

MGS RESPONSE TO THE SCOTTISH GOVERNMENT'S INTERNATIONAL CULTURE STRATEGY SURVEY CONSULTATION

Section 1: Scotland's International Cultural Footprint

Section 2: Rationale for International Culture Strategy

Section 3: Vision and Themes

Section 4: Current Support for International Activity

Section 5: Current Pressures, Challenges and Opportunities

Section 6: Geographies

Section 7: Equalities

Section 1 – Scotland's International Cultural Footprint

1. What current international activity do you undertake?

Scotland's 450 museums and galleries hold an amazing diversity of collections and through these collections tell stories of culture and heritage not just from Scotland but all across the world. Our museums and galleries collections have been brought together over centuries of international connections and relationships, which continue to this day, reflecting a sector that is inherently internationally-facing and recognises itself as such.

Our exhibitions attract both a domestic and an international audience and are a vital contribution to Scotland's thriving tourism industry. Museums and galleries undertake day to day work that speaks to our international audiences, connecting them not only to Scotland's history and connections with countries around the world, but also to issues and topics of major global importance and relevance such as the climate crisis, biodiversity, migration, human rights and Scotland's role as part of these global conversations.

Many of our museums in Scotland conduct specific international programming activity; of note in particular is the work of our national organisations, touring exhibitions and digital international networks that expand our audiences and enable new international relationships with diaspora communities and can be an important revenue source. But we see a range of international-facing activity taking place across our sector in both small and larger organisations. Museums Galleries Scotland (MGS) has provided grant funding to support some of these international projects over the years, however, targeted funding for museums and galleries can have important benefits to the overall quality of this activity.

For example, a unique role for our sector in conducting international activity is helping to address Scotland's part in historic injustices. The diversity of the collections we hold in our museums and galleries reflects Scotland's part in colonialism, empire and historic slavery and the structures of injustice that upheld it. The Scottish Government's Global Affairs framework clearly sets an ambition to acknowledge and understand that the position we now enjoy as a nation is a result of our part in historic injustice, therefore a key role for our museums and galleries organisations is to enable this understanding and awareness and support learnings we can take from addressing this history.

The Scottish Government sponsored [Empire Slavery and Scotland's Museums](#) (ESSM) Project demonstrates how targeted funding can support and enable this distinctive and important work for our sector. ESSM has been an important intervention that reconsiders the way our museums and galleries approach decolonisation work. It is an excellent example of what the International Culture Strategy aims to achieve, in that it not only supports undertaking the cultural activities itself, but also strongly considers the approach and best practise models that makes Scotland's leadership in this area distinctive.

For instance, this activity considers a human-rights based and trauma-informed approach to undertaking decolonisation work. The six recommendations for this project proposed by the ESSM steering group came out in 2022 and address crucial areas of work that need to be carried out by the sector to improve the way we work internationally, work with communities of origin and ensure best practise is followed. Central to this work is the collaborative and participatory models of working with communities of origin, and has wider impacts on Scotland's international reputation and relationships. Our aspiration is for the Scottish Government to take forward the recommendations proposed by the steering group. As a national development body, we also support our museums and galleries workforce with knowledge sharing events with international elements where we see opportunities, for example representation and sponsorship at the International Council of Museums UK conference (ICOM) and representation as a partner in the Climate Heritage Network (please see further information in response to Question 18, section 5).

Another area of significant importance to our international work is Intangible Culture Heritage (ICH) through which we have established some international collaborations – please see further info in response to question 17, section 5. ICH involves overs several areas of distinctive cultural traditions, practises and languages. Museums care for collections which relate to ICH culture and practices and are involved in international networks that celebrate and protect these vital forms of heritage. MGS became involved with ICH in 2007 following requests for development support from Scotland's museums and galleries. In 2012, MGS became the first and the only UK organisation to become accredited as an expert Non-Governmental Organisation (NGO) advisor to UNESCO on the 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage. We are an active member of the NGO Forum, which provides a place for NGOs to share learning and support each other as expert advisors. As a leader for Scotland's relationship with UNESCO on ICH, there is much scope to develop our partnership working on ICH within Scotland and creating links with international colleagues.

Some other specific examples of the range of our museums and galleries international activity:

- The National Mining Museum have recently completed an MGS supported [Small Grants funded project](#) which was created in partnership with the Beyond 2020 programme and Japan-UK Season of Culture 2019-2020.
- Kelvingrove: Museum of Empire is an [MGS-funded Museum Development Fund project](#) by Glasgow Life.
- The Clan Macpherson Museum recently completed a project supported through our Small Project Fund using digital technologies to gather and share stories from Macphersons around the world

- [Moffat Museum recently completed an MGS-funded project](#) which brought together scholars from across Europe and America to exchange knowledge on intangible cultural heritage (ICH).
- David Livingston Birthplace Museum have recently completed an [MGS-funded project connecting with African museums](#) that hold collections on Livingstone.
- NMS are undertaking an MGS-funded project [Reveal and Connect](#) which will have two outcomes: a) a published national review of African and African-Caribbean Collections in Scottish museums and b) the establishment of a collaborative network with museums in Africa and people of African descent in Scotland.
- The University of Aberdeen completed an [MGS funded project looking at care and documentation of around 2250 North American](#) items in the University's Recognised collections.
- University of St Andrews: participating in an international project partnering with universities and representatives across the Caribbeans to decolonise the study of museums: <https://vtmproject.wp.st-andrews.ac.uk/english/>
- University Museums in Scotland (UMIS) and the European academic heritage network Universeum, and ICOM-UMAC, university museums globally have together been able to develop a Guidance for Restitution and Return of Items from University Museums and Collections for the practise of museums professionals. [This guidance](#): '[...] elaborates upon the principles expressed in the ICOM Code of Ethics for Museums concerning the return and restitution of items from museum collections and in the United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP). It specifically focusses on the return and restitution of items from universities and their museums and collections.' The project was chaired by Steph Scholten (Director, **The Hunterian** University of Glasgow).

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

International activity has the ability to elevate our offer as a sector in several areas that we have identified as key priority areas in our [national strategy for museums and galleries in Scotland](#) 23-30. The activity contributes to our ability to achieve our overall vision which is to create thriving organisations that connect with their audiences, are resilient, agile and embracing of change, trusted and valued by the widest diversity of people and share stories that are accessible and inclusive to all.

Working internationally enables us to form knowledge exchange and best practise models that increase understanding and access to our museums and galleries collections for the wide range of communities we serve, it enables us to forge partnerships that increases our organisation's resilience and adaptation to major challenges in recent years, such as the managing the energy and cost of living crisis and the negative impacts of Brexit. It helps inform our approach and contribution to national educational outcomes through academic partnerships that enable decolonising of the curriculum, anti-racism educational programming and climate awareness raising programmes.

3. What are your motivations for working internationally?

As established in question 1, museums and galleries work is inherently international-facing due to the diversity of collections they hold from all over the world and their role in connecting with a range of audiences to tell the stories of these collections. However, where we see more targeted international work and projects by the sector, these are motivated by:

- Knowledge exchange – learning from international connections on building expertise and leadership in areas of importance for the sector. Museums are integral to telling stories of Scotland's connections to the world, this includes building on our expertise in Scotland on intangible cultural heritage, building best practise in approaching decolonisation work and enabling repatriation and restitution efforts. Overall, knowledge exchange is essential to a vibrant and innovative museums and galleries sector and in turn, our Scottish organisations have the ability to contribute to and enhance international cultural infrastructure, thereby creating opportunities to secure soft diplomacy and increase Scotland's global attractiveness and positive reputation as a nation and a destination.
- Increasing range of audiences – new international partnerships not only enhance experiences for existing audiences for museums and galleries but also bring in new and international audiences, they enable organisations to reach new visitors that they could not normally reach and encourage repeat visits and therefore attract and retain tourism as part of Scotland's wider tourism industries.
- Accessing underrepresented groups and communities and widening access and participation– as part of our national strategy priorities, we are committed as a sector to ensuring cultural access to all people and in particular underrepresented groups.
- Contributing to national outcomes – all work undertaken internationally provides opportunities for new learnings and knowledge change that can enhance the sector's

contribution to a wide range of national outcomes, including in education, health and wellbeing, place-making and climate justice and awareness.

- Diversifying income and securing new funding opportunities – international activity can help diversify income streams for example international partnerships offer the scope and ability to conduct future engagements with more established partners, the ability to develop trusted collaboration and through this provide more funding opportunities. This is a very important economic motivation for our sector given the current challenges that are being felt across not only our organisations but the wider culture sector.

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

Lack of long-term sustainable funding to see projects through, lack of workforce/capacity/resource and adequate support to our most vulnerable small community museums, independent, local authority and civic museums is a major barrier. These types of museums often serve underrepresented communities or tell very specific stories about the social and economic history of a particular region/locality; these communities have the most to benefit from the museum working in an international capacity, bringing diverse and inclusive perspectives from other countries to collections interpretation and cultural programming and boosting local business, tourism, the local education profile and general wellbeing of those communities. These museums are also a major source of informal and formal learning and education and would benefit from knowledge exchange/research working internationally. However, if these museums are struggling with operating costs, simply staying open to the public or completely volunteer run, they will lack sufficient time, resource and workforce capacity to be able to undertake international activity.

As is mentioned in the rationale for the strategy, there is currently no strategic approach to this type of work across the culture sector in Scotland, which makes it difficult to know where to tap into resource/activity that can be beneficial to developing international activity. For example, the recent Scottish Connections framework and this survey also references the international 'hub' offices, however there are no means by which museums and galleries are currently looped into these networks that could help inform our own international activity. We see opportunities in partnerships such as the Brand Scotland strategic partnership that promotes Scotland through international comms activity abroad, and we have had some fruitful (albeit short-lived, inconsistent) contact with such networks to contribute to important international opportunities to promote Scotland such as St Andrew's Day and Burns Night, however, there needs to be a consistent approach to enabling museums and galleries to be part of this ongoing activity that is coordinated with

the international offices and active consultation where museums and galleries expertise and knowledge can be used to foster international partnerships. A strategic project like ESSM for example, can help provide this consistency of approach.

MGS is committed to activity as part of our sector strategy to enable partnerships with education providers to support anti-racism education and learning to foster inclusivity in our cultural programming but also our organisational cultures, however, the infrastructure needs to be there to support this – education reform at a national level in Scotland needs to be able to support this work adequately.

Section 2 – Rationale for International Culture Strategy

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

The rationale for the strategy is sound and MGS fully supports this. As an organisation, MGS supports and greatly values collaborative working with our partners, and we believe that having a strategic approach across the culture sector as whole can be extremely beneficial to ensuring that the diverse range of organisations that make up the culture sector in Scotland can maximise our collective impact internationally. The strategy also provides a means by which to initiate and sustain partnership opportunities for both domestic and international activity.

Section 3 – Vision and Themes

6. What are your views on the vision outlined? Is the vision clear? Is there anything that you think is missing?

In addition to domestic and international cultural activity promoting Scotland identity and profile, it feels appropriate to explicitly include a line here about enabling mutual understanding/awareness between Scotland and other countries. From a cultural perspective, legacies of Scotland's colonial past is intertwined with Scotland's heritage and culture and it feels important to acknowledge that by stating that the activity not only enhances Scotland's profile, but Scotland is offering something back by way of addressing their colonial past and actively seeking mutual understanding with other countries/nations.

7. **We have identified 4 themes (cultural connections, economic impact, diplomacy and reputation). How does your work connect with each of these areas? Please feel free only to provide responses under themes relevant to your work.**

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

As above in question 1 section 1 - the museums and galleries sector is inherently international as our organisations hold collections from all over the world. Our museums and galleries collections have been brought together over centuries of international connections and relationships, which continue to this day. Museums are integral to telling stories of Scotland's connections to the world.

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

As above in section 1 on motivations for working internationally. Museums and galleries attract an international audience and are a key part of Scotland's tourism industry as part of the cultural infrastructure. Exhibitions attract visitors from all over the world and contribute to the economic value of Scotland's tourism industry. Understanding and awareness of Scotland's leadership and knowledge in areas such as decolonisation practise and ICH in our sector drives funding interest and opportunities from other countries across the world, particularly through academic partnerships brokered by our university museums and nationals. Museums contribute to Scotland's rich cultural offering, making Scotland an appealing destination to live, visit, study and do business.

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

Recognising the impacts of Scotland's legacies of colonialism, empire and historic slavery will go a long way to improving diplomacy with countries recovering from the effects of colonialism. International cultural activity should not just be inward looking and only about developing beneficial partnerships to Scotland, but about Scotland enabling dialogue globally, openly and non-defensively, taking a progressive, proactive stance in connecting with source communities and understanding their perspective and celebrating connection whilst acknowledging Scotland's role in colonialism and learning how to move forward. Restitution and repatriation work has the potential to develop positive, trusting and meaningful relationships beyond the practicalities of the process.

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

As above in section 1 on motivations for working internationally. Through the work the museums and galleries sector are conducting, for example on decolonising practise, recognising the impacts of legacies of colonialism, empire and historic slavery and

celebrating and safeguarding ICH, there is opportunity and scope for Scotland to show leadership compared to other parts of the UK and globally. These initiatives by our sector demonstrate Scotland's ambition to be a progressive and open nation, it demonstrates good global citizenship as we commit to listen to and act in response to often unheard voices and enable these voices to inform our own perspective on national policies and priorities. Through our museums and galleries sector, the above initiatives increases Scotland's attractiveness as a destination to visit, work, study and live in – university museums and galleries encourage academic knowledge change and students into Scotland, our contributions as a sector to building a fair and inclusive society and workforce encourages and attracts people to live and work in Scotland and more widely, our work creates a more attractive and reputable culture industry.

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

No all aspects of our work can be directly captured in the above themes.

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?

We have had support from the Scottish Government on some specific areas of work, for example, the former Cabinet Secretary Fiona Hyslop was particularly supportive of ICH activity, helping us to promote this work and committed to Scotland signing the ICH convention in the event of Scottish independence. The ESSM project was a Scottish Government sponsored project.

MGS is also a funding body and as such distribute Scottish Government funds to projects enabling museums to conduct international work, as per the examples provided in question 1, section 2.

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

The support has provided resource that we would not have otherwise had to take a strategic approach to our work.

For instance, ESSM has provided a strategic approach and targeted funding in addressing Scotland's historic links to legacies of empire, colonialism and historic slavery and through

this systems of oppression and institutional racism by way of our museums and galleries collections.

The support has also been a platform through which we have achieved value and recognition both domestically and internationally for expert knowledge and leadership through ICH related activity.

Support like this is particularly important and crucial during the current times where our organisations face significant challenges and financial difficulties, as strategic international work takes workforce capacity and resource that will be deprioritised when organisations are struggling with day to day running costs and fighting to survive.

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

Many of our organisations have conducted international activity through MGS grant funding, but we are aware of organisations – particularly our University museums having access support through academic partnerships and European educational and research networks.

12. Is current support for international cultural activity appropriate?

The support provided so far has enabled many important projects that have enhanced knowledge, expertise and understanding through international connections and have helped broker important international relationships, however, much more targeted support would be needed to meet the range of ambition our sector holds and to also conduct work in a strategic-way for long-term sustainability of international connections, to build infrastructure around international conduct and learning rather than limited to project-based funding which it currently is.

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

See Dutch Culture example below in question 17, section 5.

Some of our museums are members of Network of European Museum Organisations (NEMO). NEMO connect European museums and their national organisations to help ensure their place in the cultural development of Europe. It is important for Scotland's museums to connect with other museums as key players in safeguarding our cultural

heritage and that they continue to play a key role in helping towards a better understanding within Europe.

Our representation and sponsorship at the International Council of Museums UK conference (ICOM) is also a valuable space for knowledge exchange and learning from international best practise to museums activity but also cultural activity more widely.

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)

The value and importance of learning from best practise models globally cannot be understated and this works both ways, in that not only does Scotland benefit from knowledge and expertise elsewhere but Scotland is also recognised as a leader in areas of museums and galleries work. For example, MGS recently met with the Flemish Institute for Cultural Heritage to discuss implications of Brexit on museums in Scotland, particularly in relation to increased challenges around international loaning of museum objects, and opportunities for further safeguarding Intangible Cultural Heritage (ICH).

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

We cannot comment on any particular challenges within this particular response, but would signpost to the responses from individual organisations within our sector that may provide more detail on this.

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

As above.

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

Recently, MGS participated in an International Visitors Programme in The Netherlands organised by DutchCulture and the Dutch Centre for Intangible Cultural Heritage, focussed on Intangible Cultural Heritage (ICH). This new engagement has developed a network of pan-European ICH safeguarding organisations. MGS presented on Scotland's Year of Stories at an international symposium on 'Making (Intangible) Heritage Visible' and has

also developed links internationally with other ICH safeguarding organisations including Culture Ireland, Culture Vannin and Newfoundland and Labrador Heritage. MGS continues to play an active role in the international ICH NGO Forum, and has recently met with UNESCO to share our approach. It is through these international links that we are able to ensure good practice is followed relating to ICH, particularly from countries which have ratified the Convention for the Safeguarding of Intangible Cultural Heritage (which the UK has not).

The success of Scottish Government funded programmes such as the Community Stories Fund that supported Scotland's Year of Stories strongly demonstrates how strengthening our own cultural offer in Scotland can amplify international opportunities and activity and strengthen our cultural reputation and partnerships globally.

It is important to establish and develop these international relationships with particular reference to ICH given Scotland is a leader in this area for the museums and galleries sector, and we would welcome the opportunity to build on this – for example, to be supported in hosting international partners in Scotland with an interest in our museums and galleries knowledge and areas of expertise.

MGS is also exploring ways in which we can develop good practise connecting with source communities through museums and galleries collections, including but not limited to repatriation work. For example, we can see potential in our role to deliver new guidance on good practise for Scotland's museums that includes ethical approaches to restitution and repatriation and informed practise on proactively establishing trusting and positive relationships with source communities and those who experience racism in Scotland and internationally.

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

MGS are part of the Climate Heritage Network; an international network which had a specific focus during COP26 in Glasgow. MGS acts as a key partner in this network, representing as an advocate for the global climate cultural and heritage sectors and enabling work that linked climate action through culture and arts to key themes and policy issues during COP26.

The [Culture at COP website](#) showcased all [COP26](#) - related art, culture and heritage events (in-person and virtual) for diverse audiences. It was designed to link to the COP26 themes and key COP26 Policy Issues as identified by the [Climate Heritage Network](#). The site built

cultural engagement in climate action; support policy engagement & opportunity to engage with our manifesto; and represent and advocate for the global climate, cultural & heritage sectors. It was designed to be dynamic, inclusive and accessible and to communicate the ambition, relevance and influence of culture and heritage to climate change.

MGS would welcome further opportunities in future to develop on this good work and opportunities to further our collaboration with partners.

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

This strategy has the potential to be the platform through which Scotland demonstrates its leadership in addressing its legacies of empire, colonialism and historic slavery and its commitment to taking an active approach to handling historic injustices through models of best practise with the associated values and principles that underpin all work carried out in this area. For the museums and galleries sector in particular, we would like the strategy to deliver on the following:

- Our aspiration is for the Scottish Government to take forward the six recommendations proposed by the ESSM steering group as key to addressing and handling historic injustices responsibly. The recommendations for the project were put forward by the steering group one year ago and we welcome a further commitment to these.
- As set out in [ESSM recommendation 4](#), this strategy can be a platform through which we can model recognition as a nation on communities understanding and publically accepting Scotland's role within empire, colonialism, and slavery at both a national and international level.
- As set out in the [ESSM recommendation 6](#) the strategy can enable the Scottish Government to seek to identify any barriers to repatriation and restitution for museums and heritage organisations and remove those within its control. To establish dedicated funding to support those who request restitution or repatriation and work with experts in museums ethics and in racial trauma to develop national guidance for museums, galleries, and heritage organisations on repatriation and restitution.
- As set out in [ESSM recommendation 5](#), this strategy can enable the recognition of the importance of closer working between museums and educational

establishments, specifically brokering relationships with networks of learning practitioners and experts from across the globe to explore the continuing global impacts of empire, colonialism, and historic slavery, being aware of power imbalances and seeking to address these.

- Additionally, we would welcome opportunities through this strategy to develop collaborations with Commonwealth Association of Museums to help strengthen connections with commonwealth countries to address the complex relationships through the history of empire with these countries. This collaboration also has potential to promote and celebrate Scotland's heritage and cultural diversity through knowledge exchange, and festivals to support tourism and socio-economic impact.

Section 6 – Geographies

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

Museums and galleries collections are wide-ranging and diverse; our museums have worked with a range of geographies when undertaking international activity including Europe, North America, Africa, the Caribbean, Japan, the Arctic and the Pacific Islands. Although there is no particular geography of priority, work undertaken tends to coincide with those countries that were most implicated in Scotland's history of colonialism and slavery, whether that work involves repatriation, restitution, reparation or working with countries of origin on decolonisation of collections. The new strategy for museums and galleries supports and prioritises an understanding of decolonising work and learning from good practise and we would welcome funding that supports museums-led global partnerships and collaboration where they see opportunities to enhance understanding and accessibility of their collections and Scotland's reputation as an open, progressive nation domestically and abroad.

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

Although it is necessary to understand where Scotland's business and industry most appeals to particular countries, there is a risk that a narrower focus might miss other fruitful opportunities in unexpected geographies, or that we remain unaware of the relationships that can be forged in other geographies where both countries would benefit

from partnership, but we have not yet understood the impact/implications of this in that particular place.

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.)

First and foremost, there needs to be a recognition of the power imbalance when working with countries on international cultural activities, particularly those that are recovering from the negative effects of colonialism – effects which will in turn affect equalities groups differently. International cultural projects will need financial backing and resource to undertake, but it is important to recognise that in some cases, Scotland will need to extend that financial support to make these projects happen and should not place the financial burden onto countries that we work with that are in a less economically viable position and/or have suffered from Scotland's role in colonialism, empire and historic slavery.

Museums and galleries have long-standing connections with the equalities sector in Scotland to better understand their needs and we are working to apply the learnings and models of best practice to our international work as well. Our sector aims to work with communities to recognise the multiple oppressions that people face - this awareness is crucial to international cultural activity as the approach we use with different groups will vary from country to country and the various cultural practices, values and beliefs that should be considered in how Scotland engages with them internationally. Museums and galleries have a role in helping to promote this aspect of engagement and breaking down barriers to access both domestically and internationally with regards to cultural activity.

Key to how our sector manages equalities groups differently is co-participatory approaches and co-creation to understand various perspectives and how our work affects people differently. It is essential not to take one person's lived experience as representative of all. Scotland's museums and galleries have recently been addressing these aspects of engagement in view of the ESSM project and other equality, diversity and inclusion programmes and activities locally, nationally, and internationally. The national strategy for Scotland's museums and galleries strategy 23-30 launched in Feb this year has been developed with a Human Rights based approach and underpinning principles of equality, diversity, inclusion, and social justice enabling all people to access and enjoy a cultural life. Museums Galleries Scotland is committed to supporting museums to embed anti-racist, anti-ableist and inclusive values within organisational cultures and programming working

with diverse groups including protected characteristics, socio-economic status, island communities and young people.

- **Please now reflect on socio-economic status.**

As above. Furthermore, the disparity in income and power between the global north and the global south makes inequality of opportunity inevitable – awareness and understanding of Scotland's position here will be essential to any deliverables in international cultural activity. People including children and young people in our societies are facing issues of poverty - financial, health-inequality and discrimination and this experience is similar for international groups and in terms of demographics, especially in the developing countries which should be taken into account in conducting any international cultural activity.

- **Please now reflect on island communities.**

For islands communities engaging international work is affected due to geographical barrier. These communities have difficulties around transportation and digital poverty with little or no access to internet or broadband.

- **Please now reflect on children and young people.**

Engaging work with young people can be affected due to all the above including poverty related, lack of digital, and lack of access to educational opportunities, skills, and confidence to prepare them for life experiences and expectancies developing as responsible citizens. These aspects should be considered when working with international communities and ensure equality of access is provided on that basis.

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

To reduce the potential negative effects of international cultural activity on equities groups, there should be focused time and resources on those countries that have typically been excluded from partnership opportunities, helping to build capacity and consider appropriate, relevant engaging activities for diverse groups and individuals involved to ensure effective, trusting, equitable and sustainable international relationships.

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

A strong strategy could help forge new relationships and cultural connections however it will take funding and dedicated resources to make this meaningful and sustainable for the organisations involved with it.

End of response.