



Mainstreaming Equality at the National Galleries of Scotland

April 2015

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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 how the National Galleries of Scotland (NGS) is integrating the General Equality Duty of the Equality Act 2010 in the exercise of our functions, so that we can better perform that duty.

The report details how we are embedding equality into our everyday work, 'mainstreaming' it into everything that we do. There are areas of our work where the General Equality Duty is clearly evident and others where we are still making progress. We are committed to making equality the 'norm', ensuring it is part of our daily routine, rather than an 'add-on' or simply a box that must be ticked.

It also contains 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.

This report will be published on the Equalities section of our website www.nationalgalleries.org along with our Equality Outcomes, pay gap information and our statement on equal pay.

Background to the Equality Duty

The general equality duty, 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.

The publication of this mainstreaming report is required under the Equality Act 2010 (Specific Duties) (Scotland) Regulations 2012. We are required to publish reports no less than every two years, with the next report due by 30 April 2017.

NGS' Functions

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. These holdings include 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. 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; and generally to 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.

In keeping with our statutory functions, we have defined our mission as follows:

“The National Galleries of Scotland cares for, develops, researches and displays the national collection of Scottish and international art and, with a lively and innovative programme of activities, exhibitions, education and publications, aims to engage, inform and inspire the broadest possible public.”

As our mission statement shows, NGS wishes to be as open and welcoming to as many people as possible. As the keeper of the nation's collection of fine art, we hope to enable and encourage people to access these works, regardless of their background and personal characteristics, and in ways which support the diverse needs of our audiences. In addition to the people of Scotland, a large proportion of our visitors are tourists and we have a significant online/ digital audience.

NGS employs around 340 people (permanent and temporary) and has a successful and effective volunteer programme, engaging around 100 people.

Ensuring Equality in the Delivery of our Functions

The following sets out our current practice with regard to meeting the equality duty in the delivery of each of our functions, where these are relevant to the duty. Where there are gaps in provision, we have outlined the steps we will take to ensure we meet the needs of the Equality Duty.

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

Consistent with previous reports, we do not believe we are able to contribute to delivering the equality duty in the performance of this function. Our strategy for acquisitions is based around collecting quality works from various schools, periods and media, supplemented by project-related purchases. Our collection contains

many works which represent themes associated with the protected characteristics or which are by artists with those characteristics, although this will not have been the primary focus in acquiring the work. The ways in which we use works in the collection to assist us in delivering the equality duty are described below. It must also be noted that while we do purchase works to add to the collection, we are also gifted, loaned and bequeathed works, and may receive works through HMRC's Acceptance in Lieu scheme.

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

This is arguably our central role as the keepers of the nation's art collection. 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 the 'online collection' on our website.

We provide excellent physical access to our gallery spaces in Edinburgh. They are all fully accessible to wheelchair users and 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 at all of our galleries and have recently installed coloured guidelines on the floor of the entrance foyer at the Mound complex, helping guide people to the different gallery spaces.

NGS visitor services staff receive regular training on meeting visitor needs. There is a standard 'disability awareness' training course that all visitor services staff are encouraged to attend. More wide-ranging diversity training **is being considered as part of our customer service training**, which would cover more of the protected characteristic groups.

Our website www.nationalgalleries.org meets the AAA Web Accessibility Initiative standard and contains information on over 3,000 works in the collection.

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.

Details of the accessibility provisions are provided on our website and in our quarterly "What's on" guide. Copies of the latter are available in large print on request.

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 this could be implemented 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.

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. 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. Historically, the link between this and our equality responsibilities has gone unrecognised, but we believe this to be the clearest means 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.

Examples of our approach include two exhibitions called "The Two Roberts" and the upcoming "Olympic Gods" which address sexuality and religion.

The Two Roberts

This exhibition explored the work of the Scottish artists Robert MacBryde and Robert Colquhoun or 'The Two Roberts', as they were known. Robert MacBryde was born in Maybole in Ayrshire in 1913, Colquhoun in Kilmarnock in 1914. From poor, working-class backgrounds, they met at Glasgow School of Art in 1933, and soon became lovers. In 1941 they moved to London where they became part of the celebrated Soho set that included artists such as Bacon, Keith Vaughan and John Craxton, and the poets Dylan Thomas and George Barker. Colquhoun specialised in figure painting, MacBryde in still-life. Hard drinking, volatile and uncompromising, their lives were as passionate and compelling as their art.

Robert Mapplethorpe

The American photographer Robert Mapplethorpe became famous, not to say, notorious, in the 1970s and 1980s for his photographs of the male nude and sexually explicit, gay imagery. Although often considered controversial, Mapplethorpe tested the right to individual freedom of expression. These images were not meant to be titillating or obscene but beautiful in a traditionally classical way. His work, therefore, holds a significant place in the history of artistic struggle to depict the world as it is, with honesty and truth. His nudes, when considered alongside his portraits of children and flower photographs, show him to be overwhelmingly interested in the beauty and transience of life. Mapplethorpe, even when facing death from AIDS, affirmed the beauty of the here and now.

Olympic Gods: European Prints of the Renaissance

In the Renaissance, graphic print media were vehicles for the diffusion of images representing secular subject matter. The engravings, etchings and woodcuts in this exhibition depict the pagan Gods. Appealing to a European culture steeped in knowledge of and respect for the ancient Greco-Roman world, they tell entertaining and informative stories about these Gods which address themes of humour, violence, eroticism and even the understanding of nature and the cosmos.

To further the excellent work we do in this area and ensure its benefits are captured, the equality duty is now embedded in the initial proposal stages and final evaluations, as part of a wider review of the public programme planning procedures, including ensuring that wheelchair access is maintained throughout an exhibition.

Large print copies of labels are provided in temporary exhibitions. There is currently no consistency across the sites with regard to labelling of permanent collection works, but changes have now been implemented at the National Gallery complex to improve legibility for those with visual impairments. At present, all labelling is provided in English.

Highlight

The Nation//Live - Roots

Celebrated Scottish folk/electronic musician Drew Wright (aka Wounded Knee) led The Nation//Live – Roots. Roots aimed to create a collection of songs and spoken word recordings by migrants to Scotland. The songs captured the experience of individuals from across the world who have left their homelands to make new lives in this country.

Inspired by their native musical traditions, the participants described their lives in Scotland today whilst discussing their musical heritage and through this process developed music collaborations which reflect their part in Scotland's future. Project participants from Senegal, Poland, the Czech Republic, Morocco, Ireland, the Philippines, Italy, Zimbabwe, Malaysia and the United States, combined to record an album of music and spoken word tracks that reflect each of these countries' cultures and Scottish folk traditions.

The Place of the Route of the If'en by Charles Avery, 2007, from his series The Islanders, was the lead image for the project as it depicts a marketplace that is the historic dividing line between two cultures, combining the exotic with the indigenous. This work explores the relationship between the past and present, myth and reality.

A programme of Roots pop-up concerts, featuring project participants have taken place in The Nation//Live exhibition in the Scottish National Portrait Gallery, Glasgow Film Theatre and the Robert Burns Centre Film Theatre in Dumfries.

Providing education, instruction and advice

The General Equality Duty is well embedded in the work of our Education 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 access work. The Education Department's four key audiences are schools, adults, communities and families with children. Communities continue to be a special focus for education work and our "The Nation Live" project specifically targets some of the protected characteristics groups. . The Learning and Access Strategy for NGS 2014-18 is now available.

Education: On-site Programme

The Education Department offers a wide range of educational events and activities available and accessible to all adults.

From talks and lectures, themed tours and music concerts to practical workshops, academic conferences and film screenings, our adult programme aims to inform, inspire and stimulate and to encourage enjoyment and exploration of the national art collection.

All areas of the gallery, including the Hawthornden Lecture Theatre are wheelchair accessible. Portable hearing loops are available at all public talks and lectures and do not need to be booked in advance. Portable loops are also made available for all booked guided tours.

Regular Tours & Workshops

The Education department offers year-round free guided tours and/or workshops to community groups, these are defined as: formalised groups or organisations, often with charitable status, which consist of, or work with, people who require additional support in order to visit and access National Galleries of Scotland. These groups visit for learning, therapeutic and social reasons. They often include people who are hard to reach, people who are isolated in society, people who feel excluded and people who cannot visit on their own for a variety of reasons.

Examples of Community Access Groups include organisations supporting disabled people, BME groups, carers, LGBT support groups, elderly support groups, care homes and mental health support groups.

Wheelchair loans are available for all education groups who visit any of the Galleries. Portable stools, or (for groups or individuals who require extra back and arm support) portable, lightweight chairs with backs can be arranged. Descriptive tours given by highly experienced artist-educators for visually impaired groups or individuals within groups can be arranged. Portable hearing loops for visitors with hearing impairments are made available for all guided tours and a BSL interpreter can be provided on request.

Artlink

NGS works closely with Artlink, an organisation which supports the right of access to the arts for people who experience disability. Artlink runs a service enabling individuals with disabilities resident in Edinburgh and the Lothians to visit arts venues in the city.

As well as the offer to groups and organisations we offer the following programmes for audiences with specific needs.

Visually Impaired Programme

The National Galleries offers a free, regular and varied programme of monthly touch tours, descriptive tours and practical workshops for blind and visually impaired visitors.

In 2014 we undertook a programme of audience development activities, including hosting the RNIB Members Forum Conference for 150 members in June 2014. We also worked with disability and arts charity Artlink to host an accessible performance in the PG Great Hall for sighted and VI audiences to highlight the NGS VI Programme and to launch Artlink's new accessible website also in June 2014. We consulted with these and other stakeholder organisations such as the Macular Degeneration Society and the Scottish War Blinded and we also held 'taster' sessions in June and July 2014 reaching out to new VI attendees. As a result of this work and in consultation with our increasing number of existing VI users, we have devised a programme going forward that will vastly improve our offer.

Hearing Impaired Programme

The National Galleries offers a free monthly tour around the Galleries' exhibitions with personal hearing loops available for visitors with hearing impairments. In addition to this, portable hearing loops are available at all public talks and tours.

Gallery Social Programme

Relaxed and informal artist-led tours for individuals affected by dementia, their friends, relatives and supporters are held free each month. Each month, the sessions start off with refreshments and there will often be a simple practical activity that participants can take part in if they would like to. This is followed by a tour exploring highlights from the permanent collections or a special exhibition.

Memories are Made of This

This is a programme for care homes and dementia support groups.

Reminiscence - A regular programme of themed reminiscence sessions for older people including those from care homes and those with dementia, inspired by the collections at the Scottish National Portrait Gallery. These flexible sessions comprise a gallery tour and the chance to explore our resource boxes. Over a cup of tea and refreshments, participants are invited to share memories and socialise in a relaxing environment.

Special Events - Regular social events such as tea dances, music concerts or art workshops for older people including those from care homes and those with dementia, linked to themes within the collections.

Highlights

Louise Bourgeois response workshop

7 March 2014 – all day, MOD 1

LGBT Health and Wellbeing is a unique initiative promoting healthy life choices and providing social opportunities for lesbian, gay, bisexual and transgender (LGBT) people. The NGS Education Department collaborated with a Mental Health Development Worker and an art therapist to develop a guided tour and response workshop for a group of 10 participants who had experienced mental health problems. The tour and workshop focused on the exhibition *ARTIST ROOMS: Louise Bourgeois – a Woman Without Secrets* and looked in particular at the theme of gender and sexuality.

GENERATION: Ways of Seeing Project -

<https://www.nationalgalleries.org/education/projects/generation-ways-of-seeing>

June- October 2014

From June to October 2014, the NGS Education Department worked with 11 sighted and visually impaired students (aged 14-19) from Drummond Community, Broughton and Ross High Schools, Musselburgh Grammar School, the University of Glasgow and the Visiting Teaching & Support Service, Edinburgh City Council. Working with artists Louise Fraser and Sam Rutherford, the young people explored and responded to the exhibition *GENERATION: 25 Years of Contemporary Art in Scotland* at the Scottish National Gallery and created a guided tour and workshop for younger visually impaired primary school children.

The GENERATION exhibition aimed to attract 12-24 year olds and visitors who were new to contemporary art. Additional objectives were that visitors would feel confident in discussing contemporary art, and that they could relate the exhibition to their own lives. Supporting these aims and objectives, the Ways of Seeing project aimed to stimulate an exchange of knowledge between sighted and visually impaired students (aged 14-19), to support them in working together, to help them gain confidence in talking about contemporary art and learn new skills so that they could devise and deliver a guided tour and workshop for younger visually impaired children.

Rowan Alba/Edinburgh University - Knowledge Exchange Project.

Jan-April 2014 – 5 workshops

Over course of 4 months, a small group of people affected by alcohol-related brain disease explored the Taylor Wessing photography exhibition and took part in digital photography workshops looking at image, identity and narrative with artist Sam Rutherford. Following this, participants were provided with digital cameras to record their own stories and experiences. Writer Morvern Crumlish worked with participants

to produce writing to accompany their images. It is hoped that the resulting photographs will be displayed at a new residential health centre for people experiencing alcohol-related brain disease and at the Royal College of Surgeons. The project was presented at the Royal College of Nursing International Research Conference in Glasgow to over 100 people and it was voted presentation of the day.

Details of the education activities outlined above are available on our website and in our “What’s On” quarterly guide to the programme.

Education: Outreach

NGS’ Outreach programme exists to make the national art collection accessible to those who cannot, will not or do not visit NGS or use the collection.

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.

Advancing equality of opportunity for different groups is central to this work. In addition to the work based in geographic communities throughout Scotland, outreach activity has also focussed on people from disadvantaged groups or groups which can be denied the means to express their ideas and creativity, such as elderly and homeless people, as well as offenders. The resultant artworks created from the projects and other outputs are exhibited both within NGS and in local communities.

While the groups we engage with through our outreach work might not always directly represent the protected characteristics, many 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 people based on the concept of the project and in conjunction with our project partners who are usually local authorities, community groups and art organisations e.g. young people through the Dumfries and Galloway Youth Justice team or inmates through the Scottish Prisons Service and Motherwell College learning centres. We hold meetings in accessible buildings and cater to the needs of project participants in terms of their abilities, modifying our approach/activities as required.

Our projects in the last few years have seen a wide age-range in the participants, as well as a balance of gender, different ethnicities and have included several people with severe mental and physical disabilities. Data relating to participants does not cover all of the protected characteristics as it is often not appropriate to ask for this data in order to protect our participants’ privacy.

The Nation//Live

This was the first major community outreach project for the Scottish National Portrait Gallery since its reopening in 2011 and the principal focus of our community outreach activity until 2014. We worked in-depth with communities and local partners in four selected Scottish regions and our fifth project drew participants from across Scotland who had migrated to live here. Encounters between the past and

the present, the national and the local, linked local heroes, characters and events to the Scottish National Portrait Gallery collection, adding up to a dramatic vision of Scotland's story as interpreted by its communities today. The project directly involved 1,382 people, from ages of 5 to 85 and from a variety of backgrounds and origins: young people attached to the youth justice programme in Dumfries and Galloway, several retired people and army veterans, history students and serving army recruits in the Highlands, shipbuilding apprentices and former shipworkers in Clydebank, young students on Skye and Polish, Senegalese, Filipino, Irish, Malaysian and US migrants all drawn from a wide section of the population.

The Nation//Live exhibition in the Scottish National Portrait Gallery was visited by 133,000 people and featured 8 live performances by participants in the gallery. The project was also exhibited in Duff House and Keith Academy in Aberdeenshire, Dalmeir Library in Clydebank and the Baker's Oven in Dumfries, and there were five offsite performances in Skye, Clydebank, Dumfries and Glasgow, featuring participants from the *project's Roots* strand. The combined attendance of these extra events and exhibitions was 1,500+.

"UNTITLED"

Our current outreach Education project, *UNTITLED*, is inspired by the nation-wide exhibition, *Generation – 25 years of Contemporary Art in Scotland*.

To develop the impact and legacy of this exhibition among young people in Scotland, the outreach team are working in three Scottish towns, Irvine, Alloa and Edinburgh, Leith to explore definitions of artistic creativity in relation to how young people represent their lives and the often difficult circumstances in which they live.

The project is being delivered in partnership with social workers and youth workers, and students from three art colleges (ECA, GSA and DJCAD). The young people have been working collaboratively with the lead artists and art students to develop original artworks and local exhibitions, with a national exhibition at SNPG in January 2016. The project has been under way since June 2014.

On *UNTITLED* we have already worked with nearly 300 young people across Scotland, some of whom have learning difficulties and diagnosed behavioural conditions. We have been supported in our work by our local authority partners' support staff and together we have ensured that our project caters for the needs of the challenges facing the young people who are taking part. The co-production ethos of the project also encourages the young people to take an active role in generating the ideas and direction of the project, and developing its final exhibition at the Scottish National Portrait Gallery in January 2016.

All the young people on the project have been facilitated to attend workshop sessions and guided tours of the exhibitions at the National Galleries. We intend that a key target audience for the final exhibition will comprise of young people and we will deliver a staff training programme for our SVS colleagues to ensure they are made welcome and catered for. This will follow up the work already done in this area for the same staff in relation to GENERATION.

Participation in NGS outreach and community programmes tours is as follows:

Year	Attendance
2009/10	1,299
2010/11	2,086
2011/12	2,931
2012/13	3,630
2013/14	4,578
2014/15	3,965

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.

We do not believe this function in itself can be used in a meaningful way to contribute to delivery of the Equality Duty as this work is driven by the works held in the collection. However, in how it is tailored, presented and made accessible to the public such as through the Education programme, there is great potential to further the needs of the Equality Duty. The ways in which we do this is covered elsewhere in this report.

Ensuring Equality in the Way We Work

Corporate Planning and Performance Monitoring

Delivering the Equality Duty is clearly embedded in the Corporate Plan for 2013-18 which is currently in year three of five. This ensures its integration in the work of the organisation from the strategic to the operational.

HR equalities data is reported quarterly to Senior Management Team. This has previously been restricted to gender, disability and race in line with the 'old' equality duties. However, for the last three years we capture and record employee data across all of the protected characteristics and have built this into our corporate performance reporting.

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. We also monitor the diversity of appointees ourselves and currently have 45% of positions held by women (well within the government proposals for 40:40:20 representation on public sector boards by the year 2020).

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.

Since November 2012 we collect employee data relating to all of the protected characteristics. The current data shows very little diversity in our workforce, but many members of staff prefer not to provide details of the protected characteristics which apply to them, especially those that could be considered fairly 'new' for monitoring purposes. So while only a quarter of responders left ethnicity and disability blank, half didn't answer regarding ethnicity and religion. Over time, we hope to be able to encourage increasing numbers of people to provide details of the protected characteristics they have.

An equal pay audit was carried out in 2012/13, and the updated audit is due by the end of 2015. The gender pay gap data has been updated and is reported on in the statement, available on our website in the equalities section.

Equalities duties are reflected in our HR policies and procedures but required updating to meet the General Equality Duty. This is being done as part of a full HR policy review and is expected to complete by the end of 2015.

Decision-Making

Our approach to assessing the equality impact of policies and services was extensively reviewed and revised and is now being rolled out across all the departments. All policy documents presented to the SMT and the Board of Trustees are EQIA screened, and if appropriate, fully assessed. Results of these reviews will be made available on our intranet, and where they directly affect our service to the public, also provided on our website.

Evidence Gathering

NGS historically gathered a significant amount of data about our visitors and employees, but the equalities element of this was introduced to cover the following protected characteristics:

- Gender
- Race
- Age
- Disability

Consideration is being given to including **additional equalities questions (where appropriate)** in order to monitor the other protected characteristics, with a view to including these in the survey for 2016/17. An outline of our current evidence sources and how they are used is given below. As we develop our approach to capture more equalities data, the results and findings **are being considered for inclusion**. These could be reflected in our ongoing corporate performance reporting to SMT and the Board of Trustees, for 2016/17 and will be used to inform decision-making.

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. To date, the 'equalities' questions have been limited to age, gender, disability and race and will need to be expanded to cover as many of the protected characteristics as possible. As this is a face-to-face data collection exercise, it is unlikely that visitors will be willing to divulge details of all the protected characteristics. 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.

The 2013/14 visitor research showed, in comparison to the previous year:

- an increase in the numbers of young people (16-24) and older people (65+)
- an increase in the number of visitors from ethnic minority groups (up from 7% to 9%), during the survey period. the number of visitors with a disability has remained stable at around 3-4%

It should also be noted that men are under-represented in the audience (38%) which has remained steady over the last two years.

While the audience will to some extent be influenced by the programme of temporary exhibitions in any one year, there are still useful conclusions to be drawn from this data and findings which could be result of indirect equality-related issues, such as a year-on-year decrease in the number of visits from those with little or no knowledge of art, and a drop in the proportion of visits from local people, compared to other-UK and overseas visitors.

A brief equality survey was conducted through the website in 2013, advertised through our ebulletin to the 13,000 people on our distribution list. We aim to repeat **this survey on a biennial basis with** the next one due by the end of 2015.

As a result of the 2013 equality survey, which highlighted the need for larger print captions and signage, changes have been made at the National Gallery to improve signage and wayfinding, including guiding lines on floors. Large print labels are also provided in portable ringbinders, for each exhibition.

Education

The Education 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:

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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. We are also required to report on the recruitment, development and retention of employees with respect to the protected characteristics.

The final requirement of the legislation in this regard is that we detail the progress we have made in gathering and using employee information. This is also included below.

Gathering Employee Information

As mentioned in the mainstreaming report, we have, over the last couple of years, begun collecting information on the protected characteristics on our employees. The current employee information is provided below for all permanent and temporary staff as at 31 January 2014 (freelancers and 'casual' staff have been excluded from this report) for each of the protected characteristics for which we hold data.

There continue to be a large number of nil returns for many of the 'new' protected characteristics: either people avoided the question or specified that they would rather not say. The data we do have is presented below but it must be borne in mind that it is not a true representation of our employee composition. We continue 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. As people get more used to being asked about these characteristics in other equalities monitoring experiences, we are likely to be more comfortable answering these questions.

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.

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.

Training and development does not currently monitor the protected characteristics of those who attend courses but this is being reviewed as part of a wider consideration of a new learning management system.

Reporting

The latest breakdown of employees by protected characteristics will be included in corporate performance reporting to Senior Management Team to inform decision-making. Statistics relating to recruitment will also be reported.

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 January 2014 was as follows:

Permanent: 285
Temporary: 45
Total: 330

Both permanent and temporary 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 Group	No. of employees
16-19	<10
20-24	11
25-29	49
30-34	50
35-39	47
40-44	30
45-49	41
50-54	37
55-59	32
60-64	33
65+	12

Of those employees on temporary contracts, 42% are under 30 years old, compared to only 18% of all employees.

Disability

Declared a disability: <10 (2%)

No disability: 246 (72%)

Nil returns were received from 24% of employees.

No temporary staff declared a disability.

Gender Reassignment

No employees declared a gender reassignment

Only 23% answered the question, all stating 'no', however this is a significant increase in declaring, from only 9% the previous year.

As a relatively new question (for NGS and other organisations) it is understandable that people may be cautious about answering.

Marriage and Civil Partnership

Marital Status	No of employees
Divorced	12
Married	137
Separated	<10
Single	179
Widowed	<10
(blank)	9

Only 3% of employees preferred not to say.

72% of temporary employees are single.

Pregnancy and Maternity

During 2013/14 and 2014/15, 10 members of staff started a period of maternity leave.

Race

	No of employees
Arab, Arab Scottish or Arab British	<10
Chinese, Chinese Scottish or Chinese British	<10
Indian, Indian Scottish or Indian British	<10
Pakistani, Pakistani Scottish, Pakistani British	<10
White (British)	57
White (England)	<10
White (Irish)	<10
White (Other)	68
White (Scottish)	121
Other	<10
(blank)	79

Less than 10 employees chose 'prefer not to say' and another 79 (23%) left it blank.

Religion or belief

Church of Scotland	18
Muslim	<10
Roman Catholic	21
Unknown	<10
Other Christian	18
Other - Please Specify	<10
None	107

31% of employees stated 'no religion'.
50% of employees gave a nil return.

Sex

Male: 154 (45%)
Female: 189 (55%)

77% of temporary employees are female.

Sexual Orientation

Heterosexual: 166
Gay/ Lesbian/ Bisexual: <10
50% of employees gave a nil return.