



# Educación, Ciencia y Tecnología del Siglo XXI.

Proyectos, reflexiones y metodologías

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LGTBI MUSEUMS: ART, PATRIMONY AND HISTORY  
AT THE SERVICE OF THE CONSTRUCTION OF  
EGALITARIAN SOCIETIES

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## 1. INTRODUCTION

Current society progresses quickly and transforms over the years, people change their mind and new generations start thinking in another way and defending what others condemn. That is why LGTBI people started coming out and defending their own rights, together with other people who helped them, and still help them. They have been condemned to unfavourable situations for centuries only because they have shown as they really are. Nowadays, although they still suffer, society has changed and has improved in several aspects regarding LGTBI people. Educational system, together with government and other institutions, has been able to help more people and to make them aware of the current situation and its consequences, as well as educating students in LGTBI contents and history. In that case, museums play a very important role in the education of students, and other kind of people out of educational system, since they are specialized institutions that make people understand what they try and want to transmit them, specially contents, art and heritage from minority groups of society, such as LGTBI people. Museums are very useful resources that improve understanding and awareness in society and, more specifically, in educational system, regarding LGTBI education. Therefore, this research focuses on the analysis of educational programmes of different LGTBI museums from different countries and continents.

Unfortunately, there is not much information, researches or documents related to the topic this research deals with, because LGBTBI museums are institutions that have been *recently* created, so it is really difficult to find specific information about it. Despite that, there is a lot of information about LGBTBI education, people, sexual diversity, museums and so on, so it is rather easy to get a wide knowledge in this topic. In this way, there are many different authors that help to understand better the situation that LGBTBI people live every day and the knowledge needed for better comprehension of the collective and its vocabulary. Some authors talk about the relevance of introducing LGBTBI in museums, analysing some of them or in a general way, such as Barendregt (2017), who focuses on the need of analyse how LGBTBI people are seen by examining many different queering strategies that museums carry out in order to change the way that people are represented to visitors, taking into account the educational field; or Middleton (2017), who explains why queer inclusion is a needed task for museums and establishing what characteristics or tiers of commitment a museum should have related to LGBTBI people and their inclusion in society and institutions; even authors, such as Schuh (2017) talking about that in United States (U.S.) museums, or the same with Australian museums as Nguyen (2018) does, giving information about how museums are implicated in information transmission of LGBTBI people and analysing many characteristics depending on the country. Moreover, authors like Steorn (2012), state that “the museum space is very effective as a producer of social norms [...]. An object that is collected in order to represent the LGBTBI community might end up affirming and reproducing normative attitudes and social categories” (p. 363), so museums that struggle to be queer, to transmit LGBTBI contents and heritage, “need to reflect on their role as institutions and as producers of power and of normative meaning” (Steorn, 2012, p. 364).

On the other hand, it is also important to know about the sexual diversity acceptance in the different countries where museums belong to, because it is essential to get that information in order to see how appropriate museums are and what kind of inclusion they have in relation to government, but more specifically to educational system and people in

society. In that way, the International LGBTQI Youth & Student Organisation (YGLIO) carried out a research, published in 2018, about the level of acceptance and inclusion of LGBTQI people, regarding educational system, in each country of Europe, regardless of government legislation, violence, exclusion, fear, etc. That document is interesting in order to know better the differences between each country in Europe and to get a widespread belief about the level of inclusion and acceptance.

With this research, it is intended to make people aware of the relevance of museums as essential resources for education at all levels of society. They are used as transmitters of important information about those groups that are being excluded in current society and try to help those groups in order to be included and accepted. Moreover, it is important to know that society changes, and is changing right now, what generates different thoughts and actions in people's minds and lives, creating different situations, such as museums only dedicated to sexual diversity and LGBTQ people in order to give them the visibility they need.

As a consequence, this research is structured in three main sections. The first one deals with LGBTQ museums, focused on selecting the museums that are going to be analysed, limiting them by justifying the selection of each one and making a brief summary of their origins. Moreover, in a subsection, acceptance of sexual diversity will be talked about, regarding the level of acceptance of the different countries in which the museums are placed. The second one is dedicated to establish the theoretical framework in order to get a wider sense and view about what is going to be explained in later sections, talking about definitions and vocabulary belonging to sexual diversity and LGBTQ people, the relevance of LGBTQ education, the possible application of LGBTQ education to art and heritage, patrimonial and art education in relation to museums, and the museum as a non-formal educational context. Finally, without considering the conclusion, the most important section will be developed, analysing those preselected museums regarding different selected characteristics, especially those related to educational programmes for schools, high schools, universities or any other level of education.

## 2. OBJECTIVES

Therefore, can museums be educational institutions for LGBTBI people and education, regarding educational system? Do they have an important role in current society in terms of sexual diversity? Are they and this topic accepted around the world, especially in Europe? What differences can be found from one museum to another? Are these differences relevant? In that way, this research, as mentioned above, focuses on the analysis of educational programmes of different LGBTBI museums by comparing them in relation to educational systems of each one, depending on the country, so the main objective is:

- To analyse the educational programmes of many different museums around the world in terms of LGBTBI topics and contents, more specifically in terms of art and heritage, by examining their implication in the educational system.

Starting from this main objective, there are specific objectives that complement the first one:

- To analyse the level of implication of many LGBTBI museums in the educational system.
- To compare many different LGBTBI museums around the world regarding different aspects, such as educational programmes and characteristics.
- To know the importance of museums in educational system regarding LGBTBI education in current society.

## 3. METHODOLOGY

In order to carry out this research, the methodology used has been that one related to bibliographic review and analysis of data from different documents. It is the most appropriate one when gathering information in order to get as much information as possible, so the comparison between the different museums can be carried out and achieved successfully. In addition, a set of questions has been used in order to ask for

further information to people working on museums, so needed data is easier to obtain when documents or web pages are not enough, so a qualitative methodology has been used, since the research focuses on gathering information about what people tell and do in social and cultural contexts, based on their experience.

In order to carry out this study, three LGTBI museums have been kept in mind. These museums are placed in three different countries and continents: Schwules Museum in Berlin, Germany (Europe); Australian Lesbian & Gay Archives [ALGA] in Melbourne, Australia (Oceania); and Leslie-Lohman Museum of Art, New York City, New York (North America). On the one hand, museums from different countries have been chosen in order to get a wider point of view of how the country, and continent, treats and accepts sexual diversity and LGTBI people in terms of history, government and people thoughts, in a general manner. In this way, this also allows to see the differences between those places where museums belong to. On the other hand, these museums have been studied for many different reasons. The first one is related to relevance and influence they have in the different countries, compared with other museums, and, even, in the whole continent. The second one is associated with the level of acceptance in society, especially regarding government legislations and open-minded people. And the last reason has something to do with the historical background of each museum.

#### 4. MUSEUMS' DELIMITATION

##### 4.1. INCLUSION IN EGALITARIAN SOCIETIES

Three different museums, three different countries and three different continents, but one common point, LGTBI rights. Are these rights and people accepted in these different places around the world?

Firstly, Berlin (Germany) is considered as one of the most LGTBI-friendly cities in Europe and one of the few in Germany. It promotes LGTBI rights by legislation, activities during the year and people in society agree. In Germany, the government has been applying over the



years several laws in order to stop discrimination in terms of sexual diversity, in addition to promoting sexual inclusion in many different ways. At educational level, “there is no national anti-bullying strategy or action plan”, since each state has its own rules and strategies. “Education curricula do not systematically include content on sexual orientation, gender identity and expression, or variations in sex characteristics” (IGLYO, 2018, p. 77). In Europe, in a more general sense, only 15 countries, out of 49, are above the 40% of acceptance in terms of legal gender recognition, while 26 countries are in favour of equality and non-discrimination (ILGA-Europe, 2020). Moreover, during many years some European Union countries have been promoted the protection of LGBTBI people, their rights and non-discrimination laws, although there are exceptions. Therefore, Europe is a continent with lots of advances to do, because there are many countries where LGBTBI people are not accepted and discriminated, even punished, but Germany is not that case.

Secondly, Melbourne is one of the least homophobic cities in Australia in favour of LGBTBI rights, also bearing in mind that Australia is one of the five most LGBTBI-friendly countries in the world, promoting non-discrimination and protection laws in the whole country and making people aware about that collective by carrying out many different activities in several cities. Moreover, more than 50% respect and support LGBTBI people in Australia, including educational system, where children are protected, although staff are sometimes allowed to discriminate against them in religious schools. However, more than 70% of people disagreed with that, what turned into a change in educational system by the government, forbidding religious schools to discriminate and sack teachers, giving students and teachers more freedom in order to be who they really are (Elphick, 2019). In Oceania as a continent there is still so much to do and to change, since LGBTBI rights are mainly promoted in Australia and New Zealand. Nevertheless, most of countries do not allow same-sex marriages, sex change or, even, showing who they are.

Finally, New York is one of the states of USA in which legislation is more advanced related to other states. Government has set up many different changes in order to be LGTBI-inclusive, so “New York State residents receive LGTBI-related and same-sex marriage protections under a variety of state and local laws” (New York State Office of the Attorney General, n.d.), in addition to other measures. Its capital, New York City, together with the state, was one of the first cities promoting LGTBI rights in USA and where several demonstrations has happened, what carried to change people’s minds and behaviours. USA is a country that, in governmental terms, gives freedom to each state to govern and create its own laws. In that case, each state has its own laws in relation to LGTBI inclusion in society, what makes difficult to achieve a consensus view in all 50 states. However, as Miller (2020) supports, in only ten years roughly 20 states have LGTBI policies and promote inclusion. In educational system, USA also tries to promote non-discrimination, protection and inclusion in the whole country, independent of what each state and educational centre establishes. In this way, in American continent USA is one of the countries that promotes more LGTBI rights and policies, including others like Canada, which is the most important one in America and one of the five all over the world, or Argentina, Brazil, Colombia and Ecuador in Latin America. Although it is difficult to realize that, while only few countries and states in USA “have approved gay marriage laws, LGTBI rights are expanding almost everywhere” (Corrales, 2012).

Comparing all countries and, specially, continents mentioned above, and as CNN Español states (2019), Europe is the forefather when talking about pro LGTBI policies, rights and inclusion, since the highest number of countries promoting it are placed in Europe, with almost 20 countries that have approved any legislation in favour of LGTBI people and more than 20 countries that have decided to promote their rights in society.

## 4.2. DEMARCATING MUSEUMS

### 4.2.1. Schwules Museum

The story of the Schwules Museum (*Gay/Queer Museum* in English) began in 1984 at the earlier Berlin Museum. Three museum guards decided to carry out an initiative, what museum's director accepted in order to be more innovative, so they proposed to develop an exhibition centred on homosexual women and men from Berlin. In that way, in the summer of that same year, they developed a legendary exhibition at Berlin Museum, called *Eldorado - the History, Everyday Life and Culture of Homosexual Women and Men 1850-1950*. "With over 40,000 visitors, the exhibition was just as successful as it was controversial" (Schwules Museum, n.d.), what led to strengthening of the idea to found the Schwules Museum. It was not intended to be a permanent exhibition, but rather a whole museum completely dedicated to sexual diversity.

On 6 December in 1985, the *Verein der Freunde eines Schwulen Museums in Berlin e.V. (Friends of a Gay Museum in Berlin)* was founded and, in that same year, the museum activities in exhibitions, archive and library were resumed by the association of *Allgemeine Homosexuelle Arbeitsgemeinschaft AHA (General Homosexual Working Group)*. One year later, in 1986, museum founders developed the first exhibition at that new museum. In 1987, "the city of Berlin staged elaborate festivities for the 750th anniversary of its founding. The Schwules Museum took advantage of the occasion by making its own cheeky intervention with the exhibition 750 Warm Berliners" (Schwules Museum, n.d.).

In 1988, the museum changed its headquarters, where as time passed more than 130 exhibitions were developed. Over the years, the Schwules Museum has become an institution known nationally and internationally, receiving lending requests from different museums around the world. "Researchers from across the world use the archive, and universities and research institutes cooperate with the museum" (Schwules Museum, n.d.).

**IMAGE 1.** *Emre Busse for Schwules Museum.*



Source: <http://www.darwinstapel.com/emreBusse.html>

The Schwules Museum is a private institution that has been working for 34 years with three main functions or sections: archives, library and museum (exhibitions). Its most important purpose is preserving, exhibiting, discovering and informing about LGBTBI history, culture and art. Although it is a private institution, it is opened to public and groups of people.

#### 4.2.2. Australian Lesbian & Gay Archives (ALGA)

As Jaynes tells (2016), all began between 1975 and 1978, when people started acting independently for gay activism, what led to generate new ideas of setting up an archive exclusively for gay people to not to lose important data about them in history. Although their efforts were not enough, people were aware of the carelessness of local gay movement registers. In that way, in the second half of 1977, Graham Carbery, defender of gay liberation in Melbourne, decided to start collecting records in order to preserve the history of gay people. In that same year, from December 1977 to January 1978, Carbery travelled to Canada to visit the Canadian Gay Archives in order to gather information and to

have a more concrete idea about how to set up something similar in Australia. Therefore, he decided to celebrate the Fourth National Homosexual Conference in Sydney on August 1978 with the support of many different important people in order to give more relevance to gay movement records; it led to develop a workshop during conference, so “at the final plenary session of the Fourth National Homosexual Conference a resolution to formally establish the Australian Gay Archives was adopted, and the records of the conference were deposited with AGA” (Jaynes, 2016, p. 2).

AGA’s records followed Carbery as he moved from one place to another, changing the building and room where records were organized. Over the years these records were increasing and occupying more space, finally establishing AGA in Melbourne. In addition, its name increased, adding the letter *L* in AGA, what became ALGA, in order to include lesbian people, not only gay.

**IMAGE 2.** *Queer Legacies, New Solidarities.*



Source: <https://www.facebook.com/ALGArchives/photos/a.113507998989851/757674137906564/>

ALGA is a public institution and it has been working since 1978, so it is 42 years old. Its main function is related to archive and to collect records and information regarding LGTBI communities of Australia through history, so it is more an archive than a museum, although it also works as a museum. As ALGA (n.d.) states in its webpage, its most important purposes are preserving materials and make them accessible to public, publishing books and other materials, and running festivals and activities in Australia.

#### 4.2.3. Leslie-Lohman Museum of Art

Its roots go back to 1969, when museum founders carried out an exhibition of gay artists for the first time. Before that, they had been collecting art for some years and they continued collecting and exhibiting, after their first exhibition, throughout the 1970s, by opening a commercial art gallery that had to be closed in 1980 due to the arrival of the AIDS pandemic. During the 1980s the AIDS pandemic appeared, so they took advantage of that situation to collect more art from dying artists, since their families were ashamed and they tried to destroy it. That situation carried to the creation of the Leslie-Lohman Gay Art Foundation in 1987. In the same year the founders asked for recognition of a non-profit organization, but Tax Agency in USA was upset because of the word *gay* in name's foundation, so the institution did not get that status until 1990. All that was the beginning, but it was not until 2006 when the organization was accredited as a museum, since its importance in the collection and preservation of LGTBQ history was recognised for the first time (Leslie-Lohman Museum of Art, n.d.).

**IMAGE 3.** The "Queer Threads" exhibition, which ran in early 2014, examined the diversity of gay, lesbian, bisexual, transgender, and queer experiences.



Source: <https://www.smithsonianmag.com/arts-culture/what-it-took-create-worlds-first-gay-art-museum-1-180955840/>

Leslie-Lohman Museum of Art is a public institution working as an institution since 1987 and as a museum since 2006. Therefore, since it was created, it is 33 years old, but as a museum it is only 14 years old. "With a collection of over 30,000 objects, the Museum hosts six major exhibitions annually, offers several public programmes throughout the year, publishes an arts newsletter, and maintains a research library of over 3,000 volumes" (Leslie-Lohman Museum of Art, n.d.). It tries to give visibility of LGBTBI people in society but in a different way, because it tries to make people think and dialogue when looking at art and comparing to social justice. Leslie-Lohman was founded to preserve LGBTBI identity and build community; it acts as a cultural hub for the LGBTBI community (Leslie-Lohman Museum of Art, n.d.).

## 5. THEORETICAL FRAMEWORK

The term Gender Diversity (or Sexual Diversity) has become an important concept in current society, but what does it really mean? It can be separated into two main terms, gender and diversity. “Gender refers to the attitudes, feelings, and behaviours that a given culture associates with a person’s biological sex” (American Psychological Association [APA], 2015, p. 20), so it depends on people’s vision in a specific culture; whereas Diversity, according to the Dictionary of the Royal Spanish Academy (DRAE, 2016), means abundance, many different things. The term Gender has not to be confused with the term Sex, what refers to the biological identity of a person, that is, the sex with which she or he was born (male or female); Gender, instead, is something constructed over the years. In that way, Gender Diversity is understood as the different genders (attitudes, feelings and behaviours), related to culture, people have and feel identified with depending on their sex, what they really feel opposite to how they were born. As a consequence, Gender Diversity is closely related to what is known as LGTBIQ+, a group formed by people with different gender identities different from what is considered as normative: Lesbian, Gay, Bisexual, Transgender, Intersexual and Queer. The term Queer may be confusing, because it was originally translated as strange or weird and “considered a derogatory or pejorative term and the term may continue to be used by some individuals with negative intentions” (APA, 2015, p. 22), but nowadays it is a term referred to those people who want and have decided to live freely without being labelled, hiding or being discriminated. It is a symbol to represent that they are free as well, they do not need to hide because they are proud of being themselves and being able to express and show it to the whole world.

Living in a society which changes and develops every day and improves in many different aspects, it makes change people mentalities about, mainly, what is not considered as normative or normal. This is the situation happening with LGTBI collective. At the beginning, in most of the countries and places around the world, it was seen strange to feel and behave differently from normative sexuality (heterosexuality, men



and women), that is, expressing the real feelings a person might have for another one, mainly regarding homosexuality. However, over the years, LGBTBI people began to feel as prisoners, what turned into demonstrations and standing out in order to be able to get that freedom normative people already had. This has made reality, in which people are free to express what they feel regarding their gender, either because they stood out by fighting for their own rights or because other people decided to support them due to that unfair situation. Therefore, it is important to teach or to educate people in this kind of topics by making them aware about this situation, but exactly why?

The first thing to keep in mind is that educating in this topic is not only for people who do not belong to LGBTBI collective or who think they are out of that group due to their gender or sexuality; it is also for those people who do belong to that group, maybe because they do not still know who they are or what is happening inside them. For that reason, people need to be really careful in order to successfully carry out LGBTBI sex education, because it is not only for a specific group of people, but for everyone who needs it or are interested in it.

The second aspect to take into account is the history behind LGBTBI collective. LGBTBI people has been suffering a lot over the years and, unfortunately, they still suffer all around the world, from the earliest ages to the oldest ones. At the beginning they were thought as people with strange behaviours, maybe caused by biological reasons or by an unknown disease, so they were treated in a different way. Most of the times they were killed for those reasons, mainly because religion was the ideology of most of the population and they saw that as being unfaithful; they continue being killed, but the number has been reduced considerably. However, there are many different ways to make LGBTBI people feel bad about who they really are, what has become a usual practice nowadays in society and at different levels and ages, such as bullying, discrimination or even exclusion, considering them as strange people who should change to a more normative behaviour.

One of the most common places where it happens is related to the educational system, that is, in schools, high schools or universities; they are considered the most important places to focus on when working with gender diversity and its education, because those places are the origin of those people who feel different and those who discriminate them for the same reason. Children may sometimes be hurtful, so that is why it has to be taught, in order to prevent those situations. Many studies have shown that LGTBI people, especially younger ones, experienced situations of mental health illnesses, violence and bullying for being themselves (Acciari, 2014, p. 16). Continuing with those studies, Russell (2001) argues that:

LGB adolescents in the US are more at risk of experiencing violence than non-LGB young people and that this has an impact on their ability to come out. The level of hostility within their environment prevents many young people from being open about, or sometimes even accepting, their sexual orientation. Another study [...] demonstrates that lesbian and gay young people are 2–6 times more likely to attempt suicide than heterosexual young people [...]. LGB teenagers are also more at risk when ties with friends and families are broken, and more likely to run away from home. Similar patterns have been found in the UK: 42 percent of LGTB [...] reported having experienced depression or anxiety [...]. LGTB young people are also more likely to report self-harming (52 per cent) than non-LGTB respondents in the sample (35 per cent). Also worrying, 44 percent of LGTB respondents have thought of suicide, compared to 26 percent of non-LGTB respondents and 21 percent of young people of the same age group. (as cited in Acciari, 2014, p. 16).

Another study, most recent, showed that more than 50 percent of students “experienced discrimination at school related to their sexual orientation or gender expression” (Maru, 2018, p. 38), also indicating that LGTBI students are more likely to feel insecure and, as a result, to not to attend school in order to be safe; they feel afraid because they are not free to express who and how they are. All students have a high level of risk of being bullied, excluded, discriminated, etc., in many different ways, but especially LGTBI students live very hostile school environments and situations; they are every day called by offensive names, harassed, bullied... at school, so they often try to miss school for several lessons or even for full days because they feel insecure being at school

(GLSEN, 2016, p. 5). Moreover, young people usually engage in many different activities related to learning communities, either inside or outside school, but LGBTBI students often feel unsafe in those kinds of setting for some reasons regarding their gender identity and sexuality. They can experience discrimination and bullying and people joke with who they are. So, what do they decide to do? As mentioned previously in this same paragraph, they miss school or stop participating in any other activity only to feel safe and secure, whereas others become depressed, what leads them to think about suiciding (Pobal, 2006, p. 6).

Therefore, what can future teachers or educators do in that situation? The answer is not difficult to understand, they need to learn about that and teach students properly in order to avoid a situation in which students prefer not attending to school, not to come out or even to think about strong decisions that might lead to situations oneself may regret. As Gay and Lesbian Equality Network (GLEN, 2016) states “all students need a stable, secure learning environment to achieve their maximum potential. Bullying behaviour, by its very nature, can undermine that environment” (p. 10). That is why teaching about Gender Diversity is so important. Teachers can make students feel safe with who and how they are and make others aware that being different is not bad; this is what makes everyone special and unique. In addition, it is important to teach it because several bad situations may be avoided and many different values may be worked on, such as respect, equality or empathy, what is relevant for people growth as human beings and future citizens. As more and more people, and more specifically youngsters, identify as LGBTBI people, and more people are accepting them as they are, people need to change their minds in order to improve the situation lived every day in society. In that case, how could it be achieved? It depends on how, what processes, people want to carry it out, that is, what they need to use. In terms of education, there are different things, processes or activities that may be useful, inside or outside school; it may be by a specific subject, lessons or planned activities inside the school, or even many activities outside the school, extracurricular activities in non-formal settings.

Maybe inside the school is more difficult to carry out this kind of teaching-learning process, either for the lack of knowledge, materials or formation by the teacher or the school as institution, or even because families do not agree with that, since families belong to one of the most important groups that make educational system work properly. So, what about planning and carrying out activities outside school context? It would surely be better because of the wide catalogue of activities and institutions that organize and carry them out; they are more specialized in a specific field, so the information and formation would be better for students and teachers. One of the most common and important activities schools decide to organize for their students are those related to visiting museums. But why is a museum chosen by schools? How can it be implemented in education? And what relation does it have with gender diversity?

The concept and definition of museum has been changing over the years, so nowadays it is defined in a different way it used to be twenty or even ten years ago. In addition, that definition differs in many different ways depending on language, culture, country or institution. So, it is not a concept that might have a precise definition. Despite that, a museum is, in a broader sense and according to the ICOM Statutes, Article 3, Section 1:

A non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment. (as cited in Brown & Mairesse, 2018, p. 526).

Similar to that definition, Dillenburg (as cited in Birch, 2018, p. 517) defines it as "non-profit; open to the public, a public service and which have collections and exhibits". Therefore, a museum needs to have at least four important aspects: being a non-profit institution; being public, so everybody has the same opportunities to learn about that; whose purpose is to educate, to teach something relevant for society; and, finally, reflecting society's heritage in many different ways, especially for those minority groups. In this way, a museum plays a very important role in

society and education, it gives the chance to know more about the society in which people live and the tangible and intangible heritage they inherit. Moreover, it provides information that is not usually taught in schools and it also complements the teaching-learning process of schools by giving them the opportunity to be engaged in several activities in order to reinforce knowledge and to make students aware. As the contents and subjects of each school are established by the educational legislation, museums have that freedom to show that information schools do not have or cannot have, so they have the goal to make social inclusion possible in the way they make society groups (mainly minorities) visible and raise awareness by showing and informing about them.

For these reasons, museums are one of the most important institutions when talking about education. So, may a museum deal with LGBTBI collective and LGBTBI sexual education? Is it possible to apply LGBTBI education to art and patrimony or heritage? It may be difficult to think about that because it is not easy to carry out, mainly due to the lack of heritage coming from LGBTBI people, although it depends on the country and place, since there are places rich in LGBTBI heritage with people who tolerate and accept it; and also because of country's government and legislations implemented. However, it is possible and it is a reality everybody lives nowadays. There are many different museums around the world exclusively dedicated to show art, information, history, etc. about LGBTBI people, they carry out and organize several activities for people coming to visit the museum and, also, specific programmes and itineraries for educational centres. But, how is it possible to implement art and heritage together with LGBTBI education?

Just like art teaches many different aspects about history, art sense, artists (men and women), emotions, feelings, freedom, etc., or patrimony helps to better understand society, the place where people live and its history, both art and patrimony may also be applied to LGBTBI education. People, specifically educators, may use art and patrimony in order to educate in LGBTBI contents, history and people. Art is still art, the same as patrimony; everybody is who has the opportunity to use them in order to transmit something, in order to teach, so LGBTBI education through art and patrimony is their own decision; that is why LGBTBI

education is possible to be implemented in art and heritage, humans make sense of it. Nevertheless, it is a complex task since not all people have the same knowledge, know how to teach it or implement it, or know what LGBTBI art and heritage is. Moreover, it depends on many different factors, such as the country, government and people freedom, because not all have the same opportunities and feelings. Therefore, although it is not easy to carry out, LGBTBI education should be included in art and patrimony, since it is a very good and interesting way to teach it and to make people aware that this collective is here and it does exist. Art and heritage give a wide range of opportunities to talk about many different aspects of LGBTBI education:

1. LGBTBI artists and designers, as well as important symbols and art in the LGBTBI community, such as rainbow flag, pink triangle, etc. (LGTB Youth Scotland, 2018).
2. Key concepts and definitions to better understand LGBTBI community.
3. LGBTBI history essential for understanding the current situation and important days for the collective.
4. LGBTBI rights and the battles they have had, and still have, etc.

In that way, how can LGBTBI art be related to education and museums? As explained above, a museum may be used as a resource for improving, reinforcing and learning contents in the educational system. A museum, itself, is considered as a non-formal educational context, what means it is a non-formal learning that “occurs in a planned but highly adaptable manner in institutions, organizations, and situations beyond the spheres of formal or informal education” (Eshach, 2007, p. 173). That is, it is a kind of learning that usually occurs out of school, or at least out of classroom, and organized and prepared by any institution or organization. In this case, a museum is an institution that has the chance and freedom to organize activities for any age group, mainly out of the educational centre, creating, as just said, non-formal contexts, so this learning is intrinsic to the learner. Consequently, patrimonial and art education may be applied to and learnt through non-formal educational contexts; almost everything may be taught by using those contexts, but what about museums? Museums, in general, have limited information

and resources in relation to teaching and awareness, because each one is dedicated to teach specific contents, mainly related to the city, country or continent they are placed. For that reason, it might be difficult to integrate LGTBI education in art and patrimony through museums.

Art and heritage must be transmitted and taught, they need to be disseminated by those people who knows about that, since if it is not transmitted to other generations nor taken care of, it ends up disappearing. Therefore, there are many different ways in which heritage and art may be disseminated, although the most important one is education, either formal or non-formal education. In that case, as previously mentioned, non-formal education is what takes charge when talking about art and heritage dissemination, since many external agents to the educational system, such as museums, take care of designing didactic materials and, even, they provide educational centres and teachers lots of information and different proposals, what favour, and improve, art and heritage dissemination inside and outside classroom (García Teruelo, 2019). In that way, as García Teruelo (2019) claims, “the formula to improve heritage education lies in the coordination between the educational system and external organizations” (p. 11), in this case more specifically in museums. As a consequence, the role of museums in art and heritage education is fundamental, especially when talking about LGTBI education.

## 6. DISCUSSION

### 6.1. LGTBI MUSEUMS AS EDUCATIONAL INSTITUTIONS

#### 6.1.1. Schwules Museum

Schwules Museum (n.d.) states in its web page, and as it was mentioned before, it is a private institution, funded by the State. Entrance fee is not free and, although most of the activities are free with entrance, some of them has to be paid separately. It is a museum with lots of materials and objects to show, since most of them has been donated by people living in Berlin, in addition to collaborations with other museums around the world. In that case, it shows LGTBI culture and history by using art and

patrimony (paintings, films, video games, photography, sculptures, videos, letters, etc.), in addition to LGBTBI artists, history and relevant people. As many people tells (TripAdvisor, n.d.), the museum is not a big one and it does not reflect enough what it should reflect, since Berlin is one of the richest cities in Europe regarding LGBTBI movement.

Through all the activities (exhibitions, tours, events, etc.) curators make LGBTBI collective visible to citizens, with special guests, so they are directed to all interested people, no matter who they are. Most of the events and exhibitions in this museum are usually unique, although every so often some of them are repeated, so that people may enjoy and not miss them. In addition, the museum also offers public and private tours for groups, even for students and teachers with planned activities. Its exhibitions have different duration, from one week and several weeks to one month or several months, whereas tours are usually one-hour duration.

Museum prepares activities for all educational stages, but they are mainly directed to higher ones, from secondary education to university, since contents could not be suitable for younger children or maybe due to a difficult understanding. Tours are prepared and offered for students, just like workshops in which knowledge about the collective, opinion and debate are fostered. Although that kind of activities are prepared and planned, they may be changed in order to be more suitable for students age or using a topic or content of interest for them, if and when school and museum come to an agreement. All the activities museum has are carried out in the museum, instead of doing it in educational centres, but curators and organizers are working to take activities to schools and to carry out longer projects regarding LGBTB topics, in which children have the chance to create their own activities by being protagonists (Frede, personal communication, 2020, February 12). All workshops, or almost all of them, are 3-hour duration, organized from Monday to Friday from 10 am to 1 pm. Workshops are mainly directed to students, although they are free to visit the museum when exhibitions and events are being carried out. In that way, two workshops are going to be highlighted, as well as a project, both for students and young



adults from 15 to 21 years old, since these are the only activities that can be found in its web page.

The first workshop, called *Rosa Winkel, Tunttenstreit und Fliegende Lesben* [Pink Angles, Quarrel and Flying Lesbians] is a workshop for teaching LGTBIQ movement history in Germany from the 1960s until today, in which students, with the help of some protagonists of that collective, “get to know different forms of discrimination and their effects on the lives of queer people. Against the background of different social and political systems, they deal with forms of political protests and social change” (Schwules Museum, n.d.). It is a workshop specially designed to make students aware about sexual and gender diversity, in addition to provide reinforcing queer role models.

The other one, whose name is *Homofeindlichkeit, Interfeindlichkeit, Sexismus* [Homophobia, Hostility, Sexism], is intended to make students learn to speak about discrimination regarding LGTBIQ collective, such as homophobia, transphobia and hostility they may experience, in addition of other forms of discrimination in current society. “This workshop would like to sensitize students to discrimination and give them an insight into different visible and invisible forms of discrimination” (Schwules Museum, n.d.), by using many different examples and situations belonging to the exhibition, as well as interactive methods, in order to know how LGTBIQ people live and experience their daily life in community. Moreover, all workshops, including those two, are organized in order to foster debate and critical opinion in students by asking them many questions about different relevant topics and encouraging them to be creative.

Finally, a film project for young people, *Looking for Queerdom*, was carried out from July 9 to July 13, 2018, in which “young filmmakers dealt with (hetero)normative perspectives on sexuality, gender identities and sexism in everyday life [...]. The result is four films that were shown for one month [...] in the museum's exhibition rooms” (Schwules Museum, n.d.). It was designed to be done for five days in a workshop.

Another interesting thing is the inclusion of the whole collective when reviewing several exhibitions and events. They try to give visibility to one part of the LGBTBIQ collective more than others; the same with photographs that may be seen in web page's museum.

#### 6.1.2. Australian Lesbian & Gay Archives (ALGA)

ALGA is a public museum, so it benefits from and maintained by people and institutions donations as well as volunteers that decide to work with it in order to help. As it is public, most of its activities are free, including the visit to the Archive, but it also works as a museum. Nevertheless, organized walks are not free, they have to be paid, but prices can be adapted to each group, depending on their needs. As it has been working for many years, it shows information, objects, materials and archives collected over the years, having to change its location several times. All materials collected come from different places in Australia, not only from Melbourne, so it gives the opportunity to know several aspects about LGBTBI collective from different places around the country; such as “books, badges, posters, t-shirts, gay and lesbian newspapers and magazines, newspaper clippings, photographs, court transcripts, newsletters, videos, scrapbooks, banners and placards, postcards, party tickets, theatre programmes, flyers, personal memorabilia, etc” (Australian Lesbian & Gay Archives [ALGA], n.d.).

As it is an archive, ALGA focuses on collective visibility through all materials and archives they have been collected since it was founded, in addition to carrying out its different activities, exhibitions and events about these archives. Events have different durations, from one week to few months, depending on the event. It also makes LGBTBI collective visible without using archives, by taking interested people to the different places in Melbourne with a special relevance, such as walks, which are used again and again depending on visitors wishes, needs and interests. Therefore, museum curators use what they have in their archives in order to carry out most activities. Moreover, they organise projects together with other institutions in order to collect more materials for the Archive, as well as collecting information about specific topics and places, as they do with Heritage 100 Project, whose “aim of study is to

identify places and objects of significance to the LGBTBIQ community from as far back as records go, all the way up to 2020” (ALGA, n.d.). ALGA also gives the opportunity to young LGBTBI people to take archives to other places in Australia in order to make people aware and know about the collective. In addition, it participates and shows different queer events celebrated across the country, as well as contributing to other expositions and events from different places in Australia, not only Melbourne.

Regarding education, museum has several activities prepared and organized for students and teachers. Those activities are mainly divided into two sections. The first one, as ALGA (n.d.) explains, is especially directed for schools, *Queer Youth Education Project*, since it is a project focused on showing archives and museum to youngest ones, no matter their educational level, from primary education to university. The museum proposes several activities, such as conferences, workshops, walks, publications created from their collection, and exhibitions, which are mainly carried out in the museum (Archive), although some activities are designed for other contexts, like walks across the streets of Melbourne and in youth services, in addition to organizing activities in school contexts, that is, to take the museum to the school. However, there is not enough information in its web page in order to know what kind of activities they carry out in schools, how they do it or what is their duration.

The second one is related to walks, *History Walks*, activities focused on visiting several places around Melbourne that are related to LGBTBI history in the city, in order to make people know how the city has been changing in terms of LGBTBI collective in many important places that have made possible to create a better vision for these people. There are different walks, mainly carried out during Midsumma Festival, an “**Australia's premier queer arts and cultural festival**, bringing together a diverse mix of LGBTBQIA+ artists, performers, communities and audiences” (Midsumma Festival, 2019), celebrated in January expanding over 22 days. Each walk is different one from another, since each year it is focused on different places and districts in Melbourne in order to show more about the city, although some walk may be repeated

or changed to be repeated. Walks have around 10 stops and they have a programme that can be downloaded from its web page, explaining what can be learnt in each stop. Just like *Queer Youth Education Project*, walks have also no specific duration, but as they are around 2 km distance, their duration would be at least one hour (ALGA, n.d.).

In terms of collective inclusion, museum's exhibitions mainly refer to gays and lesbians, excluding the rest; it only uses the concept *LGTBQ* to refer to all people belonging to the collective when it prefers not to focus on the first two. In that case, the difference between gays and lesbians is not important, the museum gives almost the same visibility to both.

### 6.1.3. Leslie-Lohman Museum of Art

Leslie-Lohman (n.d.) is a public institution, although entrance fee is not free, people may pay whatever they want, with a suggested admission of 10\$. Activities museum organises, except for group visits, are completely free, but that kind of free activities are only for students and groups coming from educational centres in New York. As mentioned above, Leslie-Lohman has been collecting art and patrimony over the years, getting a collection of more than 30 thousand objects (paintings, archives, books, newspapers, magazines, photographs, videos, films, etc.), in addition of artists and relevant people from LGTBI collective, including donations received from citizens and other institutions. Therefore, the museum mainly shows LGTBI topics and history related to New York City, the State of New York and, also, the USA, although it tries to focus on the State. As many people state in TripAdvisor (n.d.), Leslie-Lohman is a small museum compared to a normal one; it is obvious that the museum is dedicated to show LGTBI history and patrimony and, despite its size, the space is very well used.

Due to its objects and patrimonial collection, this museum makes LGTBI collective visible through them, which show the history of LGTBI people in New York. Moreover, it organises lots of different activities throughout the year, such as workshops, exhibitions and more specific activities for some groups. Leslie-Lohman Museum tries to make LGTBI people visible by encouraging visitors, mainly in these

activities specifically prepared for students, to think by themselves when talking about art and patrimony, in order to foster judgement and to dialogue in contexts in which all people have the same opportunities to participate and to express themselves. One of these activities are exhibitions museum designs and organises; they are unique, that is, they are carried out for long periods so that more people may visit them, but they are not repeated, since they are usually changed for another exhibition or, in some cases, for another similar one, depending on the situation and exhibition. As exhibitions are unique, they have different durations, from one week to several months, in which most of them have at least one-month duration.

In addition to some of the activities mentioned above, the museum has specific educational programmes for education, for students from different educational stages, mainly from 6-12 grades (secondary education) to university, almost no contact with primary education (Leslie-Lohman, n.d.). For primary education, in addition to other educational stages, Leslie-Lohman organises one-hour guided tours in the museum, whereas for higher stages it gives them the opportunity to participate in other kind of more dynamic and specialized activities. The first one, *Field Trips*, are one-hour free guided-visits of the museum's exhibitions, in which students "spend time in the museum's galleries investigating ideas of identity, social justice, and LGTBQ history" (Leslie-Lohman, n.d.). It encourages students to engage in activities in which active-analysis, interpretation, and discussion are essential.

The second one is called *Classroom Residency* (Leslie-Lohman, n.d.), a four-session project, three sessions inside the classroom and one visiting the museum, adapted to each group of students, to what they like and their needs, coming to an agreement between school teachers and coordinators to determine what they want to achieve during residency. Museum educators and professionals, as well as teaching artists, prepare and facilitate activities, debates, discussions and practical art projects to be carried out in classroom in order to be prepared for the museum visit. During museum visit previous classroom lessons are included and it "gives an opportunity to students to explore their interests and apply lessons learned in the classroom, while they engage with

works of art through facilitated dialogue in a safe space” (Leslie-Lohman, n.d.).

Finally, the last one is related to *Professional Development and Resources for Educators*, whose goal is to help professionals of educational system through workshops in order to take LGBTBI topics, materials and ideas from museum to the classroom, and to develop their knowledge and skills professionally. Moreover, as Leslie-Lohman (n.d.) states in its web page, it is open during evening hours, so educators are free to visit the museum and participate in some activities, such as enjoying private tours of exhibitions; participating in gallery activities that could be carried out in their classrooms or, even, used when visiting the museum; or learning about what kind of resources the museum has, useful for their students and community. Therefore, what could be considered as educational materials or resources are those related to each workshop and activity carried out inside and outside museum, such as works of art. In addition, artists, professionals and museum educators, as well as projects and workshops themselves, also belong to these educational resources.

Regarding inclusion when talking about LGBTBI collective, exhibitions are usually inclusive. Nevertheless, topics about gays and lesbians are mainly addressed, although transgender people have their own exhibitions and are mentioned, but not in the same way. The concept LGBTBQ is used several times, using Q to refer to the rest of the collective not identified with LGTB, and the concept *intersexual* is used only once, as well as with *bisexual*, which is mentioned a couple of times.

#### 6.1.4. The real scope of LGBTBI museums. Their educational value

Once all museums have been analysed, different information is going to be taken into account in order to compare museums. That information is mainly related to what each museum has, in terms of activities, programmes, etc., in relation to their respective educational systems, in addition to visibility and level of inclusion of LGBTBI collective, also related to education.

As all institutions are museums, they have activities prepared over the year in order to help visitors better understand society's reality regarding LGBTBI history and patrimony, both for everybody interested and for students at any educational level. Nevertheless, these activities related to education are more important in this section. In this way, through all the activities, museums teach more or less the same contents: history and patrimony by using objects, art and important people belonging to LGBTBI collective. However, most of them do it focusing on what has been collected over the years from the city where they are placed, but only ALGA is the museum that tries to go further, from city level to country level, making LGBTBI people visible around the country, what gives more freedom and is more interesting, since it shows it is a more inclusive museum than the other ones, which mainly focus on the cities where they are placed. In terms of education, it would help more students and professionals, and people in general, to feel and better understand who they really are and how to deal with this kind of topics, at an educational and societal levels.

Most organized activities are different for each museum; they have very similar activities, such as workshops, which are the most common ones, but they are designed in different ways. In that way, Leslie-Lohman and ALGA are the museums with a wider diversity of activities for students, since Schwules Museum focuses on workshops, whereas the other ones have other kind of activities more dynamic and meaningful, such as walks or residencies; not to mention that Berlin is one of the richest cities in Europe with only one LGBTBI museum.

Regarding age, most activities designed, prepared and organised for education, in each museum, are aimed at students from early secondary education to the highest levels of education (university and higher education). All museums are opened to each educational level, but the activities they have are not aimed specifically at primary students. The reason might be more complicated than expected, but it might be possible that primary students, as mentioned in previous sections, do not understand that kind of contents and topics or it may not be suitable for their ages, either for government and legislation or for a non-enough inclusive society. Why ignoring primary education students? Students

start experiencing changes in their bodies, start knowing themselves and feel who they are thinking more about that at these ages. Maybe they do not have specific education in these aspects, but it is essential for museums to provide that kind of information that schools do not. As mentioned previously, primary education is the beginning of exclusion and bullying to LGBTBI people and students who do not understand what they feel.

Each activity has a duration. In the case of ALGA there is not enough information about that, although History Walks are at least one-hour duration, what is enough in order to walk around the city in a more significative context. Schwules Museum workshops and guided tours are one-hour and three-hour duration, respectively, whereas Leslie-Lohman guided tours and residencies are one-hour and, at least, four-hour duration, respectively. In this last case, both museums have specific activities with a duration of more than one hour, what is really helpful for students in order to better understand the contents and to work with them several aspects critically, instead of only showing what museum has with little explanations that confuses students; something that usually happens. In this way, regarding activities at educational centres, Leslie-Lohman is the only one that better fits with this aspect, since one of its more important activities is *Classroom Residency*, what allows to take the museum and contents to the classroom with three sessions in which children may critically debate and work in a more significative context, reinforcing what has been learnt in another session in the museum. It is a more continuous activity than the rest of museums, making this museum one of the most valued ones in this research.

Activities designed by each museum for students are both practical and theoretical, that is, they try to foster practical and theoretical activities together, since theory is needed in order to carry out practical parts. Therefore, museums design activities in which theory is taught first and, then, practice is carried out based on theory, although they try to focus on practice, because it is the best way to learn, by experiencing what has been learnt. In that way, these activities are intended to foster



critical thinking, freedom of expression, debates and discussions, in order to give students freedom to express themselves and to tell what they feel in relation to each content. Thus, two museums can be highlighted, Schwules Museum and Leslie-Lohman, what propose more specific and dynamic activities in order to help students speak freely without being judged or criticised and by feeling comfortable in a pleasant and close environment.

Moreover, there are other kind of activities, also aimed at education, that are not specifically for students, but for teachers and education professionals. Leslie-Lohman is the only one that fosters these activities by giving professionals the opportunity to learn more about LGTBI topics that might be very useful for them when teaching. It is a good dynamic to help teachers understand how students could feel and how to teach them in order to improve their lives in several ways and to help them understand that everybody is different and it is not as bad as they think. Fostering inclusion inside classroom is a very important task of each teacher, so participating in these activities in order to develop oneself professionally is the beginning to be as inclusive as current society should be, as well as educational centres.

On the one hand, it might be said that Leslie-Lohman Museum would be the best museum compared to the other ones, since it is more complete when talking about its relation to education. However, although it is an ideal museum, it would be better to try to design activities also for primary education, since youngest ones are those willing to change society's thinking; the sooner the better; it is the same for the other museums, since they design their activities from secondary education. In addition, it is a museum mainly focused on New York; it might be better if it collected information and patrimony from different parts in USA, in order to have a wider view, as ALGA has been doing for many years.

On the other hand, Schwules Museum seems to be the worst one. Although it has several activities aimed at students for many hours fostering critical thinking and learning, it is focused only on Berlin, which is a very rich city in Europe in terms of LGTBI history, but it does not take advantage of that situation, in addition to focus on carrying out its activities only in the museum, what could be difficult for some groups

of students. However, ALGA, although it has several activities and collaborations around the country, its activities are mainly focused for usual visitors, not specifically for students. Therefore, all museums have some advantages and disadvantages that could be resolved taking ideas from other museums and making appropriate changes, as well as listening to visitors, students and professionals' opinions.

Finally, another important question related to LGTBI inclusion should be mentioned. After looking at exhibitions and events' information in each museum, they mention lots of times *gay* and *lesbian* people, whereas the rest belonging to the same collective are mentioned twice or three times or, even, not mentioned. As a consequence, they focus and give more visibility to them (L and G from LGTB), since they are the most accepted ones. However, *bisexual* (B) and *transsexual* (T) are mentioned in some cases, giving more importance to T, in addition to not mentioning the rest of the collective, referring them as *queer*, without specifying. It makes think that, even in a societal group that is excluded from the society in many different ways, they also exclude and forget people belonging to that group. It is rare how they want to be accepted and recognized in society when they are the first ones that do not fulfil with that task.

Trying to imagine those museums organising activities for students in which exclusion may be seen, makes reconsidering about their true educational value and their connection to education. If they prepare that kind of activities with the goal to make LGTBI people visible, but only focusing on the first two words (L and G) by excluding the rest, it means they are not LGTBI museums, but LG ones. Teaching LGTBI topics through museums is a very important task both for teachers and museums, but it should be essential reconsidering what they really teach, because their main task is to help students being more inclusive and understand other students and people's situations. Therefore, each museum should consider its value as a museum and its importance in society and education; all LGTBI people have the same opportunities and rights to be visible and accepted in society.

## 7. CONCLUSION

Many LGTBI institutions (museums) have been analysed in this research regarding their activities related to educational system, what allows to know how LGTBI topics are included in their programmes, how they are designed and what kind of activities they organise. In that way, it shows the level of implication museums have in terms of education, what can be seen by reviewing their web pages, being as inclusive as possible, adapting their activities to groups of students and giving them the opportunity to participate actively by being themselves and using their critical thinking in a more practical way. However, not all museums are identical, since each one is placed in a different country and city where legislations and governments differ one from another. In that way, each museum is adapted to each situation and place, so they can organise and design different activities depending on what is allowed or accepted in society. Despite that, all museums have the same goal, making LGTBI people visible in society, starting from education, through art, patrimony and history. Moreover, LGTBI museums have become very important institutions in current society, especially for educational system, since it is the beginning of LGTBI people and those that marginalise and exclude them. That is why it is really important, in order to create a more inclusive society starting from early ages.

On the one hand, LGTB museums have an important role in current society, since they give opportunities to students and education that educational centres usually do not have. That is why museums are so important, because they complement, and help, what education lacks. However, museums are not only a complement or something added, their activities need previous formation and knowledge carried out inside classroom, so they may help reinforcing that knowledge in a more practical and dynamic manner.

On the other hand, museums can be educational institutions for LGTBI students, and they already are, but with analysed museums it is difficult to answer that question. They are not enough prepared to work as educational institutions, since they forget very important questions, such as inclusion, which is the most important one. Gender and sexual diversity

are accepted in Australia, Europe and USA to a large extent, since there are specific legislations and activities in order to change people's minds, as well as people who promote it. However, although most people try to foster inclusion regarding LGTBI collective, these museums do not foster inclusion as they should, because they give more visibility to one part of the collective than others, even excluding or not mentioning them. In that way, museums need to reconsider what they do and teach.

As has been mentioned several times, education is the starting point of LGTBI people, since they start changing their bodies and minds, so they need to identify what they feel and to know who they are, in order to not to create bad experiences in their future; as well as making students aware that being LGTBI is not strange or bad in order to avoid bullying and exclusion. As museums are so important, since they give a different point of view of society groups and characteristics to students, they need to be as inclusive as they expect and wish. However, promoting a fake inclusion between students will create the same situation that have been living for decades. Museums, together with citizens, students and teachers, need to change their minds and be able to teach history, art and patrimony in which exclusion has no place in, creating so a more inclusive society. If what they want is to change the world, let them start changing themselves first. They should not play with students and people's lives; they can still change what they are and think.

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