultural diplomacy. In particular, the Royal Edinburgh Military Tattoo and International Festival are contributing respectively to reviewing the diplomacy opportunities around Edinburgh’s August peak season through military and governmental routes, and to consideration of next steps for the Edinburgh International Culture Summit.

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

The strategy should recognise that in order to flourish, the culture sector needs to find innovative, sustainable ways of operating internationally in a net zero carbon future, and that this requires innovation, investment and learning. The strategy should reflect that the drive towards net zero is not just driven by obligations; but crucially by the desire of the creative community to engage with the great concerns our era and have a wider influence on society.

For the purposes of responsible tourism in attracting international audiences, it will be vital to understand how national low carbon ambitions translate into priority visitor segments and markets. This will encourage everyone involved in the visitor economy to take action in line with Scotland’s



long-term plans to deliver a green recovery, and play an integral part in the global solution. It will be important to look closely at how Scotland maximises our appeal to audiences who have options for lower-carbon travel.

The strategy should read across to the efforts of other national departments and agencies who are working to support the culture sector to take action to reduce carbon emissions from international working. Edinburgh's Festivals have created a shared carbon reduction route map in addition to individual environmental strategies. This identifies the areas of operations and wider systems that need to change. Areas most within cultural organisations' control include internal aspects of operations such as production activities, procurement, and travel by staff and programmed artists. They will need to evolve, and securing resources to accelerate these changes and pilot innovations could be supported by a clear and coherent international culture strategy that helps to mobilise cross-portfolio public sector support.

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

As outlined at Question 6 above, we would like to see the vision for the International Culture Strategy expanded to embrace the exploration of Scotland's distinctive identity in the context of curiosity about other cultures. This redefinition of the vision makes more space for the continuing work of reflecting on and addressing historic injustices.

Within the activity supported by the international cultural strategy, we believe it would be valuable to have a commitment to supporting collaborations that engage with international partners working towards raising awareness of the need for decolonisation. Exciting examples from the past decade include Commonwealth Games cultural programme activities such as the Empire Café and Where Do I End and You Begin?; and the Indigenous Contemporary Scene programme from Canada at the 2019 Edinburgh Festivals.

**Question 20:** *Are there particular geographies that are of greater importance to you, your organisation, or the wider sector, than others? If so, why are they of particular importance?*

Yes, there are particular geographies of greater importance to the wider sector

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

Our European neighbourhood will always be of great importance for practical reasons, not only thanks to longstanding historic links but also since these countries offer the easiest opportunities to exchange people and work. Majority English-speaking countries are also a natural partner for collaborations around text-based cultural content.

However, it is also vital for Scotland's development that we take a balanced approach and engage with countries where there is more cultural difference and where common ground may be harder to find. In some cases where there is geopolitical conflict, cultural engagement can be a language of communication when other types of conversation have broken down. Decisions must consciously be made about ethical questions around collaborations, which will vary depending on the philosophical approaches of different cultural players.

Although we recognise that a greater proportion of time and resources may be dedicated to geographies where there are the highest levels of Scottish interest, we think it is essential for the national strategy to take a portfolio approach to ensure that these more difficult and diverse links can also be supported to flourish.

**Question 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]*

We agree with the analysis in the consultation paper – that ‘while particular geographies may be more important destinations for Scotland’s cultural exports than others, the sector is inherently international and that international exchange is vital to cultural innovation and development. A narrow geographical focus based on Scottish Government priorities may not be appropriate and could hinder the impact and potential of the aspects of the strategy that might focus on cultural exchange or export.’

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

Engaging in international cultural activity typically takes additional time and money compared to operating in your home territory, so intersectional issues are likely to mean that some people are multiply disadvantaged. Prejudices around race, religion or ethnic group; gender and sexuality; and disabled people can be among the issues made even more complex to address when dealing across cultures.

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

Consciously considering equalities issues from the outset and providing support mechanisms when planning international opportunities can help to mitigate the disadvantages. Making support workers available, adjusting programmes to account for personal needs, and making provision for an access budget are among the measures commonly in use.

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

No.