

Acquisition Policy

1. INTRODUCTION

Every archives or library decides what kinds of material to gather, preserve, and make available. Factors shaping these decisions include the institution's specific purpose and constituency, the limits of its human, physical and financial resources, and the availability of similar materials held elsewhere by other archives or libraries.

1.1 Mandate: The CLGA was established to aid in the recovery and preservation of our histories. Its mandate is to acquire, preserve, organize, and provide public access to information and materials in any medium, by and about LGBTQ+ people, primarily produced in or concerning Canada, but including selected non-Canadian materials.

2. ACQUISITIONS

2.1 Material acquired: Emphasis is placed on evidential, historical, legal, political, sociological and documentary materials, including cultural, performing arts and other creative interests.

2.2 Subject focus: The CLGA acquires materials in any medium that are created by, are primarily about, or otherwise reflect on or impact the experience, history, lives, heritage and interests of gay, lesbian, bisexual, intersex, trans, and queer (LGBTQ+) people, and the activities of the community groups and organizations that they form. Information about organizations, events, or individuals lacking a specific LGBTQ+ focus, but through their actions are of particular interest to LGBTQ+ people, is also collected. More general works on human sexuality, gender studies, sex and society, sexual discrimination, and sexual rights, are acquired where they provide a broader intellectual context and support for the more specialized LGBTQ+ aspects of our holdings. Sexual health issues, including AIDS, are covered but material specifically on the medical aspects of AIDS post-1985 is not collected. There are no geographic or date limitations to what is acquired but the emphasis is on Canada and the Canadian experience.

The CLGA endeavors to acquire records that document the experiences of people and groups currently underrepresented in the Archives. They include, but are not limited to, LGBTQ+ women, trans, gender non-conforming, Black, Indigenous, and people of colour communities and individuals.

2.2 Types of/limitations on material acquired: Our collecting interests include, but are not necessarily limited to: personal and organizational records, books, periodicals, newspapers, photographic materials, audio/visual materials (film, videos, DVDs, audiotapes, LPs, 45s, CDs), press clippings, broadsides, posters, flyers, artifacts, microform (film and fiche) and electronic media. Material in any format may be acquired so long as it can be accommodated and preserved. Very large items and fragile items such as certain textiles may not be acquired.

The CLGA does not acquire material that does not include historical or significant information about the experience, history, lives, and heritage, of LGBTQ+ people, or issues of special interest to them. With very limited exceptions, duplicates or multiple copies of materials already held in the Archives are not normally retained.

3. ARCHIVAL RECORDS (PERSONAL AND ORGANIZATIONS)

3.1 Includes: Personal papers of LGBTQ+ individuals and the records of LGBTQ+ organizations.

3.2 Emphasis: The CLGA acquires the personal papers of LGBTQ+ individuals who have made significant contributions, but also of people who are not well known but whose material has unique and lasting evidential and historical value. We acquire records of organizations with mandates that support the economic, political, and social interests of LGBTQ+ people, including but not limited to LGBTQ+ legal groups, human rights organizations, sports and leisure clubs, political groups, social support groups and programs, and businesses. Records of AIDS service organizations or AIDS/HIV-related groups will generally be acquired if they document LGBTQ+ individuals, LGBTQ+ leadership, or programs impacting LGBTQ+ people.

4. THE JAMES FRASER LIBRARY : Books and monographs

4.1 Items acquired: Publications in book and monograph format, in the language in which they were originally written, with English translations where available. Copies autographed by an author or illustrator are also acquired, as are copies signed by the former owners where this merits acquisition.

4.2 Emphasis: Imprints of Canadian authors, Canadian imprints of LGBTQ+ presses, imprints of non-Canadian small LGBTQ+ presses, and imprints of significance from non-LGBTQ+ presses and publishers. The Archives seeks to acquire LGBTQ+ and historically significant non-Canadian novels published prior to 1985.

4.2.1 Small print runs of fiction works, poetry and play scripts with significant LGBTQ+ content and/or characters are emphasized.

4.2.2 Biographies and autobiographies of LGBTQ+ individuals are kept as a general rule.

4.2.3 Non-fiction titles with LGBTQ+ subject matter are kept as a general rule. Works related to areas such as censorship and pornography may also be kept if they contain historical or significant LGBTQ+ content. Emphasis is given to Canadian titles and to works from other countries and/or those that are not widely available through commercial distribution or booksellers.

4.2.4 Editions: Preference is given to acquiring the first printing or the first edition of each version of a work whenever possible, and subsequent ones with significant changes. With Canadian titles, all variants are sought.

5. LGBTQ+ PERIODICALS COLLECTION

5.1 Items acquired: All publications of a serial nature (intended to appear on an on-going, though sometimes irregular, basis and in which each issue is normally dated or numbered sequentially). Includes magazines, periodicals, newsletters, newspapers, annual reports and like publications. We aim to guarantee both geographic and subject breadth as well as completeness of runs.

5.2 Out of Scope: Periodicals without a regular and on-going LGBTQ+ focus are not retained as part of the LGBTQ+ Periodicals Collection. Individual issues of non-LGBTQ+ titles with a specific issue focusing on LGBTQ+ subjects will be retained in the monographs (see Section 4).

6. VERTICAL FILES

6.0 Includes: These files contain printed material relating to a particular person, organization or event, *with an emphasis on Canada and selectively from other countries*. The formats include, but are not limited to press clippings, flyers, brochures, announcements, invitations, advertisements, broadsides, reprints of articles, and ephemera.

7. AUDIO-VISUAL MATERIALS: Films and Video Recordings

7.1 Includes: Films (8 mm, 16 mm, etc. with or without soundtracks); filmstrips; videocassettes (VHS and Beta formats, NTSC only); videodiscs (laserdiscs and DVDs); digital media. All genres are collected, including, but not limited to: feature films, documentaries, footage recorded from television programs, original productions, and erotica.

7.2 Emphasis: Preference is given to materials by Canadian studios and producers but context and the relative paucity of Canadian productions dictates that selected non-Canadian material (documentary, historical, original productions, or rare) is also retained. For erotica, emphasis is given to those films and video recordings that are historically significant, document the evolution of the genre, and document a unique or specialized sexual expression not commonly available through commercial or popular media distribution. We acquire items both in analog and digital format.

8. AUDIO-VISUAL MATERIALS: Sound Recordings (Music, Oral Histories and Event Recordings)

8.1 Includes: Reel-to-reel, vinyl LPs, 33s and 45s; audiocassettes; digital media. All genres are collected, including, but not limited to, commercially produced music, oral histories, radio broadcasts, and recordings of events or political protests.

8.2 Versions: Normally, one copy of each unique version of a work may be collected or retained (it may be supported by textual material). Material in any format may be acquired so long as it can be accommodated and preserved. An original, commercially-produced version is preferred over a second-generation copy; however, if the material is no longer available for purchase and meets the selection criteria, a second-generation copy will be retained.

8.3 Emphasis: Preference is given to materials by Canadian artists and producers. Emphasis will be given to musical recordings by LGBTQ+ musicians whose work is of significance to LGBTQ+ Canadians, including those whose works have helped define our communities; to oral histories or other recordings that document the experiences of LGBTQ+ Canadians or which have been acquired as a part of the papers of individuals or organizations; and to the productions of media outlets such as radio programs.

9 GRAPHIC IMAGES: Photographs and posters

9.1 Includes: Prints, negatives, slides, contact sheets, colour transparencies, other photographic materials, and posters produced by and that document LGBTQ+ people and communities in all their variety.

9.1 Emphasis: Preference is given to images that document the diverse visual heritage of Canada's LGBTQ+ people. The CLGA also has a representative collection of international posters.

10. ARCHITECTURAL AND CARTOGRAPHIC MATERIAL

10. The CLGA has a small collection of architectural drawings and a substantial collection of maps documenting LGBT+ communities. We welcome items that document LGBT+ communities internationally.

11. ARTIFACTS

11.1 Includes: Artifacts produced by and that document LGBTQ+ people and communities in all their variety. This includes, but is not limited to t-shirts, buttons and pins, matchbook covers, banners and flags, uniforms, and leather gear. The emphasis is on Canadian items.

12 WORKS OF ART

12.0 Includes: Paintings, photographs, sculptures, drawings, and other creative works that are created by or have historical and cultural significance for LGBTQ+ Canada. For details, see the Art Collection Policy.

12.1 Emphasis: Consideration is given to the historical importance, physical condition, relevance, clear legal title and provenance, aesthetic quality, and associated cost of acquiring the work of art. Consideration is also given to the stature of the artist.

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