



# **Delivering equality outcomes and mainstreaming equality**

## **Progress report April 2021**

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This report is published in accordance with regulations 3 and 6(3) of the Equality Act 2010 (Specific Duties) (Scotland) Regulations 2012

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## Introduction

This report sets out the progress National Galleries of Scotland (NGS) has made towards our equality outcomes for 2017-21 and the steps we have taken to mainstream equality into our everyday work so that we can better perform the General Equality duty. We also set out where work is in progress and our plans for the future.

The most recent breakdown of the employee information we have gathered and an outline of how we are using that information to meet the General Duty is included.

This report will be published on the Equalities section of our website [www.nationalgalleries.org](http://www.nationalgalleries.org) along with our gender pay gap statement and our statement on equal pay. The publication of these reports is required under the Equality Act 2010 (Specific Duties) (Scotland) Regulations 2012.

## Who we are and what we do

NGS looks after one of the world's finest collections of Western art ranging from the Middle Ages to the present day. This includes the national collection of Scottish art which we are proud to display in an international context. NGS is made up of the Scottish National Gallery (SNG), the Scottish National Portrait Gallery (SNPG) and the Scottish National Gallery of Modern Art (SNGMA), all in Edinburgh. Works from the collection are loaned to other institutions and we tour works and exhibitions throughout Scotland, the UK and internationally.

The purpose of the National Galleries of Scotland as set out in the governing legislation (the National Heritage (Scotland) Act 1985) is to:

- care for, preserve and add to the objects in our collections;
- ensure that the objects are exhibited to the public;
- ensure that the objects are available to persons seeking to inspect them in connection with study or research;
- generally promote the public's enjoyment and understanding of the Fine Arts;
- and for those purposes to provide education, instruction and advice and to carry out research.

Our galleries are usually open 364 days a year, but due to the coronavirus pandemic in 2020-21, there have been extended periods of closure to the public. We moved even more activity online to ensure continued access to objects, interpretation and activities, kept our grounds at the SNGMA open for locals to use and enjoy the outdoor sculpture trails, and when we were able to reopen offered timed slots to visitors.

Methodology for data-gathering and monitoring of visitors etc had to change in this context, making like-for-like and year-on-year comparisons difficult.

## Progress against our equalities outcomes 2017-21

Since our last report in 2019, we have continued to make progress against our stated equality outcomes for the period 2017-21.

The following progress updates cover the period 2019-21. The galleries were closed for large periods of time in 2020-21 therefore much planned activity did not go ahead. When we were able to reopen (August – December 2020), the visitor experience changed to reflect Covid-safe health and safety requirements, as did our data gathering methods.

<b>Outcome 1: Young people and families with young children feel welcome at all gallery sites</b>	
<i>General Equality Duty Needs Met:</i>	Advancing equality of opportunity Eliminating discrimination Fostering good relations
<i>Protected Characteristics Covered:</i>	Age Pregnancy and maternity (Disability, Race and Sex in particular projects)

In the period from 1 April 2019 to December 2020, we offered several exhibitions and other initiatives that were particularly appealing to families and which boosted their levels of attendance during those times. For example:

- In summer 2019 the Scottish National Portrait Gallery participated in the *Oor Wullie* trail around Edinburgh with one *Oor Wullie* statue outside and others inside the Gallery. Our Families audience at that site rose from 3% in Autumn 2018 to 8% in Spring 2019 and then to 15% in Summer 2019 during the period that the *Oor Wullie* trail was active.
- Modern One has a playpark in its grounds each summer which attracts families. In summer 2019 the family audience rose to 13%, double its size compared to autumn, winter and spring.
- The Families profile at Modern Two, usually around 3%, grew to 8% during the August-December 2020 run of our *Ray Harryhausen* exhibition, which showcases cinema, animation and has interactive elements.

Between May and December 2019, 409 children aged 7-15 visiting our site were interviewed as part of our market research (with parental permission) for their opinions on their visit. 71% said that they liked their visit a lot. This was highest at the Portrait Gallery with 94% of children saying this and lowest at the National with 62%. The visitor experience at the National will be transformed as part of the Scottish National Gallery Project, and will in future be more interactive and engaging for family audiences. This data gives us a valuable benchmark to do this work again, once the SNG Project has opened to visitors.

Across the 5 months we were open in 2020 we had a significant number of survey responses from both Young People and Families across all of our sites. The following table shows how they rated aspects of their experiences with us:

	Visitors overall	Young People	Families
Overall rating of enjoyment of visit	8.8/10	8.7/10	8.7/10
Would definitely or probably return	92%	83%	89%
Visit impacted positively on their wellbeing	85%	88%	86%

In terms of enjoyment of their visit, Young People and Families rated their experience at roughly the same score as the overall audience. However, in terms of intention to visit again, the score for Young People at 83%, whilst nonetheless very good, was below that of the audience average at 92%.

There were differences across our sites in the proportion of young people who said they would return. This may be down to the offer at each site (eg exhibition themes, interactive engagement opportunities) and is something we can look into further, particularly where Young People are key target audiences.

2020 was the first year we asked visitors about the impact of their visit on their wellbeing. Young people in particular stated that their visit had had a positive impact on their wellbeing, which is very positive to see during a challenging year.

**ARTIST ROOMS: Self Evidence, Photographs by Woodman, Arbus and Mapplethorpe 6/4/2019-20/10/2019**

The exhibition featured photographs by Francesca Woodman, Diane Arbus and Robert Mapplethorpe. We worked with a focus group of young people and through National Youth Arts Advisory Group (NYAAG) to come up with an engagement project that featured their creative output as part of the exhibition.

<b>Outcome 2: More visitors with disabilities have the confidence to undertake self-guided visits due to improved information and support before, and during, their visit</b>	
<i>General Equality Duty Needs Met:</i>	Eliminating discrimination Advancing equality of opportunity
<i>Protected Characteristics Covered:</i>	Disability

20% of the Scottish population has long-term activity-limiting health problems or disability, according to the 2011 census. We include a monitoring question relating to illness and disability in our audience research. We amended the wording of the question when we reopened in August 2020 to be more inclusive of mental health conditions, at the same time as the methodology of our research changed from in-person surveys to anonymous online surveys, and 'locals' made up a far greater

proportion of our visitor figures due to travel restrictions. These changes may contribute to the increase seen in the declarations:

	1 April 2018 - 31 March 2019	1 April 2019 - 17 March 2020	August to December 2020
Do you or anyone you are visiting the gallery with today have any long term illness, health problems or disability that limits the daily activities or the work he/she can do?	2%	3%	-
Do you have a physical or mental health condition or illness lasting or expected to last 12 months or more? / Does your condition or illness reduce your ability to carry out day to day activities?	-	-	13%

In 2019-2020 this percentage varied between 6% at the SNG and 0% of those surveyed at Modern Two. During that period we had ongoing issues with our lifts at our sites, particularly at Modern Two and the Portrait Gallery. The SNG building works also temporarily restricted availability of dedicated disabled parking.

Accessibility guides have now been prepared and made available for the Scottish National Gallery of Modern Art, as well as the Scottish National Portrait Gallery.

<b>Outcome 3: The acquisition of artworks and the public programme of exhibitions and displays increasingly represent artists who share protected characteristics</b>	
<i>General Equality Duty Needs Met:</i>	Advancing equality of opportunity Fostering good relations
<i>Protected Characteristics Covered:</i>	All (initial focus on sex)

A new collection development policy is in place which seeks to '(address) the under-representation of female artists in the collection' as a priority, as well as commitments to work towards this broader equality outcome. The policy also intends to challenge traditional and official narratives of art history to include work previously neglected or marginalized, which we also hope will support us in meeting our equality duty.

Our progress in improving representation of female artists, and those who share other protected characteristics, to date is outlined below.

### **Acquisitions**

Between 2019 and 2021, works have been acquired by the following female artists:

Roxana Halls  
Samira Addo  
Sylvia Grace Borda  
Clae Eastgate

Margaret Peach  
Victoria Crowe  
Arpita Shah  
Chloe Dewe Mathews  
Bridget Riley  
Annegret Soltau  
Elizabeth Frink  
Barbara Rae  
Gwen John  
Frances Macdonald MacNair  
Hanna Tuulikki  
Eileen Agar  
Dorothy Johnstone

Of seven major archive acquisitions since April 2019, four relate predominantly to women: the doggerfisher Gallery archive, and those of Monster Chetwynd, Edith Rimmington and Pat Douthwaite.

The following women are now also represented in our Special Books collections:

Tauba Auerbach  
Djuna Barnes  
Inge Bruggeman  
Helen Douglas  
Natalia Goncharova  
Martha Rosler  
Corinne Welch  
Susie Wilson  
Edinburgh University Women's Union – 'Atlanta's Garland: being the book of the  
Edinburgh University Women's Union'  
Radha Pandey

Acquisitions in the last two years have also included artists with other protected characteristics. In many cases this may be public knowledge about the artist but in order to ensure objective monitoring of the protected characteristics represented in our collection, work is underway to establish robust equalities monitoring in the acquisitions process.

The protected characteristics are also often represented in the theme of an artwork or the sitter. We have embarked upon a review of the interpretation of works in the collection to pull out these neglected narratives and details. See below.

In August, our Curator (Photography) Louise Pearson was the recipient of an Art Fund New Collecting Award. The award supports ambitious early career curators to pursue new avenues of collecting for their museums by providing 100% funding for a focused collecting project. Awardees also receive funding for travel, research and training and are allocated a mentor to support their professional development.

Louise's grant of £65,000 will be used to increase representation in the NGS collection, based around Scotland's upcoming census in March 2022. She will use census data to identify groups which are underrepresented in the photography

collection and address these gaps by acquiring and commissioning portraits that reflect the true breadth of Scotland's population. These groups are likely to include single parent families, people of a mixed ethnic background, individuals from the Pakistani and Polish communities and residents of the Scottish islands. The project also aims to support the work of emerging photographers and to increase the diversity of the artists entering the collection.

### **Exhibitions, Displays & Special Events**

Monster Chetwynd's 'Prolific Potato', 6 April 2019 (performance), SNGMA  
This the first piece of performance art to be commissioned by the NGS, by this significant female artist.

NOW contemporary programme, June 2019 – December 2020, SNGMA  
Of the eleven artists whose work was featured across the two final NOW exhibitions, seven were female artists. This included the two headline artists, Anya Gallaccio and Katie Paterson with further works shown by Peles Empire [collaborative artist duo Katharina Stöver and Barbara Wolff], Zenib Sedira, Shona Macnaughton and Lucy Raven. The work of Algerian-French artist Zenib Sedira included in NOW 5 considered the scale and global nature of the sugar industry, hinting at the dark history of the sugar trade and its links to the displacement and enslavement of millions of people.

Permanent Collection Displays: 20<sup>th</sup> Century Masterpieces, SNGMA  
A highlights tour (audio) on Smartify produced for reopening after the initial COVID-19 lockdown (August 2020) focused on 11 works in the permanent collection displays. Five of the works were by women artists (45.5%): Winifred Nicholson; Barbara Hepworth; Lyubov Popova; Leonora Carrington; Jenny Saville. A further work was by Kenyan-British artist Michael Armitage. The subject matter of his painting, Nasema Nawe, 2016 focuses on socio-political issues in contemporary East African society.

Room 20, Surrealist Galleries, Archival Displays 7th May 2019 - present  
Of the four Surrealism and Dada archival displays that accompanied the works in Room 20, work by women artists Leonora Carrington and Dorothea Tanning were featured, along with work by Toyen (Marie Čermínová), who identified as gender-neutral.

Paula Rego: Obedience and Defiance (23 November 2019 - 17 March 2020), SNGMA  
This was a solo show of this female artist and covered topics including gender discrimination (domestic abuse, abortion, FGM) colonialism including racism and religious corruption (Catholicism).

'Machine Gods: Art in the Age of Technology' (17 November 2018 – 2 June 2019), Keiller Library, SNGMA  
Featuring work by Agnes Miller Parker, Betye Saar, Jessica Dismorr, Liliane Lijn, Ruth Leavitt and Tauba Auerbach.

Bridget Riley, 15 June – 22 September 2019, Royal Scottish Academy



A retrospective exhibition covering work made by Riley across 70 years. The show was developed with the close involvement of the artist, then in her late 80s, and included a completely new work, made shortly before the exhibition opened.

2019-21 New prints and drawings programme for the SNG Project Scottish Galleries developed, including regular displays on women artists.

The Long Look: the Making of a Portrait 25/5/2019-27/10/2019

This exhibition included portraits of the author Val McDermid by Audrey Grant.

ARTIST ROOMS: Self Evidence, Photographs by Woodman, Arbus and Mapplethorpe 6/4/2019-20/10/2019

The exhibition featured photographs by Francesca Woodman, Diane Arbus and Robert Mapplethorpe.

You Are Here 2020: Stories, Portraits, Visions 8/11/20-ongoing

This display included submissions from the public, a story, portrait and/or vision relating to their experience of 2020 alongside 5 works from the NGS collection, three of which are of sitters who share the protected characteristic of race: PG 3801 Emeli Sandé, PG 3391 Jackie Kay and PG 3803 Man Up by Young Fathers; two of these works are by artists who share the protected characteristic of race: Emeli Sandé by Samira Addo and Man Up by Young Fathers (co-created with Tim Brinkhurst).

The balance of more female artists on display is also being recognised by our visitors, with positive comments received through our feedback channels and social media

<b>Outcome 4: Visitors have greater knowledge and understanding of the collection as a result of an improved approach to accessible interpretation, labelling, signage and alternative formats provided as standard throughout our exhibitions and displays</b>	
<i>General Equality Duty Needs Met:</i>	Eliminating discrimination Advancing equality of opportunity
<i>Protected Characteristics Covered:</i>	All

A cross-disciplinary, gallery-wide project has been underway since 2018 to develop an interpretation strategy covering format and content for in-gallery text, digital content and publications.

This includes a specific review of our collection and its interpretation from an equality, diversity and inclusion perspective, to uncover neglected narratives and histories, particularly where this helps us meet our equalities duties. For example, the New SNG Project displays, which are a key feature in the SNG Project interpretation plan, are being reviewed from this perspective. We have publicised this review in our gallery spaces and have received feedback on our plans from visitors.

Other important and interesting work in this area included:

### *European and Scottish*

- All artworks on display at the SNG are now accessible via Smartify (with large-print option) with further content linked in where available. Some long loans-in are unillustrated, but have text.
- A new type of audience-focused audio tour on Smartify, developed and piloted by curatorial and digital content colleagues as SNG's offering on reopening after lockdown in August 2020. The content was specifically developed with ongoing work on equality, diversity and inclusion (EDI) commitments in mind. This format was subsequently extended across sites.
- A new in-focus digital feature on Henry Raeburn's sitters and family connections to trade in the West Indies and other ways in which they benefitted from colonialism. This is a pilot project with Portrait and Photography as part of the NGS Interpretation review.
- In-focus digital feature on Bows by Frances Macdonald MacNair, exploring female representation by a female artist
- Two films looking at the drawing and print collections, showing a selection of works inclusive of artists with protected characteristics.
- Ongoing collection audit, aimed at gathering and recording data relating to protected characteristics represented within the collections.

### *Portraiture & Photography*

- All artworks on display at the PG (except some sculpture as additional photography required) are accessible via Smartify (with large-print option) with further content linked in where available
- Funding obtained from the Paul Mellon Centre for Studies in British Art to hold a one-day workshop exploring the theme of 'Cultures of Slavery: Developing Dialogues about Scotland's Imperial Past'. This will be a collaborative event with the PMC and we hope to involve representatives from across the academic and gallery/heritage sectors as well as members of community groups with active interests in this area. We are currently finalising our plans for the event and hope to find a suitable date for it soon.
- Ongoing EDI Review of the Collection which has included installation of a number of revised in-gallery wall labels and revised online artwork texts and artist biographies together with identification of additional content in relation to EDI

### *Digital*

- Notification of Art Fund Small Projects Award to realise and co-fund digital reading of Maud Sulter's play *Service to Empire*
- Development of a PG Audio Guide has begun, content for which will relate to EDI commitments

We asked visitors whether they learned new things about Scottish art. Between August and December 2020 59% of our visitors had only general knowledge about art and 11% had little or no knowledge about art before visiting. On average 71% of visitors said that their visit helped them learn more about Scottish art – this was especially strong at the Portrait Gallery with 86% of visitors saying this.

In 2018-2019 the Scottish National Portrait Gallery participated in ALVA Benchmarking. For 'Information to Explain Exhibits' the Gallery scored, overall across the year, 8.74/10 placing it 4<sup>th</sup> out of the 13 other key sector competitors that we measure ourselves against.

In 2020 we asked Harryhausen visitors specific questions about the information and presentation of the interpretation in the show:

93% of visitors said that the information was presented in a welcoming, friendly and accessible way

99% of visitors said that they learned new things or discovered more about Ray Harryhausen

94% of visitors said that they learned new things or discovered more about stop motion animation

94% of visitors said that the exhibition was presented in a fun and engaging way for audiences of today

<b>Outcome 5: NGS attracts, recruits and develops a diverse workforce and volunteer-base, supporting everyone to reach their full potential</b>	
<i>General Equality Duty Needs Met:</i>	Eliminating discrimination Advancing equality of opportunity Fostering good relations
<i>Protected Characteristics Covered:</i>	All

## Employment

Vacancies are always advertised on our website and sometimes, depending on the role, in other media such as the press or through agencies. We have an online application form which can be tailored to suit people with visual impairments (font size and contrast); we monitor equalities data of all job applicants covering all of the protected characteristics.

Although we have been collecting equalities monitoring data through our recruitment process since November 2012, there are still gaps in our employee data. Details of the current breakdown of staff by protected characteristics are included at Appendix 1. We have to continue to encourage greater disclosure, reassuring staff of the anonymity of their responses and the importance of gathering that data, as well as developing our reporting to cover development and retention.

## Volunteering

Our Volunteer Programme Policy continues to aim 'to make volunteering accessible to a diverse audience to be as responsive as possible to the different needs of our volunteers'.

In summer 2019 the volunteer department implemented a new volunteer databasing system call Assemble. It allows for greater and more easily available diversity monitoring, helping us to build a more representative volunteering base. The

success of the Volunteer Programme relies on NGS having opportunities to offer to prospective volunteers, which has been severely curtailed during the pandemic.

We continue to work with existing partners and identify new potential partners that can help us to reach people that we don't right reach now, and to start developing relationships with those communities. Another key priority is to provide an ongoing training programme for colleagues so that they can develop the tools and confidence to engage with more volunteers with disabilities.

Over the last year we have also established links with a number of charity and commercial partners such as Barnardo's, Into Work (disability employment), the Open University and Project Scotland (youth volunteering). The aim of these connections is to allow for more diverse recruitment.

## **Mainstreaming Equality in the Delivery of our Functions**

The following sets out how we are working towards meeting the equality duty in the delivery of our statutory functions.

### **Caring for, preserving and adding to the objects in our collections**

In setting our equality outcomes for 2017-21, we recognized the role that our acquisitions strategy could play in contributing to the needs of the General Equality Duty, and we committed to increase the representation of the protected characteristics of artists within our collection, beginning with the under-representation of women artists. Examples of the acquisitions we have made in recent years in support of this outcome are listed in our outcomes progress report above.

Beyond their role in strengthening the collection, new acquisitions support our mission in many ways: they refresh our displays and offer new contexts for existing holdings; they generate connections with our audiences and help to raise our profile at home and abroad; internally, new additions are a crucial stimulus to a whole range of activities including research, publication, education and exhibitions. Acquisitions enhance the perception of our Collection as an organic entity, constantly changing, open-ended and with an on-going potential to surprise and delight.

NGS seeks to develop the collection through the acquisition (by purchase, gift or loan) of artworks that fill particular gaps in the historic part of the collection, complement existing strengths, and keep pace with new directions in contemporary art.

The Collection can be considered to comprise five primary, inter-linking categories: European and Scottish Art, Portraiture, Modern and Contemporary Art and Photography supported by extensive Archives and library materials.

The development of the collection is guided by the following general principles and criteria:

- The collection remains the basis and provides the context for all acquisitions;
- We remain committed to building the most significant collection of historical, modern and contemporary Scottish art, both in depth and quality;
- We are inclusive in approach intellectually, and challenge traditional and official narratives of art history to include work previously neglected or marginalized;
- We will work with our audiences and actively address the under-representation of artists and sitters of protected characteristics;
- We will aim to make the best use of the internal and external funding sources available to us to maximize our acquisition ambitions and to use mechanisms including Export deferral and Acceptance in Lieu to the same ends.

Our arrangements to care for and preserve the objects in the collection are focussed on the requirements of the objects themselves.

## **Ensuring objects are exhibited to the public**

Exhibiting objects in the national collection is one of our most important considerations. We do this in a wide variety of ways including traditional, semi-permanent displays of works in the permanent collection, temporary exhibitions often with loans to complement works in the collection, touring exhibitions throughout Scotland and beyond, and increasingly through our website and digital channels, particularly during the periods of enforced closure in 2020/21.

Over 2.4 million people visited the NGS sites in Edinburgh in 2019/20. In addition to local visitors and those from around Scotland, many of our visitors are foreign tourists. We also have a significant digital audience.

We provide good physical access to our gallery spaces in Edinburgh. Full accessibility guides have been produced for the Scottish National Portrait Gallery and the Scottish National Gallery of Modern Art to assist visitors with disabilities when planning a trip to the gallery. These can be accessed from our website as well as directly on [www.accessibilityguides.org](http://www.accessibilityguides.org). An accessibility guide for the Scottish National Gallery will be produced once the current building work is complete. In the meantime, full details on disabled access during the SNG project are available on our website.

A key element of the work undertaken as part of the Scottish National Gallery project was new landscaping in East Princes Street Gardens to create wider steps and a new accessible path to assist visitors with mobility impairments, wheelchairs and prams. Internal building work includes a much larger lift and stairwell which will improve access to all the gallery spaces.

Our sites are also listed on the disabled access review site Euan's Guide [www.euansguide.com](http://www.euansguide.com).

### **SNG Project**

All necessary design refinements to the new SNG Scottish galleries undertaken during 2019-21 have been undertaken with physical accessibility in mind, eg ensuring there is sufficient room between freestanding display walls etc. This builds on the original site plans which introduce new routes into and through the Scottish National Gallery designed expressly to enhance physical mobility.

New Prints and Drawings area display case design specifications are being considered with wheelchair users in mind.

Wheelchair loans are available for visitors to the galleries who need them. Portable stools, or (for groups or individuals who require extra back and arm support) portable, lightweight chairs with backs can be arranged.

Induction loops for the hard of hearing are fitted at the Scottish National Gallery Information Desk and Hawthornden Lecture Theatre, Scottish National Portrait Gallery Information Desk and Farmer Education Suite. We also have portable

hearing loops for visitors on guided tours or attending public talks and lectures, and BSL interpreters can be provided on request for these activities.

NGS visitor services staff receive regular training on meeting visitor needs. In-house training on disability awareness is provided to all security and visitor services staff. Specialised training, covering additional topics and characteristics, is ongoing as part of our work to improve customer service. This helps to ensure that all visitors have the best possible experience when visiting any of our sites.

Access to the permanent collection has always been free and it is our intention to continue this for the foreseeable future. Some temporary exhibitions are ticketed, primarily to recover the costs. Concessions are available to people with disabilities, students and children aged 13-16. Children under 12 and personal carers can visit for free. This is to help ensure charging isn't prohibitive to groups who may be less able to afford the full ticket prices.

Our website [www.nationalgalleries.org](http://www.nationalgalleries.org) contains information on each of the 95,000 works in our collection and 40,000 digital images making the collection accessible regardless of where our audiences are. This virtual access has been significantly boosted by use of the Smartify app with images and content relating to works on display, including additional content not available in-gallery.

Visitor information is now available online and onsite in 6 tourist languages online (Chinese, German, Spanish (Castellano), French, Italian and Japanese) as well as Gaelic. We are conducting a review of the demand for alternative languages in our printed visitor information to ascertain what would be the most useful for visitors.

### **Ensuring objects are available for study or research**

In addition to our internationally-renowned collection of art, NGS also holds important archives and libraries, which are available to visiting researchers. Visitors are welcome at all our gallery research resources, which are open by appointment and are fully accessible.

We do not currently monitor equalities data of the people who use our research resources but we will keep this under review and implement it in the future if it was felt to be beneficial.

Permanent collection artworks and long-term loans which are temporarily in storage or in our print rooms can also be viewed by appointment.

### **The Art Works project**

The Art Works project seeks to safeguard the future of Scotland's renowned national collection. This entirely new centre will be a place where we look after our country's greatest art, and will deliver world-class services for staff, researchers and visitors. It will provide state-of-the-art spaces for conservation and study, as well as the management and distribution of Scotland's art.

Situated in Granton, north Edinburgh, the facility will be a substantial high-profile development for this area and will contribute to regeneration by expanding social

amenities, encouraging employment, enhancing cultural activity and providing an economic stimulus.

The new facility will make it possible for everyone to explore, discover and engage with the national collection.

### **Promoting the public's enjoyment and understanding of the Fine Arts**

Art by its very nature represents many of the facets and issues associated with the protected characteristics, either in the artists themselves or the themes and subject matter explored in their work. We actively seek to address these where it is important to understanding the work itself or the artist's inspiration, through our public programme.

#### Public Programme

In our public programme of exhibitions and displays and through the accompanying interpretation and education activity, we often address themes such as sexual orientation, religion and belief, gender, aging and disability head-on. We believe this to be the most direct route by which NGS can fulfil the third 'need' of the duty: to foster good relations between people who share a protected characteristic and those who do not. We can aid understanding and awareness of the protected characteristics in the works we display, how we display them and the associated interpretation and learning opportunities. This in turn should open-up access to the collection for people who share the protected characteristics.

Our public programme framework is based on our audience development framework, which includes prioritised outreach audiences such as those with access needs. Our exhibition planning procedure asks proposers, at the initial concept stage, to consider how audiences will be included, visible and represented, and goes on to ask how the exhibition can contribute to delivery of our equality policy at the full planning stage. This contribution is then reflected upon in the final evaluation.

Our outcomes progress report above contains examples from the public programme over the last two years to demonstrate how we have met the general equality duty in our exhibitions and displays.

#### Labelling

Large-print versions of labels are provided in temporary exhibitions to assist those with visual impairment, or those who require additional time to read the information. There are currently inconsistencies across the sites with regard to labelling of permanent collection works, but changes have previously been implemented at the Scottish National Gallery to improve legibility for those with visual impairments, which received positive feedback. At present, all labelling is provided in English.

A project is underway to standardize label formatting across sites, and for both permanent collection displays and temporary exhibitions. At the same time, our organizational approach to interpretation and tone of voice is being developed. The text content that can be accessed via the Smartify app can be viewed in large format and some audio tours have been developed for this platform (see above).

#### Events



Visitors can filter our events programme by various access options through our website, to help them find scheduled activities which meet particular access needs.

Descriptive tours given by highly experienced artist-educators for visually impaired groups or individuals within groups can be arranged.

NGS also offers free, artist-led tours for community and access groups who wish to visit. These groups may also book a self-guided visit and explore the National Galleries of Scotland under their own steam. Free entry to special exhibitions can be arranged.

### **Providing education, instruction and advice**

The General Equality Duty is well embedded in the work of our Learning and Engagement department, in particular in advancing equality of opportunity. Various education programmes are available in the galleries, on our website and across Scotland as part of our outreach work. In addition, special collaborative projects are often undertaken with partner organisations.

The provision of learning opportunities for a national audience, overcoming geographic, social and cultural barriers is a key objective in our learning and engagement (L&E) work. The four key audiences are *adults*, *communities*, *families with children* and *schools* but across these groups the programme covers all of the protected characteristics.

### **Adults**

The adult learning and engagement (L&E) programme consists of talks and lectures, themed tours and music concerts, practical workshops, academic conferences and film screenings, in response to NGS exhibitions and to encourage exploration of the national art collection. These events often address issues relevant to promoting representation of protected characteristics and exemplify the mainstreaming of equalities. Highlights are given below<sup>1</sup>, with attendance figures in () brackets. Total attendance over the last two years was 1,901.<sup>2</sup> Only some figures for online content has been collated to date, for example by 9 March 2021 Lisa William's talk [Dismal Thoughts | Thomas Carlyle on Race](#) had 272 page views, average watching time of 05:10 mins.

### **2019**

- Finding the LGBTQ Stories in Museums: Dan Vo shone a light on objects which explore gender and sexual identities through a queer lens (35)
- International Womens Day 2019: Gerda Stevenson read from her highly-acclaimed book, *Quines: Poems in tribute to women of Scotland* [Luath Press, 2018] (99)
- COMMUNITY CONCERT: Loud & Proud, Scotland's only LGBT choir (136)

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<sup>1</sup> Collaboratively-delivered activities are covered elsewhere, such as the monthly BYOB tours for new parents in Families reporting, and quarterly Dementia-Friendly concerts in Communities reporting.

<sup>2</sup> This number was impacted by the COVID-19 closures as well as ongoing limited access to the NGS Hawthornden lecture theatre, the largest space for engagement activities, meaning talks were limited to smaller spaces therefore smaller audiences.

- ARTIST ROOMS Woodman, Arbus and Mapplethorpe: Exhibition tour by photographer Wendy McMurdo, focussed on gender, sexuality and the politics of pictures (47)
- Edith Tudor-Hart, the Bauhaus and Isokon: Bauhaus graduate Edith Tudor-Hart documentation of the Isokon building and the émigré community in 1930s London. Part of the Insider/Outsider Festival (46)
- Sensible Footwear: Kate Charlesworth & Adele Patrick in conversation to launch *Sensible Footwear: A Girl's Guide*, a glorious pageant of LGBT history, past personal and political milestones from the 1950s to the present day (54)
- Leonora Carrington: Life and Legend, writer Joanna Moorhead speaking about her book *The Surreal Life of Leonora Carrington* (62)
- Friday Night Mixer: Where are the Women? An informal evening of short 'taster' talks exploring Scottish artworks in the NGS collection (120)
- Special Concert: Baharat Ensemble Balkan and Middle East [Eastern Mediterranean] area (190)

## 2020

- COMMUNITY CONCERT: Tinderbox Orchestra, diverse collective of young people, musicians, artists, youth workers and volunteer (202)
- New Acquisition: Tableau Vivant by Dorothea Tanning [1954], talk by Dr Catriona McAra, University Curator at Leeds Arts University (42)
- International Women's Day 2020: Where are the [Enlightenment] Women? Sara Sheridan, author of Historic Environment Scotland's landmark publication, *Where are the Women?* (48)

All later planned activities 2020-21 were cancelled due to COVID-19. A selection of relevant digital L&E content commissioned since lockdown:

- Talk | Sara Sheridan - Where Are The Women?  
<https://www.nationalgalleries.org/art-and-artists/features/talk-sara-sheridan-where-are-women>
- Talk | Dismal Thoughts: Thomas Carlyle on Race  
<https://www.nationalgalleries.org/art-and-artists/features/dismal-thoughts-thomas-carlyle-race>
- Feature | Remaking our histories: Scotland, Slavery and Empire  
<https://www.nationalgalleries.org/art-and-artists/features/remaking-our-histories-scotland-slavery-and-empire>
- Talk | Queer Creatures: The Ancient World - John Johnston and Dan Vo  
<https://www.youtube.com/watch?v=sbN-tKwLCLA>

The adult L&E programme has also supported NGS in achieving the equality outcomes for 2017-21, for example by providing supporting evidence for the recent acquisition of Roxanna Hall's portrait of queer icon Horse:

<https://divamag.co.uk/2020/12/17/news-horse-mcdonalds-portrait-added-to-scotlands-national-art-collection/>

## Future equalities programming 2021

L&E will continue to highlight/focus EDI within What's On programming, including for Harryhausen adult specialist audiences. Future planned EDI-focussed content includes a 3-part *Queer Creatures* series, a live panel discussion *King Kong: Hero or*

*villain?* representations of race in Hollywood cinema, and *Women in Animation/ Where are the Women in film?* live panel discussion free, ticketed content planned for later in 2021.

A collaborative project to produce and broadcast the world premiere of Maud Sulter's never-performed play *Service to Empire* (2002) with curatorial duo-Mother Tongue is planned for Autumn 2021. We were awarded £10K by the Art Fund to support the digital realisation and audience engagement for the performance. Match funding is to be sought.

We are currently planning and researching three collection-based EDI-focussed themed trails (*LGBT+ History*, *Scottish Black History* inc. Scotland + Slavery, *Scottish Hidden Herstories/ Scotland's Women*), working with the SNPG curatorial team and external advisors for future delivery.

#### Communities and access programme 2019-2021

Our regular Communities and Access programme changed significantly in the period 2019-2021 due to Covid-19. As we were unable to welcome visitors into the galleries, we introduced a digital version of our programme which allowed us to maintain existing relationships, reach out to new partners across the country, use technology in an engaging way and remove some of the physical barriers that affect this audience so directly.

#### Visually-Impaired Programme

Before the lockdown restrictions, NGS offered a free, regular and varied programme of descriptive tours and practical workshops for visually-impaired visitors, led by artists. During the summer of 2020 the L&E team collaborated with a visually-impaired disability training specialist supported by Engage Scotland in order to maintain existing links with visually impaired audiences and adapt NGS programmes to offer ongoing access for visually impaired people at this challenging time.

Since November 2020, due to lockdown restrictions, we have been delivering online sessions via Zoom, a platform that was selected after consultation with a visually impaired disability training specialist and visually impaired people. The sessions take place every month (third Wed of each month) from 2-3pm. In these sessions two artists give extensive visual descriptions of artworks and facilitate discussions about a variety of themes, artists and exhibitions.

*'Thank you to the team for the very pleasant presentation for the visually impaired this afternoon. I live in Perth and am now 87, and until this pandemic, was a regular visitor to your exhibitions. I look forward to future zoom meetings. Just know your work is appreciated.'*

#### Audio descriptive talks and tours

Taking into consideration the needs of our visually impaired audience we have introduced a series of relaxing descriptive talks and tours which can be accessed via NGS Soundcloud profile. This series are promoted on social media and can be used as a resource for self-guided visits.

*'What a brilliant audio presentation, so evocative so much detail. Indeed, I did not see the sheep initially, then when I enlarged the painting there was a figure! again so brilliantly described in your presentation'*

### Gallery Social Programme/ Dementia-friendly activities

Before the lockdown restrictions, NGS offered a free monthly, relaxed and informal artist-led tours for individuals affected by dementia, their friends, relatives and supporters.

Since September 2020 we have been delivering online sessions via Zoom. These dementia-friendly sessions take place every month (last Friday of each month) from 11-11.45am. Led by three artists, these relaxed sessions are inspired by works in the collection which are used to stimulate reminiscence and discussion.

*'The Zoom Gallery Social Session was great. My parents had a great time'*

### Pre-recorded Gallery Socials

NGS L&E team has introduced a new series of pre-recorded Gallery Socials for individuals affected by dementia as well as care homes. In these videos, Gallery Social artists talk about artworks they enjoy and take the viewers through a straightforward creative activity that they might like to try out.

*'These links are fabulous. We watch both videos with our residents this morning.'*

### Dementia friendly concerts

Before the lockdown restrictions, NGS used to organise tea dances, music concerts, creative workshops and other events linked to themes within the collections. Since September 2020 we have been commissioning musicians from Live Music Now to create special dementia-friendly concerts inspired by the artworks in the collection. These videos can be accessed via NGS website and NGS YouTube profile.

*'I enjoyed the harp, recital this afternoon, very calming, thoughtful of you to send it'*

### British Sign Language (BSL) Programme

Before the lockdown restrictions, NGS used to run a regular monthly programme of Deaf-led guided tours in BSL. The sessions were supported by a Deaf volunteer and a dual-language volunteer.

In September 2020, due to lockdown restrictions, we introduced a new series of pre-recorded videos in BSL. Reflecting on various artworks in the collection, a Deaf educator and mindfulness practitioner explores the connections between mindfulness and art and show how contemplating artworks can offer an escape from the pressures of modern living by providing an opportunity to reflect and slow down.

### Group visits

When the galleries are open to the public, we offer free guided tours and workshops to communities and access groups who visit the gallery for learning, therapeutic or social reasons.

Due to lockdown restrictions, all group visits had to be suspended until further notice. From November 2020, we have been piloting a programme for communities and access groups via Zoom. More sessions are planned for April 2021.

*'Thanks so much to you for putting on the brilliant session today. The session was really well received by all who attended and there was lots of positive interaction & discussion'.*

### Special Community Collaborations

Prior to the 2020 lockdown, NGS hosted regular visits by Rowan Alba project, which provides secure tenancies to older people who have had a history of homelessness and a long-term history of problematic alcohol use, and The Welcoming project, which supports newcomers to Edinburgh. Since the beginning of lockdown, we have been offering Zoom sessions to groups from Alzheimer Scotland and VOCAL. We have also organised Zoom sessions for the community group Spring Chickens which consists of 30 elderly people from North Edinburgh who have long term health conditions.

In November 2020, NGS participated in the Macular Degeneration Society's 'Winter Warmer Sessions' offering a session on Agnes Miller Parker's *Horse Fair* as part of the Scottish National Gallery Project. The session took place via call switch system used for conference call. 35 participants from across the UK and Northern Ireland took part in the session. The Senior Regional Manager of the Society said: 'On a personal level, the call was the first time I have engaged with a painting since I became totally blind 13 years ago. I absolutely loved it and the picture you conjured up will remain in my mind's eye for some time'. More sessions are planned in 2021.

### **The Scottish National Gallery project learning activity**

The activity strand associated with the Scottish National Gallery project includes community engagement sessions, discussions, events, and a multitude of opportunities to explore and celebrate Scottish art.

- In November 2019, the Friday Night Mixer event 'Where are the Women?' was delivered as part of the Scottish National Gallery Project. Speakers were invited to reflect on the representation of women artists in the Scottish collection. This event included an interactive activity where the audience responded to a selection of postcards showing 'unknown women' from the photography collection.
- Engaging new audiences, with diverse voices and engaging with participants beyond Edinburgh is integral to this project.
- Through the community engagement strand Investigating Your Collection we deliver exchange sessions where participants are encouraged to share their thoughts and ideas on artworks in the collection. Content collected is used to inform the development of more inclusive and engaging interpretation.
- Over the last two years we have worked with a variety of groups through this strand, including a local community gardening group and a Gaelic choir based in Ullapool. In November 2020, we delivered a descriptive Investigating Your Collection session on a painting from the Scottish collection for the Macular Degeneration Society. This session was delivered over a conference call system.
- Most recently, since February 2021, we deliver monthly International Young Company (IYC) sessions in collaboration with the housing association and charity ARK who support people across Scotland with learning disabilities or support

needs. These monthly sessions are currently delivered over Zoom and participants from across Scotland can take part.

- Given the current restrictions due to Covid-19, we acknowledge the existence of a digital divide which excludes some communities and individuals from participating in online activity or the digital offer. Finding ways to overcome these barriers was central to the delivery of the Art in the Open activity in 2020. Previously these sessions were delivered in green spaces, inviting participants to draw and have a go at being spontaneously creative. Taking time to be creative and engage with natural surroundings has huge positive impacts on our mental wellbeing. Focusing on the benefit of creativity, art packs were developed and sent, encouraging recipients to be creative in the safety of their own homes.
- Reflecting on this learning NGS delivered a talk over Zoom to the Volunteers Organisers Network on bridging the digital divide on 16 February 2021.
- Going forward further opportunities to develop inclusive and accessible interpretation will be explored as part of the Scottish National Gallery project, including a label writing project for a primary school and a secondary school where children and young people will write their own labels for works in the Scottish Collection.

### ***Families with Children***

As well as targeting activity towards an under-represented group in our audience, families with young children, our offer in this area often advances opportunities for families who share other protected characteristics. When the galleries are open, we offer monthly workshops for this group, including early opening session for families with children on the autistic spectrum, Bring Your Own Baby and art tours with BSL interpretation, as well as holiday programmes such as community mornings, and special activities. Resources are also available for families to undertake self-led visits. This group is the focus of one of our equalities outcomes and further detail is provided in the accompanying outcomes report.

### ***Schools***

There are several ways in which our schools programme contributes to delivery of the Equality Duty, including the Special Education Schools category in the National Galleries of Scotland Art Competition and collection-related resources targeted at special education schools available on our website.

In recent years we have continued to review our facilities and provision to be able to support SEN schools and better meet their needs when they visit. The Changing Place facility at the SNGMA goes some way to supporting these schools, and has been bolstered by new learning spaces developed at that site, which includes a quiet space and private workshop space.

Transport costs continue to be a significant barrier to schools visiting NGS, including SEN schools and schools in areas of high deprivation. A pilot project in September 2018 identified that by offering to cover travel costs, schools from the areas of highest deprivation were able to visit the galleries. Without funding, most of them would have been unable to come.

### ***Outreach***

NGS' Outreach programme exists to make the national art collection accessible to everyone, and particularly those groups who would be unlikely to visit the gallery. Over the last two years the Outreach team has focused primarily on engaging young people and particularly those who are hard to reach and face challenges in their lives.

We develop partnerships and creative collaborations between artists, communities and agencies throughout Scotland. We support touring exhibitions and use new technology to reach out to people irrespective of their age, background, location or cultural origin. We encourage creative engagement with the collection, using it to explore issues relevant to people's day-to-day lives. The resulting artworks and other outputs are then exhibited both onsite at NGS and in local communities, in venues that are fully accessible with large print labels available.

While the groups we engage with through our outreach work might not directly target the protected characteristics, many of these are represented by the people who take part and we strive to ensure no one is excluded from a project which is relevant to them. We specifically target groups who are disadvantaged in terms of confidence and well-being, educational attainment, economic and social deprivation and location. In conjunction with our project partners who are usually local authorities, community groups and art organisations, we hold meetings in accessible buildings and cater to the needs of project participants in terms of their abilities, modifying our approach as required. Our data relating to participants does not formally elicit their protected characteristics, as this information is held by our partners, but we are always aware of their specific needs as we seek to promote their representation.

Young people were specified in our equality outcomes, and further information on the projects undertaken in the last couple of years is provided in the outcomes report above.

### **Carrying out our own research**

At the National Galleries of Scotland, research of the highest academic quality is made available to the general public. Research activities not only centre on the Galleries' internationally important art collection, documentary archives and other specialist resources, but also on works of art from the collection that are borrowed for exhibitions. This research can be presented in permanent collection catalogues, temporary exhibition catalogues, lectures and educational programmes. It also appears in publications outwith the National Galleries of Scotland. Research is carried out by various departments, most notably Curatorial, Conservation, Education and Publications. By researching artists, sitters and themes relating to the protected characteristics to inform acquisitions and the public programme, we can foster good relations and advance equality of opportunity. This was reflected in our equality outcomes for 2017-21.

## **Ensuring Equality in the Way We Work**

### **Corporate Planning and Performance Monitoring**

Our Strategic Plan for 2018-22 is based on three aims:

- Increased participation

- Greater impact
- Investment in our future

Within these, we want to reach more people and more diverse groups and involve people inside and outside the galleries. We also want our work to make a difference.

There are six drivers underpinning these aims: One Collection; Audience Framework; Visitor Experience; Sustainability; Partnership and; Our People.

We believe we can support the General Equality Duty through each of these drivers and there are clear links to our equality outcomes for 2017-21. These are also the basis of a new set of equality, diversity and inclusion commitments for NGS, explained further below.

KPIs which support our corporate aims are monitored on a quarterly basis by Leadership Team and trustees.

### **Board of Trustees**

Our board members are appointed through the Public Appointments Commissioner for Scotland, which has set diversity targets for the composition of public bodies' boards in Scotland.

Our Sponsor Team and the Public Appointments Team at Scottish Government currently manage the publicity strategy for board vacancies, advertising through various public sector and culture websites and social media, circulating details to external equalities networks and organisations, such as Women on Boards and the 2% Club, and contributing to the Equality Update and Minority Ethnic Matters Overview (MEMO) e-newsletters. We support this approach and make recommendations for channels we believe will improve diversity in applications. We also publicise vacancies through our own website and social media accounts.

### **Recruitment and Employment**

Vacancies are always advertised on our website and sometimes, depending on the role, in other media such as the press or through agencies. We have an online application form which can be tailored to suit people with visual impairments (font size and contrast) and we monitor equalities data of all job applicants covering all of the protected characteristics.

NGS employs around 380 people (permanent and temporary). Since November 2012 we have collected employee data relating to all of the protected characteristics. The current data shows limited diversity in our workforce, however, many members of staff still prefer not to provide details of the protected characteristics which apply to them, especially those that could be considered to be particularly sensitive. Over time, we hope to be able to encourage ever-increasing numbers of people to provide details of the protected characteristics they have.

An equal pay audit was carried out in 2012/13, and an updated audit is planned. An updated report on the gender pay gap and statements on equal pay and occupational segregation for gender, race and disability are available on our website.



## **Volunteering**

We run a very successful and effective volunteer programme at NGS. We monitor many of the protected characteristics of our volunteers and will look at ways of ensuring people who share under-represented protected characteristics apply for positions. More information is provided in the accompanying outcomes report.

## **Equalities Steering Group and EDI Commitments**

In 2020, catalysed by the Black Lives Matter movement, NGS established an Equalities Steering Group to develop and propose strategic commitments to equality, diversity and inclusion.

This group comprises representatives from across the organization and a member of Leadership Team. It is chaired by the Head of Learning and Engagement and the group and its work has had a high profile across the organization.

While the Equalities Working Group focused on delivery of the equality outcomes for 2017-21, the Equalities Steering Group has worked to bring together our statutory duties with our broader diversity and inclusion initiatives, including in-depth consultation with colleagues and engagement with external stakeholders.

The EDI commitments were proposed to and approved by the Board of Trustees on 29 March 2021. The equality outcomes for 2021-25 are directly linked to these commitments.

Consideration is being given to the future of the Equalities Working Group in relation to the Equalities Steering Group.

## **Decision-Making**

We have an approved EqIA procedure in place, and continue to raise awareness of this across the organization. The mechanism to initiate an assessment is embedded at the highest level: it is a requirement for consideration on all reports to senior management and trustees.

Results of screenings are recorded, made available on our intranet, and where they directly affect our service to the public, results of full assessments are provided on our website.

Our public programme planning forms also contain a section on equality impact.

Consideration of the General Equality Duty is also evident in our plans for our major project to improve and expand the Scottish National Gallery creating more space for NGS' unrivalled collection of Scottish art. Significant consultation has been undertaken with groups representing many of the protected characteristics to inform the activity, content and interpretation plans, as well as the physical design.

As part of our NGS re-branding project, consultations on possible logo options/designs/fonts/colours were carried out with Dyslexia Scotland and RNIB Scotland in February and March 2020. The results of which were presented to our Brand Steering Group for incorporation into Phase 2 of our branding design process.

## **Evidence Gathering**

In addition to the employee data mentioned above, NGS has historically gathered a significant amount of data about our visitors. An outline of our current evidence sources and how they are used is given below. We continue to develop our approach to gathering visitor information in order to capture more equalities data, as well as trying to improve disclosure rates from employees.

### **Onsite Visitor Data**

One of the main ways in which we gather data relating to our visitors is through a programme of exit surveys, carried out by a third-party consultancy on our behalf. They ask a random sample of visitors a series of questions about themselves, their motivation for visiting and their experience. We have improved the gathering of equality data over recent years, but to date the 'equalities' questions have been limited to age, gender, disability and race. As this is usually a face-to-face data collection exercise, it is unlikely that visitors will be willing to divulge details of all the protected characteristics and we will need to consider how to expand our visitor research to cover as many of the protected characteristics as possible. The Covid-19 pandemic has necessitated alternative ways of gathering visitor data.

The reports prepared by the consultants provide the equalities data as a breakdown of the audience per gallery site; in future, we hope to be able to cross-reference the protected characteristics against visitor motivations and experience in order to identify ways to improve the diversity of our audience and cater for our visitors' needs.

We also monitor formal and informal feedback received from visitors for any equalities issues. Potential equalities issues are flagged to Leadership Team and the Equalities Steering Group and action taken where possible to address these.

### **Learning and Engagement**

The Learning and Engagement department records and reports the numbers of people attending their various activities; from an equalities point of view this is useful with regard to the 'communities' provision and other events targeted at people with additional needs such as the guided tours for the visually-impaired.

### **Employee Monitoring**

A breakdown of the employee data which we hold is provided at Appendix 1.

## **Further Information**

For additional information on NGS' approach to equality, please contact:  
Planning and Performance Team  
National Galleries of Scotland

73 Belford Road  
Edinburgh  
EH4 3DS  
Tel: 0131 624 6473  
Email: [equalities@nationalgalleries.org](mailto:equalities@nationalgalleries.org)

## **Appendix 1: Gathering and Using NGS Employee Information**

The following provides a breakdown of the composition of NGS' employees with respect to the number and relevant protected characteristics of this group, as required by the Equality Act 2010 (Specific Duties) (Scotland) Regulations 2012.

### **Gathering Employee Information**

We have been gathering employee information for all of the protected characteristics for over 6 years. The current employee information is provided below for all permanent and temporary staff as at 28 February 2021.

We have not yet seen significant improvements in reporting across the board and there are still large numbers of nil returns for many of the protected characteristics, particularly those introduced with the Equality Act 2010: people either state that they would prefer not to say or leave the question blank. The data we do have is presented below but it must be borne in mind that it is not always a true representation of our employee composition. 2021 will see the introduction of a new HR information system with employee self service functionality. As part of the roll out of this tool to colleagues we will aim to raise awareness of the benefits of providing this information and build confidence that the data will be protected and used only as appropriate to fulfil the needs of the general equality duty, with a hope to continually increase the number of returns in future.

The information we hold has been used to calculate our gender pay gap and to inform our equality outcomes, our statement on equal pay and our occupational segregation report, published separately. It is also used to inform equality impact assessments.

### **Recruitment**

Our monitoring covers all of the protected characteristics (since April 2013).

### **Development and Retention**

Our HR system records all protected characteristics information against individual records and can be incorporated into our reporting.

There are very few disciplinary/grievance cases in any one year and so it is not possible to draw any statistically relevant analysis about protected characteristics, but any relevant contributing factors affecting an investigation are included in the confidential records.

Learning and development does not currently monitor the protected characteristics of those who attend courses but will be reviewed as part of a wider consideration of our learning and development strategy and supporting systems.

### **Employee Information**

A breakdown of the number of employees for each of the categories under the protected characteristics for which we hold information is given below. The employee headcount at 28 February 2021 was as follows:

Permanent: 348

Fixed term: 39

**Total: 387**

Both permanent and fixed term employees are included in the breakdowns which follow. Where there is a point of interest with regard to the protected characteristics shared by temporary employees, this is noted.

Where fewer than 10 employees share a protected characteristic, the actual figure has been replaced by '<10' to protect individuals from being identified.

### Age

The following table shows the breakdown of NGS employees by age group:

Age	Headcount	% of employees
16-19	0	0.0%
20-24	10	2.6%
25-29	54	14.0%
30-34	54	14.0%
35-39	65	16.8%
40-44	39	10.1%
45-49	39	10.1%
50-54	37	9.6%
55-59	43	11.1%
60-64	23	5.9%
65+	23	5.9%
<b>Total</b>	<b>387</b>	

47% of all employees are aged under 40. 14.8% of these are on temporary contracts. 2.6% of all employees are aged 24 and under. 30% of employees in this age range are on fixed term contracts. 95% employees aged 65+ are on permanent contracts, only 4% are on fixed term contracts.

### Disability

Declared a disability: 10 (2.6%)

No disability: 278 (71.8%)

Nil returns/ Unknown/ Prefer Not to Say: 99 (25.6%)

### Gender Reassignment

50.1% of employees answered this question, a slight increase to returns in 2019 and 2017 (45% and 43% respectively) and maintenance of improved response rates in earlier years (23% in 2015 and 9% in 2013).

### Marriage and Civil Partnership

<b>Marital Status</b>	<b>No of employees</b>	<b>% of employees</b>
Divorced	18	4.7%
Married	122	31.5%
Separated	<10	<4.1%
Single	231	59.7%
Widowed	<10	<4.1%
Civil Partnership	<10	<4.1%
(blank) / Prefer not to say	<10	<4.1%

59.7% of employees are single, including 76.9% of temporary employees.

### Pregnancy and Maternity

During 2019/20 and 2020/21, a total of 6 members of staff started a period of maternity leave.

### Race

<b>Ethnic Group</b>	<b>No of employees</b>	<b>% of employees</b>
Mixed or multiple ethnic group	<10	<5.2%
White (British)	102	26.4%
White (English)	<10	<5.2%
White (Irish)	<10	<5.2%
White (Other)	72	18.6%
White (Scottish)	115	29.7%
Other	<10	<5.2%
(blank) / not provided	78	20.2%

### Religion or belief

<b>Religion</b>	<b>No of employees</b>	<b>% of employees</b>
Church of Scotland	18	4.7%
Roman Catholic	19	4.9%
Other Christian	21	5.4%
Other	<10	<2%
None	166	42.9%
(blank) / not provided	158	40.8%

Gender

Female: 232 (60%)

Male: 155 (40%)

Sexual Orientation

Heterosexual: 214 (55.3%)

Gay/ Lesbian/ Bisexual: 17 (4.4%)

Nil return / prefer not to say/ unknown: 156 (40.3%)

## **Appendix 2: Background to the Equality Duty**

The general equality duty set out in the Equality Act 2010, also known as the public sector equality duty, states that we must have due regard to the need to:

- Eliminate unlawful discrimination, harassment and victimisation and other conduct that is prohibited by the Equality Act 2010
- Advance equality of opportunity between people who share a relevant protected characteristic and those who do not
- Foster good relations between people who share a protected characteristic and those who do not.

The characteristics protected in the legislation are: age, disability, gender reassignment, pregnancy and maternity, race, religion or belief, sex and sexual orientation. The public sector equality duty also covers marriage and civil partnerships, with regard to eliminating unlawful discrimination in employment.