

**VIEW to the U transcribed  
Season 5: Checking in with Profs;  
Episode #7  
Professor Elspeth Brown  
Department of Historical Studies  
U of T Mississauga**

[intro music fades in and out]

Elspeth Brown (EB):

I've been really interested in trying to figure out a way to bridge history as a discipline and LGBTQ studies with archives scholarship from within the field of archive studies. So these questions for me are really important because they also open out onto the kind of sustained community activism that is the queer community archive. I think the challenge around activism and history is around thinking through these systemic inequalities, particularly anti-black racism within the category of LGBTQ because of the ways in which people are situated differently in relationship to structural inequalities that affect all of us, whether or not we're queer or trans or what have you.

[theme music fades in]

Carla DeMarco (CD):

Archives and Activism and rethinking research

On this episode of *VIEW to the U*, Historical Studies prof Elspeth Brown talks about her archival work preserving the stories of people from the LGBTQ community.

We also talk about the history of Pride celebrations, timed with Global Pride that is taking place on June 27, how the origin of Pride has parallels with the current racial upheavals happening at this current moment in time, and how Elspeth is rethinking her own approach to research so as to address the structural inequalities that exist within scholarship that further marginalizes people.

[theme music fades out]

Elspeth Brown is a Professor in the Department of Historical Studies at the University of Toronto Mississauga and in History at UofT. Her areas of research expertise include queer and trans history, the history of US capitalism, oral history, and the history and theory of photography.

She obtained her PhD from Yale University's program in American Studies, and she is the author of *Work! A Queer History of Modeling* (Duke University Press, 2019) and the award-winning *The Corporate Eye: Photography and the Rationalization of American Commercial Culture, 1884-1929* (Johns Hopkins 2005). She is an active volunteer

and Vice Co-President of the Board at The ArQuives, Canada's LGBTQ2+ Archives, the world's largest queer and trans community archive.

Elsbeth joined the faculty at UTM in 2000.

EB: My research covers a number of different fields, many of which overlap, but not always. One might be queer and trans history, the history of capitalism, histories and theories of photography, and oral history, and I always consider that if I can get two or three of those in one project, then I am golden. I'm so happy. Another component of it, increasingly, over the last several years has been community engaged or even community based scholarship and public history, and part of that stems from the fact that I'm also the co-president of the board for a community archive called Canada's LGBTQ ArQuives, which used to be called the Canadian Lesbian and Gay Archives, which is also, oddly enough, the largest independent queer archive in the world, and I think at this point, the oldest having been founded in 1973 and it's based here in Toronto, so I've been very active as a volunteer there since 2013. And then over the last several years had been vice president, and then earlier this week became the co-president.

CD: You have a project related to queer and trans history and representation, and it's called the LGBTQ Oral History Digital Collaboratory. I was wondering if you could talk about that project. I'm curious about who your collaborators are and the project's contributors, or the people who are contributing their oral history, but I'm also wondering what have been some of your biggest takeaways in working on this archive?

EB: The Collaboratory, I started it through SSHRC funding in 2014. I had a five-year SSHRC insight grant, which concluded this past year. Then I applied for another one and have been successful, which is super great. So, I'm calling the first one Collaboratory 1.0, the second one's Collaboratory 2.0. The first one was basically a collaboration with four different archives and scholars associated with those archives. One is the Canadian Lesbian and Gay Archives. Another is the transgender archives at the University of Victoria. Another is the Archives of Lesbian Oral testimony, which comes out of SFU and Dr. Elise Chenier. And then the fourth one is the Digital Transgender Archive or the DTA. That is something that KJ Rossen has organized as a kind of online full-text digital archive for trans history fundamentally, and the goal was to bring together these four archives and to do two different things.

One is for us to collect and digitize and make accessible some community-based oral histories that have been done in the 1980s. In Toronto, for example, there were two super amazing and important projects that were done by community activists in the 1980s. One was called Lesbians Making History where community activists interviewed lesbians about lesbian life in Toronto in the forties, fifties, and sixties, and the second one was something called Fool's Cap. That one had about 125 interviews with gay men about their life in Toronto before Stonewall.

They were living their lives in the same time period before 1969. They were consent tapes that were basically sitting in people's basements. One case one of the principals had passed away and had donated his tapes to somebody else. So basically I was tracking these tapes down and working with students in the archives, digitized them then to put them online in the form of digital exhibitions, have a public launch for these archives once they were made accessible, where we had, for example, the last surviving narrator of the Lesbians Making History Project presented, and it was like the largest public event that had happened at the archives up to that point. So those were the historical activities of the Collaboratory.

EB: Then there were some more contemporary interventions that we did, and those all have to do with trans history. So for example, postdoctoral fellow did a oral history project having to do with the activism that surrounded the delisting of gender confirmation surgery from OHIP in the late nineties, under the Harris government and the 10 years of activism that it took to get what used to be called sex reassignment surgery covered under provincial healthcare legislation. So that was an example of an oral history project.

Another project, which we've actually just finished is creating a trans collections guide for the Canadian Lesbian Gay Archives, now known as The Archives. And that is a project that involves going through all the materials that are at the archives, periodicals, personal papers, sound recordings, all the artifacts to identify what materials there are specific to trans experience and trans life, and then to put them together in a guide that would allow researchers to be able to get their hands on this material quickly. That took about five years of research done through postdoctoral and graduate student research at the archives. The guide is about 70 pages long. We're in the process of publishing it right now, and we'll be announcing that soon.

One of the things that I realized doing the first version of the Collaboratory is a couple of things. One is that it's a huge amount of work to do oral history work, and you can do all these oral histories and interview people and the interviews are fantastic and they go on for two hours or three hours, and then they go into the archives and unfortunately you never see them again. So the question then becomes, okay, so how is it that we can animate these oral histories? How can we make them accessible and available to people who might be interested in them outside of the academic community? And let's face it, if you're online, most people aren't going to be spending two hours listening to something online. Maybe somebody writing a dissertation, but not a community activist who actually doesn't know very much about the history of trans activism in Canada.

What can we do to make that work available? This was one of the driving questions of the new project, and one of my collaborators for this is the trans filmmaker and scholar named Chase Joynt, who recently completed his PhD and is now actually an assistant professor at the University of Victoria. Chase is going

to be collaborating with us to basically make a film or a series of shorts out of one of the oral history projects that we've just recently completed.

EB: That oral history project is an oral history project about trans activism before the internet. We've interviewed folks in the US and Canada who are trans elders over the ages of 55 about their histories and experiences of activism around trans issues. We've collected those oral histories now, but we want to figure out how we can animate them, and so Chase is going to be collaborating with us to make a film and perhaps work with CBC or just at the beginning stages of understanding what that will look like and collaborating together.

For me, it's a huge amount of fun. I've never made a film before, so I'm following Chase's lead. Although I did just take a digital storytelling class, and we're going to be bringing this methodology into our teaching in the fall, get the students to make these short videos.

CD: Oral histories, have they mostly been collected in an audio format or are they written down or have you videotaped the people?

EB: Great question. The historic ones that have been done in the eighties, they were all audio only, but the new ones are all video based. I feel very, very strongly about that personally, because we communicate so much through body language and you learn so much more about a person being able to see them. It makes it a bit more complicated in terms of technology, but it's not that hard anymore. People get used to seeing the camera, and if you've developed a relationship of trust with the person that you're interviewing, they forget about the camera. And also they have an opportunity, obviously, to review the footage and make further decisions about whether or not they agree to have it be archived or shown as a series of different kinds of consent forms and restrictions that people can place on the interview. We can, of course, edit it as well if they change their mind about a particular story that they share, that they don't want to be on the historical record.

Because this collaboration is already in two countries, West coast area, we're spread out, years now, we've been meeting mostly through Skype, but more recently, starting last summer, we started working through Zoom and doing interviews on Zoom because we had to make the decision about travel budgets. You can imagine how expensive it would have been if we sent our postdoctoral fellow who was doing the interviewing. If we sent Evan to actually interview everybody in person, this would require often an airfare, hotel, couple of days, usually because they don't want to interview somebody for huge numbers of hours all at once.

And because people were spread out all over the US and Canada, we just didn't feel that we could justify that kind of expense. So we decided actually to just do it via Zoom, and so we've been using Zoom all year. So when we had this big shift to zoom with COVID it, frankly, wasn't a big change in how we had already been doing work. The other thing about Zoom, it will automatically transcribe the interviews, which is really fantastic. They're still not a hundred percent accurate, but it's important in terms of accessibility that there be a transcript available. And of course, some scholars also prefer to work with the transcript.

CD: I want to ask you more about the work that you have done in Peel.

EB: Oh yeah, sure. A couple of things. One is I've been doing this work in terms of oral history at the research side for quite some time, but I hadn't yet brought it into my undergraduate teaching at UTM, which I really wanted to do partially because UTM doesn't really have very many classes, if any. In fact, I have no classes that LGBTQ is in the title, certainly not in the history department. There is one on queer theory that I've taught myself in Women and Gender Studies, but nothing historical that is specific to LGBTQ and nothing really about Peel. This is a concern of mine because most of the history of LGBTQ life in Canada, most of it is organized around the major cities, like Toronto, for example, or Montreal or Vancouver, and we can see that reflected in terms of the archival material that's located at the archives.

So, if we don't have the archival material to understand what it's like to be queer and trans in Mississauga and Peel, well, we have to go collect it. And of course, there's an aspect of this work that is really intersecting with questions of racial formation as well because of course the demographics of Peel of is quite different.

We have many more students of color at UTM and also of course, in Peel in general and not just students of color, but students who are coming from different migration patterns. People from South Asia, for example, or the Caribbean middle East, so it's a bit different from downtown demographics. So I thought, well, what a great opportunity to work with the students to try to collect some of these oral histories. And so, I worked over the summer with some undergraduate students and a graduate student to kind of develop a group of possible narrators that we might want to interview.

I also worked with some community activists in the Peel Region who work around these issues to identify some folks who might want to be interviewed. I reached out to the alumni association to see whether or not there are people who might want to be interviewed and work, basically, to create a list of narrators ahead of time for the students so that they wouldn't have to start from scratch. And then the students worked in groups of five and they did these amazing interviews. They were video oral history interviews. Some were on Zoom, some were in person. Then they created a digital exhibition called Queer Peel, and we're right

now in the process of donating the oral histories to the UTM archives and ingesting them into Cortex, which is a digital collections management platform that the library subscribes to so that other people will be able to see them in the future, and I'll be teaching the class again in the fall.

CD: That's amazing. You must get such a range of stories from the people that you're chatting with.

EB: Yes. A huge number of stories, and also students also worked with their own network, which was super interesting because they were able to connect with folks who I wouldn't necessarily have even known about, people who are a bit younger.

Most of the people who we interviewed were racialized. There were trans people that we interviewed who I hadn't known about before either doing really, really interesting work in the Peel region. For example, the history of gay straight alliances in Peel schools, it turns out that many of the folks that we interviewed, perhaps because they were a bit younger, they have this experience of having founded the first gay-straight Alliance in a school. So it was very, very rich, I have to say, and created a lot of opportunities for possible follow-up projects. Yeah.

CD: We kind of chatted a little bit about this beforehand, but we're at this important moment in time where basic human rights are concerned, and with systemic racism and discrimination, how people are treated are all very much under scrutiny with a rethink required for some of the current systems and institutions that we have in place. I'm just wondering, based on your expertise examining the histories of people who are queer and trans, and of course I am thinking, and you mentioned it earlier at the Stonewall riots in New York city in 1969, that came about again because of police maltreatment of the LGBTQ community. So I'm just wondering, is there anything you want to say about this issue and maybe talk about lessons learned from these kinds of previous upheavals in history?

EB: Yes. Sure. I think within LGBTQ history and rights and activism right now, I think perhaps the central issue, really, is around addressing questions of systemic racism within the category of LGBTQ. Because if you go back to Stonewall in 1969, which as you point out was indeed the result of police repression against LGBTQ people. And it was of course, a riot that lasted a couple of days that was led by queer and trans people of color for the most part at Stonewall, that's 51 years ago this month.

Since that time, of course, a lot has taken place in terms of the increased rights of LGBTQ people. But in fact, it's been differentiated among in terms of class, in terms of race, et cetera. So, in other words, some groups within the LGBTQ umbrella have fared much better. So, if you're white like I am, or if you are middle

class, propertied, male, CIS, non-trans, you're going to have better life chances of course, then if you are racialized, if you're black, indigenous trans, et cetera.

So I think the challenge around activism and history is around thinking through these systemic inequalities, particularly anti-black racism within the category of LGBTQ because of the ways in which people are situated differently in relationship to structural inequalities that affect all of us, whether or not we're queer or trans or what have you. So that, it seems to me to be really the central call for activism within LGBTQ organizations is to think through questions of anti-black racism within their organizations and within their projects to really see how systemic whiteness shapes the work that we do and to change that.

EB: I'll just give you one example of my own research, how structural inequality, and whiteness has permeated my own research in ways that I think didn't quite appreciate. So, for example, I mentioned before that we had put together this trans oral history project that we've been working on this last year. We decided to focus on people who are age 55 and older, because we're very interested in getting the stories of folks who had done trans activism before the rise of the internet.

We've completed the project and we've discovered that the vast majority of the people that we've interviewed are white and are not indigenous, not black. We did some serious analysis as to why that is the case and, let's face it, it's because who is it who's trans who's managed to live past age 55? They're, by definition, going to be a person of relative privilege. They're more likely to be white. They're more likely to be middle class and/or college educated. Even though these folks themselves, of course, have had serious discrimination and challenges throughout their own life history, the people who are people of color who are working class, street involved, they don't often live until they're 55.

So, by creating a project that defines an elder as somebody who's over 55, we are in fact perpetuating structures of systemic inequality and, frankly, whiteness and racism within the research design. So this is a kind of thing where you have to think about from the very beginning and look at these questions of research design through the lens of anti-black racism, and also other modalities of structural inequality to really think through, well, if we're just starting with questions of age, is that really the best place to start? What would a project look like if we are starting from the perspective of foregrounding voices of people of colour. If we were to do that, am I the best person to be doing that kind of research as a white person? I would say no, but I could create a possibility for other people to do that work using the funding that I have.

It's not sufficient to think about, well, how can we also collect stories of people of color, et cetera. In fact, that kind of additive logic in terms of thinking about race and structural inequality actually perpetuates structures of whiteness and hegemony. Within research projects, you need to start from the very beginning

about in terms of foregrounding and centering black voices, for example, or whatever group that you're interested in highlighting and how you go about doing your research.

We were not sufficiently cognizant of the ways in which that research design would in and of itself, marginalize people of color, and I think that's our whiteness speaking because in fact, they're all white, the folks that are doing this work. There's a whole other set of reasons why that is the case, including some of the issues we were talking about before around the ways in which the anti-black racism manifests itself in terms of the dichotomy and who's coming through positions and going to graduate school, getting positions at places like the university of Toronto.

EB: And then I have to say, Carla, thinking reflectively and critically about all of these topics is one of the reasons why I changed the Collaboratory for this next iteration of the 2.0, because to be honest with you, the first version of it, which I started in 2014, I thought of the project as being community engaged because I was collaborating with archives, many of which were community based archives, but to be perfectly honest with you, I don't think at the time, in 2014, I appreciated the extent to which even a community based archive like the Canadian Lesbian and Gay Archives is not necessarily conceptualized as a community-based archive from the perspective of people in the community who do not feel a part of that archive, right?

If you're a trans person or you're a black activist, you might look to the Canadian Lesbian and Gay Archives as a place that is appropriate to steward your own records, and that's because of the history of the archives as coming out of gay white liberation, if you will, from the 1970s. And so in order to have a project that is not just engaged with the community, but a project that is actually based in the community, it seems to me that what the Collaboratory needs to do is to figure out ways in which we can help foster and create and support community based oral history projects that are coming out of various communities themselves.

And here, my thinking about the Collaboratory is really inspired by the work of the trans Oral History Project in New York City which was founded by two graduate students, AJ Lewis and Jeanne Vaccaro many, many years ago. They created a research design that enabled trans activists and trans people in New York City to do the interviewing themselves, to train each other how to do the interviewing and to embed the project itself within the community as opposed to having academics come in and do the interviewing and do the research, et cetera.

This was the kind of model that I am thinking of for Collaboratory 2.0, that the role of the Collaboratory wouldn't necessarily be to do the interviewing ourselves, as a research team comprised mostly of graduate students and faculty. But instead, what we would do is to create capacity within community organizations to do their own oral history projects where people within the community would be

interviewing each other about their histories in relationship to the particular community organization that they're part of.

For example, let's say you're dealing with an organization that supports queer and trans refugees to Canada, rather than myself going in and interviewing these queer and trans refugees, what the Collaboratory could do would be to work in collaboration with that community organization to train community members who are clients or part of this organization to do the interviews themselves of each other, and we could work with them to make sure those stories are preserved. So it's a very different kind of model, and I think one of the benefits of doing this kind of work is that it is a kind of anti-racist approach to doing this kind of work, because it's more likely that they're going to be people of color who are community members of these organizations, depending on who it is that we're working with. It's one of many approaches in terms of doing a much more anti-racist research design.

EB: Another way to do that is to take a particular topic, for example, like the history of Toronto's drag Queen community, which is one of the oral history projects that I proposed in the Collaboratory grant. Start with a core of narrators who identify as racialized as your core group that you begin with, and then they're recommending other folks through what's called Snowball Sampling Method. But because you're starting with people of color at the core of the project, then you're more likely to get other people of color participating in the project, particularly if you have them interviewing each other.

CD: Almost like a crowdsourcing, to an extent.

EB: Yeah. Definitely.

CD: I like that idea of using the people that are based in the community to help engage.

EB: Absolutely. There's been a lot very interesting projects around that. One of the things that I haven't really talked about, but it's definitely part of this Collaboratory is that there's no consistency from the archive side about how to display oral histories and what metadata to use, what platforms do you use. I feel like we need to create a digital oral history hub where all of these oral histories that we've been collecting, there are hundreds of them at this point can be accessible and online through a platform that's easy to use and easy to access. Some other organizations and history museums have done this.

CD: I know you said that Chase is working on the film to help organize the material, but if you could envision it, would this just be accessible through some sort of online database that if people wanted to look up these oral histories, is that the idea?

EB: Well, great question. We're thinking of two different kinds of outcomes in terms of public engagement with the material. One is that indeed, on a website, somebody could go look at the oral history, or we might have short video clips of maybe a minute or two minutes that would circulate through social media and that could live on the website. We've already been looking through the interviews and creating video logs where we can identify a clip in which Diana Lamont, who founded the Association of Canadian Transsexuals in the 1970s, this fantastic part of the clip where she basically decides to come out to the ladies auxiliary in her seventies in British Columbia, which is absolutely hysterical. It creates a little narrative arc of maybe just a minute or two, and of course you can listen to that. We think, well, maybe people want to be more engaged and then go to the website and prepare more from Diana as an example, right, so that's one version.

EB: But then the other version it really has to do with research creation and has to do with people whose background is in the arts to make creative work out of this material. This is where Chase comes in and we envision, hey, how do you take this, this material and create a piece of work that is engaging and emotional and an effective level for various audiences? This requires a skill set that, to be honest with you, most historians such as myself, haven't been trained in.

I have an appreciation for it because I've taken a number of creative nonfiction classes. I even organized a creative nonfiction workshop for academics, but it's not my primary skill set. I'll give you a little story about my realization around this, which comes from when I was doing archival research about, I don't know, five or six years ago, about a photographer named George Platt Lynes, who was a gay photographer and who plays a role in the book that I published last year with Duke about the queer history of the modeling industry.

I was at the Beinecke library, which is the special collections library at Yale University, and I was going into this deep dive and research over George Platt Lynes whose papers are collected at the archives there, along with his whole circle including two men that he was in a menage-a-trois with for 16 years, one of whom was a curator at the Museum of Modern Art, and the other of whom was a writer. These are Glenway Westcott and Monroe Wheeler, well known figures within inter-war cultural history. What I was reading, basically, were these intense love letters between these three men. They had a falling out because George Platt Lyons had fallen in love with somebody else. It was just so effectively engaging, I was just practically crying in the reading, oh my God, and I had this realization that, you know what, it doesn't matter how good a writer I am. I have to say, I don't think I'm a bad writer, but I do not have the tools to take what I'm feeling in the archives and communicate it to an audience and move them effectively.

And then, that very night my friend, Lauren Wexler who teaches at Yale, invited me to go see a play at the Yale Repertory Theater. The play was called dear

Elizabeth, and it was based completely and totally on the correspondence between Robert Lowell and Elizabeth Bishop, and there wasn't a single word in the entire play that wasn't drawn from their correspondence, but the playwright had taken this basically archival material and created a play out of it.

EB: It was just so compelling and so moving. I thought, wow, if I could find somebody to work with who is an artist who could take the same historical material that I'm working with as a historian but do something different with it, and therefore engage audiences in different ways, then that would be a super fabulous and wonderful thing, and that's sort of what led to the idea of working with Chase, and he has done this with other work as well. He did a play called Framing Agnes with sociologist Christian Schultz, who teaches at the University of Chicago but, as I mentioned, we're just at the beginning stages of it. We just started the summer and we don't know, really, where this is going to go, but we're hoping that it will definitely reach a public audience.

CD: Yeah. Because I think a lot of people for sure would be interested in that, myself included. I wanted to just ask you, again, we're currently here in Pride month and nearing what would've been Pride week marked by celebrations in Toronto, but because we aren't celebrating in maybe the way that we want, I was just wondering if there's any suggestions you might have for how people can commemorate today and this month. Again, I know it's going to be a different sort of celebration, but I just wondered, are there any books or films or online resources you might've come across that you could suggest anything?

EB: Well, one of the amazing things about the last couple of weeks, of course, in terms of the protests around George Floyd and anti-black racism in the US and Canada, as well, is the realization, of course, that police brutality is ongoing. And that brings us back to the history, in fact, of Pride in terms of what Pride commemorates, which is of course, LGBTQ people fighting back against police violence and police brutality and harassment in New York City in 1969. And of course the decades of police harassment and entrapment that led to that moment in 1969. Yet I think there's also been, especially historically recently, in the last 10 years, Pride as an event has become much more corporatized. In fact, as you know, in 2016 in Toronto, Black Lives Matter shut down pride in an effort to remind Pride Toronto of the ongoing issues of anti-black racism here in Canada and also within the LGBTQ community and to try to push Pride Toronto to return to its more radical roots as a anti-discrimination anti-racist organization that is really thinking about the life chances of all people, not just white liberals.

So there is that history that we've seen more recently, that it's a wonderful reminder of the radical roots of Stonewall and a reminder to all of us, of how structural inequality and anti-black racism is, unfortunately, still a part of everyday life for all of us, but particularly for black LGBTQ people. I guess one of the ways

I would suggest people commemorate it is to donate to black queer and trans activists. For example, donate money to Black Lives Toronto is one start to do what you can in terms of anti-black racism around Pride. Have that be the ways in which you commemorate Pride is to return your activism and how you spend your time and your money to the kind of anti-black racism that was part of the original Stonewall, of course, having been led by black and trans activists for the most part and Puerto Rican as well.

EB: There are a lot of online things that are happening. For example, there's a Global Pride 2020 event that's happening with 24 hours of programming that people can tune into from around the world. You can find that at #global pride, because we're all under lockdown and we're doing it through Zoom or through other kinds of ways of accessing live events. The ways in which we're thinking about community has shifted for that reason, so you can go to a book launch now in New York city in a way that, frankly, we couldn't have done, or wouldn't have done before lockdown.

We can participate in events and workshops that were probably only originally created for local communities, but now are available for anyone to participate in. For example, I recently participated in this fabulous screening called Lesbian Liberation and Canada, I was just a spectator, where there were three activists and academics who were introducing three different historic films about lesbian liberation in Canada.

I think probably it's safe to say that before locked down that would have been a local event that I think came out of Ottawa. Being here in Toronto I would not have been able to go, but now of course you can go, so there's lots of opportunities that I think actually, strangely enough, didn't exist beforehand.

CD: I like to think that there are some positives to this current situation, which leads to my next question.

So, this season of the podcast has been meant as a checking with the profs to see how they're coping in this changed environment. I know that you are very busy, so I'm sure you've got lots of things that are occupying your time, but I guess I'm just wondering, have you had any particular coping strategies or resources you've come across or things that are just helping you to maintain some kind of balance while we're all sequestered?

EB: Well, it's a great question. You could probably put together a whole podcast based on how people answer this question. It would be very helpful. For myself. I think that what I've been trying to do is actually take long walks and listening to books on tape. That's been pretty much a lifesaver for me, I have to say. As soon as I'm not taking these long walks every day, which I try to do very early in the morning. When I have a day where I'm not doing that, I can really, really feel it. It's just a way to physically unwind, be alone with my thoughts and/or not even

think about my thoughts because I am super absorbed with what I'm listening to, which recently for whatever reason has been Hilary Mantel's Wolf Hall trilogy. So I've been listening to a lot about Cromwell, so it really has nothing to do with our current moment. It's just a way to unwind, so I guess that's what I've been doing to try to keep sane, but yeah.

CD: I know I've taken up way more of your time than I probably should have, but I really wanted to thank you so much, Elspeth, for taking the time to chat with me. It's been so great.

EB: Oh, my pleasure. Yeah. Good luck, and I appreciate your reaching out. I'm happy to chat.

[theme music fades in]

CD: I would like to thank everyone for lending me your ears for today's episode.

I would like to thank my guest, Professor Elspeth Brown from UTM's Department of Historical Studies.

Though this output ended up being just over 30 minutes, Elspeth was incredibly generous with her time, and actually chatted with me for over an hour, letting me geek out over off-line conversations around metadata, archives and film.

I graduated from the Cinema Studies program at UofT's Innis College in 2000 and am a current Master of Information Studies student at UofT's iSchool with a concentration in Archives, so this chat was of particular interest to me. I am so grateful to have had this conversation with such a notable scholar, but also such a fun, accessible and brilliant person.

I would like to thank the Office of the Vice-Principal, Research for their support.

A special shout-out to all those who have been supporting the promotion of the podcast including Melissa Heide and Kristin Lovell in UTM's Office of Advancement.

If anyone else out there is listening regularly, please take a moment to rate the podcast. It helps others find the podcast and learn more about UTM's research and its researchers.

Also, we are now available on Spotify, so check us out on that platform.

I wish everyone happy pride celebrations and be sure to check out the festivities at #globalpride.

Lastly, and as always, thank you to Timmy two-tone for his tracks and support.

Thank you!

[theme music fades out]