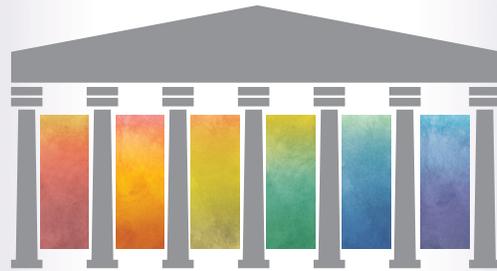




American
Alliance of
Museums



LGBTQ
ALLIANCE

an AAM Professional Network

WELCOMING GUIDELINES

FOR MUSEUMS

MAY 2016

Chapiteau Toscan



Chapiteau Dorique



Chapiteau Ionique



Chapiteau Ionique Moderne



Chapiteau Corinthien



Chapiteau Composite



1 Module ou 24 modules

1 Module 1/2
2 Modules 1
3 Modules 1 1/2
4 Modules 2
5 Modules 2 1/2
6 Modules 3
7 Modules 3 1/2
8 Modules 4
9 Modules 4 1/2
10 Modules 5
11 Modules 5 1/2
12 Modules 6
13 Modules 6 1/2
14 Modules 7
15 Modules 7 1/2
16 Modules 8
17 Modules 8 1/2
18 Modules 9
19 Modules 9 1/2
20 Modules 10
21 Modules 10 1/2
22 Modules 11
23 Modules 11 1/2
24 Modules 12
25 Modules 12 1/2
26 Modules 13
27 Modules 13 1/2
28 Modules 14
29 Modules 14 1/2
30 Modules 15
31 Modules 15 1/2
32 Modules 16
33 Modules 16 1/2
34 Modules 17
35 Modules 17 1/2
36 Modules 18
37 Modules 18 1/2
38 Modules 19
39 Modules 19 1/2
40 Modules 20
41 Modules 20 1/2
42 Modules 21
43 Modules 21 1/2
44 Modules 22
45 Modules 22 1/2
46 Modules 23
47 Modules 23 1/2
48 Modules 24
49 Modules 24 1/2
50 Modules 25
51 Modules 25 1/2
52 Modules 26
53 Modules 26 1/2
54 Modules 27
55 Modules 27 1/2
56 Modules 28
57 Modules 28 1/2
58 Modules 29
59 Modules 29 1/2
60 Modules 30

1 Module 1/2
2 Modules 1
3 Modules 1 1/2
4 Modules 2
5 Modules 2 1/2
6 Modules 3
7 Modules 3 1/2
8 Modules 4
9 Modules 4 1/2
10 Modules 5
11 Modules 5 1/2
12 Modules 6
13 Modules 6 1/2
14 Modules 7
15 Modules 7 1/2
16 Modules 8
17 Modules 8 1/2
18 Modules 9
19 Modules 9 1/2
20 Modules 10
21 Modules 10 1/2
22 Modules 11
23 Modules 11 1/2
24 Modules 12
25 Modules 12 1/2
26 Modules 13
27 Modules 13 1/2
28 Modules 14
29 Modules 14 1/2
30 Modules 15
31 Modules 15 1/2
32 Modules 16
33 Modules 16 1/2
34 Modules 17
35 Modules 17 1/2
36 Modules 18
37 Modules 18 1/2
38 Modules 19
39 Modules 19 1/2
40 Modules 20
41 Modules 20 1/2
42 Modules 21
43 Modules 21 1/2
44 Modules 22
45 Modules 22 1/2
46 Modules 23
47 Modules 23 1/2
48 Modules 24
49 Modules 24 1/2
50 Modules 25
51 Modules 25 1/2
52 Modules 26
53 Modules 26 1/2
54 Modules 27
55 Modules 27 1/2
56 Modules 28
57 Modules 28 1/2
58 Modules 29
59 Modules 29 1/2
60 Modules 30

TABLE OF CONTENTS

1 Welcome Letter

4 Introduction

Applying welcoming guidelines to

6 AAM's Standards of Excellence:

8 PUBLIC TRUST AND ACCOUNTABILITY

10 MISSION AND PLANNING

12 LEADERSHIP AND ORG STRUCTURE

14 COLLECTIONS STEWARDSHIP

16 EDUCATION AND INTERPRETATION

20 FINANCIAL STABILITY

22 FACILITIES AND RISK MANAGEMENT

Applying welcoming guidelines to

24 Functional Areas:

26 COMMUNICATION/DEVELOPMENT

30 CURATORIAL

34 GUEST EXPERIENCE

38 HUMAN RESOURCES

42 PUBLIC ENGAGEMENT

48 VISITOR RESEARCH AND EVALUATION

52 Glossary

57 Bibliography

60 Contributors

THINK OF
A TIME
YOU
DIDN'T
FEEL

WELCOME.

FRIENDS AND COLLEAGUES,

The museum professions are tracking a monumental shift toward open and inclusive engagement with LGBTQ communities. Programs and policies for visitors and staff are evolving in ways that mirror social and cultural attitudes. Current headlines impel us to insist that simply reflecting the social or political status quo is not enough. The LGBTQ Alliance mission is to advance diversity, equity and inclusion. The Welcoming Guidelines offer concrete tools to help museums incorporate LGBTQ diversity and inclusion into their understanding and pursuit of excellence.

These Guidelines simply would not exist without Annette Gavigan. Her commitment morphed a 2013 AAM Annual Meeting session into something actionable. Renae Youngs and Christopher Leitch shepherded colleagues and pushed this project toward completion. My predecessor James Burns garnered support at every juncture for this effort. Samantha Scott, my friend and colleague at Design Minds, designed this beautiful publication. And we have all been delighted with the support this project has already received from the American Alliance of Museums. I thank them and all the volunteer contributors, listed and unnamed, who authored, reviewed, advocated and cheered us on.

Museums are community anchors, trusted places to safely encounter and find meaning in cultures, art, people and ideas different from our own. The significance we experience at museums comes from our innate ability to forge connections deeper than taste, opinion or belief. Sexual orientation and gender identity are threads in the vibrant, variegated tapestry of any community. Museums benefit from interweaving or even highlighting those threads, among many others, in our work. Let's continue to make museums welcoming for everyone.

The AAM LGBTQ Alliance invites your review, consideration and feedback of these guidelines. This is, after all, only Version 1.0. JOIN THE EFFORT: reach out through [AAM-US.ORG/RESOURCES/PROFESSIONAL-NETWORKS/LGBTQ](https://www.aam-us.org/resources/professional-networks/lgbtq)

With Respect,



MICHAEL D. LESPERANCE, CHAIR OF THE LGBTQ ALLIANCE



THE LESBIAN GAY BISEXUAL TRANSGENDER QUEER ALLIANCE

(LGBTQ Alliance) of the American Alliance of Museums provides a forum for communication and dialogue and is committed to advancing diversity, equity, inclusion and inquiry with particular respect to sexual orientation and gender identity within museums.

The LGBTQ Alliance facilitates transgender, queer, gay, lesbian and bisexual visibility by promoting and enhancing awareness, understanding and acceptance regarding museum-related LGBTQ issues. Its focus includes both internal needs and opportunities including staff, leadership and organizational structure, and external, stakeholder-related work ranging from visitor amenities and messaging to programs and collections. The Alliance serves as a visible and accessible safe space for museum professionals who identify as LGBTQ or allies. We welcome AAM members of all sexual orientations and gender identities and encourage involvement across the organization in promoting museums that include LGBTQ voices at every level.

WELCOMING STANDARDS TASK FORCE

The Welcoming Guidelines Task Force was launched in 2014 to compile preferred practices for museums to use in working with LGBTQ professionals and communities. These practices are organized across functions and areas of professional practice with the goal to create a workable document that can be used by professionals and institutions of all kinds. The Guidelines are envisioned as a checklist/assessment that can be applied by individual LGBTQ museum professionals and our allies as a resource to effect change at institutions that serve LGBTQ persons and families and employ LGBTQ staff and contractors. It's anticipated that with use and review these guidelines will be updated.

NATIONAL STANDARDS AND BEST PRACTICES FOR U.S. MUSEUMS

The Welcoming Guidelines are arranged to reflect the AAM Standards of Excellence for Museums. The LGBTQ Alliance Steering Committee / Welcoming Guidelines Task Force early on determined to align practices with existing AAM standards, to best position the guidelines to be integrated into AAM's accreditation process.

“National Standards and Best Practices for U.S. Museums” was published by AAM in 2008 with commentary by Elizabeth Merritt. There are 38 standards, grouped into 7 categories:

- PUBLIC TRUST AND ACCOUNTABILITY
- MISSION AND PLANNING
- LEADERSHIP AND ORGANIZATIONAL STRUCTURE
- COLLECTIONS STEWARDSHIP
- EDUCATION AND INTERPRETATION
- FINANCIAL STABILITY
- FACILITIES AND RISK MANAGEMENT

The Task Force also found it prudent, in this initial phase, to align AAM's 38 standards to museum **functional areas** to better reflect the broad need for LGBTQ-friendly policies and procedures. These are:

- CURATORIAL
- PUBLIC ENGAGEMENT
- GUEST EXPERIENCE
- VISITOR RESEARCH AND EVALUATION
- HUMAN RESOURCES
- COMMUNICATION / DEVELOPMENT

THE STANDARDS OF EXCELLENCE

The 38 characteristics are the core standards according to which museums are assessed and accredited by the American Alliance of Museums. Broken into seven categories, these broad, outcome oriented statements are adaptable for museums of all types and sizes, with each museum fulfilling them in different ways depending on their unique circumstances and capacity.

Discipline-specific associations such as the LGBTQ Alliance occasionally issue statements or guidelines applicable to their disciplines or members that parallel or reference the Standards. Museums are encouraged to adhere to such guidelines if they are broadly applicable, non-prescriptive, based on pertinent principles in the field and developed through a robustly inclusive process.

HOLDING YOURSELF TO A STANDARD.

The Characteristics of Excellence address “big picture” issues about how museums should operate and put forth broad outcomes that can be achieved in many different ways. Directly informed by museum professionals in the field, they are filtered through dialogue, debate and data generated by programs, professional networks, studies and other museum service organizations. As such, the Standards represent the diversity of the professional population and strive for inclusion of discrete concerns and viewpoints. As LGBTQ persons and communities participate more visibly in museums and the field, the Standards should continue to reflect these visitor and professional needs.

STANDARDS OF EXCELLENCE

- 30 **A.** PUBLIC TRUST AND ACCOUNTABILITY
- 32 **B.** MISSION AND PLANNING
- 34 **C.** LEADERSHIP AND ORG STRUCTURE
- 36 **D.** COLLECTIONS STEWARDSHIP
- 38 **E.** EDUCATION AND INTERPRETATION
- 40 **F.** FINANCIAL STABILITY
- 42 **G.** FACILITIES AND RISK MANAGEMENT



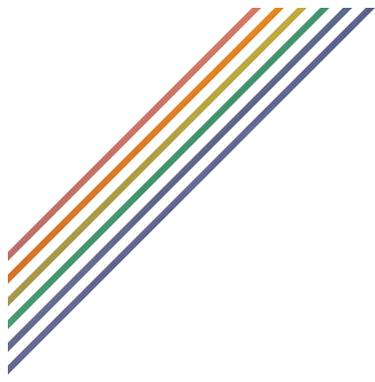
PUBLIC TRUST AND ACCOUNTABILITY

A.

THE EFFECTIVENESS OF A MUSEUM IS DIRECTLY RELATED TO THE PUBLIC'S PERCEPTION OF ITS INTEGRITY. In order for LGBTQ persons to trust, attend and support museums generally, we need to see that institutions exhibit and obey ethical standards for making choices that are respectful to LGBTQ persons, families and interests. This demonstrates that the museum puts the interests of the public ahead of the interests of the institution or of any affiliated individual and encourages conduct that merits LGBTQ confidence.

STANDARDS OF EXCELLENCE: PUBLIC TRUST AND ACCOUNTABILITY

STATUS OF YOUR INSTITUTION			STANDARD RECOMMENDATION	LGBTQ WELCOMING GUIDELINE
Yes	No	In Process		
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	A.1 The museum is a good steward of its resources held in the public trust.	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	A.2 The museum identifies the communities it serves, and makes appropriate decisions in how it serves them.	<p>A.2 a. The museum has identified LGBTQ communities as (an) audience(s) to serve.</p> <p>b. The museum reports on LGBTQ services and activities where appropriate, internally and externally, with other audience segments.</p>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	A.3 Regardless of its self-identified communities, the museum strives to be a good neighbor in its geographic area.	A.3 a. Signage, banners and other external promotions are sensitive to non-heteronormative family representations, residents and businesses.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	A.4 The museum strives to be inclusive and offers opportunities for diverse participation.	<p>A.4 a. The museum develops inclusive content and experiences through open, transparent and clearly articulated policies.</p> <p>b. The museum's family-based programs/events allow for all family types and compositions to be represented.</p> <p>c. The museum orients board, staff and volunteers to support its openly inclusive visitor experiences, programs, policies and advertising.</p> <p>d. The museum conducts training programs on LGBTQ identity sensitivity for board, staff and volunteers.</p>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	A.5 The museum asserts its public service role and places education at the center of that role.	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	A.6 The museum demonstrates a commitment to providing the public with physical and intellectual access to the museum and its resources.	<p>A.6 a. The broadest definition of "public" is used to identify and recognize potential audience segments. This definition is outward-facing and market driven, not nested in assumptions of class or level of perceived educational attainment.</p> <p>b. "Access" is broadly defined (e.g., including awareness of audiences' potential physical, situational, and perceptual barriers to visitation) and is facilitated to meet visitor-defined needs of non-majority populations.</p>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	A.7 The museum is committed to public accountability and is transparent in its mission and its operations.	<p>A.7 a. In LGBTQ communities, historically excluded from participation in the social and educational functions and activities of cultural organizations, it is essential to demonstrate "open door" visibility of administration and operation of the museum to earn and keep public trust.</p> <p>b. The museum may find it helpful to write, publish and otherwise make accessible "onboarding" information describing the cultivation of collections and exhibits, the development of interpretive materials and activities, and expected/welcomed participation of LGBTQ donors and community representatives.</p>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	A.8 The museum complies with local, state, and federal laws, codes, and regulations applicable to its facilities, operations, and administration.	<p>A.8 a. Especially in an era of shifting legal structures, definitions and interpretations of civil rights and liberties, the museum must be aware of its obligations in re: provision of services to the LGBTQ community. Interpretations of these obligations may vary at the federal, state, and local level. The museum is encouraged to adopt the most inclusive and welcoming stance appropriate to its mission and audiences.</p> <p>b. The museum has written, approved and published a policy of non-discrimination. Better yet, the museum will write, approve and publish a policy of active inclusion of minority individuals and populations including LGBTQ persons, sexual orientation and gender identity. The policy should address governance, employment and equal access to goods, services and facilities. One or more staff members are accountable for the Museum's adherence to non-discrimination policies.</p>



MISSION AND PLANNING

B.

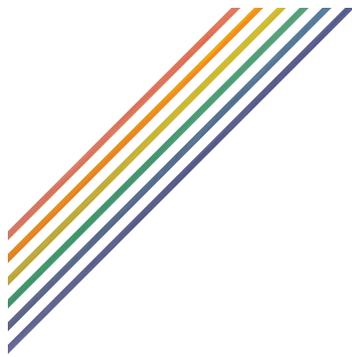
A MUSEUM'S MISSION GUIDES MUSEUM ACTIVITIES AND DECISIONS BY DESCRIBING THE PURPOSE OF A MUSEUM—ITS REASON FOR EXISTENCE.

A mission statement articulates that the museum understands its role and accountability to the public and its collections. While this may not be LGBTQ-centric, it can demonstrate institutional awareness of a multifaceted public responsibility.

Strategic planning produces a mutually agreed-upon vision of how the museum meets the needs of its audiences and communities. Such plans, covering all aspects of museum operations, should be actively relevant to LGBTQ persons, families and interests and should document diverse participation of LGBTQ communities in the planning process. Good plans establish measurable goals and methods by which the museum will evaluate success in efforts of inclusion of LGBTQ persons/families as well as other minority communities.

STANDARDS OF EXCELLENCE: MISSION AND PLANNING

STATUS OF YOUR INSTITUTION			STANDARD RECOMMENDATION	LGBTQ WELCOMING GUIDELINE
Yes	No	In Process		
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<p>B.1 The museum has a clear understanding of its mission and communicates why it exists and who benefits as a result of its efforts.</p> <p>B.2 All aspects of the museum’s operations are integrated and focused on meeting its mission.</p> <p>B.3 The museum’s governing authority and staff think and act strategically to acquire, develop, and allocate resources to advance the mission of the museum.</p>	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<p>B.4 The museum engages in ongoing and reflective institutional planning that includes involvement of its audiences and community.</p>	<p>B.4 a. The museum strives to include LGBTQ voices in institutional, collection, exhibition and facility planning from the outset of these activities and throughout the process(es) as appropriate.</p> <p>b. The museum avoids inclusion strategies and efforts that could be perceived as tokenism or based in stereotyping.</p> <p>c. The museum actively seeks to build relationships with LGBTQ organizations, businesses, groups, families and individuals in the normal course of business; and to invite broadly representative, frequently-changing LGBTQ community members to participate in Museum planning and evaluation.</p>
			<p>B.5 The museum establishes measures of success and uses them to evaluate and adjust its activities.</p>	



LEADERSHIP AND ORG STRUCTURE

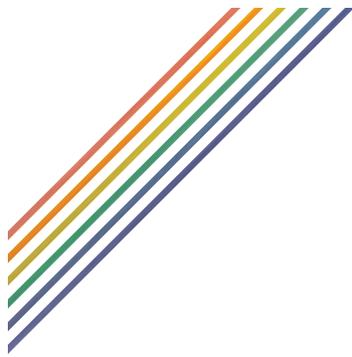


THE EFFECTIVE OPERATION OF A MUSEUM IS BASED ON A WELL-FUNCTIONING GOVERNING AUTHORITY THAT HAS A STRONG WORKING RELATIONSHIP WITH THE MUSEUM STAFF.

Inclusive governing authority and museum leadership are expected to reflect the diversity of the communities they serve and to prove they are accountable to those communities. Thus, expecting the inclusion of and commitment to LGBTQ persons and concerns in governance and senior staff may apply to any museum regardless of governance type, structure or name. This may also be accomplished with supporting groups, e.g. advisory boards, auxiliary groups, or community boards.

STANDARDS OF EXCELLENCE: LEADERSHIP AND ORG STRUCTURE

STATUS OF YOUR INSTITUTION			STANDARD RECOMMENDATION	LGBTQ WELCOMING GUIDELINE
Yes	No	In Process		
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<p>C.1 The governance, staff and volunteer structures and processes effectively advance the museum's mission.</p> <p>C.2 The governing authority, staff and volunteers have a clear and shared understanding of their roles and responsibilities.</p> <p>C.3 The governing authority, staff, and volunteers legally, ethically and effectively carry out their responsibilities.</p>	<p>C.2 a. The museum has clearly articulated and published its commitment to inclusion in recruiting materials, position descriptions and evaluation instruments for Board, personnel and volunteers at all levels.</p> <p>C.3 a. Especially in an era of shifting legal structures, definitions and interpretations of civil rights and liberties, the museum must be aware of its obligations in re: provision of services to the LGBTQ community. Interpretations of these obligations may vary at the federal, state, and local level. The museum is encouraged to adopt the most inclusive and welcoming stance appropriate to its mission and audiences.</p> <p>b. The museum has written, approved and published a policy of non-discrimination. Better yet, the museum will write, approve and publish a policy of active inclusion of minority individuals and populations including LGBTQ persons, addressing governance, employment and equal access to goods, services and facilities. One or more staff members are accountable for the Museum's adherence to non-discrimination policies.</p>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<p>C.4 The composition, qualifications, and diversity of the museum's leadership, staff, and volunteers enable it to carry out the museum's mission and goals.</p>	<p>C.4 a. The museum actively recruits LGBTQ prospective employees, either through LGBTQ professional associations, LGBTQ professional recruitment events, or LGBTQ specific job sites.</p> <p>b. The museum's board(s) include(s) LGBTQ members and/or acknowledged allies.</p> <p>c. The museum orients board, staff and volunteers to support its openly inclusive visitor experiences, programs, policies and advertising.</p> <p>d. The museum includes LGBTQ voices in its advisory councils, committees or other means to include community in Museum program / exhibition / collections development, outreach, or policy making.</p> <p>e. The museum conducts training programs on LGBTQ identity sensitivity for board, staff and volunteers.</p> <p>f. The museum trains board, staff and volunteers to address press or public complaints regarding openly inclusive visitor experiences, programs, policies and advertising.</p>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<p>C.5 There is a clear and formal division of responsibilities between the governing authority and any group that supports the museum, whether separately incorporated or operating within the museum or its parent organization.</p>	<p>C.5 a. Support groups, membership organizations and related boards should be encouraged by the museum to adopt / approve the museum's policies and procedures regarding inclusion and diversity.</p>



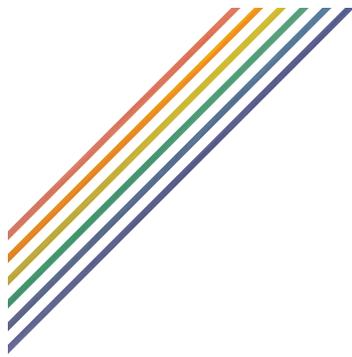
COLLECTIONS STEWARDSHIP

D.

COLLECTIONS ARE HELD IN TRUST FOR THE PUBLIC AND MADE ACCESSIBLE FOR THE PUBLIC'S BENEFIT, AND ARE AN IMPORTANT MEANS OF ADVANCING THE MUSEUM'S MISSION. The national standards require that ethical considerations of collections stewardship are incorporated into the appropriate museum policies and procedures. Collecting and caring for materials by, about and from historically marginalized LGBTQ communities and families requires: a deft understanding of past and current legal conditions surrounding these populations; sensitivity to the qualities and types of language, materials and ephemera that may represent their lived experience; and a clear understanding that many such communities and families have been long excluded from open participation in majority institutions like museums and historical societies and therefore may not have a well-developed trust in the intent of the organization. The most generous possible access to and use of the collections are encouraged for discrete LGBTQ communities.

STANDARDS OF EXCELLENCE: COLLECTIONS STEWARDSHIP

STATUS OF YOUR INSTITUTION			STANDARD RECOMMENDATION	LGBTQ WELCOMING GUIDELINE
Yes	No	In Process		
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<p>D.1 The museum owns, exhibits, or uses collections that are appropriate to its mission.</p> <p>D.2 The museum legally, ethically, and effectively manages, documents, cares for, and uses the collections.</p>	<p>D.2 a. In LGBTQ communities historically excluded from participation in the social and educational functions and activities of cultural organizations, it is essential to demonstrate “open door” visibility of administration and operation of the museum to earn and keep public trust.</p> <p>b. Museums may need to develop or adjust collection policy to accept archival material from extra-legal families and heirs.</p>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<p>D.3 The museum’s collections-related research is conducted according to appropriate scholarly standards.</p>	<p>D.3 a. Minority-community collections may not be supported with a wealth of directly-related research that is easily accessible. It is incumbent upon the museum to document, fact-check and peer-review research in LGBTQ-specific subject areas as it would with any other emerging field of study. It should be published and otherwise made known that this feedback is welcomed.</p> <p>b. Research subjects and donors of LGBTQ-community collections may desire anonymity in references and publications as a condition of participation in oral-histories, donations and development of interpretation. This should be honored, and explained to staff and visitors.</p>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<p>D.4 The museum strategically plans for the use and development of its collections.</p>	<p>D.4 a. The museum may find it helpful to write, publish and otherwise make accessible “onboarding” information describing the cultivation of collections and exhibits, the development of interpretive materials / activities, and expected/ welcomed participation of LGBTQ donors and community representatives.</p>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<p>D.5 Guided by its mission, the museum provides public access to its collections while ensuring their preservation.</p>	<p>D.5 a. The broadest definition of “public” is used to identify and recognize potential LGBTQ audience segments. This definition is outward-facing and market driven, not nested in assumptions of class or level of perceived educational attainment.</p> <p>b. “Access” is broadly defined (e.g., including awareness of potential physical, situational, and perceptual barriers to use of collections) and is facilitated to meet visitor-defined needs of a non-majority population.</p>



EDUCATION AND INTERPRETATION

E.

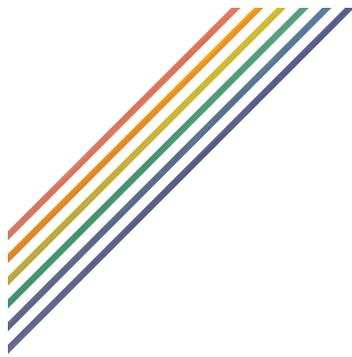
MUSEUM EDUCATION ENHANCES EACH VISITOR'S ABILITY TO UNDERSTAND AND APPRECIATE MUSEUM COLLECTIONS, EXHIBITIONS AND PUBLIC PROGRAMS. Exploration of LGBTQ themes and subjects is encouraged even if long perceived as hidden or sensitive. Programs can accommodate families of all compositions. Educators are front-line specialists who help develop and strengthen museums' roles as inclusive and welcoming public institutions.

STANDARDS OF EXCELLENCE: EDUCATION AND INTERPRETATION

STATUS OF YOUR INSTITUTION			STANDARD RECOMMENDATION	LGBTQ WELCOMING GUIDELINE
Yes	No	In Process		
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	E.1 The museum clearly states its overall educational goals, philosophy, and messages, and demonstrates that its activities are in alignment with them.	E.1 a. Exhibitions and related experiences demonstrate an institution's role as LGBTQ ally. Specific and directed efforts are made to serve LGBTQ audiences & communities and to actively deconstruct stereotypes/misinformation/past erasure of LGBTQ voices.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	E.2 The museum understands the characteristics and needs of its existing and potential audiences and uses this understanding to inform its interpretation.	E.2 a. The museum has identified LGBTQ communities as (an) audience(s) to serve. b. The broadest definition of "public" is used to identify and recognize potential audience segments. This definition is outward-facing and market driven, not nested in assumptions of class or level of perceived educational attainment. c. "Access" is broadly defined (e.g., including awareness of potential physical, situational, and perceptual barriers to participation) and is facilitated to meet visitor-defined needs of a non-majority population. d. The museum develops inclusive content and experiences through open, transparent and clearly articulated policies. e. In minority communities historically excluded from participation in the social and educational functions and activities of cultural organizations, it is essential to demonstrate "open door" visibility of administration and operation of the museum to earn and keep public trust.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	E.3 The museum's interpretive content is based on appropriate research.	E.3 a. The museum includes LGBTQ voices in its advisory councils, committees or other means to include community in development of educational and interpretive materials and experiences. b. Research subjects and donors of LGBTQ-community collections may desire anonymity in references and publications as a condition of participation in oral-histories, donations and development of interpretation. This should be honored, and explained to staff and visitors. c. The museum develops inclusive content and experiences through open, transparent and clearly articulated policies.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	E.4 Museums conducting primary research do so according to scholarly standards.	E.4 a. LGBTQ-focused scholars & curators have access to collections and support for their work, just as for any other researcher b. Primary research and re-interpretation using new LGBTQ scholarship are welcome. c. Minority-community collections may not be supported with a wealth of directly-related research that is easily accessible. It is incumbent upon the museum to document, fact-check and peer-review research in LGBTQ-specific subject areas as it would with any other emerging field of study.

STANDARDS OF EXCELLENCE: EDUCATION AND INTERPRETATION

STATUS OF YOUR INSTITUTION			STANDARD RECOMMENDATION	LGBTQ WELCOMING GUIDELINE
Yes	No	In Process		
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	E.5 The museum uses techniques, technologies, and methods appropriate to its educational goals, content, audiences, and resources.	<p>E.5 a. The museum orients board, staff and volunteers to support its openly inclusive visitor experiences, programs, policies and advertising.</p> <p>b. The museum conducts training programs on LGBTQ identity sensitivity for board, staff and volunteers.</p> <p>c. The museum trains board, staff and volunteers to address press or public complaints regarding openly inclusive visitor experiences, programs, policies and advertising.</p> <p>d. The museum's family-based programs/events allow for all family types and compositions to be represented.</p>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	E.6 The museum presents accurate and appropriate content for each of its audiences.	<p>E.6 a. Inclusion of LGBTQ perspectives in interpreting subjects: when known (i.e. not speculative) and when relevant to interpretation or to key audiences, the sexuality and/or gender identity of an LGBTQ artist, scientist, historical figure, etc. is included in exhibition content to contextualize the work and/or contribution of the individual.</p> <p>b. Inclusion of LGBTQ content in discussion of relevant concepts (diversity of sexuality, gender, family structures, etc.).</p> <p>c. The use of LGBTQ sensitive pronouns/gender-neutral language in exhibit elements: visual, text, audio and interpretation elements. The point here is to avoid using gender-normative and binary heterosexual imagery and language as somehow neutral. There are no universal visual signifiers of "lesbian" or "straight."</p> <p>d. Participatory elements and experiences are moderated in ways that respectfully include (i.e., neither erase nor denigrate) LGBTQ visitors and participants. An institution's role as LGBTQ ally is clearly visible and articulated through exhibitions, experiences and efforts to serve LGBTQ audiences and deconstruct stereotypes/misinformation/past erasure of LGBTQ voices.</p> <p>e. Exhibition selection and content are developed with an eye to tying in programming and experiences targeted toward and/or inclusive of LGBTQ participants, just as with any other audience segment.</p> <p>f. When family groups are represented in exhibit elements, representations of LGBTQ families are included in the suite of images used to do so.</p> <p>g. When "family" is signified using abstract figures, it is not solely portrayed using groupings of one man, woman, boy, and girl.</p>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	E.7 The museum demonstrates consistent high quality in its interpretive activities.	E.7 a. Care should be exercised to guarantee that the quality of scholarship, writing, presentation and interpretation in LGBTQ activities and programs is identical to that in other areas of the museum. LGBTQ inclusion should be woven into the fabric of the museum's production values, and not be perceptible as an afterthought.
			E.8 The museum assesses the effectiveness of its interpretive activities and uses those results to plan and improve its activities.	



FINANCIAL STABILITY

F.

NONPROFITS LIKE MUSEUMS LOOK TO THEIR COMMUNITIES FOR SUPPORT IN ESTABLISHING AND MAINTAINING FINANCIAL SUSTAINABILITY.

Transparent and solid fiscal performance can demonstrate value and accountability to LGBTQ communities that have a long history of disenfranchisement. Audiences and supporters seek reassurance of institutional stability through evidence of financial and programmatic outcomes demonstrating the value of museum operations and mission impact for LGBTQ persons, families and interests.

STANDARDS OF EXCELLENCE: FINANCIAL STABILITY

STATUS OF YOUR INSTITUTION			STANDARD RECOMMENDATION	LGBTQ WELCOMING GUIDELINE
Yes	No	In Process		
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<p>F.1 The museum legally, ethically, and responsibly acquires, manages and allocates its financial resources in a way that advances its mission.</p> <p>F.2 The museum operates in a fiscally responsible manner that promotes its long-term sustainability.</p>	<p>F.1 a. The museum has developed gift acceptance policies that are inclusive and welcoming, and that do not support or endorse policies or practices contrary to its mission and values.</p> <p>b. The museum's campaigns and donor outreach target the LGBTQ community.</p> <p>c. The museum's campaigns and appeals do not restrict or "closet" LGBTQ content among LGBTQ donors, instead allowing allies to support LGBTQ subjects, too.</p>



FACILITIES AND RISK MANAGEMENT

G.

MUSEUMS CARE FOR THEIR BUILDINGS, GROUNDS AND OTHER ASSETS IN TRUST FOR THE PUBLIC.

The safety of staff, visitors and neighbors must be assured and risk to all of these minimized. The facilities cues presented to visitors via signs, colors, images and language can help make a museum holistically welcoming. Establishing an open, welcoming environment and presenting potentially sensitive LGBTQ-relevant materials in exhibits may expose facilities or visitors to risk. Identifying risks and allocating resources to reduce them help LGBTQ persons and families feel safe and welcome in museums, as well as protecting LGBTQ collections and programs.

STANDARDS OF EXCELLENCE: FACILITIES AND RISK MANAGEMENT

STATUS OF YOUR INSTITUTION			STANDARD RECOMMENDATION	LGBTQ WELCOMING GUIDELINE
Yes	No	In Process		
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<p>G.1 The museum allocates its space and uses its facilities to meet the needs of the collections, audience, and staff.</p>	<p>G.1 a. The museum includes LGBTQ individuals or groups in an active advisory role related to the publics it serves and the physical facility.</p> <p>b. The museum permits full access to LGBTQ individuals, groups, events and projects under its facilities use and rental policies.</p> <p>c. Wayfinding includes visual cues for those who do not identify with bio-physical sex (1).</p> <p>d. Interpretive signs include visual cues for those who do not identify with heteronormative images (visual coding) (2).</p> <p>e. The museum has a written policy on the process for including non-heteronormative images in its visual signage across the facility (3).</p> <p>f. The museum provides unisex and/or family restrooms that are accessible to visitors, staff, and volunteers.</p>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<p>G.2 The museum has appropriate measures to ensure the safety and security of people, its collections and/or objects, and the facilities it owns or uses.</p>	<p>G.2 a. The museum explicitly promotes its facilities and makes them available for use to LGBTQ individuals and groups.</p> <p>b. The museum provides unisex and/or family restrooms that are accessible to visitors, staff, and volunteers.</p> <p>c. The museum has posted policies welcoming all types of families.</p> <p>d. Museum safety policies include protecting the rights of LGBTQ staff, visitors, and families.</p> <p>e. The museum conducts training programs on LGBTQ identity sensitivity for board, staff and volunteers.</p>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<p>G.3 The museum has an effective program for the care and long-term maintenance of its facilities.</p>	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<p>G.4 The museum is clean and well-maintained, and provides for the visitors' needs.</p>	<p>G.4 a. Any institutional statement of diversity and inclusion including LGBTQ individuals is publicly visible within the museum.</p>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<p>G.5 The museum takes appropriate measures to protect itself against potential risk and loss.</p>	<p>G.5 a. The museum anticipates risks to visitors, staff or volunteers and collections from responses to potentially controversial projects and takes steps to protect visitors, staff or volunteers and collections, respectively, from harm.</p> <p>b. The museum supports public engagement through protest without disrupting the visitor experience by providing defined, published and monitored "protest zones" on its campus and in its publications.</p>

WHAT DO YOU DO?

The Characteristics of Excellence are at times grand and generalized. The Task Force took the additional step of addressing LGBTQ inclusivity in discrete functional or operational areas within a given museum. This document does not cover every possible functional area! The areas addressed here are those that intersect most directly with staffing, content-development and audience-facing museum functions. Cultivating inclusion in these functional areas can have immediate and long-lasting impacts on how a museum welcomes LGBTQ visitors and professionals.

FUNCTIONAL AREAS

COMMUNICATION DEVELOPMENT

CURATORIAL

GUEST EXPERIENCES

HUMAN RESOURCES

PUBLIC ENGAGEMENT

VISITOR RESEARCH AND EVALUATION

PUBLIC TRUST AND ACCOUNTABILITY

MISSION AND PLANNING

LEADERSHIP AND ORG STRUCTURE

FINANCIAL STABILITY

FACILITIES AND RISK MANAGEMENT

PUBLIC TRUST AND ACCOUNTABILITY

MISSION AND PLANNING

LEADERSHIP AND ORG STRUCTURE

COLLECTIONS STEWARDSHIP

FACILITIES AND RISK MANAGEMENT

PUBLIC TRUST AND ACCOUNTABILITY

MISSION AND PLANNING

LEADERSHIP AND ORG STRUCTURE

EDUCATION AND INTERPRETATION

FACILITIES AND RISK MANAGEMENT

24

26

28

30

32

34

PUBLIC TRUST AND ACCOUNTABILITY

MISSION AND PLANNING

LEADERSHIP AND ORG STRUCTURE

FINANCIAL STABILITY

EDUCATION AND INTERPRETATION

FACILITIES AND RISK MANAGEMENT

PUBLIC TRUST AND ACCOUNTABILITY

MISSION AND PLANNING

LEADERSHIP AND ORG STRUCTURE

COLLECTIONS STEWARDSHIP

EDUCATION AND INTERPRETATION

FINANCIAL STABILITY

FACILITIES AND RISK MANAGEMENT

PUBLIC TRUST AND ACCOUNTABILITY

MISSION AND PLANNING

LEADERSHIP AND ORG STRUCTURE

COLLECTIONS STEWARDSHIP

EDUCATION AND INTERPRETATION

FACILITIES AND RISK MANAGEMENT

COMMUNICATION / DEVELOPMENT



MUSEUMS INFORM COMMUNITIES ABOUT THEIR MISSIONS AND MESSAGES, AND ILLUMINATE HOW TO SUPPORT THEM, THROUGH THE WORK OF MARKETING AND DEVELOPMENT OFFICES.

In establishing such communicative relationships with LGBTQ persons, organizations and businesses, museums have opportunity to demonstrate their relevance to these audiences and their worthiness of support. Language and imagery in advertising, fundraising materials and standard information gathering forms should accurately reflect LGBTQ persons, families and interests. Sensitive and appropriate policies should be crafted that address conflicts of interest, recognition and confidentiality.

FUNCTIONAL AREA: COMMUNICATION/DEVELOPMENT

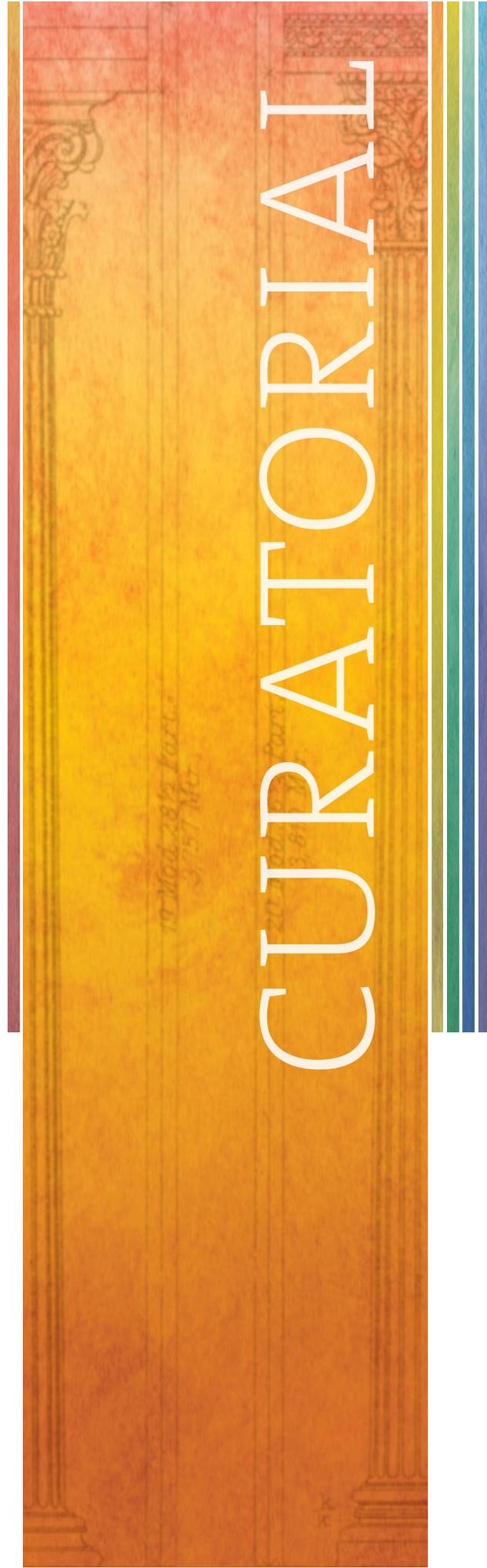
STATUS OF YOUR INSTITUTION			STANDARD RECOMMENDATION	LGBTQ WELCOMING GUIDELINE
Yes	No	In Process		
			A. PUBLIC TRUST AND ACCOUNTABILITY	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	A.1 The museum is a good steward of its resources held in the public trust.	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	A.2 The museum identifies the communities it serves, and makes appropriate decisions in how it serves them.	A.2 a. The museum has identified LGBTQ communities as (an) audience(s) to serve.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	A.3 Regardless of its self-identified communities, the museum strives to be a good neighbor in its geographic area.	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	A.4 The museum strives to be inclusive and offers opportunities for diverse participation.	A.4 a. The museum includes LGBTQ audiences in distribution of marketing and promotions. b. The museum's marketing / advertising do not "closet" or obscure LGBTQ content or messages. c. The museum advertises in LGBTQ media, but not necessarily just about LGBTQ subjects or themes. d. The museum's marketing is LGBTQ-inclusive by using relevant media and community events to advertise and offer incentives to track patronage. e. The museum provides equal consumer offers that use gender neutral language and accommodate non-traditional family structures and gender identities.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	A.5 The museum asserts its public service role and places education at the center of that role.	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	A.6 The museum demonstrates a commitment to providing the public with physical and intellectual access to the museum and its resources.	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	A.7 The museum is committed to public accountability and is transparent in its mission and its operations.	A.7 a. The museum actively seeks to build relationships with LGBTQ organizations, businesses, groups, families and individuals in the normal course of business; and to invite a broad and frequently-changing representation to participate in museum planning and evaluation. b. The museum includes LGBTQ-specific organizations, such as the Human Rights Campaign [HRC], PFLAG [formerly Parents, Families and Friends of Lesbians and Gays] and the National Gay & Lesbian Chamber of Commerce [NGLCC] in its professional and institutional memberships and offers these options to staff. c. The museum has developed procedures for addressing press or public complaints regarding openly inclusive visitor experiences, programs and advertising. d. The museum has developed procedures for addressing press or public complaints regarding perceived discrimination, bigotry, misrepresentation/stereotyping and/or exclusion in visitor experiences, programs and advertising.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	A.8 The museum complies with local, state, and federal laws, codes, and regulations applicable to its facilities, operations, and administration.	A.8 a. The museum evaluates the effectiveness of its marketing efforts to the LGBTQ community on a regular basis.
			B. MISSION AND PLANNING	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	B.1 The museum has a clear understanding of its mission and communicates why it exists and who benefits as a result of its efforts.	B.1 a. The museum has clearly articulated and published its commitment to inclusion as a strategic priority in all planning documents and statements.

FUNCTIONAL AREA: COMMUNICATION/DEVELOPMENT

STATUS OF YOUR INSTITUTION			STANDARD RECOMMENDATION	LGBTQ WELCOMING GUIDELINE
Yes	No	In Process		
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<p>B.2 All aspects of the museum's operations are integrated and focused on meeting its mission.</p> <p>B.3 The museum's governing authority and staff think and act strategically to acquire, develop, and allocate resources to advance the mission of the museum.</p> <p>B.4 The museum engages in ongoing and reflective institutional planning that includes involvement of its audiences and community.</p> <p>B.5 The museum establishes measures of success and uses them to evaluate and adjust its activities.</p>	<p>B.3 a. The museum engages LGBTQ volunteers and staff in visible leadership positions.</p> <p>b. The museum has LGBTQ-inclusive policies and programs and makes them visible.</p> <p>B.4 a. The museum strives to include LGBTQ voices in institutional, collection, exhibition and facility planning from the outset of these activities and throughout the process(es) as appropriate.</p>
C. LEADERSHIP+ORGANIZATIONAL STRUCTURE				
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<p>C.1 The governance, staff and volunteer structures and processes effectively advance the museum's mission.</p> <p>C.2 The governing authority, staff and volunteers have a clear and shared understanding of their roles and responsibilities.</p> <p>C.3 The governing authority, staff, and volunteers legally, ethically and effectively carry out their responsibilities.</p> <p>C.4 The composition, qualifications, and diversity of the museum's leadership, staff, and volunteers enable it to carry out the museum's mission and goals.</p> <p>C.5 There is a clear and formal division of responsibilities between the governing authority and any group that supports the museum, whether separately incorporated or operating within the museum or its parent organization.</p>	<p>C.3 a. The museum's staff and volunteer behaviors align with the organization's culture that supports diversity.</p> <p>C.4 a. The museum actively recruits LGBTQ prospective board members through LGBTQ and other professional associations, such as volunteer match and board match programs.</p> <p>b. The museum's board(s) include(s) LGBTQ members and/or acknowledged allies.</p> <p>C.5 a. The museum orients board, staff and volunteers to support its openly inclusive visitor experiences, programs, policies and advertising.</p> <p>b. The museum trains board, staff and volunteers to address press or public complaints regarding openly inclusive visitor experiences, programs, policies and advertising. The museum will quickly and vocally publicly defend intellectual freedom, equal access and other inclusive policies and procedures.</p> <p>c. The museum has developed procedures for addressing board or donor complaints regarding openly inclusive visitor experiences, programs and advertising.</p> <p>d. The museum has developed procedures for addressing board or donor complaints regarding perceived discrimination, bigotry, misrepresentation/stereotyping and/or exclusion in visitor experiences, programs and advertising.</p>
			D. COLLECTIONS STEWARDSHIP	(none applicable)
			E. EDUCATION AND INTERPRETATION	(none applicable)

FUNCTIONAL AREA: COMMUNICATION/DEVELOPMENT

STATUS OF YOUR INSTITUTION			STANDARD RECOMMENDATION	LGBTQ WELCOMING GUIDELINE
Yes	No	In Process		
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	F. FINANCIAL STABILITY	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<p>F.1 The museum legally, ethically, and responsibly acquires, manages and allocates its financial resources in a way that advances its mission.</p>	<p>F.1 a. The museum has developed gift acceptance policies that are inclusive and welcoming, and that do not support or endorse policies or practices contrary to its mission and values.</p> <p>b. The museum’s membership and data collection forms include gender-neutral language (i.e., spouse or partner).</p> <p>c. The museum’s membership and data collection forms do not require individuals to gender identify if they do not choose to do so and/or include non-binary options for identification.</p> <p>d. The museum’s family or household memberships are inclusive of single and same-sex parents.</p> <p>e. The museum’s campaigns and donor outreach target the LGBTQ community, and do not silo or “closet” information or campaigns, allowing allies to support LGBTQ subjects, too.</p> <p>f. The museum’s donor recognition is inclusive of LGBTQ groups or individuals.</p> <p>g. The museum permits donors and supporters to remain anonymous if desired.</p>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	F.2 The museum operates in a fiscally responsible manner that promotes its long-term sustainability.	
G. FACILITIES AND RISK MANAGEMENT				
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<p>G.1 The museum allocates its space and uses its facilities to meet the needs of the collections, audience, and staff.</p> <p>G.2 The museum has appropriate measures to ensure the safety and security of people, its collections and/or objects, and the facilities it owns or uses.</p> <p>G.3 The museum has an effective program for the care and long-term maintenance of its facilities.</p> <p>G.4 The museum is clean and well-maintained, and provides for the visitors’ needs.</p>	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<p>G.5 The museum takes appropriate measures to protect itself against potential risk and loss.</p>	<p>G.5 a. The museum supports public engagement through protest without disrupting the visitor experience by providing defined, published and monitored “protest zones” on its campus and in its publications.</p>



CURATORIAL



CURATORS ARE THE AGENTS OF INTELLECTUAL ACTIVATION OF A MUSEUM'S MISSION AND COLLECTIONS. Social attitudes surrounding LGBTQ sexual identity and gender expression have evolved. Curatorial departments relying on the time-consuming and deliberate pulses of academia have generally been slow to reflect such shifts. The large and growing body of scholarship in this area should be employed to help grow collections and their interpretation. This work should be guided both by intellectual liberty and close partnerships with LGBTQ scholars and communities.

FUNCTIONAL AREA: CURATORIAL

STATUS OF YOUR INSTITUTION			STANDARD RECOMMENDATION	LGBTQ WELCOMING GUIDELINE
Yes	No	In Process		
			A. PUBLIC TRUST AND ACCOUNTABILITY	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	A.1 The museum is a good steward of its resources held in the public trust.	A1 a. In minority communities historically excluded from participation in the social and educational functions and activities of cultural organizations, it is essential to demonstrate “open door” visibility of administration and operation of the museum to earn and keep public trust.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	A.2 The museum identifies the communities it serves, and makes appropriate decisions in how it serves them.	A2 a. The museum has identified LGBTQ communities as (an) audience(s) to serve. b. Care should be exercised to guarantee that the quality of scholarship, writing, presentation and interpretation in LGBTQ activities and programs is identical to that in other areas of the museum. LGBTQ inclusion should be woven into the fabric of the museum’s production values, and not an afterthought.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	A.3 Regardless of its self-identified communities, the museum strives to be a good neighbor in its geographic area.	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	A.4 The museum strives to be inclusive and offers opportunities for diverse participation.	A4 a. Care should be taken to craft curatorial policies that are inquisitive toward minority collections and content, not determinative.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	A.5 The museum asserts its public service role and places education at the center of that role.	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	A.6 The museum demonstrates a commitment to providing the public with physical and intellectual access to the museum and its resources.	A6 a. The broadest definition of “public” is used to identify and recognize potential audience segments. This definition is outward-facing and market driven, not nested in assumptions of class or level of perceived educational attainment. b. “Access” is broadly defined (e.g., including awareness of audiences’ potential physical, situational, and perceptual barriers to participation) and is facilitated to meet visitor-defined needs of a non-majority population.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	A.7 The museum is committed to public accountability and is transparent in its mission and its operations.	A7 a. The museum may find it helpful to write, publish and otherwise make accessible “onboarding” information describing the curatorial functions of: cultivation of collections and exhibits, the development of interpretive materials and activities, the expected/welcomed participation of LGBTQ donors and community representatives.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	A.8 The museum complies with local, state, and federal laws, codes, and regulations applicable to its facilities, operations, and administration.	
			B. MISSION AND PLANNING	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	B.1 The museum has a clear understanding of its mission and communicates why it exists and who benefits as a result of its efforts.	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	B.2 All aspects of the museum’s operations are integrated and focused on meeting its mission.	B2 a. The museum strives to include LGBTQ voices in institutional, collection, exhibition and facility planning from the outset of these activities and throughout the process(es) as appropriate.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	B.3 The museum’s governing authority and staff think and act strategically to acquire, develop, and allocate resources to advance the mission of the museum.	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	B.4 The museum engages in ongoing and reflective institutional planning that includes involvement of its audiences and community.	

FUNCTIONAL AREA: CURATORIAL

STATUS OF YOUR INSTITUTION			STANDARD RECOMMENDATION	LGBTQ WELCOMING GUIDELINE
Yes	No	In Process		
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<p>B.5 The museum establishes measures of success and uses them to evaluate and adjust its activities.</p>	<p>B5 a. Board, staff and volunteers report regularly and openly on their interactions with, cultivation within, collection of materials about and by, and interpretation regarding LGBTQ subject matter and audiences. Such activities should be evaluated as mission-specific and as part of the museum's core responsibilities, not ancillary or decoratively "diverse."</p>
C. LEADERSHIP + ORGANIZATIONAL STRUCTURE				
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<p>C.1 The governance, staff and volunteer structures and processes effectively advance the museum's mission.</p>	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<p>C.2 The governing authority, staff and volunteers have a clear and shared understanding of their roles and responsibilities.</p>	<p>C2 a. The museum clearly articulates policies and procedures that establish, protect and defend the intellectual freedom of curatorial staff from external social, political or fiscal influences and threats to their pursuit of LGBTQ collections and exhibits and study / publication of related subject matter.</p>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<p>C.3 The governing authority, staff, and volunteers legally, ethically and effectively carry out their responsibilities.</p>	<p>C3 a. Especially in an era of shifting legal structures, definitions and interpretations of civil rights and liberties, the museum must be aware of its obligations in re: provision of services to the LGBTQ community. Interpretations of these obligations may vary at the federal, state, and local level. The museum is encouraged to adopt the most inclusive and welcoming stance appropriate to its mission and audiences.</p>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<p>C.4 The composition, qualifications, and diversity of the museum's leadership, staff, and volunteers enable it to carry out the museum's mission and goals.</p>	<p>C4 a. The museum specifically orients curatorial staff to support its openly inclusive visitor experiences, programs, policies and advertising.</p>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<p>C.5 There is a clear and formal division of responsibilities between the governing authority and any group that supports the museum, whether separately incorporated or operating within the museum or its parent organization.</p>	<p>C5 a. The museum clearly articulates policies and procedures that establish, protect and defend the intellectual freedom of curatorial staff from external social, political or fiscal influences and threats to their pursuit of LGBTQ collections and exhibits and study / publication of related subject matter.</p>
D. COLLECTIONS STEWARDSHIP				
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<p>D.1 The museum owns, exhibits, or uses collections that are appropriate to its mission.</p>	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<p>D.2 The museum legally, ethically, and effectively manages, documents, cares for, and uses the collections.</p>	<p>D2 a. There is a long and unpleasant history of LGBTQ individuals and their partners being disowned and/or rejected by families, employers and organizations, or of partnerships in life being erased or disinherited in death. If personal property or papers are being collected by or about such individuals or groups, clear chains of ownership should be carefully established.</p>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<p>D.3 The museum's collections-related research is conducted according to appropriate scholarly standards.</p>	<p>D3 a. Minority-community collections may not be supported with a wealth of directly-related research that is easily accessible. It is incumbent upon the museum to document, fact-check and peer-review research in LGBTQ-specific subject areas as it would with any other emerging field of study.</p>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<p>D.4 The museum strategically plans for the use and development of its collections.</p>	<p>D4 a. Collection development guidelines and other curatorial policies should specifically address LGBTQ content and mission relevance.</p> <p>b. Research subjects and donors of LGBTQ-community collections may desire anonymity in references and publications as a condition of participation in oral-histories, donations and development of interpretation. This should be honored, and explained to staff and visitors.</p>

FUNCTIONAL AREA: CURATORIAL

STATUS OF YOUR INSTITUTION			STANDARD RECOMMENDATION	LGBTQ WELCOMING GUIDELINE
Yes	No	In Process		
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<p>D.5 Guided by its mission, the museum provides public access to its collections while ensuring their preservation.</p>	<p>D5 a. “Access” is broadly defined (e.g., including awareness of audiences’ potential physical, situational, and perceptual barriers to use of collections) and is facilitated to meet visitor-defined needs of a non-majority population.</p>
			E. EDUCATION AND INTERPRETATION	<i>(none applicable)</i>
			F. FINANCIAL STABILITY	<i>(none applicable)</i>
			G. FACILITIES AND RISK MANAGEMENT	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<p>G.1 The museum allocates its space and uses its facilities to meet the needs of the collections, audience, and staff.</p> <p>G.2 The museum has appropriate measures to ensure the safety and security of people, its collections and/ or objects, and the facilities it owns or uses.</p> <p>G.3 The museum has an effective program for the care and long-term maintenance of its facilities.</p> <p>G.4 The museum is clean and well-maintained, and provides for the visitors’ needs.</p> <p>G.5 The museum takes appropriate measures to protect itself against potential risk and loss.</p>	<p>G1 a. Historical LGBTQ collections and exhibits may contain personal papers, clothing / textiles and contemporary ephemera with particular environmental controls needs and preservation standards. Curators should approach such collections and exhibits with this in mind.</p>

GUEST EXPERIENCE



THERE ARE A VARIETY OF EXPERIENCES THAT INDIVIDUALS SEEK AND FIND SATISFYING IN MUSEUMS. There are also experiences that LGBTQ visitors encounter as a result of their museum visit. It is incumbent upon the museum to actively anticipate such social, object-based, cognitive and subjective experiences and to employ methods to record and assess the experiences of its LGBTQ visitors. A focus on LGBTQ guest experience relies equally on principles of education, interpretation, client service and hospitality management to sustain attitudes and practices demonstrating the museum's accountability to the total customer experience.

FUNCTIONAL AREA: GUEST EXPERIENCE

STATUS OF YOUR INSTITUTION			STANDARD RECOMMENDATION	LGBTQ WELCOMING GUIDELINE
Yes	No	In Process		
			A. PUBLIC TRUST AND ACCOUNTABILITY	
			A.1 The museum is a good steward of its resources held in the public trust.	
			A.2 The museum identifies the communities it serves, and makes appropriate decisions in how it serves them.	
			A.3 Regardless of its self-identified communities, the museum strives to be a good neighbor in its geographic area.	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	A.4 The museum strives to be inclusive and offers opportunities for diverse participation.	A.4 a. The museum conducts training programs on LGBTQ identity sensitivity for board, staff and volunteers. Staff and visitors whose appearances do not conform to heterosocial norms no longer speak of getting “the look” from museum staff during interview for hiring or in the course of their visits. Trainings should emphasize basics of professional customer service: cordial and affirmative greetings accompanied with the offer of information or assistance. Judgmental or dismissive glances and tones of voice negatively impact visitor experience and the museum’s reputation on multiple levels.
			A.5 The museum asserts its public service role and places education at the center of that role.	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	A.6 The museum demonstrates a commitment to providing the public with physical and intellectual access to the museum and its resources.	A.6 a. The museum integrates publication of notices, announcements, promotions and collateral information by and about LGBTQ scholars, artists and activities with all other Museum materials. Staff and visitors see that LGBTQ inclusion is the regular vocabulary of the museum, not decorative diversity.
			A.7 The museum is committed to public accountability and is transparent in its mission and its operations.	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	A.8 The museum complies with local, state, and federal laws, codes, and regulations applicable to its facilities, operations, and administration.	A.8 a. Especially in an era of shifting legal structures, definitions and interpretations of civil rights and liberties, the museum must be aware of its obligations in re: provision of services to the LGBTQ community. Interpretations of these obligations may vary at the federal, state, and local level; [The museum is encouraged to adopt the most inclusive and welcoming stance appropriate to its mission and audiences]. b. The museum demonstrates public support for LGBTQ equality under the law through taking public positions or advocating around local, state, or federal legislation or initiatives, or other acceptable areas of advocacy for nonprofit organizations.
			B. MISSION AND PLANNING	
			B.1 The museum has a clear understanding of its mission and communicates why it exists and who benefits as a result of its efforts.	
			B.2 All aspects of the museum’s operations are integrated and focused on meeting its mission.	
			B.3 The museum’s governing authority and staff think and act strategically to acquire, develop, and allocate resources to advance the mission of the museum.	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	B.4 The museum engages in ongoing and reflective institutional planning that includes involvement of its audiences and community.	B.4 a. The museum visibly welcomes and includes LGBTQ voices in its advisory councils, committees or other community forums.

FUNCTIONAL AREA: GUEST EXPERIENCE

STATUS OF YOUR INSTITUTION			STANDARD RECOMMENDATION	LGBTQ WELCOMING GUIDELINE
Yes	No	In Process		
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	B.5 The museum establishes measures of success and uses them to evaluate and adjust its activities.	B.5 a. The museum regularly conducts public forums and sessions seeking input from the community and to gauge levels of trust among LGBTQ staff and audiences. Assessment happens on the visitor's terms, and the visitor is helped to feel safe offering candid observations and evaluations of the LGBTQ experience with the museum.
C. LEADERSHIP + ORGANIZATIONAL STRUCTURE				
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	C.1 The governance, staff and volunteer structures and processes effectively advance the museum's mission.	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	C.2 The governing authority, staff and volunteers have a clear and shared understanding of their roles and responsibilities.	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	C.3 The governing authority, staff, and volunteers legally, ethically and effectively carry out their responsibilities.	C.3 a. Especially in an era of shifting legal structures, definitions and interpretations of civil rights and liberties, the museum must be aware of its obligations in re: provision of services to the LGBTQ community. Interpretations of these obligations may vary at the federal, state, and local level. The museum is encouraged to adopt the most inclusive and welcoming stance appropriate to its mission and audiences.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	C.4 The composition, qualifications, and diversity of the museum's leadership, staff, and volunteers enable it to carry out the museum's mission and goals.	C.4 a. The museum orients board, staff and volunteers to support its openly inclusive visitor experiences, programs, policies and advertising. b. The museum conducts training programs on LGBTQ identity sensitivity for board, staff and volunteers.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	C.5 There is a clear and formal division of responsibilities between the governing authority and any group that supports the museum, whether separately incorporated or operating within the museum or its parent organization.	
			D. COLLECTIONS STEWARDSHIP	<i>(none applicable)</i>
E. EDUCATION AND INTERPRETATION				
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	E.1 The museum clearly states its overall educational goals, philosophy, and messages, and demonstrates that its activities are in alignment with them.	E.1 a. Exhibitions and related experiences demonstrate an institution's role as LGBTQ ally: the museum is a venue that visibly serves LGBTQ audiences & communities and actively deconstructs stereotypes/misinformation/ past erasure of LGBTQ voices.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	E.2 The museum understands the characteristics and needs of its existing and potential audiences and uses this understanding to inform its interpretation.	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	E.3 The museum's interpretive content is based on appropriate research.	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	E.4 Museums conducting primary research do so according to scholarly standards.	E.4 a. Research subjects and donors of LGBTQ-community collections may desire anonymity in references and publications as a condition of participation in oral-histories, donations and development of interpretation. This should be honored, and explained to staff and visitors.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	E.5 The museum uses techniques, technologies, and methods appropriate to its educational goals, content, audiences, and resources.	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	E.6 The museum presents accurate and appropriate content for each of its audiences.	E.6 a. The museum's family-based programs/events allow for all family types and compositions to be represented.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	E.7 The museum demonstrates consistent high quality in its interpretive activities.	E.7 a. Care should be exercised to guarantee that the quality of scholarship, writing, presentation and interpretation in LGBTQ activities and programs is identical to that in other areas of the museum. LGBTQ inclusion should be woven into the fabric of the museum's production values, and not be an afterthought.

FUNCTIONAL AREA: GUEST EXPERIENCE

STATUS OF YOUR INSTITUTION			STANDARD RECOMMENDATION	LGBTQ WELCOMING GUIDELINE
Yes	No	In Process		
			E.8 The museum assesses the effectiveness of its interpretive activities and uses those results to plan and improve its activities.	
F. FINANCIAL STABILITY				
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<p>F.1 The museum legally, ethically, and responsibly acquires, manages and allocates its financial resources in a way that advances its mission.</p> <p>F.2 The museum operates in a fiscally responsible manner that promotes its long-term sustainability.</p>	<p>F.1 a. The museum's membership and data-collection forms include gender-neutral language (i.e., spouse or partner).</p> <p>b. The museum's membership and data collection forms do not require individuals to gender identify if they do not choose to do so and/or include non-binary options for identification.</p> <p>c. The museum's family or household memberships are inclusive of single and same-sex parents.</p> <p>d. The museum's campaigns and donor outreach target the LGBTQ community, and do not silo or "closet" information or campaigns, allowing allies to support LGBTQ subjects, too.</p> <p>e. The museum's donor recognition is inclusive of LGBTQ groups or individuals.</p>
G. FACILITIES AND RISK MANAGEMENT				
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<p>G.1 The museum allocates its space and uses its facilities to meet the needs of the collections, audience, and staff.</p> <p>G.2 The museum has appropriate measures to ensure the safety and security of people, its collections and/or objects, and the facilities it owns or uses.</p> <p>G.3 The museum has an effective program for the care and long-term maintenance of its facilities.</p> <p>G.4 The museum is clean and well-maintained, and provides for the visitors' needs.</p> <p>G.5 The museum takes appropriate measures to protect itself against potential risk and loss.</p>	<p>G.1 a. The museum permits full access to LGBTQ individuals, groups, events and projects under its facilities use and rental policies.</p> <p>b. Wayfinding includes visual cues for those who do not identify with bio-physical sex (1). For example, using fixtures-based images for restrooms (e.g., a toilet), and not gendered human figures, where possible.</p> <p>c. Interpretive signs include visual cues for those who do not identify with heteronormative images (visual coding).</p> <p>d. The museum provides unisex and/or family restrooms in line with guidelines on gender transition.</p> <p>e. Any institutional statement of diversity and inclusion including LGBTQ communities is publicly visible within the museum.</p> <p>G.5 a. The museum supports public engagement through protest without disrupting the visitor experience by providing defined, published and monitored "protest zones" on its campus and in its publications.</p>

HUMAN RESOURCES

HUMAN RESOURCES FUNCTIONS DRAMATICALLY CONDITION A MUSEUM'S WELCOMING STANCE FOR LGBTQ STAFF, CONTRACTORS AND VENDORS AND VISITORS.

A patchwork of state and local non-discrimination laws continues to expose millions of LGBTQ persons and families to discrimination on the basis of gender identity and sexual orientation, and and many have no reliable protections. Non-discrimination policies, benefits, trainings and other museum HR practices that include LGBT workers and issues improve and promote fairness in the workplace and are essential for museums to compete for talent and visitors.

FUNCTIONAL AREA: HUMAN RESOURCES

STATUS OF YOUR INSTITUTION			STANDARD RECOMMENDATION	LGBTQ WELCOMING GUIDELINE
Yes	No	In Process		
			A. PUBLIC TRUST AND ACCOUNTABILITY	
			A.1 The museum is a good steward of its resources held in the public trust.	
			A.2 The museum identifies the communities it serves, and makes appropriate decisions in how it serves them.	
			A.3 Regardless of its self-identified communities, the museum strives to be a good neighbor in its geographic area.	
			A.4 The museum strives to be inclusive and offers opportunities for diverse participation.	
			A.5 The museum asserts its public service role and places education at the center of that role.	
			A.6 The museum demonstrates a commitment to providing the public with physical and intellectual access to the museum and its resources.	
			A.7 The museum is committed to public accountability and is transparent in its mission and its operations.	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	A.8 The museum complies with local, state, and federal laws, codes, and regulations applicable to its facilities, operations, and administration.	<p>A.8 a. The museum has an informal workplace culture that is welcoming and inclusive to LGBTQ staff. LGBTQ staff life events (including marriage and baby celebrations and death events) are treated equally as all staff's life events.</p> <p>b. The museum supports an organization-wide diversity council or LGBTQ employee group when formation of such a group is proposed by staff.</p> <p>c. The museum offers staff opportunities to celebrate events that are important to them, with support from leadership. Examples include LGBTQ Pride events or It Gets Better project participation.</p> <p>d. The museum has organization-wide LGBTQ competency training, resources or accountability measures. The museum demonstrates a sustained and accountable commitment to diversity and cultural competency through new hire trainings, supervisor trainings, professional development, and/or gender transition supportive trainings.</p> <p>e. The museum has an equal employment opportunity policy prohibiting discrimination based on sexual orientation.</p> <p>f. The museum has an equal employment opportunity policy prohibiting discrimination based on gender identity or expression.</p> <p>g. The museum offers equitable spousal or partner medical employment benefits as permitted by law.</p> <p>h. The museum has parity across other "soft" benefits for spouses or partners. These soft benefits include: COBRA; dental; vision; legal dependent coverage; bereavement leave; employer-provided supplemental life insurance for a partner; relocation/travel assistance; adoption assistance; qualified joint and survivor annuity for partners; retiree healthcare benefits; and employee discounts.</p> <p>i. The museum offers equal health coverage for transgender individuals without exclusion for medically necessary care.</p>

FUNCTIONAL AREA: HUMAN RESOURCES

STATUS OF YOUR INSTITUTION			STANDARD RECOMMENDATION	LGBTQ WELCOMING GUIDELINE
Yes	No	In Process		
				<p>j. Employee data collection forms that include employee race, ethnicity, gender, military and disability status - typically recorded as part of employee records - include optional questions on sexual orientation and gender identity.</p>
B. MISSION AND PLANNING				
			<p>B.1 The museum has a clear understanding of its mission and communicates why it exists and who benefits as a result of its efforts.</p> <p>B.2 All aspects of the museum's operations are integrated and focused on meeting its mission.</p> <p>B.3 The museum's governing authority and staff think and act strategically to acquire, develop, and allocate resources to advance the mission of the museum.</p> <p>B.4 The museum engages in ongoing and reflective institutional planning that includes involvement of its audiences and community.</p>	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<p>B.5 The museum establishes measures of success and uses them to evaluate and adjust its activities.</p>	<p>B.5 a. The museum conducts anonymous employee engagement or climate surveys on a regular basis that allow employees the option to identify as LGBTQ.</p>
C. LEADERSHIP + ORGANIZATIONAL STRUCTURE				
			<p>C.1 The governance, staff and volunteer structures and processes effectively advance the museum's mission.</p> <p>C.2 The governing authority, staff and volunteers have a clear and shared understanding of their roles and responsibilities.</p>	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<p>C.3 The governing authority, staff, and volunteers legally, ethically and effectively carry out their responsibilities.</p>	<p>C.3 a. Executive and senior management performance measures include broad diversity metrics that include LGBTQ subjects.</p>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<p>C.4 The composition, qualifications, and diversity of the museum's leadership, staff, and volunteers enable it to carry out the museum's mission and goals.</p>	<p>C.4 a. The museum actively recruits LGBTQ prospective employees, either through LGBTQ professional associations, LGBTQ professional recruitment events, or LGBTQ specific job sites.</p> <p>b. The museum demonstrates public support for LGBTQ equality under the law through taking public positions or advocating around local, state, or federal legislation or initiatives, or other acceptable areas of advocacy for nonprofit organizations.</p> <p>c. The museum includes LGBTQ-specific organizations, such as the Human Rights Campaign [HRC], PFLAG [formerly Parents, Families and Friends of Lesbians and Gays] and the National Gay & Lesbian Chamber of Commerce [NGLCC] if it offers professional and institutional memberships and offers these options to staff.</p>
			<p>C.5 There is a clear and formal division of responsibilities between the governing authority and any group that supports the museum, whether separately incorporated or operating within the museum or its parent organization.</p>	
D. COLLECTIONS STEWARDSHIP				
			<i>(none applicable)</i>	
E. EDUCATION AND INTERPRETATION				
			<i>(none applicable)</i>	

FUNCTIONAL AREA: HUMAN RESOURCES

STATUS OF YOUR INSTITUTION			STANDARD RECOMMENDATION	LGBTQ WELCOMING GUIDELINE
Yes	No	In Process		
			F. FINANCIAL STABILITY	<i>(none applicable)</i>
			G. FACILITIES AND RISK MANAGEMENT	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<p>G.1 The museum allocates its space and uses its facilities to meet the needs of the collections, audience, and staff.</p> <p>G.2 The museum has appropriate measures to ensure the safety and security of people, its collections and/or objects, and the facilities it owns or uses.</p> <p>G.3 The museum has an effective program for the care and long-term maintenance of its facilities.</p> <p>G.4 The museum is clean and well-maintained, and provides for the visitors' needs.</p> <p>G.5 The museum takes appropriate measures to protect itself against potential risk and loss.</p>	<p>G.2 a. The museum has gender transition guidelines with supportive restrooms. Safe and appropriate restroom access is guaranteed to staff, volunteers, and visitors through gender-neutral / family restrooms and/or actively disseminated and enforced policies granting transgendered individuals access to restrooms consistent with their identified / presented gender.</p>



PUBLIC ENGAGEMENT



PUBLIC ENGAGEMENT FOCUSES ON ALIGNING THE WORK OF VARIOUS VISITOR-FACING AREAS OF A MUSEUM TO BETTER SERVE CURRENT AND FUTURE AUDIENCES. By listening to and advocating for LGBTQ visitor perspectives, museums can make decisions and plans to meet community needs, wants and ways of engaging with collections, programs and support opportunities. Long viewed as the purview of marketing, it is now crucial that museums seek how to effectively engage visitors institution-wide in ways that embrace their LGBTQ experience before, during and after visiting.

FUNCTIONAL AREA: PUBLIC ENGAGEMENT

STATUS OF YOUR INSTITUTION			STANDARD RECOMMENDATION	LGBTQ WELCOMING GUIDELINE
Yes	No	In Process		
A. PUBLIC TRUST AND ACCOUNTABILITY				
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	A.1 The museum is a good steward of its resources held in the public trust.	A1 a. The museum regularly conducts public forums and sessions seeking input from the community and to gauge levels of trust among LGBTQ staff and audiences.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	A.2 The museum identifies the communities it serves, and makes appropriate decisions in how it serves them.	A.2 a. The museum has identified LGBTQ communities as (an) audience(s) to serve. b. The museum includes LGBTQ voices in its advisory councils, committees or other community forums.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	A.3 Regardless of its self-identified communities, the museum strives to be a good neighbor in its geographic area.	A.3 a. The museum regularly sends representatives to meetings of LGBTQ and allied organizations in the community.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	A.4 The museum strives to be inclusive and offers opportunities for diverse participation.	A.4 a. The museum advertises in LGBTQ media, but not necessarily just about LGBTQ subjects or themes. b. The museum's marketing is LGBTQ-inclusive by using relevant media and community events to advertise and offer incentives to track patronage.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	A.5 The museum asserts its public service role and places education at the center of that role.	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	A.6 The museum demonstrates a commitment to providing the public with physical and intellectual access to the museum and its resources.	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	A.7 The museum is committed to public accountability and is transparent in its mission and its operations.	A.7 a. In minority communities historically excluded from participation in the social and educational functions and activities of cultural organizations, it is essential to demonstrate "open door" visibility of administration and operation of the museum to earn and keep public trust.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	A.8 The museum complies with local, state, and federal laws, codes, and regulations applicable to its facilities, operations, and administration.	A.8 a. Especially in an era of shifting legal structures, definitions and interpretations of civil rights and liberties, the museum must be aware of its obligations in re: provision of services to the LGBTQ community. Interpretations of these obligations may vary at the federal, state, and local level. The museum is encouraged to adopt the most inclusive and welcoming stance appropriate to its mission and audiences. b. The museum demonstrates public support for LGBTQ equality under the law through taking public positions or advocating around local, state, or federal legislation or initiatives, or other acceptable areas of advocacy for nonprofit organizations.
B. MISSION AND PLANNING				
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	B.1 The museum has a clear understanding of its mission and communicates why it exists and who benefits as a result of its efforts.	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	B.2 All aspects of the museum's operations are integrated and focused on meeting its mission.	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	B.3 The museum's governing authority and staff think and act strategically to acquire, develop, and allocate resources to advance the mission of the museum.	B.3 a. The museum has clearly articulated and published its commitment to inclusion in recruiting materials, position descriptions and evaluation instruments for board, personnel and volunteers.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	B.4 The museum engages in ongoing and reflective institutional planning that includes involvement of its audiences and community.	B.4 a. The museum actively seeks to build relationships with LGBTQ organizations, businesses, groups, families and individuals in the normal course of business; and to invite a broad and frequently-changing representation to participate in museum planning and evaluation.

FUNCTIONAL AREA: PUBLIC ENGAGEMENT

STATUS OF YOUR INSTITUTION			STANDARD RECOMMENDATION	LGBTQ WELCOMING GUIDELINE
Yes	No	In Process		
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	B.5 The museum establishes measures of success and uses them to evaluate and adjust its activities.	
C. LEADERSHIP + ORGANIZATIONAL STRUCTURE				
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	C.1 The governance, staff and volunteer structures and processes effectively advance the museum's mission.	C.1 a. The museum engages LGBTQ volunteers and staff in visible leadership positions.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	C.2 The governing authority, staff and volunteers have a clear and shared understanding of their roles and responsibilities.	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	C.3 The governing authority, staff, and volunteers legally, ethically and effectively carry out their responsibilities.	C.3 a. Especially in an era of shifting legal structures, definitions and interpretations of civil rights and liberties, the museum must be aware of its obligations in re: provision of services to the LGBTQ community. Interpretations of these obligations may vary at the federal, state, and local level. The museum is encouraged to adopt the most inclusive and welcoming stance appropriate to its mission and audiences. b. The museum trains board, staff and volunteers to address press or public complaints regarding openly inclusive visitor experiences, programs, policies and advertising. The museum will quickly and vocally publicly defend intellectual freedom, equal access and other inclusive policies and procedures.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	C.4 The composition, qualifications, and diversity of the museum's leadership, staff, and volunteers enable it to carry out the museum's mission and goals.	C.4 a. The museum actively recruits LGBTQ prospective board members either through LGBTQ professional associations, LGBTQ professional recruitment events, or LGBTQ specific job sites.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	C.5 There is a clear and formal division of responsibilities between the governing authority and any group that supports the museum, whether separately incorporated or operating within the museum or its parent organization.	
D. COLLECTIONS STEWARDSHIP				
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	D.1 The museum owns, exhibits, or uses collections that are appropriate to its mission.	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	D.2 The museum legally, ethically, and effectively manages, documents, cares for, and uses the collections.	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	D.3 The museum's collections-related research is conducted according to appropriate scholarly standards.	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	D.4 The museum strategically plans for the use and development of its collections.	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	D.5 Guided by its mission, the museum provides public access to its collections while ensuring their preservation.	D.5 a. The museum may find it helpful to write, publish and otherwise make accessible "onboarding" information describing the cultivation of collections and exhibits, and the development of interpretive materials and activities, and expected/welcomed participation of LGBTQ donors and community representatives. b. The broadest definition of "public" is used to identify, recognize, communicate with and about potential audience segments. This definition is outward-facing and market driven, not nested in assumptions of class or level of perceived educational attainment.

FUNCTIONAL AREA: PUBLIC ENGAGEMENT

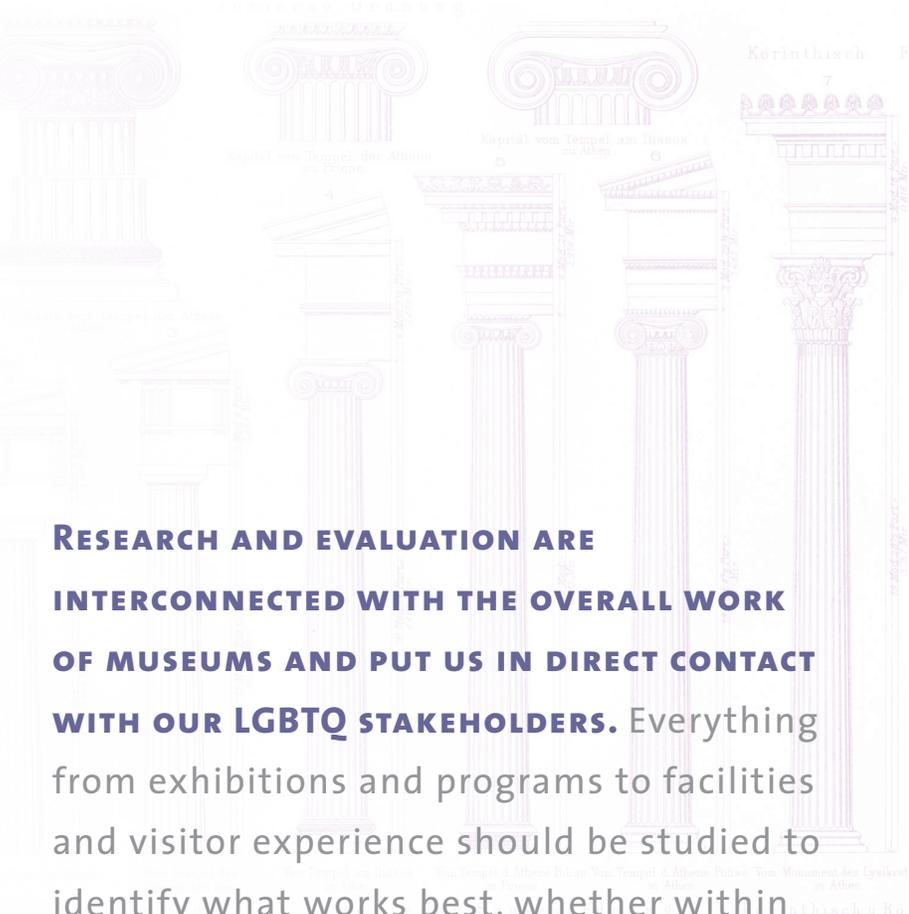
STATUS OF YOUR INSTITUTION			STANDARD RECOMMENDATION	LGBTQ WELCOMING GUIDELINE
Yes	No	In Process		
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		<p>c. "Access" is broadly defined (e.g., including awareness of audiences' potential physical, situational, and perceptual barriers to use of collections) and is facilitated to meet visitor-defined needs of a non-majority population.</p>
E. EDUCATION AND INTERPRETATION				
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<p>E.1 The museum clearly states its overall educational goals, philosophy, and messages, and demonstrates that its activities are in alignment with them.</p> <p>E.2 The museum understands the characteristics and needs of its existing and potential audiences and uses this understanding to inform its interpretation.</p>	<p>E.2 a. The museum develops inclusive content and experiences through open, transparent and clearly articulated policies. As much as possible, the LGBTQ community's stories and histories should be told in their terms, without imposed meanings and interpretations.</p>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<p>E.3 The museum's interpretive content is based on appropriate research.</p> <p>E.4 Museums conducting primary research do so according to scholarly standards.</p>	<p>E.4 a. Research subjects and donors of LGBTQ-community collections may desire anonymity in references and publications as a condition of participation in oral-histories, donations and development of interpretation. This should be honored, and explained to staff and visitors.</p> <p>b. Minority-community collections may not be supported with a wealth of directly-related research that is easily accessible. It is incumbent upon the museum to document, fact-check and peer-review research in LGBTQ-specific subject areas as with any other emerging field of study. It should be published and otherwise made known that this feedback is welcomed.</p>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<p>E.5 The museum uses techniques, technologies, and methods appropriate to its educational goals, content, audiences, and resources.</p> <p>E.6 The museum presents accurate and appropriate content for each of its audiences.</p> <p>E.7 The museum demonstrates consistent high quality in its interpretive activities.</p>	<p>E.7 a. Care should be exercised to guarantee that the quality of scholarship, writing, presentation and interpretation in LGBTQ activities and programs is identical to that in other areas of the museum. LGBTQ inclusion should be woven into the fabric of the museum's production values, and not be an afterthought.</p> <p>b. Bear in mind: lived experience and scholarship should not be conflated; there is not one monolithic LGBTQ perspective and diversity exists within this population.</p>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<p>E.8 The museum assesses the effectiveness of its interpretive activities and uses those results to plan and improve its activities.</p>	
F. FINANCIAL STABILITY				
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<p>F.1 The museum legally, ethically, and responsibly acquires, manages and allocates its financial resources in a way that advances its mission.</p>	<p>F.1 a. The museum may find it helpful to write, publish and otherwise make accessible "onboarding" information describing the cultivation of collections and exhibits, and the development of interpretive materials and activities, and expected/welcomed participation of LGBTQ donors and community representatives. From a public engagement perspective, this is especially important to make known to minority donors and supporters who have been long excluded from majority institutions and who express legitimate concerns regarding organizational stability, confidentiality of sensitive personal information, and transfer of deed for long-closely-held closeted histories and untold stories.</p>

FUNCTIONAL AREA: PUBLIC ENGAGEMENT

STATUS OF YOUR INSTITUTION			STANDARD RECOMMENDATION	LGBTQ WELCOMING GUIDELINE
Yes	No	In Process		
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	F.2 The museum operates in a fiscally responsible manner that promotes its long-term sustainability.	
G. FACILITIES AND RISK MANAGEMENT				
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	G.1 The museum allocates its space and uses its facilities to meet the needs of the collections, audience, and staff.	G.1 a. The museum publishes that it permits full access to LGBTQ individuals, groups, events and projects under its facilities use and rental policies.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	G.2 The museum has appropriate measures to ensure the safety and security of people, its collections and/or objects, and the facilities it owns or uses.	G.2 a. The museum trains board, staff and volunteers to address press or public complaints regarding openly inclusive visitor experiences, programs, policies and advertising. The museum will quickly and vocally publicly defend intellectual freedom, equal access and other inclusive policies and procedures.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	G.3 The museum has an effective program for the care and long-term maintenance of its facilities.	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	G.4 The museum is clean and well-maintained, and provides for the visitors' needs.	G.4 a. Wayfinding includes visual cues for those who do not identify with bio-physical sex. For example, using fixtures-based images for restrooms (e.g., a toilet, and not gendered human figures, where possible). b. Interpretive signs include visual cues for those who do not identify with heteronormative images (visual coding). c. The museum supports public engagement through protest without disrupting the visitor experience by providing defined, published and monitored "protest zones" on its campus and in its publications.
			G.5 The museum takes appropriate measures to protect itself against potential risk and loss	



VISITOR RESEARCH AND EVALUATION



RESEARCH AND EVALUATION ARE INTERCONNECTED WITH THE OVERALL WORK OF MUSEUMS AND PUT US IN DIRECT CONTACT WITH OUR LGBTQ STAKEHOLDERS. Everything from exhibitions and programs to facilities and visitor experience should be studied to identify what works best, whether within a specific museum or across the field. Assessment is a tried-and-true method for incorporating community voices into our work. Research and evaluation studies create opportunities to identify and incorporate the specific perspectives and needs of those LGBTQ communities we serve, as well as the effectiveness of programs and activities in meeting those needs.

FUNCTIONAL AREA: VISITOR RESEARCH AND EVALUATION

STATUS OF YOUR INSTITUTION			STANDARD RECOMMENDATION	LGBTQ WELCOMING GUIDELINE
Yes	No	In Process		
			A. PUBLIC TRUST AND ACCOUNTABILITY	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<p>A.1 The museum is a good steward of its resources held in the public trust.</p> <p>A.2 The museum identifies the communities it serves, and makes appropriate decisions in how it serves them.</p> <p>A.3 Regardless of its self-identified communities, the museum strives to be a good neighbor in its geographic area.</p> <p>A.4 The museum strives to be inclusive and offers opportunities for diverse participation.</p>	<p>A.4 a. Ensure the museum knows it serves LGBTQ communities. Recognize LGBTQ communities as public constituent groups worthy of being served by the museum. Include LGBTQ visitors and other stakeholders under the umbrella of audiences that the museum strives to serve.</p> <p>b. Create spaces for LGBTQ individuals to identify themselves within the museum. Actively seek, document, and apply participation and input from LGBTQ community members about how to adopt inclusive practices.</p>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<p>A.5 The museum asserts its public service role and places education at the center of that role.</p>	<p>A.5 a. Recognize that LGBTQ communities may have unique needs in the museum. Identify and consider the needs of LGBTQ individuals - as visitors, as community stakeholders, and as members of marginalized communities - when making both operational and interpretive decisions.</p> <p>b. Study whether and how LGBTQ community needs are served by the museum. Rigorously seek out, gather, and apply evidence about the needs of LGBTQ individuals when making both operational and interpretive decisions.</p>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<p>A.6 The museum demonstrates a commitment to providing the public with physical and intellectual access to the museum and its resources.</p> <p>A.7 The museum is committed to public accountability and is transparent in its mission and its operations.</p>	<p>A.7 a. Make public the museum's service to LGBTQ communities. Clearly articulate and commit to serving LGBTQ communities as with any other audience.</p> <p>b. Ensure the museum's service is supportive, positive, and visible. Gather evidence to verify the institution is seen as an "out" ally - service to and inclusion of LGBTQ communities is visible and perceived as unapologetic.</p>
			B. MISSION AND PLANNING	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<p>B.1 The museum has a clear understanding of its mission and communicates why it exists and who benefits as a result of its efforts.</p> <p>B.2 All aspects of the museum's operations are integrated and focused on meeting its mission.</p> <p>B.3 The museum's governing authority and staff think and act strategically to acquire, develop, and allocate resources to advance the mission of the museum.</p> <p>B.4 The museum engages in ongoing and reflective institutional planning that includes involvement of its audiences and community.</p>	<p>B.4 a. Ensure the museum knows it serves LGBTQ communities. Recognize LGBTQ communities as public constituent groups worthy of being served by the museum. Include LGBTQ visitors and other stakeholders under the umbrella of audiences that the museum strives to serve.</p>

FUNCTIONAL AREA: VISITOR RESEARCH AND EVALUATION

STATUS OF YOUR INSTITUTION			STANDARD RECOMMENDATION	LGBTQ WELCOMING GUIDELINE
Yes	No	In Process		
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<p>C. LEADERSHIP + ORGANIZATIONAL STRUCTURE</p> <p>C.1 The governance, staff and volunteer structures and processes effectively advance the museum's mission.</p> <p>C.2 The governing authority, staff and volunteers have a clear and shared understanding of their roles and responsibilities.</p> <p>C.3 The governing authority, staff, and volunteers legally, ethically and effectively carry out their responsibilities.</p> <p>C.4 The composition, qualifications, and diversity of the museum's leadership, staff, and volunteers enable it to carry out the museum's mission and goals.</p> <p>C.5 There is a clear and formal division of responsibilities between the governing authority and any group that supports the museum, whether separately incorporated or operating within the museum or its parent organization.</p>	<p>b. Study whether, how, and to what extent LGBTQ communities use and perceive the museum. Rigorously seek out, gather, and apply evidence about how LGBTQ individuals perceive the institution, its mission, and how it might serve their needs - then strive to correct any misperceptions or to better meet communities' needs.</p> <p>c. Gather and use data about preferred museum use(s) by LGBTQ communities. Actively seek, document, and apply participation and input from LGBTQ community members about how they use (or would like to use) the institution.</p> <p>d. Connect audience service to the museum's internal accountability measures. Institutional success measures include criteria about inclusion of and service to diverse stakeholder groups, including LGBTQ communities.</p> <p>e. Study whether, how, and to what extent the museum serves LGBTQ communities. Rigorously seek out, gather, and apply evidence about how the museum serves LGBTQ communities in practice. Avoid reliance on staff perceptions or purely anecdotal evidence.</p>
			<p>D. COLLECTIONS STEWARDSHIP</p>	<p><i>(none applicable)</i></p>
			<p>E. EDUCATION AND INTERPRETATION</p> <p>E.1 The museum clearly states its overall educational goals, philosophy, and messages, and demonstrates that its activities are in alignment with them.</p> <p>E.2 The museum understands the characteristics and needs of its existing and potential audiences and uses this understanding to inform its interpretation.</p>	<p>E.2 a. Recognize that LGBTQ learners may have unique needs in the museum. Recognize that LGBTQ audiences bring unique experiences and expectations with them to their roles as learners in museums, which may shape how they are best served.</p>

FUNCTIONAL AREA: VISITOR RESEARCH AND EVALUATION

STATUS OF YOUR INSTITUTION			STANDARD RECOMMENDATION	LGBTQ WELCOMING GUIDELINE
Yes	No	In Process		
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<p>E.3 The museum's interpretive content is based on appropriate research.</p> <p>E.4 Museums conducting primary research do so according to scholarly standards.</p> <p>E.5 The museum uses techniques, technologies, and methods appropriate to its educational goals, content, audiences, and resources.</p> <p>E.6 The museum presents accurate and appropriate content for each of its audiences.</p> <p>E.7 The museum demonstrates consistent high quality in its interpretive activities.</p> <p>E.8 The museum assesses the effectiveness of its interpretive activities and uses those results to plan and improve its activities.</p>	<p>b. Study whether, how, and to what extent LGBTQ learners are served by the museum. Rigorously seek out, gather, and apply evidence about the needs of LGBTQ communities as learners. Avoid reliance on staff perceptions or purely anecdotal evidence.</p> <p>E.6 a. Recognize that LGBTQ stories and voices are under-represented in museums. Recognize that content related to LGBTQ experiences has historically been absent from museum experiences, even where pertinent, and that visible representations of LGBTQ content can profoundly, positively shape how LGBTQ visitors engage with an experience.</p> <p>b. Study whether and how LGBTQ individuals see themselves portrayed / represented in the museum. Rigorously seek out, gather, and apply evidence about how LGBTQ individuals perceive the content of museum exhibits and experiences. Avoid reliance on staff perceptions or purely anecdotal evidence.</p>
F. FINANCIAL STABILITY				
G. FACILITIES AND RISK MANAGEMENT				
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<p>G.1 The museum allocates its space and uses its facilities to meet the needs of the collections, audience, and staff.</p> <p>G.2 The museum has appropriate measures to ensure the safety and security of people, its collections and/ or objects, and the facilities it owns or uses.</p> <p>G.3 The museum has an effective program for the care and long-term maintenance of its facilities.</p> <p>G.4 The museum is clean and well-maintained, and provides for the visitors' needs.</p>	<p>G.4 a. Recognize that LGBTQ individuals may have unique accessibility or facilities needs in the museum. Recognize that some LGBTQ visitors may have unique facilities needs regarding access, physical safety and comfort, and wayfinding.</p> <p>b. Study how and to what extent LGBTQ individuals' unique accessibility and facilities needs are being met by the museum. Rigorously seek out, gather, and apply evidence about access, physical safety and comfort, and wayfinding specifically for LGBTQ visitors. Avoid reliance on staff perceptions or purely anecdotal evidence.</p>

GLOSSARY

Below is a list of common terms associated with LGBTQ culture. Problematic terms are noted at the end. Neither list is exhaustive.

ACCESS – For museums, access is broadly defined (e.g., including awareness of audiences’ potential physical, situational, and perceptual barriers to participation) and is facilitated to meet visitor-defined needs of a non-majority population.

ALLY - A non-LGBT person who actively supports the civil rights of LGBT people

ASEXUAL – Lack of sexual attraction to anyone or low or absent interest in sexual activity

ASSIGNED SEX/BIOLOGICAL SEX - The doctor-determined sex of a child as a boy or girl when a baby is born

BIPHOBIA - Discomfort or negative response toward bisexual people

BISEXUAL/BISEXUALITY/BI - A person who feels love, affection, and sexual attraction regardless of gender

CISGENDER – Someone whose gender identity and assigned biological sex are not in conflict; non-transgender

COMING OUT - An ongoing process of becoming aware of one’s sexual orientation or gender identity, accepting it, acting on it and sharing it with others

DEMISEXUAL/DEMISEXUALITY - A person who does not experience sexual attraction unless they form a strong emotional connection

DOMINANT CULTURE - The cultural values, beliefs, and practices that are assumed to be the most common and influential within a given society.

DOWN-LOW – A slang term that refers to men who have sex with men (MSM) but are either closeted or do not identify as gay. Most often associated with and has its origins in African American culture in the US

FAMILY - A household. For Museum programming and membership purposes, a family may be defined as at least one child or minor accompanied by at least one adult guardian, and/or the collected members of a household.

GAY MAN - A man who feels love, affection, and sexual attraction toward men

GENDER BINARISM - Belief that there are two, and only two, genders and everyone must be classified as a member of one gender or the other. Any exception to the two genders is not to be taken seriously.

GENDER BINARY - The idea that human gender exists in two forms: masculine and feminine. Also describes a society that divides people into male and female gender roles, gender identities and attributes

GENDER EXPRESSION - How one represents/expresses their gender identity to others, a combination of behavior, dress, hairstyles, voice, body characteristics or other gender-related behaviors

GENDER IDENTITY - Internal sense of being male, female, or something in between (Gender is considered a continuum and not strictly binary concept.) Since gender identity is internal, one's gender identity is not necessarily visible to others

GENDER-NEUTRAL - Using words or phrases that are free of reference to a particular biological sex or gender identity.

GENDER NON-CONFORMING - A broad term referring to people who do not behave in a way that conforms to the traditional expectations of their gender, or whose gender expression does not fit neatly into a category.

GENDERQUEER - A gender identity other than man and woman; may think of themselves as being both male and female, as being neither male nor female, or as falling completely outside the gender binary

GENDER ROLE - The accepted behaviors, thoughts, and emotions of a specific gender based upon the views of a particular society or culture

HETERONORMATIVE / HETEROSOCIAL - Of or pertaining to the practices and institutions that legitimize and privilege heterosexuality, heterosexual relationships, and traditional gender roles as fundamental and "natural" within society.

HETEROSEXISM - Institutional policies and interpersonal actions that assume heterosexuality is normative and ignores other orientations; the belief that heterosexuality is superior to other orientations

HETEROSEXUAL/HETEROSEXUALITY/STRAIGHT - A person who feels love, affection, and sexual attraction to persons of a different gender

HOMOPHOBIA - Discomfort or negative response toward gay and lesbian people and/or of same sex attraction or behavior in the self or others

HOMOSEXUAL – An outdated clinical term often considered derogatory and offensive, as opposed to the preferred terms, "gay" and "lesbian."

INTERSEX - A person who is born with external genitalia, chromosomes, or internal reproductive systems or other biological markers that are not traditionally associated with either a "standard" male or female

IN THE CLOSET - Keeping one's sexual orientation or gender identity secret

LESBIAN - A woman who feels love, affection and sexual attraction toward women

LGBT(IQQ) - The most inclusive method to identify the "Lesbian, Gay, Bisexual and Transgender" community" (other letters stand for Intersex, Queer, Questioning)

LIVING OPENLY - A state in which LGBT people are comfortably out about their sexual orientation or gender identity – where and when it feels appropriate to them.

MEN WHO HAVE SEX WITH MEN (MSM) – Also: males who have sex with males (MSM); a clinical term that refers to men who engage in sexual activity with other men, whether they identify as gay, bisexual, or neither.

NON-HETERONORMATIVE - Not ascribing to the practices and institutions legitimizing and privileging heterosexuality, heterosexual relationships, and traditional gender roles as fundamental and “natural” within society.

OMNISEXUAL/PANSEXUAL – A person who feels love, affection and sexual attraction regardless of their gender identity or biological sex. Thus, pansexuality includes potential attraction to people (such as transgender individuals) who do not fit into the gender binary of male/female.

PARTNER - A term commonly used to describe an LGBT’s person’s significant other/mate/spouse

PASSING - When used by transgender people, it means being perceived as the gender with which one identifies. When used by LGB people, it means being perceived as heterosexual or “straight”

POMOSEXUAL - A person who avoids sexual orientation labels (not the same as asexual)

PREFERRED PRONOUNS - A preferred gender pronoun, or PGP, is the pronoun or set of pronouns that an individual would like others to use when talking to or about that individual. In English, the singular pronouns that we use most frequently are gendered, which can create an issue for transgender and gender-nonconforming people, who may prefer that you use gender neutral or gender-inclusive pronouns when talking to or about them. In English, the most commonly used singular gender-neutral pronouns are “ze” (sometimes spelled “zie”) and “hir.” Some (as in this publication) also use “they” and “their” as gender-neutral singular pronouns.

PUBLIC – For museums, the broadest definition of “public” is used to identify and recognize potential audience segments. This definition is outward-facing and market driven, not nested in assumptions of class or level of perceived educational attainment.

QUEER - An inclusive, unifying umbrella term for people who are LGBTIQQ, particularly used by teens and young adults. Historically, “queer” has been used as a derogatory word to demean LGBT people; it should not be used freely by non-queer people

QUESTIONING - A person who is unsure of their sexuality or same-sex-loving feelings

REAL LIFE EXPERIENCE - Refers to the period of time in which some transsexual people live full time outwardly expressing their gender identity; many medical protocols require this prior to SRS

Same Gender Loving (SGL) – A term coined for African American use by Cleo Manago in the early 1990s; a description for homosexuals, particularly in the African-American community; often used by those who prefer to distance themselves from terms associated with “white-dominated” LGB communities

SEX REASSIGNMENT SURGERY (SRS) - Surgical procedures that alter one’s body to better conform to a person’s gender identity; sex reassignment surgery comprises many different procedures

SEXUAL ORIENTATION - The internal experience that determines whether we are physically and emotionally attracted to men, to women, to both, or neither (asexual). An inherent or immutable enduring emotional, romantic or sexual attraction to other people.

TRANSGENDER - Umbrella term for people whose gender identity, expression, or behavior is different from that typically associated with their assigned sex at birth (includes but not limited to transsexual people, cross dressers, androgynous people, bi-gendered, two-spirit, genderqueer, gender fluid and gender non-conforming people)

TRANSITIONING - The process of moving toward full time expression of one's gender identity; typically includes undergoing physical changes through hormones and/or sex reassignment surgery

TRANSPHOBIA - Discomfort or negative response toward transgender individuals and other people who are gender nonconforming

TRANSSEXUAL – Shorthand for a person diagnosed with transsexualism, a medical label for the condition when a person's assigned biological sex doesn't match their internal gender identity. Often, transsexual people alter or wish to alter their bodies through hormones or surgery in order to match their gender identity. Commonly used terms: Female to Male (FTM); Male to Female (MTF)

TRANVESTITE/CROSS DRESSING/Drag QUEEN/Drag KING - A person who dresses, either full time or part time, in clothing traditionally associated with the opposite sex. For example, Drag queens/kings are usually lesbian, gay or bisexual and sometimes cross dress for social occasions.

TWO-SPIRIT - American Indians who fulfill one of many mixed gender roles found traditionally among many American Indian and Canadian First Nations indigenous groups

UNISEX – Not distinguishing between sex or gender

PROBLEMATIC TERMS

PROBLEMATIC: “transgenders,” “a transgender” Preferred: “transgender people,” “a transgender person” Transgender should be used as an adjective, not as a noun. Do not say, “Tony is a transgender,” or “The parade included many transgenders.” Instead say, “Tony is a transgender man,” or “The parade included many transgender people.”

PROBLEMATIC: “transgendered” Preferred: “transgender” The adjective transgender should never have an extraneous “-ed tacked onto the end. An “-ed” suffix adds unnecessary length to the word and can cause tense confusion and grammatical errors. For example, it is grammatically incorrect to turn transgender into a participle, as it is an adjective, not a verb, and only verbs can be used as participles by adding an “-ed” suffix.

PROBLEMATIC: “sex change,” “pre-operative,” “post-operative” Preferred: “transition” Referring to a sex change operation, or using terms such as pre- or post-operative, inaccurately suggests that one must have surgery in order to transition. Avoid overemphasizing surgery when discussing transgender people or the process of transition.

DEFAMATORY TERMS

DEFAMATORY: “deceptive,” “fooling,” “pretending,” “posing” or “masquerading” Gender identity is an integral part of a person’s identity. Do not characterize transgender people as “deceptive,” as “fooling” other people, or as “pretending” to be, “posing” or “masquerading” as a man or a woman. Such descriptions are defamatory and insulting.

DEFAMATORY: “she-male,” “he-she,” “it,” “trannie,” “tranny,” “shim,” “gender-bender” These words only serve to dehumanize transgender people and should not be used.

DEFAMATORY: “bathroom bill” A new term created and used by far-right extremists to oppose non-discrimination laws that protect transgender people. The term is geared to incite fear and panic at the thought of encountering transgender people in public restrooms. Use non-discrimination law/ordinance instead.

Courtesy of Out and Equal Workplace Advocates (<http://www.outandequal.org>). Thanks also to GLAAD for additional reference guidelines on transgender issues (<https://www.glaad.org/reference/transgender>).

BIBLIOGRAPHY

Merritt, Elizabeth. National Standards and Best Practices for U.S. Museums. The American Association of Museum Press, 2008.

American Alliance of Museums "Characteristics of Excellence for U.S. Museums." <http://www.aam-us.org/resources/ethics-standards-and-best-practices/characteristics-of-excellence-for-u-s-museums>

Accessed February 9, 2014.

AAM Code of Ethics for Museums <http://www.aam-us.org/resources/ethics-standards-and-best-practices/code-of-ethics>

Association of Fundraising Professionals. <http://www.afpnet.org/ResourceCenter/ArticleDetail.cfm?ItemNumber=3337>

Accessed February 8, 2016.

Association of Fundraising Professionals. http://www.afpnet.org/newsletters/k/o8o3/kaleidoscopeo8o3_lgbt.html

Accessed February 8, 2016.

Community Marketing and Insights. <http://www.communitymarketinginc.com/gay-lesbian-market-intelligence/>

Accessed February 8, 2016.

Community Marketing and Insights. A Researcher's Guide to LGBT Best Practices, Methodologies, Key Findings. http://www.communitymarketinginc.com/documents/gth_LGBT_Community_Survey_US_Profile.pdf

Accessed February 8, 2016.

Prudential Financial, Incorporated. The LGBT Financial Experience: 2012-2013 Prudential Research Study. Newark, New Jersey.

Downloaded March 1, 2014.

GLAAD, "Studio Responsibility Index." 2013. http://www.glaad.org/files/GLAAD_2013_SRI.pdf

Accessed November 26, 2013.

Human Rights Campaign. <http://www.hrc.org/resources/glossary-of-terms>

Accessed February 8, 2016.

Human Rights Campaign. <http://www.hrc.org/explore/topic/workplace>

Accessed February 8, 2016.

"Corporate Equality Index 2014: Rating American Workplaces on Lesbian, Gay, Bisexual and Transgender Equality," Human Rights Campaign Foundation, 2014.

Movimiento Estudiantil Chican@ de Aztlan www.nationalmecha.org/documents/GS_Terms.pdf

Accessed February 8, 2016.

National Lesbian & Gay Journalists Association <http://www.nlgja.org/stylebook/terminology/>

Accessed February 8, 2016.

PFLAG, formerly known as Parents, Families and Friends of Lesbians and Gays <http://community.pflag.org/glossary>

Accessed February 8, 2016.

Queering the Museum Project <http://queeringthemuseum.org/>

Accessed February 8, 2016.

Adair, Joshua. "House Museums or Walk-In Closets?" Gender, Sexuality, and Museums: A Routledge Reader. Ed. Amy K. Levin. Abingdon, Oxon: Routledge, 2010.

Barnett, Adrienne; Fraser, John; Godoy, Eric; Kerkman, Mike; Seymour, Kevin; Smith, Frieda. Navigating Towards Diversity: Engaging the LGBT Community. Conference Session, delivered Monday, October 4, 2010.

Conlan, Anna. "Mourning, Memorial, and Queer Museology." Gender, Sexuality, and Museums: A Routledge Reader. Ed. Amy K. Levin. Abingdon, Oxon: Routledge, 2010.

Conlan, Anna, and Amy Levin. *Museum Studies Texts and Museum Subtexts. Gender, Sexuality, and Museums: A Routledge Reader*. Edited by Amy K. Levin. Abingdon, Oxon: Routledge, 2010.

Corrin, Lisa G. "Mining the Museum: An Exhibition Confronting History." *Curator: The Museum Journal*. Oct. 1994: No. 4.

Corrin, Lisa G. "Mining the Museum: Artists Look at Museums, Museums Look at Themselves." *The Contemporary*, 1-22.

Globus, Doro Ed. *Fred Wilson: A Critical Reader*. London: Ridinghouse, 2011.

Darbyshire, Jo. "The Gay Museum: An Exhibition Exploring the History of Lesbian and Gay Presence in Western Australia." *Western Australian Museum*, Perth. January 22-March 16, 2003.

Ferentinos, Susan. *Interpreting LGBT History at Museums and Historic Sites*. Rowman & Littlefield Publishers / AASLH, 2014.

Gabriel, Paul. "Embracing Our Erotic Intelligence." *Museums and Social Issues: Where is Queer?* 2008: No. 1.

Griffiths, Dr. José-Marie , and Donald W. King. Institute of Museum and Library Services, "InterConnections: The IMLS National Study on the Use of Libraries, Museums, and the Internet." February 2008. <http://interconnectionsreport.org/reports/ConclusionsSummaryFinalB.pdf>
Accessed November 26, 2013.

Hein, Hilde. "The Responsibility of Representation: A Feminist Perspective." *The Routledge Companion to Museum Ethics*. Ed. Janet Marstine. Abingdon, Oxon, 2011.

Katz, Jonathan David. "Background to an Exhibition, Or Why Only Now Do We Get a Gay Show in a National Museum?" *The Journal of the Leslie Lohman Gay Art Foundation*. Fall 2010: No. 36.

Kendall, Geraldine. *How Can Museums Better Represent Lesbian and Gay Audiences*. <http://www.museumsassociation.org/news/27072011-equality-act-ma-conference>
Accessed July 27, 2011

Lee, Lisa Yun. "Peering into the Bedroom: Restorative Justice at the Jane Addams Hull House Museum." *The Routledge Companion to Museum Ethics*. Ed. Janet Marstine. Abingdon, Oxon: Routledge, 2011.

Levin, Amy. "Straight Talk: Evolution Exhibits and the Reproduction of Heterosexuality." *Gender, Sexuality, and Museums: A Routledge Reader*. Edited by Amy K. Levin. Abingdon, Oxon: Routledge, 2010.

Mills, Robert. "Theorizing the Queer Museum." *Museums and Social Issues: Where is Queer?* 2008: No. 1.

Müller, Klaus. *The Invisible Visitor: Museums and the Gay and Lesbian Community*. *Museum News*, September/October 2001: 1-8.

Morrissey, Kris. "Language As Context: Can I Say Queer If I'm Not?" *Museums and Social Issues: Where is Queer?* 2008: No. 1.

Motta, Carlos. "Museum as Hub: On Queering Dominant Discourses: An Interview with Carlos Motta." *We Who Feel Differently*, September 07, 2012 <http://www.newmuseum.org/blog/view/on-queering-dominant-discourses-an-interview-with-carlos-motta>
Accessed May 5, 2016

Sandell, Richard. "Museums and the Combating of Social Inequality: Roles, Responsibilities, Resistance." *Museums, Society, Inequality*. Ed. Richard Sandell. London: Routledge, 2002.

Sandell, Richard. *Museums, Prejudice, and the Reframing of Difference*. Abingdon, Oxon: Routledge, 2007.

Sandell, Richard and Jocelyn Dodd. "Activist Practice." *Re-Presenting Disability: Activism and Agency in the Museum*. London: Routledge, 2010.

Sandell, Richard; Nightingale, Eithne. *Museums, Equality and Social Justice*. Routledge, 2013.

Warner, Michael. *Publics and Counterpublics*. Brooklyn, NY: Zone Books, 2002.

Wilson, Fred. "Mining the Museum Revisited." *Letting Go?: Sharing Historical Authority in a User-Generated World*, September 2011: 230-241.

PARTICIPANTS AND CONTRIBUTORS

Nancy Anshel, Shedd Aquarium

Erin Bailey, University of Washington

Johanna Blume, Eiteljorg Museum of American Indians and Western Art

James Burns University of Arizona Museum of Art

Wesley Chenault, Virginia Commonwealth University Libraries

Barbara Cohenstratyrer, New York Public Library

Heather Doggett, National Aquarium

Susan Ferentinos, Public History Research, Writing, & Consulting

Peter Gagnon, Independent Museum Professional

Ben Garcia, San Diego Museum of Man

Annette Gavigan, California Academy of Sciences

Hollis Gillespie, Leadership, Strategic, and Planning Services to the Cultural Sector

Jason Hall, Battleship New Jersey

Paul Hammond, California State Railroad Museum

Timothy Hecox, Oregon Museum of Science and Industry

Joseph Heimlich, Center for Research and Evaluation

Jackie Hoff, Science Museum of Minnesota

Joel Hoffman, Vizcaya Museum and Gardens

Kimberly Jacobsen, Museum of History and Industry

Julie Johnson, International Museum of Art and Science

Jennifer Jenkins, WonderLab Museum of Science, Health and Technology

Adam Johnson, The Nelson-Atkins Museum of Art

Xander Karkruff, National Constitution Center

Stacia Kuceyeski, Ohio History Connection

Christopher Leitch, Johnson County Library

Michael Lesperance, The Design Minds

Laura McDowell-Hopper, The Anthropology Museum at Northern Illinois University

Lyra Monteiro, Rutgers University

Hunter O'Hanian, Leslie-Lohman Museum of Gay and Lesbian Art

Jenny-Sayre Ramberg, National Aquarium

Randy Roberts, JFK University

Christy Schneider, Chemical Heritage Foundation

John Suau, Historical Society of Washington, D.C.,

Margaret Tamulonis, Fleming Museum of Art, University of Vermont

Patrick Teague Jamestown-Yorcktown Foundation

Rachel Tooker, Roseville Utility Exploration Center

Kenneth Turino, Historic New England

Rena Youngs, Minnesota State Arts Board

**THANK
YOU**



awareness | **equity** | **inclusion**