

# WELCOMING GUIDELINES

FOR MUSEUMS

*2019*



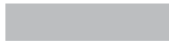
American  
Alliance of  
Museums



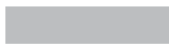
**LGBTQ**  
ALLIANCE

*an AAM Professional Network*

awareness



equity



inclusion

*an AAM Professional Network*

**MAY 2019**

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# FRIENDS AND COLLEAGUES,

What a difference three years have made. When we published the 2016 *Welcoming Guidelines*, I wrote that “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.” As I write this, the U.S. Supreme Court has announced it will review the extension of Title VII of the Civil Rights Act of 1964 protections to sexual and gender minorities—and that ruling is by no means assured to favor even existing LGBTQ anti-discrimination protections. Now more than ever we must continue to provide resources that help museums incorporate practices that embed LGBTQ diversity and inclusion as accepted standards of excellence.

The *Welcoming Guidelines 2019* includes substantive revisions, expanded guidance, and updates in response to input from the field. I am beyond grateful to my colleagues, literally from around the world, who have attended sessions—including the November 2017 Convenings attended by over 700 people—to learn about and strengthen this guidance. Many thanks to the volunteers who contributed to either the 2016 or 2019 editions. Annette Gavigan and Barbara Cohen-Stratynier co-chaired the committee that produced this edition, which my colleague Samantha Scott redesigned. I thank Laura Lott and the American Alliance of Museums for their ongoing and vigorous support.

In 2019, museums are among the dwindling places where we may engage in difficult discussions between people with whom we fundamentally disagree, and not only about LGBTQ-related issues. Museums must reflect the communities they serve. Without exception, every community includes people of every sexual orientation and gender identity. We must continue the work to make everyone feel welcome.

*Sincerely,*



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MICHAEL D. LESPERANCE (HE/HIM), CHAIRPERSON  
LGBTQ ALLIANCE (2015-2019)

**JOIN THE EFFORT:** email us at [LGBTQ@AAM-US.ORG](mailto:LGBTQ@AAM-US.ORG) and learn more at:  
[AAM-US.ORG/RESOURCES/PROFESSIONAL-NETWORKS/LGBTQ](https://aam-us.org/resources/professional-networks/lgbtq)

# DEAR COLLEAGUES,

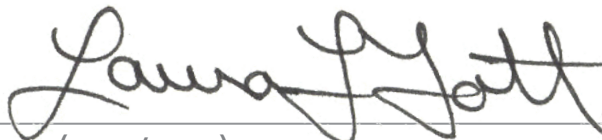
Inclusion has long been a value of the American Alliance of Museums—and of excellent museums.

In the last few decades, AAM has published *Excellence & Equity: Education and the Public Dimension of Museums*, calling for museums to embrace diversity; *Everyone's Welcome: The Americans with Disabilities Act and Museums*; and many other publications and resources including our most recent report, *Facing Change: Insights from the American Alliance of Museums' Diversity, Equity, Accessibility, and Inclusion Working Group*.

I am delighted to add the *Welcoming Guidelines for Museums, 2019*, developed by our LGBTQ Alliance, to this library of seminal work. Since its initial launch in May 2016, the *Welcoming Guidelines* have been a vital, instructive, and actionable resource for many museums around the globe. Aligned with the *National Standards and Best Practices for U.S. Museums*, the *Welcoming Guidelines* illustrate how inclusion must be embedded in every aspect of museum work. This revised and expanded edition is sure to be a trusted resource for any museum striving for excellence and intent on remaining relevant and welcoming to its community—its entire community.

I am grateful to the LGBTQ Alliance for its leadership in addressing issues of gender identity and sexual orientation in museums and for producing this invaluable resource, which I am confident will continue to facilitate action and more welcoming environments in our institutions—for everyone.

With Respect,



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LAURA L. LOTT (SHE/HER), PRESIDENT & CEO  
AMERICAN ALLIANCE OF MUSEUMS



**THE 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 visibility of gender and sexual minorities—including but not limited to asexual, bisexual, gay, intersex, lesbian, transgender, queer and questioning people—by promoting and enhancing awareness, understanding and acceptance regarding museum-related LGBTQ issues. Its focus encompasses 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.

THINK OF  
A PLACE  
YOU  
DIDN'T  
FEEL  
WELCOME.

LET'S ENSURE MUSEUMS ARE NEVER ONE OF THOSE PLACES.

**MAKE**

**MUSEUMS**

**WELCOMING.**



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The *Welcoming Guidelines* are envisioned as a checklist/assessment tool that can be applied by individual LGBTQ museum professionals and allies as a resource to effect change at institutions that serve LGBTQ persons and families. Using or promoting the Welcoming Guidelines will help institutions make changes big and small. Each person can play a role in their institution's welcoming efforts. They will start from a different place based on their comfort in coming out, their job level, museum organizational culture, museum size or geographic location. In Appendix A, readers will find some general guidance on how to get started—remember, though, **EVERYONE FACES UNIQUE CIRCUMSTANCES AND THERE IS NO “ONE-SIZE-FITS-ALL” APPROACH.**

The LGBTQ Alliance also recognizes that museums are workplaces. A patchwork of state and local non-discrimination laws fails to protect millions of LGBTQ individuals and families from discrimination on the basis of gender identity and sexual orientation, leaving them without reliable protections. 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: provisions of services to the LGBTQ community. Interpretation of these obligations may vary at the federal, state and local level. The Alliance encourages museums to adopt the most inclusive and welcoming stance for visitors and staff, appropriate to its mission and audiences. The Welcoming Guideline Task Force recognizes the risks LGBTQ museum workers face and hopes the use of this guideline will make museums safer, more inclusive workplaces.

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## WELCOMING GUIDELINES TASK FORCE

The *Welcoming Guidelines* Task Force was launched in 2014 to compile preferred and best practices for museums to use in working with LGBTQ professionals and communities. The Task Force consulted with professionals from a wide range of museums and allied institutions, as well as related professional organizations. Members also investigated existing European and British guides to best practices which aligned to the ICOM Standards. The *Guidelines* are envisioned as a checklist/assessment that can be applied by individual LGBTQ museum professionals and allies as a resource to effect change at institutions that serve LGBTQ persons and families.

The LGBTQ Alliance Steering Committee/Welcoming Guidelines Task Force early on determined to align practices with the most recent edition (2008) of the AAM's *National Standards of Excellence*. They decided that these pre-existing, widely-read and accepted AAM standards could serve two purposes. They would facilitate acceptance of LGBTQ community needs and standards known to be compatible with museum best practices, as defined by the AAM, and would best position the guidelines to be integrated into AAM's accreditation process. The first section of the *Welcoming Guidelines* is arranged to reflect those AAM Standards. They can be used by readers to guide general behaviors and practices by museums and related institutions.

## 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 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.

Because they are so broadly accepted, AAM's professional networks, discipline-specific associations and affiliates issue statements or guidelines find them applicable to their members that parallel or reference the Standards. Museums are encouraged to adhere to such guidelines since they are broadly applicable, non-prescriptive, based on pertinent principles in the field and developed through a robustly inclusive process. *Welcoming Guidelines* readers needing to state with authority that LGBTQ-forward practices are within the highest standards of the museum profession will find confirmation in this section.

"National Standards and Best Practices for US Museums" was published by AAM in 2008 with commentary by Elizabeth Merritt. The full text can be found on the AAM website. There are 38 standards, grouped into 7 categories.

## MUSEUM STANDARDS OF EXCELLENCE:

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

## MUSEUM FUNCTIONAL AREAS

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 practices are organized across functions and areas of professional practice in order to create a workable document that can be used by professionals in museums, allied institutions and collaborative industries. Alignment with the Functional Areas makes it easier for museum staffs to find or defend best practices suggested for individual issues or situations. Since so many museum projects involve collaborations among staff functional areas, we recommend that staff consult the *Guidelines* for multiple functions. The *Guidelines* also supports personal agency, facilitating the museum staff members in determining if their own practices are welcoming. If not, they can locate authoritative statements to bolster their feelings that their museum's practices are not as welcoming as they could be. The *Welcoming Guidelines* can also be used to support the development and work of staff diversity teams (see Appendix A).

## MUSEUM FUNCTIONAL AREAS:

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

*Chapiteau Toscan*



*Chapiteau Dorique*



*Chapiteau Ionique*



*Chapiteau Ionique Moderne*



*Chapiteau Corinthien*



*Chapiteau Composite*



# HOLD EVERYONE TO A STANDARD.

11

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

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13 **A.** PUBLIC TRUST AND ACCOUNTABILITY

16 **B.** MISSION AND PLANNING

18 **C.** LEADERSHIP AND ORG STRUCTURE

12 21 **D.** COLLECTIONS STEWARDSHIP

24 **E.** EDUCATION AND INTERPRETATION

28 **F.** FINANCIAL STABILITY

30 **G.** FACILITIES AND RISK MANAGEMENT



# PUBLIC TRUST & 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 individuals, 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.

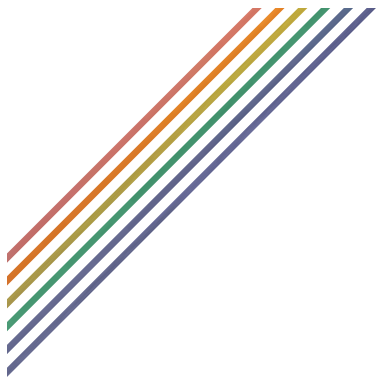
# STANDARDS OF EXCELLENCE: PUBLIC TRUST AND ACCOUNTABILITY

STATUS OF YOUR INSTITUTION			STANDARD RECOMMENDATION	LGBTQ WELCOMING GUIDELINE
Yes	No	In Process		
			A.1 <i>The museum is a good steward of its resources held in the public trust.</i>	
<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 diverse LGBTQ communities as audiences to serve and consults with diverse LGBTQ communities in order to make appropriate decisions on how to serve them.  b. The museum reports on LGBTQ services and activities where appropriate, internally and externally, with other audience segments.
<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 the use of representations of non-heteronormative individuals, families 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.	A.4 a. The museum develops inclusive content and offers experiences through open, transparent and clearly articulated policies.  b. The museum's age-appropriate family-based programs/events allow for all family types and compositions to be represented.  c. The museum orients board, staff and volunteers to support its openly inclusive visitor experiences, programs and policies.  d. The museum conducts training programs on LGBTQ sensitivity for board, staff and volunteers.
			A.5 <i>The museum asserts its public service role and places education at the center of that role.</i>	
<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 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 visitation) and is facilitated to meet visitor-defined needs of non-majority populations.
<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 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.



STATUS OF YOUR INSTITUTION			STANDARD RECOMMENDATION	LGBTQ WELCOMING GUIDELINE
Yes	No	In Process		
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<b>A.8</b> The museum complies with local, state, and federal laws, codes, and regulations applicable to its facilities, operations, and administration.	<b>b.</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.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		<b>A.8 a.</b> 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>b.</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. The museum will appoint one or more staff member to be accountable for the Museum’s adherence to non-discrimination policies.

SELF-ASSESSMENT NOTES



# 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 individuals, 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 individuals and families, as it does for all 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"/>	<b>B.1</b> <i>The museum has a clear understanding of its mission and communicates why it exists and who benefits as a result of its efforts.</i>	<b>B.1 a.</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 communities perceive the institution, its mission and how it might serve their needs. Then strive to correct any misperceptions or to better meet communities' needs.
			<b>B.2</b> <i>All aspects of the museum's operations are integrated and focused on meeting its mission.</i>	
			<b>B.3</b> <i>The museum's governing authority and staff think and act strategically to acquire, develop, and allocate resources to advance the mission of the museum.</i>	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<b>B.4</b> <i>The museum engages in ongoing and reflective institutional planning that includes involvement of its audiences and community.</i>	<b>B.4 a.</b> The museum strives to include multiple, diverse 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>b.</b> The museum consults with these LGBTQ groups to avoid inclusion strategies and efforts that could be perceived as tokenism or based in stereotyping.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		<b>c.</b> 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.
			<b>B.5</b> <i>The museum establishes measures of success and uses them to evaluate and adjust its activities.</i>	

### SELF-ASSESSMENT NOTES



# 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, organizational structure or name. Museums should consult with supporting groups, e.g. advisory boards, auxiliary groups, community boards.

# STANDARDS OF EXCELLENCE: LEADERSHIP AND ORG STRUCTURE

STATUS OF YOUR INSTITUTION			STANDARD RECOMMENDATION	LGBTQ WELCOMING GUIDELINE
Yes	No	In Process		
			<i>C.1 The governance, staff and volunteer structures and processes effectively advance the museum's mission.</i>	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<b>C.2</b> The governing authority, staff and volunteers have a clear and shared understanding of their roles and responsibilities.	<b>C.2 a.</b> The museum has clearly articulated and published its commitment to inclusion in recruiting materials, position descriptions and evaluation instruments for Board, staff and volunteers at all levels.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<b>C.3</b> The governing authority, staff, and volunteers legally, ethically and effectively carry out their responsibilities.	<b>C.3 a.</b> 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"/>		<b>b.</b> The museum has written, approved and published a policy of non-discrimination, meeting or bettering industry and national standards. 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.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<b>C.4</b> The composition, qualifications, and diversity of the museum's leadership, staff, and volunteers enable it to carry out the museum's mission and goals.	<b>C.4 a.</b> The museum actively recruits LGBTQ prospective employees, either through LGBTQ professional associations, LGBTQ professional recruitment events, LGBTQ specific job sites, or LGBTQ periodicals and social media.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		<b>b.</b> The museum's board and advisory councils include LGBTQ members and/or acknowledged allies.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		<b>c.</b> The museum orients board, staff and volunteers to support its openly inclusive visitor experiences, programs, policies and advertising.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		<b>d.</b> The museum includes multiple, diverse LGBTQ voices in its advisory councils, committees or other means to include community in Museum program/ exhibition / collections development, outreach, or policy making.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		<b>e.</b> The museum conducts training programs on LGBTQ sensitivity for board, staff and volunteers.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		<b>f.</b> The museum trains board, staff and volunteers to address press or public complaints regarding openly inclusive visitor experiences, programs, policies and advertising.

STATUS OF YOUR INSTITUTION			STANDARD RECOMMENDATION	LGBTQ WELCOMING GUIDELINE
Yes	No	In Process		
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<b>C.5</b> 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.	<b>C.5 a.</b> Support groups, membership organizations and related boards should be encouraged by the museum to approve, adopt and promote the museum’s policies and procedures regarding inclusion and diversity.

SELF-ASSESSMENT NOTES



# 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 individuals, families, and communities requires: a deft understanding of past and current legal conditions surrounding these populations and sensitivity to the qualities and types of language, materials and ephemera that may represent their lived experience. The most generous possible access to and use of the collections is encouraged for discrete LGBTQ communities.

# STANDARDS OF EXCELLENCE: COLLECTIONS STEWARDSHIP

STATUS OF YOUR INSTITUTION			STANDARD RECOMMENDATION	LGBTQ WELCOMING GUIDELINE
Yes	No	In Process		
			<i>D.1 The museum owns, exhibits, or uses collections that are appropriate to its mission.</i>	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<b>D.2</b> The museum legally, ethically, and effectively manages, documents, cares for, and uses the collections.	<p><b>D.2 a.</b> 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>b.</b> Museums may need to develop or adjust collection policy to accept archival material from extra-legal families and heirs.</p> <p><b>c.</b> Museums may receive requests from transgender figures, donors and the families or estates of trans individuals to update the names and/or pronouns associated with materials in their collections.</p>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<b>D.3</b> The museum’s collections-related research is conducted according to appropriate scholarly standards.	<p><b>D.3 a.</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 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>b.</b> Historically, research subjects and donors of LGBTQ-community collections may have desired 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>c.</b> The museum should promote research and understanding of LGBTQ history and culture by making its collections available to scholars, students, and other museums.</p> <p><b>d.</b> Recognize that LGBTQ stories and voices are under-represented in museums. Recognize that content related to LGBTQ experiences have historically been absent from museums, even where pertinent and that visible representations of LGBTQ content can profoundly, positively shape how LGBTQ visitors engage with their experience.</p>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<b>D.4</b> The museum strategically plans for the use and development of its collections.	<b>D.4 a.</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/ activities, and expected/welcomed participation of LGBTQ donors and community representatives.



STATUS OF YOUR INSTITUTION			STANDARD RECOMMENDATION	LGBTQ WELCOMING GUIDELINE
Yes	No	In Process		
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<b>D.5</b> Guided by its mission, the museum provides public access to its collections while ensuring their preservation.	<b>D.5 a.</b> 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.  <b>b.</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.

SELF-ASSESSMENT NOTES



# 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"/>	<b>E.1</b> The museum clearly states its overall educational goals, philosophy, and messages, and demonstrates that its activities are in alignment with them.	<b>E.1 a.</b> Exhibitions and related experiences demonstrate an institution's role as LGBTQ ally. Specific and directed efforts are made to serve LGBTQ audiences and communities and to actively deconstruct stereotypes, misinformation and past erasure of LGBTQ voices.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<b>E.2</b> The museum understands the characteristics and needs of its existing and potential audiences and uses this understanding to inform its interpretation.	<b>E.2 a.</b> The museum has identified LGBTQ communities as (an) audience(s) to serve.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		<b>b.</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.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		<b>c.</b> "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.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		<b>d.</b> The museum develops inclusive content and experiences through open, transparent and clearly articulated policies.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		<b>e.</b> 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"/>	<b>E.3</b> The museum's interpretive content is based on appropriate research.	<b>E.3 a.</b> The museum includes multiple, diverse LGBTQ voices in its advisory councils, committees or other means to include community in development of educational and interpretive materials and experiences.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		<b>b.</b> Historically, research subjects and donors of LGBTQ-community collections may have desired 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"/>		<b>c.</b> The museum develops inclusive content and experiences through open, transparent and clearly articulated policies.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		<b>d.</b> Study whether, how and to what extent LGBTQ communities 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.

# STANDARDS OF EXCELLENCE: EDUCATION AND INTERPRETATION

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STATUS OF YOUR INSTITUTION			STANDARD RECOMMENDATION	LGBTQ WELCOMING GUIDELINE
Yes	No	In Process		
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<b>E.4</b> Museums conducting primary research do so according to scholarly standards.	<p><b>E.4 a.</b> LGBTQ-focused scholars and curators should have access to collections and support for their work, just as for any other researcher.</p> <p><b>b.</b> Primary research and re-interpretation using new LGBTQ scholarship are welcomed.</p> <p><b>c.</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 it would with any other emerging field of study.</p>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<b>E.5</b> The museum uses techniques, technologies, and methods appropriate to its educational goals, content, audiences, and resources.	<p><b>E.5 a.</b> The museum orients board, staff and volunteers to support its openly inclusive visitor experiences, programs, policies and advertising.</p> <p><b>b.</b> The museum conducts training programs on LGBTQ identity sensitivity for board, staff and volunteers.</p> <p><b>c.</b> The museum trains board, staff and volunteers to address press or public complaints regarding openly inclusive visitor experiences, programs, policies and advertising.</p> <p><b>d.</b> The museum's age-appropriate family-based programs/events allow for all family types and compositions to be represented.</p>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<b>E.6</b> The museum presents accurate and appropriate content for each of its audiences.	<p><b>E.6 a.</b> Include LGBTQ perspectives in interpreting subjects. The sexuality and/or gender identity of an LGBTQ artist, scientist, historical figure, etc., when known and when relevant to interpretation is included in exhibition content to contextualize the work and contributions of the individual.</p> <p><b>b.</b> Include LGBTQ content in discussion of relevant concepts, among them, diversity of sexuality, gender, family structures, etc.</p> <p><b>c.</b> The use of LGBTQ sensitive pronouns/ gender-neutral language in exhibit elements, such as visual, text, audio, and interpretation elements. 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><b>d.</b> 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</p>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		

STATUS OF YOUR INSTITUTION			STANDARD RECOMMENDATION	LGBTQ WELCOMING GUIDELINE
Yes	No	In Process		
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		exhibitions, experiences and efforts to serve LGBTQ audiences and deconstruct stereotypes/misinformation/past erasure of LGBTQ voices.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		<b>e.</b> 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.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		<b>f.</b> When family groups are represented in exhibit elements, include representations of LGBTQ families are included in the suite of images.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		<b>g.</b> When “family” is signified using abstract figures, it is not portrayed solely with groupings of one man, woman, boy, and girl.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<b>E.7</b> The museum demonstrates consistent high quality in its interpretive activities.	<b>E.7 a.</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 be perceptible as an afterthought.
			<i>E.8 The museum assesses the effectiveness of its interpretive activities and uses those results to plan and improve its activities.</i>	

SELF-ASSESSMENT NOTES



# 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 individuals, 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"/>	<b>F.1</b> The museum legally, ethically, and responsibly acquires, manages and allocates its financial resources in a way that advances its mission.	<b>F.1 a.</b> 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.  <b>b.</b> The museum’s campaigns and donor outreach target the LGBTQ community.  <b>c.</b> The museum’s campaigns and appeals do not restrict or “closet” LGBTQ content among LGBTQ donors. Instead, it allows allies to support LGBTQ subjects and LGBTQ donors to support their choice of projects.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
			<b>F.2</b> <i>The museum operates in a fiscally responsible manner that promotes its long-term sustainability.</i>	

SELF-ASSESSMENT NOTES



# FACILITIES AND RISK MANAGEMENT

## G.

**MUSEUMS CARE FOR THEIR BUILDINGS, GROUNDS, COLLECTIONS 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 and visitors to risk. Identifying risks and allocating resources to reduce them help LGBTQ persons and families feel safe and welcomed in museums, as well as protecting LGBTQ collections and programs.



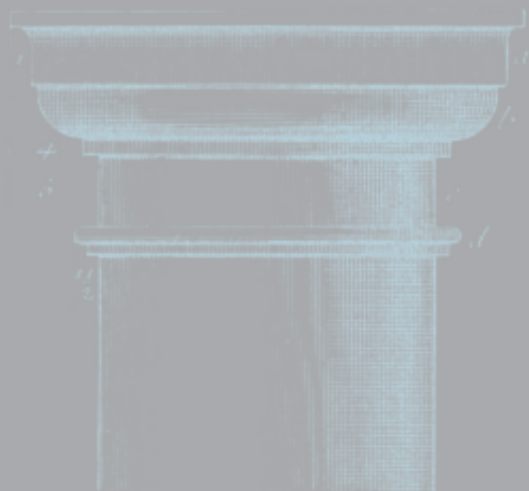
# STANDARDS OF EXCELLENCE: FACILITIES AND RISK MANAGEMENT

STATUS OF YOUR INSTITUTION			STANDARD RECOMMENDATION	LGBTQ WELCOMING GUIDELINE
Yes	No	In Process		
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<b>G.1</b> The museum allocates its space and uses its facilities to meet the needs of the collections, audience, and staff.	<b>G.1 a.</b> The museum includes LGBTQ individuals or groups in an active advisory role related to the publics it serves and the physical facility.  <b>b.</b> The museum permits full access to LGBTQ individuals, groups, events and projects under its facilities use and rental policies.  <b>c.</b> The museum's wayfinding, including maps, directories and interpretive signs, employs language or visual cues for those who do not identify with heteronormative language or images.  <b>d.</b> The museum has a written policy on the process for including non-heteronormative images in its visual signage across the facility (3).  <b>e.</b> The museum provides all gender and gender-neutral restrooms that are accessible to visitors, staff, and volunteers.  <b>f.</b> The museum provides unisex and/or family restrooms that are accessible to visitors, staff, and volunteers.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<b>G.2</b> 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.	<b>G.2 a.</b> The museum explicitly promotes its facilities and makes them available for use to LGBTQ individuals and groups, without restrictions or prejudice.  <b>b.</b> The museum has posted policies welcoming all types of families.  <b>c.</b> The museum provides all gender and gender-neutral restrooms that are accessible to visitors, staff, and volunteers.  <b>d.</b> Museum safety policies include protecting the rights of LGBTQ staff, visitors, and families.  <b>e.</b> The museum conducts training programs on LGBTQ sensitivity for board, staff, contractual staff and volunteers.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
			<i>G.3 The museum has an effective program for the care and long-term maintenance of its facilities.</i>	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<b>G.4</b> The museum is clean and well-maintained, and provides for the visitors' needs.	<b>G.4 a.</b> An institutional statement of diversity and inclusion including LGBTQ individuals is publicly visible within the museum.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<b>G.5</b> The museum takes appropriate measures to protect itself against potential risk and loss.	<b>G.5 a.</b> 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.

STATUS OF YOUR INSTITUTION			STANDARD RECOMMENDATION	LGBTQ WELCOMING GUIDELINE
Yes	No	In Process		
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		<div><div>b.</div><div>The museum supports public engagement through protest without disrupting the visitor experience by providing defined, published and monitored “protest zones” on its grounds and in its publications.</div></div>

SELF-ASSESSMENT NOTES

*Chapiteau Toscan*



*Chapiteau Dorique*



1. Module ou 24 marbre

*Chapiteau Ionique*



*Chapiteau Ionique Moderne*



*Chapiteau Corinthien*



*Chapiteau Composite*



# WHAT DO YOU DO?

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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



**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 the 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 individuals, 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		
			<b>A. PUBLIC TRUST AND ACCOUNTABILITY</b>	
			<i>A.1 The museum is a good steward of its resources held in the public trust.</i>	
			<b>A.2</b> The museum identifies the communities it serves, and makes appropriate decisions in how it serves them.	<b>A.2 a.</b> The museum has identified diverse LGBTQ communities as an audience to serve and consults with diverse LGBTQ communities in order to make appropriate decisions on how to serve them.
			<i>A.3 Regardless of its self-identified communities, the museum strives to be a good neighbor in its geographic area.</i>	
			<b>A.4</b> The museum strives to be inclusive and offers opportunities for diverse participation.	<b>A.4 a.</b> The museum includes LGBTQ audiences in its distribution and targeting of marketing and promotions.  <b>b.</b> The museum's marketing / advertising do not "closet" or obscure LGBTQ content or messages.  <b>c.</b> The museum advertises in LGBTQ media, but not necessarily just about LGBTQ subjects or themes.  <b>d.</b> The museum's marketing is LGBTQ-inclusive by using relevant media and community events to advertise and offer incentives to track patronage.  <b>e.</b> The museum provides equal consumer offers that use gender gender-neutral language and accommodate non-traditional family structures.
			<i>A.5 The museum asserts its public service role and places education at the center of that role.</i>	
			<i>A.6 The museum demonstrates a commitment to providing the public with physical and intellectual access to the museum and its resources.</i>	
			<b>A.7</b> The museum is committed to public accountability and is transparent in its mission and its operations.	<b>A.7 a.</b> 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>b.</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.

# FUNCTIONAL AREA: COMMUNICATION/DEVELOPMENT

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STATUS OF YOUR INSTITUTION			STANDARD RECOMMENDATION		LGBTQ WELCOMING GUIDELINE
Yes	No	In Process			
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>			<p><b>c.</b> The museum has developed procedures for addressing press or public complaints regarding openly inclusive visitor experiences, programs and advertising.</p> <p><b>d.</b> 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.</p> <p><b>e.</b> The museum evaluates the effectiveness of its marketing efforts to the LGBTQ community on a regular basis.</p>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<p><b>A.8</b> The museum complies with local, state, and federal laws, codes, and regulations applicable to its facilities, operations, and administration.</p>		
			<b>B. MISSION AND PLANNING</b>		
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<p><b>B.1</b> 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>B.1 a.</b> The museum has clearly articulated and published its commitment to inclusion as a strategic priority in all planning documents and statements.</p>
			<p><i>B.2 All aspects of the museum's operations are integrated and focused on meeting its mission.</i></p>		
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<p><b>B.3</b> 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>B.3 a.</b> The museum engages LGBTQ volunteers and staff in visible leadership positions.</p> <p><b>b.</b> The museum has and publicizes LGBTQ-inclusive policies and programs.</p>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<p><b>B.4</b> The museum engages in ongoing and reflective institutional planning that includes involvement of its audiences and community.</p>		<p><b>B.4 a.</b> 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><i>B.5 The museum establishes measures of success and uses them to evaluate and adjust its activities.</i></p>		
			<b>C. LEADERSHIP+ORGANIZATIONAL STRUCTURE</b>		
			<p><i>C.1 The governance, staff and volunteer structures and processes effectively advance the museum's mission.</i></p>		
			<p><i>C.2 The governing authority, staff and volunteers have a clear and shared understanding of their roles and responsibilities.</i></p>		



# 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"/>	<b>C.3</b> The governing authority, staff, and volunteers legally, ethically and effectively carry out their responsibilities.	<b>C.3 a.</b> The museum's staff and volunteer behaviors align with the organization's culture that supports diversity.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<b>C.4</b> The composition, qualifications, and diversity of the museum's leadership, staff, and volunteers enable it to carry out the museum's mission and goals.	<b>C.4 a.</b> The museum actively recruits LGBTQ prospective board members through LGBTQ and other professional associations, such as volunteer match and board match programs.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		<b>b.</b> The museum's board and advisory councils include LGBTQ members and/or acknowledged allies.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<b>C.5</b> 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.	<b>C.5 a.</b> The museum orients board, staff and volunteers to support its openly inclusive visitor experiences, programs, policies and advertising.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		<b>b.</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"/>		<b>c.</b> The museum has developed procedures for addressing board or donor complaints regarding openly inclusive visitor experiences, programs and advertising.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		<b>d.</b> 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.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
			<b>D. COLLECTIONS STEWARDSHIP</b> (none applicable)	
			<b>E. EDUCATION AND INTERPRETATION</b> (none applicable)	
			<b>F. FINANCIAL STABILITY</b>	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<b>F.1</b> The museum legally, ethically, and responsibly acquires, manages and allocates its financial resources in a way that advances its mission.	<b>F.1 a.</b> 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.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		<b>b.</b> The museum's membership and data collection forms include gender-neutral language (i.e., spouse or partner).
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		<b>c.</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.

## FUNCTIONAL AREA: COMMUNICATION/DEVELOPMENT

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STATUS OF YOUR INSTITUTION			STANDARD RECOMMENDATION		LGBTQ WELCOMING GUIDELINE
Yes	No	In Process			
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>			<p><b>d.</b> The museum's family or household memberships are inclusive of single and same-sex parents.</p> <p><b>e.</b> 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><b>f.</b> The museum's donor recognition is inclusive of LGBTQ groups or individuals.</p> <p><b>g.</b> The museum permits donors and supporters to remain anonymous if desired.</p>
			<i>F.2 The museum operates in a fiscally responsible manner that promotes its long-term sustainability.</i>		
			<b>G. FACILITIES AND RISK</b>		
			<i>G.1 The museum allocates its space and uses its facilities to meet the needs of the collections, audience, and staff.</i>		
			<i>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.</i>		
			<i>G.3 The museum has an effective program for the care and long-term maintenance of its facilities.</i>		
			<i>G.4 The museum is clean and well-maintained, and provides for the visitors' needs.</i>		
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<b>G.5</b> The museum takes appropriate measures to protect itself against potential risk and loss.		<b>G.5 a.</b> The museum supports public engagement through protest without disrupting the visitor experience by providing defined, published and monitored "protest zones" on its grounds and in its publications.

## SELF-ASSESSMENT NOTES

# CURATORIAL



**CURATORS ARE THE AGENTS OF INTELLECTUAL ACTIVATION OF A MUSEUM'S MISSION AND COLLECTIONS.** Social attitudes surrounding LGBTQ gender, sexual identity and expression have changed. Curatorial departments relying on the time-consuming and deliberate pulses of academia have generally been slow to reflect such shifts and should proactively promote access to scholars and community-based researchers. 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		
<div>42</div>	<input type="checkbox"/>	<input type="checkbox"/>	<b>A. PUBLIC TRUST AND ACCOUNTABILITY</b>	
			<b>A.1</b> The museum is a good steward of its resources held in the public trust.	<b>A1 a.</b> 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.
			<b>A.2</b> The museum identifies the communities it serves, and makes appropriate decisions in how it serves them.	<b>A2 a.</b> The museum has identified LGBTQ communities as (an) audience(s) to serve.
				<b>b.</b> The museum should actively promote access to and research in its LGBTQ collections and should facilitate making that research available.
				<b>c.</b> Care should be taken 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.
			<b>A.3</b> <i>Regardless of its self-identified communities, the museum strives to be a good neighbor in its geographic area.</i>	
			<b>A.4</b> The museum strives to be inclusive and offers opportunities for diverse participation.	<b>A4 a.</b> Care should be taken to craft curatorial policies that are inquisitive toward minority collections and content, not determinative.
			<b>A.5</b> <i>The museum asserts its public service role and places education at the center of that role.</i>	
	<input type="checkbox"/>	<input type="checkbox"/>	<b>A.6</b> The museum demonstrates a commitment to providing the public with physical and intellectual access to the museum and its resources.	<b>A6 a.</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.
				<b>b.</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"/>	<b>A.7</b> The museum is committed to public accountability and is transparent in its mission and its operations.	<b>A7 a.</b> 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.

## FUNCTIONAL AREA: CURATORIAL

STATUS OF YOUR INSTITUTION			STANDARD RECOMMENDATION	LGBTQ WELCOMING GUIDELINE
Yes	No	In Process		
			A.8 <i>The museum complies with local, state, and federal laws, codes, and regulations applicable to its facilities, operations, and administration.</i>	
			<b>B. MISSION AND PLANNING</b>	
			B.1 <i>The museum has a clear understanding of its mission and communicates why it exists and who benefits as a result of its efforts.</i>	
<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 multiple, diverse LGBTQ voices in institutional, collection, exhibition and facility planning from the outset of these activities and throughout the process(es) as appropriate.
			B.3 <i>The museum's governing authority and staff think and act strategically to acquire, develop, and allocate resources to advance the mission of the museum.</i>	
			B.4 <i>The museum engages in ongoing and reflective institutional planning that includes involvement of its audiences and community.</i>	
<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.	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."
			<b>C. LEADERSHIP + ORGANIZATIONAL STRUCTURE</b>	
			C.1 <i>The governance, staff and volunteer structures and processes effectively advance the museum's mission.</i>	
<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.	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.
<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.	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.



## 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"/>	<b>C.4</b> The composition, qualifications, and diversity of the museum's leadership, staff, and volunteers enable it to carry out the museum's mission and goals.	<b>C4 a.</b> The museum specifically orients curatorial staff, working in collaboration with education/ interpretation staff, to support its openly inclusive visitor experiences, programs and policies.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<b>C.5</b> 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.	<b>C5 a.</b> 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.
			<b>D. COLLECTIONS STEWARDSHIP</b>	
			<i>D.1 The museum owns, exhibits, or uses collections that are appropriate to its mission.</i>	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<b>D.2</b> The museum legally, ethically, and effectively manages, documents, cares for, and uses the collections.	<b>D2 a.</b> 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.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<b>D.3</b> The museum's collections-related research is conducted according to appropriate scholarly standards.	<b>D3 a.</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 it would with any other emerging field of study.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<b>D.4</b> The museum strategically plans for the use and development of its collections.	<b>D4 a.</b> Collection development guidelines and other curatorial policies should specifically address LGBTQ content and mission relevance.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		<b>b.</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.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<b>D.5</b> Guided by its mission, the museum provides public access to its collections while ensuring their preservation.	<b>D5 a.</b> "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.

## FUNCTIONAL AREA: CURATORIAL

STATUS OF YOUR INSTITUTION			STANDARD RECOMMENDATION	LGBTQ WELCOMING GUIDELINE
Yes	No	In Process		
			<b>E. EDUCATION AND INTERPRETATION</b> <i>(none applicable)</i>	
			<b>F. FINANCIAL STABILITY</b> <i>(none applicable)</i>	
			<b>G. FACILITIES AND RISK MANAGEMENT</b>	
			<b>G.1</b> The museum allocates its space and uses its facilities to meet the needs of the collections, audience, and staff.	<b>G1 a.</b> Historical LGBTQ collections and exhibits may contain personal papers, clothing/textiles and contemporary ephemera with particular environmental controls needs and preservation standards. Curators, in collaboration with collections management staff, should approach such collections and exhibits with this in mind.
			<i>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.</i>	
			<i>G.3 The museum has an effective program for the care and long-term maintenance of its facilities.</i>	
			<i>G.4 The museum is clean and well-maintained, and provides for the visitors' needs.</i>	
			<i>G.5 The museum takes appropriate measures to protect itself against potential risk and loss.</i>	

## SELF-ASSESSMENT NOTES

# GUEST EXPERIENCE

**THERE ARE A VARIETY OF EXPERIENCES THAT INDIVIDUALS SEEK AND FIND SATISFYING IN MUSEUMS.** Unfortunately, there are negative, non-welcoming experiences that visitors may have encountered 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, as it does for all 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		
			<b>A. PUBLIC TRUST AND ACCOUNTABILITY</b>	
			<i>A.1 The museum is a good steward of its resources held in the public trust.</i>	
			<i>A.2 The museum identifies the communities it serves, and makes appropriate decisions in how it serves them.</i>	
			<i>A.3 Regardless of its self-identified communities, the museum strives to be a good neighbor in its geographic area.</i>	
			<b>A.4</b> The museum strives to be inclusive and offers opportunities for diverse participation.	<b>A.4 a.</b> The museum conducts training programs on LGBTQ sensitivity for board, staff and volunteers, including contractual staff ensuring that all visitors are treated with respect. Trainings should emphasize professional customer service: cordial and affirmative greetings accompanied by the offer of information or assistance. Judgemental or dismissive glances and speech negatively impact visitor experience and the museum's reputation on multiple levels.
			<i>A.5 The museum asserts its public service role and places education at the center of that role.</i>	
			<b>A.6</b> The museum demonstrates a commitment to providing the public with physical and intellectual access to the museum and its resources.	<b>A.6 a.</b> 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.
			<i>A.7 The museum is committed to public accountability and is transparent in its mission and its operations.</i>	
			<b>A.8</b> The museum complies with local, state, and federal laws, codes, and regulations applicable to its facilities, operations, and administration.	<b>A.8 a.</b> 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.
				<b>b.</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.

## FUNCTIONAL AREA: GUEST EXPERIENCE

STATUS OF YOUR INSTITUTION			STANDARD RECOMMENDATION	LGBTQ WELCOMING GUIDELINE
Yes	No	In Process		
			<b>B. MISSION AND PLANNING</b>	
			<i>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.</i>	
			<i>B.2 All aspects of the museum's operations are integrated and focused on meeting its mission.</i>	
			<i>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.</i>	
			<b>B.4</b> The museum engages in ongoing and reflective institutional planning that includes involvement of its audiences and community.	<b>B.4 a.</b> The museum makes it known that it welcomes and includes diverse LGBTQ voices in its advisory councils, committees or other community forums.
			<b>B.5</b> The museum establishes measures of success and uses them to evaluate and adjust its activities.	<b>B.5 a.</b> 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.
			<b>C. LEADERSHIP + ORGANIZATIONAL STRUCTURE</b>	
			<i>C.1 The governance, staff and volunteer structures and processes effectively advance the museum's mission.</i>	
			<i>C.2 The governing authority, staff and volunteers have a clear and shared understanding of their roles and responsibilities.</i>	
			<b>C.3</b> The governing authority, staff, and volunteers legally, ethically and effectively carry out their responsibilities.	<b>C.3 a.</b> 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>C.4</b> The composition, qualifications, and diversity of the museum's leadership, staff, and volunteers enable it to carry out the museum's mission and goals.	<b>C.4 a.</b> The museum orients board, staff and volunteers to support its openly inclusive visitor experiences, programs, policies and advertising.  <b>b.</b> The museum conducts training programs on LGBTQ identity sensitivity for board, staff and volunteers.

## FUNCTIONAL AREA: GUEST EXPERIENCE

STATUS OF YOUR INSTITUTION			STANDARD RECOMMENDATION	LGBTQ WELCOMING GUIDELINE
Yes	No	In Process		
			<i>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.</i>	
			<b>D. COLLECTIONS STEWARDSHIP</b> <i>(none applicable)</i>	
			<b>E. EDUCATION AND INTERPRETATION</b>	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<b>E.1</b> The museum clearly states its overall educational goals, philosophy, and messages, and demonstrates that its activities are in alignment with them.	<b>E.1 a.</b> Exhibitions, public programs and related experiences demonstrate an institution's role as LGBTQ ally. The museum is a venue that LGBTQ audiences & communities and actively deconstructs stereotypes, misinformation, and past erasure of LGBTQ voices.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<b>E.2</b> The museum understands the characteristics and needs of its existing and potential audiences and uses this understanding to inform its interpretation.	<b>E.2 a.</b> The museum provides age-appropriate safe spaces for visitors, such as drop-in programs for LGBTQ adolescents.
			<i>E.3 The museum's interpretive content is based on appropriate research.</i>	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<b>E.4</b> Museums conducting primary research do so according to scholarly standards.	<b>E.4 a.</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.
			<i>E.5 The museum uses techniques, technologies, and methods appropriate to its educational goals, content, audiences, and resources.</i>	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<b>E.6</b> The museum presents accurate and appropriate content for each of its audiences.	<b>E.6 a.</b> The museum's age-appropriate, family-based programs/events allow for all family types and compositions to be represented.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<b>E.7</b> The museum demonstrates consistent high quality in its interpretive activities.	<b>E.7 a.</b> Care should be taken 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.
			<i>E.8 The museum assesses the effectiveness of its interpretive activities and uses those results to plan and improve its activities.</i>	

## FUNCTIONAL AREA: GUEST EXPERIENCE

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STATUS OF YOUR INSTITUTION			STANDARD RECOMMENDATION	LGBTQ WELCOMING GUIDELINE
Yes	No	In Process		
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<b>F. FINANCIAL STABILITY</b>	
			<b>F.1</b> The museum legally, ethically, and responsibly acquires, manages and allocates its financial resources in a way that advances its mission.	<b>F.1 a.</b> The museum's membership and data-collection forms include gender-neutral language, such as spouse or partner. <b>b.</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. <b>c.</b> The museum's family or household memberships are inclusive of single and same-sex parents. <b>d.</b> 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 and LGBTQ donors to support their choice of projects. <b>e.</b> The museum's donor recognition is inclusive of LGBTQ groups or individuals.
			<b>F.2</b> <i>The museum operates in a fiscally responsible manner that promotes its long-term sustainability.</i>	
			<b>G. FACILITIES AND RISK MANAGEMENT</b>	
			<b>G.1</b> The museum allocates its space and uses its facilities to meet the needs of the collections, audience, and staff.	<b>G.1 a.</b> The museum permits full access to LGBTQ individuals, groups, events and projects under its facilities use and rental policies. <b>b.</b> The museum's wayfinding, including maps, directories and interpretive signs, employs language or visual cues for those who do not identify with heteronormative language or images. <b>c.</b> The museum all gender or gender-neutral in line with guidelines on gender transition. <b>d.</b> Any institutional statement of diversity and inclusion including LGBTQ is publicly visible within the museum.

## FUNCTIONAL AREA: GUEST EXPERIENCE

STATUS OF YOUR INSTITUTION			STANDARD RECOMMENDATION	LGBTQ WELCOMING GUIDELINE
Yes	No	In Process		
			<i>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.</i>	
			<i>G.3 The museum has an effective program for the care and long-term maintenance of its facilities.</i>	
			<i>G.4 The museum is clean and well-maintained, and provides for the visitors' needs.</i>	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<b>G.5</b> The museum takes appropriate measures to protect itself against potential risk and loss.	<b>G.5 a.</b> The museum supports public engagement through protest without disrupting the visitor experience by providing defined, published and monitored "protest zones" on its grounds and in its publications.

## SELF-ASSESSMENT NOTES



# HUMAN RESOURCES

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

A patchwork of state and local non-discrimination laws fails to protect millions of LGBTQ individuals and families from discrimination on the basis of gender identity and sexual orientation, leaving them without reliable protections. Non-discrimination policies, benefits, trainings and other museum HR practices that include LGBTQ 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		
			<b>A. PUBLIC TRUST AND ACCOUNTABILITY</b>	
			A.1 <i>The museum is a good steward of its resources held in the public trust.</i>	
			A.2 <i>The museum identifies the communities it serves, and makes appropriate decisions in how it serves them.</i>	
			A.3 <i>Regardless of its self-identified communities, the museum strives to be a good neighbor in its geographic area.</i>	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<b>A.4</b> The museum strives to be inclusive and offers opportunities for diverse participation.	<b>A.4 a.</b> The museum has clearly articulated and published its commitment to inclusion in recruiting materials, position descriptions and evaluation instruments for board, staff and volunteers.
			A.5 <i>The museum asserts its public service role and places education at the center of that role.</i>	
			A.6 <i>The museum demonstrates a commitment to providing the public with physical and intellectual access to the museum and its resources.</i>	
			A.7 <i>The museum is committed to public accountability and is transparent in its mission and its operations.</i>	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<b>A.8</b> The museum complies with local, state, and federal laws, codes, and regulations applicable to its facilities, operations, and administration.	<b>A.8 a.</b> The museum has a 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.  <b>b.</b> The museum supports an organization-wide diversity council or LGBTQ employee group when formation of such a group is proposed by staff.  <b>c.</b> 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.  <b>d.</b> 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.  <b>e.</b> The museum has an equal employment opportunity policy prohibiting discrimination based on sexual orientation.(3)
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		

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STATUS OF YOUR INSTITUTION			STANDARD RECOMMENDATION	LGBTQ WELCOMING GUIDELINE
Yes	No	In Process		
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		<p>f. The museum has and promotes an equal employment opportunity policy prohibiting discrimination based on gender identity or expression. Please see the <i>Gender Transition and Transgender Inclusion in the Museum Workplace: A Toolkit for Trans Individuals, Institutions, and Coworkers</i> for examples of such policies.</p> <p>g. The museum offers equitable employment benefits to spouses or partners as permitted by law.</p> <p>h. The museum has parity across other “soft” benefits for spouses or partners. These soft benefits can 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> <p>j. Employee data collection forms that include employee race, ethnicity, gender, military and disability status - typically recorded as part of employee records – makes inclusion of questions on sexual orientation and gender identity optional.</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.	
			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.5 a. The museum conducts anonymous employee engagement or climate surveys on a regular basis that allow employees the option to identify as LGBTQ.




FUNCTIONAL AREA: HUMAN RESOURCES

STATUS OF YOUR INSTITUTION			STANDARD RECOMMENDATION	LGBTQ WELCOMING GUIDELINE
Yes	No	In Process		
			<i>B.4 The museum engages in ongoing and reflective institutional planning that includes involvement of its audiences and community.</i>	
			<b>B.5</b> The museum establishes measures of success and uses them to evaluate and adjust its activities.	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<i>C.1 The governance, staff and volunteer structures and processes effectively advance the museum's mission.</i>	<b>C.3 a.</b> Executive and senior management performance measures include broad diversity metrics that include LGBTQ subjects.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<i>C.2 The governing authority, staff and volunteers have a clear and shared understanding of their roles and responsibilities.</i>	<b>C.4 a.</b> The museum actively recruits LGBTQ prospective employees, either through LGBTQ professional associations, LGBTQ professional recruitment events, LGBTQ specific job sites and LGBTQ periodicals and social media.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<b>C.3</b> The governing authority, staff, and volunteers legally, ethically and effectively carry out their responsibilities.	<b>b.</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.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<b>C.4</b> The composition, qualifications, and diversity of the museum's leadership, staff, and volunteers enable it to carry out the museum's mission and goals.	<b>c.</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] if it offers professional and institutional memberships and offers these options to staff.
			<i>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.</i>	

FUNCTIONAL AREA: HUMAN RESOURCES

STATUS OF YOUR INSTITUTION			STANDARD RECOMMENDATION		LGBTQ WELCOMING GUIDELINE
Yes	No	In Process			
<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.2 a. The museum has gender transition guidelines that include supportive restrooms. Safe and appropriate restroom access is guaranteed to staff, volunteers, and visitors through gender-neutral/ restrooms consistent with their identified gender. Please see the <i>Gender Transition and Transgender Inclusion in the Museum Workplace: A Toolkit for Trans Individuals, Institutions, and Coworkers</i> for examples of such policies.
			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.		

SELF-ASSESSMENT NOTES



# 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		
			<b>A. PUBLIC TRUST AND ACCOUNTABILITY</b>	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<b>A.1</b> The museum is a good steward of its resources held in the public trust.	<b>A1 a.</b> 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"/>	<b>A.2</b> The museum identifies the communities it serves, and makes appropriate decisions in how it serves them.	<b>A.2 a.</b> The museum has identified LGBTQ communities as an audience to serve.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		<b>b.</b> The museum includes multiple, diverse LGBTQ voices in its advisory councils, committees or other community forums.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<b>A.3</b> Regardless of its self-identified communities, the museum strives to be a good neighbor in its geographic area.	<b>A.3 a.</b> The museum regularly sends representatives to meetings of LGBTQ and allied organizations in the community.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<b>A.4</b> The museum strives to be inclusive and offers opportunities for diverse participation.	<b>A.4 a.</b> The museum advertises in LGBTQ media, but not necessarily just about LGBTQ subjects or themes.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		<b>b.</b> The museum's marketing is LGBTQ-inclusive by using relevant media and community events to advertise and offer incentives to track patronage.
			<i>A.5 The museum asserts its public service role and places education at the center of that role.</i>	
			<i>A.6 The museum demonstrates a commitment to providing the public with physical and intellectual access to the museum and its resources.</i>	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<b>A.7</b> The museum is committed to public accountability and is transparent in its mission and its operations.	<b>A.7 a.</b> 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"/>	<b>A.8</b> The museum complies with local, state, and federal laws, codes, and regulations applicable to its facilities, operations, and administration.	<b>A.8 a.</b> 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"/>		<b>b.</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.

## FUNCTIONAL AREA: PUBLIC ENGAGEMENT

STATUS OF YOUR INSTITUTION			STANDARD RECOMMENDATION	LGBTQ WELCOMING GUIDELINE
Yes	No	In Process		
			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.	
<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, staff 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 has clearly articulated and published its commitment to inclusion in recruiting materials, position descriptions and evaluation instruments for Board, staff and volunteers.
			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.
			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"/>		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.



## FUNCTIONAL AREA: PUBLIC ENGAGEMENT

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STATUS OF YOUR INSTITUTION			STANDARD RECOMMENDATION	LGBTQ WELCOMING GUIDELINE
Yes	No	In Process		
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<b>C.4</b> The composition, qualifications, and diversity of the museum's leadership, staff, and volunteers enable it to carry out the museum's mission and goals.	<b>C.4 a.</b> The museum actively recruits LGBTQ prospective board members either through LGBTQ professional associations, LGBTQ professional recruitment events, or LGBTQ specific job sites.
			<i>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.</i>	
			<b>D. COLLECTIONS STEWARDSHIP</b>	
			<i>D.1 The museum owns, exhibits, or uses collections that are appropriate to its mission.</i>	
			<i>D.2 The museum legally, ethically, and effectively manages, documents, cares for, and uses the collections.</i>	
			<i>D.3 The museum's collections-related research is conducted according to appropriate scholarly standards.</i>	
			<i>D.4 The museum strategically plans for the use and development of its collections.</i>	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<b>D.5</b> Guided by its mission, the museum provides public access to its collections while ensuring their preservation.	<b>D.5 a.</b> 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>b.</b> The broadest definition of "public" is used to identify, recognize, and 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.  <b>c.</b> "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.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
			<b>E. EDUCATION AND INTERPRETATION</b>	
			<i>E.1 The museum clearly states its overall educational goals, philosophy, and messages, and demonstrates that its activities are in alignment with them.</i>	

## 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>E.2</b> The museum understands the characteristics and needs of its existing and potential audiences and uses this understanding to inform its interpretation.		<b>E.2 a.</b> 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.
			<i>E.3 The museum's interpretive content is based on appropriate research.</i>		
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<b>E.4</b> Museums conducting primary research do so according to scholarly standards.		<b>E.4 a.</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.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>			<b>b.</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.
			<i>E.5 The museum uses techniques, technologies, and methods appropriate to its educational goals, content, audiences, and resources.</i>		
			<i>E.6 The museum presents accurate and appropriate content for each of its audiences.</i>		
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<b>E.7</b> The museum demonstrates consistent high quality in its interpretive activities.		<b>E.7 a.</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 values, and not be an afterthought.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>			<b>b.</b> Lived experience and scholarship should not be conflated; there is not one monolithic LGBTQ perspective and diversity exists within this population. Therefore, multiple and diverse LGBTQ voices should be consulted.
			<i>E.8 The museum assesses the effectiveness of its interpretive activities and uses those results to plan and improve its activities.</i>		

## 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>F. FINANCIAL STABILITY</b>	
			<b>F.1</b> The museum legally, ethically, and responsibly acquires, manages and allocates its financial resources in a way that advances its mission.	<b>F.1 a.</b> 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.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<i>F.2 The museum operates in a fiscally responsible manner that promotes its long-term sustainability.</i>	
			<b>G. FACILITIES AND RISK MANAGEMENT</b>	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<b>G.1</b> The museum allocates its space and uses its facilities to meet the needs of the collections, audience, and staff.	<b>G.1 a.</b> The museum publishes that it permits full access to LGBTQ individuals, groups, events and projects under its facilities use and rental policies.
			<b>G.2</b> 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.	<b>G.2 a.</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"/>	<i>G.3 The museum has an effective program for the care and long-term maintenance of its facilities.</i>	
			<b>G.4</b> The museum is clean and well-maintained, and provides for the visitors’ needs.	<b>G.4 a.</b> The museum’s wayfinding, including maps, directories and interpretive signs employs language or visual cues for those who do not identify with heteronormative language or images.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<b>G.5</b> The museum takes appropriate measures to protect itself against potential risk and loss.	<b>G.5 a.</b> The museum takes appropriate measures to protect itself against potential risk and loss.
				<b>b.</b> The museum supports public engagement through protest without disrupting the visitor experience by providing defined, published and monitored “protest zones” on its ground and in its publications.





# 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, but ever-evolving 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		
			<b>A. PUBLIC TRUST AND ACCOUNTABILITY</b>	
			<i>A.1 The museum is a good steward of its resources held in the public trust.</i>	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<b>A.2</b> The museum identifies the communities it serves, and makes appropriate decisions in how it serves them.	<b>A.2 a.</b> The museum commits to updating its community planning and demographic research including LGBTQ research to determine the scope of its LGBTQ communities.
			<i>A.3 Regardless of its self-identified communities, the museum strives to be a good neighbor in its geographic area.</i>	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<b>A.4</b> The museum strives to be inclusive and offers opportunities for diverse participation.	<b>A.4 a.</b> Ensure the museum knows it serves LGBTQ communities. Recognize diverse 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.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		<b>b.</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.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<b>A.5</b> The museum asserts its public service role and places education at the center of that role.	<b>A.5 a.</b> 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.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		<b>b.</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.
			<i>A.6 The museum demonstrates a commitment to providing the public with physical and intellectual access to the museum and its resources.</i>	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<b>A.7</b> The museum is committed to public accountability and is transparent in its mission and its operations.	<b>A.7 a.</b> Make public the museum's service to LGBTQ communities. Clearly articulate and commit to serving LGBTQ communities as with any other audience.
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		<b>b.</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.

# FUNCTIONAL AREA: VISITOR RESEARCH AND EVALUATION

STATUS OF YOUR INSTITUTION			STANDARD RECOMMENDATION	LGBTQ WELCOMING GUIDELINE
Yes	No	In Process		
			<b>B. MISSION AND PLANNING</b>	
			<i>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.</i>	
			<i>B.2 All aspects of the museum's operations are integrated and focused on meeting its mission.</i>	
			<i>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.</i>	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<b>B.4</b> The museum engages in ongoing and reflective institutional planning that includes involvement of its audiences and community.	<p><b>B.4 a.</b> 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>b.</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><b>c.</b> 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><b>d.</b> 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><b>e.</b> 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>

# FUNCTIONAL AREA: VISITOR RESEARCH AND EVALUATION

STATUS OF YOUR INSTITUTION			STANDARD RECOMMENDATION	LGBTQ WELCOMING GUIDELINE
Yes	No	In Process		
			<b>C. LEADERSHIP + ORGANIZATIONAL STRUCTURE</b>	
			<i>C.1 The governance, staff and volunteer structures and processes effectively advance the museum's mission.</i>	
			<i>C.2 The governing authority, staff and volunteers have a clear and shared understanding of their roles and responsibilities.</i>	
			<i>C.3 The governing authority, staff, and volunteers legally, ethically and effectively carry out their responsibilities.</i>	
			<b>C.4</b> The composition, qualifications, and diversity of the museum's leadership, staff, and volunteers enable it to carry out the museum's mission and goals.	<b>C.4 a.</b> Ensure the museum values diversity and contributions of LGBTQ staff. Include LGBTQ communities as among those that merit reflection in the diversity and training of museum staff.  <b>b.</b> Gather and use data evaluating the museum's diversity training and practices. Rigorously seek out, gather, and apply evidence about the extent to which museum staff reflect and are trained to engage respectfully with LGBTQ community members.
			<i>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.</i>	
			<b>D. COLLECTIONS STEWARDSHIP</b> <i>(none applicable)</i>	
			<b>E. EDUCATION AND INTERPRETATION</b>	
			<i>E.1 The museum clearly states its overall educational goals, philosophy, and messages, and demonstrates that its activities are in alignment with them.</i>	
			<b>E.2</b> The museum understands the characteristics and needs of its existing and potential audiences and uses this understanding to inform its interpretation.	<b>E.2 a.</b> 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.  <b>b.</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.



# FUNCTIONAL AREA: VISITOR RESEARCH AND EVALUATION

STATUS OF YOUR INSTITUTION			STANDARD RECOMMENDATION	LGBTQ WELCOMING GUIDELINE
Yes	No	In Process		
			E.3 The museum's interpretive content is based on appropriate research.	
			E.4 Museums conducting primary research do so according to scholarly standards.	
			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.	<p><b>E.6 a.</b> 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>b.</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>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		
			E.7 The museum demonstrates consistent high quality in its interpretive activities.	
			E.8 The museum assesses the effectiveness of its interpretive activities and uses those results to plan and improve its activities.	
			<b>F. FINANCIAL STABILITY</b> (none applicable)	
			<b>G. FACILITIES AND RISK MANAGEMENT</b>	
			G.1 The museum allocates its space and uses its facilities to meet the needs of the collections, audience, and staff.	
			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.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. 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.

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"/>		<b>b.</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.
			<i>G.5 The museum takes appropriate measures to protect itself against potential risk and loss.</i>	

SELF-ASSESSMENT NOTES

# GLOSSARY

*Below is a list of common terms associated with LGBTQ contemporary culture. Problematic, unacceptable and defamatory terms are noted at the end. Neither list is exhaustive.*

**ACCESS** – For museums, access, or accessibility, is broadly defined, e.g., including awareness of audiences’ potential physical, situational, and perceptual barriers to participation. Access can also be used to describe a museum’s active work to meet the visitor-defined needs of a non-majority population.

**ALLY** – A non-LGBTQ person who actively supports the civil rights of LGBTQ people

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

**ASSIGNED SEX/GENDER AT BIRTH** – The doctor-determined sex of a child as a boy or girl when a baby is born. A commonly encountered acronym for this is AFAB (assigned female at birth) or AMAB (assigned male at birth).

**BIPHOBIA** – Discomfort or negative response toward bisexual people

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

**CISGENDER** (*adj*) (*abbreviation: cis*) – Someone who is a gender that is the same as the gender assigned to them at birth. The term was created to challenge the assumption that cisgender people (as opposed to transgender people) are always the standard in discussions about gender or sex. It is not a derogatory term or a slur.

**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, admissions 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. Museums are urged to adopt as wide as possible meaning of “family” and to accept visitors’ self-definitions.

**FTM (FEMALE TO MALE)** – Refers to someone assigned female at birth but who is transitioning, or has transitioned, to male.

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

**GENDER** – An umbrella term often used as shorthand to refer to one of, or a mixture of, gender identity, gender roles, or gender expression. When used for gender roles or expression, it includes the range of socially constructed characteristics assigned to and differentiating between the masculine and feminine. These constructs differ from society to society and can change over time. Traditionally thought of as a binary with male and female as opposing forces, gender is more accurately described as a spectrum.

**GENDER AFFIRMATION/GENDER CONFIRMATION SURGERY** – Refers to the many varied procedures that a transgender individual might undergo to better align their physical body with their gender identity. A transgender person does not need to undergo any procedures for their transition to be complete.



**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 seen as in violation of dominant culture. The opposite belief can be called gender continuum or gender flexibility.

**GENDER BINARY** – The idea that human gender exists in two forms only: masculine and feminine. Also describes a society that insists on dividing 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, movement, body characteristics or other gender-related behaviors

**GENDER IDENTITY** – a person's inner, innate sense of self as male, female, somewhere in between, or outside the gender spectrum, which is a continuum. Everybody has a gender identity, not just transgender people. Since gender identity is internal, one's gender identity is not necessarily visible to others. Sometimes, this inner sense of gender can be different than the gender assigned to a person at birth.

**GENDER-NEUTRAL** – Using language or visual coding (words, phrases or graphics) that are free of reference to a particular gender.

**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** (*adj.*) – A non-binary gender identity; may be both male and female, neither male nor female, or fall completely outside or somewhere between 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 at a specific time. Since gender roles and gender expressions are a fungible social construct, didactic references to gender roles should be assigned chronological and geographical parameters. This term is also important to women's studies and gender studies, often seen on a political-economic continuum from "conventional" to "expanded."

**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 a specific society. Also called cis-normative.

**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 vernacular terms, "gay" and "lesbian."

**INTERSEX** – A person who is born with external genitalia, chromosomes, internal reproductive systems or other biological markers which are not traditionally associated with the binary.

**IN THE CLOSET** – Keeping one's sexual orientation or gender identity secret. A person may be "out" in some social situations, and closeted in others.

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

**LGBTQIA** – The most inclusive method to identify the "Lesbian, Gay, Bisexual and Transgender, Queer and/or Questioning, Intersex, and Asexual/aromantic" communities. 2 (for Two Spirit) or "+" can be added to the end.

**LIVING OPENLY** – A social state in which LGBTQ 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. The more vernacular phrase is Men Loving Men.

**MTF (MALE TO FEMALE)** – Refers to someone assigned male at birth but who is transitioning, or has transitioned, to female.

**NON-BINARY GENDER** – Refers to people whose gender does not conform to the traditional western gender binary model. They may be both male and female, neither male nor female, or fall completely outside or somewhere between the gender binary. Examples of labels people may use to describe their non-binary gender include androgyne, polygender, genderqueer, demigirl, or demiboy. These are only a handful of labels that fall under the non-binary umbrella, and some people may use no label at all.

**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.

**QUESTIONING** (*adj*) – A person who is questioning their sexual orientation and/or gender identity. They should not be referred to as “confused.”

**PARTNER** – A non-gendered, vernacular term commonly used to describe any persons’ significant other, mate or spouse. Often modified as “life partner,” to distinguish it from a business partnership. It was employed widely by the LGBTQ community before legal marriage made spouse an available option.

**PASSING** – When used by transgender people, it means being perceived as their actual gender. When used by LGBTQ people, it means being perceived as heterosexual or “straight”

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

**PERSONAL GENDER PRONOUNS** – A personal 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 and other languages, the singular pronouns that we use most frequently are gendered. This may be problematic for non-binary and gender-nonconforming people, who may prefer that you use gender neutral or gender-inclusive pronouns when talking to or about them. Some (as in this publication) use “they” and “their” as gender-neutral singular pronouns. In American English, another commonly used singular gender-neutral pronouns are “ze” (sometimes spelled “zie”) and “hir.” For a more in depth discussion, please see *Gender Transition and Transgender Inclusion in the Museum Workplace: A Toolkit for Trans Individuals, Institutions, and Coworkers*.

**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 LGBTIQQA, reclaimed by activists from the 1970s to the present. Also used, in particular, by teens and young adults. It is currently the name of the academic study of LGBTIQQA history and culture. Historically, “queer” had been used as a derogatory word to demean LGBTQ people and therefore, it should not be used freely by non-queer people.

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

**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” LGBT communities.

**SEXUAL ORIENTATION** – The internal experience that determines whether we are physically and emotionally attracted to men, to women, to other non-binary, or neither (asexual). It is described as 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 social, medical, and/or legal process of aligning one's life and physical characteristics to match their gender identity.

**TRANSPHOBIA** – Discomfort or negative response toward transgender individuals and other people who are gender nonconforming. Discrimination based on a person's transgender identity.

**TRANSVESTITE/CROSS DRESSING** (*adj*) – People who dress, either occasionally or more regularly, in clothes associated with a gender other than their own, as defined by contemporary socially acceptable norms. Cross dressing people are generally happy with the gender that they were assigned at birth and usually do not want to permanently alter the physical characteristics of their bodies or change their legal gender. This is not a synonym for transgender identities and should not be used to describe anyone without their express request.

The terms **DRAG QUEENS** and **DRAG KINGS** may be synonyms of “cross dressing,” but have also been used to describe performance specialties that may or may not represent the performers' sexual practices. They can refer to performances in invented characters or imitations of specific historical or contemporary actors.

**TWO-SPIRIT** – Individuals who fulfill one of many mixed gender roles found traditionally among many Native American and Canadian First Nations indigenous groups. Those who are not Native American or Canadian First National should not use the phrase freely.

**WOMEN WHO HAVE SEX WITH WOMEN (WSW)** – Also: a clinical term that refers to women who engage in sexual activity with other women, whether they identify as gay, bisexual, or neither. The more vernacular phrase is Women Loving Women.

## UNACCEPTABLE AND PROBLEMATIC TERMS

**Problematic: “TRANSGENDERS,” “A TRANSGENDER.” UPDATE: “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.” UPDATE: “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.

**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). Now, largely considered to be derogatory.

**Problematic: “SEX CHANGE,” “SEXUAL REASSIGNMENT SURGERY,” “PRE-OPERATIVE,” “POST-OPERATIVE.” UPDATED: “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.

Please note that some terms, gendered pronouns, and usages, which are currently considered problematic or defamatory, may have been vernacular used by LGBTQ+ groups themselves in the past. It can also be problematic to use terms as if they were vernacular, although they have specific meaning in the LGBTQ communities, such as the fashion industries’ widespread use of “androgynous.”

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Conversely, language can be popularly used, rejected as defamatory, and then reclaimed by the LGBTQ community as a whole, or more often by a group defined by location, age, gender or affiliation. These words, and the social exchanges, known as “Codes,” were constructed to facilitate recognition and confuse outsiders. They were not consistently used, but also varied by their chronology, location, language, and practices. It is likely that coded terms will appear in literature, song lyrics, correspondence, and ephemera from the distant or recent past and may be needed to interpret artifacts and collections. The historic, coded language therefore cannot be discarded.

## DEFAMATORY TERMS

**Defamatory: “DECEPTIVE,” “FOOLING,” “PRETENDING,” “POSING” OR “MASQUERADING” WHEN REFERRING TO GENDER IDENTITY** – 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,” “TRANNNY,” “TRAP,” “SHIM,” “GENDER-BENDER”** – These words only serve to dehumanize transgender people and should not be used.

**Defamatory: “BATHROOM BILL”** – A term used by far-right extremists in campaigns to oppose nondiscrimination laws that protect transgender people. The term, campaign and legislation are geared to incite fear and panic at the thought of encountering transgender people in public restrooms. The trans community and allies use the term to refer to bills intended to keep trans people out of their appropriate bathrooms. Non-discrimination legislation” can be used instead.

For guidelines on policies and practices regarding all gender and public restrooms, please see the sections on Facilities and Guest Experiences in these Guidelines and the LGBTQ Alliance Toolkits on Gender Transition and Transgender Inclusion (<https://www.aam-us.org/wp-content/uploads/2017/11/A-transitioning-professionalsguide-to-gender-transition.pdf>).

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# APPENDIX A: GETTING STARTED

Forty-six percent of LGBTQ workers remain closeted at work, according to the Human Rights Campaign's 2018 national LGBTQ workplace climate survey. The study found that the top reasons LGBTQ workers were not open about their sexual orientation and/or gender identity were the possibility of being stereotyped, making people feel uncomfortable and losing connections or disturbing their professional relationships with coworkers. (1) This staggeringly high statistic is hard to face for many LGBTQ workers, a reminder that feeling comfortable coming out at work is a privilege.

Furthermore, federal law is not on the side of LGBTQ workers. "There are still no federal protections on the basis of sexual orientation or gender identity with respect to employment, housing, public accommodations, education, and a range of aspects of daily life for LGBTQ persons... 31 states still lack clear, fully-inclusive non-discrimination protections for LGBTQ people," according to the study. (2)

Despite these social, financial and legal risks, LGBTQ workers take courageous steps coming out and bringing their full selves to work. The *Welcoming Guidelines* Task Force recognizes the risks LGBTQ museum workers face and hopes the use of this guideline will make museums safer, more inclusive workplaces.

## WHERE SHOULD YOU START?

Using or promoting the Welcoming Guidelines will help your organization make changes big and small. Each of you can play a role in your organization's welcoming efforts. Your process could look different based on your organizational culture, staff size, department size, or geographic location. For some, this process may be a type of coming out and this is the place they will start. Others will begin with a supportive supervisor, coworker or employee diversity group. Below you will find some general guidance on how to get started—remember, though, everyone faces unique circumstances and there is no "one-size-fits-all" approach.

YOUR UNIQUE SITUATION	YES	NO
Are you out at work?	Coming out as LGBTQ at work can mean something different for everyone. It can be the foundation for building community and a support system at work. (3) See Appendix B for more information on coming out at work.	With any type of coming out, remember that there are both benefits and risks. Do things in your own way and in your own time. The road for coming out is just as unique as every person coming out. Before you begin, it is important to know your rights and to build a support system. (3) See Appendix B for more information on coming out at work.
Do you have a supportive work culture? For example, are LGBTQ life events treated equally as all staff's life events? Do staff include pronouns in email signatures or identification badges?	In a supportive work culture, you are able to promote and facilitate the conversations that can create change. You have the foundation to start this work. The questions below will give you ideas on where to start.	Starting from an unaccepting work culture is one of the toughest places to be. For some, finding a safer place to work may be the right decision. For others, having allies take the first step to make their museum more welcoming may be necessary. The questions below will give you and your allies ideas on where to start.

# YOUR UNIQUE SITAUTION

## YES

## NO

Do you have a supportive supervisor?	Working with your supervisor, you could start by implementing the recommendations in your functional area. Next you could collaborate with staff in functional areas with whom you work closely.	Find other allies within your organization--human resource staff, donors, outspoken advocates, docents, volunteers, or board of trustee members--to discuss how to make organizational change based on the Welcoming Guidelines.
Do you have a supportive work culture? For example, are LGBTQ life events treated equally as all staff's life events? Do staff include pronouns in email signatures or identification badges?	In a supportive work culture, you are able to promote and facilitate the conversations that can create change. You have the foundation to start this work. The questions below will give you ideas on where to start.	Starting from an unaccepting work culture is one of the toughest places to be. For some, finding a safer place to work may be the right decision. For others, having allies take the first step to make their museum more welcoming may be necessary. The questions below will give you and your allies ideas on where to start.
Do you have a supportive museum director?	A museum director that maintains an open-door policy, flexible office hours, and supports an internal culture of diversity can help to break down layers of communication hierarchies, especially in a large museum. In this culture, staff may feel comfortable approaching such leaders about ways to make the organization more welcoming.	Find other allies within your organization--human resource staff, donors, outspoken advocates, docents, volunteers, or board of trustee members.  You could try forming an LGBTQ employee resource group or organization-wide diversity council.
Does your museum have an organization-wide LGBTQ employee resource group or diversity council? (see Human Resources A.8)	Convene these groups. It can be helpful to organize employee resource groups around a cause. Frequently, such groups form around public outreach to or participation in local LGBTQ Pride events. Discussing this guideline could be another reason to meet. If you have a group of three, for example, you could discuss your functional areas. If your group is larger, you could conduct an organizational self-assessment. Below are tips on how to conduct a self-assessment.	If you have the bandwidth and/ or allies within your organization, they may provide help to form an organization-wide LGBTQ employee resource group or diversity council. See the guidance in the Yes section.  If not, you could seek out LGBTQ employees/groups at other local museums and cultural institutions, and collaborate with them on using this guideline. If your local museum peers have more welcoming practices, this could serve as competitive inspiration for your museum's leaders. In one instance a LGBTQ group leader told their museum director that other local museums had signs of solidarity to the LGBTQ community in their museum lobbies. This in part prompted the museum director to take action to be more visible to the LGBTQ community.

# YOUR UNIQUE SITAUTION

# YES

# NO

Are you in an entry level or middle management position?

You could start by implementing the recommendations in your functional area. Next you could collaborate with staff in functional areas with whom you work closely.

If this approach has obstacles for you because of your position within the organization, you could take a grassroots approach by organizing or participating in a LGBTQ employee resource group or diversity council (above).

Are you in a senior management or director role?

A director who champions welcoming practices can have an incredible impact on the organization and the audiences it serves. A museum's welcoming efforts will go further if its director or senior manager(s) commit to supporting their staff in this work. For example, upon learning of this guideline, a human resources director at a community-based museum disseminated it to all senior level managers. Very quickly, the guideline became working practice.

Is your organization already going through transformational change?

Seize the moment. This is a great time to start your LGBTQ welcoming efforts.

For example, after a large museum reopened in a renovated building, a new organizational culture developed; newly hired staff were looking for ways to build community. That, combined with politically challenging times (the debate concerning California's Prop 8 measure) brought LGBTQ staff together to advocate for more visibility at work, which resulted in an annual evening event themed to the local Pride celebration.

If not, is there pent-up demand for changes to museum culture or practices that might align with welcoming work? There may already be allies among staff or community members who are working at the grassroots level to make your museum more welcoming.

Can you apply for grants to support LGBTQ welcoming efforts?

Your freedom to apply for a grant to support LGBTQ welcoming efforts depends on the structure and priorities of your museum. The activities recommended in the *Welcoming Guidelines* may not require additional expenditure, but it's easier to justify doing LGBTQ welcoming projects if they are supported by external funding.

## YOU WANT TO DO AN ORGANIZATIONAL SELF-ASSESSMENT. HOW DO YOU GET STARTED?

*You could break this process into the following 5-steps.*

**STEP 1.** Recruit LGBTQ and allied staff participants from your museum, ideally representing all your museum's functional areas. With this group, determine the assessment process and timeline that will work for your museum's size, type and needs. See the Bibliography for resources.

**STEP 2.** Hold an Orientation and Team assignment meeting. After introductions, give participants an overview of the Welcoming Guidelines and the assessment process. Then, break into teams based on functional areas. Each participant could join a team that fits their job description or personal interest. Ideally, each team should have at least one member with expertise in the functional area and another who could bring an objective "external" perspective. Participants in each group can practice doing the assessment process by first doing the Human Resources Functional Area together. Then all groups can share out and discuss any questions or problems with the assessment process. Human resources can be a good starting point because all participants share the same human resources department, and HR dramatically influences a museum's welcoming stance for LGBTQ staff.

**STEP 3.** Complete a draft self-assessment. Teams meet independently to complete their draft assessment using the human resource process as reference. They will consult with staff if needed and will gather supporting documentation. Depending on support and/or funding for this process, the assessment group could also conduct a LGBTQ staff climate survey to answer several of the statements in the guidelines that are based on an individual employee's experience. For example, in the human resources functional area (A.8), "The museum has a workplace culture that is welcoming and inclusive to LGBTQ staff. LGBTQ staff life events are treated equally as all staff's life events." Doing a LGBTQ staff climate survey will take careful consideration, including ensuring participants' confidentiality.

**STEP 4.** Finalize self-assessment. Teams meet independently to finalize the assessment. Each team will summarize the information, prioritize needs and create an action plan to make their functional areas more welcoming.

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**STEP 5.** Facilitate a Share-out & Evaluation team meeting. At the final meeting, the group will collectively prioritize their recommendations for improvement and discuss the results of the LGBTQ staff climate survey. Lastly, the group will evaluate the assessment process. Hopefully you will find this process a useful template for your museum.

## YOU ARE NOT ALONE

Coming out at work. Gathering support for welcoming practices. Considering a self-assessment. None of these things are easy and you will feel overwhelmed at some point(s) along the way. Know that the LGBTQ Alliance is here as your advocate. Our hope is to build momentum toward a new normal: museums that are welcoming to LGBTQ staff and visitors alike.

Endnotes:

(1) Fidas, Deena and Liz Cooper. Human Rights Campaign Foundation, "A Workplace Divided: Understanding the Climate for LGBTQ Workers Nationwide," 2018, pp 6. Accessed March 19, 2019 <https://www.hrc.org/resources/a-workplace-divided-understanding-the-climate-for-lgbtq-workers-nationwide>

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(3) Adapted with permission from the authors. American Alliance of Museum's LGBTQ Alliance Task Force for Transgender Inclusion, "A Transitioning Professional's Guide to: Gender Transition and Transgender Inclusion in the Museum Field," 2019, pp. 6, 15, 17. Accessed March 19, 2019

<https://www.aam-us.org/wp-content/uploads/2017/11/A-transitioning-professionals-guide-to-gender-transition.pdf>

# APPENDIX B: COMING OUT

*Content in this appendix was adapted with permission from the authors. American Alliance of Museum's LGBTQ Alliance Task Force for Transgender Inclusion, "A Transitioning Professional's Guide to: Gender Transition and Transgender Inclusion in the Museum Field," 2019, pp. 6-25. Accessed March 19, 2019.*

## BEFORE COMING OUT AT WORK

**Coming out at work can mean something different for everyone.**

Sharing personal information about yourself may feel overwhelming or uncomfortable, and you may fear discrimination or harassment. However, coming out at work also enables you to live openly at your job. If you determine that coming out at work is the right thing for you to do, remember that you do not have to share more than your coworkers need to know in order to do your jobs well together.

### *How Do You Want to Tell People?*

There are several appropriate ways to inform your colleagues of your identity, name, and/or pronouns, including one-on-one meetings, small group meetings, or emails. You can use whatever methods make you most comfortable. You do not necessarily have to be present for all meetings or responsible for sending all emails. In fact, having your supervisor or Human Resources department send an email or lead a meeting can signal to colleagues that your institution supports you and that they should take the information seriously.

### *What Are Your Rights?*

As the fight for LGBTQ rights continues, local, state and national laws constantly change. It is important, though, for you to know your rights before coming out. Lawyers who specialize in employment or discrimination laws are the best resource for clarifying the specifics of a law or statute, though they are often inaccessible due to geographic availability or financial limitations. Your state may have a department of human rights or a human rights office within the department of labor that can help you learn about employment discrimination protections at the state level - and what to do if you face discrimination. Local and state LGBTQ advocacy groups are a great first stop for figuring out what the legal landscape looks like in your area. You can also check with national advocacy groups such as the Human Rights Campaign ([hrc.org](http://hrc.org)) and the National Center for Transgender Equality ([transequality.org](http://transequality.org)) to determine your current federal rights. It's important to remain current on how laws are changing so that you can prepare and make the best choices in approaching coming out.

Some examples of behaviors that could constitute discrimination are being fired, being denied a promotion, witnessing offensive jokes about LGBTQ people, being subjected to repeated intentional use of the wrong name or pronouns, and being the target of invasive questions about your body or other personal topics. You may also face microaggressions--comments or behaviors from coworkers that are not overtly malicious and may even be well-intentioned but are, nonetheless, hurtful.

If your rights are being violated by your coworkers or supervisors, it is extremely important that you document each occurrence with as much detail as possible. If you feel safe and comfortable doing so, you can begin by addressing the problem directly with the coworker(s) in question. In some cases, they may not have known they were doing or saying something hurtful and will appreciate having more information.

Another option for addressing issues of discrimination and microaggressions is with your Human Resources department, if your institution has one. Otherwise, a supportive supervisor can be a helpful mediator. Bring your documentation of what has happened along with copies of the laws and statutes being violated, if applicable, in case your HR representatives or supervisors are not familiar with them.

## COMING OUT AT WORK

### Now that you have made your plan, how should you go about coming out at work?

With any type of coming out, remember that there are both benefits and risks; so, do things in your own way and in your own time. The road for coming out is just as unique as every person coming out, but there are some common steps or things to consider when you are coming out at work.

### Build a Support System

When coming out at work, the first step many people choose is telling any colleagues that they consider friends. Telling friends can help build a support system, like a work family...that can teach others and even guard you from questions your colleagues may have. As with everything, there are risks to coming out to your work family first. You may purposefully or accidentally be outed to other colleagues or HR before you are ready... Some colleagues who you thought were friends may distance themselves from you as they hold different beliefs or need time to process.

### Coming Out to New Hires

Even after you formally come out in your workplace, new hires may start that are not aware of your gender, pronouns, or transition. It is worth planning out if and how you want to address this with incoming members on your team. Some questions you can brainstorm beforehand include:

- Do you want to introduce yourself with your pronouns when you first meet them?
- Do you want your supervisor to discuss your pronouns with them?
- Do you want to talk with them directly about it via email or in person when they start?

As with everything in this process, there is no right way to come out, and it entirely depends on your personal preference, comfort, and desire to be (or not to be) out.



## ADVOCATING FOR POLICY AND PRACTICE CHANGES

Once you have begun to feel more confident advocating for yourself, you may wish to try and advocate for additional policy changes in your institution as well. Again, this work is not your sole responsibility; so if/when/how you choose to address these matters is up to you and your comfort level. Some of the following can be used as practices rather than policies, which can have fewer barriers in less supportive institutions.

One form this work could take is making changes to employee handbooks. Start by talking to your managers, HR, or a coworker you trust who may be able to give you more information about the process of editing employee handbooks. You can explain that your experience gives you unique and valuable insight, offering to help update the handbook in relevant ways. These updates could mean changing some language used throughout the handbook (phrases like “ladies and gentlemen,” “he/she,” or other terms you notice.) It could also mean adding policies for addressing coworkers, clients, visitors, etc.

Another simple way you can begin to advocate for change is by adding your pronouns to professional email signatures, name tags, badges, etc. You might suggest that your cisgender co-workers begin to do the same with their pronouns to show solidarity and to normalize the practice.

Additionally, if your position requires you to regularly interact with the public (as a presenter, educator, etc.), there are many ways to practice making your public interactions gender inclusive. For example, again, you may wish to introduce your pronouns with your name in presentations if you feel safe doing so. This introduction not only helps you practice advocating for yourself to coworkers and strangers, but it also can be very meaningful to transgender or questioning adults or youth in the audience. Encourage your cisgender coworkers to do the same--they will likely be surprised by the positive feedback they get from their audience! Other practices you and your coworkers can employ include things such as:

- Using singular “they” pronouns as the default for clients/visitors/volunteers until you know differently.
- Addressing an audience en masse with gender neutral titles such as “folks” or “friends” as opposed to “ladies and gentlemen.”
- Employing family inclusive language (such as “grown-up” in place of “parent” when unsure of relation between child and an adult) in order to honor non-traditional family structures.
- Reinforcing non-dominant narratives and images in your presentations and Powerpoints.

It may help to start small by getting a group of coworkers to support you and help advocate for these changes before diving in to make bigger institutional changes. When working towards policy change and advocacy, the most important aspect is to take things at your own pace when you feel safe and comfortable doing so.

If you need additional support from other LGBTQ museum professionals who have faced similar challenges, please reach out to the community and connect with the AAM LGBTQ Alliance.

**THANK  
YOU**



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**JOIN THE EFFORT:** email us at [LGBTQ@AAM-US.ORG](mailto:LGBTQ@AAM-US.ORG) and learn more at:  
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