



Outcome progress and mainstreaming report

April 2023

To request a copy of this document in an alternative format, such as large print or hard copy, please call 0131 624 6473 or email equalities@nationalgalleries.org

This document has been published in accordance with regulations 3, 4(4) and 6(3) of the Equality Act 2010 (Specific Duties) (Scotland) Regulations 2012

Introduction

This report sets out the progress the National Galleries of Scotland has made towards our equality outcomes for 2021-25 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 here where work is in progress and some areas for further consideration and development.

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 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

The National Galleries of Scotland 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. The National Galleries of Scotland is made up of the National, the Portrait and the Modern, 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 shared strategy

A key step in our approach to mainstreaming equality in our planning, processes and decision-making has been to ensure it is a priority in our shared strategy for this year:



In practice this means that any proposed activity has to relate back to at least one of the six priorities for it to feature in our workplans. It also means that we have created space at the strategic level to plan and undertake activity which is directly intended to further equality, diversity and inclusion (EDI) in and of itself, rather than as a strand or by-product of another activity. The shared strategy also makes EDI part of everyone's work, rather than being the responsibility of a particular team or individual.

We have put EDI front and centre at this highest level of our strategic planning, reflecting the importance we are placing on it as a priority in its own right.

Outcomes and mainstreaming progress in 2021-23

Much of our work in the last two years has been focused on mainstreaming equality, diversity and inclusion (EDI) into our processes so that we can demonstrate that it is a key consideration in all that we do, backing-up our words with action. Work on our EDI commitments and our stated outcomes has combined both one-off actions to deliver particular outputs and activity to hard-wire this way of thinking into future planning and decision-making so that over time we see sustained engagement with and positive impact for people with protected characteristics and those under the broader umbrella of diversity and inclusion, including those from different socio-economic backgrounds, for example.

The two equality outcomes that we published in 2021 effectively sit as part of our broader set of EDI commitments but were specifically considered for their potential to meet the needs of the General Equality Duty for stated protected characteristics for which issues and inequalities were highlighted in consultation with employees and external stakeholders. These are:

- Artists and sitters with under-represented protected characteristics are increasingly included in our acquisitions and public programme (Sex, Race and Disability)
- An increasing number of people with under-represented protected characteristics apply for paid and volunteer roles at NGS (Race, Disability)

As our two published outcomes are so closely linked to the rest of our EDI commitments, we have combined our outcomes progress and mainstreaming reports, as required by equalities legislation, for 2023. Progress against each commitment is set out below, with the stated equality outcomes shown in **bold** type. For each, a summary is given of key outputs achieved as well as evidence of impact where known. Two projects which show how EDI has been embedded are detailed as case studies, the Scottish National Gallery project and *Conversations with the Collection*.

<i>EDI Commitment</i> (stated outcomes shown in bold)	<i>Priority focus</i>	<i>NGS Function</i>	<i>Progress 2021-23</i>
<p>Artists and sitters with under-represented protected characteristics are increasingly included in our acquisitions and public programme</p> <p>We proactively acquire works across collecting areas with regards to artists and sitters with protected characteristics</p> <p>We represent artists, sitters, collaborators and subjects with protected characteristics in our public programme</p>	<p>Sex Race Disability</p>	<p>Caring for, preserving and adding to the objects in our collections</p>	<p>Collection</p> <p>Works continue to be acquired for the collection and the following is a sample of acquisitions that support the representation of protected characteristics in the collection.</p> <p><i>Acquisitions - Portrait</i></p> <p>Peter Darrell, 1929 – 1987, Choreographer, 2021 Alison Murray Wells Bronze sculpture Protected characteristics: sex, sexual orientation</p> <p>Rose Reilly (born 1955), 2019 and printed 2022 Jeremy Sutton-Hibbert Photograph, inkjet print Protected characteristics: sex</p> <p>Art Fund New Collecting Award – Census Collecting Project: This collecting project is using 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. The project also aims to support the work of emerging photographers and to increase the diversity of the artists entering the</p>

<i>EDI Commitment</i> (stated outcomes shown in bold)	<i>Priority focus</i>	<i>NGS Function</i>	<i>Progress 2021-23</i>
			<p>collection. The first phase of the project brought in 44 photographs by 8 photographers, including:</p> <p>Pink jumper, hair design, bling from the series You Get Me?, 2010; printed 2021 Mahtab Hussein Chromogenic print on aluminium Protected characteristics: race</p> <p>The second phase of the Art Fund: New Collecting Award project is to commission new work, focusing on increasing representation of disability in the collection.</p> <p><i>Acquisitions – Modern</i> During the period, a significant number of works by female artists have been acquired, equating to over 70% of all modern & contemporary acquisitions. This has included major works such as:</p> <p>Amie Siegel (b.1974) <i>Bloodlines</i>, 2022 4K colour video, sound, 82 min. National Galleries of Scotland. Commissioned and acquired with the support of Art Fund and Contemporary Art Society, with additional production</p>

<i>EDI Commitment</i> (stated outcomes shown in bold)	<i>Priority focus</i>	<i>NGS Function</i>	<i>Progress 2021-23</i>
			<p>support from Princess Grace Foundation, New York and PALOMAR, 2022 Protected characteristics: sex</p> <p>Yayoi Kusama Untitled, about 1965 Sewn and stuffed fabric, metal tray, spoon, metallic paint Purchased with the Henry and Sula Walton Fund, 2022 Protected characteristics: sex, race</p> <p>Charlotte Prodger <i>Saf05</i>, 2019 Colour video, with sound, 39 min. Protected characteristics: sex</p> <p>France-Lise McGurn <i>Bachelorette</i>, 2020 Purchased 2021 Protected characteristics: sex</p> <p>Acquisitions driven by the Modern One contemporary programme have included two major works by Alberta Whittle (b.1980): <i>Entanglement is more than blood</i>, 2022 <i>Lagareh – The Last Born</i>, 2022</p>

<i>EDI Commitment</i> (stated outcomes shown in bold)	<i>Priority focus</i>	<i>NGS Function</i>	<i>Progress 2021-23</i>
			<p>Protected characteristics: sex, race</p> <p>Progress across all three priority areas has also been made by ensuring EDI has been a key principle of our Contemporary Printmaking Acquisition Project, funded by Iain Paul Fund which in the period 2021-23 has included the following acquisitions by female artists:</p> <ul style="list-style-type: none"> • Tessa Lynch (born 1984) Wise Women, 2021 - 7 lino prints on A4 coloured copy paper • Lucy McKenzie (born 1977) Lipstick I (Advertising Poster), 2020 - Screenprint on Somerset Tub • Lorna Macintyre (born 1977) Capitoline Scene (Hand), 2018 - Photogravure (polymer) print on Velin Arches Crème 250gsm paper, edition of 20 • Cara Tolmie (born 1984) June (floor/foreground), 1 & 2, 2012 - Media screenprint on Somerset Satin White (300gsm), edition of 15 • Lucy Skaer (born 1975) Hogarth Reprinted Series, 2014 - Processes used combine CNC laser- and router-cutting, screenprinting,

<i>EDI Commitment</i> <i>(stated outcomes shown in bold)</i>	<i>Priority focus</i>	<i>NGS Function</i>	<i>Progress 2021-23</i>
			<p>etching, paper-pulp-printing and digital pigment print.</p> <ul style="list-style-type: none"> • Hannah Imlach (born 1989) Hand stone, 2019 - Screenprint, edition of 15 • Janice Kerbel (born 1969) Blast, 2014 - Relief Print • Rosalind Nashashibi (born 1973) A Brute Piece of Reality/ Carmen, 2007 - Screenprint, Edition of 30 • Louise Hopkins (born 1965) Landscape with red, blue and black, 2014 - Digital print, edition of 30 • Ruth Ewan (born 1980) Mist (Lewis & Mary); Ice Cream (Sean); Principles (Edward & Christopher), 2012 - Blocktype and screenprint, edition of 30 • Katy Dove (1970-2015) Double Life; Double You, 2004 - Screenprint, edition of 14 • Bronwen Sleigh (born 1980) Hinna, 2014 - Stone and plate lithograph printed in 3 colours • Arrange whatever pieces come your way (Sheelagh Boyce, born 1969, Annabelle Harty, born 1965) Print 1, 2021 - Screenprint, edition of 30

<i>EDI Commitment</i> (stated outcomes shown in bold)	<i>Priority focus</i>	<i>NGS Function</i>	<i>Progress 2021-23</i>
			<ul style="list-style-type: none"> • Jessica Ramm Extraordinary popular delusions, 2020, and Action painting, 2019 – Screenprints • Claire Barclay (born 1968) Untitled, 2013 - Screenprint, edition of 40 • Sue Tompkins (born 1971) Come clean, Go dirty; Let’s be optimistic, 2012 - Etching and chine-collé, edition of 30 <p>Also:</p> <p>Rae-Yen Song (born 1993) Ah kong –ghost–, 2022 - Laser-cut woodblock print with screen-printing and additions of embossing powders and holographic vinyl on Somerset Velvet White 400 gsm paper Protected characteristic: race</p> <p>Sonia Mehra Chawla (born 1977) Vital to Life, Drifters and Wanderers V, 2020 - Laser cut and engraving Protected characteristics: sex, race</p> <p>Charlie Hammond & Cameron Morgan, 10 works acquired Protected characteristic: disability</p>

<i>EDI Commitment</i> (stated outcomes shown in bold)	<i>Priority focus</i>	<i>NGS Function</i>	<i>Progress 2021-23</i>
			<p>Pio Abad (born 1983) Revelry and its aftermath 1,2,3 (triptych), 2008 - Etching, edition of 20 plus 4 artist proofs Protected characteristic: race</p> <p>Toko Shinoda (born 1913), title, date - medium Protected characteristics: sex, race</p> <p><i>Acquisitions and loans – National</i> Works on paper: Several new acquisitions have been made to enhance the presence of women artists in our 19th & early 20th Century displays including Alice Boyd, Steps to the Studio, Penkill (1875). The forthcoming Scottish prints and drawings display programme at the National has been developed to engage EDI (and environmental issues) directly. Conservation work has been undertaken on our existing artworks on paper by women artists to enable them to be displayed. A complementary Wikipedia project developed with volunteers resulted in enhanced biographical details on the Scottish women artists whose work features in these future displays (further detail below).</p> <p>Printmaker’s Art: new acquisitions and key loans have been sought to address representation specifically.</p>

<i>EDI Commitment</i> (stated outcomes shown in bold)	<i>Priority focus</i>	<i>NGS Function</i>	<i>Progress 2021-23</i>
			<p>The show (which opens 2 December 2023) will have a strong representation of women artists and artists of colour.</p> <p>Research of potential loans to enhance presentation of women artists at the National remains ongoing.</p> <p><u><i>Mainstreaming</i></u> The Collection Development Framework is applied when potential acquisitions are discussed, both at directorate and Leadership Team meetings. The current framework 2019-2024 identifies as a development priority the need to address the under representation of female artists and works addressing the interests of women. In addition, the Collection Development Principles and Criteria include:</p> <p>We are inclusive in approach intellectually, and challenge traditional and official narratives of art history to include work previously neglected or marginalized; and</p> <p>We will work with our audiences and actively address the under-representation of artists and sitters of protected characteristics.</p>

<i>EDI Commitment</i> <i>(stated outcomes shown in bold)</i>	<i>Priority focus</i>	<i>NGS Function</i>	<i>Progress 2021-23</i>
			<p>Historically, equality data for acquisitions was not collected and it has been agreed that it will not be attempted retrospectively. Going forward, however, NGS aims to collect this data and an Equalities Monitoring Form for acquisitions is being developed which is in the process of being reviewed by curatorial teams and collections management/information colleagues. Systems upgrades are required to ensure that the data can be collected, managed and analysed effectively and within all relevant data protection and privacy regulations. The content will in the meantime be tested with artists, e.g. photographers whose work is being acquired (by purchase or commission) through the Art Fund: New Collecting Award.</p> <p><i>Public Programme</i> <i>Learning & Engagement</i> On 28 November 2022, in a unique, free-to-attend live broadcast, National Galleries Scotland presented the first abridged rehearsed reading from the play by Maud Sulter, <i>Service to Empire</i>. Directed and abridged by Adura Onashile and co-curated with Mother Tongue. The reading was followed by a live Q&A.</p> <p><i>Portrait</i></p>

<i>EDI Commitment</i> (stated outcomes shown in bold)	<i>Priority focus</i>	<i>NGS Function</i>	<i>Progress 2021-23</i>
			<p>We developed Exhibition Project Teams, including partners representing Black, Asian and other Marginalised Ethnic communities and former mining communities in SIMD areas, for potential future exhibitions.</p> <p>A new display highlighting people who lived during the reign of James VI & I opened at the Portrait in June 2022. It includes information on the 16th-century lesbian poet Marie Maitland. This part of the display was created in collaboration with researcher Ashley Douglas whose blog on the NGS website was mentioned in Parliament by Emma Roddick MSP in March 2023.</p> <p>Artworks acquired through the Art Fund: New Collecting Award detailed above were shown in the exhibition Counted Scotland's Census 2022.</p> <p>A Portrait of Sir Geoff Palmer (the renowned human rights activist and scientist) was commissioned and acquired from Graham Fagen and is on display (as a single channel video portrait) in the Portrait from 29 April 2023.</p> <p><i>Modern</i></p>

<i>EDI Commitment</i> <i>(stated outcomes shown in bold)</i>	<i>Priority focus</i>	<i>NGS Function</i>	<i>Progress 2021-23</i>
			<p>New Arrivals (Modern): There was strong visibility of women artists in this programme of changing displays including, between March and September 2022, 5 out of 12 rooms dedicated to work by women artists (Phillips; Siegel; Frink; Riley/McGurn; Tuulikki) and significant representation of women artists throughout the rest of show (Rae; Walker; Motiesitzky; Whittle; Solgret; Tanning; Mutu; Saville; Roberts etc). This visibility was acknowledged through visitor feedback. In the same timeframe, the work of 7 Black, Asian and Marginalised Ethnic artists featured (Armitage; Sodi; Suga; Mutu; Whittle; Roberts; Shaw). Siegel's display was later changed to works by Moriyama.</p> <p>Conversations with the Collection (Modern) opened to the public on 28 September 2022, and in this first iteration has achieved a gender-balanced display (see Case Study below).</p> <p>Alberta Whittle: create dangerously a large-scale solo exhibition devoted to the Barbadian-Scottish artist opened on 1 April 2023. The exhibition was developed in close collaboration with the artist and benefitted from the expertise, knowledge and insights of an external advisory committee. The show addresses histories relating to colonialism and enslavement, and</p>

<i>EDI Commitment</i> (stated outcomes shown in bold)	<i>Priority focus</i>	<i>NGS Function</i>	<i>Progress 2021-23</i>
			<p>the damage these systems continue to cause in our contemporary world. The show centres care and compassion as means of resisting racism and anti-blackness, and is a call to invest in love. Interpretation in the exhibition explores these themes alongside a resource room, which includes publications aimed at adults and families.</p> <p><i>National</i> The National Permanent Collection display: Elisabetta Sirani, The Infant Saint John the Baptist in the Wilderness is now on permanent display and an important part of our interpretive offer; Bessie MacNicol, Portrait of a Lady (Phyllis in Town) has been recalled from Paxton House for the new Scottish displays; and Angelica Kauffmann, Michael Novosielski (1750–1795) is now hung at eye level to be more accessible. Other opportunities have been taken to enhance the presence of women in the National’s displays.</p> <p>An EDI-influenced selection of works was displayed temporarily in room 18 of the National to replace works featured in the Taste of Impressionism exhibition: ‘Colour & Expression: Art in Britain 1895–1925’,</p>

<i>EDI Commitment</i> (stated outcomes shown in bold)	<i>Priority focus</i>	<i>NGS Function</i>	<i>Progress 2021-23</i>
			<p>including artwork by Vanessa Bell, Duncan Grant, Ethel Walker and FCB Cadell.</p> <p><i>Mainstreaming</i> How an exhibition supports the delivery of our EDI priority is part of the public programming planning and development process. Project leads and teams are required to outline considerations and needs to support this priority. EDI is an agenda item for discussion at operational and strategic fora.</p>
<p>An increasing number of people with under-represented protected characteristics apply for paid and volunteer roles at NGS</p>	<p>Race Disability</p>	<p>The way we work</p>	<p><i>Recruitment and freelancers</i> Training for people managers on the topic of inclusive recruitment has taken place.</p> <p>Three new job boards are now being used for all NGS adverts: LGBTjobs.co.uk; Disabilityjob.co.uk; BMEJobs.co.uk. A total of 60 jobs at NGS have been advertised on each of our new EDI job boards between 27 April 2022 and 01 November 2022. Job descriptions are being reviewed as and when new vacancies arise. Key changes include tone of voice, layout, benefits and equal opportunities.</p> <p>The Learning & Engagement team have been proactively working with artists and freelancers who</p>

<i>EDI Commitment</i> <i>(stated outcomes shown in bold)</i>	<i>Priority focus</i>	<i>NGS Function</i>	<i>Progress 2021-23</i>
			<p>have protected characteristics. In the creation of films for Your Art World (begun 2021) out of a total of 24 films, 10 are by artists with protected characteristics including those who are Deaf, neurodiverse, and artists from marginalised ethnic groups. Of the next four films, one will be made by a Black artist and a disabled artist. We have also been seeking to attract applications to our freelancer pool from creative professionals who are Black or from marginalised ethnic groups and/or disabled as well as creating paid opportunities within our events programme. This has resulted in four people with (priority) protected characteristics joining our freelancer pool.</p> <p><i>Mainstreaming</i> Equal opportunity questions have been built into the new recruitment system to enable more effective monitoring of applicants</p> <p><i>Volunteering</i> Since 2021 we have been part of the Make Your Mark campaign which aims to empower Scotland's diverse communities by making heritage volunteering experiences, and their associated social, economic, health and wellbeing benefits, more accessible to all.</p>

<i>EDI Commitment</i> <i>(stated outcomes shown in bold)</i>	<i>Priority focus</i>	<i>NGS Function</i>	<i>Progress 2021-23</i>
			<p>In Spring 2022 we ran a remote research project looking at the role the fishing industry in Scotland plays in influencing and contextualising pieces in the Scottish collection (this was run in partnership with the Aberdeen Maritime Museum, Angus Archives, and the Signal Tower Museum). By running the project remotely, we opened the opportunity up to volunteers for whom accessing NGS sites would be barrier (this includes financial and physical accessibility concerns).</p> <p>In Summer 2022 we ran a Wikipedia research project which focussed on improving the online profile of female artists in the works on paper collection. In creating a role focussing on an under-represented area of online art history, we attracted six female volunteers across the spectrum from school leaving age to post retirement.</p> <p>We are currently running a year-long Digital volunteering project wherein volunteers attend NGS sites to audit the audio guides and Smartify app to ensure they are all running smoothly. One of the three volunteers for this project is deaf and has shared her experience and in-depth knowledge of various audio systems to advise us on best practice and appropriate technology for d/Deaf audio users.</p>

<i>EDI Commitment</i> (stated outcomes shown in bold)	<i>Priority focus</i>	<i>NGS Function</i>	<i>Progress 2021-23</i>
			<p>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.</p> <p>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.</p>
We consider our EDI commitments in the creation of all new and revised interpretation, ensuring that it is consistent with our EDI work,	Race Sex Disability	Promoting the public's enjoyment and understanding of the Fine Arts	<p>Collection and research Through the increased profile of EDI across NGS and embedding it as a core principle within the Interpretation Framework, there has been a significant amount of work done to celebrate EDI and raise</p>

<i>EDI Commitment</i> <i>(stated outcomes shown in bold)</i>	<i>Priority focus</i>	<i>NGS Function</i>	<i>Progress 2021-23</i>
and supports or furthers it where possible		Carrying out our own research	<p>awareness of EDI issues within NGS displays and exhibitions and to meet audience access needs.</p> <p>The process of reviewing the labels of works on display from an EDI perspective began in 2020. This initial review was completed at the National and the Modern and is now built into the ongoing process of reviewing interpretation and labels for new displays and replacement works at all sites through the lens of EDI, using the National Galleries of Scotland Interpretation Framework and Editorial process.</p> <p>At the National this includes the new displays that will be a part of the Celebrating Scotland's Art project eg in the Glasgow Boys display the selection of works provides an opportunity to discuss the work of women artists, with a panel included about the 'Glasgow Girls', which will include a reference to the barriers female artists have historically faced, for example, in the lack of access to art education. Large-print labels are also scheduled to be created at the National.</p> <p>At the Modern, the recent permanent collection re-hang Conversations with the Collection (see Case Study), has a strong EDI focus within the interpretation.</p>

<i>EDI Commitment</i> <i>(stated outcomes shown in bold)</i>	<i>Priority focus</i>	<i>NGS Function</i>	<i>Progress 2021-23</i>
			<p>The review of works on display at the Portrait is ongoing. Recent (August 2022) revisions include in-gallery and online texts for two portraits of Robert Burns currently on display at the Portrait, in advance of the publication of the Edinburgh Slavery and Colonialism Legacy Review which identified the Flaxman statue of Burns.</p> <p>There have been additions to library holdings to support research around EDI issues with a new section added under 'Cultural Studies' for texts not directly related to art history/theory.</p> <p>The interpretation for the Cabinets of Curiosity in the Keiller Library is being rewritten. Concurrently, a joint Leverhulme funding application with the Universities of Edinburgh and Amsterdam has been submitted for a collaborative research project centred around these objects.</p> <p>We are embedding accessible interpretation in the Art Fund: New Collecting Award commission from the planning stages eg planning for BSL interpretation and considering where the final artwork will be shown.</p>

<i>EDI Commitment</i> (stated outcomes shown in bold)	<i>Priority focus</i>	<i>NGS Function</i>	<i>Progress 2021-23</i>
			<p><i>Digital (including audio guides and Smartify)</i></p> <p>A long-form, research-based online resource, 'Sir Henry Raeburn: Making Art in the Age of Empire', was written by former curator Lucinda Lax and is due to be published on the NGS website in the second half of 2023.</p> <p>Our Portraiture librarian, Jennifer Higgins, published a blog article on our website drawing attention to new Wikipedia resources: 'Supposing That Lots of Things Were True' Scottish Women Artists on Wikipedia National Galleries of Scotland</p> <p>As well as an audio guide launched at the Portrait in 2021/22, another has been scoped as a means of delivering accessible EDI-related content at the National. A British Sign Language video for d/Deaf audiences and an audio-descriptive tour for blind and partially sighted visitors related to the Taste for Impressionism exhibition in 2022 were produced.</p> <p>Audio descriptions of artworks have been created and are held within the online collection, and an audio tour has been created for the exhibition Alberta Whittle create dangerously.</p>

<i>EDI Commitment</i> (stated outcomes shown in bold)	<i>Priority focus</i>	<i>NGS Function</i>	<i>Progress 2021-23</i>
			<p>At the Modern, three audio tours for Smartify have been recorded for Conversations with the Collection (please see Case Study).</p> <p>A webpage on the Celebrating Scotland's Art project was launched in June 2022 to draw attention to digital content with EDI relevance, including 'Where are the Women?': Celebrating Scotland's Art National Galleries of Scotland.</p> <p>Film content</p> <p>LGBTQI content series: Phase one of the series was launched in February/March 2022 to coincide with LGBTQ+ history month. This included a series of three video essays and three blogs. The videos have had over 33,000 views and strong engagement. Evaluation is currently underway to inform future content, as well as a events links to the series. The Queer Code: Secret Languages of LGBTQ+ Art now has 1.2 million views on YouTube and remains our most watched video (Audience Insights March 2023)</p> <p>The first video (Jamie Crewe: Art & Friction) in a series of four was published in July 2022. Three further films are in post-production in collaboration with the artists.</p>

<i>EDI Commitment</i> (stated outcomes shown in bold)	<i>Priority focus</i>	<i>NGS Function</i>	<i>Progress 2021-23</i>
			<p>Each artist featured has a protected characteristic and their work often relates to their own identities.</p> <p>Thematic film series: An initial pilot video has been produced and in the late stages of post-production. Some initial discussions are underway defining future themes and how consultation and evaluation will help inform the themes for future content.</p> <p><i>Mainstreaming</i> Our comprehensive interpretation framework and house-style guidelines were launched in 2022. The aim of the framework is to embed relevant and consistent approaches to how interpretation is planned and delivered, which align with our values and contribute to delivering our Vision. It includes guidance on accessibility to ensure we meet our legal obligations and we are as inclusive as possible, and guiding principles and the editorial support process for sensitive and ethical issues.</p> <p>An Interpretation Editorial Panel has been established to work with anyone creating interpretation.</p>
We reach people with protected characteristics and	Race Age	Promoting the public's enjoyment and	<i>Community Family Programme</i>

<i>EDI Commitment</i> (stated outcomes shown in bold)	<i>Priority focus</i>	<i>NGS Function</i>	<i>Progress 2021-23</i>
those experiencing disadvantage and inequality through targeted programmes and projects	Disability Those living in areas of multiple deprivation	understanding of the Fine Arts Providing education, instruction and advice	<p>Supporting BPOC families, families living with disabilities and families living in poverty is a priority for our family programmes. Work has included ‘Art Fuel’ a North Edinburgh holiday programme where four summer sessions delivered with family support organisations: SCORE, Community Renewal, Granton Youth, Muirhouse Youth Development Group. Also during the summer 2022 were 6x weekly ‘Your Art World’ sessions delivered with families with complex needs and disabilities in partnership with PAMIS and Oaklands school.</p> <p>Throughout 2022, 3,000 art packs were created and gifted to families who arrived in Scotland having fled Ukraine and other areas of conflict across the world. The packs were intended as a welcome for those who won't have been able to bring many belongings. Whilst the Ukrainian crisis is high profile, the packs were available for any refugees and asylum seekers arriving in Scotland. The packs were distributed via 14 local authority networks and six charities.</p> <p>Outreach Programme Two projects working with young people living in areas ranked 1 and 2 on Scottish Index of Multiple Deprivation (SIMD). Life Hacks project worked over 2</p>

<i>EDI Commitment</i> (stated outcomes shown in bold)	<i>Priority focus</i>	<i>NGS Function</i>	<i>Progress 2021-23</i>
			<p>years with young people in North Ayrshire including those with connections to social work, refugee settlement programmes and young people and their families with Children’s First. The second project worked over one with year in East Ayrshire, centred on former mining area of Cumnock and Auchinleck, with 11 – 25 year olds, including a Learning support group and a Family support group.</p> <p><i>Disability access programmes</i> In 2022, NGS increased the Communities & Access role from 2 days to 5 days per week in order to increase the programme and support available to audiences with disabilities and to work with teams across NGS.</p> <p>The programme includes: monthly Gallery Social (dementia-friendly) programme; relaxed in-gallery guided sessions for anyone affected by dementia and their relatives, friends and supporters; monthly Visually Impaired Programme (in-gallery full day sessions and shorter online sessions); free Deaf-led tours in British Sign Language (in August NGS was part of the first ever Edinburgh Deaf Festival); quarterly, in-gallery sensory storytelling for people of all ages with profound and multiple learning disabilities; relaxed morning for adults (autism and learning disability friendly); in gallery</p>

<i>EDI Commitment</i> <i>(stated outcomes shown in bold)</i>	<i>Priority focus</i>	<i>NGS Function</i>	<i>Progress 2021-23</i>
			<p>and online sessions for community groups supporting elderly people, care homes and other support groups.</p> <p>Other activity includes: partnering with drugs, alcohol, mental health support charity 'With You'; new resources have also been added to the website under the accessibility section and other relevant sections.</p> <p>Our partnership with Rowan Alba continues, hosting monthly artist led sessions with the volunteer befriending service 'CARDS' – Community Alcohol Related Damage Service . Also quarterly sessions supporting Rowan Alba's work with volunteers and partners including Young Carers, Headway and NHS Lothian. This work was featured in the report Creatively Minded at the Museum - The Baring Foundation. We also have an ongoing partnership with Art in Healthcare, hosting their monthly ROOM FOR ART sessions - visual art workshops using a social prescribing approach to enhance the health and wellbeing of participants. Participants are referred from GPs, Community Health Organisations, support workers etc.</p> <p>The Art Works <i>community engagement</i></p>

<i>EDI Commitment</i> (stated outcomes shown in bold)	<i>Priority focus</i>	<i>NGS Function</i>	<i>Progress 2021-23</i>
			<p>Supporting The Art Works is a programme to actively engage the community living locally to the site in Granton (within highest deciles on the SIMD). As well as a 'listening' project to gather the views of the community on the proposals, the engagement programme made use of the existing NGS programmes as well as some project-specific work such as working with a group of Black women and women of colour on creating new textile work for the Alberta Whittle exhibition through a collaboration with Project Esperanza, an advocacy charity based in North Edinburgh. The group visited prior to the exhibition opening to the public for a special event to view their work. It is accompanied by interpretation written by the Project Esperanza CEO/Founder and poetry written and recorded by members of the Sewing Group.</p> <p>We have also worked with Granton Primary School and invited groups from the area to take part in the summer family programme at the Modern</p> <p><i>Targeted school projects</i></p> <p>Our work with schools includes targeted provision including a travel fund for schools in areas of high deprivation. In the last year this has engaged over 200 pupils. The fund provides free travel and a free two-</p>

<i>EDI Commitment</i> <i>(stated outcomes shown in bold)</i>	<i>Priority focus</i>	<i>NGS Function</i>	<i>Progress 2021-23</i>
			<p>hour workshop at Modern One. Other work includes working with Intercultural Youth Scotland to test two school resources: (1) exploring Scotland and chattel slavery and (2) Make and Resist art activities inspired by artists of colour. We have also added British Sign Language to the Your Art World introductory video and Portrait resources such as sensory materials for SEN groups for self-led visits.</p> <p>Putting Ourselves in the Picture NGS participated in a mentorship programme that was part of a pioneering nationwide project, Putting Ourselves in the Picture. Led by Professor Anna Fox, director and founding member of Fast Forward: Women in Photography, the programme was funded by the Arts and Humanities Research Council, part of the UK Research Initiative. In Edinburgh, it gave six West African women the opportunity to tell their unheard life stories through the medium of photography. Charting their individual physical, mental and spiritual journeys, the photographs were on display at the Scottish National Portrait Gallery until 8 January 2023 in You Are Here, a display that amplified the ways in which communities can engage with art to benefit their health and wellbeing. Drawing upon collaborative projects between NGS and partner organisations across</p>

<i>EDI Commitment</i> <i>(stated outcomes shown in bold)</i>	<i>Priority focus</i>	<i>NGS Function</i>	<i>Progress 2021-23</i>
			Scotland, identity and belonging were at the forefront of this exhibition. The same display also showcased work from collaborations with Spring Chickens and Life Hacks mentioned in the case study below relating to the SNG project.
We will have improved for visitors the level of accessibility across our galleries and digital properties, and in our day-to-day visitor interactions	Disability Race Age Those living in areas of multiple deprivation Gender reassignment	Ensuring objects are exhibited to the public Ensuring objects are available for study or research	<p>EDI features as part of our overall training plan for 23/24. First stage EDI training was provided for visitor facing staff in 22/23.</p> <p>A high-level accessibility review of the website was carried out to test its compliance with web content accessibility guidelines (WCAG) 2.1. Our rating is AA. Work continues to address outstanding areas for improvement.</p> <p>Accessibility videos have been recorded for three of our venues (the Portrait and both Modern galleries) and published on our website.</p> <p>Building surveys were completed in 2022. Overall analysis is underway and linked to wider condition surveys to identify compliance requirements and recommendations for improvements and reasonable adjustments.</p>

<i>EDI Commitment</i> <i>(stated outcomes shown in bold)</i>	<i>Priority focus</i>	<i>NGS Function</i>	<i>Progress 2021-23</i>
			<p><i>Mainstreaming</i></p> <p>Focus Audiences have been identified to support delivery of our strategic priorities. EDI isn't separate from our Focus Audiences or an audience group on its own. For all our audiences, whatever we're working on, we will consider what we can do differently to welcome, include and meet the needs of people with diverse characteristics. By considering diverse EDI needs across these focus audiences, we will embed EDI into all our work.</p>
<p>We work with all colleagues to ensure everyone understands the contribution they can make in creating a workplace culture that respects and values EDI.</p>	<p>Race Disability</p>	<p>The way we work</p>	<p><i>EDI training</i></p> <p>A comprehensive programme of EDI training has been introduced over the last two years and is embedded in future plans.</p> <p>Recent sessions delivered include: Inclusive recruitment (25 May 2022) Neurodiversity (08 June 2022) Menopause (28 Sep 2022) Disability Awareness (07 Dec 2022) All colleague workshops (Nov 22–Feb 23)</p> <p>Arrangements have also been made for our visitor-facing colleagues to watch the lunch & learns at a later date if unable to attend the live sessions.</p>

<i>EDI Commitment</i> <i>(stated outcomes shown in bold)</i>	<i>Priority focus</i>	<i>NGS Function</i>	<i>Progress 2021-23</i>
			<p><i>Latest activity</i></p> <p>Anti-Racism workshop for key stakeholders (including the Communications Manager, Marketing Manager and Social Media Officer) with Show Racism the Red Card (20 Mar 23)</p> <p>3 stage internal training for visitor-facing colleagues (Racism in Scotland, Microaggressions, White Privilege) (commenced in April 2023 and is ongoing)</p> <p>2 x 'Understanding Race and Racism in the Workplace' workshops -for our Mental Health First Aiders (21 April 23) and Equalities Steering Group (19 Jun 23)</p> <p>Launch of The Art of Inclusion (w/c 24 April 23)</p> <p>Anti-Racism Lunch & Learn with SRtRC (04 May)</p> <p>Racism Social Media workshop for Marketing & Communications (30 May)</p> <p><i>Colleague Queer Network</i></p> <p>Based on a proposal from a member of staff, work began in 22/23 to develop a Queer Network for colleagues within NGS. With support at Leadership Team and from HR, this group will be self-led and agree its own aims and outputs. It will connect with employee networks in other heritage organisations.</p> <p><u><i>Mainstreaming</i></u></p>

<i>EDI Commitment</i> <i>(stated outcomes shown in bold)</i>	<i>Priority focus</i>	<i>NGS Function</i>	<i>Progress 2021-23</i>
			Diversity & Inclusion data monitoring questions have been reviewed and have been built into the system.
We understand the EDI impact of our work before decisions are made, based on evidence, and consider this alongside environmental and financial implications	-	The way we work	<p><i><u>Mainstreaming</u></i> EDI is a high-level strand of audience development across all of our Focus Audiences which we wish to attract, grow and engage over the next three years. Instead of EDI being considered as a separate audience, we recognize that there will be people in all of our Focus Audiences who share protected characteristics etc and will use this as the basis of our decision-making.</p> <p>The EQIA procedure and templates are currently under review and updates will be rolled out in due course.</p> <p>There have been a number of examples across between 2021 and 2023 where ‘external advisors’ or ‘critical friends’ with lived experience of protected characteristics, have been asked to help NGS develop public programme projects including Alberta Whittle (2023 exhibition).</p>
Protected characteristics are included in the development	Race Disability	Promoting the public’s enjoyment and	Communications for the National content is spotlighting women artists, while the launch of Alberta

<i>EDI Commitment</i> <i>(stated outcomes shown in bold)</i>	<i>Priority focus</i>	<i>NGS Function</i>	<i>Progress 2021-23</i>
and delivery of NGS communications and marketing	Sex	understanding of the Fine Arts	<p>Whittle: create dangerously celebrated the largest exhibition by a Black artist at The Modern.</p> <p>Paid-for advertising for the diverse and inclusive programming outlined here (Counted, Not Seeing Straight: Celebrating Queer Art & Lives and Alberta Whittle: create dangerously) had a corresponding EDI focus. Learning & Engagement programmes linked to EDI areas were also included in paid-for advertising such as tours for the Visually Impaired and BSL events.</p> <p>EDI continues to inform our core approach to social media. NGS marks Pride month with new content and a logo change and Black History Month with content on our channels. Further examples include video content for LGBT+ History Month, showcasing a live screening of Not Seeing Straight: Celebrating Queer Art & Lives, Marie Maitland as a 16th century Scottish lesbian poet, and drag act make-up tutorials.</p> <p>Other online features include a blog post, for which there was an accompanying talk, on the Lavender Menace (also published in Gaelic): Queer Lives & Art: books and belonging with Lavender Menace National Galleries of Scotland</p>

<i>EDI Commitment</i> (stated outcomes shown in bold)	<i>Priority focus</i>	<i>NGS Function</i>	<i>Progress 2021-23</i>
			<p><u>Mainstreaming</u> EDI is a core part of the communications and social media strategy, delivered across the regular content planning stream as well as via new initiatives. This happens through promotion on social media of targeted Learning & Engagement programmes linked to priority EDI areas, such as the Visually Impaired and BSL events, as well as those which highlight the achievement of women in the arts.</p> <p>The new brand identity for the National Galleries of Scotland was launched to the public in March 2023. The identity was developed to be accessible, open and welcoming - to meet our aim to make art work for everyone. A new brand colour palette was tested to be legible for a wide range of colour vision impairments including deuteranopia. A bespoke brand typeface called Caslon Doric NGS was redrawn to be the most accessible version possible, after consultation with groups including Alzheimer Scotland, RNIB, Dyslexia Scotland and Diversiti UK. This font came into use by colleagues from early 2023, including in the replacement of artwork labels.</p> <p>A wayfinding project to replace all signage across all sites from May 2023, includes new sign solutions that</p>

<i>EDI Commitment</i> <i>(stated outcomes shown in bold)</i>	<i>Priority focus</i>	<i>NGS Function</i>	<i>Progress 2021-23</i>
			<p>feature recognisable icons and the Caslon Doric NGS font presented on high contrast signs in line with accessibility guidance. Sample signs were tested with audience and access groups.</p> <p>Our internal communications and engagement strives to represent and include all our colleagues and to give opportunities to both colleagues and volunteers to ask questions, share their views and showcase their work. A key example is our monthly Galleries News Live briefing for all colleagues, where we encourage anyone with work to share to come forward and we also actively approach all our teams and volunteers to give talks, providing support and different routes to participate to be inclusive of different working patterns and roles as well as differing levels of confidence with public speaking. The programme for Galleries News Live is guided by our strategic priorities and has included two sessions specifically themed on our EDI work to increase awareness and provoke thought and discussion amongst our colleagues. We also encourage all our speakers to highlight how they have considered EDI in any project they are presenting.</p>

Mainstreaming Case Studies

Scottish National Gallery (SNG) Project

<p style="text-align: center;"><i>EDI Commitment</i> (stated outcomes shown in bold)</p>	<p style="text-align: center;"><i>Progress 2021-23</i></p>
<p>Artists and sitters with under-represented protected characteristics are increasingly included in our acquisitions and public programme</p> <ul style="list-style-type: none"> - We proactively acquire works across collecting areas with regards to artists and sitters with protected characteristics - We represent artists, sitters, collaborators and subjects with protected characteristics in our public programme 	<p>We have acquired the following EDI-related works for the SNG project since 2021:</p> <ul style="list-style-type: none"> • Suzanne Valadon, <i>Marie au Tub s'épongeant. (Marie in the bathtub, sponging herself)</i> Print; Drypoint on paper • Elizabeth Sutherland Leveson-Gower, Duchess of Sutherland, <i>Panoramic view of the Old Town Edinburgh and Castle</i> Watercolour • George Dutch Davidson, <i>Female Head Design</i> (also known as <i>Untitled - Girl Comets Among Stars</i>) Watercolour over pencil on paper • Lady Butler, <i>Florence Nightingale</i> Watercolour on paper • Ethel Gabain, <i>Model Reading</i> Lithograph • Alice Boyd, <i>Steps to the Studio, Penkill, 1875</i> Watercolour over pencil with scratching out • Further works by Mary Newbery Sturrock and Jessie Dickson Gray have been authorised, but await accessioning. <p><i>NB The extent to which this outcome can be delivered is dependent on availability of central acquisition funds</i></p>
<p>An increasing number of people with under-represented protected characteristics apply for paid and volunteer roles at NGS</p>	<p>We have worked to recruit volunteers with under-represented protected characteristics through work with local community groups and institutions. We have worked with volunteer organisations</p>

<p style="text-align: center;"><i>EDI Commitment</i> (stated outcomes shown in bold)</p>	<p style="text-align: center;"><i>Progress 2021-23</i></p>
	<p>such as Make Your Mark, Volunteer Edinburgh and Volunteer Glasgow to help with this recruitment, as well as groups such as Into Work, Barnardo's, Community Renewal, Deaf Action & Impact Arts.</p> <p>Volunteers were also recruited during International Women's Day in order to improve representation of female artists in the collection on Wikipedia.</p>
<p>We consider our EDI commitments in the creation of all new and revised interpretation, ensuring that it is consistent with our EDI work, and supports or furthers it where possible</p>	<p>Interpretation texts for the new displays at the SNG are being internally edited with a view to delivering this EDI commitment and in alignment with revised interpretation framework. Potential issues have been flagged with lead curators and additional interpretation has been included, eg in Glasgow Boys display, to engage EDI issues more directly. Texts to be revised and completed and sent for internal editing which will strengthen this. A couple of labels may need external editing.</p> <p>A Smartify audioguide is being produced and will include audio descriptions for people with a visual impairment as well as in the future BSL film content. Accessibility and EDI are key elements of the choice of highlight works to be included.</p> <p>We launched a webpage in June 2022 dedicated to the SNG project that draws attention to resources with EDI relevance, including 'Where are the Women?' strand: Celebrating Scotland's Art National Galleries of Scotland.</p>

<i>EDI Commitment</i> (stated outcomes shown in <i>bold</i>)	<i>Progress 2021-23</i>
	New resources have resulted from programme of Wikipedia-editing with volunteers, relating to the SNG Project prints and drawings displays.
We reach people with protected characteristics and those experiencing disadvantage and inequality through targeted programmes and projects	<p>We recently completed a year-long schools project with Burnfoot Community School in Burnfoot, Hawick. In addition to sessions in the classroom, an exhibition of pupils' work was held at the Burnfoot Community Hub.</p> <p>'Investigating Your Collection' sessions have been delivered with community groups. To date these have included the Spring Chickens group, Granton Castle Walled Garden group (both North Edinburgh); and Platform (Easterhouse, Glasgow) These groups are from areas of deprivation and have lived experience of long-term health conditions and/or social exclusion.</p> <p>We are developing a Wellbeing Trail with an NHS Staff group at Royal Hospital for Children and Young People and an older person's group from the charity With You.</p>

Conversations with the Collection

<i>EDI Commitment</i> (stated outcomes shown in <i>bold</i>)	<i>Progress 2021-23</i>
<p>Artists and sitters with under-represented protected characteristics are increasingly included in our acquisitions and public programme</p> <ul style="list-style-type: none"> - We proactively acquire works across collecting areas with regards to artists 	<p><i>Conversations with the Collection</i> opened to the public on 28 September 2022 and, in the first iteration of the changing thematic programme of displays, has achieved a gender balance across artists and artworks:</p> <p>Male: 38 49.4% Female: 39 50.6%</p>

<p>and sitters with protected characteristics</p> <ul style="list-style-type: none"> - We represent artists, sitters, collaborators and subjects with protected characteristics in our public programme 	<p>Works by men: 45 45.4 % (works containing several 'parts' are counted as a single work) Works by women: 54 54.5% (works containing several 'parts' are counted as a single work)</p> <p>Artists from ethnic groups other than white (based on census categories): 6 out of 77 7.7% Works by artists in this group: 7 out of 98 7.1% [Comparison to 2011 Scottish Census (most recent data currently available): the Scottish population in Asian, African, Caribbean or Black, Mixed or Other ethnic groups is 4%.]</p> <p>Please note: the above data is compiled using publicly available biographical details; in the future, this information would be compiled utilising the 'Equalities Monitoring Form', which would ask artists to complete questions related to census categories/protected characteristics, via an online form. This information would then be aggregated via anonymous statistics.</p>
<p>We consider our EDI commitments in the creation of all new and revised interpretation, ensuring that it is consistent with our EDI work, and supports or furthers it where possible</p> <p>We reach people with protected characteristics and those experiencing disadvantage and inequality through targeted programmes and projects</p> <p>We will have improved for visitors the level of accessibility across our galleries and digital properties, and in our day-to-day visitor interactions</p>	<p><i>Conversations with the Collection</i> has a strong EDI focus within the interpretation. Topics addressed include gender, sexuality, identity, politics of the home, sustainability and environmental themes, along with many other intersectional issues. Large-print labels have also been reinstated in every room of the display.</p> <p>Three Smartify audio tours have been recorded for <i>Conversations with the Collection: Welcome Audio Tour, Visually Impaired Audio Tour, and A Conversation Piece Audio Tour</i>. The last of these includes a 'guest conversation' between artists, one of whom is visually impaired with a hearing impairment.</p>

	<p>Front of house colleagues were invited to contribute written texts for online features, or short contributions to social media, that focus on works featured in <i>Conversations with the Collection</i>. These are being developed with curators and editorial pool members, bringing a plurality of voices and perspectives to the digital content for this collection display.</p>
--	--

Equality evidence gathering

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 third-party consultancies on our behalf. They ask a random sample of visitors a series of questions about themselves, their motivation for visiting and their experience. Over recent years we have added additional equalities monitoring questions. Summaries of our visitor equalities data from 2021-22 and 2022-23 based on reports from the consultants are set out below.

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.

2021-22 visitors

Some sites began opening in mid-April 2021, and opening proceeded on a phased basis, with some sites only opening 3 days a week with ticketing and capacity limits in place and increasing incrementally as easing of restrictions allowed as the year went on. All sites did not open 7 days a week until September 2021. Capacity limits and ticketing were brought back in January 2022 (eg limiting numbers of visitors to Turner etc) by Scottish Government and remained in place throughout January, February and March 2022.

As a result of ticketing we were still running online surveys in Q1 and Q2, which introduced some bias in the likelihood of people responding. We were, however, able to introduce some face-to-face surveys back in Q3 and Q4. In summary, the following equalities data were reported from visitors:

Age

16-24	13%
25-34	27%
35-44	11%
45-54	22%
55-64	14%
65+	13%

Disability

proportion of visitors who say they have a long-term illness, health condition or disability:
14%

Socio-Economic

AB: 61%
C1: 13%
C2: 3%
DE: 7%
Student: 3%
Not stated: 14%

Sexual Orientation

Around 10% across each site responded as non-heterosexual.

Mixed, Black, Asian or Ethnically Diverse visitors

5%

Gender

49% male / 49% female / 2% prefer not to say (although there was less than 1% of trans/non-binary, the report doesn't specify what this is)

2022-23 visitors

Visitor research for 2022-23 included a few changes to the way in which particular questions were asked and there were additional options available for responses. The equalities data reported in this year is summarized here:

Age

16-24	21%
25-34	26%
35-44	14%
45-54	16%
55-64	14%
65+	8%

Sex

43% Male
56% Female
1% Not Listed

Disability

1 in 7 of all visitors (14%) have a disability. This was highest at Modern Two (18%) and mental health was the most prevalent condition at 4.3%.

Ethnicity

In absolute numbers, there has been an increase of around 60,000 Mixed, Black, Asian and Ethnically Diverse visitors compared to 2019 visitor figures (the last full year of available data). This equates to 11% of our audience.

Sexual Orientation

LGBTQ+ visitors made up 18% of our audience across all sites, 24% at Modern One.

Trans Status

2% of our visitors consider themselves to be trans, have a trans history or be non-binary.

Socio-economic Status

Visitors from social grades C2DE had increased to 17%

Learning and Engagement

The Learning and Engagement department records the numbers of people attending their various activities and reports it at audience programme level; from an equalities point of view this is useful with regard to the 'communities' provision and other events targeted at people with additional needs.

Employee monitoring

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

Further information

For additional information on our 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

Appendix 1: Gathering and using NGS employee information

The following provides a breakdown of the composition of National Galleries of Scotland 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 since April 2013. The current employee information is provided below for all permanent and fixed term staff as at 31 March 2023.

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. 2023 will see the introduction of a new employee self-service system module (delayed from original timescales). 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 this 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 31 March 2023 was as follows:

Permanent: 307

Fixed term: 76

Total: 383

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 National Galleries of Scotland employees by age group:

Age	Headcount	% of employees
20-24	22	6%
25-29	39	10%
30-34	54	14%
35-39	53	14%
40-44	52	14%
45-49	51	13%
50-54	25	7%
55-59	45	12%
60-64	23	6%
65+	19	5%
Grand Total	383	

44% of all employees are aged under 40. 32.7% of these are on fixed term contracts. 6% of all employees are aged 24 and under. 50% of employees in this age range are on fixed-term contracts. 84.3% employees aged 65+ are on permanent contracts, only 15.7% are on fixed term contracts.

Disability

Declared a disability: 14 (3.7%)

No disability: 223 (58.2%)

Nil returns/ Unknown/ Prefer Not to Say: 146 (38.1%)

Gender Reassignment

41% of employees answered this question. This represents a decrease to returns in from the last 3 reports (44%, 45% and 43% respectively) but maintenance of improved response rates in earlier years (23% in 2015 and 9% in 2013). The decrease could be a result of the system changeover since the last reporting period. The roll out of the self-service system module (delayed since 2021) aims to improve reporting rates.

Marriage and Civil Partnership

Marital status	Headcount	% of employees
(blank) / Prefer not to say	<10	<2.6%
Civil Partnership	<10	<2.6%
Divorced	14	3.7%
Married	113	29.5%
Separated	<10	<2.6%
Single	240	62.7%
Widowed	<10	<2.6%

62.7% of employees are single, including 69.7% of temporary employees.

Pregnancy and Maternity

During 2021/22 and 2022/23, a total of 11 members of staff started a period of maternity leave.

Race

Ethnic Group	No of employees	% of employees
Any mixed or multiple ethnic background	<10	<2.6%
Any other ethnic background	<10	<2.6%
White (UK)	197	51.4%
Any other white background	61	15.9%
Chinese or Chinese British	<10	<2.6%
Indian or Indian British	<10	<2.6%
(blank) / not provided	116	30.3%

Religion or belief

Religion	No of employees	% of employees
Buddhist	<10	<2.6%
Christian (all denominations)	43	<2.6%
Church of Scotland	18	11%
Hindu	<10	<2.6%
No religion or belief	141	37%
Other	<10	<2.6%
Prefer not to say	12	3%
(blank) / not provided / unknown	179	47%

Gender

Female: 238 (62%)

Male: 145 (38%)

Sexual Orientation

Sexual Orientation	Headcount	% of employees
Bisexual	20	5%
Gay	<10	<2.6%
Hetrosexual/straight	168	44%
Lesbian	<10	<2.6%
Other	<10	<2.6%
Nil return / prefer not to say	186	49%

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.