

Culture in an independent Scotland



10



Culture in an independent Scotland



10

Summary

The transformational power of culture

Scotland is a country that has cultural assets that are distinct, globally connected and internationally recognised. Our music, landscape, festivals, writers, actors, design, historical figures and landmarks all have international appreciation. Culture in Scotland is central to building inclusive communities, promoting positive citizenship, and helping us reflect on the biggest issues we face.

The Scottish Government has used its devolved powers to support the culture sector by creating opportunities to access culture and providing help to fully realise the transformative potential of the sector. This has included engaging children and young people in cultural activities and launching innovative programmes through the Culture Strategy, such as the Creative Communities, Arts Alive and Culture Collective programmes.

The First Minister announced in October 2023 that the Scottish Government will invest at least £100 million more annually in culture and the arts by the financial year 2028/29. To support this aim, funding to the culture sector will increase by £15.8 million next financial year to £196.6 million. In 2025/2026 the Scottish Government aims to provide an additional £25 million to the culture sector. This commitment to additional funding despite the challenging budget situation signals the Scottish Government's support for the culture sector.

Independence would build on all the progress that has been made under devolution, creating new opportunities to support access to culture.

Broadcasting

Broadcasting refers to television and radio services, which are highly valued by audiences in Scotland. Our public service broadcasters have a long and respected tradition of delivering impartial and trusted news and high-quality distinctive programming.

With independence, the Scottish Government would establish a new Scottish public service broadcaster, providing TV, radio and online services. The scope, remit, governance, and funding model for a new broadcaster would be explored with Scottish audiences and industry, to ensure that the public is served by an independent, accountable, sustainable broadcaster that sits at the heart of Scottish life.

A new Scottish public service broadcaster would work with counterparts across the UK and internationally to ensure continued access to the programming we know and love. The new broadcaster would better reflect and prioritise the specific needs and interests of Scottish audiences, including a focus on local and national Scottish news, as well as providing a Scottish perspective on current and global affairs.

This approach would also enable a larger creative output in Scotland, with decision-making on programming and budgets sitting with those creative professionals who live and work in Scotland.

Scotland in the European Union

The UK's exit from the European Union had profound, negative consequences for our culture and creative sectors. In particular, the removal of free movement had a major impact on touring artists, who have found it increasingly difficult to reach new audiences and generate income in a key export market.

As a member of the European Union, an independent Scotland would have barriers to cultural exchange and collaboration with our neighbours removed. Freedom of movement would allow artists and creative professionals from the EU to come to Scotland more easily and remove barriers to Scottish artists touring in the EU.

An independent Scotland would also be an enthusiastic participant in culture policy initiatives such as the Creative Europe programme, the European Commission's flagship programme to support the culture and audiovisual sectors.

Scotland on the world stage

Independence would also provide opportunities for promoting Scottish culture on the world stage. In strategic locations, an independent Scotland would use its network of embassies to promote Scottish culture globally. This would build on the current 'Scotland House' model, which fosters connectivity with international partners.

The culture sector in Scotland is internationalist and outward looking, and cultural exchange and collaboration is vital to continued innovation in the sector. With independence, this government would further support culture in Scotland through a migration system flexible and responsive enough to support the evolving needs of the sector and tailored support for the creative industries in Scotland.

Independence would also allow Scotland to be a member of multilateral institutions, like the Council of Europe and UNESCO. As a member, Scotland would not only have full access to organisations that exist to nurture and protect our culture and cultural heritage, but could also play a key role in influencing how these organisations shape their cultural policies.

Scotland's creative economy

While Scotland's creative sector makes a valuable contribution to the wider economy in itself, it is also a driver of other sectors such as tourism and hospitality. Creative industries such as music, video games and the screen sector play an important economic role, while also supporting Scotland's international reputation.

The support provided by government and public bodies can be vital in helping our culture and creative sectors to develop and thrive, particularly as the sector continues to recover from the impact of the COVID-19 pandemic. Independence would give the Scottish Government and Parliament the necessary powers to make important fiscal decisions about how support for the culture sector can be funded and delivered – powers that are currently reserved to the UK government.

These could include tax relief and wider powers over taxation, borrowing and spending. Such measures could play a role in helping to ensure that Scotland's creative sectors have the support and stability that they need.

Conclusion

With the powers and international influence of an independent country, Scotland's culture sector could thrive, supporting access to our culture for people in Scotland and from abroad.

An independent Scotland in the EU would have enhanced opportunities to engage internationally, supporting the cultural exchange and collaboration that are so fundamental to cultural innovation.

And while our creative industries already make an important contribution to our economy, with independence, they could play an even stronger role in building a wealthier, fairer, and more inclusive Scotland.

Contents

Summary	1
Foreword by the Cabinet Secretary for Constitution, External Affairs and Culture	6
What these proposals would mean for you	8
What these proposals would mean for the Scottish culture, creative and events sectors	9
Introduction	10
The structure of this paper	12
The transformational power of culture	13
Key points	14
What culture means to us	14
A culture strategy for Scotland	15
Improving children and young people’s lives	16
Climate action needs culture	16
Culture in an independent Scotland	17
Broadcasting	18
Key points	19
The importance of broadcasting	20
Building on what we have now	21
A Scottish public service broadcaster	22
Gaelic broadcasting	23
Regulation of broadcasting	24
Protecting public service broadcasting	24
Scotland on the world stage	25
Key points	26
Culture across borders	26
Re-joining the European Union	27
Migration, mobility and diversity	29
Multilateral organisations and conventions	30
Supporting the Scottish culture sector abroad	31
Festivals	33
Cultural heritage and tourism	34
Scotland’s languages	34

Scotland's creative economy	36
Key points	37
Flourishing creative industries	37
Scotland on screen	38
Cultural heritage	39
National Lottery	39
Support for creative industries	40
Migration and EU membership	40
Economic measures	41
Collaboration and innovation	42
International promotion and support for exporters	42
A fairer creative economy	43
Conclusion	44
Endnotes	46

Foreword by the Cabinet Secretary for Constitution, External Affairs and Culture

Scotland has a deep and rich culture that is known the world over. Whether for the Robert Burns' poem 'A Man's a Man for A' That', or Edinburgh's Festivals, with their open international spirit, Scotland's cultural contribution is rightly famous.

Our creativity has been recognised by UNESCO in our four Creative Cities: Dundee, City of Design; Edinburgh, City of Literature; Glasgow, City of Music; and most recently Perth, City of Crafts and Folk Art.

Our vast array of writers, artists, national collections and performing companies reflects the diverse modern Scotland we are proud to be.

As a government we have an ambitious strategy to better understand, protect, and value Scotland's unique historic environment and we are committed to ensuring that everyone has access to our castles, Neolithic monuments, medieval churches, Roman forts, and more.

Creative industries, fuelled by our excellence in Higher and Further Education and our storytelling skill, have flourished in areas like gaming, music, screen and unique textile production and design.

We have remained true to the life-changing impact of free access to culture, keeping our museums, galleries and public libraries open and enabling them to play a role in sparking the imaginations of new generations who use them.

We believe everyone has a right to culture to express and enjoy themselves.

Culture is one of Scotland's priceless assets and we are determined to protect and enhance it, putting it at the heart of our communities for the benefit of everyone. These strong foundations will help us become a successful, inclusive, vibrant independent nation.

Our ambition is to rejoin the EU as a member state in our own right as soon as possible. This would mean regaining the immense benefits of free movement of people and the networks that support the exchange of ideas upon which culture thrives.

It is more important than ever that Scotland has the powers necessary to support and develop our cultural and creative sectors: to ensure that creative professionals can work and collaborate with their peers around the world, and ensure that everyone in Scotland can fully benefit from our rich and diverse culture.

Harnessing the power of culture to help build a fairer society goes to the heart of the kind of country we believe is possible with independence. I look forward to a widespread conversation about those possibilities and the proposals we are putting forward in this paper.



Angus Robertson MSP
Cabinet Secretary for Constitution,
External Affairs and Culture

What these proposals would mean for you

This paper sets out how the powers of independence would protect and enhance our access to culture.

The proposals in this paper set out how independence would:

- build on advances under devolution to improve access to culture for all, including children and young people
- make it easier for individuals and organisations to take part in international cultural events through re-joining the EU and resuming freedom of movement
- enable the establishment of a new Scottish public service broadcaster, developed in consultation with audiences and industry, to reflect the specific needs, interests and values of Scottish audiences and the creative industries
- provide future Scottish Governments with the power to determine the list of events that should be available to broadcast free-to-air to reflect the interests of Scottish audiences – including national sporting events such as Scotland’s men’s and women’s football qualifiers for the World Cup and European Championships
- support a new Scottish public service broadcaster to work with counterparts across the UK and internationally to ensure continued access to the programming we know and love
- enhance the diversity of cultural events available, by making it easier for international creative professionals to perform in Scotland and work within the creative sector
- provide future Scottish Governments with powers to ensure that our culture and creative sectors have adequate and appropriate support to develop and thrive, ensuring people in Scotland can participate in cultural life, and Scotland’s culture and creative sectors can continue to reach audiences across the world

What these proposals would mean for the Scottish culture, creative and events sectors

The proposals in this paper set out how an independent Scottish Government would further support these sectors, by:

- re-joining the EU, creating opportunities for artists and creative professionals to join the Scottish sectors
- becoming members of multilateral conventions and agreements, including UNESCO and Creative Europe, receiving support for our cultural sectors, and also giving Scotland a say in how these organisations are run
- supporting the Scottish creative sectors on the world stage through Scottish embassies, building on the 'Scotland House' model, which operates under devolution in London and Brussels and promote these sectors
- unlocking the full range of policy and fiscal levers to support our creative economy, targeting support for the specific needs of these industries in Scotland
- building on the success of our festivals, ensuring they remain diverse, vibrant and international through supporting touring from international artists and creative professionals

Introduction

Culture has the unique power to inspire, enrich, and transform people's lives, as well as being a key economic sector.

The terms 'culture sector' or 'culture sectors' broadly refer to individuals or organisations that derive income from work associated with culture, creative activities, heritage or the arts, as well as those who volunteer or have any other professional associations with it. But Scotland's cultural life goes beyond this, with creativity and cultural heritage embedded throughout our communities through activities such as music, language, art and storytelling, to name but a few. In its broadest sense, culture also includes our thriving events sector alongside activities more commonly associated with cultural life.

Cultural engagement in Scotland is high and makes a positive difference to people and their local communities.¹ Because of this, Scottish communities value their access to culture,² and others are inspired to visit, live, work and do business here because of it.³ Scotland's culture celebrates the diversity of the people who live here. We can be proud to have adopted the guiding principle that everyone has the right to participate freely in the cultural life of the community and to enjoy the arts.⁴

Scotland also has world-leading cultural assets that are central to building diverse and inclusive communities and have helped to establish Scotland's unique identity on the world stage.⁵ We have a strong heritage and tradition of an international and open culture,⁶ as our festivals demonstrate. Scotland's culture is a highly valuable asset to the country and is central to our wider social and economic ambitions.

Box 1, below, sets out the importance of culture, both now and with independence.

Box 1: **The importance of culture**

- Culture is a human right – it is recognised in article 27 of the Universal Declaration of Human Rights⁷ and elaborated in subsequent international treaties,⁸ while the European Court of Human Rights has also recognised the importance of cultural rights⁹
- The UN has described the protection of cultural diversity as “an ethical imperative” which is “inseparable from respect for human dignity”¹⁰
- Culture helps to support many other positive outcomes including community cohesion,¹¹ improved health,¹² tackling poverty,¹³ and addressing climate change¹⁴
- Culture connects us with other countries and can support our place on the world stage, building international diplomatic links and fostering cross-border collaboration^{15,16}
- Culture is an important part of our economy, contributing to economic growth, creating jobs, and supporting other sectors of the economy to thrive¹⁷
- Culture helps us think, and understand who we are as individuals, as communities and as a country¹⁸

This paper sets out how Scotland's culture and creative industries have benefited from the establishment of the Scottish Parliament, but have been damaged by Brexit. It goes on to describe how, with independence, culture would be well placed to contribute to building a new Scotland. It explores how independence could help culture in Scotland to flourish via new powers to respond to these sectors' specific needs.

The structure of this paper

This paper is organised in four main sections.

The ‘Transformational power of culture’ section describes the value we in Scotland place on culture, and how the sector has been supported using devolved powers. This includes developing innovative ideas to put culture at the heart of our communities, making more of its potential to improve physical and mental health and build communities.

The ‘Broadcasting’ section sets out how an independent Scotland would build on the successes of our globally renowned public service broadcasters, using new powers to explore the creation of a new Scottish public service broadcaster along with new regulatory and governance structures, and developing a broadcasting strategy that better reflects and prioritises the specific interests of Scottish audiences.

The ‘Scotland on the world stage’ section makes proposals for culture and creative sectors to be still more international and outward looking with the powers of independence; where we collaborate, work together and share ideas across borders; and where our artists could tour, showcase and exhibit around the world.

Finally, the section on ‘Scotland’s creative economy’ reflects on the strength of Scotland’s creative, events and cultural sectors, and sets out proposals for how these could be further supported with independence.

The transformational power of culture

Key points

Culture is central to building diverse, inclusive and prosperous communities. Culture, events and creativity can help promote and foster active citizenship, encouraging people to lead and effect change in our communities.

Independence would offer us a renewed opportunity to think about what we want culture to mean and what role it can play in our communities, with the aim of supporting everyone in Scotland to have the opportunity to engage fully in cultural life.

We could also be ambitious in how we use culture to respond to a range of problems in our society, such as child poverty and climate change.

Culture could also help us to move toward becoming a fairer and more inclusive society with greater opportunities for everyone. This, in turn, would also help to build stronger and more diverse culture and creative sectors.

The culture sector has thrived under devolution. Below, this section explores some of the ways this has happened, the role of culture in Scotland and how we could build on this in an independent Scotland.

What culture means to us

Our culture is visible in how we express ourselves as individuals, as communities and as a nation. It is one of the most prominent ways in which we tell the world who we are.¹⁹

In 2022, British Council Scotland and Creative Scotland published research²⁰ indicating that Scotland has cultural assets that are distinct, globally connected and internationally recognised in terms of its culture and heritage, in music, landscape, events, writers, actors, design, and historical landmarks and figures. This research also indicated that Scotland has provided some significant cultural models, relating to sector practice, which have been adapted internationally.

The most frequently cited of these was festivals, and the Edinburgh Festival Fringe in particular, which is seen as Scotland's leading cultural asset,²¹ inspiring over 200 international versions. Scotland's culture was also seen as being innovative and driven by egalitarian social values.²² As a nation, our culture is a major part of how we say to others that we are friendly, inviting and engaged with the world.

Scotland's culture also has an important role in how we come together in communities, big and small, to discuss, discover and express who we are. It can help us unite around our shared experiences from our different backgrounds and identities.²³ It could help us think about who we want to be, in the event that Scotland becomes a newly independent nation.

Our society is also enriched by diversity and the influence of other cultures from around the world. Over the centuries, people have brought new ideas, arts, traditions, languages, skills and other cultural and creative endeavours from outwith Scotland, and this has helped to develop the vibrant, multicultural Scotland that we see today. Communities around Scotland are enriched by the many different cultures and languages that have been brought by people who choose to make Scotland their home. Welcoming and embracing communities and cultural influences from around the world has been, and always will be, a central part of Scotland's rich cultural heritage. The vibrance of Scotland's culture is also enriched by the rich and diverse cultures and traditions of our Gypsy/Traveller and Roma communities.

The Scottish Government also acknowledges that Scotland's cultural heritage has roots in a legacy of colonialism and work in this area will continue to ensure our museums and galleries represent a more complete picture of our past. The themes for Scotland's Year of Stories in 2022 recognised this history, and the Scottish Government will continue to challenge ourselves to promote diversity and inclusion.²⁴ The Scottish Government is proudly anti-racist, and welcomes the recommendations from the independent Empire, Slavery and Scotland's Museums project published in June 2022.²⁵ Everyone should feel safe, welcome, and represented in our cultural spaces. It is important to understand our history and its legacy, and the Scottish Government is determined to learn from our past as we build a new Scotland.

In many ways, culture already supports and strengthens local communities to have these conversations. Throughout Scotland, there are a range of cultural assets bringing people together. There are place-based culture projects and libraries that are hubs for our communities. Scotland's 450 museums and galleries²⁶ connect people, places and collections and they are well placed to support and inspire local communities.

A culture strategy for Scotland

Scotland's Culture Strategy,²⁷ published in 2020, sets out the Scottish Government's vision for culture, one that strengthens the culture sector, transforms lives through culture and uses the transformational power of culture to support and strengthen communities. Independence would give us greater powers to prioritise and make decisions that best meet the needs of Scotland's creative sectors, and of people and communities across the whole of Scottish society, allowing us to realise that vision even more strongly.

The Culture Strategy demonstrates this Scottish Government's commitment to support access and inclusion, and to work to ensure that everyone and every community can participate fully in cultural life. As part of the strategy, the National Partnership for Culture,²⁸ was established in 2020 to provide a voice for the sector to advise Scottish Ministers on matters affecting culture in Scotland. This has helped support delivery of the collective vision, ambitions, aims and actions set out in the Culture Strategy, and to inform and influence policy decisions so we can drive the transformational potential of culture.

While the Strategy puts in place the foundations for achieving this vision, independence would help realise fully an ambition to build a society that embraces culture, ensuring it is there for everyone's benefit. An independent Scotland would continue to build upon the Culture Strategy's principles, continuing to develop and reinforce the ways in which culture supports society more widely, including through health, educational and economic benefits.

To support these principles, the First Minister announced in October 2023 that the Scottish Government will invest at least £100m more annually in culture and the arts by the financial year 2028/29.²⁹ To support this aim, funding to the culture sector will increase by £15.8m in the next financial year to £196.6m.³⁰ In 2025/2026 the Scottish Government aim to provide an additional £25m to the sector.³¹

This commitment to additional funding despite the challenging budget situation signals our confidence in the Scottish culture sector and the principles of the culture strategy. Through this increased investment the Scottish Government will drive up opportunities for participation in creative pursuits, support the production of new works, and ensure that Scotland's cultural output has platforms at home and abroad.

Improving children and young people's lives

Being involved in culture and arts can help young people by boosting their creativity, confidence, and sense of self.³²

Under devolution, the Scottish Government has a successful record of delivery in expanding access to culture for children and young people through our support and investment in cultural projects. As the Culture Strategy sets out, culture has an important role in empowering and supporting children and young people. Participation in cultural experiences fosters wellbeing, supports attainment and helps children and young people to fully realise their potential.

Programmes such as the Youth Music Initiative (YMI)³³ and Youth Arts Fund³⁴ have helped young people to access arts and culture opportunities, especially young people from groups with less access to these opportunities or who would most benefit from the transformational power of culture.

YMI is a music education programme, which puts music at the heart of children and young people's lives and learning, working with children and young people from birth to 25, who would otherwise have little or no access to music making activities. Funding from YMI is awarded to each of Scotland's 32 local authorities, helping thousands of children and young people across Scotland to develop new skills, self-expression and confidence each year.³⁵

Evaluation of YMI has demonstrated that taking part in the programme has had a positive impact on participant's mental health and wellbeing, helping them to develop their skills, reduce stress and build their confidence to develop friendships.³⁶ YMI projects also have an impact on the communities they are situated in by developing local partnerships and community resources.³⁷

Another programme, Sistema Scotland's 'Big Noise',³⁸ works with communities through local orchestra programmes, immersing children in music to help foster teamwork, confidence and aspiration. Independent research of the Big Noise programme has further illustrated the value of children and young people's participation in arts programmes on wider attainment; with 98% of all Big Noise participants going on to achieve a positive post-school destination.³⁹

An independent Scotland, through enacting cultural policies that address the needs of people who are socially excluded, would continue to support and develop cultural projects like these, to create more opportunities for children and young people across communities. These policies have the aim of building social cohesion and helping to reduce poverty by tackling social exclusion and creating employment opportunities.^{40,41}

Climate action needs culture

Culture can help bring new perspectives and ideas to the biggest questions we face as a society. For example, it can have a key role in addressing the climate emergency, and in contributing to a more environmentally sustainable world, with a focus on fairness.⁴²

Scotland's culture and creative sectors are already showing leadership on schemes supporting environmental sustainability. These include the Green Arts Initiative,⁴³ initiated in 2013 by Creative Carbon Scotland and Festivals Edinburgh, which supports Scottish arts and cultural organisations to reduce their impact on the climate and environment.

The historic environment can also contribute to Scotland's green recovery from the COVID-19 pandemic and its transition to net zero and a climate resilient society. While our historic environment can help to highlight the challenges posed by climate change, it can also demonstrate new and innovative ways to mitigate those challenges. The Historic Environment Scotland (HES) 'Green Recovery Statement',⁴⁴ published April 2022, highlights seven key areas in which the historic environment can help deliver a green economic recovery.

Scotland's Cultural and Heritage sector told a compelling story about Scotland's net-zero journey, at COP26 in Glasgow.⁴⁵ Following COP26, HES continues to work in collaboration with other international partners to improve understanding of the links between climate change and cultural heritage. The Edinburgh Festivals have also set out how they will "respond to the climate emergency and help Edinburgh achieve its goal of reducing carbon emissions to net zero by 2030."⁴⁶

An independent Scotland would be able to recognise the role of culture in the transition to a greener, fairer society and promote climate mitigation and adaptation strategies to international partners hoping to achieve the goals set by the Paris Agreement⁴⁷ and the European Green Deal.⁴⁸ As a future member of the United Nations, an independent Scotland would also be involved in the negotiation and agreement of climate treaties.

At present, culture and heritage feature in aspects of international climate agreements. For example, cultural heritage is explicitly acknowledged in the Sharm el-Sheikh Implementation Plan resulting from COP27,⁴⁹ and climate change features in the MONDIACULT Declaration for Culture 2022,⁵⁰ which has been signed by 150 States. An independent Scotland could work to ensure that voices and ideas from the culture sector are included in further in international agreements.

Culture in an independent Scotland

Under devolution, progress has been made, but with independence, Scotland would have greater opportunities to support access to culture and help to realise the transformative potential of culture. An independent Scotland could build upon the principles of the Culture Strategy, further develop cultural initiatives to create more opportunities across communities and for children and young people, and harness culture to build a fairer, more sustainable society. The rest of this paper will set out how that would happen.

Broadcasting

Key points

Broadcasting, in this paper, refers to television and radio services including the public service broadcasters (STV/ITV, Channel 4, Channel 5 and the BBC), which remain popular and valued by audiences in Scotland.⁵¹

Broadcasting has the power to showcase Scottish life and culture to audiences in Scotland, as well as internationally. The public service broadcasters are also a key source of trusted news for people at home and abroad.⁵² However, under the devolution settlement, key decisions and the policy direction of the broadcasting sector remains reserved to the UK Government.

With independence, the Scottish Government could build on the strengths of the current broadcasting model and use new powers to develop a broadcasting strategy that better reflects and prioritises the specific needs and interests of Scottish audiences and our creative economy.

This government would also, as a priority, begin work to establish a new Scottish public service broadcaster, with services on TV, radio and online to reflect the broad interests and outlook of the people of Scotland. This could ensure access to the programming that matters to Scottish audiences, such as wider availability of key Scottish sporting events, and would be regulated by a new, Scotland-based regulator with the interests of Scottish audiences and industry at its heart.

Independence would also provide the means to adapt regulatory and governance structures so that broadcasters remain independent and are accountable to the Scottish public through the Scottish Parliament. This would ensure that broadcasters are working to meet the requirements of audiences in Scotland, and improving authentic representation of people in Scotland, while retaining editorial and creative independence from government.

This government recognises that the broadcasting landscape, and the way in which services are consumed, continues to change. That is why ongoing engagement and consultation with the sector and the public would be key to ensuring that an independent Scotland can build on the successes of the current public service broadcasting system.

Setting up a new public service broadcaster for Scotland would be undertaken in consultation with the Scottish public and with industry, and in line with learning from international best-practice models, including the current public service broadcasting ecosystem. Subject to that consultation, the expected remit of a new Scottish public service broadcaster would be impartial news and distinctive programming, delivered across radio and television as well as online, and reflective of diverse Scottish audiences. A strong governance and regulatory structure, independent from government but accountable to the Scottish people through parliament, as well as a funding structure that ensures a new Scottish public service broadcaster is not reliant on advertising or subscription for funding, would be expected to be key to proposals. This government would expect that a licence fee funding model would likely remain the best option for the broadcaster, subject to consultation with industry and audiences and reflecting the broadcasting landscape at the time.

Box 2, below, sets out the benefits of independence for Scottish broadcasting.

Box 2:

Why is independence better for broadcasting in Scotland?

- Independence means that broadcasting decisions that impact Scottish audiences and our creative industries would be determined by the Scottish public through the Scottish Parliament. For example, decisions about what large-scale sporting events should be made available to broadcast free-to-air.
- A new public service broadcaster would prioritise content and services that are more representative of audiences in Scotland. This would improve the lower perceptions that audiences in Scotland currently have of public service broadcasters reflecting their local area and specific interests.⁵³
- This new service could expand the current offer available on television, radio, and online, with tailored programming that is reflective of Scotland's diverse audiences, and which enhances local voices and coverage of issues in our communities. This could support a broader range of high-quality content produced by Scottish-based media, including in Gaelic and Scots.
- Independence would provide the power to build relationships with other broadcasters across Europe and further afield, and enhance Scotland's voice on the world stage through global forums like Eurovision.
- Broadcasting would be regulated by a Scottish regulator, with a targeted framework which reflects the priorities and values of the nation and delivers real and long-term benefits to audiences and the creative industries.
- With independence, more decision-making on programming and budgets would sit with creative professionals who live and work in Scotland, and who have Scottish audience's interests at the heart of their decision-making. This could form the basis of a larger, and more authentic, creative output in Scotland. This would work with, and build upon, our successful screen industries and ensure that Scotland continues to attract productions and companies that make a real and lasting contribution, including through the development of Scottish talent and skills.

The importance of broadcasting

Television has far-reaching and significant cultural influence. The public service broadcasters, and the programmes they make, enjoy great appeal not just at home, but also on the world stage.⁵⁴ Television is a platform to tell diverse stories, share our culture, demonstrate our talent, foster collaboration with international partners, and build on our reputation for creative excellence. People in Scotland watch the most broadcast TV of all the UK nations,⁵⁵ and nearly nine in ten of us listen to the radio weekly, for an average of almost 19 hours,⁵⁶ yet broadcasting remains reserved and decision-making on key issues sits with the UK Government.

Following independence, this government could build on the successes of the current television broadcasting model and the purposes and objectives of our public service broadcasters, which remain important to audiences.⁵⁷ This model includes the BBC, ITV, STV, Channel 4 and Channel 5 services as well as commercial and community radio. New powers could be used to develop a broadcasting strategy that better reflects and prioritises the specific needs and interests of Scottish audiences and our creative economy.

It is vital that audiences in Scotland can access accurate, reliable news and diverse entertainment, and public service broadcasting has a central role in delivering this.⁵⁸ Independence would give Scotland the powers to ensure that public service broadcasting meets Scotland's distinct requirements and continues to reach the widest possible audience, including those with limited access to online media.

Building on what we have now

While the services we access on our radios and televisions are changing – mainly because of the amount of content that is being delivered and accessed through the internet – listeners and viewers value the choice of content available to them.⁵⁹ That is why this government would take steps to ensure that this continues, while enabling an expanded offer to reflect the broad interests and outlook of the people of Scotland through the creation of a new public service broadcaster.

By working closely with the public service broadcasters and other relevant bodies, including through transition negotiations with the UK Government, the Scottish Government is committed to honouring existing TV and radio broadcasting licences to their expiry.⁶⁰ Doing so would ensure that audiences continue to have access to the wide range of programming currently enjoyed across the UK's public service broadcasting services. An independent Scotland would also continue to offer a market for commercial radio stations, which account for a large proportion of Scottish radio listening and contribute to our vibrant broadcasting ecosystem.⁶¹

In an independent Scotland, this government would commit to respecting the existing BBC Charter with no change to the existing licence fee payable in Scotland at the point of independence. This would mean that at the point of independence audiences would continue to have access to the BBC without any additional cost. Existing licence fee payment exemptions and concessions would also be maintained. In future, the funding of a new Scottish public service broadcaster will be determined by the parliament and government of an independent Scotland, in negotiation with the broadcaster and in consultation with the Scottish people.

Independence would give Scotland the power to set its own future priorities for funding of, and access to, broadcast services. This would include the ability to engage with partners around the UK and beyond to explore continued access to the programming and services that matter to Scottish audiences. This may mean, for example, a formal bilateral agreement covering a range of programming on an ongoing basis or buying and selling programming on a case-by-case basis. Following independence, the Scottish Government would also have the ability to enable one all-Scotland channel 3 licence, which would provide an equitable service across the whole of Scotland, which is not currently the case, with some people in the south of Scotland currently served by an ITV Border service, which covers the border region in both England and Scotland and has its headquarters in Carlisle.

This Scottish Government has been clear that Channel 4 should remain as a public asset and, through dialogue with the broadcaster and other relevant bodies, we would expect this to continue.⁶² In an independent Scotland, this government would be able to explore – in conversation with all relevant parties – the most equitable and appropriate model for Channel 4 in Scotland to ensure that its valuable content continues to be enjoyed by audiences here. For example, Channel 4 could operate as a cross-border service that is part-owned by Channel 4 Scotland with a matching fair share of original production, in terms of both value and hours. This could ensure that audiences across Scotland and the UK continue to enjoy access to the high-quality, diverse creative content currently accessible on Channel 4.

A Scottish public service broadcaster

Following independence, the Scottish Government would seek to establish a new Scottish public service broadcaster providing TV, radio and online services to reflect the broad interests and outlook of the people of Scotland. The scope, remit, governance, and funding model for a new broadcaster would be explored in conversation with Scottish audiences and the broadcasting sector. This would help ensure that the right priorities are being met and that the public is served by an independent, accountable, sustainable broadcaster that best reflects, and sits at the heart of, Scottish life.

Ongoing engagement and consultation with the sector and the public would ensure that a new service can build on the successes of current public service broadcasting even as audiences are changing the way they consume news and entertainment. Independence would give the Scottish Government control over how public service broadcasting is funded, including the ability to vary the licence fee, or explore alternative models of funding. This would help ensure a sustainable future for public service broadcasters, while delivering for audiences on a fair and affordable basis.

Scottish audiences value the current range of services provided by public service broadcasters⁶³ and the Scottish Government would expect a consultation with the Scottish public to reflect the successes of the current ecosystem, with impartial news and distinctive programming, reflective of Scottish audiences, at the heart of the remit. A strong governance and regulatory structure, independent from government but accountable to the Scottish people through parliament, as well as a funding structure that ensures a new Scottish public service broadcaster is not reliant on advertising or subscription for funding, would be expected to be key proposals. This government would expect that a licence fee funding model would likely remain the best option for the broadcaster, subject to consultation with industry and audiences and reflecting the broadcasting landscape at the time.

This would strengthen public service broadcasting in an independent Scotland, offering a service that delivers valuable cultural outcomes and benefits our economy and democracy.

This service could build on the successes of the current public service broadcasting ecosystem, learn from current governance and regulatory structures, and have its independence from government safeguarded by the development of a broadcasting strategy and appropriate frameworks such as a Charter and public missions.

With independence, Scotland would have a greater opportunity to shape the future of public service broadcasting, using the skills, expertise and talent in Scotland to deliver high-quality services, which recognise the distinct requirements of our audiences and the creative industries. This could form the basis of a larger creative output in Scotland, with more decision-making on programming and budgets sitting with those creative professionals who live and work in Scotland and who have Scottish audiences' interests at the centre of their decision-making.⁶⁴

Across radio, which remains popular in Scotland,⁶⁵ an independent Scotland would explore greater coverage and diversity of radio services in consultation with audiences and industry to enable outputs to better reflect the interests and wishes of audiences in Scotland, including enhancing local voices and coverage of local issues in our communities. Proposals could include one or more dedicated Scottish public service broadcasting radio service that would help protect and enhance radio's valued role as a platform for creativity, as well as a vehicle for news and entertainment.

With independence, the Scottish Government would have the power to determine the list of events that should be available to broadcast free-to-air to reflect the interests of Scottish audiences. Of course, the inclusion of any event in the list does not mean it has to be shown on television, because sports rights holders are not obliged to offer events and broadcasters are not obliged to bid for them. However, the Scottish Government's position is that national sporting events, such as Scotland's men's and women's football qualifiers for the World Cup and European Championships, should be included in the list to expand the opportunity for audiences to enjoy these games.

The government of an independent Scotland would also have the power to build relationships with other broadcasters across Europe, as well as the European Broadcasting Union, and further afield, and enhance Scotland's voice on the world stage through global forums like Eurovision.

Following its establishment, the new public service broadcaster for Scotland would be in a position to pursue a collaborative approach with the UK's public service broadcasters, exploring the best approach to maintain and strengthen Scotland's current strong creative relationships with them. Possible models include a formal relationship with UK broadcasters to allow ongoing bilateral access to a wide range of programming, or case-by-case decision-making on what best serves Scottish audiences. On an ongoing basis, any model would be expected to be appropriately accountable to the Scottish people, through regulatory frameworks and oversight by the Scottish Parliament.

The public service broadcasting system in an independent Scotland would be supported to prioritise and encourage accurate, impartial, and trustworthy news provision and recognise the distinct requirements in Scotland when it comes to reporting about local, national and world news. TV remains the most popular platform for adults in Scotland to access news⁶⁶ and 90% say they are interested in news about Scotland.⁶⁷ A new Scottish public service broadcaster would have the ability to meet this need, with a key focus on local and national Scottish news, as well as providing a Scottish perspective on current and global affairs.

Gaelic broadcasting

This government attaches particular importance to support for the Gaelic language and recognises that media and broadcasting make a significant contribution to the health and welfare of our minority languages. Already, there is support for a thriving Gaelic broadcasting industry with funding for MG Alba.⁶⁸ The Scottish Government is committed to the continuation and enhancement of services, such as the BBC Alba channel⁶⁹ and BBC Radio nan Gàidheal. Promotion of Gaelic broadcasting would be a key role of a new public service broadcaster for Scotland.

In an independent Scotland, the Scottish Government would have the powers to ensure the continuation of Gaelic broadcasting services available at the point of independence. With independence, this Government would also have the regulatory power to support a broader range of high-quality content produced by Scottish-based media, including in Gaelic and Scots, to meet the needs and interests of Scottish audiences.

Regulation of broadcasting

Under the current devolution settlement, overall regulation of broadcasting is reserved and is carried out by Ofcom, a UK-wide composite regulator which has a remit covering a wide range of communications matters, from media content to telecommunications and postal services.⁷⁰ Following independence, this Scottish Government would engage with industry and audiences, and explore international best practice, to establish how best to take forward the regulation of broadcasting so that, like the current Ofcom model, it is independent of government.

Independence would provide the means to adjust the regulatory framework to improve representation of people and place in Scotland and improve the lower perceptions audiences have in Scotland of public service broadcasters reflecting their local area.⁷¹ It could also ensure that local voices and coverage of local issues, whether through news coverage, or programming about and told by the people in Scotland's diverse communities, are protected and enhanced.

Regulation could address issues of representation by creating a more targeted regulatory framework, which ensures that quotas on production from Scotland bring real and long-term benefits to audiences and the creative industries. A Scottish regulator would also take on the remit to ensure that news is presented with due accuracy and impartiality.

Independence would provide the levers to strengthen and improve Scotland's broadcasting infrastructure to benefit audiences and the creative industries, including the companies in Scotland that produce content for television, and ensure the full value of public spending benefits audiences and the creative economy in Scotland. An independent Scotland would gain control over decisions on funding public service broadcasting, including how this is invested in services that meet Scotland's distinct requirements.

Protecting public service broadcasting

An independent Scotland would have the power to better protect public service broadcasting from external challenges faced by the sector. At present, broadcasting is one of the few parts of the culture sector where decisions remain reserved and decision-making sits with the UK Government. This has come to the fore in recent years as broadcasters face increasing uncertainties as a result of UK Government proposals, including its recent pursuit of privatisation of Channel 4.⁷²

While privatisation plans were formally abandoned by the UK in early 2023,⁷³ the vulnerability of public service broadcasting to changing UK Government policy remains. This Scottish Government wants to protect our public service broadcasters and the valuable work they do to inform audiences and support Scotland's creative industries and independence would give this Government the power to ensure that those aims can continue to be achieved.

Under the devolution settlement, decisions on the leadership of public service broadcasters like the BBC and Channel 4, and of the regulator Ofcom, sit with the UK Government, through their public appointments to the boards of these bodies, including the important positions of Chair. Given the impact such decision-making has on our broadcasting services, it is essential that Scotland has the levers to strengthen and improve our broadcasting infrastructure to ensure it fully benefits audiences and the creative economy in Scotland.

A Scotland-specific transparent, accountable and independent process for these vital public appointments could offer broadcasters and audiences in Scotland confidence that appointees have their best interests at heart. This would make a significant contribution to the sustainability of trusted and valued public service broadcasting in Scotland and protect the essential news and entertainment services they provide.

Scotland on the world stage

Key points

Our culture and creative sectors thrive when they are internationally connected.⁷⁴ Scotland's strong and vibrant culture and creative sectors could play a key role in developing the international recognition, partnerships and influence of an independent Scotland.⁷⁵

With an independent Scotland re-joining the EU, Scotland's creative professionals would once again be able to work and collaborate freely with 27 of our closest neighbours, without barriers such as visa and customs requirements. Membership of EU programmes could once again support our creative professionals to cooperate and collaborate across borders, fostering vital international networks and relationships.

Scotland's culture and creative sectors are enriched by, and often rely upon, attracting individuals from around the world.⁷⁶ With the policy levers that come with independence, Scotland could design an immigration system that serves the needs of all parts of the economy, including the culture, events and creative sectors, and allow them to access the global talent they need.

Membership of wider multilateral organisations, such as the United Nations Educational, Scientific and Cultural Organization (UNESCO),⁷⁷ would allow an independent Scotland to contribute to forums where cultural voices and ideas are heard as part of the international community.

As an independent country, Scotland would also provide greater support to promote our creative sectors on the world stage and collaborate and cooperate on cultural initiatives with other nations. As part of the network of embassies representing an independent Scotland abroad, this Scottish Government would establish integrated cultural sections at key locations, and powers over international trade could further support cultural exports.

Culture across borders

Scotland's culture and creativity is not bound by borders but, following Brexit, the ability of Scotland's cultural and creative sectors to collaborate internationally has been limited.⁷⁸

The Scottish Government's 2020 Culture Strategy⁷⁹ sets out a vision for Scotland where culture and creative sectors are international and outward looking, where there is international collaboration, where ideas can be shared across borders, and where artists can tour, showcase and exhibit around the world. As an independent country, Scotland could fully realise the international potential of the culture and creative sectors, supporting them to thrive around the world while sharing Scotland's rich culture with neighbours, both near and far.

Scotland's culture has a unique profile and is recognised throughout the world for its vibrancy and ability to connect.⁸⁰ Similarly, Scotland is a world leader in hosting major events.^{81,82} Scotland benefits from our culture being known and represented internationally and from our artists and cultural organisations being involved in international cultural exchange. This international exposure and co-operation is one of the ways in which Scotland presents itself to the world and these strong links will help Scotland be a successful independent country.

Re-joining the European Union

The UK's exit from the European Union had profound and negative consequences for our culture and creative sectors.⁸³ As 'Building a New Scotland: An independent Scotland in the EU' set out: "the increased cost and administrative burdens associated with touring have already put working in the EU beyond the reach of many of Scotland's artists."⁸⁴

The ability to tour internationally is vital to many creative professionals. Research by Arts Council England, in 2017, found that of the organisations which conduct any international activity, "4 in 5 (80%) consider artistic exchange to be important to their organisation and its work and two thirds (67%) gave it the highest possible importance score (five out of five)".⁸⁵

In a House of Commons Committee report, published in July 2021, it was reported that musicians are estimated to receive around 70% of their income from touring;⁸⁶ touring artists also benefit in terms of reaching new audiences, collaborating and building vital networks across borders. The end of free movement between the UK and EU, which is a direct consequence of Brexit, has created major barriers to touring,⁸⁷ with a report from the UK House of Commons Digital, Culture, Media and Sport Committee reporting that this impacts performers' "most important source of income".⁸⁸

Independence would give Scotland the opportunity to reverse this, giving Scottish creative professionals the ability to work and collaborate with our neighbours, once again by re-joining the EU and the return of freedom of movement. Box 3, below, sets out how re-joining the EU would benefit Scotland's touring artists.

Box 3:

Removing barriers to touring – how re-joining the EU could help Scotland's touring artists

- re-joining the EU would remove the need for visas and work permits for creative professionals moving between Scotland and the EU, such as musicians on a European tour⁸⁹
- outside the EU, there are currently significant administrative and financial burdens associated with touring in Europe as artists and others have to navigate different visa requirements in each member state⁹⁰
- currently, some EU member states have no visa or work permit exemptions in place for creative professionals from the UK and exemptions vary significantly from place to place⁹¹
- taking equipment can also require an expensive, itemised custom permit called an ATA carnet,⁹² adding to the costs and administration. There are also only a limited number of places these can be processed – the only seaports being in southern England and the only airports in Scotland being in the central belt, making it even harder for those based elsewhere in Scotland⁹³
- the EU, a market of 450 million people,⁹⁴ remains the most important international market for many who work in the cultural sector

Throughout the process of the UK leaving the EU, and since, artists and organisations across the culture and creative sectors have highlighted the importance of international working. In recent years, artists including Donald Shaw,⁹⁵ Sir Elton John, Alex Kapranos, Nicola Benedetti, Gary Numan, Midge Ure, Sir Ian McKellen, Dame Julie Walters and Sir Patrick Stewart,⁹⁶ to name but a few, have called for measures to minimise the barriers to creative professionals working internationally.

Re-joining the EU would allow artists and other creative professionals to move freely without barriers like visa and customs requirements when working in other EU countries. Freedom of movement would make activities such as touring, collaborating with artists in other countries, and taking part in cultural productions and festivals, much smoother and less expensive.⁹⁷ It would give free access to carry out these activities across the EU market of 450 million people, which was the most important international market for many who work in the sector at the time of EU exit.⁹⁸

With independence and EU membership, Scottish creative professionals would not only have access to the entire EU market, but would also be able to benefit by Scotland remaining part of the Common Travel Area (CTA).^{99,100} The CTA is a long-standing arrangement between the UK, Ireland and the Crown Dependencies that allows citizens to move freely and reside in either jurisdiction and enjoy associated rights and privileges. Continued CTA membership would mean Scottish creative professionals would have an automatic right to travel and work across Great Britain and Ireland. With an independent Scotland being an EU member and part of the CTA, creative professionals in Scotland would have the double benefit of access to EU and UK markets – two of the key markets for cultural activities such as touring.

More broadly, an independent Scotland would be a positive, constructive member of the European Union and an enthusiastic participant in valuable culture policy initiatives, including the Creative Europe programme,¹⁰¹ the European Commission's flagship programme to support the culture and audiovisual sectors. There are a wide range of benefits from being part of schemes such as the Creative Europe programme,¹⁰² including cross-border collaboration, developing skills through peer-learning, networking, and building the capacity of creative businesses. These programmes have brought major benefits over the years for participating countries, including fostering international partnerships and networks, economic support, driving innovation and skills development, expanding audiences, and supporting social inclusion and cohesion among communities.¹⁰³

Cross-border cultural exchange helps to support the international mobility of creative professionals by developing international networks and relationships, allowing them to reach new audiences around the world.¹⁰⁴ Cultural exchange can help organisations to be more innovative in how they operate, supporting them to explore new business models, work across multiple sectors, and adopt new technologies.¹⁰⁵ All of this plays a key role in expanding the markets available to creative professionals and organisations based in Scotland.

Further information on an independent Scotland re-joining the EU can be found in 'Building a New Scotland: An independent Scotland in the EU'.¹⁰⁶

Migration, mobility and diversity

Scotland's culture, events and creative sectors benefit from attracting individuals from around the world. In 2019, non-UK nationals represented around 7.3% of the workforce in the creative industries sector¹⁰⁷ and this figure is much higher in certain sub-sectors. In 2016, around 35% of Scottish Ballet performers and 21% of the Scottish Chamber Orchestra were EU citizens.¹⁰⁸ This is the case for both those in long- and in short-term employment, and for the short-term activities outlined above, such as touring.

The internationally mobile nature of many creative professionals working in Scotland helps to drive the diversity and international connectedness of the sector. It also helps to ensure that international careers are open to creative professionals in Scotland, helping to expand the international reach of Scotland's culture, and showcasing our creative sectors internationally.¹⁰⁹

Beyond the EU, international artists can currently be restricted from touring the UK due to the UK government's restrictive approach to migration and visas. Box 4 sets out how independence would remove barriers for international performers to come to Scotland.

Box 4: **Removing barriers to international performers in Scotland**

- the UK Government's approach to visas can cause problems for international artists who have been invited to perform in Scotland¹¹⁰
- long waits for visas from the Home Office have been known to put performances in jeopardy – in particular this can cause significant administrative issues for festivals¹¹¹
- existing routes can be restrictive. At present, many creative professionals rely on the short-term Permitted Paid Engagement route for 'established professionals', which is not available to everyone and restricts the work that individuals can carry out¹¹²
- longer-running, larger festivals may be able to get Permit Free Festival status,¹¹³ but this excludes newer, smaller events
- an independent Scotland would be able to tailor entry schemes to benefit our many festivals, as well as other cultural exchange and activity

With independence, Scotland could design an immigration system that serves the needs of all parts of the economy, including the culture, events and creative sector. Alongside EU membership and continued participation in the Common Travel Area, for those who will not enjoy free movement rights, the Scottish Government would offer visa routes to support those coming to work in the culture, events and creative sectors.

As was set out in 'Building a New Scotland: Migration to Scotland after independence',¹¹⁴ following independence, there would be a number of options for people to come and work in Scotland with or without sponsorship by a Scotland based employer. Creating opportunities for people to come and work in the Scottish culture sectors, and allowing employers access to the global talent they need.

A migration system able to respond to the needs of the sector would also help to drive diversity in our culture, events and creative sectors. Having a vibrant and diverse culture sector is a benefit in and of itself. It can also help to foster social and community cohesion and inclusion, providing greater opportunities to underrepresented groups and supporting community engagement in the sector.¹¹⁵

Multilateral organisations and conventions

As an independent state, Scotland could become a member of a wide range of multilateral institutions that play a key role in supporting culture and creativity.

As a full member state of UNESCO, for example, Scotland would build upon our existing World Heritage sites and have the potential to expand their numbers.^{116,117} Membership would help to ensure that Scotland's interests are properly represented at UNESCO, and to share experience with partners. As a full member state, Scotland could take full ownership of future World Heritage sites and submit to UNESCO tentative lists of potential future sites, rather than report through the UK Government as is currently the case.

The government of an independent Scotland would also have the ability to make decisions on the guidelines and criteria for future applications to the Scottish tentative list and ultimately World Heritage site status. An independent Scotland would also have the opportunity to attend and chair future annual World Heritage Committee meetings.

Intangible cultural heritage is considered to be an important element in maintaining cultural diversity.¹¹⁸ The Convention for the Safeguarding of the Intangible Cultural Heritage was adopted by UNESCO in 2003 and at present the UK is one of only 17 countries that have not ratified it.¹¹⁹ An independent Scotland would be free to ratify in our own name, retain autonomy when considering additions to the inventory, and continue the safeguarding of our intangible cultural heritage.¹²⁰

An independent Scotland could also join the Council of Europe,¹²¹ which has put in place a wide range of initiatives and resources¹²² aimed at supporting cultural inclusion, digitisation and cultural cooperation across Europe. It also delivers Eurimages¹²³ – a dedicated programme to support the European audio-visual industry by providing financial support to feature films, animations and documentaries produced as co-productions.

Following independence, Scotland would also be able to enter into conventions and treaties that play central roles in supporting culture and facilitating cultural cooperation across borders. A wide range of multilateral conventions and treaties focus on various aspects of culture and cultural heritage, including:

- the European Cultural Convention of 1954,¹²⁴ which seeks to develop mutual understanding among the peoples of Europe and reciprocal appreciation of their cultural diversity, to safeguard European culture, to promote national contributions to Europe's common cultural heritage
- the Convention for the Protection of the Archaeological Heritage of Europe (1992),¹²⁵ also known as the Valletta Convention, which protects archaeological heritage
- the European Landscape Convention (2000),¹²⁶ also known as the Florence Convention, which protects the culture and natural heritage of landscapes

New commitments of this kind would build on existing international obligations which already apply to Scotland, such as those relating to Gaelic and Scots under the European Charter for Regional and Minority Languages.¹²⁷

As an independent signatory to such conventions and treaties, Scotland could play its role in nurturing and protecting culture and cultural heritage around the world, and in fostering cultural cooperation between nations.

Supporting the Scottish culture sector abroad

By becoming independent, Scotland would unlock opportunities to promote our creative sectors on the world stage and collaborate and cooperate on cultural initiatives with other nations.

Scotland's creative industries already have a global impact, showcasing Scottish creativity throughout the world. Initiatives such as Creative Scotland's support for musicians performing at South by Southwest¹²⁸ in the USA, and the work of Showcase Scotland Expo¹²⁹ and Wide Days¹³⁰ in showcasing Scottish artists and supporting music exports, help to bring our vibrant music sector to a global audience.

At present, the Scottish Government is developing an International Culture Strategy¹³¹ that will support the ability of culture to build cooperation and understanding across borders. It will consider how Scotland's international cultural links can be strengthened and developed. Scotland has cultural assets that are distinct, globally connected and internationally recognised,¹³² this will help to lay the groundwork for an independent Scotland to fully realise its true potential in terms of cultural engagement across the world.

For example, Scotland participates in major international exchanges, such as 'Scotland + Venice'.¹³³ This is a major, international project designed to promote the best of contemporary art and architecture from Scotland to the world. Founded in 2003, the project supports the development of new work, fosters international connections and exchange, and positions Scotland as a vibrant place for creative and cultural production.

As an independent country, Scotland's diplomatic networks could promote even more of this type of exchange. The government of an independent Scotland would be able to establish its own network of embassies around the world with integrated cultural sections.

In strategic locations, the Scottish Government would expand upon the Scotland House model which operates within the devolution settlement¹³⁴ and has already been adopted in our offices in Brussels¹³⁵ and London,¹³⁶ which include teams covering diplomatic engagement, economic development and cultural promotion. By bringing together diplomats and cultural agency personnel, the government of an independent Scotland would be able to foster a more collaborative working environment with international partners and further support our culture sector internationally.

Ireland and Austria, two countries comparable in size to Scotland, have embraced a similar approach to Scotland's strategy for supporting the cultural sector abroad. The Ireland House¹³⁷ and Austrian Cultural Forum (ACF)¹³⁸ models deliver programmes associated with international cultural diplomacy and support their cultural sector in countries and regions around the world.

By joining the operations of Ireland House and Austrian Cultural Forum into their respective embassies, Ireland and Austria are able to integrate cultural connections, enabling them to develop a more unified national brand around the world. Box 5, below, gives further background on the work of the Irish and Austrian models.

Box 5: **The Irish and Austrian models**

Ireland supports cultural diplomacy through an extensive embassy network internationally, and ensuring that diplomats and cultural agency employees are brought together in a structured way.

Global Ireland 2025¹³⁹ sets out the central role played by four integrated Ireland House operations in bringing together diplomats and agency personnel to support the programme's objectives. Additionally, a further 15 locations co-locate diplomats with agency personnel. This aims to instil collaborative working and develop a 'Team Ireland' model based on shared services and facilities.

The programme is also supported by strategic partnerships with a number of cultural centres in different countries, including the Centre Culturel Irlandais in Paris¹⁴⁰ and the New York Irish Arts Center.¹⁴¹

The Creative Ireland Programme¹⁴² is delivered across different government departments, but also seeks to establish partnerships with local and national government, cultural and enterprise agencies and local enterprise in order to achieve its objectives. Ireland's broad cultural diplomacy objectives are also delivered through international educational initiatives and institutions.

Austria's ACF model¹⁴³ has had success in developing cultural contacts between Austria and other countries through supporting and showcasing Austrian music, performing arts, visual arts, literature, film and science. For example, in the UK, the ACF has played a key role in connecting emerging Austrian artists with booking agents, the BBC and high profile venues. The model provides infrastructure in key priority countries for recitals, lectures, readings, film screenings, conferences and exhibitions, as well as facilitating creative partnerships within countries.

The Austrian Embassy and Consulate-General network have cultural remits which work to promote cultural exchange and act as point of contacts in those countries. Furthermore, a network of Austria Libraries and Austria Institutes has been established allowing a growing number of interested members of the public to access literature, knowledge, and information from Austria as well as German language courses.

With independence, Scotland's international cultural profile would be supported by the networks, relationships and infrastructure that a network of embassies around the world, with integrated cultural sections would bring. This would mutually support the Scottish culture sector's international profile while making Scotland's culture a key element of how Scotland engages on the world stage.

Festivals

Scotland has a rich tradition of providing the world with a stage on which to perform, by hosting arts and culture from around the globe, as well as hosting globally significant events. This tradition means Scotland already has a strong international profile as a nation, providing the perfect foundation on which to build the identity, standing and ambition of an independent state.

Scotland hosts over 200 arts, music and community festivals a year.¹⁴⁴ We are proud to host one of the world's largest and best-known arts festival – the Edinburgh Festival Fringe¹⁴⁵ as well as innovative grassroots festivals across the country.¹⁴⁶

At their height in 2019, pre-pandemic, the world-renowned Edinburgh festivals drew an attendance of 4.96 million (with an estimated 1.17 million unique attendees).¹⁴⁷ As reported in the 2022 Edinburgh Festivals Impact study,¹⁴⁸ Edinburgh's Festivals act as economic powerhouses that generated an estimated economic impact of £407 million in Edinburgh and £367 million in Scotland in 2022, whilst operating at 80 per cent of 2019, pre-COVID levels.

Festivals play a key role in promoting Scotland on the world stage and demonstrate the Scottish Government's international outlook and open-minded approach to culture, language, and heritage. This is further supported through the national EXPO and PLaCE programmes¹⁴⁹ which support the major festivals retain to their world-leading status, while offering opportunities for other festivals to grow too.

For example, Celtic Connections, which is held in Glasgow in January and February, will receive £101,000 in support from the EXPO fund in 2023/24.¹⁵⁰ Celtic Connections is world renowned in its showcasing of folk, roots and world music. For over 30 years, the festival has celebrated and nurtured Scotland's musical connections with cultures from around the world with a wide range of concerts, ceilidhs, talks, art exhibitions and workshops.¹⁵¹

Scotland's festivals and major events benefit hugely from those who come to participate from elsewhere. The Fringe, for example, saw representation from 157 countries on and off stage, in 2019.¹⁵² All of Scotland's major festivals are truly international and many visiting overseas delegates see these as the standard to aspire to for all ages, from adult programming at the Edinburgh International Festival¹⁵³ to performances and activities for younger audiences at the Edinburgh International Children's Festival.¹⁵⁴

Scotland's festivals are already a role model for other countries, with many adapting their own versions of our festivals – for example the Edinburgh Festival Fringe has inspired over 200 equivalents around the world¹⁵⁵ under the banner of World Fringe,¹⁵⁶ across all corners of the globe including in Melbourne¹⁵⁷ (Australia), O'ahu¹⁵⁸ (USA), Lagos¹⁵⁹ (Nigeria), and Seoul¹⁶⁰ (South Korea).

International cultural exchange makes Scotland's festivals more vibrant, diverse and successful, which further helps communities across Scotland to engage with as wide a range of cultures as possible. However, the UK leaving the EU, the end of free movement, and the fact that Scotland does not have power over issues like migration, are making it harder for those from outside Scotland to participate in our festivals and major events.

An independent Scotland could design visa and immigration policies that minimise the barriers to those who come to participate in and enjoy Scotland's culture and creative sectors from around the world. For example, a generous entry allowance of six months would be maintained under general visitor rules.¹⁶¹ While re-joining the EU, would it easier for EU citizens to participate freely in festivals and other cultural activities.

Cultural heritage and tourism

Scotland's cultural heritage is something of which people are rightly very proud, and it is important to every part of the country. Scotland's historic environment creates jobs and brings in hundreds of millions of pounds to our economy.¹⁶²

Scotland has six World Heritage Sites¹⁶³ and a wealth of unique and culturally significant assets within the wider community. Our cultural heritage supports Scotland's unique identity, and plays a key role in promoting Scotland internationally, particularly as it is a significant motivator for encouraging international visitors to Scotland.

In 2021, despite global travel still recovering from the pandemic, our Historic Environment attracted over a million visitors¹⁶⁴ from around the world to Scotland, who visit every part of our country, providing a valuable and long-lasting resource that can contribute to renewal and regeneration of local communities.¹⁶⁵

People within Scotland also value the historic environment. In 2019, 86% of respondents from the Scottish Household Survey either strongly or tended to agree that it is important to them that Scotland's heritage (important buildings, archives, historical sites and monuments) is well looked after.¹⁶⁶

While Scotland is already an active and supportive partner, the Scottish Government is keen to ensure that Scotland's interests are properly represented at UNESCO, to share experience with partners and learn from them in turn. Although options for deeper engagement may exist within the current constitutional status,¹⁶⁷ only full member status would give Scotland voting rights¹⁶⁸ over things like elections to the World Heritage Committee¹⁶⁹ who are responsible for the effective implementation of the World Heritage Convention.¹⁷⁰

An independent Scotland would also develop further the cultural links with partners in Europe and beyond, building on existing World Heritage sites and unlocking the potential to grow these as a full member state of UNESCO.

Scotland's languages

Languages are fundamental to Scotland's identity, heritage and culture. Scotland's rich linguistic heritage is reflected across our country. We see it in our art, culture and literature. The daily use of Gaelic and Scots remains important to many of our communities and education is key to their continued success.^{171, 172}

A wide range of languages play a key role in enriching and shaping Scotland's cultural identity. Languages including, and not limited to, Polish, Urdu, Punjabi languages and Chinese languages¹⁷³ are central to communities throughout Scotland. We see these languages and cultures being celebrated through a wide range of events, activities and festivals, such as Melas, the Edinburgh Dusherra Festival, and Edinburgh's Chinese New Year Festival. British Sign Language is also celebrated during the Edinburgh Deaf Festival, which celebrates deaf culture and heritage.

The Scottish Government will continue to work with communities and organisations to meet the growing interest in Gaelic and Scots education. The languages offer Scotland a unique perspective on the world and many Gaelic and Scots organisations operate in this sector both nationally and internationally. Festivals such as the Mòd Nàiseanta help communities across Scotland to access, enjoy and learn about Gaelic culture through disciplines including literature and song.¹⁷⁴

Action to promote Gaelic is driven, first and foremost, by our obligation to ensure that the fundamental rights of Gaelic-speakers in Scotland are respected, protected and fulfilled. It also reflects the broader ethical requirement, identified by the UN and other international bodies, for states to protect cultural diversity and value humanity's rich intangible cultural heritage.¹⁷⁵ Research into the economic value of Gaelic has also found that it contributed £82 million to £149 million to the Scottish economy in 2011¹⁷⁶ and 34% of visitors were interested to find out about the Gaelic language or it had enhanced their visit to Scotland in 2016.¹⁷⁷

The Scottish Government also recognises that the Scots language is an important part of Scotland's cultural heritage, national identity and community life and it has greatly influenced our song, poetry and literature. The Scottish Government provides support for a number of groups which promote Scots and the Scottish Languages Bill¹⁷⁸ will build on this by taking further steps to promote Scots in public and community life. This is the first time that Scots has featured in legislation and the Bill provisions will include a statement about the status of the Scots language.

Our languages will be an important asset in building a new Scotland, both culturally and economically. As set out in 'Building a New Scotland: Creating a modern constitution for an independent Scotland', the Scottish Government proposes including provisions to recognise the languages of Scotland, including Scots, Gaelic, British Sign Language and English in an interim constitution, effective from day one of an independent Scotland.¹⁷⁹

Scotland's creative economy



Key points

Scotland's arts, culture and creative economy¹⁸⁰ is an important source of employment and makes a valuable contribution to our wider economic and social wellbeing.¹⁸¹ This includes significant interlinkages with other key sectors such as tourism and hospitality.¹⁸² These sectors will play a valuable role in a thriving independent Scotland.

As outlined in the third paper in the Building a New Scotland series, 'A Stronger Economy with Independence',¹⁸³ Scotland's creative sectors are strong, dynamic, and innovative, and are important enabling sectors for other parts of the economy.

The government of an independent Scotland would have the powers to prioritise areas that matter to Scotland, including long-term support for our creative economy. Independence will give the Scottish Government and Parliament the powers to make important fiscal decisions about the cultural sector which are currently reserved to the UK government.

This section first sets out the strengths and economic contributions of Scotland's creative economy, and its importance as an asset to an independent Scotland. It then discusses some of the ways in which this important economic sector could benefit from the additional powers available with independence.

Flourishing creative industries

The arts, culture and creative sector, which also covers screen, software publishing and computer game design, is an important economic sector for Scotland. Latest data for the sector show that it employed 155,000 people in 2022,¹⁸⁴ and contributed £4.4 billion gross value added (GVA) to Scotland's Economy in 2020.¹⁸⁵

In March 2022, there were 13,285 registered enterprises operating in the 'Creative Industries growth sector', representing 7.6% of all registered business in Scotland.¹⁸⁶

Scotland's music sector, for example, has a global reach, with Scottish artists showcasing throughout the world. Already, there is a global market for a wide range of genres from traditional to post-rock, and from indie to classical. The prominence of Scotland's artists at festivals around the world such as South by Southwest,¹⁸⁷ Rudolstadt Festival,¹⁸⁸ and the Festival Interceltique de Lorient¹⁸⁹ is testament to this, as is the interest and participation from artists around the world in Scotland's international cultural festivals such as Celtic Connections¹⁹⁰ and Sonica.¹⁹¹

And there is still untapped potential, with new artists emerging all the time with the talent and energy to bring their work to wider audiences. Scotland's diverse and renowned music sector will be an asset to the culture, economy and international reputation of an independent Scotland, and with independence, the Scottish Government will have further opportunities to support it to reach wider audiences and develop opportunities for those working in the sector.

Moreover, with major growth in recent years, the success of Scotland's video games sector is an exemplar of how the Scottish creative industries can be world leaders and influence the international market.¹⁹² Already, its rapidly increasing value to Scotland's economy is notable, with a GVA of £139 million in 2021 – an increase of £111 million in the decade since 2011.¹⁹³ It has also seen rapid growth in employment, with the numbers employed by the sector almost doubling between 2015 and 2022.¹⁹⁴

It is a sector at the cutting edge that is dynamic, vibrant and thriving, and has given gamers worldwide some of the most beloved and influential titles ever created, from classics like Lemmings to the huge range of games, people, and companies that make up the sector today. Events such as Scottish Games Week have played an important role in bringing the sector together in Scotland, sharing knowledge and showcasing its talent.¹⁹⁵

Dundee in particular has been at the forefront of worldwide computer games development and innovation, with a wide range of hugely successful start-ups and a leading university. Having launched the world's first computer games degrees in 1997, Abertay University is now ranked number one in Europe for video games education. Six more universities in Scotland offer games-related degrees, including the Glasgow School of Art qualification in games and virtual reality.¹⁹⁶

Scotland on screen

The screen sector, too, is an important creative industry for Scotland.¹⁹⁷ In recent years, the film, TV and broadcasting sector in Scotland has grown substantially, making a significant contribution to the economy, promoting tourism to Scotland, and boosting Scotland's profile on the world stage.¹⁹⁸

Screen Scotland have published a report which showed that the screen sector in Scotland contributed £567.6 million GVA to Scotland's economy in 2019, providing 10,280 full time equivalent jobs.¹⁹⁹ It also demonstrates the value of the screen sector to other parts of Scotland's economy, including hospitality and tourism.²⁰⁰ Scotland's studio infrastructure has grown significantly in recent years, with new and refurbished facilities across the central belt and beyond, increasing Scotland's ability to play host to domestic and international productions of all types and sizes.²⁰¹

Scotland's screen sector not only provides fulfilling employment and opportunities to people in the creative industries and more broadly, it also has unique value in promoting Scotland's profile internationally, helping to forge new cultural links, opening up new international markets, and attracting inward investment.

Already, the sector attracts producers from around the world. In 2019, producers based outside of Scotland spent an estimated £165.3 million on the inward production of films and high-end TV programmes filmed on location or in studio facilities in Scotland,²⁰² demonstrating Scotland's international attractiveness.

Re-joining the EU, and gaining control over visa and immigration pathways, would allow the brightest talents to choose Scotland to bring their stories to life, allow Scottish talent to stay in Scotland, and attract the best of talent globally. As this paper has set out, barriers created by Brexit have restricted this development in the creative sectors.

The Scottish Government has demonstrated its commitment to the screen sector in recent years by establishing the specialist agency, Screen Scotland,²⁰³ and providing funding to support domestic production, inward investment and the sustainable future of the sector. This has led to increased talent and business development, and production of a huge range of films and television programmes – everything from shorts by budding local creators, to big-budget, globally successful franchises.²⁰⁴

In an independent Scotland, the Scottish Government would continue to support the thriving screen sector, building on successes to date and ensuring that our nation continues to attract productions and companies that make a real and lasting contribution, including through development of Scottish talent and skills. Following a vote for independence, this Scottish Government would be committed to matching UK tax relief for qualifying film and high-end TV production.²⁰⁵

Other incentive schemes for the screen sector have found success in countries such as the Republic of Ireland and Iceland. A study commissioned by Screen Ireland found that 89% of incoming production expenditure to the Republic of Ireland can be attributed to the film and television tax credit incentive that exists.²⁰⁶

Measures such as these could enable growth in the number of companies and filmmakers doing business in Scotland and encourage continued growth in our screen and broadcasting sectors, and wider creative industries. Introducing similar measures could be an option open to future governments of an independent Scotland, depending on the overarching fiscal environment.

Independence would provide further opportunities to broaden and enhance our growing production infrastructure, including our increasing range of studios which already attract film and television productions to Scotland from some of the biggest global production companies.

Cultural heritage

Scotland's cultural heritage is a major driver of tourism,²⁰⁷ which in turn contributes to Scotland's economy.²⁰⁸ In 2015 and 2016, a third of overall visitors and around half of international visitors were attracted to visiting Scotland due to its rich history and culture.²⁰⁹

In 2021, the Sustainable Tourism Growth Sector contributed around £3.3 billion of GVA to Scotland's economy, around 2% of the total.²¹⁰ The most recent employment figures estimate that the sector employed 209,000 people in 2021, which represented 8% of Scotland's workforce.²¹¹ In 2022, there were 3.2 million international overnight visitors to Scotland, spending around £3.2 billion.²¹²

The heritage sector played an important part in local economic development and in tourism recovery following the COVID-19 pandemic. In 2022, the top 5 most visited attractions in Scotland were all heritage related, comprising the National Museum of Scotland with 2 million visits, Greyfriars Kirkyard (2 million), Edinburgh Castle (1.3 million), Scottish National Gallery and Museum (1.38 million) and Riverside Museum (1.2 million).²¹³ The historic environment generated an estimated £2.7 billion for Scotland's national and regional economies in 2020 (£4.4 billion in 2019, £4.2 billion in 2018, £3.6 billion in 2015).²¹⁴ Scotland's cultural heritage, and the tourism sector it supports, would be further boosted by an independent Scotland re-joining the EU and further powers to promote the sector internationally.

National Lottery

Following independence, this Scottish Government would propose that the National Lottery continues to operate in Scotland. Currently, the licence to run the National Lottery is held by Camelot Group plc. but following the award of a new licence from February 2024, it will be run by Allwyn for the subsequent ten years.²¹⁵ Creative Scotland distributes National Lottery funding to cultural organisations across Scotland. This includes through their Open Fund for individuals and organisations.²¹⁶

Following a vote for independence, the Scottish Government would work with the licence holder to give residents of an independent Scotland continued access to the National Lottery for the remainder of the licence term. This would mean people in Scotland would continue to be able to play National Lottery games, and the infrastructure enabling them to do so would remain in place.

While an independent Scotland remains part of a UK-wide lottery, the Scottish Government would negotiate to form a new regulatory relationship with the lottery operator in line with the terms of the licence, with terms which ensure an equitable apportionment of good cause money across Scotland. Responsibility for appropriate oversight of the operation of the lottery in Scotland would also be the responsibility of an independent Scottish Government.

Following the expiry of the relevant licence, future Scottish Governments would be able to decide whether to continue with the existing arrangement or to establish a distinct Scottish National Lottery.

Support for creative industries

Independence would provide Scotland with the full range of policy levers to influence the wider economy in which creative businesses operate, and creative people live and work, to effectively safeguard and support the sector.

Further to the sectoral proposals set out above, the rest of this section outlines options open to the governments of an independent Scotland to support the creative industries.

Box 6 gives an overview of some of the key additional powers which would come with independence.

Box 6: **Supporting Scotland's creative industries with independence**

Independence would give the Scottish Government the powers to support our creative industries in a wide range of different ways, including:

Migration policy: an independent Scotland would design a visa and immigration system that serves the needs of all parts of the economy, including our creative industries, with routes to allow access to skills and talent from around the world without onerous barriers

International promotion: the establishment of a global network of embassies with integrated culture sections would help to develop international networks to support Scottish cultural exports, and would provide a platform to showcase Scotland's creative industries internationally

EU membership: with EU membership, Scotland's creative industries would have unrestricted access to the EU market, and access to EU programmes which would provide an important source of funding and facilitate cross-border projects and collaboration. Fundamentally, freedom of movement would allow those working in our creative industries to access this vital market with minimal barriers

Economic measures: with independence, the Scottish Government would have the full autonomy to take decisions over tax, spending and borrowing, supported by key fiscal institutions and the necessary governance frameworks. This would mean a range of policy options would be available to provide tailored support to sectors of the Scottish economy, such as creative industries

Migration and EU membership

As a member of the EU, creative industries would benefit from free movement, welcoming creative professionals in the EU to join the sector in Scotland more easily once again. Re-joining the EU would also support touring artists and allow creative professionals to move freely without barriers like visa and customs requirements when working in other EU countries.

An independent Scotland could also design visa and immigration routes that meet the needs of our culture, events and creative sectors more effectively, and help to foster cross-border cultural exchange.

This approach could support the sector to attract the skills it needs from around the world and help to foster cultural collaboration, learning and partnerships between creative professionals in Scotland and elsewhere in the world. This would help to make the sector more resilient, diverse and vibrant.

Further details on how EU membership and migration could support culture in Scotland are set out above in the section ‘Scotland on the world stage’.

Economic measures

The support provided by government and public bodies can be vital in helping our culture and creative sectors to develop and thrive, particularly as the sector recovers from the impact of the COVID-19 pandemic. Future governments of an independent Scotland could support these sectors further.

With independence, the Scottish Government would have the autonomy to take decisions over tax, spending and borrowing to meet Scotland’s needs.²¹⁷ This would be supported by key fiscal institutions and the necessary governance framework.

The government of an independent Scotland would also have the power to issue its own sovereign debt and have the full range of powers necessary to set fiscal limits, undertake investment, and support all sectors of the Scottish economy, including our creative economy.²¹⁸

Tax support has been an important tool in supporting our vital cultural institutions in times of crisis. Additional support for orchestras and theatres, along with museums and galleries, has been a lifeline throughout the COVID-19 pandemic and the cost of living crisis.²¹⁹ It has been important in supporting vital institutions such as our National Performing Companies and Scotland’s wider cultural ecosystem.

As part of the UK, however, these measures have acted only as a form of emergency support in times of crisis.²²⁰ Independence would give the Scottish Government and Parliament the powers to make important fiscal decisions about the cultural sector which are currently reserved to the UK Government.

To help put the sector on a firmer financial footing, including supporting the recovery of the sector from the effects of the pandemic, following a vote for independence, this Scottish Government would be committed to matching UK tax relief for film and tv production, theatres, orchestras and museums and galleries through support and incentives. Future Scottish Governments could also explore the opportunities for further competitive international tax advantages with the sector.

The Scottish Government will also learn from the impact of tax measures that have been put in place in other countries, such as Ireland, which relate to income earned by writers, composers, visual artists, sculptors and others from the sale of their work.²²¹ Such measures could play a role in helping to ensure that Scotland’s creative professionals have the support and stability that they need.

Collaboration and innovation

Membership of international programmes such as Creative Europe or institutions like UNESCO, as set out earlier in the paper, could support the protection of culture in Scotland and around the world.

An independent Scotland would have the opportunity to further support creative industries through maximising opportunities for collaboration, research and knowledge exchange across countries and governments, culture sectors and academia, amplifying the economic potential of the creative industries.

Since Brexit, UK participation in Horizon Europe, including its funding cluster on Culture, Creativity and Inclusive society,²²² has been on hold. While the UK Government has recently re-joined the programme as an associate member,²²³ institutions have lost out on nearly three years' worth of valuable funding.

Rather than the UK Government's associate member status, independence would give Scotland the opportunity to be directly represented in the European Council and European Parliament meetings which decide the overarching rules for Horizon Europe. Scotland would also have a formal vote in the Horizon Europe programme committees which decide the priorities for call for proposals.

As technology and innovation advances in the sector, it is vital that creatives in Scotland can harness this and bring their work to a global audience. In an independent Scotland, the Scottish Government could support creatives to have access to the benefits of emerging technologies such as Artificial Intelligence (AI), while having control over necessary safeguards regarding the proliferation of AI technology and AI generated content.

International promotion and support for exporters

As outlined in the section 'Scotland on the world stage', an independent Scottish Government would be able to establish its own network of embassies around the world with integrated cultural sections, giving tailored support to the Scottish sector internationally.

Building on the 'Scotland House' model, this would support international promotion of the culture sector with key international partners and help to build new markets for cultural exports in strategic locations.

The powers over international trade that independence would bring could also help realise the potential of Scotland's culture and creative sectors internationally. As 'Building a New Scotland: A stronger economy with independence' sets out:

Becoming an independent country and re-joining the European Union inside the world's biggest single market, are of paramount importance if Scotland's international trade potential is to be achieved.²²⁴

That paper explains that an independent Scotland would have for the first time:

- a new government ministry with specific trade related responsibilities, including the promotion of Scottish exports, and
- a dedicated network of overseas missions in EU capitals and beyond which, for the very first time, would mean Scotland having a network of international offices with full diplomatic status and a core purpose to promote Scotland as a hub for innovation, trade and investment²²⁵

Alongside any economic benefits, supporting the culture sector abroad could also help to further promote Scotland's profile on the world stage and attract inward investment.²²⁶

A fairer creative economy

As an independent country, Scotland could do more to ensure that our creative economy is a fairer one. ‘Building a New Scotland: A stronger economy with independence’²²⁷ set out that powers areas like employment, such as setting a national minimum wage, could allow the Scottish Government to embed Fair Work principles throughout our economy, including in the culture and creative sectors. This could help to support the incomes of those working in the sector and enable the government of an independent Scotland to put in place schemes to support emerging artists and others to realise their potential, particularly at the start of their careers.

Fair Work is a key driver for achieving sustainable and inclusive economic growth and a wellbeing economy. Scotland’s culture and creative sectors can play a key role in moving towards a wellbeing economy that values and promotes things like cultural identity and civic engagement.

In 2022, Creative Scotland published a review of Fair Work in the creative and cultural sectors in Scotland to consider Fair Work, leadership, workforce and skills development in the sector.²²⁸ The Scottish Government’s Culture Strategy Action Plan Refresh will also set out further tangible actions to continue to support the cultural workforce and embed principles of Fair Work in the sector.

With independence, future Scottish Governments would also be free to explore new and innovative ways of supporting our creative workforce and support creative professionals to be fairly and sustainably remunerated for their work.

‘Building a New Scotland: Social security in an independent Scotland’ sets out options for a new social security system with independence that could be relevant to those working in the culture sector. These include the possibility of working towards a long-term ambition of delivering both a Minimum Income Guarantee (MIG) and a Universal Basic Income. The Scottish Government is already exploring, with an expert group, the practical implications of a introducing a MIG, and the paper sets out key principles for a MIG, including the following:

A Minimum Income Guarantee is an ambition that would enable all households to live with financial security. The guarantee could be delivered through employment and employment support, social security, the tax system, and by reducing or removing essential costs that can be met through fair and equal access to wider collective services, such as social care and childcare. This would also include a targeted payment for anyone that falls beneath the Minimum Income Guarantee level.²²⁹

Ultimately, with independence, future Scottish Governments would have full powers over both fiscal policy and economic policies which could play a key role in boosting tax revenues. This would allow them to take decisions which ensure that Scotland is fiscally sustainable, while prioritising support for public services and investment, and rejecting the ‘austerity’ approaches imposed on Scotland by UK Governments in the recent past.²³⁰ Under independence, Scottish Governments would have the full range of policy options needed to provide appropriate support and investment to our creative economy.

Conclusion

Our culture and creative sectors are a key part of Scotland's economy. As an independent country, Scotland's rich and diverse culture would help our economy to thrive, while also playing a central role in building a fairer and more inclusive society. Culture would help communities come together and help us think differently about the biggest issues.

The powers of independence would also allow Scotland to make decisions to help our culture, events and creative sectors realise their full potential. Whether it is creating a fairer and more open immigration system or establishing a fairer and more equal labour market, independence would allow future governments to put policies in place to benefit Scotland's creative economy.

Being open and welcoming and being able to attract talented people from around the world is vital to the future of the sector. The ability of Scotland's artists and creative professionals to work and tour internationally is of huge importance in reaching new audiences, generating income, collaborating and building vital networks across borders, and showcasing Scotland's creative sectors internationally.

An independent Scotland, as a member of the EU in its own right, would regain the benefits of freedom of movement between Scotland and the EU, ensuring that our culture benefits fully from cross-border cultural exchange. It is expected that creative professionals in Scotland, as in Ireland, would benefit from visa-free access to both the EU and UK due to the Common Travel Area. Scotland would also have the power to put in place migration policies that ensure that our culture is connected with the rest of the world, and that our culture and creative sectors can attract the international talent that they need.

In an independent Scotland, we could ensure that everyone is able to realise their right to participate in cultural life, harnessing the power of culture to build more cohesive, inclusive and diverse communities, and to bring people together across Scotland.

An independent Scotland could lead the way in ensuring that culture, and all the benefits it brings, is there for everyone in society.

Endnotes

- 1 Scottish Government (2021) [Scottish Household Survey](#) found that in Scotland “89% of adults had been culturally engaged in the last year, either by attending a cultural event or place of culture or participating in a cultural activity” see chapter 9. From the same survey (see supporting tables, Culture and heritage), 66% either ‘strongly agreed’ or ‘tended to agree’ with the statement ‘culture and the arts make a positive difference to my life’ and 62% adults either ‘strongly agreed’ or ‘tended to agree’ with the statement ‘culture and the arts make a positive difference to my local community’. (last accessed 24 November 2023)
- 2 In 2019, 50% of adults agreed that ‘culture and the arts make a positive difference to my local community’ – [Scottish Household Survey \(2019\) Section twelve, Culture and Heritage](#) p.74
- 3 Visit Scotland (2017) [Scotland Visitor Survey](#) (2015/2016) found that history and culture in Scotland was ranked the second highest motivation for visiting, behind the scenery and landscape (last accessed 24 November 2023) Published April 2017
- 4 Scottish Government (2020) [A Culture Strategy for Scotland](#) (first published 28/2/20 and updated 15/3/22) p.3
- 5 British Council and Creative Scotland (2022) [To see Ourselves: Cultural Assets and Attributes of Scotland](#) p.36
- 6 British Council and Creative Scotland (2022) [To see Ourselves: Cultural Assets and Attributes of Scotland](#) p.23
- 7 Universal Declaration of Human Rights (1948) [Article 27](#)
- 8 These treaties include the [International Covenant on Economic, Social and Cultural Rights](#) (Article 15); the [UN Convention on the Rights of the Child](#) (Articles 29, 30 and 31); and the [UN Convention on the Rights of Persons with Disabilities](#) (Article 30). The right to culture also features in treaties which protect the rights of minority communities and seek to eliminate race discrimination and discrimination against women.
- 9 European Court of Human Rights (2011) [Cultural rights in the case-law of the European Court of Human Rights](#)
- 10 The UN Committee on Economic, Social and Cultural Rights has published a [General Comment](#) (No. 21) describing the substance of the right to culture in more detail. The UN Committee makes clear that “culture is a broad, inclusive concept encompassing all manifestations of human existence”. These include language, oral and written literature, music and song, rites and ceremonies, sport and games, natural and man-made environments, food, clothing and shelter and the arts, customs and traditions through which individuals, groups of individuals and communities express their identity.
- 11 Scottish Government (2020) [A Culture Strategy for Scotland](#) p.46
- 12 Scottish Government (2020) [A Culture Strategy for Scotland](#) p.35
- 13 European Commission (2005) [The role of culture in preventing and reducing poverty and social exclusion](#)
- 14 For example, [Creative Carbon Scotland](#) works with individuals, organisations and strategic bodies engaged across culture to harness the role of culture in contributing to a more environmentally sustainable Scotland.
- 15 British Council (2021) [Values and cooperation – a cultural relations perspective](#)
- 16 Scottish Government (2022) [Scotland’s Global Affairs Framework](#) see Chapter 7
- 17 Scottish Government (2023) Scotland’s Economic Strategy (2015) identified sectors where Scotland has a distinct comparative advantage. These ‘growth sectors’ include creative industries and sustainable tourism. [Growth Sector Statistics](#) (last accessed: 24 November 2023)
- 18 Scottish Government (2022) [Scotland’s Global Affairs Framework](#) see Chapter 7
- 19 Scottish Government (2022) [Scotland’s Global Affairs Framework](#) see Chapter 7
- 20 British Council and Creative Scotland (2022) [To see Ourselves: Cultural Assets and Attributes of Scotland](#)
- 21 British Council and Creative Scotland (2022) [To see Ourselves: Cultural Assets and Attributes of Scotland](#) p.38
- 22 British Council and Creative Scotland (2022) [To see Ourselves: Cultural Assets and Attributes of Scotland](#) p.40
- 23 Scottish Government (2020) [A Culture Strategy for Scotland](#) p.8, and see [Case Study on CCA Glasgow](#) p.10
- 24 Visit Scotland: [Year of Stories 2022](#)
- 25 International Council of Museums UK (2022) [Empire, Slavery and Scotland’s Museums](#) Six Recommendations were made to the Scottish Government to better recognise and address Scotland’s imperial, colonial and slavery histories
- 26 [Museums and Galleries Scotland](#) – Please note as of 06 December 2023, as confirmed by MGS, the figure is 450 not 449. The graphic on the website is due to be updated in due course to reflect this.

- 27 Scottish Government (2020) [A Culture Strategy for Scotland](#). See Guiding Principles p.3
- 28 Scottish Government: [National Partnership for Culture](#)
- 29 [First Minister's Speech to SNP Conference](#)
- 30 Scottish Government (2023) [Scottish Budget 2024-25](#) p.9
- 31 At the [statement on the Scottish Budget 2024-2025](#), Deputy First Minister Shona Robison stated: "This is only the first step on the route to investing at least £100 million more in arts and culture by 2028-29. And our aim is to increase arts and culture investment in 2025-26 by at least a further £25 million."
- 32 The Youth Music Initiative (2019) [Impact Evaluation Report](#), and case studies by the [Arts in Education Recovery Group](#) (2021) have found that arts and cultural activity for young people increases confidence and feelings of connection.
- 33 [Youth Music Initiative](#) aims put music at the heart of young people's lives and learning
- 34 [Youth Arts Fund](#) was established to support youth arts and ensure creative opportunities for children and young people
- 35 Creative Scotland (2022), [Youth Music Initiative 2021-2022 Evaluation](#) p.4
- 36 Creative Scotland (2022), [Youth Music Initiative 2021-2022 Evaluation](#) see pp.2-3, 20
- 37 Creative Scotland (2022), [Youth Music Initiative 2021-2022 Evaluation](#) p. 39
- 38 [Big Noise](#)
- 39 Glasgow Centre for Population Health (2022) [Report: Statistical analysis of educational outcomes among Big Noise Raploch participants](#) p.8. The report found that "Almost all (98%) Big Noise participants (87 participants from a total of 89) achieved a positive post-school destination. In comparison 84% of non-participants achieved a positive post-school destination (740 from 878 total non-participants)."
- 40 European Commission (2005) [The role of culture in preventing and reducing poverty and social exclusion](#) p.3
- 41 UCL (2023) [Evidence brief: how the arts can support children and young people's development and wellbeing](#)
- 42 For example, [Creative Carbon Scotland](#) works with individuals, organisations and strategic bodies engaged across culture to harness the role of culture in contributing to a more environmentally sustainable Scotland
- 43 Initiated by Creative Carbon Scotland and Festivals Edinburgh in 2013, the [Green Arts Initiative](#) supports Scottish arts and cultural organisations to reduce their impact on the climate and environment.
- 44 Historic Environment Scotland (2022) [Green Recovery Statement for The Historic Environment](#)
- 45 Historic Environment Scotland: [COP 26 and the Historic Environment](#)
- 46 Edinburgh Festival City: [Environmental Policy statement](#)
- 47 UNFCCC (2015) [Paris Agreement](#)
- 48 European Commission (2023) [European Green Deal](#)
- 49 Climate Heritage Network (2022) [Climate Heritage Network lauds landmark Culture Outcomes at COP27; Redoubles Efforts to Win More Holistic Recognition](#)
- 50 UNESCO (2022) [MONDIACULT 2022 : States adopt historic Declaration for Culture](#)
- 51 Ofcom (2020) [Small Screen: Big Debate – a five-year review of Public Service Broadcasting \(2014-18\)](#)
- 52 Ofcom (2023) [News consumption in the UK: 2023](#); Ofcom (2020) [Small Screen: Big Debate – a five-year review of Public Service Broadcasting \(2014-18\)](#)
- 53 Ofcom (2020) [Small Screen: Big Debate – a five-year review of Public Service Broadcasting \(2014-18\)](#) p.23
- 54 Ofcom (2020) [Small Screen: Big Debate – a five-year review of Public Service Broadcasting \(2014-18\)](#) p.43
- 55 Ofcom (2023) [Media Nations: Scotland 2023](#) p. 9
- 56 Ofcom (2023) [Media Nations: Scotland 2023](#) p. 33
- 57 Ofcom (2020) [Small Screen: Big Debate – a five-year review of Public Service Broadcasting](#)
- 58 Jigsaw Research and Ofcom (2020) [The impact of lockdown on audiences' relationships with PSB](#)
- 59 Ofcom (2020) [Small Screen: Big Debate – a five-year review of Public Service Broadcasting](#)
- 60 The current BBC Charter runs until the end of 2027; Ofcom is proceeding with the renewal of licences for channel 3 services including STV's licences and, on renewal, these would likely run until the end of 2034; Channel 4's licence runs until the end of 2024; Ofcom is also proceeding with the renewal of Channel 5's licences and, on renewal, this would likely run until the end of 2034.
- 61 Ofcom (2023) [Media Nations: Scotland 2023](#)
- 62 Scottish Government (2021) [Channel Four privatisation: letter to UK Government](#)

48 Building a New Scotland

Culture in an independent Scotland

- 63 Ofcom (2023) [Media Nations: Scotland 2023](#) p.12
- 64 Ofcom (2023) [Public service broadcasting annual report 2023 – Ofcom](#)
- 65 Ofcom (2023) [Media Nations: Scotland 2023](#) p. 33
- 66 Ofcom (2023) [News Consumption Survey 2023: Scotland](#) p.3
- 67 Ofcom (2023) [Media Nations: Scotland 2023](#) p. 20
- 68 [MG Alba](#) delivers Gaelic media to audiences in Scotland and across the UK, including through BBC Alba
- 69 [BBC Alba](#) is a partnership between MG Alba and the BBC
- 70 Ofcom (2021) [What is Ofcom? – Ofcom](#)
- 71 Ofcom (2020) [Small Screen: Big Debate – a five-year review of Public Service Broadcasting](#)
- 72 UK Government (2022) [Up next – the government’s vision for the broadcasting sector](#) (last accessed 24 November 2023)
- 73 House of Commons (2023) Parliamentary Debates ([Hansard](#)), Vol 725, Cols 275-6, 9 January 2023 (last accessed 24 November 2023)
- 74 British Council (2021) [Values and cooperation – a cultural relations perspective](#)
- 75 Scottish Government (2022) [Scotland’s Global Affairs Framework](#) see Chapter 7
- 76 British Council and Creative Scotland (2022) [As Others See Us: What Makes Scotland’s Cultural Sector Distinctive?](#) p.21
- 77 [UNESCO](#)
- 78 UK in a Changing Europe (2021) [Brexit: Impacts on the arts and culture](#)
- 79 Scottish Government (2020) [A Culture Strategy for Scotland](#)
- 80 British Council and Creative Scotland (2022) [As Others See Us: What Makes Scotland’s Cultural Sector Distinctive?](#) p.62
- 81 Visit Scotland [Major Events Benefits](#) (last accessed 26 July 2023)
- 82 In addition to the range of cultural events Scotland hosts each year, including our festivals, Scotland has also hosted a wide range of global major events, and is due to host more in the coming years. These include Commonwealth Games (2014), Ryder Cup (2014), Solheim Cup (2019), European Athletics Championships (2018), UEFA EURO 2020 (2021), UCI Cycling World Championships (2023), World Athletics Indoor Championships (2024), and Island Games (2025).
- 83 UK in a Changing Europe (2021) [Brexit: Impacts on the arts and culture](#)
- 84 Scottish Government (2023) [Building a New Scotland: An independent Scotland in the EU](#) p. 30
- 85 ICM Unlimited and SQW (on behalf of Arts Council England) (2017) [Impact of Brexit on the arts and culture sector](#), p.39
- 86 House of Commons: Digital, Culture and Sport Committee (2021) [Economics of music streaming](#), p.30
- 87 Incorporated Society of Musicians (2019) [Impact of Brexit on Musicians](#)
- 88 House of Commons: Digital, Culture and Sport Committee (2021) [Economics of Music Streaming](#), p. 31
- 89 European Parliament, Fact Sheets on the European Union: [Free movement of persons](#), (last accessed 20 November 2023)
- 90 ICM Unlimited and SQW (on behalf of Arts Council England) (2017) [Impact of Brexit on the arts and culture sector](#) p.76
- 91 UK Government (2021) [Visa-free short term touring allowed in 20 member states](#)
- 92 An [ATA carnet](#) is an international customs document that permits duty-free and tax-free temporary import of goods for up to one year.
- 93 House of Lords Library (2022) [Musicians: Working and Touring in the European Union](#). See Section 2 ‘How has the situation changed following Brexit?’
- 94 European Union, [Facts and figures on life in the European Union](#), (last accessed 26 July 2023)
- 95 Glasgow Times: [Music festival boss speaks out over Brexit risk to cultural scene](#), 17 January 2019
- 96 House of Lords Library (2022) [Musicians: Working and touring in the European Union](#) (last accessed 20 November 2023)
- 97 House of Lords Library (2022) [Musicians: Working and Touring in the European Union](#)
- 98 Arts Council England (2016) [The arts and cultural sector and exit from the European Union](#) p. 17
- 99 Cabinet Office (2022) [Common Travel Area Guidance](#)

- 100 Scottish Government (2023) [Building a New Scotland: An independent Scotland in the EU](#) p. 56 sets out: “Under an arrangement called the Common Travel Area (CTA) Scotland would also retain freedom of movement with the UK and Ireland. Ireland, as an EU member state, is part of the CTA, which is a long-standing arrangement recognised in EU Treaties. Scotland’s geography lends itself to a similar arrangement, in the event of Scottish independence.”
- 101 [Creative Europe](#) has two main objectives. 1- to safeguard, develop and promote European cultural and linguistic diversity and heritage, 2- increase the competitiveness and economic potential of the cultural and creative sectors, in particular the audiovisual sector
- 102 European Parliamentary Research Service (2018) [Creative Europe Programme \(2014 to 2020\) – European Implementation Assessment \(update\)](#)
- 103 European Parliamentary Research Service (2018) [Creative Europe Programme \(2014 to 2020\) – European Implementation Assessment \(update\)](#)
- 104 ICM Unlimited and SQW (on behalf of Arts Council England) (2017) [Impact of Brexit on the arts and culture sector](#), “Underpinning all artistic and educational programming is a strong foundation of national and international networks and partnerships. These networks allow the organisation to curate and deliver bespoke activity outside its own core programme. More fundamentally, they promote a culture of embracing open and active knowledge transfer.” p.60
- 105 European Parliamentary Research Service (2018) [Creative Europe Programme \(2014 to 2020\) – European Implementation Assessment \(update\)](#)
- 106 Scottish Government (2023) [Building a New Scotland: An independent Scotland in the EU](#)
- 107 Scottish Government (2020) [Non-UK nationals in Scotland’s workforce](#) (last accessed: 20 November 2023).
- 108 Scottish Government (2017) [The contribution of EEA citizens to Scotland: response to the Migration Advisory Committee call for evidence](#), p. 19
- 109 Scottish Government (2022) [Scotland’s Global Affairs Framework](#) see Chapter 7
- 110 Carrell, S. [Post-Brexit visa rules a ‘disaster’ for arts, say Edinburgh festival director](#), *The Guardian* 10 July 2022
- 111 ICM Unlimited and SQW (on behalf of Arts Council England) (2017) [Impact of Brexit on the arts and culture sector](#), p. 46
- 112 UK Government, [Visit the UK for a Permitted Paid Engagement](#), (last accessed 20 November 2023)
- 113 UK Government (2016) [Immigration Rules Appendix Visitor: Permit Free Festival List](#)
- 114 Scottish Government (2023) [Building a New Scotland: Migration to Scotland after independence](#)
- 115 British Council (2021) [Values and cooperation – a cultural relations perspective](#)
- 116 UNESCO, [Convention Concerning the Protection of the World Cultural and Natural Heritage – adopted in 1972](#) (last accessed 20 November 2023)
- 117 Scotland can currently put forward sites to be considered for inclusion in the state party (UK Government’s) tentative list which the UK Government then submit to UNESCO for potential awarding of World Heritage status. However, as a full member state, Scotland would be able to put sites forward for World heritage status to UNESCO in our own right.
- 118 UNESCO, [What is Intangible Cultural Heritage?](#)
- 119 UNESCO (2003) [Convention for the Safeguarding of the Intangible Cultural Heritage](#)
- 120 UNESCO, [What is Intangible Cultural Heritage?](#) Intangible cultural heritage includes traditions or living expressions inherited from ancestors and passed on to descendants, such as oral traditions, social practices, rituals, and festive events.
- 121 [Council of Europe](#)
- 122 Council of Europe, [Cultural heritage at the Council of Europe](#),
- 123 [Eurimages](#) is the cultural support fund of the Council of Europe.
- 124 Council of Europe: [European Cultural Convention \(1954\)](#)
- 125 Council of Europe: [Convention for the Protection of the Archaeological Heritage of Europe \(1992\)](#)
- 126 Council of Europe: [The European Landscape Convention \(2000\)](#)
- 127 [The European Charter for Regional or Minority Languages](#) is the European convention for the protection and promotion of languages used by traditional minorities.
- 128 Creative Scotland: [SXSW Funding](#)
- 129 [Showcase Scotland Expo](#) promotes Scottish music and artists to markets and countries outside the UK.

50 **Building a New Scotland**
Culture in an independent Scotland

- 130 [WIDEDAYS](#) Scotland's Music Convention
- 131 Scottish Government (2023) [Developing Scotland's International Cultural Presence](#)
- 132 British Council and Creative Scotland (2022) [As Others See Us: Cultural Assets and Attributes of Scotland](#)
- 133 [Scotland + Venice](#) is a major, international project designed to promote the best of contemporary art and architecture from Scotland on the world stage.
- 134 Scottish Government, [International Relations](#), (last accessed 26 July 2023)
- 135 [Scotland House Brussels](#) provides services to support Scotland's economic growth, diplomatic engagement, and cultural promotion at the EU level.
- 136 [Scotland House London](#) is a joint initiative of the Scottish Government, Scottish Enterprise, Highlands and Islands Enterprise and VisitScotland to provide a base for Scottish organisations looking to expand their horizons.
- 137 [Ireland House](#) was announced in 2018 as a hub for diplomacy, trade, business and cultural promotion.
- 138 The [Austrian Cultural Forum](#) in London promotes cultural contacts between the UK and Austria by organising events and supporting artists and projects in the fields of music, performing arts, visual arts, literature, film and science.
- 139 Irish Government (2018) [Ireland's Global Footprint to 2025](#)
- 140 [Centre Culturel Irlandais](#) is the Irish Government's cultural hub in Paris
- 141 [Irish Arts Center](#) supports the culture of contemporary Ireland and Irish America
- 142 The [Creative Ireland Programme](#) is an all-of Government culture and wellbeing programme, established in 2017
- 143 See, [ACF London](#)
- 144 British Council and Creative Scotland (2022) [To see Ourselves: Cultural Assets and Attributes of Scotland](#), p.38
- 145 [Edinburgh Festival Fringe](#) is a celebration of arts and culture, taking place every August in Edinburgh
- 146 British Council and Creative Scotland (2022) [To see Ourselves: Cultural Assets and Attributes of Scotland](#), p.32
- 147 Edinburgh Festival City (2020) [Overview of festival numbers](#) (last accessed 26 July 2023)
- 148 Edinburgh Festival City (2023) [Economic impact of the Edinburgh Festivals](#), p 16
- 149 Scottish Government [Creative talent and engagement](#), (last accessed July 2023)
- 150 Scottish Government (2023) [£1.8 million for Scotland's world-class arts festivals](#)
- 151 [Celtic Connections](#)
- 152 Edinburgh Festival City (2019) [Festivals 2019 – Summary of activity](#), p 8
- 153 [Edinburgh International Festival](#) takes place in Edinburgh every August, presenting a programme of performers from the world of dance, opera, music and theatre
- 154 The [Edinburgh International Children's Festival](#) showcases high quality, distinctive Scottish and international performances to an audience of around 19,000 children
- 155 Edinburgh Festival City (2022) [The Uniquely Scottish Charm of the Edinburgh Festivals](#)
- 156 See: [World Fringe](#)
- 157 [Melbourne Fringe](#)
- 158 [O'ahu Fringe](#)
- 159 [Lagos Fringe](#)
- 160 The [Seoul Spring Festival, Fringe Festival](#)
- 161 Scottish Government (2023) [Building a New Scotland: Migration to Scotland after independence](#) p. 28
- 162 Scottish Parliament (2022) [Historic Environment Scotland Written Submission to Inquiry into Budget Scrutiny 2023-24](#), p1
- 163 Historic Environment Scotland [World Heritage Sites in Scotland](#), [last accessed July 2023] These are St Kilda, Edinburgh's New and Old Towns, the Heart of Neolithic Orkney, New Lanark, the Antonine Wall and the Forth Bridge
- 164 Historic Environment Scotland (2022) [Annual Report 2021-22 | Historic Environment Scotland | History](#), p6
- 165 Historic Environment Scotland, [Heritage for All](#) (last accessed July 2023)
- 166 Scottish Government (2019) [Scottish Household Survey – Culture and Heritage Report 2019](#), p 58 (last accessed 26 July 2023)
- 167 Associate membership of UNESCO may be possible if made on behalf of Scotland by the UK as a member state. See Rule 99 –UNESCO (2012) [Basic texts: 2012 edition; including texts and amendments adopted by the General Conference at its 36th session, Paris, 2011](#), p 56

- 168 Associate members have the right to “participate without voting rights in the deliberations of the General Conference and of its commissions and committees” – UNESCO (2012) [Basic texts: 2012 edition; including texts and amendments adopted by the General Conference at its 36th session, Paris, 2011](#), p 19
- 169 The [World Heritage Committee](#) is responsible for the implementation of the world heritage convention
- 170 UNESCO, [The World Heritage Committee](#),
- 171 Highlands and Islands Enterprise (2014) [AR STÒRAS Gàidhlig The economic and social value of Gaelic as an asset](#)
- 172 Scottish Government (2015) [Scots language policy](#)
- 173 [Scotland’s 2011 Census: Languages](#)
- 174 [An Comunn Gàidhealach – Royal National Mod](#)
- 175 UNESCO (2003) [Convention for the Safeguarding of the Intangible Cultural Heritage](#)
- 176 Highlands and Islands Enterprise (2014) [AR STÒRAS Gàidhlig The economic and social value of Gaelic as an asset](#)
- 177 Visit Scotland (2017) [Scotland’s Visitor Survey \(2015/16\)](#). (last accessed 24 November 2023)
- 178 Scottish Parliament (2023) [Scottish Languages Bill](#)
- 179 Scottish Government (2023) [Building a New Scotland: Creating a modern constitution for an independent Scotland](#)
- 180 Statistics and definitions here refer to both the [Scottish Government Growth Sector Definition](#) (referred to as “creative industries growth sector”) or the National Performance Framework Definition (referred to as arts culture and creative economy’). The National Performance Framework definition builds upon the Creative Industries Growth Sector definition, including additional activities identified after engagement with stakeholders in the sector.
- 181 OECD (2021) [Economic and social impact of cultural and creative sectors \(oecd.org\)](#)
- 182 Visit Scotland (2017) [Scotland Visitor Survey \(2015/2016\)](#)
- 183 Scottish Government (2022) [Building a New Scotland: A stronger economy with independence](#)
- 184 Scottish Government (2023) [National Indicator Performance | National Performance Framework](#) (last accessed 20 November 2023)
- 185 Scottish Government (2023) [National Indicator Performance | National Performance Framework](#) (last accessed 20 November 2023)
- 186 Scottish Government (2023) [Growth Sector Statistics see ‘Creative Industries’ p. 2](#) (last accessed 20 November 2023). In total there were 175,175 businesses registered in Scotland in 2022. Creative industries makes up 7.6% of that total.
- 187 [SXSW 2023](#) hosted an official showcase of Scottish talent
- 188 In 2017, [Rudolstadt hosted a spotlight on Scotland](#) event.
- 189 In 2019, [six Scottish musicians performed alongside six Breton musicians in a brand new collaboration organised by Fèis Rois in partnership with Festival Interceltique de Lorient](#).
- 190 [Celtic Connections](#) 2023 line up
- 191 [Sonica](#) presents the best of UK talent alongside exceptional international artists.
- 192 Scottish Development International (2021) [Games and Creative Industries](#)
- 193 Scottish Government (2023) [Growth Sector Statistics](#) (Last accessed 04 December 2023)
- 194 Scottish Government (2023) [Growth Sector Statistics](#) (Last accessed 04 December 2023)
- 195 [Scottish Games Week](#)
- 196 Scottish Development International (2021) [Games and Creative Industries](#)
- 197 Saffery Champness and Nordicity (2022) [The Economic Value of the Screen Sector in Scotland in 2019](#)
- 198 Saffery Champness and Nordicity (2022) [The Economic Value of the Screen Sector in Scotland in 2019](#)
- 199 Saffery Champness and Nordicity (2022) [The Economic Value of the Screen Sector in Scotland in 2019](#), p.5
- 200 Saffery Champness and Nordicity (2022) [The Economic Value of the Screen Sector in Scotland in 2019](#) p.5,6
- 201 Screen Scotland (2018) [Studio and Build Space](#)
- 202 Saffery Champness and Nordicity (2022) [Economic Value of the Screen Sector in Scotland in 2019](#), p.17
- 203 [Screen Scotland](#)
- 204 Saffery Champness and Nordicity (2022) [Economic Value of the Screen Sector in Scotland in 2019](#) p.36

- 205 British Film Commission (2018) [Film Tax Relief – British Film Commission](#)
- 206 Screen Ireland (2023) [The Cultural Dividend Generated by Ireland’s Section 481 Film and Television Incentive](#)
- 207 Visit Scotland (2017) [Scotland Visitor Survey](#) (2015/16) (last accessed: 23 November 2023)
- 208 Scottish Government (2023) [Growth sector statistics](#) (last accessed: 23 November 2023)
- 209 Visit Scotland (2017) [Scotland Visitor Survey](#) (2015/16) (last accessed: 23 November 2023)
- 210 Scottish Government (2023) [Growth sector statistics](#) (last accessed: 6 December 2023) ONS (2023) [Regional gross value added \(balanced\) per head and income components](#) (last accessed 6 December 2023). Scotland’s total GVA at current basic prices in 2020 was £150bn, Sustainable Tourism made up 2.2% of the total.
- 211 Scottish Government (2023) [Growth sector statistics](#) (last accessed: 23 November 2023)
- 212 ONS (2023) [Travel trends: 2022 – Office for National Statistics](#) see section 4, Figure 8 (last accessed: 20 November 2023)
- 213 Moffat Centre (2023) [Scottish Visitor Attraction Monitor 2022](#) (last accessed: 20 November 2023)
- 214 Historic Environment Scotland (2021) [Our Place in Time – Annual report 2021](#) p.9
- 215 Gambling Commission (2022) [Fourth National Lottery licence formally awarded to Allwyn](#)
- 216 [Creative Scotland: Open Funding](#)
- 217 In line with EU obligations
- 218 Scottish Government (2022) Building a New Scotland: [A stronger economy with independence](#) p. 45
- 219 HMRC Policy Paper (2023) [Two year extension of the higher rates for theatre, orchestra, and museums and galleries exhibition tax reliefs](#)
- 220 HMRC Policy Paper (2023) [Two year extension of the higher rates for theatre, orchestra, and museums and galleries exhibition tax reliefs notes that](#) “The government intends to extend the current rate rise for the Cultural Reliefs for a further two years. This is intended as a temporary measure to continue to offset current pressures on these industries and boost investment in our cultural sectors”
- 221 Ireland Revenue Commissioners (2023) [Artists’ Exemption \(revenue.ie\)](#)
- 222 European Commission Research and Innovation, [Cluster 2: Culture, Creativity and Inclusive Society](#)
- 223 UK Government (2023) [Press Release: UK joins Horizon Europe under a new bespoke deal](#)
- 224 Scottish Government (2022) Building a New Scotland: [A stronger economy with independence](#) p. 64
- 225 Scottish Government (2022) Building a New Scotland: [A stronger economy with independence](#) p. 65
- 226 OECD (2022) [The Culture Fix, chapter 5](#)
- 227 Scottish Government (2022) Building a New Scotland: [A stronger economy with independence](#) p.81
- 228 Creative Scotland (2022) [Review of Fair Work in the creative and cultural sectors in Scotland](#)
- 229 Scottish Government (2023) Building a New Scotland: Social security in an independent Scotland. p.46
- 230 Scottish Government (2022) Building a New Scotland: [A stronger economy with independence](#) p.42



© Crown copyright 2024



This publication is licensed under the terms of the Open Government Licence v3.0 except where otherwise stated. To view this licence, visit nationalarchives.gov.uk/doc/open-government-licence/version/3 or write to the Information Policy Team, The National Archives, Kew, London TW9 4DU, or email: psi@nationalarchives.gsi.gov.uk.

Where we have identified any third party copyright information you will need to obtain permission from the copyright holders concerned.

This publication is available at www.gov.scot

Any enquiries regarding this publication should be sent to us at
The Scottish Government
St Andrew's House
Edinburgh
EH1 3DG

ISBN: 978-1-83521-938-6 (web only)

Published by The Scottish Government, February 2024

Produced for The Scottish Government by APS Group Scotland, 21 Tennant Street, Edinburgh EH6 5NA
PPDAS1403694 (02/24)