Equality Impact Assessment forms – Events and Exhibitions

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# **Equality impact assessment (EqIA) form - ’Blood, Sweat & Tears: Scotland’s HIV Story’**

|  |  |
| --- | --- |
| Title of work to be assessed | **’Blood, Sweat & Tears: Scotland’s HIV Story’**  A new Collections in Focus display at George IV Bridge, Edinburgh co-curated with Waverley Care. |
| Assessment undertaken by | Exhibition project team: Martha Burns Findlay (Head of Public Programmes);Nicky Brooks (Exhibitions Officer);Graeme Hawley (Exhibition Curator);Dora Petherbridge (Exhibition Curator). |
| Date of assessment submission | March 2023  |
| Details of the work being assessed | A new Collections in Focus display to be staged at the National Library of Scotland, Edinburgh from May to December 2023. This small exhibition will explore HIV and AIDS in Scotland from the 1980s to the present day, including the work of Scotland’s first Aids hospice, Milestone House.  The work being assessed in this EqIA includes the content and design of the exhibition. It does not include the co-production process with Waverley Care. |
| Who from EqIA Review group have you discussed this with? | E. Muniandy |

## Introduction: Timeline and purpose of the form

This equality impact assessment form must be completed **before** you have developed or revised the work in question. This form must inform your development or revision.

This task and form should not be completed by one person – it should be a team effort where possible.

The purpose of the assessment is to identify the following:

* Might anyone be denied or find it harder to access this work because of a characteristic they have?
* Will this work contribute to (a) eliminating discrimination and harassment, (b) advancing equality of opportunity and (c) fostering good relations between those with and without a protected characteristic? Or is there a chance it could detract from any of those? These are the three parts of the Equality Act (2010) duty, which we are legally obliged to adhere to.

## Step 1: Impact of the work to be assessed

* Who does the work affect, and in what way? Think about audiences, staff, partners.

This exhibition is being curated and produced in collaboration with staff and community members from Waverley Care – Scotland’s HIV and Hepatitis C charity. The project will have a significant impact on these collaborators.

The project will also impact internal staff at the Library who are involved in this co-production process, and those who will support the exhibition when it opens to the public. This includes colleagues in Public Programmes, Collections and Research, Collections Care, Marketing, and Visitor Services.

The project will have an impact on those who visit the exhibition. This will include people who are visiting the Library to intentionally visit the exhibition, and those who will encounter the exhibition unintentionally as part of a wider visit to the Library’s other 2 larger exhibition galleries – ‘Treasures’ and ‘Sgeul | Story’.

* Might anyone else be affected indirectly?

The exhibition will also have an impact on wider audiences who may encounter the exhibition content via press, marketing, online content, or associated events and activities.

* Are any other policies or projects affected by this work?

POLICIES:

This work supports the Library’s Equalities, Diversity and Inclusion Plan. It will develop new forms of co-production and platform under-represented narratives.

PROJECTS:

The exhibition will run concurrently alongside a larger special exhibition, ‘Sgeul | Story’. Visitors to the larger special exhibition must enter via the Waverley Care exhibition. Consideration will be given as to whether any content warning is required for exhibition visitors.

## Step 2: Identify some evidence

You must show what will inform your assessment (step 3).

The most basic evidence is Census data. You could use this to identify how many people in Scotland have a certain characteristic, and how many use the Library.

The Scottish Government's [Equality Evidence Finder](https://www.gov.scot/collections/equality-evidence/) can be used to source more detailed and specific evidence relating to different characteristics.

What evidence and research have the Library already conducted that may inform your assessment.

Does the analysis of the evidence gathered indicate possible adverse impact on any protected group? Is there any reason to believe that people could be affected differently by the policy or project, for example in terms of access to a service, or the ability to take advantage of an opportunity?

Ensure to include any research you are drawing on in order to complete this assessment in the table below:

|  |  |
| --- | --- |
| Resource | Information |
| Analysis of previous exhibition visitor figures since 2014  | * On average, exhibitions that run during the summer months are the best attended. Summer holidays appear to be a good time for people’s availability to visit exhibitions.
 |
| Jura Visitor Insights Report (2020)  | * Visitor data from the special exhibition ‘A Better World’ (2018 to 2019) showed that 57% of visitors were from overseas, 19% were local, 14% were from Scotland, and 10% were from the rest of the UK. However, this data sits in contrast with the 2018 ScotInform survey which found that 80% of visitors were from Scotland, 9% were from the rest of the UK, and 11% were from overseas. The figures are most likely skewed based on when the data was collected (for example summer months are particularly busy for international visitors).
* Distance was cited as a barrier for visitors from beyond Scotland’s Central Belt.
* Lack of awareness was also cited as a barrier for engagement, particularly for young adults.
* Exhibitions and events were evidenced to be a key way for the Library to engage with new audiences.
 |
| Analysis of visitor data from ‘Petticoats and Pinnacles’ (2021)  | * The exhibition attracted significantly more women than men. This is likely because the exhibition was centred around the stories of women.
* People aged 55 and over was the largest age group (56%), with the second and third largest being 45 to 54 (15%) and 25 to 34 (14%).
* The overall enjoyment of the exhibition was high, and the subject was scored the highest with 96% of respondents giving it at least 4 out of 5.
* Light levels and visibility were an issue for some visitors.
* Visitors appreciated the visual aspect (such as AV), and several expressed interest in seeing more objects relating to the books on display.
* Comments highlighted a need for more diversity, especially regarding inclusion of mountaineers from different ethnic and socio-economic backgrounds.
* 58% of visitors had visited an exhibition at the Library before, 37% had visited the café/shop and 30% had visited an event. 23% had visited the Reading Rooms.
* 30% of visitors had not visited the Library before. 48% of the age bracket 18 to 34 had not visited before, while only 20% of 55 and over were new visitors. Those who had not visited the Library before were most likely to have heard about the exhibition through Facebook (33%), word of mouth (23%) or by seeing the posters outside the building (14%).
 |
| The Lines Between Under-Represented Audiences Research (February 2021)  | * Exhibitions are a key driver for new under-represented audiences to engage with the Library, including families, people from low-income households, LGBTQ+ people, people with physical disabilities, and Black and Minority Ethnic communities.
* Exhibitions with social and interactive opportunities would have most appeal. This includes family-friendly exhibitions.
* Exhibitions should represent a diversity of people.
 |
| Audience Agency Audience Development Report (April 2022)  | * Existing Library audiences are culturally engaged and are comfortably off to wealthy. Their age and location varies, but there’s high level of engagement from people living in or near Edinburgh.
* Groups under-represented in the Library’s visitorship generally have lower cultural engagement and are from low socio-economic households.
* There are opportunities to develop audiences from the following audience segments: Experience Seekers; Dormitory Dependables; Trips and Treats; and Kaleidoscope Creatives.
* Interactive exhibitions are valued by families.
 |
| NLS Exhibitions Framework (2021)  | * The Framework sets out best-practice based on sector-wide exhibition-making practice. This includes adhering to RIBA standards.
 |

## Step 3: Assess the impact

Please see [appendix 1](#Appendix1) for an outline of what is covered by these characteristics.

It may be helpful to look at the possible outcomes of this assessment before you start – see [step 4](#_Step_4:_Monitoring).

The following tables provide some prompting questions related to each characteristic, and space to identify whether there is a positive, negative or no effect on each part of the Equality Act (2010) duty with regards to that characteristic.

**A positive impact** is one where the policy, practice, process or service can improve access to your policies, practices, processes or services by removing barriers for equality groups, improve understanding between people who identify with a group and those who do not (for example people with a disability and those who are non-disabled) of both.

**A negative impact** may indicate the potential for direct or indirect discrimination, both of which are unlawful.

**Please note you need not provide written answers to the prompting questions, they are there to guide you through the kind of considerations that need to be made for each characteristic.**

When there is a need of full assessment, please consider and identify whether there is a positive, negative or no effect in following areas:

* Eliminating unlawful discrimination, harassment and victimisation;
* Advancing equality of opportunity;
* Promoting good relations among and between different groups.

|  |  |  |  |
| --- | --- | --- | --- |
| Positive | Negative | None | Reasons for decision |
|  |  |  |  |

### Age

Does the work impact on people of different ages differently?

* How might the work impact differently on children and young people, and older people?
* Could a 10 year-old and a 105 year-old easily use or attend this?
* Might age affect how the work is used, accessed or understood?
* How will the communication and engagement strategy take into account the differing needs of people of different ages?
* Does the work make blanket assumptions about age?
* Is there an opportunity to improve outcomes for a certain age group through this policy?

|  |  |  |  |
| --- | --- | --- | --- |
| Positive | Negative | None | Reasons for decision |
| X |  |  | **The exhibition will be designed to be accessible and engaging for a range of ages.**  The exhibition will include cased exhibits which generally appeal to older audiences, as well as interactive elements such as a memory tree and audio which will appeal to younger audiences.  The design of the gallery will include the following accessibility aides: * Fixed seating;
* Portable stools/walking aides;
* Magnifying glasses;
* Large format labels;
* Hearing loop;
* Adequate space for prams, with the option of buggy storage in the locker area.
 |
| X |  |  | **The exhibition content will reflect the experiences of a range of ages.** The exhibition contains adult themes and is therefore expected to appeal to an adult audience. However, the collection items that have been selected for display are suitable for all ages, and some collection items specifically represent the experiences of children and families as well as other age groups.  The exhibition is expected to have particular resonance for those who lived through the AIDS crisis in the 1980s. However, the exhibition is designed to be engaging for those with prior knowledge of the history of AIDS in Scotland, as well as those with no knowledge, to ensure accessibility for a range of ages. |

### Disability

Does the work impact on disabled people differently to non-disabled people?

* How might your work impact differently on disabled people?
* What barriers – physical or attitudinal – might exist that could hinder disabled people's access and participation?
* What psychological barriers might exist for people with mental health issues?
* Will you need to consider different communication and engagement strategies to take into account disabled people's needs, and how will disabled people find out about this work, if it will affect them?
* Is take-up of this service, information or both disproportionately low by disabled people?
* Is there an opportunity for this work to improve outcomes for disabled people?
* Is this wheelchair accessible (lifts, doorways, height of written information, interactivity…)?
* Are there disabled toilets nearby?
* Have you assumed everyone attending will be able to hear and see?
* Have you assumed everyone attending will be able to walk?
* Has it been made clear in advance that anyone with specific needs can get in touch in advance, for example audio-description or subtitles required?
* Does this require people to declare if they have a disability? For example, they need a key to use the accessible toilet.

|  |  |  |  |
| --- | --- | --- | --- |
| Positive | Negative | None | Reasons for decision |
| X |  |  | **The gallery is fully accessible and will adhere to inclusive design guidelines.**The exhibition gallery is fully accessible to visitors with lift access from the main entrance, accessible routes, wayfinding signage, and Visitor Services staff on-hand to support as necessary. Disabled toilets are located nearby. The exhibition will be designed in accordance with the Library’s Exhibition Framework which includes sector-standard access guidelines covering the following:* Sightlines for text, displays and graphics (takes into consideration wheelchair users);
* Physical access routes (for people with a range of physical access needs);
* Visibility of graphics and readability of text (takes into consideration visual access needs and neurodiversity);
* Accessibility aides (design enhancements to improve accessibility for people with disabilities).

The design of the gallery is managed in-house and will be reviewed at all stages in accordance with these access guidelines. Existing plans include:* Hearing loop within the gallery and for audio equipment;
* Large-print guide;
* Portable magnifying glasses;
* Seating in the gallery;
* Portable stools/walking aides;
* Accessible sightlines and access routes;
* Warning given at entrance about low light levels due to conservation of collections.
 |
| X |  |  | **The exhibition will represent disability, by exploring the experiences and addressing the negative stigmatisation of HIV and AIDS in Scotland. The content will be curated by people with lived experiences of HIV and AIDS.** Under the Equality Act, an HIV diagnosis is recognised as a disability. The exhibition content will reflect the lived experiences of people living with HIV and AIDS, as well as associated content including medication, official reports, health board and charity campaign materials, and items from popular culture. Content will also reflect AIDS-related medical illnesses such as haemophilia and how those needs were catered for, plus the experiences of intravenous drug use. The representation of HIV and AIDS will be informed and decided by Waverley Care’s team of community researchers and extended contributors. |

### Gender Reassignment

Does this work impact on transgender and cisgender people differently?

* How can you ensure that your work does not discriminate against transgender people – especially in terms of dignity?
* Are there any opportunities for advancing equality for transgender people through your policy?
* Does your policy present opportunities to tackle discrimination and harassment towards transgender people?
* Are there gender-neutral toilets in the building? How are you communicating their existence and location?

|  |  |  |  |
| --- | --- | --- | --- |
| Positive | Negative | None | Reasons for decision |
| X |  |  | **The exhibition venue is a welcoming place for cisgender and transgender people.** George IV Bridge provides gender-neutral toilet facilities. |
|  |  | X | **The exhibition does not explicitly explore the experiences of transgender people.**However transgender people are represented in collection items which will be displayed in the exhibition.The exhibition does not contain any transphobic material or language. |

### Pregnancy and Maternity

Does this work impact on people because of maternity and pregnancy?

|  |  |  |  |
| --- | --- | --- | --- |
| Positive | Negative | None | Reasons for decision |
| x |  |  | **The exhibition venue is a welcoming place for pregnant people and people with young children.** The exhibition venue at George IV Bridge is a breastfeeding-friendly venue. Baby-changing facilities are located near the gallery. The café provides facilities to heat milk and there’s a designated family area for young children within the café. Prams can be taken into the gallery or stored within the locker area. The design of the exhibition will ensure the gallery is accessible for pregnant visitors and people with babies and young children. This includes:* Seating in the gallery;
* Portable stools and walking aides;
* Accessible routes for prams.
 |
| X |  |  | **The exhibition will feature collections material relating to the experiences of pregnancy, motherhood, families and children with lived experience of HIV and AIDS.**This will be represented through dedicated interpretive text and associated collections, and will highlight the diversity of people affected by HIV and AIDS. |

### Race

Does this work impact on people of different races differently?

* Might your work impact differently on people of different ethnicities?
* How will you make sure that people from a wide range of ethnic backgrounds will be able to access your service or information?
* Have you considered different venues and places that you might need to use to advertise your policy or service?
* Are there any particular communities for whom take up of the service or information is disproportionately low?
* Are there any barriers (including cultural) that might impede a group of people from accessing your policy or information? Consider that not everybody will be able to understand English, either written or spoken.
* What opportunities does your policy present to tackle discrimination, and to advance equality of opportunity and help develop community cohesion?

|  |  |  |  |
| --- | --- | --- | --- |
| Positive | Negative | None | Reasons for decision |
|  |  | X | **The exhibition will focus on the Scottish experience rather than the global experience of HIV and AIDS.** We plan to clearly position the exhibition as reflecting the lived experiences of HIV and AIDS in Scotland. Due to the limited space of the gallery, it is not possible to extend the narrative to global experiences, although there will be some reference to the wider international context.  |
| X |  |  | **The exhibition will reflect the experiences of Black and ethnic minority communities in Scotland.** Collection items have been identified to showcase the diversity of experiences amongst Scotland’s minority ethnic communities, including South Asian communities and the African diaspora. Consultation has been carried out with Glasgow-based African communities who have shaped aspects of the display. |

### Sex

Does this work impact on men and women in different ways?

* Will men and women be affected by this policy equally, or are there differences, in which case, are there actions needed that can be taken to redress the balance?
* Is it easier for men or women to find out about the work?
* Does the work have any in-built stereotypes about what men and women can and can't do, and does it seek to dismantle those?
* Does the work recognise the particular issues faced by certain groups of men and women, for example the additional barriers to employment faced by minority ethnic women?
* Is the space pushchair accessible?

|  |  |  |  |
| --- | --- | --- | --- |
| Positive | Negative | None | Reasons for decision |
| X |  |  | **The exhibition will provide equal representation of men and women.** Due to the specific demographics of people affected by HIV and AIDS in Edinburgh, the exhibition’s content will provide equal representation of the experiences of both men and women. This challenges some preconceptions that HIV and AIDS only affects gay men (note that the experiences of gay men will also be included). |

### Sexual Orientation

Does this workpeople with different sexual orientations differently?

* Might your policy impact differently on people in the LGBTQ+ community in comparison to heterosexual people?
* Does your policy present opportunities to advance equality for lesbian, gay or bisexual people and to tackle discrimination and harassment?

|  |  |  |  |
| --- | --- | --- | --- |
| Positive | Negative | None | Reasons for decision |
| X |  |  | **Both heterosexual and LGBTQ+ people will be represented within the exhibition.** The content will be developed by people of different sexual orientations to inform the representation of these narratives. Consideration will be given as to how all LGBTQ+ peoples are represented. |

### Religion or Belief

Does this work impact on people of different religions and beliefs differently?

* Might your work impact differently on people of different religions and beliefs, and those with no religion?
* Is the take up of or access to your policy, service or information disproportionately low amongst those of a particular religion or belief?
* How will your community engagement or communication strategy take into account different religious communities?
* Might different religions practices or observance need to be taken into account in the design of your work, or when consulting, for example, consider the potential impact of Ramadan or the Jewish Sabbath, dietary requirements at events, and so on?
* Does your work present an opportunity to tackle discrimination and to advance equality of opportunity and increase community cohesion between those of different faiths (and none)?
* Is this event on a religious holiday?

|  |  |  |  |
| --- | --- | --- | --- |
| Positive | Negative | None | Reasons for decision |
|  |  | X | **The exhibition venue has no impact for people of different religions or beliefs.** The exhibition venue at George IV Bridge is a secular space. It follows Scottish Government public holiday guidance. As such, it remains open throughout the year, with the exception of Easter and Christmas (both Christian festivals) and Hogmanay. The Library is closed on Sunday (this is not due to religious reasons). |
|  | X |  | **The Library does not have a dedicated prayer room.** |
|  |  | X | **Religion is not explicitly explored within the exhibition.**There is one item connected to Christianity that will be displayed in the exhibition. This item features in relation to the church as a support system for African communities, but no comment is made about the positive or negative impact of religion. |

### Marriage and Civil Partnership

Does this work impact on people because of their marriage or civil partnership status?

|  |  |  |  |
| --- | --- | --- | --- |
| Positive | Negative | None | Reasons for decision |
|  |  | X | **This work will not impact people because of their marriage or civil partnership status.** |

The following groups are not covered by the Equality Act (2010) but are covered in the Fairer Scotland Duty. We are not legally obliged to assess our work against this Duty but considering the impact of our work on these groups means we might reach more people and are addressing access issues pertinent to Scotland.

### Households with low or no income or wealth

How does this work impact on people with little or no income or wealth compared to those with more income or wealth?

* What are the public transport facilities to access this event in person?

|  |  |  |  |
| --- | --- | --- | --- |
| Positive | Negative | None | Reasons for decision |
| X |  |  | **The exhibition will be accessible to people from low-income households.** The exhibition will be free to all visitors and will be clearly advertised as such. The Library is located centrally and can be reached by foot, cycle routes and public transport. |
|  |  | X | **The exhibition will reference low-income housing estates.** The link between housing estates and drug use will be lightly referenced through an interpretative timeline. This display is drawn from verified facts and will not perpetuate negative stereotypes. |
|  |  | X | **The exhibition will reference wealth disparity between the Global North and Global South.**The disparity of healthcare and treatment between the Global South and Global North will be referenced in through interpretive text to acknowledge the wider context to the Scottish experience. |

### Rural or island location

Does this work impact differently on people living in rural or island locations compared to those in urban areas, particularly the Central Belt?

* Will this work be available online?

|  |  |  |  |
| --- | --- | --- | --- |
| Positive | Negative | None | Reasons for decision |
|  | X |  | **The location of the exhibition venue will have a negative impact on people from rural and island locations.**  The exhibition will be located in Edinburgh in Scotland’s Central Belt. As such, it may not be accessible to people from rural and island locations. |
| X |  |  | **Accompanying digital content will provide opportunity for engagement for people from rural and island locations.**   A series of accompanying digital and printed content is planned to ensure alternative options for engagement with the exhibition. |
|  |  | X | **The exhibition does not reflect the experiences of rural and island communities.**  This is because the people who were predominantly affected were in Scotland’s urban communities. |

### Digital literacy and access

Does this work impact differently on people with high digital literacy and easy access to the internet and computing, compared to those with lower digital literacy and less access?

* Is this work only available online?
* What are the public transport facilities to access this event in person?

|  |  |  |  |
| --- | --- | --- | --- |
| Positive | Negative | None | Reasons for decision |
| X |  |  | **Digitial literacy or access will not be required for engagement with the exhibition.**  The exhibition will be an on-site, in-person experience. Online pre-booking is not required so will not present a barrier to visitors.  Audio will be available in the gallery. This will be simple to use, with no digital literacy skills required. The headphones are compatible with hearing aids.  The exhibition will provide accompanying digital content through multiple platforms including the Library’s website and social media channels. The range of platforms will allow visitors to choose their preferred route of engagement. This accompanying digital content is designed as extra content for people who are visiting the exhibition as well as stand-alone content for people who will never the exhibition. A visit to the exhibition does not require people to access this digital content. |

## Step 4: Monitoring

* How will this work be monitored, evaluated to check progress on any equality issues that may arise or have arisen in the EqIA?
1. The EqIA will be reviewed by the Library’s internal EqIA Working Group with recommendations made to the Exhibition Project Team.
2. The exhibition will be developed collaboratively with Waverley Care, informed by the lived experience of their contributors alongside collections-based research.
3. The exhibition content will be reviewed and approved by internal stakeholders at key stages in the development.
4. Internal teams will adhere to the Library’s Accessibility Guidelines as outlined in the Exhibitions Framework for the design and production of the exhibition.
5. Printed and digital feedback forms will be made available to all visitors to ensure feedback is collected throughout the exhibition run, and changes will be made as appropriate and feasible to do so.
6. The Library’s ongoing audience research work will assess the exhibition once it’s open to the public with changes made as appropriate and feasible to do so.
* Who will carry this out?
1. The Exhibition Project Team are responsible for completing the EqIA and implementing changes as recommended by the EqIA Working Group.
2. The Exhibitions Project Team are responsible for working collaboratively with Waverley Care and working alongside their team to co-curate the exhibition.
3. The Exhibitions Project Team is responsible for creation of the exhibition. Internal stakeholders including the Head of Public Programmes, Director of Engagement, and Director of Collections, Access and Research, are responsible for reviewing and approving content.
4. The Exhibitions Officer is responsible for ensuring Accessibility Guidelines are adhered to.
5. The Exhibitions Team is responsible for creating and processing feedback forms, and responding as necessary.
6. The Library’s External Relations Team is responsible for leading on audience research. The Public Programmes team (which includes Exhibitions) is responsible for supporting this as required and responding to the data and feedback as necessary.
* How often will this be carried out?
1. EqIA: Once during exhibition development.
2. Co-production: This work runs throughout the exhibition-making process.
3. Content review and approval: There are 4 formal sign-off stages that take place throughout the exhibition development.
4. Accessibility guidelines: This is an ongoing commitment during the design phase.
5. Visitor feedback forms: Feedback forms are made available during the entirety of the exhibition run. Feedback forms are processed on a weekly to fortnightly basis.
6. Audience research: The schedule for audience research is still to be determined but development is underway.

## Step 5: Publishing

Publish screening form on website.

Part of our Equality Act (2010) duty is to make our EqIAs publicly available.

## Sign off

### Stage 1: For the EDI officer to sign off

|  |  |
| --- | --- |
| Do you accept the outcome? Yes or No | Yes |
| If no, what action do you recommend or require? |  |
| Signed | E. Muniandy  |
| Date | 27 April 2023  |

### Stage 2: For the Equalities Review Group to sign off

|  |  |
| --- | --- |
| Do you accept the outcome? Yes or No | Yes |
| If no, what action do you recommend or require? |  |
| Signed | E. Muniandy  |
| Date | 18 May 2023 |

## Appendix 1: definition, scope of some of the protected characteristics

* Disability. Bear in mind this is broad. It can be a range of conditions that have a substantial and long-term adverse effect on an individual's ability to carry out normal day-to-day activities, and can be mental (such as a learning disability or depression) or physical (such as sight difficulties, hearing difficulties, epilepsy, MS), and disability can be hidden.
* Gender re-assignment. This refers to a person's internal self-perception of their gender. It refers to a whole range of people who find their gender identity or gender expression differs in some way from the gender assumption made by others about them when they were born. In law, gender reassignment applies to people who are undergoing, propose to undergo or have undergone a process of changing gender.
* Race. This includes colour, ethnic, or national origins. This includes Gypsies, Travellers, refugees and asylum seekers. Consider not only visible but also non-visible ethnicities such as Eastern European people.
* Religion or belief. Religion is “any religion and a reference to religion includes reference to a lack of religion”’ and belief is any religious or philosophical belief, including lack of belief. Case law has shown that environmentalism is considered a belief system.



# Equality impact assessment (EqIA) form - Sgeul | Story: Folktales from the Scottish Highlands

|  |  |
| --- | --- |
| Title of work to be assessed | **Sgeul | Story: Folktales from the Scottish Highlands**  A new special exhibition at George IV Bridge, Edinburgh. |
| Assessment undertaken by | Exhibition project team: Martha Burns Findlay (Head of Public Programmes);Ciara McKenna (Exhibitions Officer);Ulrike Hogg (Lead Exhibition Curator);Anette Hagan (Supporting Exhibition Curator). |
| Date of assessment submission | Initial assessment: October to November 2022.Secondary assessment: March 2023. |
| Details of the work being assessed | A new special exhibition to be staged at the National Library of Scotland, Edinburgh between June 2023 and April 2024. The exhibition will explore folktales from the Scottish Highlands through the collections of folklorist John Francis Campbell of Islay.  The work being assessed in this EqIA includes content and design of the exhibition.  |
| Who from EqIA Review group have you discussed this with? | E. Muniandy  |

## Introduction: Timeline and purpose of the form

This equality impact assessment form must be completed **before** you have developed or revised the work in question. This form must inform your development or revision.

This task and form should not be completed by one person – it should be a team effort where possible.

The purpose of the assessment is to identify the following:

* Might anyone be denied or find it harder to access this work because of a characteristic they have?
* Will this work contribute to (a) eliminating discrimination and harassment, (b) advancing equality of opportunity and (c) fostering good relations between those with and without a protected characteristic? Or is there a chance it could detract from any of those? These are the three parts of the Equality Act (2010) duty, which we are legally obliged to adhere to.

## Step 1: Impact of the work to be assessed

* Who does the work affect, and in what way? Think about audiences, staff, partners.

The process of exhibition-making is a collaborative project that involves multiple stakeholders including internal staff and external contractors, partners, and collaborators. The project will particularly involve people and experts from Scotland’s Gaelic speaking communities, due to the subject matter.

Special exhibitions are designed to appeal to existing Library audiences as well as developing new audiences. This new special exhibition will affect our reach and engagement with a range of different people who visit the exhibition.

The Library’s existing exhibition visitors are those who engage with culture regularly from comfortably-off to wealthy backgrounds. People aged over 55 make up the largest visitorship, but audiences aged 45 to 54 and 25 to 34 are also sizeable. Audiences who visit Library exhibitions tend to be interested in heritage and Scottish history, although this may vary based on the topic of the exhibition. There is opportunity to grow and diversify the Library’s visitorship through its exhibition programme.

* Might anyone else be affected indirectly?

The exhibition will also have an impact on wider audiences who may encounter the exhibition content via press, marketing, online content, or associated events and activities.

* Are any other policies or projects affected by this work?

POLICIES:

This work supports the Library’s existing Gaelic Language Plan, furthering the Library’s commitment to the promotion of Gaelic.

The production of the exhibition will also support the Library’s Climate Action Plan, ensuring sustainable and environmentally friendly methods are applied to the design and build of the exhibition.

PROJECTS:

The exhibition will run concurrently alongside a smaller display located within the Collections in Focus gallery. Visitors will need to walk through this smaller exhibition to access the ‘**Sgeul | Story**’ special exhibition.

The smaller exhibition is being co-curated with community organisation Waverley Care. It explores the history of HIV and AIDs in Scotland. Consideration will be given as part of the Waverley Care project as to whether any content warning is required for exhibition visitors.

## Step 2: Identify some evidence

You must show what will inform your assessment (step 3).

The most basic evidence is Census data. You could use this to identify how many people in Scotland have a certain characteristic, and how many use the Library.

The Scottish Government's [Equality Evidence Finder](https://www.gov.scot/collections/equality-evidence/) can be used to source more detailed and specific evidence relating to different characteristics.

What evidence and research have the Library already conducted that may inform your assessment.

Does the analysis of the evidence gathered indicate possible adverse impact on any protected group? Is there any reason to believe that people could be affected differently by the policy or project, for example in terms of access to a service, or the ability to take advantage of an opportunity?

Ensure to include any research you are drawing on in order to complete this assessment in the table below:

|  |  |
| --- | --- |
| Resource | Information |
| Analysis of previous exhibition visitor figures since 2014  | * On average, exhibitions that run during the summer months are the best attended. Summer holidays appear to be a good time for people’s availability to visit exhibitions.
 |
| Jura Visitor Insights Report (2020)  | * Visitor data from the special exhibition ‘A Better World’ (2018 to 2019) showed that 57% of visitors were from overseas, 19% were local, 14% were from Scotland, and 10% were from the rest of the UK. However, this data sits in contract with the 2018 ScotInform survey which found that 80% of visitors were from Scotland, 9% were from the rest of the UK, and 11% were from overseas. The figures are most likely skewed based on when the data was collected (for example summer months are particularly busy for international visitors).
* Distance was cited as a barrier for visitors from beyond Scotland’s Central Belt.
* Lack of awareness was also cited as a barrier for engagement, particularly for young adults.
* Exhibitions and events were evidenced to be a key way for the Library to engage with new audiences.
 |
| Analysis of visitor data from ‘Petticoats and Pinnacles’ (2021)  | * The exhibition attracted significantly more women than men. This is likely because the exhibition was centred around the stories of women.
* People aged 55 and over was the largest age group (56%), with the second and third largest being 45 to 54 (15%) and 25 to 34 (14%).
* The overall enjoyment of the exhibition was high, and the subject was scored the highest with 96% of respondents giving it at least 4 out of 5.
* Light levels and visibility were an issue for some visitors.
* Visitors appreciated the visual aspect (such as AV), and several expressed interest in seeing more objects relating to the books on display.
* Comments highlighted a need for more diversity, especially regarding inclusion of mountaineers from different ethnic and socio-economic backgrounds.
* 58% of visitors had visited an exhibition at the Library before, 37% had visited the café/shop and 30% had visited an event. 23% had visited the Reading Rooms.
* 30% of visitors had not visited the Library before. 48% of the age bracket 18 to 34 had not visited before, while only 20% of 55 and over were new visitors. Those who had not visited the Library before were most likely to have heard about the exhibition through Facebook (33%), word of mouth (23%) or by seeing the posters outside the building (14%).
 |
| The Lines Between Under-Represented Audiences Research (February 2021)  | * Exhibitions are a key driver for new under-represented audiences to engage with the Library, including families, people from low-income households, LGBTQ+ people, people with physical disabilities, and Black and Minority Ethnic communities.
* Exhibitions with social and interactive opportunities would have most appeal. This includes family-friendly exhibitions.
* Exhibitions should represent a diversity of people.
 |
| Audience Agency Audience Development Report (April 2022)  | * Existing Library audiences are culturally engaged and are comfortably off to wealthy. Their age and location varies, but there’s high level of engagement from people living in or near Edinburgh.
* Groups under-represented in the Library’s visitorship generally have lower cultural engagement and are from low socio-economic households.
* There are opportunities to develop audiences from the following audience segments: Experience Seekers; Dormitory Dependables; Trips and Treats; and Kaleidoscope Creatives.
* Interactive exhibitions are valued by families.
 |
| Audience Agency Exhibition Testing (April 2022) | * The John Francis Campbell exhibition concept received a rating of 5.5 out of 10 from a focus group of audiences. Ratings were higher amongst those who had higher levels of cultural engagement (5.8) than those with lower levels of cultural engagement (4.8).
* Many giving lower ratings expressed a general lack of interest. The Gaelic language element was unappealing for quite a few. Some had not heard of John Francis Campbell. And for some the storytelling element was off-putting. Perceived lack of interest for children made the exhibition unappealing for some.
* Those giving middle rating said they would welcome more interactivity within the exhibition including for children. There were concerns amongst non-Gaelic speakers that they may not understand the exhibition, and some had a general lack of interest in Gaelic. Others wanted to know more about the exhibition content including who John Francis Campbell was as they hadn’t heard of him before. Some cited that it would be too far for them to travel.
* For many who gave the exhibition a high rating, the inclusion of Gaelic language was appealing, as was the focus on storytelling and oral histories. The historical theme and Scottish culture, heritage, and traditions was also of great interest. There was also interest in learning about how this topic relates to international cultural heritage.
 |
| NLS Exhibitions Framework (2021)  | * The Framework sets out best-practice based on sector-wide exhibition-making practice. This includes adhering to RIBA standards.
 |

## Step 3: Assess the impact

Please see [appendix 1](#Appendix1) for an outline of what is covered by these characteristics.

It may be helpful to look at the possible outcomes of this assessment before you start – see [step 4](#_Step_4:_Monitoring).

The following tables provide some prompting questions related to each characteristic, and space to identify whether there is a positive, negative or no effect on each part of the Equality Act (2010) duty with regards to that characteristic.

**A positive impact** is one where the policy, practice, process or service can improve access to your policies, practices, processes or services by removing barriers for equality groups, improve understanding between people who identify with a group and those who do not (for example people with a disability and those who are non-disabled) or both.

**A negative impact** may indicate the potential for direct or indirect discrimination, both of which are unlawful.

**Please note you need not provide written answers to the prompting questions, they are there to guide you through the kind of considerations that need to be made for each characteristic.**

When there is a need of full assessment, please consider and identify whether there is a positive, negative or no effect in following areas:

* Eliminating unlawful discrimination, harassment and victimisation;
* Advancing equality of opportunity;
* Promoting good relations among and between different groups.

|  |  |  |  |
| --- | --- | --- | --- |
| Positive | Negative | None | Reasons for decision |
|  |  |  |  |

### Age

Does the work impact on people of different ages differently?

* How might the work impact differently on children and young people, and older people?
* Could a 10 year-old and a 105 year-old easily use, attend this?
* Might age affect how the work is used, accessed or understood?
* How will the communication and engagement strategy take into account the differing needs of people of different ages?
* Does the work make blanket assumptions about age?
* Is there an opportunity to improve outcomes for a certain age group through this policy?

|  |  |  |  |
| --- | --- | --- | --- |
| Positive | Negative | None | Reasons for decision |
| X |  |  | The exhibition topic is expected to have a multi-generational appeal, creating an inclusive experience for visitors of different ages.  The life and work of John Francis Campbell and the associated collection items will likely appeal to adult audiences, whilst the stories will appeal to younger audiences. This appeal has been tested through events and audience research.  The design of the gallery will include features to ensure accessibility for different ages. This includes: * Fixed seating;
* Portable stools/walking aides;
* Magnifying glasses;
* Hearing loop;
* Subtitles for older audiences (and other visitors with access needs);
* Adequate space for prams, with the option of buggy storage in the locker area;
* An interactive storytelling corner designed for children;
* An AV showcasing contemporary Gaelic culture designed to appeal to young adults.
 |
| X - Older audiences |  |  | Content that appeals to older audiences, particularly cased displays with collection items.  Inclusive design for older audiences including font size, hearing loop, film subtitles, portable stools and walking aides.  |
| X - Families and young children |  |  | Content that appeals to younger audiences, particularly storytelling and interactive zones.  Inclusive design for families and young children including space for buggies and interactive activities. |

### Disability

Does the work impact on disabled people differently to non-disabled people?

* How might your work impact differently on disabled people?
* What barriers – physical or attitudinal – might exist that could hinder disabled people's access and participation?
* What psychological barriers might exist for people with mental health issues?
* Will you need to consider different communication and engagement strategies to take into account disabled people's needs, and how will disabled people find out about this work, if it will affect them?
* Is take-up of this service, information or both disproportionately low by disabled people?
* Is there an opportunity for this work to improve outcomes for disabled people?
* Is this wheelchair accessible (lifts, doorways, height of written information, interactivity…)?
* Are there disabled toilets nearby?
* Have you assumed everyone attending will be able to hear and see?
* Have you assumed everyone attending will be able to walk?
* Has it been made clear in advance that anyone with specific needs can get in touch in advance, for example audio-description or subtitles required?
* Does this require people to declare if they have a disability? For example, they need a key to use the accessible toilet.

|  |  |  |  |
| --- | --- | --- | --- |
| Positive | Negative | None | Reasons for decision |
| X - Gallery access  |  |  | The exhibition gallery is fully accessible to visitors with lift access from the main entrance, accessible routes, wayfinding signage, and Visitor Services staff on-hand to support as necessary. Disabled toilets are located nearby.  |
| X - Exhibition design  |  |  | The exhibition will be designed in accordance with the Library’s Exhibition Framework which includes sector-standard access guidelines covering the following: * Sightlines for text, displays and graphics (takes into consideration wheelchair users);
* Physical access routes (for people with a range of physical access needs);
* Visibility of graphics and readability of text (takes into consideration visual access needs and neurodiversity);
* Accessibility aides (design enhancements to improve accessibility for people with disabilities).

 The design of the gallery will be reviewed at all stages in accordance with these access guidelines. Existing plans include: * Use of subtitles for AV;
* Hearing loop within the gallery and for audio equipment;
* Large-print guide;
* Portable magnifying glasses;
* Seating in the gallery;
* Portable stools and walking aides;
* Accessible sightlines and access routes;
* Warning given at entrance about low light levels due to conservation of collections.
 |
|  |  | X - Exhibition content  | Disabled people are not explicitly represented within the gallery due the limited display space to expand on the central narrative of the exhibition. However, from a review of collections material, it is likely that people with disabilities will feature, but their disability will not be central to the narrative, i.e., the focus will be on their contribution to storytelling, rather than on their physical abilities. There may be ableist language used within the collections to describe people with disabilities. The Exhibition Project Team will seek guidance from the Library’s EDI team as required. |

### Gender Reassignment

Does this work impact on transgender and cisgender people differently?

* How can you ensure that your work does not discriminate against transgender people – especially in terms of dignity?
* Are there any opportunities for advancing equality for transgender people through your policy?
* Does your policy present opportunities to tackle discrimination and harassment towards transgender people?
* Are there gender-neutral toilets in the building? How are you communicating their existence and location?

|  |  |  |  |
| --- | --- | --- | --- |
| Positive | Negative | None | Reasons for decision |
| X - Library facilities  |  |  | The exhibition venue at George IV Bridge provides gender neutral toilet facilities which are located close to the exhibition gallery.  |
|  |  | X - Exhibition content | The exhibition will feature historic people. The available information about these people from the collections and wider research indicate that they were all cisgender. Pronouns will be used in the interpretative text to reflect their known identity. The gender identity of the featured people will not be explored in detail as this is a not a central part of the exhibition narrative.  There are no known transgender people represented within the John Francis Campbell collections, and there is no explicit representation of transgender people planned for the exhibition. To address this, we will explore the possibility of including contemporary content that presents mythical shapeshifting as an expression of transgender identity. |

### Pregnancy and Maternity

Does this work impact on people because of maternity and pregnancy?

|  |  |  |  |
| --- | --- | --- | --- |
| Positive | Negative | None | Reasons for decision |
| X - Library facilities |  |  | The exhibition venue at George IV Bridge is a breastfeeding-friendly venue. Baby-changing facilities are located near the gallery. The café provides facilities to heat milk and there’s a designated family area for young children within the café. Prams can be taken into the gallery or stored within the locker area.  |
| X - Exhibition design |  |  | The design of the exhibition will ensure the gallery is accessible for pregnant visitors and people with babies and young children. This includes: * Seating in the gallery;
* Portable stools and walking aides;
* Accessible routes for prams;
* A family-friendly storytelling area for young children.
 |

### Race

Does this work impact on people of different races differently?

* Might your work impact differently on people of different ethnicities?
* How will you make sure that people from a wide range of ethnic backgrounds will be able to access your service or information?
* Have you considered different venues and places that you might need to use to advertise your policy or service?
* Are there any particular communities for whom take up of the service or information is disproportionately low?
* Are there any barriers (including cultural) that might impede a group of people from accessing your policy or information? Consider that not everybody will be able to understand English, either written or spoken.
* What opportunities does your policy present to tackle discrimination, and to advance equality of opportunity and help develop community cohesion?

|  |  |  |  |
| --- | --- | --- | --- |
| Positive | Negative | None | Reasons for decision |
| X - Gaelic exhibition content  |  |  | Representation of Gaelic people and culture is central to the exhibition. In the exhibition we will not term Gaels as a race of people, but we are mindful of the distinctiveness of Gaelic culture. The exhibition will be presented as bilingual Gaelic and English, with extensive consultation and contributions from Scotland’s Gaelic-speaking communities.  |
| X - Exhibition content – positive impact  |  |  | There will be representation of cross-cultural traditions within the exhibition that will provide a wider international context for the practice of storytelling and story collecting. Collection items will represent Middle Eastern, German and Sámi cultures. The exhibition project team will seek guidance on how best to present these cultures, including appropriate use of language from the Library’s Inclusive Terminology Guide.  |
|  | X - Exhibition content – negative impact  |  | It should be noted that the displays featuring non-Gaelic content will be fairly limited due to the space available within the gallery. As such, there is limited opportunity to represent a diversity of races and ethnicities.  |

### Sex

Does this work impact on men and women in different ways?

* Will men and women be affected by this policy equally, or are there differences, in which case, are there actions needed that can be taken to redress the balance?
* Is it easier for men or women to find out about the work?
* Does the work have any in-built stereotypes about what men and women can and can't do, and does it seek to dismantle those?
* Does the work recognise the particular issues faced by certain groups of men and women, for example the additional barriers to employment faced by minority ethnic women?
* Is the space pushchair accessible?

|  |  |  |  |
| --- | --- | --- | --- |
| Positive | Negative | None | Reasons for decision |
|  | X - Exhibition content – negative impact on women  |  | The exhibition will predominantly centre around the work of a man, John Francis Campbell, and most of the historic figures that feature in the associated collections are men.  |
| X - Exhibition content – positive impact on women  |  |  | To address this imbalance, efforts have been made to research and identify collection items that feature women, and an exhibit about a female storyteller will be featured. Interpretive text will also analyse the role of women in storytelling and story collecting within Gaelic society.  In addition to the historic content, women will also be represented in contemporary commissions including through audio and film content.  |

### Sexual Orientation

Does this workpeople with different sexual orientations differently?

* Might your policy impact differently on people in the LGBTQ+ community in comparison to heterosexual people?
* Does your policy present opportunities to advance equality for lesbian, gay or bisexual people and to tackle discrimination and harassment?

|  |  |  |  |
| --- | --- | --- | --- |
| Positive | Negative | None | Reasons for decision |
|  | X - Exhibition content – negative impact  |  | LGBTQ+ people and stories are not represented in the Campbell collections. Due to the limitations of the gallery and the central focus of the exhibition, we are unable to explore the reasons for this.  |
| X- Exhibition content – positive impact  |  |  | To address this lack of representation, we will explore the possibility of including contemporary content that presents queer readings of Scottish folktales.  |

### Religion or Belief

Does this work impact on people of different religions and beliefs differently?

* Might your work impact differently on people of different religions and beliefs, and those with no religion?
* Is the take up of or access to your policy, service or information disproportionately low amongst those of a particular religion or belief?
* How will your community engagement or communication strategy take into account different religious communities?
* Might different religions practices or observance need to be taken into account in the design of your work, or when consulting, for example, consider the potential impact of Ramadan or the Jewish Sabbath, dietary requirements at events, and so on?
* Does your work present an opportunity to tackle discrimination and to advance equality of opportunity and increase community cohesion between those of different faiths (and none)?
* Is this event on a religious holiday?

|  |  |  |  |
| --- | --- | --- | --- |
| Positive | Negative | None | Reasons for decision |
|  |  | X - Opening hours  | The exhibition venue at George IV Bridge follows Scottish Government public holiday guidance. As such, it remains open throughout the year, with the exception of Easter and Christmas (both Christian festivals) and Hogmanay. The Library is closed on Sundays (this is not due to religious reasons).  |
|  | X - Prayer room  |  | The Library does not have a dedicated prayer room. |
|  | X - Exhibition content  |  | Religion features within the exhibition in relation to the role of the Church and Gaelic culture. The portrayal of Christianity could be seen negatively within this context. The representation of this narrative will be informed by thorough research and will be proportionate to the wider story.  Other religious beliefs are not planned to be represented within the scope of the exhibition. |

### Marriage and Civil Partnership

Does this work impact on people because of their marriage or civil partnership status?

|  |  |  |  |
| --- | --- | --- | --- |
| Positive | Negative | None | Reasons for decision |
|  |  | X | This work will not impact people because of their marriage or civil partnership status.  |

The following groups are not covered by the Equality Act (2010) but are covered in the Fairer Scotland Duty. We are not legally obliged to assess our work against this Duty but considering the impact of our work on these groups means we might reach more people and are addressing access issues pertinent to Scotland.

### Households with low or no income or wealth

How does this work impact on people with little or no income or wealth compared to those with more income or wealth?

* What are the public transport facilities to access this event in person?

|  |  |  |  |
| --- | --- | --- | --- |
| Positive | Negative | None | Reasons for decision |
| X - Accessibility  |  |  | The exhibition will be free to all visitors and will be clearly advertised as such.  The Library is located centrally and can be reached by foot, cycle routes and public transport. |
| X - Exhibition content  |  |  | Within the collections there are depictions of working-class people and experiences of poverty. This will be analysed through interpretative text, informed by thorough research. |

### Rural or island location

Does this work impact differently on people living in rural or island locations compared to those in urban areas, particularly the Central Belt?

* Will this work be available online?

|  |  |  |  |
| --- | --- | --- | --- |
| Positive | Negative | None | Reasons for decision |
|  | X - Exhibition venue – negative impact  |  | The exhibition will be located in Edinburgh in Scotland’s Central Belt. As such, it may not be accessible to people from rural and island locations. |
| X - Exhibition venue – positive impact  |  |  | To mitigate accessibility issues, a series of accompanying digital and printed content is planned to ensure other options for engagement.  |
| X - Exhibition content  |  |  | The people and culture of Scotland’s western Highlands and Islands will be heavily represented in the exhibition through collections material, interpretive text, and contemporary audio-visual content. The exhibition will be developed in collaboration with people from the Highlands and Islands including a partnership with Sabhal Mòr Ostaig, the National Centre for Gaelic Language and Culture which has campuses on the isles of Skye and Islay.  |

### Digital literacy and access

Does this work impact differently on people with high digital literacy and easy access to the internet and computing, compared to those with lower digital literacy and less access?

* Is this work only available online?
* What are the public transport facilities to access this event in person?

|  |  |  |  |
| --- | --- | --- | --- |
| Positive | Negative | None | Reasons for decision |
| X |  |  | The exhibition will be an on-site, in-person experience. Online pre-booking is not required so will not present a barrier to visitors.  Audio and film will be presented on the gallery. These will be simple to use, with no digital literacy skills required. Subtitles for the film will be provided.  The exhibition will provide accompanying digital content through multiple platforms including Smartify, YouTube, the Library’s website and social media channels. The range of platforms will allow visitors to choose their preferred route of engagement. This accompanying digital content is designed as extra content for people who are visiting the exhibition as well as stand-alone content for people who will never the exhibition. A visit to the exhibition does not require people to access this digital content.  |

## Step 4: Monitoring

* How will this work be monitored, evaluated to check progress on any equality issues that may arise or have arisen in the EqIA?
1. The EqIA will be reviewed by the Library’s internal EqIA Working Group with recommendations made to the Exhibition Project Team.
2. The exhibition content will be reviewed and approved by internal stakeholders at key stages in the development.
3. External consultation will be carried out, particularly with Gaelic communities.
4. External contractors involved in the design and build of the exhibition will be required to follow the Library’s Accessibility Guidelines as outlined in the Exhibitions Framework.
5. Printed and digital feedback forms will be made available to all visitors to ensure feedback is collected throughout the exhibition run, and changes are made as appropriate and feasible to do so.
6. The Library’s ongoing audience research work will assess the exhibition once it’s open to the public with changes made as appropriate and feasible to do so.
* Who will carry this out?
1. The Exhibition Project Team are responsible for completing the EqIA and implementing changes as recommended by the EqIA Working Group.
2. The Exhibitions Project Team is responsible for creation of the exhibition. Internal stakeholders including the Head of Public Programmes, Director of Engagement, and Director of Collections, Access and Research, are responsible for reviewing and approving content.
3. The Exhibitions Project Team are responsible for carrying out consultation.
4. The Exhibitions Officer is responsible for ensuring external contractors adhere to Accessibility Guidelines.
5. The Exhibitions Team is responsible for creating and processing feedback forms, and responding as necessary.
6. The Library’s External Relations Team is responsible for leading on audience research. The Public Programmes team (which includes Exhibitions) is responsible for supporting this as required, and responding to the data and feedback as necessary.
* How often will this be carried out?
1. EqIA: Once during exhibition development.
2. Content review and approval: There are 5 formal sign-off stages that take place throughout the exhibition development.
3. External consultation: This work is ongoing during the exhibition development.
4. Contractors adhering to accessibility guidelines: This is an ongoing commitment during the period of the contract and is particularly important during the design approval stages.
5. Visitor feedback forms: Feedback forms are made available during the entirety of the exhibition run. Feedback forms are processed on a weekly to fortnightly basis.
6. Audience research: The schedule for audience research is still to be determined but development is underway.

## Step 5: Publishing

Publish screening form on website.

Part of our Equality Act (2010) duty is to make our EqIAs publicly available.

## Sign off

### Stage 1: For the EDI officer to sign off

|  |  |
| --- | --- |
| Do you accept the outcome? Yes or No | Yes |
| If no, what action do you recommend or require? |  |
| Signed | E. Muniandy  |
| Date | 28 March 2023  |

### Stage 2: For the Equalities Review Group to sign off

|  |  |
| --- | --- |
| Do you accept the outcome? Yes or No | Yes |
| If no, what action do you recommend or require? |  |
| Signed | E. Muniandy  |
| Date | 19 April 2023  |

## Appendix 1: definition, scope of some of the protected characteristics

* Disability. Bear in mind this is broad. It can be a range of conditions that have a substantial and long-term adverse effect on an individual's ability to carry out normal day-to-day activities, and can be mental (such as a learning disability or depression) or physical (such as sight difficulties, hearing difficulties, epilepsy, MS), and disability can be hidden.
* Gender re-assignment. This refers to a person's internal self-perception of their gender. It refers to a whole range of people who find their gender identity or gender expression differs in some way from the gender assumption made by others about them when they were born. In law, gender reassignment applies to people who are undergoing, propose to undergo or have undergone a process of changing gender.
* Race. This includes colour, ethnic, or national origins. This includes Gypsies, Travellers, refugees and asylum seekers. Consider not only visible but also non-visible ethnicities such as Eastern European people.
* Religion or belief. Religion is "any religion and a reference to religion includes reference to a lack of religion", and belief is any religious or philosophical belief, including lack of belief. Case law has shown that environmentalism is considered a belief system.