

**SCAN RESPONSE TO SCOTTISH GOVERNMENT CONSULTATION
INTERNATIONAL CULTURE STRATEGY**

SECTION 1 - SCOTLAND'S INTERNATIONAL CULTURAL FOOTPRINT

1 What current international activity do you undertake? Please describe the international activity you undertake:

SCAN is the member-led network which connects and champions Scotland's contemporary art community. Our 300 organisational and individual members work at the heart of communities from Shetland to the Scottish Borders and from East Lothian to the Hebrides. They are a network of free at the point of access galleries, community organisations, and venues together with individual artists and educators and the artist-led initiatives, agencies, workspaces, and production facilities that support artists to pursue their livelihoods.

International working is intrinsic to the contemporary art sector, and is closely aligned with values of education, reciprocity, exchange, and shared ambition. Contemporary artists and arts organisations look to international peers for mutual artistic exchange, shared endeavour and joint approaches to current questions and challenges. While international activity does provide access to markets and economic benefits for some artists and resource for organisations, it is not viewed as a transactional activity by the cultural sector. Economic activity is just one aspect of wider benefits and other motivations in the context of international partnership.

For the purposes of the consultation SCAN will outline both inbound and outbound international activity, while models of export are important to some aspects of our members work, shared values, dialogue, and exchange are central to this activity and inbound activity as well as partnership should be recognised by the strategy.

Contemporary art activity has the potential to address freedom of expression, enable Scotland's culture to learn from examples of policy and practice elsewhere, to raise awareness of culture as a human right, to develop shared approaches to challenges such as sustainability and global inequalities. In the context of contemporary Scotland, international working has a particular role in improving Scotland's skills and knowledge base, including around the need to improve diverse and inclusive working. Through international activity, partnership and a commitment to listening to international peers and partners we can gain a greater understanding of the nation's need to address its own challenges and inequalities and in particular it's histories including the legacies of colonialism and enslavement.

Individual artists career paths develop through international education patterns, peer contacts, projects and exhibitions overseas, Artists undertake international residencies at creative and educational institutions and major artworks or exhibitions are often co-commissions through international partners. Scotland's visual arts organisations have many generations experience of working with international artists. Organisations like DCA, Collective, Fruitmarket and The Common Guild have extensive experience in co-commissioning projects, touring exhibitions and participating in international platforms such as festivals, and biennales. Scotland based commercial galleries such as The Modern Institute in Glasgow and the Ingleby Gallery in Edinburgh represent Scotland's artist in international art markets through Art Fairs and relationships with public collections and private collectors. Scotland's residency centres such as Cove Park and Hospitalfield host artists from across the world where they work side by side with Scotland's artists. Arts organisations based in Scotland's towns , islands and rural communities such as Cample Line in Dumfries, Atlas Arts in Skye and Lochalsh, Deveron Arts in Huntly, and Alchemy in Hawick frequently host international artists and many organisations invite international artists to work in community engagement.

This international dynamic is key for Scotland's most successful individuals and better resourced institutions but also present throughout the voluntary and grassroots where international peer groups, artists exchanges and artist-led exhibiting are supported and developed through international working, close relationships with international artists and education patterns and exchanges. Some of Scotland's artists are drawn from the country's longstanding diasporic communities, with close ties to their heritage communities or are new Scots, with close and immediate family links across the world. Scotland's artists in the last three decades have looked to shared international artistic concerns and approaches to global social challenges through peer activities. Scotland, particularly Glasgow, has been an important destination for artists from overseas who come here to study, live and work.

The level of international working and partnership in the visual arts is so interwoven in activity that this submission can only provide an outline of activities and a handful of case studies. SCAN recommends that Scottish Government/Creative Scotland undertake more detailed mapping research across the cultural sector to ensure the full scope of activity is rendered visible. It should be noted that after a number of decades of growing international recognition and partnership for the visual arts sector, SCAN members identify a decline in their capacity to undertake international work. While the pandemic and Brexit have undoubtedly exacerbated this trend, underinvestment in the sector over the last ten years and the lack of capacity in support agencies and the gallery sector impact on the ability to work internationally and the potential for individual artists to undertake international projects.

Individual artists from Scotland undertake the following international activity:

- Undergraduate or postgraduate study at universities and art colleges
 - Undertaking permanent part time teaching work, visiting artist or guest lecturing roles at universities and art colleges overseas
 - Exhibiting work or participating in exhibitions, screenings, at public and private galleries, festivals and making permanent public works, and in public spaces and private collections worldwide
 - Exhibiting work at international art fairs, through their commercial representatives, and having work acquired or commissioned by private and public collections worldwide
- Undertaking International Residencies at artist residency centres museums, galleries, educational institutions and in community settings.

Organisational Members in Scotland undertake the following activities:

Local Authority Galleries and Museums:

Exhibiting/Commissioning or Collecting art works from international artists, including international partnerships.

Commercial Galleries:

- Attending and representing their artists at International Art Fairs in for example in New York, Basel, Miami, Paris, Hong Kong
 - Supporting the acquisition of artists' work from public and private collections worldwide
- Supporting the development, fabrication and transportation of art works which are exhibited, installed or sold overseas

Independent galleries: (including those funded by Creative Scotland)

- Showing major exhibitions of international artists,
- Working in partnership with galleries and museums overseas to show the work of artists from Scotland
- Supporting the development, fabrication and transport of International touring exhibitions, art works, public commissions, projects and publishing

Artist led initiatives and voluntary collectives:

- Commissioning international artists,
- Developing artist and grassroots gallery exchanges,
- Developing shared mechanisms for development and support,
- Hosting or producing international exhibitions

National Collections:

- Hosting and developing international touring exhibitions.
- Acquiring contemporary art works from global artists alongside those from Scotland and helping place Scotland's cultural and artistic heritage in a worldwide context and sharing with audiences some of the most important voices in world culture.

Festivals:

Glasgow International and Edinburgh Art Festival, Alchemy Film Festival and Lux Scotland's Artists Moving Image Festival are among the festivals dedicated to showing the work of Scotland's artists alongside their international peers.

Scotland and Venice:

Scotland's landmark participation in the Venice Biennale has provided a critical platform for Scotland's artists for 20 years, reflecting Scotland's status as a vital centre for contemporary art and a partner in global cultural conversations. As well as participation in Scotland's presentation, artists from Scotland are frequently invited to exhibit in the prestigious curated exhibitions at the Biennale and the Glasgow artist Cathy Wilkes represented Britain at Venice in 2019.

Production Facilities:

Production Facilities who are members of the Scotland's Workshops initiative such as Scottish Sculpture Workshop, Edinburgh Sculpture Workshop and Street Level Photoworks host international exhibitions and regularly host international residencies where artists gain access to their world-leading facilities.

Fabrication and technical expertise:

Scotland has an important community of freelance and self-employed art handlers, technicians, fabricators, moving image technicians and makers who support artist and galleries to make, install, and transport artworks and support domestic and international projects. Organisations like North

Lands Creative in Caithness have world leading expertise in specialist glass production and attract studio residents, students and guest teachers from across the world.

Publications and Design Expertise:

- Scotland's galleries producing international publications, catalogues and events utilise writers, designers and other expertise from Scotland.
- Scotland's critical writers and researchers are engaged by overseas institutions to contribute to publications worldwide.

SCAN's own international working:

SCAN supports Scotland's artists and arts organisations through advocacy and development schemes, which draw on international conversations and peers to:

- share examples of good practice
- develop inclusive practices and approaches to diversity
- draw international attention and bring opportunities to Scotland's artists and arts organisations
- develop professional skills in an international context develop reciprocal relationships with overseas organisations, artists and curators
- develop shared approaches to global challenges

Examples include:

Curatorial Leadership in Collections Project supported by Art Fund, Museums Galleries Scotland and Creative Scotland which took Scottish museum curators for an intensive curatorial exchange to learn beside the leadership team at the Van Abbe Museum in Eindhoven and explore radical new approaches to museum practice

Curatorial Studio, our project for developing curators which enabled emerging curators in Scotland to undertake workshops with international experts. Activities included a curatorial workshop followed by a public lecture at the Goethe Institute by Hamburg curator Ellen Blumenstein, a curatorial social event for Scottish curators to meet French counterparts from Marseilles, and a visit from Norwegian curator Anne Szefer Carlson to hold a workshop and meet Aberdeen colleagues with shared interest in just transition and cultural working in cities historically reliant on oil economies. SCAN supports sustainable travel wherever possible and ensures that visitors meet other organisations, artists or take part in public events in Scotland during their stays.

Scotland and Venice SCAN has supported professionals who experience barriers to take part in the professional development programme at Scotland and Venice. SCAN has supported diverse and care-experienced artists, by funding their places on this programme which provides training, paid work and unrivalled experience to work as visitor assistants at the Scottish Presentation at the Venice Biennale.

Momentum In 2021 and 2022 SCAN was contracted to undertake the programming for visual arts for Momentum the Festivals Edinburgh/BC/CS partnership project which hosts professional visits to the Edinburgh Festivals. During the pandemic SCAN hosted online international exchanges with guest curators from New York, Bahrain, Bordeaux, Toronto, Sydney and Dar es Salaam. In 2022 the guests attended in person, met Scottish professionals, attended EAF events and made studio and organisational visits in Edinburgh, Glasgow and Dundee.

Outcomes included an international screening programme between Lux Scotland and Tanzanian curator Jesse Mpango, international touring opportunities for the Talbot Rice Gallery's Celine Condorelli Exhibition and artistic opportunities in Australia for Glasgow artists Hannan Jones and Emmie McCluskey

At **conferences and online events**, SCAN draws international audiences bringing together the cultural sector with international speakers and around vital themes of mutual interest. For example, to mark COP26 We partnered the Climate Psychology Alliance in their annual worldwide online conference and supported the Scottish artist Hanna Tuulikki to discuss the role of artists in climate awareness to a global audience of clinicians and researchers in this field.

Our recent in person member 'Summit, NoNoNo Cultural Work in Violent times' included a screening of work by indigenous artists Karrabing Collective from Australia and an online contribution from the Netherlands-based Palestinian curator Lara Khaldi.

SCAN Sparks Our project for artists and creatives of colour devised by artist Sekai Machache and supported by curator Myriam Mouflih has supported the work of Listen Gallery, who collaborated with Sunshine Books to host a one day public event providing Iraqi food, esoteric books, and improvised sound performances and curator Wacera Kamonji and artist Tanatsei Gambura, to create new work for a black women-led festival in Berlin.

Case Study: Artist-Led International Activity David Dale Gallery and Studios, Glasgow

Established by artists in 2009, David Dale Gallery and Studios occupies a former college building in Glasgow's Bridgeton area. It promotes pioneering contemporary visual art through the commissioning and year-round programming of new work and projects by early career international and UK based artists. Maintaining a commitment to providing opportunities and supporting the development of artists, curators and writers, David Dale Gallery and Studios intend to encourage professional development, education and community participation whilst delivering their core aim of presenting outstanding contemporary visual art. The organisation operates an affordable artist studios facility, for the production and development of new work by emerging artists. David Dale has consistently exhibited leading international artists at early stages of their career, often anticipating or helping establish their subsequent reputations. This work provides audiences in Scotland access to world class cultural experiences, but critically it enables Scotland's artists to build their knowledge, and develop relationships with international peers, gain access to leading artistic practice on their doorstep and participate in international exchange and development. David Dale curates international projects at their own instigation but also through partnerships with individual overseas curators or through artist-led organisations overseas including recent partners from Vilnius, Milan and Sofia. International Artist Initiated was a programme of exhibitions and events devised by to coincide with the Glasgow 2014 Commonwealth Games and intended to act as a catalyst for discussion and collaboration between artist-initiated projects internationally. Working with Fresh Milk, Barbados Fillip, Canada, Cyprus Dossier, Cyprus, Clark House Initiative, India RM, New Zealand and Video Art Network Lagos, Nigeria the programme consisted of a series of exhibitions and events by the invited organisations. Taking place over multiple venues in Glasgow's east end as a celebration of the diversity of self-organised cultural practice internationally. Since 2009 David Dale have involved over 300 participants in the presentation of 65 exhibitions, 55 events, 8 artist residencies, 6 permanent commissions and 6 publications. Over 60% of these exhibitions have taken place internationally or included an overseas artist. They have worked with over 25 arts organisations across 16 countries, presenting projects in 11 of those countries.

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

Please describe the impacts of international activity:

International activity is intrinsic to the worldview and working patterns of contemporary artists and arts organisations in Scotland, though standstill funding and uneven and inconsistent patterns of resourcing, as well as further challenges outline below, are decreasing its historic impact and making it harder to access. In the visual arts Scotland has been seen as a place that produces vital, and significant artistic practice, supportive galleries and organisations and an informed curators and producers.

Contemporary art practice creates a reputation for a Scotland that is modern, responsive, ambitious, and outward looking. International working provides a stimulating and reciprocal context for the advancement of ideas and skills connecting the professional workforce with peers and opportunities. International activity can play a key role in supporting cultural expression, advancing dialogue, and understanding and providing a learning context for Scotland's institutions and organisations. International working is one of a number of key and necessary routes to transforming Scotland's record on diversity and inclusion, enabling organisations to show work that connects with diverse and younger audiences, and helping organisations develop deeper knowledge of different cultures.

International activity brings resources to Scotland's arts organisations through partnership and investment. International working supports the development of individual artists careers, as well as bringing significant income to Scotland's more successful contemporary artists and commercial galleries. Beyond the small minority of artists who receive significant commercial success, international exhibiting, residencies, research and recognition provide a portfolio of support, opportunity and exchange for artists who maintain important and ambitious work.

Projects like Scotland and Venice have provided a vital international showcase for Scotland's artists, for example the artist Duncan Campbell was commissioned by the Glasgow based organisation. The Common Guild to make a new work for the presentation they curated for Scotland and Venice in 2013. The work drew international critical acclaim and Campbell was subsequently awarded The Turner Prize. The opportunity also provides important context for professional development for young artists and curators who participate in the professional development programme and work as visitor assistants at the venue.

Scotland and Venice has also provided the opportunity to make visible some of the most important issues facing modern Scotland and to connect with global majority audiences. In the most recent presentation of the work by Scottish Barbadian artist Alberta Whittle in 2022, the artist was part of a significant wave of artists of colour receiving recognition at the Biennale, her work addressed the deep challenges of systemic racism in Scotland, and the necessity of narratives of love and joy in such a context. The investment in the project allowed Whittle's film work to be screened in local cinemas and village halls across Scotland in partnership with Lux Scotland and the artist is currently presenting a solo exhibition at the National Galleries of Scotland.

Whittle's art work has now entered the national collection and the artist has said: " As a kid on school trips, we often went to museums and I was mesmerised, but I also found myself searching for images and artworks that reflected my family, my history and my experiences. These acquisitions by National Galleries of Scotland have made me feel optimistic about how conversations are changing and how my work may bring in new young artists who are searching for something that inspires them to think differently.'

Case Study: Fruitmarket Edinburgh Commissioning and Touring, international investment and impact on Scotland's artists

The Fruitmarket's programme is roughly 50% international/ 50% Scottish or UK based artists. When they work with international artists they often bring their work to Scottish audiences for the first time. Their upcoming Leonore Antunes exhibition will feature work the artist has made in response to Scotland's landscape and design which will generate work for makers, installers and fabricators in Scotland with investment and support from her galleries in Japan and France, America and Brazil alongside the Fruitmarket's extensive fundraising. The 2021 show 'Howardena Pindell: A New Language' by the American artist and activist was curated to take account of the murder of George Floyd and the rise of the Black Lives Matter movement. It was the first time that Pindell's work had been seen in Scotland, with support from her New York gallery Garth Greenan. Her unflinching confrontation of racism has led the gallery to new partners and audiences. This exhibition toured across the UK and to the Irish Museum of Modern Art, Dublin. Fruitmarket has developed an international reputation as a place where artists are supported to experiment and engage audiences in new ways. Artists that they have worked with value the experience, they maintain relationships with the gallery and this generates 'cultural capital' for Scotland internationally. Canadian artists Janet Cardiff and George Bures Miller exhibition in 2008 was co-produced with Modern Art Oxford and Banff Arts Centre, Canada. The artists wanted to find to make one of their acclaimed video walks for Edinburgh. The gallery planned and fundraised for the work (through their patrons and with a grant from Art Fund) which was co-commissioned and premiered with the Edinburgh International Festival in 2019. The gallery often co-produces and tours work internationally, though it takes resource they have struggled to find in recent years, further complicated by Brexit and removal of access to EU funding. The 2009 Eva Hesse exhibition toured to Camden Arts Centre, London; Fundação Antoni Tapies, Barcelona; Art Gallery of Ontario, Toronto and the University of Berkeley Art Museum and Pacific Film Archive, California. In the last year Fruitmarket have worked with over 300 artists. The majority of these artists are based Scotland. Presenting Scottish artist's work within the international context of the programme demonstrates how Scottish artists are internationally relevant and opens up international networks to them. In December 2022 Fruitmarket held Edinburgh sculptor Andrew Gannon's largest exhibition of his work to date. They produced a publication which helped promote his work internationally. Andrew has been approached about participating in an exhibition, at Contemporary Calgary, in Canada which will bring together 10 artists, from across Canada, the US, the UK and Europe, reflecting their experiences and relationships to their disabilities.

3. What are your motivations for working internationally?

Motivations for working internationally in the visual arts are complex. The strategy should be able to meet economic considerations where appropriate but be careful about mapping export and trade motivations automatically on to the nuanced landscape of international cultural work where collaboration takes time, humility and investment, and outcomes are not always immediate or economic.

Motivations include:

- Learning from international peers
- Career development
- Cultural exchange and enrichment
- Increasing diversity of voice and heritage in the sector supporting new audiences
- Access to markets
- Mutual action on shared challenges such as climate change development and sharing of expertise
- Partnership and resources
- Policy development and access to best practice and comparators

Case Study: Residency exchanges and partnership action on global challenges Cove Park in Argyll

Cove Park's unique programme of residencies, commissions and collaborative projects responds to and supports artistic practice in all the art forms. It hosts national and international artists from all cultures and career stages. located on an outstanding site overlooking Loch Long and the Firth of Clyde, just one hour from Glasgow, on Scotland's west coast.

Cove Park has hosted over 1,500 artists and former residents of global repute include Margaret Atwood (Canada), Ann Carson (USA), Abraham Cruzvillegas (Mexico). A critical element of this working is based on partnership and exchange providing outbound opportunities for artists from Scotland and inbound international artists. Cove Park develops residency programmes in partnership with leading national and international companies, art schools and organisations, including Varuna – Australia's National Writers' House and Senegal's RAW Material Company. They also commission new work and work collaboratively with partners on major national and international projects such as Scotland + Venice 2019 and Creative Carbon Scotland's Climate Beacons. Cove Park is also committed to international projects that promote sustainability, the organisation co-leads, with Saari Residence (Finland), the Nordic Alliance of Artists' Residencies on Climate Action. Cove Park's 2023

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Ecologies in the Making residency. This residency is the second in a four year programme developed by the Academy of Fine Arts Uniarts Helsinki, Cove Park and Scottish Sculpture Workshop. This series of residencies are designed to focus upon making practices at a time of climate breakdown.

Case Study: international networks for learning and participation Engage Scotland

Engage is the leading charity for promoting engagement and participation in the visual arts. Through advocacy, research, and training they help ensure the quality, inclusivity, and relevance of engagement and participation opportunities across the UK. They are a UK-wide organisation with Scotland-based activities led through Engage Scotland. Engage currently holds a membership of over 700 beneficiaries.

International connections supports Engage's work sharing, developing and promoting visual arts engagement and participation practice across the UK and world. International members make up 13% of Engage's membership. Members are based in: UAE, India, Singapore, Australia, New Zealand, USA and Europe (Ireland, Isle of Man, Sweden, Finland, Germany, Slovenia, France, Greece, Portugal.)

Engage's UK wide programmes have always included an international element e.g.

Contributions to the Gathering (an annual hybrid conference for the visual arts engagement and participation workforce)

A designated award for colleagues based outside the UK working in engagement and participation in the visual arts

The Engage team contributing to international events on visual arts engagement and participation in the UK and internationally e.g. for the British Council, INSEA and UNESCO

Engage's peer led event for those working in visual arts engagement and participation with contributors from across the UK and internationally. These were regular events in Europe and the UK from 2005 to 2019

Contributing to key visual arts events internationally e.g. events as part of the opening of the Venice Biennale and at Documenta, Germany

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

The context of this international cultural strategy consultation is one of under-resourcing, long term decline and failure to meet benchmarks of comparator countries in relation to investment in culture. International working can bring wide benefits including, but not limited to, economic benefit but it requires stability, consistency and investment in partners organisations and suitable access to resources for artists. SCAN members report they find it harder to build international partnerships than a decade ago and to find time for the care and capacity that is needed for successful international activity.

Freedom of movement

SCAN members routinely report concerns around freedom of movement for artists, particularly when hosting international guests. The complexity of paper work and issues with the Home Office and UK borders officials is of concern to many organisations who host international visitors and who find visa requests turned down unexpectedly or face challenges with what they believe is legal, appropriate and routine travel . Many are small organisations of less than ten staff who need resource and support with issues such as visas, customs and the transport of objects and materials.

Costs

Since Brexit, the inhibitions on freedom of movement, the vastly increased cost of moving art works for temporary exhibitions and the general increase in costs and time of travel have all impacted visual arts organisations.

Transport networks and logistics

SCAN members seek to travel sustainably where possible, issues around international rail connectivity, and longstanding problems around rural public transport by boat and bus, can impact on activity.

Loss of Erasmus programmes and European opportunities

The international pattern of education of artists has been significantly inhibited by the loss of vital exchange programmes such as Erasmus. Artist communities in Scotland are suffering a decrease in international graduate retention because of change in visa regulations. Scotland's artists can no longer routinely live and work in Europe with the ease they used to.

Loss of international investment

Scotland's arts organisations have received 57 funding awards through Creative Europe Awards since 2007 building transnational networks and shared knowledge. This formed the backbone of much international partnership working and a key revenue stream for Scottish organisations. This income has never been replaced.

Creative Industries Strategy

The lack of a fully developed Creative Industries Strategy in Scotland and a lack of clarity about who is there to lead support and investment in the international aspects of Creative Business between UK government, Scottish Government, as well as Creative Scotland, the enterprise network and other agencies, is a significant hindrance to effective working and support for those practitioners and organisations who do have an export focus. In the last decade small commercial galleries who support some of Scotland's most significant artists have been unable to access business support to travel to art fairs, this has led to significant inhibition of market development for artistic export and placed limits on the kind of artists and galleries who can sustain careers or businesses. The absence of support is in direct contrast to Scottish Government support for small food and drink producers and a dedicated scheme for those aspects of the creative sector who are economic and industry focused could bring considerable growth.

Clear support routes and mechanisms

While stakeholders like British Council Scotland provided excellent funding and support and Creative Scotland has provided significant investment where possible within its budgets, there is no clear or consistent point of contact or route for support, capacity building and political or diplomatic connection for cultural work. Access to international working, Scottish Government buy in etc is uneven and lacking in transparency. An office for cultural exchange which signposted activity, helped support partner relationships, addressed red tape and visas, and indicated Scottish government support for cultural organisations would be invaluable.

Lack of expertise in stakeholders and gatekeepers, and cultural stereotyping

Many of the mechanisms designed to promote Scotland's culture overseas or to attract inward visitors and partnerships, rely on stereotyped and cliched examples of Scotland's culture and don't seem to access the abundant expertise available in public agencies like Creative Scotland and in Scotland's publicly funded galleries. Scottish contemporary art is created by diverse artists and embraces a wide range of modern technologies alongside traditional skills. Scotland's artists address vital contemporary issues around representation, climate change, racism, and new economies of care and collaboration. They are part of leading-edge conversations with peers across the world. Events like Tartan Week don't reflect the activities or aspiration of a diverse, modern connected culture, and routes into this kind of activity are opaque.

Local authority cuts and lack of strategic context

City twinning, support for international partnerships and delegations, inbound visits and exchanges led to the flourishing in the international activity of the culture sector in the last three decades, this knowledge and expertise has been lost in many local authorities where cuts, loss of key staff and the failure to produce cultural strategies or appoint cultural convenors means that old connections have been lost and new opportunities are missed.

SECTION 2 - RATIONALE FOR INTERNATIONAL CULTURE STRATEGY

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

Please provide any views you have on the rationale: Needs and Interests

SCAN welcomes this rationale as a driving force for the International Culture Strategy, Scotland's contemporary artists and arts organisations have a global reputation, work internationally and for decades have held trusted and established relationships with international partners. In particular, recognising existing needs and interests means fostering a supportive and enabling strategy, through facilitation and investment rather than a directive approach.

It will be most effective in a context of understanding that these needs and interests may differ between sub-sectors, (for example the career development model of individual contemporary artists is radically different from those of playwrights) and within sub-sectors. In visual arts alone for example, a public gallery may be seeking partnership for commissioning or exhibition making, A residency centre may be seeking to set up an exchange programme and an artist-led gallery run by artists of colour may be seeking to work with a diverse peer group of international artists. A commercial gallery may be looking for export support to attend international art fairs. All of these groups however will want to act within a context that understands contemporary art as a distinct form of activity with shared values and integrity rather than simply, or only, a form of economic activity.

Contemporary Art organisations and practitioners view international activity as part of worldwide conversation with their audiences and constituents about the world we live in, addressing shared challenges, developing mutual cultural interests and values, and learning more about the world from peers operating in often radically different social and political contexts.

Economic Activity is one vital strand in the wider web of international working, and it is important that it is supported in a way that benefits reach artists through Fair Work, for example by helping them reach appropriately supported and developmental international opportunities rather than token or exploitative initiatives. The strategy should support the expertise of those commercial galleries and public institutions who hold existing relationships and routes into international working, but aim to expand the potential benefits by supporting skills development, capacity and resource for partnership building in the sector.

International Reputation and Recognition

SCAN welcomes a rationale based around international reputation and recognition. A supportive environment for international working, investment in reducing friction and challenges, and understanding the existing expertise of the sector is the most likely route to maintaining the visual arts sectors' high regard. Again, top down, rigid or overly directive approaches are unlikely to succeed.

International reputation also needs to be approached with appropriate humility in the modern context of Scotland and the legacies of colonialism. A partnership approach should be reciprocal, respectful and attentive to inequalities and the uneven distribution of cultural and economic benefits. The soft power, diplomacy and other benefits of cultural working are best served by trust, reciprocity and mutual exchange.

Supporting the creative and cultural sectors will require investment from the outset and attention to existing expertise and relationships. This visual art community is already international, but the benefits of international working are under resourced and unevenly spread. An enabling strategy, providing dedicated support and investment, where the sector has identified its own partners, interests and markets and is able to define its own needs will be essential. Investment in capacity building and skills development will be needed. A top down or blanket "Team Scotland" approach risks failure. Resource and investment must meet ambitions, there is currently a mismatch between the rhetoric around cultural provision in Scotland and the marked failure to meet international comparators, maintain investment and support the sector through Brexit, pandemic recovery and the costs crisis.

SECTION 3 - VISION AND THEMES

6 What are your views on the vision outlined above?

Please provide your views on the vision:

There is a risk here that domestic and international activity are seen as somehow distinct. Perhaps there is a phrasing that emphasises connectivity and exchange, allowing the strategy to support inbound international activity.

"The Scottish culture sector is globally connected and has the means to develop new international partnerships, markets and audiences. International working and cultural exchange is a key element of cultural activity and promotes Scotland's distinctive identity, supporting and enhancing our international profile."

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

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

The contemporary art sector connect with the above themes as set out in previous answers above. SCAN believes that cultural policy and government support has to date underestimated the contribution of Scotland's contemporary artists and arts organisations in the country's cultural connections at a national level, and that local authorities are currently uneven in their support for and understanding of artists and creative communities contributions.

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

The contemporary art sector connect with the above themes as set out in previous answers above. SCAN believes that at a national level greater investment and capacity building could create the conditions for greater economic impact for those parts of the sector involved in support for artists and commercial activities, and the leveraging of international support for public partnerships as described in answers above, a purely economic approach to international working would be narrow and unlikely to be effective. Local authorities, enterprise bodies and economic mechanisms are currently uneven in their support for and understanding of artists and creative communities economic contributions. Mechanisms like the Creative Industries Leadership Group and the place

based organisations like Creative Dundee and Creative Edinburgh will be vital in mapping international activity and economic contribution of the freelance creative workforce.

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

Many cultural bodies are operating at the highest level of international co-operation, often with partners operating in complex political environments. The role of culture in civic society building, support for human rights and capacity building should not be underestimated. Nevertheless, there is a high risk of failure here as well as uneven distribution of resource and power dynamics. Culture should not be an instrument of diplomacy, and should not be used to "artwash" regimes, organisations or individuals that abuse human rights. There is scope here for developing a new approach to cultural diplomacy that is attentive to ethics, values and addressing the challenges such as climate justice, decolonisation and resetting of exploitative relationships as exchange, capacity building and reparation.

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

The visual arts community is held in particular high regard with international peers, there is however a mismatch between the skills of the workforce and the support available.

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

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

- The strategy should avoid creating opposition between international and domestic cultural activity, instead placing culture (including heritage and traditional culture) in an emphatically international context.
The strategy could therefore emphasise inbound international activity, hosting and exchange and bring international activity closer to local communities.
- The strategy could include a human rights based approach to culture
- The strategy could emphasise the role of international activity in addressing inclusion and sustainability
- The strategy could find a way to supporting the international aspects of grassroots, community and equalities work, as it risks supporting a limited view of the role of cultural work around economic and market based activities or elite national cultural institutions.
- The strategy could encourage inter-agency transparency and collaborative working and provide mechanisms such as an office for cultural exchange or a significantly enhanced and better resourced international department at Creative Scotland.
- The strategy should form the basis for effective action tied to the cultural strategy refresh and a practical action plan. It will be ineffective without resource and capacity building, for example by making a landmark investment in Scotland's artists and cultural organisations, employing cultural staff at Scottish Government Hubs, and setting up an office of Culture Exchange that not only supports touring at the best funded level, but support artists and small organisations to fulfil their potential through support with red tape.

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?:

SCAN members have accessed all of the above funding sources. It is notable however that overall funding for culture has been in decline and that standstill funding for RFOs, for example, means that organisations must embark on significant fundraising to maintain historic levels of international working. Much international work is undertaken by project-funded organisations which can result in short termism and the inability to sustain the international connections they have successfully developed.

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

Please describe the impact of public funding on your work:

Public support leverages further resources for projects and artists.

Case Study: The Common Guild

The Common Guild is a visual arts organisation based in Glasgow, with a varied public programme of exhibitions, projects and events that take place in different locations. They are committed to presenting artists' work in interesting and engaging ways and aim to create world-class contemporary art experiences and discussions. With a focus on accessibility, equality, and supporting artists, they are a registered charity, supported by Creative Scotland and through a range of grants and donations. Examples of successful partnership include the hugely popular project Sacrilege, a giant inflatable or bouncy castle in the form of Stonehenge, by the artist Jeremy Deller commissioned for Glasgow International in 2012. The work required additional support from Creative Scotland which led to support from the Mayor of London's office. Free to access and beloved by children the work subsequently toured to Paris, Hong Kong, Milan, Sydney and more.

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?:

The visual arts receives support from a range of philanthropic funders, grant makers, and foundations. A key element of this is the investment that external funders place in Scotland's artists and organisations because of the quality of work, a commitment to supporting artistic voices and because of established and trusting relationships.

Case Study: Art Fund International and The Common Guild and Glasgow Museums

A key support for public art galleries and museums in Scotland is Art Fund. Art Fund is the national fundraising charity for art. It exists to help enrich the UK's museum and gallery collections, and to ensure that as many people as possible can access and enjoy them. Founded in 1903, for over 100 years they have helped museums to acquire works of art for their collections and share them as widely as possible, while supporting and training museum professionals. In 2007-12 Art Fund allocated £1m to Glasgow Museums in a partnership with The Common Guild to spend on contemporary art works by international artists, having recognised the collapse in acquisitions in non-national museums, which was attributable to an already shrinking pot of funding for collections and loss of staff expertise. Led by Ben Harman, then Curator of Contemporary Art for Glasgow Museums and Katrina Brown, Director of The Common Guild, the Glasgow partnership focused on creating an international context for GoMA's collections of artworks by internationally-acclaimed artists associated with Scotland. During the five year period over 30 artworks were acquired by artists from places as varied as Croatia, Germany, Ireland the Middle East and the USA. Works by the following artists were acquired during this project: Matthew Buckingham, Peter Hujar, Emily Jacir, Lothar Baumgarten, Jenny Holzer, Roni Horn, Fiona Tan, Thomas Demand, Barbara Kruger, Peter Fischli & David Weiss, Walid Raad/The Atlas Group, David Maljkovic, Hans-Peter Feldmann, Gerard Byrne, Spencer Finch, Omer Fast, Roman Ondák and Wolfgang Tillmans. The resulting acquisitions are now held in perpetuity for the people of Glasgow.

12 Is current support for international cultural activity appropriate?

No

Please describe any gaps in provision in terms of focus:

Gaps include:

- Long term and sustained investment in public galleries and community cultural organisations
- Engagement with local authorities over a joint and aligned approach to international cultural opportunities
- Access to, or substitutes for Creative Europe and ERASMUS
- Transparency and clarity about funding for international work
- Support for small organisations with visas and red tape
- Support for creative businesses, commercial galleries and sole traders to access markets

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

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

Many nations provide dedicated support for international visual arts working that not only hold strategic purpose and expertise but also flexible and responsive support. A leading example is Norway's Office for Contemporary Art OCA. The Office for Contemporary Art Norway is a foundation created by the Norwegian Ministry of Culture and the Norwegian Ministry of Foreign Affairs with the aim of strengthening the position of contemporary visual arts and production from Norway and of stimulating and facilitating exchange between Norwegian and international art professionals and institutions. It supports residencies, exhibitions, research and other initiatives, including grants for artists and for professionals who are travelling overseas to give talks or participate in events sharing Norwegian contemporary art.

Other examples are mechanisms dedicated to bi-lateral co-operation for example Fluxus Art Projects supports emerging visual artists and curators at a key moment in their international career, funding artist exhibitions and curatorial visits on both sides of the Channel. The scheme is managed in a three-way partnership between the British Council France, the Institut français and the French Ministry of Culture.

Through two open calls a year, Fluxus supports a selection of group or solo exhibitions and curatorial residencies, bringing the French and British scenes closer and supporting connections between artists, curators and arts institutions in the UK and France. Every year around £100,000 is awarded to successful projects selected by a committee of arts experts from both countries. Fluxus has funded projects by more than 150 exciting and innovative contemporary artists since its inception, including Anthea Hamilton, Ryan Gander, Laure Prouvost, Neil Beloufa, Marguerite Humeau, Lucy Skaer and many others.

Fluxus also has a growing programme for patrons, who contribute almost a third of the overall funds and are based in France and in the UK. Through Fluxus Art Projects, the project supports around 12 exhibitions a year in France of work by UK artists, most of whom are showing their work in a French institution or arts space for the first time.

SECTION 5 - CURRENT PRESSURES, CHALLENGES AND OPPORTUNITIES

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

Please describe how international activity can help mitigate current challenges:

International activity is an intrinsic part of cultural work and not a panacea for overcoming these deep challenges, however the Scottish Government has a clear role in supporting the cultural and creative sectors to be more sustainable, resilient and effective in attracting investment, forming international partnerships and reaching markets. Clear and transparent processes for the sector to access support and buy in, as well as improving the capacity and resource of relevant public bodies like Creative Scotland and staffing of the Scottish Governments culture and creative industries teams, which are strikingly understaffed at present, would be key in addressing challenges. Approaches should not be top down, but facilitating and enabling of the knowledge, expertise and ambition within the sector.

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

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

SCAN members report:

- Increased costs of travel, transport and sales for small creative businesses and international exhibitions
- Increased costs of European sourced materials for production facilities
Catastrophic loss of Creative Europe Funds
- Reduction of partnership with European institutions Fewer opportunities for individual artists
- Loss of educational opportunities through Erasmus
- Loss of freedom of movement

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

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

The strategy will be unable to address these challenges without significant investment in the creative and cultural sectors. A key step would be buying into Creative Europe as Norway does.

However alignment of strategy between UK government, Scottish government, and public and policy bodies would help. Mechanisms and processes such as an office for cultural exchange could contribute to reduction of friction, skills development, and network opportunities. This might be accompanied by a clear and co-ordinated approach to funding and collaboration.

Key impacts are on small creative businesses and crafts people, the lack of a clear Creative Industries strategy in Scotland should be addressed and policy aligned. The Creative Industries sector is one of the UK 's priority areas for targeted growth, better support is imperative and should be aligned with the UK government's upcoming Creative Industries Vision.

The strategy has the opportunity to recognise the expertise, ambition and international **connections of the contemporary art community.**

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

Yes, have begun to engage internationally in new ways

Please could you explain your choice:

Scotland's contemporary art sector is committed to change and has shown leadership, for example, in going online. Alchemy in Hawick held a whole festival online with minimal resources and preparation in spring 2020. Lux Scotland routinely shares art works and holds talks online, CCA has a "digital annex" and The Common Guild produced soundworks especially during the pandemic .

SCAN has been involved in hosting online studio visits and digital events since the pandemic. Our experience is that only certain types of activity are effective and that online working is best for short meetings and engagement, the sharing of ideas in summit formats and the development of shared goals. For example in our support of the Climate Psychology Alliance's annual conference where we highlighted the role of artists in climate adaptation or in online guests at our annual summit. Digital is useful for the initial "getting to know you" stage, for sharing in lecture and conference formats and for quick meetings. But we have found in international projects relationship building and deeper face to face exchange is important.

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

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

The culture sector is completely committed to reducing its impact and participates in carbon management, thought leadership, and adaptation. SCAN is a paper free office and as a tiny and ambitious organisation our entire organisational carbon footprint, including our international work, is significantly less than the average UK domestic household.

SCAN is a founder member of Creative Carbon Scotland and retains a seat on their board through our member Emma Nicolson of Climate House. Climate House is a world-leading cultural programme at the Royal Botanic Garden, Edinburgh. You can find out about its work in our SCAN cast study here:

https://sca-net.org/wp-content/uploads/2021/09/CLiC-Case-Study_RBGE.pdf

SCAN does not support domestic air travel unless there is no safe alternative and we encourage rail travel overseas and public transport at home, as well as active travel.

The strategy could provide a leading role in supporting the cultural sector to achieve net zero through producing better timeframes for international engagement, support for lead in times through multi-year funding and reducing ad hoc or reactive international working. Local sourcing and procurement will be vital to working overseas, our artists often work in partnership with local suppliers and fabricators when working abroad or create work in situ.

Talbot Rice Gallery in Edinburgh has produced some very interesting work since the pandemic that allows international art works such as films, instructional works and art works that can be executed onsite by local artists, to be installed with minimum transport. Digital work, film and online screenings are key to the work of our members Lux Scotland, digital files are easily transferred globally. However digital comes with its own expense at other stages of the production process.

Our member Sculpture Placement Group (SPG) is leading conversations about sustainable methods of making, exhibiting and storing sculptural art works. SCAN has supported the development of Circular Arts Network, SPG's circular economy tool for the arts.

At present the Scotland and Venice project is paused for strategic review, the logistical timeframes and investment pressures on the wider sector mean that effective partnership and sustainable ways of working that should be possible at Venice were not deliverable without time for reset and review.

The lack of investment in carbon adaptation for cultural organisations is a significant inhibiting factor to this work. As is the lack of joined up working across government. In comparison to other sectors of the economy (for example construction) the culture sector has a low carbon footprint and the strategy needs to be mindful that the culture sector already plays a significant role in modelling change and thought leadership. Many members are playing a key role in developing and supporting ideas around just transition, 15 minute neighbourhoods, sustainable food economies, engagement with conservation and support for the natural world

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

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

A resourced and ethically based strategy could achieve significant change in relation to:

- supporting marginalised and racialised communities in Scotland
amplifying the voices of marginalised and racialised artists and creatives
encouraging tolerance and fostering understanding in an increasingly hostile environment for migrants and refugees
- involving the voices and capacities of people with lived experience
fostering the role of living artists in engaging with these issues

See for example our range of case studies on working with artists in museums, galleries and collections <https://sca-net.org/clic-connect-and-activate-case-studies-2021/>

SECTION 6 - GEOGRAPHIES

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

Don't know

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

Scotland's cultural sector should be supported to develop its own priorities and relationships around geographies. The emphasis on particular geographies risks instrumentalising the cultural sector for political or economic purposes. Geographical relationships often follow patterns of investment, "seasons" and festivals for example British Council priorities or focus around particular events such as the Commonwealth Games.

While joined up working is vital there are also risks here of short-term working and unsustainable relationships. While collaborative working and strategic focus have benefits, the strategy should allow for flexibility and choice of investment alongside any such geographic focus. The Scottish Government for example may focus on nations such as USA, New Zealand and Australia for example for reasons of "diasporic" links. However an ethical or equalities focused cultural diplomacy policy might place less emphasis on economic exchange with settler colonial economies and focus on enhanced post colonial relationships, mutual exchange and reparative capacity building for example in the Caribbean or Pakistan.

Our experience in the contemporary art sector is that individual artists and organisations build strong relationships where there are shared aspirations or values often around the approach to common problems. For example Deveron Arts in Huntly is currently working artist Kawther Luay in partnership with arts organisations in Yucatan, Mexico building a collaboration around rural hospitality, the role of food economies in community capacity building and the ethics of food production.

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

No

SECTION 7 - EQUALITIES

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

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

Racialised and marginalised groups are particularly impacted by intersectional disadvantage. SCAN has been interested in addressing these barriers, we have invested in young professionals of colour and those suffering economic disadvantage including care experience to participate in the Scotland and Venice professional development programme so the programme is not limited to those who are currently in higher education.

However international working has a unique and powerful role in relation to diversity and inclusion. The example of for example Charlotte Prodger's exploration of queer experience in her film at the Venice Biennale in 2019 and the work of Alberta Whittle in 2022 formed part of vital global conversations at Venice as well as strengthening the connection with audiences who saw their life experiences reflected in art work presented at the highest level.

Please now reflect on socio-economic status.:

Research shows that socio-economic status has significant impact on the ability to undertake education and training, enter the creative professions and participate in cultural work. This is exacerbated by the costs and barriers to international working. Racialised and marginalised groups are particularly impacted by intersectional disadvantage. SCAN has been interested in addressing these barriers in recent years.

This work is being undertaken at time of unprecedented precarity for artists and of shocking levels of poverty for many in Scotland, including the working poor. There is an opportunity to ensure that the strategy does not simply serve the wealthier organisations and individuals within the cultural sector, and that communities are given the opportunity to develop international perspectives on their lives and experiences.

Please now reflect on island communities.:

In the cultural context island communities experience significant challenge around basic transport links, affordable housing for young people, opportunities for creative careers and investment.

SCAN has many members in island communities undertaking groundbreaking work, for example ATLAS in Skye and Lochalsh

ATLAS Arts organises collective art projects across Skye, Raasay and Lochalsh – on the North West coast of Scotland. ATLAS works with artists and local residents to have conversations that are rooted in this place and time through a programme of screenings, gatherings, residencies, meals, workshops and sharings from smaller, quieter gatherings, to bigger, celebratory events and performances. They love books, publishing, film and food, and finding new ways to come together to make and speak. They pay attention to the social, political and global significance of these conversations and the building of communities in between. They have a growing collection of zines, seeds, books, equipment for borrowing, and a studio for making and binding books. Open access to tools and knowledge is important to them.

Organisations like ATLAS are already deeply engaged in sustainable international dialogue and could be strengthened through more support.

If you identified any negative effects, what do you think could be done in the future to try and prevent this from happening? Please provide your thoughts on what could be done in future to prevent any negative effects:

This work is only successful if Fair Work, inclusive policies and the development of support and dialogue are built into international working. The cultural sector is often at risk of exploiting or instrumentalising marginalised artists and those with protected characteristics.

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

The strategy comes at a time when policy alignment is a real possibility on the back of the Culture Strategy Refresh and the forthcoming Creative Scotland International Strategy. It also comes at a time when the sector is under significant duress. It will be ineffective if the sector is hollowed out.