

Proposal for a Research Archive: The Wilma Morrison Collection in the Archives of Ontario

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Abstract

The main purpose of the essay is to propose preliminary research in the Archives of Ontario (AO) based on Wilma Morrison's photographic collection. In this essay, I, the researcher, provide meaning about the photographs based on the history of Black women's labour, rest, leisure, and belonging. These themes are tied to theoretical perspectives of the archives and provide practical ideas how the AO can build relations with their local community, Jane and Finch, for community engagement.

Keywords: *archives; Black women; leisure; travel; belonging*

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Introduction

Mrs. Morrison expands the representation of the Black woman's identity to vacationer, basking in travel and leisure. The Wilma Morrison collection contains thousands of fonds, mostly photographs of travel and family vacations from 1950 to 1970 of camping trips in the Niagara region, Craigeleath, Montreal, Quebec City, and many other places. (Archives of Ontario, 2026a).

Mrs. Morrison was a Black woman who documented her personal life while on vacation, traveling and enjoying leisure with her husband. Selected are five objects of study, photographs, one in black and white and coloured and all were viewed in family albums sourced from the Archives of Ontario. In the photographs are Mr. and Mrs. Morrison but other people are unnamed. The photographs/snapshots include sceneries of where they travelled, such as Nova Scotia, how she traveled, such as by car and boat, and with which racial communities, for example Blacks and whites whom she socialized with during anti-Black political climates.

This archival research proposal utilizes Wilma Morrison's family photographs of travel and leisure to inform viewers that Black female bodies were and are more than a racial construct that says their bodies are suitable primarily for work in society. Black women, like all people, desire spaces and places to rest. My research question is: what does Mrs. Morrison's photographs about her travel and leisure tell us about the Black female identity between the 1950s and 1970s in Ontario, Canada?

Why I ask this question is because I want to know, did Black women in general, ever find rest away from work, regardless of the nature of their work. To answer this question, I delve into the Wilma Morrison collection and reflect how a counter-archive¹ like this can be a model for future archival work with the Archives of Ontario and the Jane and Finch community, the domestic

¹ Counter-archives are archives that are "community-based" and include the history of groups not in traditional archives (About, n.d.).

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experience of Black females and why they needed space for leisure and travel, and what an aspirational picture of Black family life might offer to us in the present. Throughout this paper, I include five archival photographs and provide a detailed description to support my ideas and theoretical analysis. At the end of this paper, are reflections about objects of study from the Wilma Morrison Collection where I answer the question: what in the images moves me as a researcher? For your convenience each photograph accompanies the answers.

A brief biography of Mrs. Morrison

Firstly, Mrs. Morrison was recognized as a valuable citizen in Ontario. She was born in 1929 in London, Ontario to the Millers. Their family parted ways and she resided in Hamilton, Ontario with her mother and brother. On July 27, 1955, she married Lorne Morrison in Hamilton, Ontario and later they moved to Niagara Falls, Ontario. Morrison founded the Niagara Black History Association, was a founding member of Central Ontario Network for Black History, and became a recipient of many provincial, and local awards. Due to the impact of her volunteering and passion for Black history she received an Honorary Doctorate from Brock University in 2011. Unfortunately, at the age of 91, Mrs. Morrison passed away on April 23, 2020, in St. Catharines, Ontario (Archives of Ontario, 2026b).

My situated position as researcher to the Wilma Morrison collection and the archives

My situated position as a researcher is that I come to this collection as a Black woman, Canadian citizen, and with a lived experience in Ontario. My personal response is one of joy to see a Black woman represented as the storyteller of her identity in the archives. I selected these archival materials because I share Mrs. Morrison's love for history, travel, and leisure. I love to enjoy those moments with family and friends, going on historical tours and sitting on travel buses with like-minded people curious about places and its history.

Reflecting as a Black female, I approached and accessed the Archives of Ontario knowing the institutional space was founded by European colonialism. As I sorted through Mrs. Morrison's collection on that cold wintry day I stopped and paused at the sceneries of warm weather. Perhaps these snapshots spoke to me because I desired sunny days. This recognizable imagery in domestic photography looked adventurous and depicted Black people enjoying their lives and in association with Black and white people. Stanworth draws a comparison on what happens when we showcase an ideal

“example of the complex relationship between social identity and visual culture...And when we look at the efforts of young girls to sculpt their bodies through diet, purging and surgery, we should find it increasingly uncomfortable to ignore our subjective investment in the maintenance of visual regimes of power” (Stanworth, 2002, p. 108).

That ideal creates a hierarchy of power that people feel pressured to emulate, to identify with, so they can have power. Uniquely, these photographs position Black bodies as travelers for recreation, rather than for work or related to fugitivity/violence. They disrupt stereotypes and present another social world Black women lived in. In the archive, a researcher must ask, what is it about the “dominant interpretation of the image” that makes power presumably feel “discomfort” and makes these images uncommon (Stanworth, 2002, p. 116). The existence of Mrs. Morrison's collection but lack of its familiarity with the public would only serve to maintain a structure of power that imagine Black women as a uniformed group of labourers. I approach these photographs endeavouring to read Black women and people as how they choose to represent themselves.

Thinking about Black counter archive work between the Archives of Ontario and the Jane and Finch community

Specifically, thinking how the Black counter-archive can do important political work on York University campus for Black users in the present can begin with the Jane and Finch community engagement. Through organization and residential participation in projects, senior residents, and children from local public schools can create their own counter-archival collection to be accessed like Mrs. Morrison collection. Like me, once residents step inside the Archives of Ontario, they will observe the need for diverse representation from the welcome desks, office staff, to the decorative collage of historic photographs on the walls.

The local community is filled of people who frequent libraries, schools, live in apartments and houses, and who need representations of themselves everywhere in their neighbourhood. To increase the foot traffic of residents to the Archives of Ontario, a connection among people needs to be made so they know they are welcomed. They can be invited to view the collections of Black donors, participate in small group discussions about the material and how it is ethically shared and then be invited to donate their collections to create their legacy. A collaboration with the local community would provide local citizens the opportunity to practice their agency and engage with a provincial institution on mutual terms, they get to represent themselves in the archives. This would be a move towards decolonizing the archival process.

Making room for tribal relations or community involvement can create an archive that resist the erasure of various races and classes of people. “Allowing tribal relations, rather than the demands of the settler gaze, to structure this archive is what makes it post (or anti-) colonial” (Senier, 2014, p. 399). Specifically allowing Black relations to design digital or non-digital archives about their identities allows them freedom from the stereotypes in the archive and to

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challenge colonial power. Possibly people who become archival ambassadors from the community can host workshops to create awareness about the archives and its uses for the community. Outreach can look like brainstorming with the community at local centres or libraries about how the institution can be relevant and impactful to each other's lives. Illustrated in Figure 1 are the labels on the album page which reads: "Harvested Field," "Sea of Potatoes," "Clouds and Rain," "Sandy – Clean Beaches," "Prince Edward Island" and "Looking Back to Nova Scotia" around the five pictures on the page. Top left to bottom left: Field on a farm. Secondly, a farm with vegetation growing. Thirdly, in the middle of the album, a view of the water from a boat. Lastly at the bottom, a view of the sky, water, and land.

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Figure 1

Wilma Morrison on vacation with nature



Note. From Harvested Field, Sea of Potatoes, Clouds and Rain, Sandy – Clean Beaches, Prince Edward Island and Looking Back to Nova Scotia, by W. Morrison, 1955b, Archives of Ontario

Mrs. Morrison's collection of vacation spots are moments from her everyday life. Likewise the photographs are to be incorporated into a project with the Jane and Finch residents

that relate to their lived experience. For example, archivists can start a permanent campaign for donations of records of domestic family photography on a topic the community agrees on. It can centre around a specific time and place within Ontario such as (but not limited to) immigration stories versus citizenship, the journey to housing security versus housing insecurity, building community business versus gentrification, literacy versus growing literacy challenges, or family and fun times. The effort can include collaboration with local public schools to increase school visits to the archive, connect with local guidance counselors to explore civic and history related careers, and include presentations to Black and all children on career day. On teacher professional development days, archivists can virtually, or in-person present to school librarians and teachers about the available resources for history, civics, and social studies lesson planning. Together, an archival institution and community can create a counter-archival relationships with Black women, men, and children, to share multiple representations of their identities that serve to uplift them in colonial archives.

The needed space of leisure and travel for Black women

Post-colonial Canadian society perceived and continue to perceive Black women and domestic work as synonymous. However, Mrs. Morrison's photographs create a narrative that Black women found refuge in resilience that looked like moments of rest. Historically, the Canadian government's vision of work for a Black woman reinforced stereotypical racial narratives from the country's colonial period. "Like in New France, slave owners in eighteenth century Nova Scotia were not only elite settlers but were found in all ranks of white society" (Whitfield 2010, pg. 33 in Maynard, 2017, p. 24). Contemporary Canadian society continued the tradition of racial divisions of labour. Specifically, mid-twentieth century immigration policies

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associated Black female bodies as tools of work and fixed the idea of their mobility to immigration to Canada for work from their native country.

White households continued the tradition of sourcing Black female domestic labour to meet the demands of their family life. Brand documents through oral history in *No Burden to Carry: Narratives of Black Working Women in Ontario 1920s to 1950s* lack upward mobility for Black women in the white female and male imagination. Dionne Brand (1991) posits that “Repeatedly in these narratives, the women say that Black women could not get any position but that of domestic work before the war. Their foothold in factory work in the 1940s was, therefore, even more precarious than that of their sisters to the south. Isolated, and in smaller numbers in Toronto, Windsor, Chatham, and small communities in Ontario, the chances of collective action were much more slim” (Brand, 1991, p. 25). Working in isolation and without their own families and communities was not their preference. The lack of Black representation in the Canadian government meant Black women did not advance in careers.

There was a lack of respect for domestic work evidenced by the name given to the work if one was a Black female worker. White Canadian households hired white women from European countries as “nannies” and when supply could not meet demand, Black women from the Caribbean were sourced as “domestics” (Brand, 1991, pp. 26-28). The labour and skills of Black women was marginalized like their bodies which had few social spaces to rest. To cope, Black women would find refuge sitting in restaurants enjoying a beverage for hours away from their place of employment and temporary residence (Graeme, 2025). The demand for the Black maternal presence was not rewarded with rules for periods of rest. For instance, in Figure 4, the label on the album page reads, “Album, 1984-1986 (1 of 2)”, “Summer 1985” (second photo), and “Appomatox Bar B.Q. Good Food July 1985” (third photo). At the top left to bottom left, firstly,

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are three Black women of adult age sitting restfully with beverages on beach chairs beside a structure, its corner in view only. Standing is a Black man with a beverage in his hands. Secondly, the camera focuses in on three Black women in conversation. Thirdly, two Black men stand looking at the camera, one with a beverage, whilst one Black woman shelters from the sun under the tree in the shade. Lastly, in the background is a group of Black people standing talking to one another while a Black woman and Black man converse on a bench; she smiles in midsentence, and he listens or is about to speak as his hand is in gesture.

Figure 2

Friends of Wilma Morrison at a BBQ



Note. From Summer 1985 and Appomatox Bar B.Q. Good Food July 1985, by W. Morrison, 1985, July, Archives of Ontario

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In the 1980s Black women are depicted as participants with or as Appomatox club members in moments of rest, with each other, with Black men, and in community. Away from domestic tasks, spaces, and places assuming they were domestics, which is not confirmed. However, Brand notes that domestic work continued to be the norm for Black women, stating that well “into the 1960s and beyond Black women continued to fight for a foothold in non-domestic labour. Even today a disproportionate number of Black women work in institutionalized domestic work, as nursing attendants and health care aids and in other service sector jobs” (Brand, 1991, p. 28). Thus, photos of Black women in the archives in non-domestic spaces creates a shift from associating them as objects in spaces that seek to confine their identity and wellbeing. Additionally, in Canada and the United States of America, in the 1970s Black women participated in travel and leisure even under threat to their safety due to lingering cultural norms, attitudes, and practices of Jim Crow that prevented peace and racial integration (Graeme, 2025). As fugitives from white violence, Black Americans nonetheless promoted travel by publishing the Green Book (it is digitally archived also) to combat anti-Black racism by mapping safe spaces, even to Canadian provinces (Yeo, 2019). Black Americans engaged in a traveler identity and exercised their freedom of mobility when they visited Black owned vacation spots and took road trips with family and friends.

Similarly, from the archives, Julie Crooks shared photographs of descendants of fugitives of slavery from America who curated their identity through photography. In her exhibit *Free Black North*, it displayed photographs of Black people in mid-to-late 1800s, who sat for portraits in genteel clothes, hairstyles, and mannerisms that conveyed nuanced meaning about their identity. While their ancestors experienced slavery, the photographs did not present an identification with that historic experience or contain any visual signifiers of such event. Crooks states that “While

many of the images defy easy readings, they highlight how a visit to the photography studio played a critical role in asserting one's identity in nineteenth-century Black diasporic communities” (Art Gallery of Ontario, 2017). Black descendants had an identity of their own far away from the stories of slavery or a domestic lived experience forced upon them by an anti-Black racial society.

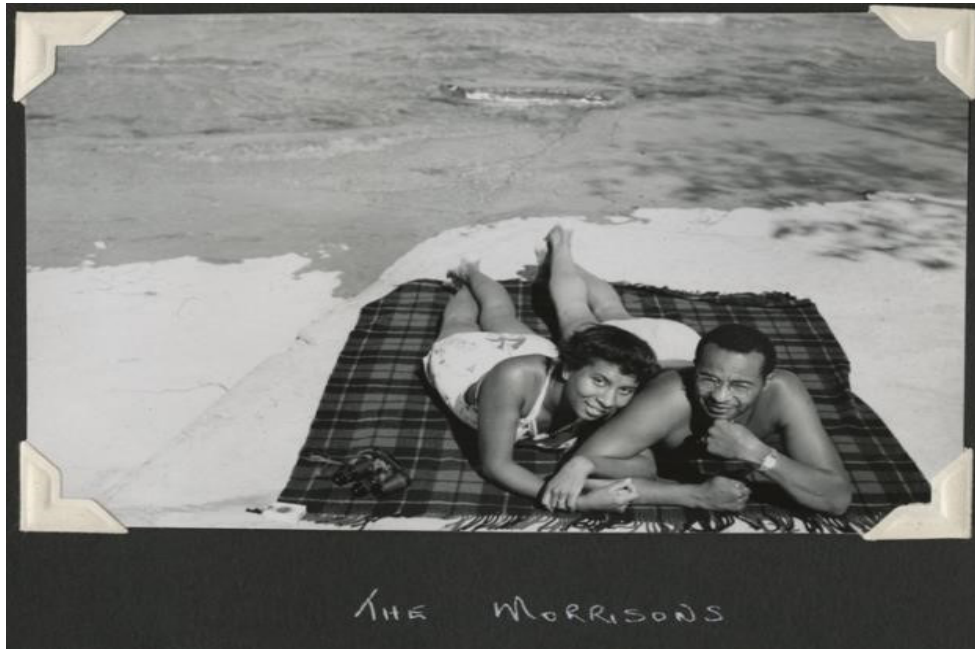
What an aspirational picture of Black family life might offer to us in the present

In the archive, an aspirational picture of Black family life is one where Black people have control over the narrative of their belonging in the archives with the power to portray how they see themselves. Cheryl Thompson (2019) recognized the need for the ideology of belonging to co-exist with Black bodies in the archives. Briefly covering a literature review of Black archives, Thompson writes, “Historically, Black communities have not had control over their histories, the places and spaces of their communities, and the manner in which narratives of belonging and dis-belonging to the nation are catalogued within the archive” (Thompson, 2019, p. 6).

For example, in Mrs. Morrison’s fond, she is the photographer, and she decides how she represents herself to the audience during her travel and leisure activities. For instance, below in the photo, Figure 1 titled “The Morrisons” presents a man and woman, wearing wedding bands, laying on the beach in beachwear on a blanket. Mrs. Morrison embraced Mr. Morrison, and she gazes at the camera person. She positioned her head on his shoulder, he posed with his hand raised to his chin and looked ahead. Beside them lay binoculars, perhaps to watch birds on that bright warm day.

Figure 3

Wilma and Lorne Morrison on vacation at the beach



Note. From *The Morrisons*, by W. Morrison, 1955a September 5, Archives of Ontario

We see Mrs. Morrison in the narrative someone framed for her, but one she consented to capturing and later included to be shared for public spectatorship. This photograph reveals that Black men and women sought normalcy in anti-Black racist countries like Canada while Black Americans mobilized for civil rights. In the present, a Black counter-archive offers Black families the right to be recognized for their lived experience and not a social construct.

Christina Sharpe tells an enlightening story about her interracial encounter in note 78 entitled “Nothing without labor.” It begins with reflection about the inscription on a chair passed down to her from her mother, which then turns into the troubling story about the experience of her mind and Black body being objectified. At thirteen years old, a female Italian shop keeper, the last owner of the antique store in her neighbourhood where the chair was purchased, complimented

her on her intellect, and offered her (without application) a job. The first task instructed to Sharpe was to serve the owner breakfast in bed! Followed by further instruction to carry out housework! (Sharpe, 2023, p. 157-150). According to the shop owner, an intelligent Black teenager was fit for the role of her domestic servant—a historical racial trope. Alarmed, Sharpe verbally objected, thereby practicing refusal to her objectification by the white female store owner.

In contrast, Black Canadians like Mrs. Morrison and some European Canadians had interracial friendships and ate meals together on vacation. Case in point, below, in Figure 5, in the album page, reads the labels: “The Most Important Part of Vacation,” “Scallops,” and “And lobsters.” Mrs. Morrison can be assumed to be the photographer, as she is absent from the photographs, her husband is sitting in one of the pictures, and this is her album. One of her European/white friends are hosting, and another is sitting at the table. From top left to bottom left: Friend directs his gaze and raises a glass to Mrs. Morrison amongst the feast at the table. Secondly, the same man or another man pours while for guests, the camera zoomed in on his action of pouring. Thirdly, continuing from the previous photo, the picture captured a zoomed-out moment including Mr. Morrison pausing to look at his hands. Lastly, a friend smiles at the camera while patiently sitting at the table.

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Figure 4

The Morrisons on vacation at a meal with friends



Note. From The Most Important Part of Vacation/Scallops and And lobsters, by W. Morrison, 1955c, Archives of Ontario

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Whether this social interaction was typical or rare, what is revealed from Sharpe's story and Mrs. Morrison's photographs are varying individual histories about discrimination and inclusion in people's lived experiences. However, the record of Sharpe's story and archival photographs both challenge the audience and viewer to identify and feel with and about Black women desires in the narrative.

Conclusion

Black counter-archives are where political actions about Black female identity can take place, especially in colonial archives. Elspeth H. Brown and Thy Phu (2014) speak on the topic of racial groups, feeling, and photography and convey their understanding of Susan Sontag's (YEAR) caution about feelings. They state that "Rather, in overdetermining meaning, insofar as we may feel too much, feeling is worrisome for Sontag because it may paralyze action...but rather [let us move] to a desire to provoke more politically useful feelings" (Brown & Phu, 2014, p. 4). As viewers of the archives, it is most important to mobilize our feelings to embrace actions that make archives an inclusive space for representation of Black women in travel and leisure. This would allow Black women to live outside the box, or lens society has for them. Mrs. Morrison's snapshots provided evidence of how Black women choose to belong in Ontario, Canada. The selection of images of herself and other Black women conveyed how they wanted to appear and be remembered in their lives. The Wilma Morrison collection highlights that a Black woman's identity is not centred around domestic work, and Black bodies do not willingly position themselves in racial tropes. Instead, they seek lived experiences traveling on road trips to safe places below sunny skies, on beaches, and socializing with family and friends.

Reflections about Objects of Study from the Wilma Morrison Collection

Figure 1

Wilma Morrison on vacation with nature



Note. From Harvested Field, Sea of Potatoes, Clouds and Rain, Sandy – Clean Beaches, Prince Edward Island and Looking Back to Nova Scotia, by W. Morrison, 1955b, Archives of Ontario

What in the images moves me as a researcher

These photographs have the theme, mobility by land and sea. Moments during a road trip were captured of various types of transportation, from a car, while driving or perhaps outside at a brief stop, peering from a boat, and from a still moment on the beach. I interpret that Mrs. Morrison had an appreciation for inter-province travel, for the natural environment on the way to Nova Scotia presumably for its stillness and moments of solitude. All pictures have blue skies, light, water, or land. Unlike her other photos, what is missing here are individuals and groups of people and what is present, but we cannot hear is the rustling sound of the wind through the fields of vegetation and the ebb and flow of the waves at the shore.

Figure 2

Friends of Wilma Morrison at a BBQ



Note. From Summer 1985 and Appomatox Bar B.Q. Good Food July 1985, by W. Morrison,

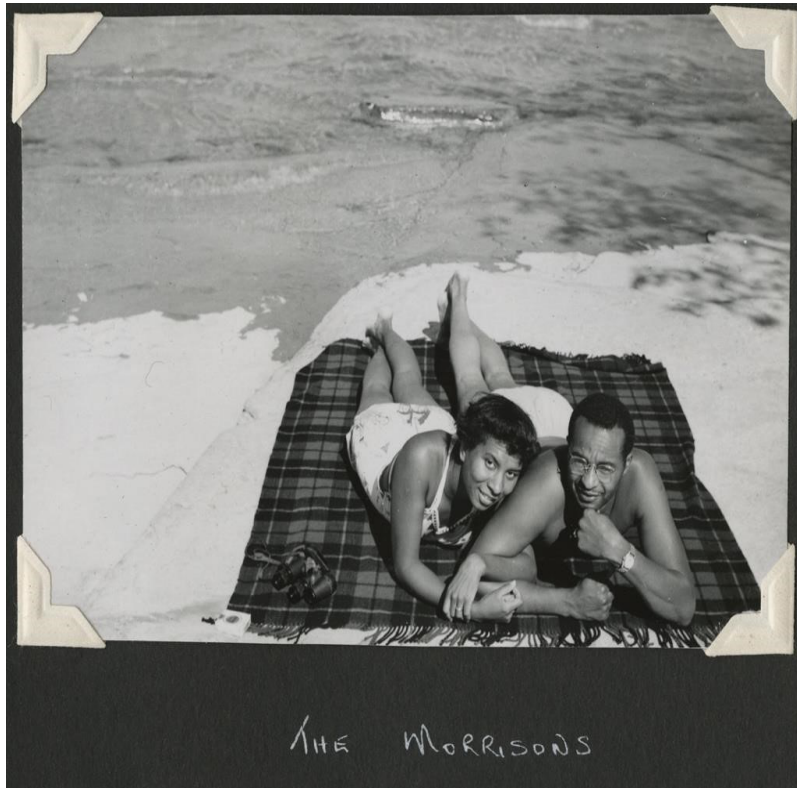
1985, July, Archives of Ontario

What in the images moves me as a researcher

In the third picture, the shirt has a logo and picture which I can guess despite obstruction to the full image, it likely reads “Appomatox Club”. Considering the name on the t-shirt and the labelling on this page this must be a member’s event during the summer. The social community in the photos are positioned in nature and mingling with food and beverage moves me. The social community appears to foster belonging and togetherness for the Black man and woman to build and maintain relationships.

Figure 3

Wilma and Lorne Morrison on vacation at the beach



Note. From *The Morrisons*, by W. Morrison, 1955a September 5, Archives of Ontario

What in the images moves me as a researcher

The above photo is a couple who is Black and young positioned within a framework of leisure. Enjoying the natural setting in Ontario and serenity of the beach with water at the couple's feet. Serenity is seen on their faces and Mr. Morrison appears to have a mild squint on his face perhaps from the sun in his eyes. I interpret their body language to mean they are rested.

Figure 4

The Morrisons on vacation at a meal with friends



Note. From The Most Important Part of Vacation/Scallops and And lobsters, by W. Morrison,

1955c, Archives of Ontario

What in the images moves me as a researcher

Firstly, the humour of the title, “The most important part of vacation” underscores the assumed festive mood present in the room amongst inter-racial friends feasting over local seafood (assuming they are visiting Nova Scotia) and wine.

Figure 5

Leisure at the dock and travel on the road



Note. From *Aboard the Norma-Gladys*, by W. Morrison, 1975-1972, Archives of Ontario

What in the images moves me as a researcher

The photography captures the visibility of the Black woman as tourist in Canada depicting her curiosity of the Norma-Gladys schooner, an attraction. Similarly, is presented the visibility of the Black man as traveler on a road trip, in a modest hat, comfortable shirt, and long pants. His body rests during a pit stop before heading out on the open road. What was the temperature like on that day, was it hot or comfortably cool like his pose?

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