The ArQuives: Canada's LGBTQ2+ Archives

Collection and Community Engagement Review –
Recommendations Report

Recognizing Opportunities

JUNE 2022

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ACKNOWLEDGMENTS

Inclusive Voices Incorporated is honoured to be chosen to support The ArQuives, located on the lands of the Dish with One Spoon Treaty Partners, the Mississaugas of the Credit, Haudenosaunee/Onkwehón: we, and regional Anishinaabe nations, as well as the previous homelands of the Huron-Wendat. Inclusive Voices Incorporated acknowledges the Indigenous People as the original owners and stewards of the lands we all currently live, play, visit and engage upon. Without recognizing the ongoing legacy and respect of the Original Owners of this land, our presence today, as was in the past and onward into the future, would not exist as we know it.

The consulting team of Inclusive Voices Incorporated — Terri-Lynn Brennan, Jared Boland, and Danielle Marshall — would like to thank everyone who took the time to share in developing this recommendations report. We have listened to and learned from your stories, expertise and we are humbled and grateful for your knowledge, honesty, and guidance.

Nya:weh'ko:wa to The ArQuives – Executive Director Raegan Swanson, Senior Archivist Lucie Handley-Girard, Project Archivist Ariana Ho, and Interim Executive Director Sam Cronk – for your generosity in time, commitment and guidance. **Special nya:weh'ko:wa to the 26 voices** (15 in-person, 11 through a questionnaire) that inspired this work and led us to propose the recommendations herein. This report is intended to platform, support, promote and shine a light on your truths.

EXECUTIVE SUMMARY

The ArQuives will turn 50 in 2023. A half-century legacy that has evolved from a repository ensuring the safety of gay and lesbian stories across the Greater Toronto Area to one of now housing one of the largest LGBTQ2+ collections in the world. Proof in this trajectory can be seen in its vision statement:

The ArQuives aspires to be a significant resource and catalyst for those who strive for a future world where LGBTQ2+ people are accepted, valued and celebrated.

The not-for-profit was established to aid in the recovery and preservation of LGBTQ2+ histories, and it has collected a massive amount of local, national, and international stories throughout its time. The collection reflects those identities who helped found the organization and those who have felt most comfortable, welcome, and empowered to work within and for the realization of its legacy. However, that legacy has not equitably included the diversity of LGBTQ2+ people that live proudly on the landscape of Toronto, let alone across Canada. Therefore, this Collection and Community Engagement Review was initiated to establish a baseline of where The ArQuives currently sits in a conversation about and *equitable collecting.* We will propose and recommend opportunities for the development of *equitable relationships* as envisioned by the diversity of LGBTQ2+ people across the GTA and Canada.

To achieve its full potential, The ArQuives will need to embolden a belief that the organization can become an authentically inclusive space. Therefore, as directed from a range of voices who have contributed to the inner workings and presentation of The ArQuives, as well as those who parallel archival research, collecting and exhibiting services across Canada, six categories of recommendations for how the organization can move forward equitably and respectfully in relation with all LGBTQ2+ peoples have been designed within three bundles or pockets of focus:

A Foundational Bundle

- **Leadership –** positioning The ArQuives to be seen both figuratively and literally as a representative space and face of all LGBTQ2+ identities.
- **Finances –** elevating options for sustainable changes toward becoming a safe, welcoming, and inclusive organization.

A Resource Bundle

- **Collections Management –** shifting how acquisition and organizing donor items are brought into The ArQuives.
- **Intergenerational Healing –** continuing to identify and name harm and harmful practices toward moulding healthier approaches in relationship to all LGBTQ2+ communities.

An Alliance Bundle

- **Building Community Partnerships –** enabling all LGBTQ2+ members to stand with and behind The ArQuives in its efforts to teach, share and grow peace and safety across the region.
- **(Re)Defining the National Mandate –** redefine who The ArQuives wants to be on the national stage of collecting, preserving, and presenting toward recognizing the greater importance of relationships over the weight of acquisition.

INTRODUCTION

Purpose

Our purpose in conducting the Collection Review, was to better understand the identity composition of The ArQuives' holdings, collections, and materials. With those quantified understandings in mind, we further sought to understand the past and present conditions of the collections to contextualize them locally and nationally. Gathering feedback, thoughts, and ideas from the voices of volunteers, staff, community organizations, and archivists across this land called Canada, we have responded with strategic recommendations on what the *future* of the collection might hold and what tangible steps will be required of The ArQuives to get there.

Target audience

This report specifically approached 30 individuals across Canada, as determined by the staff of The ArQuives. The specificity of those whom we approached was strategically designed to support the broad and ongoing work of The ArQuives, which, as this report details, involved partners ranging from volunteers to staff to board members to community organizations. While the specific content of this report is intended to support implementable actions undertaken by leadership at The ArQuives, its messages and spirit should be shared broadly, as a social contract between The ArQuives and its many partners in Toronto and across the country.

Professional service team and advisors

Inclusive Voices Incorporated is led by Dr. Terri-Lynn Brennan, an Inter-Cultural Planner who combines a 30-year professional career in community cultural arts and heritage research, programming and management, Indigenous advocacy and training across four continents. Terri proudly identifies as mixed, Ohnkwehon:we/Kanien'kehá:ka (Original Peoples/Mohawk) and British, descent where her people come from Six Nations of the Grand River and Brantford, Ontario. She currently lives on her ancestral land of kawehnóhkwes tsi kawè:note (Wolfe Island) within the Dish with One Spoon Wampum Covenant Treaty at Ka'tarohkwi (Kingston), Ontario. Terri's work was supported by Danielle Marshall (Collections Coordinator) and Jared Boland (Community Engagement Coordinator). Danielle currently lives on the Dish with One Spoon Wampum Covenant Territory in Brockville, Ontario, and has over 10 years of experience in the cultural heritage sector in both not-for-profit and private settings. She has extensive experience in digitization, collections management, exhibit development and grant writing. Jared is a cis queer settler currently living on Anishinaabe, Haudenosaunee, Huron-Wendat, and Mississauga's of the Credit territory. As a budding academic his work considers the integration of queer and trans perspectives in teaching French as a second language.

Schedule of deliverables

Throughout this project from May 2021 to May 2022, various research documents/articles related to The ArQuives collection processes, to more recent critiques of The ArQuives on their (in)equitable collecting and exhibiting practices were reviewed to continue to try and learn about the nature of data collection in this space over time. Beginning in May 2021, Danielle spent a critical 2 months with The ArQuives team to determine the most appropriate method and language to investigate the collection with a focus on placing labels/identifying categories in the least harmful/hurtful way of the people or organizations represented in the collection. From June to August 2021 Danielle began piloting an Excel chart format, an approach to data collection with opportunities for finessing language/ labelling as she went. Overall, approximately seven percent of the entire collection was randomly investigated between June 2021 and May 2022.

From August to December 2021, an engagement strategy was devised between Terri, Jared, and The ArQuives team that targeted voices who have internal knowledge of the organization, from past to present staff, volunteers, and board members, as well as external knowledge inclusive of IBPOC (Indigenous, Black, People of Colour) community partners/groups and national archivists. The ArQuives team provided all of the names and/or organizations they were most interested to hear from and learn firsthand how past and ongoing experiences with the collection have been received and experienced. Conversations during this time allowed for The ArQuives team and the Inclusive Voices team to flush out a range of questions that best suited the objectives of this project. An anonymous Microsoft® Forms questionnaire was distributed to internal participants in January 2022. The same questions offered in the questionnaire were comparatively offered to eight selected participants for virtual in-person conversations via Zoom® in February 2022. From March to April 2022 the external participants were approached for virtual in-person conversations again via Zoom with a separate range of questions from that of the internal participants.

COLLECTION REVIEW

Approach

The collections review was undertaken by Danielle Marshall, who currently lives in the Dish with One Spoon Wampum Covenant Territory in Brockville, Ontario, where this work took place remotely for the entire duration of the project. Danielle worked closely with The ArQuives staff through regular weekly virtual Zoom meetings. The overall assemblage that The ArQuives houses is sorted into 13 groupings comprised of both fonds and collections. Fonds include Personal and Organizational records and are composed primarily of textual records; they may also include artifacts, monographs, serials, photographs, etc. The collections are assembled and organized based on medium including the Photo Collection, Poster Collection, Artifact Collection, and Artwork Collection. The non-textual items are not cross listed in the other collections (i.e., a photo in a fond will not be listed in the Photo Collection).

The rubrics for the 13 fonds and collections were tailored to the needs of each fond or collection. The categories for all 13 rubrics included: sexual orientation, gender identity, ethnic identity, the region where the items were created, language of the text, and dates. Depending on the fonds or collection category, extra data was collected pertaining to material specific to the fonds or collection: extent (size of the grouping), edition number (1st, 2nd etc.), and type of organization or poster (activist, medical, promotional / advertisement, educational etc.). This process took a month to be finalized with both the Inclusive Voices and The ArQuives teams agreeing on the versions to be used.

Once the rubrics were finalized the data collection began, which was done remotely utilizing The ArQuives online database, other online databases, and institutional knowledge. This work would not have been possible without the weekly meetings between Danielle and The ArQuives staff, with the staff providing insights and further information for any questions that arose during the collection review. It was important to the entire team that the data collection method be customised to the project in a way that would produce clear and meaningful results.

Methodology

It is important to note that this work was not undertaken to detract from the items, information, and community stories The ArQuives currently holds but to understand the items, information, and community stories that are currently underrepresented in the collection. We employed a tailor-made collections audit that was adapted from numerous sources to fit the specific needs of this project. This adapted method focused on assessing collections against a series of criteria. The method started with a simple "yes" or "no" rating, (a 'yes' was assigned the numerical value of 1 and a 'no' was left as blank in the rubric), which made it simple to maintain objectivity and diminish bias (as opposed to a response where ranking, weighing or qualitative assessments or ranges are involved).

The ArQuives complete assemblage is comprised of collections and fonds, artifacts ranging from t-shirts buttons, audio and visual recordings, vertical files, posters, painting, prints, photography, books, periodicals, and other miscellaneous library items totaling 80,546 records. For the purposes of this project it was decided to randomly sample records for each of the fonds and collections. We surveyed a total of 6050 records equalling seven (7%) percent of the collection.

In consultation with the Executive Director, then Interim Executive Director, and The ArQuives staff, a ratings rubric was created that included, sexual orientation, gender identity, ethnic identity, the region where the items were created, language of the text, and dates. The rubrics were adapted to the unique needs of each of the fonds or collection: Unprocessed Individual fonds, Unprocessed Organizational fonds, Individual fonds, Organizational fonds, Buttons, Artifacts, Moving Images, Posters, Music, Vertical Files, Sound Recordings, Photography, Artwork, and Library. Although the type of object changed per fonds or collection (from archival, library, objects, etc.) the sexual orientation, gender identity, ethnic identity categories were included in each rubric, ensuring the data collected remained consistent. The main parameter in the creation of the rubrics was to ensure that they remain a living document that can change to the needs of The ArQuives and be kept up to date with the most inclusive and respectful language over time and beyond the purposes of this project.

After test records were completed, it became clear that because of the nature of the categories created, we would have to search outside of The ArQuives' records and finding aids to obtain some of the information required to fill out the rubrics. In response to this emergent need very early on in the collection review process, a column for 'Data Collected Externally' was added to indicate this information was not found within The ArQuives' database.

We also realized that it was difficult to determine with certainty how someone might self-identify now, based on the range of options we had determined to look out for, if it was never written down anywhere within The ArQuives digital or hard copy paperwork. The ArQuives, in the past, assumed the identity of their donors based on what was known about the person within community and/or what appeared in their records. In more recent years The ArQuives has chosen not to actively collect this information within their donation form because of privacy concerns, the right not to be a checkbox, and due to the understanding of the ever-evolving nature of identity. In response to this lack of self-identification, community identification, written documentation and/or other means of identification, a column for 'Partial Data' was included in the rubrics.

The categories for language, sex, gender, and ethnic identities all had a column titled 'Another'. This column afforded an opportunity to record a different identifier if located beyond the database. If something important about the person, object or record was not identified within rubric, but rather found online a separate column entitled 'Other Major identifiers' was created, this column was primarily used to identify religious affiliations of the item, person or organization, specific companies, or any other noteworthy/memorable identifier that was not part of the rubric categories.

Technology

Technology used: Zoom, Google® Sheets, Excel®, and the online database https://collections.arquives.ca/, plus other online databases.

Challenges

A major challenge of this methodology and the project as a whole was the act of putting people into boxes. Identities and the words we use to name or describe them/ourselves have changed over time. Applying these terms to people who may not have used them, or preferred other terms was not a task anyone participating in this project took lightly.

Another challenge to this methodology was the amount of time spent looking outside The ArQuives collection for information to round out the data in general. When the information was in the export documents provided by staff, or in the online collection database, the process moved very quickly. The process slowed considerably with older records and/or items buried deep within the online collection, a lot of time was spent to ensure that accurate information was being recorded.

A further challenge was highlighted by the Artifacts, Photography, Posters, and Artwork collections in that they are all visual in nature and pictures of the items were not always accessible through the online database. This was worked around by trying to find pictures of similar items created by the artist/organizations or by asking directly for The ArQuives staff's knowledge of the items.

The agreed upon timeline for producing useful and effective results also proved to be a significant challenge given the sheer number of records to review. Hence a realistic range between 5% and 10% of records for each fonds or collection was undertaken. For example, within the Artifact collection there were 4,872 items/objects to review, and time was taken to record data on 487 objects/items or 10% of this collection. While Vertical Files number 37,428 records only 5% of the Vertical Files, or 1,997 records were reviewed for this project.

Sample and Data Collection

To obtain an appropriate sample per fonds and/or collections for review The ArQuives staff provided exported files for all the fonds and collections in an Excel format. The files were exported from the complete archival database used by The ArQuives staff for collections management. The files were then re-formatted ensuring the data was not split over two lines, and therefore putting the columns in the same order as their associated rubric for ease of review. Once the formatting was complete, the Random Sort function was employed, and ten percent of the records were copied over to a Google Sheet. The Random Sort function was chosen because it would allow for a completely unbiased selection of items. Ten percent of each fonds or collection was an agreed upon amount for investigation as determined by the time and financial parameters of the project.

After the Random Sort was completed ten percent of the fonds or collections were transferred to a shared Google Sheet between Danielle and The ArQuives staff and linked

with an associated rubric. The shared Google Sheets would have two sheets within it: the first was the rubric specific to each fonds or collections and the second was the 10 percent of the corresponding fonds and/or collections.

Google Sheets was selected because it allowed all project members to access the files as needed and ask questions as the review went along. Any questions that arose from the review process were then answered in the weekly Zoom calls between Danielle and The ArQuives staff. After the review of each fonds and collection was completed, the complete rubric was downloaded and exported to Excel to be collated and analyzed.

Historical Context

The ArQuives, and other organizations that collect LGBTQ2+ histories, have collections where some identities and groups have been better recorded than others. Indeed, these more present identities and groups make up a larger portion of the stories and narratives being told within these organizations. There are many factors that led to certain identities and groups being better represented. For instance, there are more materials originating from Germany, considering it being the home of the Institut für Sexualwissenschaft and Hirschfeld himself who began publishing in 1897. Such a history is distinct from other locations where free speech, the legality, and social acceptance of LGBTQ2+ identities, or records of research on human sexuality are lacking, especially historically.

Considering the national context for this land we now call Canada, only Quebec, British Columbia, and Manitoba had community driven archives dedicated to the collection of LGBTQ2+ materials. Today only Quebec remains an independent community archives whereas the others have been subsumed into city and university archives. Each of these spaces have not been collecting to the extent and for the same duration as The ArQuives in Toronto, nor do these other spaces have the range and depth of international material as that which is housed in Toronto. Toronto has been a major hub for LGBTQ2+ activism and therefore The ArQuives has remained the closest repository for these efforts since the 1970s.

Language

The language of the records was shared amongst five categories: English, French, Another, Partial Data, and No Data. Multiple languages associated with any one item could be recorded, and no limitations were placed on how many languages could be associated with a record. Even if multiple languages are selected for an item that does not mean that the languages are equally represented in the file. An item can be identified as English and French, but the majority of the text may be in English. The language of the text was determined by looking at various sources including the object record, The ArQuives online database, institutional finding aids and in some cases the websites belonging to the organizations or creator of the item being reviewed.

English was identified as the primary language of the records surveyed at 87%, and only 3% of the records were recorded in the French language. The complete breakdown of recorded languages is as follows: English at 5315 records; French at 173 records; Another at 176 records; Partial Data at 6 records; and No Data at 464 records. A total of

32 additional languages were identified and recorded in the 'Another' column: Belgian, Dutch, Hebrew, Russian, Chinese, German, Italian, Slovenian, Czech, Hungarian, Latin, Spanish, Danish, Icelandic, Swedish, Polish, Portuguese, Filipino, Tagalog, Tamil, Mexican, Urdu, Punjabi, Hindi, Gujarati, Japanese, Mandarin, Cantonese, Hebrew, Greek, Turkish, and Indonesian.

FIGURE 1: PERCENTAGE OF THE LANGUAGES NOTED DURING THE COLLECTION REVIEW.

Language of Record
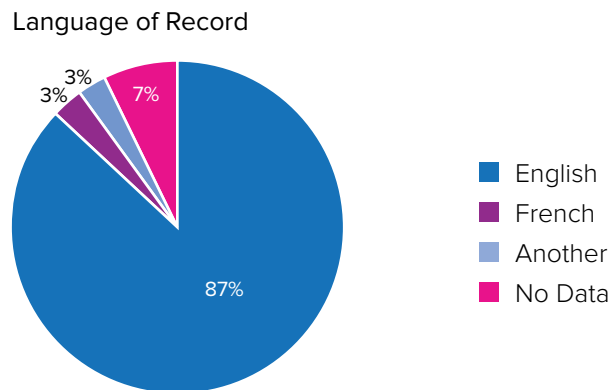
Region where item was created/published

The region where the item was created/published was broken down into Canada and International. Records that were identified as being created in Canada were further broken down into Province/Territory and City. International items were broken down into Country and City. Columns for Partial Data and No Data were included as well.

For the broader breakdown of region the data showed that 2805 items or 47% of the records were created/published in Canada, 2594 items or 42% of the records were created/published internationally, 615 or 10.1% of the records were identified as Partial Data and 549 or roughly 9% of the items had no data attached to their record.

FIGURE 2: REGION ITEM WAS CREATED OR PUBLISHED

Region of Item – International
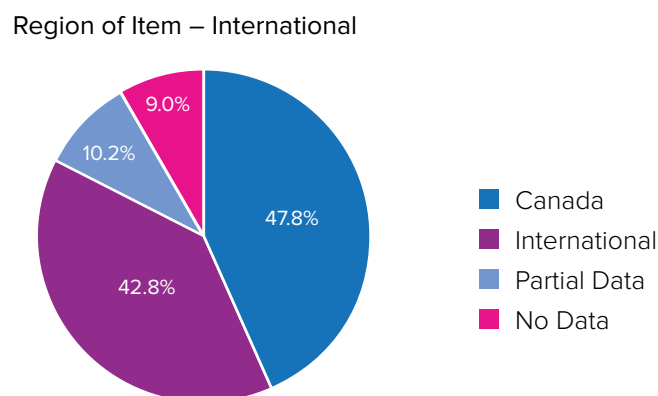
From the 6050 records reviewed 1743 records or 28.2% were indicated as being created/related to the province of Ontario. The highest percentage of any of the Canadian provinces and territories represented in the collections/fonds. After Ontario, 254 or 4.2% of the items came from British Columbia, and then 159 or 2.6% of the items reviewed came from Quebec. All other provinces and territories accounted for less than 1% each of total items reviewed. Yukon had 1 item in 6050 items reviewed for a total of 0.01% of the total reviewed items. Notably absent from the provinces and territories reviewed were items/records originating from Nunavut and/or Northwest Territories.

The large number of records linked to Ontario can be attributed to the lack of any provincial archive collecting LGBTQ2+ material. Unlike other provinces, Ontario did not have a provincial archive dedicated to collecting materials from the LGBTQ2+ community. The ArQuives became the hub for collecting LGBTQ2+ materials in the province.

Region – Canadian Cities

One hundred and nine Canadian cities account for 37.45% of the total collection or 2266 items of the 6050 items reviewed. Toronto is the most represented city with 24.2% or 1464 items reviewed, followed by Vancouver at 184 items (3.04%), Montreal at 121 items (2.0%), and Ottawa at 100 items (1.65%). Every other city represents less than one percent of the collection. No items/records reviewed in the sample indicated they had been created in a city in Nunavut, Northwest Territories, or Yukon.

FIGURE 3. PERCENTAGE OF COLLECTION REVIEWED BROKEN DOWN BY PROVINCE OR TERRITORY.
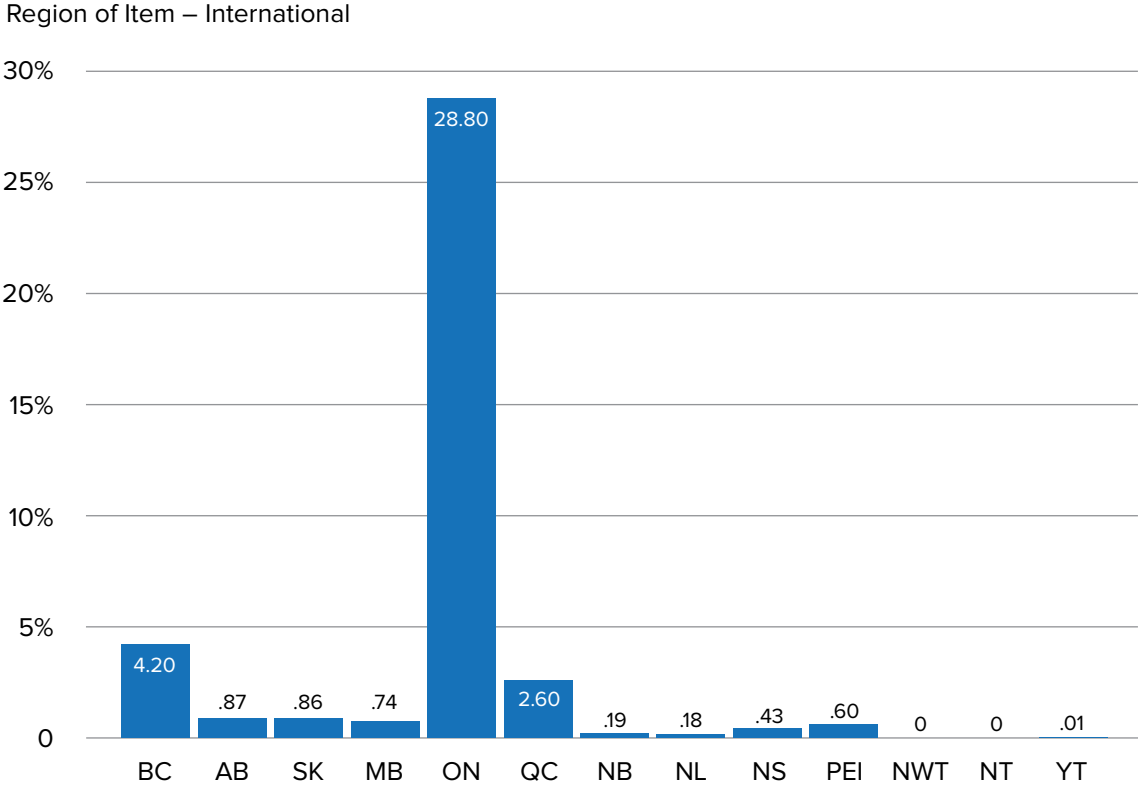
Region of Item – International

Forty-two-point-eight 42.8% percent of the items reviewed (2594 of 6050) were identified as being international in origin. Within those records there are 77 different countries represented. The most represented country is the United States of America (USA) with 1855 items (30.60%), followed by England with 197 items (3.25%), and Germany with 92 items (1.52%). The remaining 74 countries each represent less than 1 percent of the items/records reviewed. The other 74 countries all recorded less than 55 items attributed to them with the most common number of items being one.

It is important to note that even though an international country was selected for the origin of an item it does not mean that the author/creator or subject of the item/record is not Canadian. For instance, books in the library could be published in another country by Canadian authors.

Ethnic Background

We acknowledge that people may identify with more than one of the ethnic background categories designed for this review and therefore no limitations were placed on how many identifiers with which an item could be associated. The basis of the categories for this section included the Canadian Census, the British Census, and the American Census as well as consultation with the Inclusive Voices and The ArQuives teams. Three thousand, five hundred and fifty-one (3551) items or 58.6% of the records reviewed required further information outside of The ArQuives database to satisfy some form of identifier for this category.

Four thousand, one hundred and twenty-seven (4127) records or 68.2% of the records reviewed were created/or related to people who could be identified as white (European/ Caucasian decent). It is noteworthy that items associated with those identifying as white represent a majority within each of the 13 fonds and collections reviewed, as illustrated in Table 1.

Of the records reviewed, Partial Data was the second highest category of recorded data at 2271 or 37.5% records identified, followed by 1618 records or 26.7% as No Data Known. The next closest ethnic/cultural background found in the collection reviewed was Black – African with 1236 items or 20.4% of the records. The remaining identities Indigenous – First Nations, Metis, Inuit; Indigenous – to what is now called Central or South American; Indigenous – to what is now called Australia, Tasmania, Pacific Islands; Indigenous – to what is now called the United States/Mexico; Black – Caribbean; Black – Central or South American; South Asian; Southeast Asian; East Asian; Central or South American and Arab/Middle Eastern represent items under 20% of the total collections/ fonds reviewed as illustrated in Figure 4.

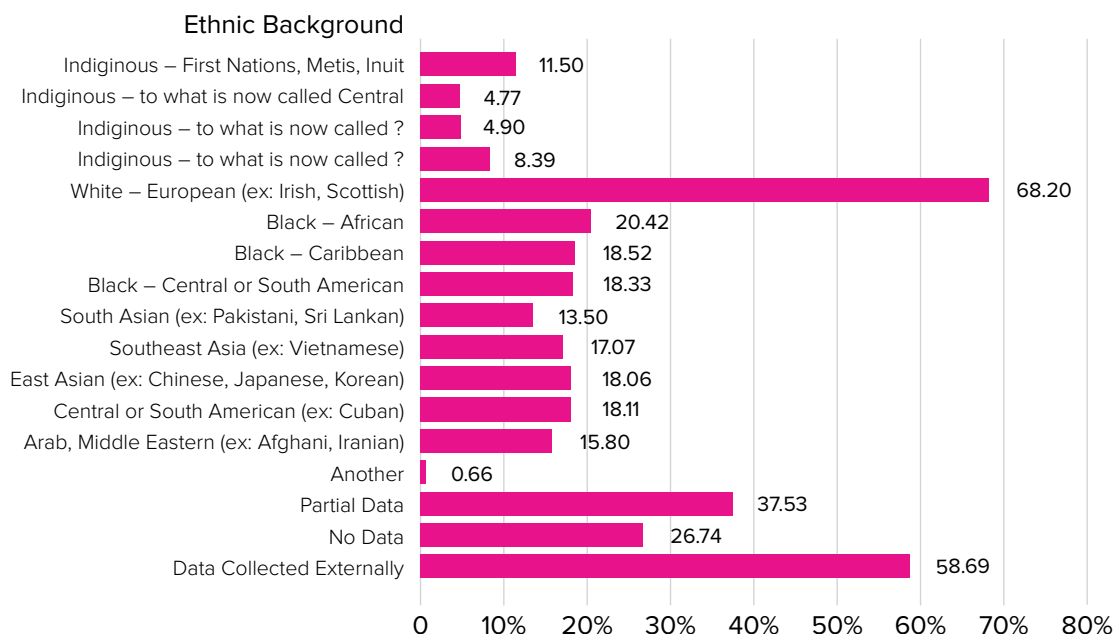FIGURE 4: PERCENTAGE OF COLLECTION REVIEWED BROKEN DOWN BY ETHNICITY.

Ethnic Background

Category	Value
Indiginous – First Nations, Metis, Inuit	11.50
Indiginous – to what is now called Central	4.77
Indiginous – to what is now called ?	4.90
Indiginous – to what is now called ?	8.39
White – European (ex: Irish, Scottish)	68.20
Black – African	20.42
Black – Caribbean	18.52
Black – Central or South American	18.33
South Asian (ex: Pakistani, Sri Lankan)	13.50
Southeast Asia (ex: Vietnamese)	17.07
East Asian (ex: Chinese, Japanese, Korean)	18.06
Central or South American (ex: Cuban)	18.11
Arab, Middle Eastern (ex: Afghani, Iranian)	15.80
Another	0.66
Partial Data	37.53
No Data	26.74
Data Collected Externally	58.69

TABLE 1. PERCENT OF ITEMS IDENTIFIED AS WHITE COMPARED TO ALL RECORDS REVIEWED

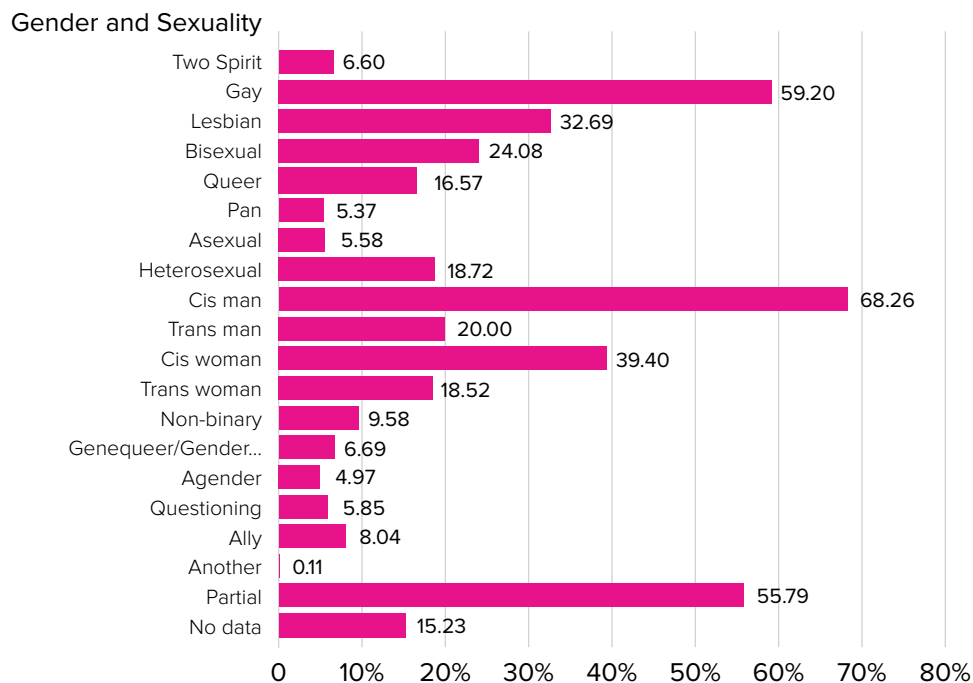| NAME OF FONDS AND/OR COLLECTIONS	PERCENTAGE OF RECORDS REVIEWED IDENTIFIED AS WHITE	PERCENTAGE OF RECORDS IDENTIFIED AS NO DATA
Unprocessed Individual Fonds	48.1%	18.9%
Unprocessed Organizational Fonds	97.5%	2.4%
Artifacts	23.5%	76.1%
Moving Images	62.4%	31.7%
Music	80.0%	4.6%
Posters	88.0%	8.2%
Vertical Files	70.7%	22.0%
Sound Recordings	48.5%	49.2%
Photography	53.6%	6.4%
Artwork	74.0%	22.2%
Library	86.1%	10.1%

Gender and Sexuality

Recording data in the gender and sexuality section of each rubric proved to be the most challenging. When filling out this section it was always considered that an individual's identity can be fluid and evolve over time, where the identifiers utilized and selected in the rubric during this process may change and may not be the individual's subsequent identifier(s). Due to the evolving nature of the language around this section 2823 items or 55.8% of the records reviewed were identified as providing Partial Data.

Identifying as gay was recorded 3584 or 59.2% of the time. With 1978 items or 32.7% of the records reviewed were created/attributed to someone who identified as lesbian, and 1457 or 24.0% of the records were created/attributed to someone who identified as bisexual. This trend is consistent across all the collections with the most diversity being found in the Vertical Files and Library records. All other identities are 18% or less of the total records reviewed.

Cis men who identified as gay were found in 68.2% of the records reviewed. Records attributed to cis women who identified as lesbian/bi/partial data-known amounted to 39.4% of the records. The records surveyed in the Artwork collection were attributed to 28 cis men who identified as gay. Within the Photography Collection in particular we saw a great distinction between records for those who identified as cis men versus cis women with 191 of 410 or 46.50% of the records being created by cis men who identify as gay, while only 15 of 410 or 3.60% of the records were attributed to cis women who identify as lesbian/bi/partial data-known. Within those 15 records attributed to cis women eight of the 410 records or 1.95% were attributed to someone who identified as a lesbian.

Out of the 13 fonds or collections sampled, items and records created by trans men and trans women comprise 20% and 18% of the records respectfully. Again, out of the 13 fonds or collections sampled, items and records created by and/or for people who identify as Two Spirit account for 6.6% of the records. Most of these items can be found in the Vertical Files (271 items), the Library (39 items) and Poster (79 items) collections.

FIGURE 5: PERCENTAGE OF THE COLLECTION REVIEWED ATTRIBUTED TO SELF-IDENTIFYING GENDER AND SEXUALITY

Gender and Sexuality

Identity	Percentage
Two Spirit	6.60
Gay	59.20
Lesbian	32.69
Bisexual	24.08
Queer	16.57
Pan	5.37
Asexual	5.58
Heterosexual	18.72
Cis man	68.26
Trans man	20.00
Cis woman	39.40
Trans woman	18.52
Non-binary	9.58
Genequeer/Gender...	6.69
Agender	4.97
Questioning	5.85
Ally	8.04
Another	0.11
Partial	55.79
No data	15.23

OUTREACH AND ENGAGEMENT STRATEGY

Methodology

In the course of this work, we used a tripartite model of internal, external, and community sources to inform the findings presented below. By internal, we mean those volunteers, staff members, and board members — past and present — with intimate knowledge of The ArQuives, its materials, its history, and its internal politics. By external, we mean those professionals who work in GLAM (galleries, libraries, archives, and museums) across the country with whom The ArQuives has (or could build) relationships by virtue of operating in the same sector, some of whom share the same archival focus on LGBTQ2+ communities. Finally, by community, we mean those organizations in the Toronto area that broadly represent LGBTQ2+ communities.

We conducted interviews in two phases: internal contacts, and external and community contacts. The first phase was intended to understand the historical and contemporary context of the collection, while the second phase was designed to illuminate paths forward. In the end, these two phases blend together in this report, as contacts from both phases were able to provide insight, clarity, and context to the narratives found in this report.

The questions we used for the interview were developed in response to the ongoing collections review, conducted by Danielle Marshall in collaboration with staff members at The ArQuives. Questions were prepared also in collaboration with Interim Executive Director, Sam Cronk. The protocols for both phases of interview were available in both English and in French.

A list of internal and external contacts was provided to us, and we approached additional contacts in both categories based on recommendations from those we interviewed. We were also provided suggestions for community contacts, and we expanded this list based on research of extant organizations in the Toronto area. In service of meeting the deadlines and deliverables of this project, we selected a focused group of contacts for virtual interview from the internal contacts, and the remaining contacts were offered an opportunity to provide insight using a Microsoft Form with the same questions from the interview, again in either English or French. The external contacts were interviewed virtually with a separately designed set of questions applicable to their knowledge and experience of working with The ArQuives more broadly.

The interviews themselves were of a semi-structured nature, with guiding questions included as Appendix A.

From an analysis perspective, we took a storytelling grounded approach, which lends itself to the narrative vignettes that form the bulk of the report.

Approach

Our goal in approaching internal, external, and community sources was to capture as much as possible a cross section of perspectives vis-à-vis relationship to The ArQuives. We also sought perspectives from people whose histories are underrepresented in The ArQuives' collections, namely racialized, trans, non-binary, and non-English speaking. We were successful to some degree, however, as this report will detail, the historical context of The ArQuives as well as that of the GLAM sector writ large made this a difficult goal to fully realize within the scope of this report. In that sense, further work will be required over and above the recommendations we present.

Borrowing from an Indigenous worldview, we have prioritized storytelling in this report. From this perspective, grounded theory, and the weaving of isolated interviews into meaningful vignettes is intended to multiply the common threads and amplify themes in a memorable way. In a bid to protect the anonymity of participants, we have not attributed quotes to any person specifically, or even to their identities. In some cases, nodding to an individual's identity may have revealed who they are, so this storytelling approach is also a response to an ethical call to action. With this all said, let it be clear that each participant is represented in the findings below. Each quote provided comes from a stakeholder in this review and should be treated with care, respect, and consideration.

Phase One Participants

While specific quotes will not be attributed in the findings, for the purposes of transparency, demographic information for participants is presented here in aggregate.

We received 18 responses from 30 invites total. Of the 18 participants, 11 completed the Microsoft Form (11 in English, 0 in French) and seven attended an interview. We sent invitations to complete the Microsoft Form to 22 individuals in total (50% response rate) and invitations to interview eight individuals (87.5% response rate).

We collected the following demographic information from participants. These are presented as provided by participants.

On gender and sexuality:

- Queer bisexual
- Three gay men, two explicitly cis gay man
- Queer dyke
- Lesbian, queer
- Queer

- Genderqueer femme, transexual, pansexual
- Transgender, queer
- Genderqueer, queer
- Cis gay, bisexual
- Cis bisexual, queer

- Non-binary queer
- Genderqueer
- Fluid
- Cis gay, bisexual, queer

On race and ethnicity:

- South Asian mixed
- 12 White
- Filipino

- Generic white
- South Asian
- Canadian

- English/Scottish/Canadian

Phase Two Participants

We conducted conversations with external and community partners. Our external conversations involved archivist representatives from Manitoba, British Columbia, and Quebec; our community conversations brought representatives from organizations in Toronto that work in community with Latinx, Muslim, and Black LGBTQ2+ people.

Findings and Recommendations

Leadership

"I'm still part of [The ArQuives] because they hold very valuable parts of my community's collection and there is a buy in."

In short, "**staff and volunteers must reflect the entire community**." "The most impactful change is to have more diversity amongst volunteers and to have more diversity in leadership positions in order to promote, preserve, and retain diverse voices," because "it's one thing to have racialized volunteers, it's another to put them in positions in power."

"If you don't have a diverse workforce, volunteer force, the collections won't change."

Over and above opportunities to connect and heal, as described below, "**it is crucial for volunteers and staff to have anti-racism training, to be able to explain the history of The ArQuives and contextualize it**." Further training will be required on **working respectfully with communities** to avoid "volunteers explicitly saying we aren't a good source to keep this material, you should go elsewhere" to potential donors. It may also involve **a review or establishment of volunteer standards and what is expected of volunteers and other representatives of The ArQuives** to ensure their values and behaviour align with its mission and vision. In the pursuit of realizing a more diverse and inclusive collection, of building bridges between itself and community organizations, and the overarching goal of the promotion of equity, The ArQuives may **consider educational opportunities for volunteers, or releasing volunteers who consistently do not meet volunteer standards of their duties**.

Finances

"There is so much to do and more could be done if we had more staff."

The ArQuives "haven't been able to sustain having a volunteer coordinator or outreach person because of money. This is the resource part of it: having the resources to sustain people in those positions. If there are no grants, there are no positions. There is a will to change, but the resources to sustain the change that is a challenge."

Recognizing the need articulated elsewhere to diversify the staff and volunteer complement, The ArQuives faces the issue of "archiving being a profession of overwhelmingly white women", but it is noted that they have "prioritized summer student jobs and archivists of colour to get them paid experience in the field." Recognizing that "structural factors perpetuate stasis," The ArQuives must be willing to make radical change to address those factors, like "stopping explicitly and only relying on grant money for staff." In the long term, perhaps following a considerable development campaign, The ArQuives should consider "hiring more labour to work with the community, hiring an outreach person focused on collecting, and hiring another archivist."

In concert with considerations of the national mandate of The ArQuives, there were considerations of what its purpose ought to be, all wrapped in financial considerations. "For a long time, I've thought we should have a museum component, but then I thought we have a hard time raising money. To pour a lot of money into this we would need more staff, more space, and staff would have to work different hours."

Collections Management

"We need to change how we collect and see if the item fits our mandate and has significant importance. This means that sometimes we need to put a bit of a pause on the momentum of who we take stuff from, and some donors need to be cut off, and there needs to be more of a process around how we do that, because that collecting can be all consuming and we have already run out of space. We need to spend more time with those that don't know us, need to get to know us, and more work needs to be done to spend more time to reach out to those unseen groups and we need to develop trust, and this takes a lot of work."

The collections that The ArQuives hold are important, historically, and contemporarily; however, the political conditions of its inception in 1973 and at the time of the writing of this report are different. This could mean that "[The ArQuives] doesn't need that much gay porn. It was important to collect all of that at one time because it would be raided, but it's not the same anymore." "Prioritizing collections that are not white" while remaining the

"protectors of these stories" is a goal to which The ArQuives should aspire. That said, it must be recognized "people dump stuff on the front door" of The ArQuives, and so "it's not always in their control." A management strategy might involve promoting requirements for donations broadly, including targeting places where items are donated anonymously.

Donation processes and the language used in acquisition paperwork can be traumatic and intimidating for community members. It was noted that "when I dropped off all my boxes and was asked to fill in the accession form, it was daunting, and I needed to have help to fill it in. There was a barrier. Maybe **being handed the form and having someone sit down and work through the form with the donors**, so it's not so intimidating." As such, there is a need for a donor-focused accession process, which may also go a long way in terms of building community relationships of trust and encourage donations that help to address quantified gaps in the collection.

The ArQuives does state in both their Acquisition Policy and Art Collection Policy that "they endeavour to collect materials of previously marginalized and or underrepresented LGBTQ2+ groups, people, and communities." Yet from our Collection Review process these publicly presented policies have only been marginally effective to date, with significant work still to do in the way of demonstrating a commitment on the part of The ArQuives to this work.

A suggestion to support tracking Ethnic Backgrounds and Sexual and Gender Identities would be to create an internal document that donors could fill out when they chose to donate items/records to The ArQuives. The donor could choose to self-identify these specific demographics or skip the question. The language around collecting this data can emphasis that The ArQuives acknowledges that sexuality and sexual orientation are fluid, and that the donor can change their information when they need to. Language like "what best describes your sexuality and sexual orientation, today" could be used. A variation of asking for sexuality and sexual orientation information could be phrased "The ArQuives knows that sexuality is complex if you would like to provide more information please do so here", "The ArQuives knows that cultural and ancestral backgrounds are complex if you would like to provide information please do so here".

Intergenerational Healing

"The ArQuives is a unique and wonderful place that is flawed. It's a place that is constantly growing, and that is currently struggling during the change over from one generation to another. Due to HIV/AIDS, this is the first real time that this change over seems to be happening and it has left people feeling raw as a new generation takes over. The collection that was inherited is not the collection that the new generation wants it to be, but I believe that it can be something more."

The ArQuives benefits from a rich history of volunteerism. "It's a very unique community space, and I think that for a lot of folks, especially some of the older volunteers, it's a home, it's a family for a lot of people." Indeed, "I've yet to encounter an archive with such long-standing volunteers, some have been around for 40 years. To have that continuity with people involved is highly significant." Evidently, there are relationships between volunteers reaching back decades, and relationships between volunteers and The ArQuives' collections.

In one way, this continuity has helped The ArQuives to amass some 80,546 records. In another, it has resulted in a collection that reflects its volunteer base, to the extent that it presently does not represent the modern makeup of Toronto from the point of view of race, gender, ability, language, and other identities. This is squared against "the history of The ArQuives, which was founded in the early 70s when the city of Toronto was terrifyingly white," "there wasn't even one minority LGBTQ group in Toronto until 1980," and therefore between 1973 and the 1990s, The ArQuives and other LGBTQ2+ archives had agreements around, generally, who would take what. While one participant held that The ArQuives "never turned down donations from other sources, of whatever sexual orientation or ethnicity," it must contend with the fact that "[The ArQuives] was started mostly by cisgender gay men and a slightly smaller group of cisgender queer women in the 1970s; it's not surprising that they would build an archive that reflected who they were."

It "is common knowledge amongst volunteers, staff, researchers, and community members, having been commented on for more than a decade" that the collection comprises materials predominantly representing white, cis, gay, English-speaking men, but "there is no reason this can't change as people in diverse communities begin to see the results of their advocacy and as different age generations became clearer." Even the notion of diversity here is fraught, considering the way the term has been taken up over time. For instance, "when you look back on material from the 70s and 80s, when people talk about diversity, they're talking about geographical diversity." How the concept of diversity is taken up by a younger generation of internal, external, and community relationships is markedly different. Marginalized groups, like racialized, trans, bisexual, and Two Spirit people hold prominence in the minds of younger folks who are involved with The ArQuives, who express concern that "the communities who are in love with the collections are not loved by The ArQuives." The range of priorities — preserving the stories of "gay white men who died in large numbers in the 80s and 90s during the AIDS crisis" to an ongoing "[search] for my queer [racialized] community", compounded with a fear among "cisgender men and women feel that greater diversity means that they are being erased" — is at the root of this intergenerational tension.

So, what would it mean to "resolve or attempt to resolve gaps in the collection"? Our conversations with participants would reveal that this would depend on whom you ask and, importantly, "how do we do this in a way that doesn't alienate queer elders who have been working on this for so long? I'm very thankful to everyone who has worked on this archive since the 70s, we have a phenomenal foundation. Now is when we put in the hard work to build another foundation."

A new foundation should involve, principally, "investment in feeling. There's a lot of volunteers, staff, community members that have been actively harmed. **There needs to be a space for that healing, it can't be just moving forward**."

"The most essential characteristic of The ArQuives is to change with the times, move forward, and relearn from its past."

Building Community Partnerships

"It's about building relationships that are meaningful. It means being open to critiques and being open to changing the way we do things. We need to find ways to bring more people into the fold that are fun and exciting for them."

In order to move toward closing the diversity gaps identified in the Collections Review, it goes without saying that "outreach and engagement are crucial, especially with The ArQuives, which depends for its existence on the support of its communities. This means encouraging involvement of all interested members of our diverse communities and expanding the network of donors of money and materials." "Actively soliciting more materials from trans and BIPOC communities" will be at the core of outreach and engagement work, contributing to the "**slow building of trust** with [those] communities." This could take shape in "reaching out to event organizers about documentation, even if it's just posters or JPEGs — something to show what the community was doing." This will begin to "show we are willing to care for the stories of people who have not to this point felt that we were. That will take a lot of work."

It is crucial to centre those communities that are underrepresented in the collection and "work with [them] to see what they want collected. They might not be ready to see their material go to an institution but could be willing to work on a project." Trust could also be established through "providing any group or individual free access to community archiving tools through our web platform(s) and promoting these tools to a wide range of community groups so they can upload and share their own stories/archives." Communicating "the benefits of donating archival material" will also be an important part of this work. For instance, donations "can lead to other opportunities and lead to increased representation of documented records on the history of Canada, can inspire artworks, lead to film and TV productions, which hopefully will lead to accepted representations in society."

"We must ask: how do people activate the records?"

Relationship building work requires opportunity for interaction, which has been difficult "with the pandemic. The social ties keep people involved with the organization, which sometimes is volunteers sitting around and drinking coffee and chit chatting." Even in lacking these more traditional social opportunities, there are other ways to engage and interact with community. For example, "some sort of anthology where everyone gets 500 words, and we invite 25 people who come from historically underrepresented communities in this archive. They could write about what is cool, what is missing, and use

that as a collective intervention, reflection on this moment. Of course, we would need funding to pay writers. But **thinking about collective, communal projects on what would invite greater participation**. A South Asian trans activist could look at the big felt banners from pride marches, and The ArQuives could run a spread of their impressions holding them and writing about it. Imagine if we teamed up younger and older activists and we did conversational chapters on what's in The ArQuives."

"So much potential there. Such an open potential because it is so dependent on how people interact with it or take it up. That's what's so exciting about it, it's rife with potential for political collectivity and imagining and working toward building a better future. I think of an archive or an archival collection as a site of radical love."

The ArQuives has, and can continue, to serve as a training ground for "emerging professionals in the GLAM fields as well as interested community members" by "offering skills, methods, experience and resources to those folks."

"It's all about relationships. Tell people about the stories and the human condition and that will help break down the barriers, as we're both against the system that is oppressive."

(Re)Defining the National Mandate

The ArQuives' national mandate is considered from several perspectives. First, geographically, there is a question of The ArQuives' relationships within other organizations and individual professionals in the field, given "the lack of proximity to Toronto." Further, it was asked if The ArQuives can adequately collect national materials when "there are these smaller archives elsewhere in the country, so materials are being pulled in different directions. There's a challenge in a nation as big as this one in trying to be a national archive." As such, it is important for The ArQuives to **define the scope of its national mandate**. One way to reconsider the national mandate would be to **increase volunteer and staff knowledge of holdings elsewhere in the country**, especially considering that "queer archives across the country have developed" and perhaps that "archivists do encourage people to donate their materials all to one place rather than fractioning it out." In this sense, "there is a push to keep records about [a certain geographic location] in [that location] so that folks [there] who want to access those materials don't have to pay $1000 to get there". Further, there is "**no reason why if The ArQuives claims to be a national organization that the board couldn't be national and more diverse**."

Conclusion

We believe that The ArQuives staff is committed to the work needed to make a more robustly inclusive collection as well as create equitable healthy, safe, and sustainable community relationships. Indeed, it is well noted that over the past few years, The ArQuives has actively pursued the implementation of equity-based initiatives such as the creation of an Anti-racism, diversity, and inclusion plan and made public their Historical Inequities Statement in response to, and in respect of, being a community-driven archive. It also cannot be overstated that this project would not have been able to be completed without the incredible collaboration of The ArQuives staff and their commitment to understanding their responsibility in equity actions. Their institutional and community knowledge was invaluable during this process and provided excellent context for the collection including the historical background and ongoing evolution toward sustaining themselves as an equitably progressive organization.

As The ArQuives is a not-for-profit entity however, a major challenge in blending the ideas, hopes and dreams of all the voices included in this project is to satisfy their requests in ways that financially honour volunteers and staff respectfully for the work they do. Although several initiatives are not rooted in financial availability per se, the knowledge that is carried by all voices involved in this project is worthy of compensation which heritage-based funding bodies, especially government institutions at present, put little value on. The biggest obstacles to ensuring progressive change is therefore the limitations placed on having sustainably funded staff, of which The ArQuives currently sits with one full-time and permanent, paid employee.

The records, objects and community stories held by the ArQuives are valuable and deserve to be preserved and cared for. The voices and identities of all LGBTQ2+ stories and experiences are just as precious and deserve to be held and honoured in careful and respectful hands. Therefore, we affirm that The ArQuives can only be more enriched by the inclusion of previously marginalized and/or underrepresented members of the LGBTQ2+ community and their continuing efforts towards bringing those voices into the collection should be the number one priority for the foreseeable future.

RECOMMENDATIONS

We are presenting these six recommendations in a manner that can be interpreted as graduated priorities. We have also aligned each of the recommendations within a bundle to help assert an understanding of these recommendations in the way of building a longhouse from ground to rafters. In Haudenosaunee culture, we have a saying that "to extend the rafters" is a way of metaphorically and literally offering and accommodating space for growth in knowledge and relationships.

A Foundational Bundle begins...

ON LEADERSHIP

We recommend that:

- The ArQuives establishes a recruitment policy that prioritizes IPBOC LGBTQ2+ identities in staff, volunteer, and board positions going forward in the vein of a "nothing about us, without us" protocol.

- The Board meet the standards of the Government of Canada's 50/30 board diversity initiative, prioritizing skill gaps on the board in seeking candidates with diverse backgrounds, experiences, and identities.

- The Executive Director continues to pursue and monitor the progress of The ArQuives Anti-racism, diversity and inclusion Plan with the creation of multiple opportunities for workshop teachings and learnings internally over the next five years toward making equity-based knowledge sharing routinely ongoing.

- The Executive Director in collaboration with the Diversity and Inclusion Committee becomes an active voice and bridge between The ArQuives and the LGBTQ2+ community locally to nationally toward growing trusting reciprocity.

ON FINANCES

We recommend that:

- The ArQuives strive to develop a robust fundraising campaign in the pursuit of hiring additional staff in the areas of collections management and community outreach.

- The ArQuives establishes a 10-to-15-year financial plan for sustaining the growth of permanent staff.

A Resource Bundle begins...

ON COLLECTION PRACTICES

We recommend that:

- The ArQuives develop and implement a Collections Development Plan, that addresses the need for an updated Acquisition Policy, and the creation of a Collections Description Policy.

- The ArQuives develop a donor-focused accession process that gives the option to meet with a qualified staff member or informed volunteer to work through required paperwork, to build trusting relationships and to address quantified gaps in the collection.

- The ArQuives hire an additional staff member to aid processing donations, donor relations, and creation of the Collections Development Plan

ON INTERGENERATIONAL HEALING

We recommend that:

- The ArQuives establish or review a set of standards regarding volunteer and staff learning, development, and behaviour that includes expectations for working with the public, with potential donors, with volunteers, and with staff. The standards should outline grounds for educational opportunities in cases where standards are not met, up to and including dismissal.

- Under the direction of the Diversity and Inclusion Committee, The ArQuives secures financial resources to hire a Community Witness, in the role of point person to support staff and volunteers who are experiencing microaggression or other forms of harassment and discrimination.

An Alliance Bundle begins...

ON BUILDING COMMUNITY PARTNERSHIPS

We recommend that:

- The ArQuives develop engagement opportunities that invite specific community groups and most importantly youth to interface with the digital and physical collections in ways that connect younger and older activists in the space and through materials.

- The ArQuives prepare and release annual updates in their Annual Report on its progress toward realizing the recommendations made in this report, and subsequent work that contributes to the spirit of this report.

- The ArQuives, in collaboration with postsecondary institutions across the region, continue offering professional development opportunities for budding archivists and historians to explore the collections and grow their skills.

- The ArQuives actively create volunteer opportunities for LGBTQ2+ youth of colour to interface digitally and in-person with the collections, build skills, and build relationships with older volunteers in mutually beneficial, intergenerational relationships.

- The ArQuives actively create volunteer opportunities for older LGBTQ2+ people for the same.

ON MANDATE

We recommend that:

- Ensure there is a page on The ArQuives' website, which duplicates a summary document available to staff and volunteers, that briefly outlines the holdings of peer organizations nationally such that staff and volunteers can assist with wayfinding for members of the public, from curious children to seasoned researchers.

- The ArQuives, in pursuit of establishing a clearer national mandate, seek qualified individuals to take positions on the Board from other provinces and territories. One approach to consider is defining the skills required of vacant Board positions and posting for individuals from specific regions.

APPENDIX A – QUESTIONS USED FOR INTERNAL, EXTERNAL AND COMMUNITY OUTREACH

Questions asked of all Internal Participants in English and French (on a questionnaire or via Zoom/phone)

- What is your background and experience with The Archives?

- Why is this experience important to you?

- What do you believe The ArQuives to be?

- We have uncovered that the collection is predominantly represented by white, English-speaking, gay, cis gender men. Based on your experience with The ArQuives collections, is this what you would have expected? Please explain.

- Knowing that this is the current state of the collection, what tangible steps can The ArQuives make toward the future of being more inclusive of all LGBTQ2+ people?

- How do you describe your gender and sexuality?

- How do you describe your race/ethnicity?

- What languages do you speak and write in?

- Is there anything else you would like to share with us about The ArQuives and its ongoing work to develop stronger, more diverse community relationships?

*If you have any questions please don't hesitate to get in touch.

- Que sont vos expériences —professionnelles ou volontaires — avec les ArQuives ?

- Pourquoi ces expériences sont-elles importantes pour vous ?

- Après vous, qu'est-ce que c'est, les ArQuives ?

- Après avoir consulté les collections des ArQuives, notre équipe a découvert que la plupart des collections figure sur les hommes blancs, anglophones, gais, et cisgenres. En considérant vos expériences avec les collections des ArQuives, vous attendriez-vous à cette découverte ? Veuillez expliquer.

- Sachant l'état de la collection, comme décrite ci-dessus, quelles étapes de la part des ArQuives sont nécessaires pour progresser vers l'avenir ?

- Est-ce qu'il y a d'autre chose que vous voulez partager avec nous en ce qui concerne les ArQuives et sa poursuite de développer les relations communautaires qui sont plus diverses et fortes ?

- Comment décrivez-vous votre genre et sexualité ?

- Comment décrivez-vous votre race et/ou ethnicité ?

- Vous parlez/écrivez quelles langues ?

*Si vous avez des questions, n'hésitez pas à nous contacter.

Initial Questions asked via email exchange of External and Community Participants in English and French

a. How long ago did you first hear of The ArQuives: Canada's LGBTQ2+ Archives, or its previous iterations from the Canadian Gay Liberation Movement Archives in 1973 to the Canadian Lesbian and Gay Acquires in 2018?

b. Have you ever visited The ArQuives or CLGA in person at any one of their many offices over the years?

c. Haver you ever visitedThe ArQuives collections portal, the digital exhibitions page, and/or the website?

d. Have you done research, volunteered or attended an event at The ArQuives?

e. What languages do you speak and write in?

f. How do you describe your gender and sexuality?

g. How do you describe your race/ethnicity?

a. Depuis combien de temps est-ce que vous avez entendu des ArQuives : Les archives LGBTQ2+ du Canada, ou même de ces anciennes itérations « the Canadian Gay Liberation Movement Archives » (envers 1973) ou « the Canadian Gay and Lesbian Acquires » (envers 2018) ?

b. Avez-vous jamais visité les ArQuives (ou CGLA) en personne, soit aux sites actuels (34 rue Isabella ou 65 rue Wellesly), soit à Pink Triangle Press, ou soit à l'ancien site sur rue Temperance pendant les années 90 ?

c. Avez-vous jamais visité les ArQuives en ligne ?

d. Avez-vous jamais fait de la recherche ou du bénévolat chez les ArQuives ? Ou bien y assisté à un évènement ?

e. Comment décrivez-vous votre genre et sexualité ?

f. Comment décrivez-vous votre race et/ou ethnicité ?

g. Vous parlez/écrivez quelles langues ?

Questions asked via Zoom/phone of External and Community Participants

a. Do you feel you know enough about The ArQuives to comment on what the organization does?

- If participant answers yes, then please proceed to b and c; if no please proceed to d and e;

b. Do you feel The ArQuives is relevant to LGBTQ2+IBPOC communities?

- Can we expand on this answer if possible?

c. Do you feel The ArQuives is doing enough to build healthy community relationships across the country?

- What do they do well? What don't they do well?

d. Why do you think you know very little about The ArQuives?

e. Where do you go to learn more about queer events or opportunities for learning or sharing?

f. What practical/on the ground initiatives can The ArQuives do to show good faith in wanting/continue to build healthy community relationships? (Not just start something, but to plan multiple engagement options)

g. How do you think it would be best to go about increasing folk's willingness to engage with, visit, and/or donate their records to The ArQuives?

h. Is there anything else you would like to share with us about The ArQuives and its ongoing work to develop stronger, more diverse community relationships?

a. Vous sentez-vous que vous avez assez de connaissance pour décrire ce que fait les ArQuives ?

- Si oui, continuer vers b et c ; si non, continuer vers d et e.

b. Est-ce que vous sentez que les ArQuives sont pertinents pour les communautés queer, trans, et/ou racialisées ?

- Pouvez-vous en élaborez ?

c. Est-ce que vous sentez que les ArQuives font assez pour engendrer des relations communautaires robustes à travers la Communauté urbaine de Toronto (GTA) ?

- Les ArQuives que font-ils de bien à cet égard ? De mal ?

d. Pourquoi est-ce que vous pensez que vous avez si moindre de connaissance en ce qui concerne les ArQuives ?

e. Où allez-vous pour trouver des évènements queer ? Ou même des occasions pour apprendre et partager ?

f. Quelles initiatives pratiques pouvont-ils faire les ArQuives pour démontrer leur bonne foi de vouloir/ continuer d'engendrer des relations communautaires robustes ? (Non seulement simplement commencer quelque chose mais bien de planifier plusieurs options pour s'engager)

g. Après vous, qu'est-ce qu'il faut faire afin d'augmenter l'empressement ou l'enthousiasme des communautés LGBTQ2+ à donner leurs matériaux aux ArQuives ?

h. Est-ce qu'il y a autre chose que vous voulez partager avec nous en ce qui concerne les ArQuives et sa poursuite de développer les relations communautaires qui sont plus diverses et fortes ?

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