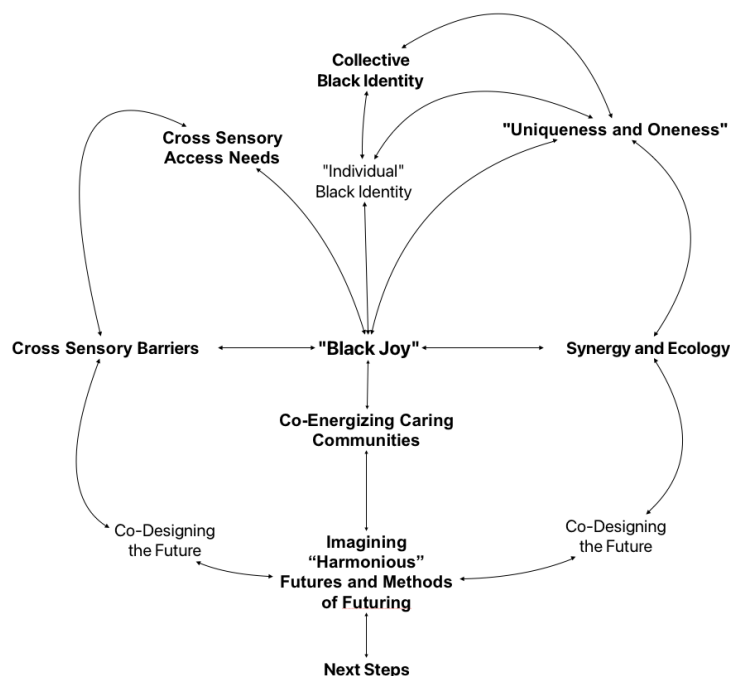


The Synergy and Ecology of Black Joy, Access and Imagination in Sports Recreation and Leisure Programming and Community spaces

A Major Research Project and Anthology

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Submitted to OCAD University in partial fulfillment of the requirements for the degree of
Master of Design in Inclusive Design

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Abstract

Black Joy has unique energies and a collective synergy that co-designers are using to sustain their daily lives and imagine futures. However, how Black people and communities define, design, and remake this energy can be similar or different. To counter deficit-based and problem-focused public health and design research, this project takes a holistic approach by asking the African, Black and Caribbean diaspora (ABCD) what is working well, what is needed (if anything), and how joy will be carried into future sports, recreation and leisure programming and community spaces built for us and by us. The project is grounded in participatory co-design, meaning co-designers had the power and autonomy to choose their preferred medium and methods of expression to self- and co-reflect on their lived experiences. After reflecting on their preferred methods, I illustrated how they aligned with or expanded the literature on Black Storytelling, Photovoice and Artifact Show and Tell. Using artifacts such as illustrations, drawings, poetry, photos, and oral storytelling, co-designers' individual lives combined to create a rich multimodal anthology of the Black quotidian (everyday life) in the past, present, and future of sports, recreation, and leisure programming and community spaces. In this research, anthology means co-curating a range of multimodal artifacts, which you can find in the findings chapter. I invite you to read, browse, listen or skim this project in any order that calls to or resonates with you; it does not need to be read in chronological order.

Acknowledgments

To my family and loved ones, thank you for being my co-energizing community throughout this research. Your support and care through comforting meals, braid take-downs, driving, laughter, late-night and early-morning check-ins, walks, photo updates, memes, movie nights, ginger ale, and burger deliveries filled my teacup.

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To my professors in the Inclusive Design program, this project reflects your offerings and resources and how I applied and expanded on them. Thank you for designing spaces for us to be lifelong learners.

Thank you to the OCAD U School of Graduate Studies for partially funding this research.

I am sincerely grateful for the village that got me across this finish line.

Dedication

This project is dedicated to my grandmother. I know you were with me as I wrote and lived through this research journey. I felt you in the sun and saw you in little flashes of red as you flew by me or sat on my windowsill. I love you and miss you, and I know you would be so proud.

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Statement of Contribution

Dear Enitan Bello, J, Savanna Napier, Soyini, Tanto, and Wuliyah Hankey,

I want to extend my sincere gratitude to each of you. Your visual, written and oral stories make a substantive contribution to this holistic anthology. Your presence and lived experience co-designed this research, and your engagement reassured me as I saw it through. Listening to music, laughing with you, talking about movies, witnessing and reflecting on what energizes your daily lives brought me joy, and I hope it will for others too!

My Story and Positionality

Who am I? and “Who am I from?”



Figure 1: Shows a black-and-white photo collage featuring some of the sports, recreation and leisure activities I have had the opportunity to be part of since I was six years old.

In my first semester of the inclusive design program, I took Inclusive Research Methods with Professor Herman Pi'ikea Clark (personal communication, 2024), whose foundational assignment asked, "No wai mai 'oe / Who are you from?" Since then, I have been reflecting on and designing a representation of my genealogy, which is the

relationships I have to people and land. He also asked us to write an autobiography about how our personal history and experiences connect to our research in an assignment called “I ka wa mamua, ka wa mahope / Past is Prologue” (H. P. Clark, personal communication, 2024). This photo collage and short autobiography are a part of the second iteration of my response to these assignments.

So, “Who am I from?” I am from my mom, who is teaching me to always leave indoor and outdoor spaces better than I found them and to find the balance between moving and stillness. I am from my dad, who is teaching me to listen to soulful beats and to keep playing the sports that I love (while finding new ones in the process). I am from my grandparents and my parents, who have all taught me in their own ways that you can be a beginner at any age, meet people where they are, archive photos, and pass on oral stories. I am from my siblings, who are teaching me to laugh loudly, take up space in outdoor sports, and that I am getting old (side-eye). I am from everyone teaching me to be a lifelong learner of caring for the health of the planet, people, and more-than-human kin.

I come from a lineage of a firefighter, health practitioners, cooks, teachers, artists, dancers, engineers, DJs, gardeners, event planners, and student-athletes whose identities intersect. Through working on this research, I realized that we all design in different ways using words, energy, ingredients, beats for your feet, tools, and repetitive movements to make, re-make, and co-design daily life and experiences. I grew up in what is currently Oakville, Ontario, and I have been living and working in Tkaronto (Toronto); both are on the treaty lands of the Mississaugas of the Credit First Nation (saying the word currently recognizes that the name of places and their stewardship

predates colonization). The land and waterways we are on have been and continue to be the traditional and ancestral land of many nations, including the Anishinaabeg, the Haudenosaunee and the Huron-Wendat, who are the original owners and custodians of the land. Tkaronto (Toronto) is also home to many urban First Nations, Inuit and Métis.

With this in mind, I have a responsibility to continually learn how to be in relationship with the land, waterways, and people that I am deeply grateful to live, move, play and work with. I have the privilege to practice this by taking moments to pause when I am visited by cardinals, noticing how bodies of water and rocks change over time, teaching people how to swim and play volleyball, curating space for friends to gather, leaving spaces better than I found them (which can simply mean cleaning up after myself), consuming less and locally as well as trying to buy products that are working towards prioritizing the health of the land and people.

Because of my social location (ability, my family's socioeconomic status, where I grew up, and other factors), I had the privilege and opportunity to be a community facilitator, coach, and member of various sports, recreation, and leisure spaces, including volleyball, swimming, triathlon, and paddling. I am incredibly grateful for these experiences and the village that supported me through care and mutual aid. I wanted to convey my movement and stillness through these spaces visually, so each photo acts like a portal to different stories and relationships. One photo that stands out to me is the one of my dad and me running on the beach, which became an annual race in Wendake (Tiny, Ontario). The photo inspired me to focus my research on something joyful. It also got me asking and daydreaming about where laughter, smiles, play,

movement, stillness, and freedom are being practiced and imagined. I found myself asking where the stories are about what is working well.

Another photo that encouraged me to reflect was me walking up to my summer camp cabin with a purple crown on my head and a big pink backpack. I loved camp because I got to be independent, take my own photos and be outside and in the water. Spending part of my summer here brought me immense joy. However, I also remember that during my first trip there were only a few folks of colour, and I was the only, Brown-skinned camper in my cohort. Years later, I remember reflecting on how my skin colour may have shaped my experience of feeling out of place there at times. Still, I look fondly on my camp photo book, which brings a subtle sadness and peace.

I descend from multi-racialized ancestry from Jamaica and Guyana, identifying with the Black and Caribbean diaspora. I have learned from my own experiences that representation matters! I hear that it matters when someone sees me, a Black woman, and says, “It’s awesome having a Black coach.” I hear this when communities and I share pictures of Black folks taking up space in indoor and outdoor sports, recreation, and leisure, and it motivates people to join too. Through this research, I’ve learned that my identity can be a portal for access.

In my undergrad, I learned a lot about Black pain and harmful systems that impact people and the planet. I was learning this while transitioning from being a high-level student-athlete playing volleyball to learning how to keep taking care of my physical and mental health as a young adult. So, I started searching for spaces that were made with the well-being and health of a diversity of folks and people who looked like me in mind. Through social media, articles and my own experiences, I found that joy

and care are being co-curated and practiced through spaces made for and by Black, Indigenous, and people of Colour (BIPOC) and the African, Black and Caribbean Diaspora (ABCD) in the Greater Toronto Area (GTA). Ultimately, I am called by the people I am from, my lived experience, and literature to learn what sports, recreation, and leisure systems are working well, what is needed (if anything), and how we may expand joy into the future.

We are designers, storytellers and world builders

—**Nya**

Chapter 1: Introduction

A lot of times when I imagine the future, it's not flying cars—it's healed people.

— **adrienne maree brown** (2025)

The purpose of this research is to: (1) celebrate the invaluable work the African, Black, and Caribbean communities are already doing to co-design and co-curate joyful, caring, and imaginative spaces that make indoor and outdoor (nature-based) sports, recreation, and leisure programming and community spaces more accessible; (2) stretch the current definitions of what joy, care and imaginative spaces mean in these contexts—what does it look, sound, feel, smell and taste like? (3) counter the deficit-based approaches applied to public health research with Black communities, and (4) contribute to knowledge that is putting Black Joy and Black Storytelling in conversation with the interdisciplinary work of inclusive design and physical culture and leisure studies.

Research Questions

To achieve these aims, the project asks three primary research questions:

1. What do joyful and caring indoor and outdoor sports, recreation and leisure experiences mean for people of the African, Black, and Caribbean diaspora in the Greater Toronto Area (GTA)?
2. What are the current access needs to facilitate and participate in sports, recreation and leisure programming and community spaces?

3. How are community members and facilitators imagining and co-designing future sports, recreation and leisure programming and community spaces? How is this imagination and futuring (ways of knowing and being) fostered?

I originally had a fourth question that asked about the impact of the project framework and methods. However, it evolved and intertwined with the last question, as I think co-design and imagining futures go hand in hand as methods.

Chapter 2: Literature Review

Research Framework

The project was designed using the following frameworks: Indigenous Knowledge Systems, Reflexive Positionality, afro-emancipatory qualitative research, decolonial praxis, Black Joy, Design Anthropology and Inclusive Design. Each framework, in its own way, advocates for diversity as strength, as well as multiple ways of telling stories, sharing knowledge, and moving your body through the world.

Indigenous Knowledge Systems

My story and positionality are informed by Mo'okū'auhau, or genealogy—a way of knowing (epistemology) offered by the Indigenous Knowledge Systems of Kanaka O'iwī/Hawaiians and other Indigenous Pacific island people who “have identified and connected themselves to their land and surrounding environment, gods and ancestors, communities, and extended families” (H. P. Clark, personal communication, 2024). Ultimately, “Indigenous knowledge systems are not simply bodies of cultural information. They are epistemologies—ways of understanding how knowledge is produced, validated, and applied...Knowledge is validated not only through abstraction

but through continuity, stewardship, and lived accountability” (Pi’ikea Clark, 2026). This accountability means “genealogy is often less concerned with individual identity than with understanding one’s obligations to people, place, history, and future generations” (H. P. Clark, personal communication, 2024). This helped me see that my family’s ways of being and knowing live within me, and that I have a responsibility and a choice to pass them on to future generations.

Reflexivity

Understanding your positionality is a reflexive process that helps everyone, especially researchers, recognize their biases (McGarry & Mannik, 2017; Noel & Paiva, 2021). Reflexivity involves thinking about how our positionality—race, ethnicity, gender, ability, socioeconomic status, education, upbringing, and other factors—shapes our lived experiences, the methods we use, and the design decisions we make in research. Positionality and reflexivity can also help reveal how colonialism has informed research and research methods (Denzin & Lincoln, 2008; McGarry & Mannik, 2017). Qualitative research through “[participant] observation, interviewing and ethnography” has historical roots in a colonial logic that there is a “scientific” and “objective” way of collecting research on “the dark-skinned other,” which has and continues to cause harm to Indigenous people and marginalized groups (Denzin & Lincoln, 2008, p. 4; McGarry & Mannik, 2017). This logic has created a power imbalance between researchers as authoritative and subjects as extractable (McGarry & Mannik, 2017). This project challenges this logic by working with the Black community as co-designers who are experts of their own lived experiences. While I may have shared lived experiences, our positions are unique. So, my responsibility is to meet people where they are—which

means actively listening to what co-designers decide is important or preferred, and letting that take up space and direct the flow of the conversation.

An afro-emancipatory research and decolonial praxis:

Jean-Jean-Pierre et al (2025) proposed an “afro-emancipatory qualitative research framework” situated within the Canadian context. The framework, as outlined in the abstract, has six (A through F) principles, four of which informed this research: “(c) is driven and conducted by Black people with their meaningful involvement across the research process from design to dissemination; (d) is accountable to Black community members; (e) is intrinsically intersectional, asset-oriented and aspirational and; (f) provides opportunities for healing, growth and joy”. I think research can be accountable to Black community members through decolonial praxis.

A wide range of literature on decolonial theory, praxis, approaches, thinking, and science draws on scholars across many geographies and fields of study (Alorme 2025; Chipato & Chandler 2022; Guerra 2019; Blaney & Tickner 2017). Jean-Pierre et al (2025) also specifically point to “decolonial theories that foreground Black peoples’ lives. Namely, Afrocentric Theory, Black Feminism and Critical Black Theory (BlackCrit)” (p. 526). However, I will zoom in on decolonial praxis, which Alorme's (2025) paper defines “as the application of decolonial theory in transformative actions that dismantle colonial structures of power, knowledge, and representation” (p. 1). As someone who studied international relations, dismantling these structures can mean moving away from a “monoculture of Eurocentric scientific knowledge towards [an] ecology of knowledge” (Zondi, 2018, p. 1). We can begin to create an ecology by “[demonstrating] that storytelling and creative methodologies are not only tools of expression but

strategies of decolonial praxis” that can ultimately “[foreground] Black women’s narratives” (Alormele, 2025, p. 11). That said, in practice, Alormele (2025) has “visual artefacts produced by contributors, such as artwork, collages, and poetry, are included directly within the body of [their] article” (p. 4). This practice informed the design of this anthology, where co-designers’ artifacts were not just “illustrative” but were positioned as “a valid and rich form of data” that provide “insights into contributors’ emotional, intellectual, and [daily] lives that might otherwise remain inaccessible through text alone” (p. 4). The main body of a paper includes the literature review. Since I have positioned Black community members and facilitators as experts of their lived experiences and ultimately of their forms of storytelling I think they can be included as valid contributions to the literature review—breaking the boundaries of time, because the findings will be the future literature.

Black Joy

Joy is central to the overall health, happiness, and well-being of the African, Black, and Caribbean diaspora (“Knowledge Café,” n.d.; Omni & Hays, 2025; Saint Louis & Hays, 2025; Yami, 2022). However, qualitative design and public health research with the Black community are often problem-focused or deficit-based (Omni & Hays, 2025; Saint Louis & Hays, 2025). In the “Designer’s Critical Alphabet,” Lesley-Ann Noel says:

In deficit-based thinking differences are seen as negative and factors that can retard progress. Designers sometimes frame design challenges through a deficit-based lens [for example] when they

focus on the problems of a community. Moving away from deficit

thinking requires revaluation of the strengths of stakeholders and

reframing design challenges around strengths instead of deficits.

(personal communication, 2024)

That said, there is more room for positive narratives that center Joy—which Noel (2021) positions as an "ingredient" of successful designs. So, how is Black Joy currently being defined? In their abstract and paper, Alorme (2025) "[conceptualizes] Black Joy not as an affective state, but as a radical methodological and political framework: enacted through humour, ritual, and care, it becomes a strategy of survival, refusal, and reimagining". Together, Alorme (2025) and Noel (2021) argue that joy is a valid methodological framework for design research. To counter deficit-based narratives and apply joy as a framework, designers, researchers, facilitators and community members (whose identities intersect and overlap) are co-creating global and local projects and research that celebrate and archive the practices and embodied lived experiences of Black Joy. Dr. Chris Omni says, "Black joy represents a collective self-ideology that amplifies and activates the emotional well-being of Black People" (2025). Omni's research "[views] Black Joy as a new [non-medical] social determinant of health" in what is currently the United States (p. 38). Their work at [OMNI \(Outreach, Mentorship, Narrative Inquiry\)](#) Institute of Wellbeing is grounded in storytelling and explores the impact of nature (green spaces) on the well-being of Black women. Alorme's (2025) research revealed that Black joy is "expressed through poetry, laughter, cultural rituals, storytelling, and care and [became] a collective strategy to resist dehumanisation and

reclaim presence” (p. 8). Zoë Pulley, who designed and launched the [Black Joy Archive](#) in 2020, says that:

Black joy to me is this radical thing...because people don't see it a lot, or they have their associations with it where it's entertaining for them, or it's like, “We love Black culture, but we don't really want to understand you on a human level.” To be able to remind Black people themselves that their joy is important versus putting on a performance for other people—if that makes sense—felt really important. I guess it's overall just reminding Black people that they're whole . . . they're not just one flat version of what society tells us that we have to be or should be or whatever else, if that makes sense. (Yee et al., 2023, p. 65)

Clever Cruz, the founder of the [Black Joy Project](#), which launched in 2015, says that:

Amplifying Black joy is not about dismissing or creating an ‘alternative’ Black narrative that ignores the realities of our collective pain; rather, it is about holding the pain and injustices we experience as Black folks around the world in tension with the joy we experience in pain's midst. It's about using that joy as an entry into understanding the oppressive forces we navigate through as a means to imagine and create a world free of them. (S, 2024)

I think Omni (2025) responds to Cruz by saying that this “reframing shifts the narrative from one of endurance to one of empowerment, emphasizing joy not as denial [of pain] but as a radical practice of care and emotional wellness” (p. 38). “The Black Joy Project” (Clever, 2026), “The Black Joy Archive” (Pulley, 2020) and “Black Joy in Green Spaces”

(Omni, 2023) all use art-based research methods such as endarkened narrative inquiry or Black Storytelling, photography, poetry and visual artifacts.

Even as Black Joy is being defined collectively, Cruz (2023) importantly notes that “Blackness is not a monolith, of course. It is a complex and rich existence that, depending on where you are in the world, can show up differently” (p. 2). A word that stood out to me in the literature and in the definitions of joy was “care” (Alorme, 2025; Omni, 2025, p. 38). In addition, Jean-Pierre et al (2025) propose that Black communities may “emphasize certain values such as Ubuntu and a context-dependent ethics of care as an output of a qualitative inquiry”. Enitan Bello, a co-designer of this project, said that Ubuntu “translates...to or essentially means ‘I am because we are’”. So, what are the context-dependent definitions of care and its connection to Black Joy? I have also seen “care” used to define Black community events. That said, the literature and my own lived experience led to the primary research question: What do joyful and caring indoor and outdoor sports, recreation, and leisure experiences mean for people of the African, Black, and Caribbean diaspora in the Greater Toronto Area (GTA)?

Design Anthropology

Design Anthropology moves from observation and interpretation to collaboration, intervention and co-creation.

— Gunn et al. (2013)

When During undergrad, I learned that anthropology studies sameness and difference across time and space. The best way I can describe this concept is through my grandmother's words. My grandmother is a “world-building mentor,” a concept I

learned in Peter Morin's Indigenous and Decolonial Praxis class (personal communication, 2025) that challenged and encouraged us to bring more of the people who help shape how we move through and see the world into the classroom. She left me with beautiful words of wisdom that I often think about in relation to design anthropology and what it means to do collaborative, co-creative work. She said, "We are all given the same things to live with soil, water, greens...we are given a little of all the same things to live with...we all just prepare it differently" (W. C. Parvatan Khouri Glyn-Williams, personal communication, 2024). So, how do you prepare or cook up joy and care? How might it be similar or different depending on the community you're in? My grandparents' living rooms and family dinners were my first classrooms, and we can include what we learned from them in the literature and body of our design projects! So, how can we discuss ideas that are both similar and different across design projects? Gunn et al. (2013) says, "Rather than regarding the process as a jigsaw puzzle, we might think of it as a form of montage that combines and juxtaposes various types of data, insights...people...[and] perspectives" (p. 90). So, I think design anthropology is designing for that sameness and differences without having to fit things neatly together, but rather letting them co-exist.

Inclusive Design

The great thing about Black Joy is once Black people are taken care of everybody's taken care of because the majority of...the failure of the system affects specifically BIPOC [Black, Indigenous People of Color] but in this case we're talking mainly about like Black people. So, in that system, [it] thrives off of the lack of space, that system thrives off the lack of accessibility when it comes to financial, when it comes to where we're actually putting the resources. Black Joy needs to come with rest and peace...that's something...I hope to carry forward. I hope to create in sports leisure, all of it, but especially community spaces.

– **Soyini**

Inclusive Inclusive design is defined as “design that considers the full range of human diversity with respect to ability, language, culture, gender, age and other forms of human difference” (Inclusive Design Research Centre (IDRC), n.d.). Treviranus (2018b) proposes a guiding framework but also reminds us that it is not a “static structure” but more like “a trellis that supports organic growth,” meaning it can be changed, adapted, and interpreted to work in many different contexts. Treviranus (2018a) outlines the three dimensions of the framework: “(1) Recognize, respect, and design for human uniqueness and variability, (2) Use inclusive, open & transparent processes, and co-design with people who have a diversity of perspectives, including people that can’t use or have difficulty using the current designs, (3) Realize that you are designing in a complex adaptive system” (p. 2). Using this framework while working with people whose ways of knowing and being are pushed to the margins can create

change within complex systems. Scott (2024) states that, “The Black communities are marginalised in Canada, however, as bell hooks maintains, the margin is not just an area of deprivations, but it is also ‘the site of radical possibility, a space of resistance’” (hooks, 1989, as cited in Scott, 2024, p. 28). hooks goes on to name marginality as:

...a central location for the production of counter hegemonic discourse that is not just found in words but in habits of being and the way one lives. As such I was not speaking of marginality one wishes to lose - to give up or surrender as part of moving into the centre - but rather as a site one stays in, clings to even because it nourishes one's capacity to resist. It offers one the possibility of radical perspective from which to see and create, to imagine alternatives, new worlds. (Hooks, 1989, p. 20)

That said, I wanted to build a project that spoke to the Black community's ability to see radical futures and use methods that resonated with each person personally, keeping in mind that Blackness is not a monolith. Just as I have come to understand inclusive design as advocating for “one-size-fits-one solutions,” its definition and accompanying methods can also be personal and context-dependent (Inclusive Design Research Centre (IDRC), n.d.). Based on my understanding of anthropology, I think inclusive design is also about designing for both our sameness and differences as human beings. That said, drawing again on my grandmother's words, as humans, we may “prepare” (the method) differently, but we all use soil, water, and greens to make food (W. C. Parvatan Khouri Glyn-Williams, personal communication, 2024).

Community Spaces and “Black Public Joy”

Community spaces are organizations, physical spaces or social infrastructure where people gather (Latham & Layton, 2022; University of Toronto & Infrastructure Institute, 2022). This short description is supported by an extended definition of social infrastructure as:

“[P]laces that allow people to gather. Places that support community life. Places that allow friends to spend time together, and to care for each other. Places that allow people to crowd together, experience culture together. Places that encourage people to exercise, play sport, dance. Places that allow people to live comfortably alone and alongside one another. Humans are social animals. And it is these kinds of spaces – these spaces of sociality – that make life in cities liveable and worthwhile. Humans need spaces to be social with one another.” (Latham & Layton, 2022, p. 659)

I think programming is expansive and can be any activity that occurs in these spaces. Now, how does joy intersect with programming and community spaces? I turn to Jay Pitter (2026), who says:

I assert, first and foremost, that public joy is of all kinds. So Black public joy, and all public joy is indeed infrastructure. I’ll define public joy as belonging, collective prosperity, connectivity, and spatial entitlement—which means taking up space in

ways that are life-affirming, full of agency, and authentic. I also want to make a little caveat. We talk about belonging without talking about the importance of a relative degree of safety and comfort in not always belonging. Because sometimes you need to do your own thing, and be your own person. So, when I talk about public joy, I also talk about democracy, meaning the transparent conversations and processes that allow us to practice democracy in everyday life. That's what public joy is.

Access Needs and Barriers

So, what has restricted access to public programming and community spaces? The systemic barriers to indoor and outdoor sports, recreation and leisure for Black, Indigenous and People of Colour (BIPOC) are racism, discrimination, distance, cost of transportation and economic (Future of Sport in Canada Commission, 2026; Scott & Tenneti, 2020; Thomas & Thomas, 2022; and Winter et al., 2020). Scott & Tenneti (2020) add that there are also “psychological barriers” where people “may feel discomfort if other users of the space are not seen as friendly and welcoming” (p. 12). Scott (2024) reveals that this psychological barrier specifically shows up for Black Canadians in outdoor recreational spaces as “Fear from the White gaze,” which “traps Black people into being hyper-aware of their bodies when encountering whiteness” (p. 98-101). Scott & Tenneti (2020) reveal that the fear of white people is deeply tied to systemic racism, which, in the context of this paper, occurs when programming, community spaces, coaches, “social media feeds and publications” (Scott & Tenneti, 2020, p. 33) have an “under-representation” of racialized and Indigenous people (Future of Sport in Canada Commission, 2026, p. 265). That said, systemic racism is in motion

when the people and spaces outlined above are positioned as only for white bodies (Scott & Tenneti, 2020). This is why having representation matters!

Building on the above, the Future of Sport in Canada Commission (2026) report emphasizes that “to be accessible, sport needs to be affordable. The costs associated with sport, including the cost of registration, equipment, and travel, are among the most significant barriers to sport participation in Canada” (p. 249). This barrier is also higher for racialized communities. An added layer of these costs is the impact of the “privatization of sport organizations” through “pay-to-play models” (p. 249). The report also states that “Canada faces a chronic shortage of adequate, safe, and accessible sport facilities and programs. Many existing facilities are in urgent need of repairs and upgrades to ensure that they are accessible and safe and that they meet modern-day standards” (p. 46). This brief overview covers access needs and barriers over the past six years; however, they can continue to evolve in complex systems. This leads to my second research question: What are the current access needs to facilitate and participate in sports, recreation and leisure programming and community spaces?

The Black Quotidian

Delmont (2019) defines the Black Quotidian as the “everyday lives of African Americans in the twentieth century”. Wuliyah Hankey, a co-designer of this project, brought this term to my attention and expanded on its context:

I guess for me, I think back to a lot of the artists who do work about the Black quotidian...like [[Kerry James Marshall](#)] and specifically, Mark Padu. I know that there are those prominent Nigerian artists who are making work about the Black

Quotidian, their Black Quotidian as well...But the work that I'm trying to reference is of a group of old men at a rec center playing dominoes, and they're all Black. And that artist painted this because that is a part of their Black daily life is to go to this rec center, see their community, walk down the streets where their community is selling fruits and vegetables and such and such and such. So, when I thought about this question, I immediately thought about the Black Quotidian in the everyday life. And now it is changed and it is different in comparison to, you know, in Canada, in comparison to the States, in comparison to the Caribbean, in comparison to Africa, it's all very much different. But I'm coming from a Black Canadian standpoint.

So where are the Black Canadian stories and photos? Dr. Ornella Nzindukiyimana states that “[Canadian] Sport archives often contain little to no labelled records of Black organizations and activities” (2024). However, in the GTA, there is a growing number of community-based organizations and spaces built for and by the African Black and Caribbean Diaspora (ABCD) or Black Indigenous People of Colour (BIPOC) that are offering sports, recreation or leisure programming:

- [Almeda: Black Student Collective at OCAD U](#)
- [A Different Booklist](#)
- [Brown Girl Outdoor World](#)
- [BIPOC Outdoor Gear Library](#)
- [The Diverse Nature Collective](#)

- [Camp Reset](#)
- [Colour the Trails](#)
- [Halton Black Voices](#)
- [Melanin Market](#)
- [Nia Centre for the Arts](#)
- [ULTRA Black Run Club](#)
- [Kinxfolk](#)

This list is not exhaustive and was put together based what I have learned through word-of-mouth, social media, online, family, friends, and workshops. Their stories and photos are also being shared through blogs, podcasts, and using “#BlackJoy” on social media. So, what do the everyday lives of Black people look like in different local contexts? Whose voices can we add to the mix? What will Black people’s everyday lives look like in the future? Keeping the Black Quotidian in mind, Johnson (2015) states that “black joy allows us the space to stretch our imaginations beyond what we previously thought possible and allows us to theorize a world in which white supremacy does not dictate our everyday lives” (p. 180). This Johnson’s (2015) call to action is also referenced in Omni (2023) and ultimately informs my third research question: How are community members and facilitators imagining and co-designing future sports, recreation and leisure programming and community spaces? How is this imagination and futuring fostered?

Chapter 3: Qualitative Research Methods

Reflexive Positionality

I reflected on my positionality in the project's opening story and design framework. I will continue to do so, showing how my lived experiences shape the design decisions throughout the project.

Participatory Co-Design

“Moving from design for to design by”

—Ayotte et al. (2021)

When I first heard about co-design, I had many questions! What does it mean? How do you plan for it? How do you create room for people to prepare (the methods) and artifacts (the food) differently? Ayotte et al. (2021) state that “Community-led co-design is an approach in which the co-design process, not just the outcomes, is developed in collaboration with community members who will be directly impacted by the design”. The participatory piece comes from Oncescu et al. (2024), who outline key components of community-based participatory action research within a sport and recreational context. I applied three components of community-based participatory action research as outlined in Table 1 titled “differences between CBPAR+HCD research” (Oncescu et al., 2024, p. 135). The first being:

Community members are viewed as collaborators (co-designers and co-producers) from start to finish of the research project, recognizing them as experts given their culture, history, and lived experiences. Community-driven with

a partnership with researchers. Any changes must be approved by the community stakeholders. (2024, p. 135)

The second states that, “Methods can be mixed and often informed and approved by a community advisory board or representatives” and the third is “co-ownership of research” (2024, p. 136). I will discuss how these components have been applied or not within the context of this research in the discussion chapter.

Black Storytelling

When I think about Black storytelling and narrative inquiry, I think back to my undergraduate anthropology course and reading Zora Neale Hurston’s “Barracoon: The Story of the Last Black Cargo” (2019). What stood out to me about the book was its conversational structure, including verbatim (word-for-word) dialogue between Hurston and Cudjo Lewis. I tried to emulate this structure in the findings chapter by showing the back-and-forth dialogue between myself and co-designers. I included this dialogue within the body of the research to position their lived experiences and multimodal artifacts as valid ways of knowing and being (Alorme, 2025; Omni, 2025).

Zoë Pulley “is a designer and maker who utilizes stuff to surface the seemingly ordinary stories of Black folks through mixed media, typography, and audio. She defines “stuff” as artifacts both physical and nonphysical that may be relegated as unimportant to some—as merely stuff” (Zoë Pulley (b. 1993), n.d.). As mentioned, Pulley designed and launched the Black Joy Archive, which allows folks to upload photos of their daily lives and experiences of joy. Based on Pulley’s work, I deduced and expanded that Black storytelling could include, but is not limited to, photos, stories, videos, audio,

music, notes, ideas, thoughts, artwork, zines, collage, clothing, games, poems, prototypes, scents, equipment, tools, as well as any other written, oral, visual or gestured things (with an understanding that these can overlap). In this research, co-designers reviewed the prompts and chose the medium and method (the artifact) they wanted to share or create before I defined the broad range of what artifacts could include (though I had options ready to offer if needed). Co-designers expanded on this definition of artifacts using illustrations, drawings and conversation.

Photovoice and Artifact Show and Tell

A way you can show and tell is through photos! Photovoice is a community-- and arts-based participatory action research method that asks co-designers or co-researchers to share their lived experiences through photography (Gruno & Gibbons, 2024; Hannes & Parylo, 2014; Nykiforuk et al., 2011; Wang & Burris, 1997). Photovoice is defined as a “process by which people can identify, represent, and enhance their community through a specific photographic technique” (Wang & Burris, 1997, p. 369). According to Wang & Burris (1997): “Photovoice has three main goals: (1) to enable people to record and reflect their community's strengths and concerns, (2) to promote critical dialogue and knowledge about important community issues through large and small group discussion of photographs, and (3) to reach policymakers.” (p. 370). In the context of this research, some co-designers or myself (if they preferred) took photos of the work that they created that was representative of their everyday lives.

Photovoice also reminded me of the “Appliance Show and Tell” activity I did with my cohort in Dr. Peter Coppin Inclusive Design Lab. The activity asked us to bring items

from home (as photos) to make sense of the concept we were reviewing in the classroom (personal communication, 2025). I thought this activity paired well with Black Storytelling and could be expanded from appliance to “artifact”, where co-designers may choose to physically bring, show on camera (if they attended online), create, speak or take a photo or video of their artifacts.

Chapter 4: Research Design

Research Timeline and Recruitment

The research project took place over two months, between May and July of 2026. Recruitment lasted for 2 weeks, which began by inviting community facilitators and leaders. I reached out to those who self-identified as offering programming and community spaces for African, Black, Caribbean, Indigenous or People of Colour in the Greater Toronto Area (GTA) through their social media or community outreach posters. I am also acquainted with these facilitators and leaders. This made recruitment a sample of convenience, meaning facilitators and leaders were more accessible due to pre-existing relationships (Grundo & Gibbons 2024). The “Research Invitation Email” (see Appendix A) was sent to community facilitators and leaders, both inviting them to co-design and asking for permission to recruit their community members through a community group chat. Attached to this email was the “Project Overview” (see Appendix B). Authorized permission to recruit community members was obtained by sending a “Permission Letter for Research Recruitment” (see Appendix C) and, with permission, I sent the “Research Invitation Poster” (see Appendix D) and “Screen Readable Poster Text” (see Appendix E) to the community group chat. The eligibility criteria for all

methods and activities included: (1) self-identifies with the African, Black, Caribbean or a combination of these diasporic identities, (2) is 18 years of age or older, and (3) resides in the Greater Toronto Area (GTA). The screening process included an online Microsoft “Eligibility Form” that was embedded (through a QR code and link) in the invitation email and poster (see Appendix F). If co-designers answered “YES” to all the questions, they were eligible for inclusion in the project. As a result, a total of eight co-designers were recruited, with one becoming unreachable, bringing the total to seven. The seven co-designers represented three community members and four community facilitators and leaders.

Ethics, Informed Consent and Accessibility

Eligible co-designers were asked to read and sign “The Informed Consent Letter and Form,” (see Appendix G). and consent was provided through checkboxes in a Microsoft form (see Appendix H). All digital recruitment information and research data were uploaded to or created directly within Microsoft One Drive, which is stored on OCAD U's Office 365 servers and protected by a password and two-factor authentication. All physical items were kept by co-designers or stored in a locked file folder during the research. Co-designers were also informed and agreed to using transcription tools powered by artificial intelligence (AI) and that their data would be uploaded directly to OneDrive. Co-designers had the choice of using their preferred, legal or fictional name in the final report and also had the option to change it during the final “Member Check” prior to submission (see Appendix I). The recruitment material outlined accommodations embedded within the structure of the research and the option to contact me, the graduate student researcher, with any additional access needs. It is

important to note here that asking co-designers for consent and whether they had any accessibility needs was ongoing from recruitment to the start of each of the three co-design sessions and during the optional member check prior to the final report submission. It is also critical to note that this project was approved by the Research Ethics Board at OCAD University (REB #2026-31).

Chapter 5: Data Gathering Summary

Pre-Co-Design Questionnaire

Co-designers who signed the consent form were sent the “Pre-Co-Design Session Questionnaire” through Microsoft Teams (see Appendix J). The questionnaire was designed to gather demographic data as well as preferences around scheduling, dietary and access needs, to support their engagement throughout the research. Co-designers could also opt to work alongside a group of eligible co-designers who consented to participating in the research. They also gained access to a “File Folder” (see Appendix K) for their data collection.

Each co-designer received a \$25 (CAD) honorarium for submitting the pre-co-design session questionnaire and for joining each of the three co-design sessions up to a maximum of \$100 (CAD). Caribbean-style snacks and beverages were provided at any in-person sessions as an added incentive. These incentives were offered to recognize the time, energy and knowledge co-designers contributed to the project.

All sessions were held in English, lasting approximately 1 hour and 30 minutes transcribed using Microsoft Teams and Apple’s built-in Voice Memos application.

With co-designer's consent, some sessions required an additional 30 minutes which accounted for breaks and questions about the next steps in the project. Since the team's transcript did not pick up different speakers of people in-person, I asked co-designers to optionally “say their name and that they were speaking” such as “Nya speaking” before sharing in the session. This helped during the first phase of data analysis when re-listening to and editing the transcript. Recognizing each of their unique voices supported this phase as well.

Co-Designers Demographic Data

Supported by the eligibility form, all co-designers self-identified with the African, Black, Caribbean or a combination of these diasporic identities; additionally, all were 18 years of age or older, and resided in the GTA. In the pre-co-design session questionnaire, Co-designers were offered the option to further share their preferred name, pronouns, identities and how they described themselves and their activities in sports, recreation and leisure contexts. Three co-designers self-identified as community members, Savy noting that they “[participated] in a group volleyball team last summer and that they were [Christian], a part of Jamaican culture (Caribbean Culture) and [have] a learning disability”. Note that the quote above is verbatim with minor edits to match the tense of the sentence. Elyse said they participated in no community-based sports, recreation or leisure in the last year. Four co-designers self-identified as community facilitators and leaders with a variety of backgrounds. Enitan said, “I have facilitated and participated in social events, art-centred events, music-focused events, and activity-oriented events at university and also clubs/groups [that] I'm a part of outside school”. J is a part of Black Student Leadership activities with a [school board].

Wuliyah founded Almeda, a Black Student Collective and runs community events and exhibitions. Identities and activities also emerged through the sessions themselves, and I decided they are best left shared in the context of their own words and stories. Other identities and activities described emerged through the sessions themselves, and I decided they are best left shared in the context of the co-designers' own words and stories.

Co-designers had the option to work individually or with a group of eligible co-designers. Six co-designers opted to work collaboratively, and they were split into two groups: community members and community facilitators and leaders. One community facilitator and leader also opted to work individually.

Throughout the questionnaire, I intentionally added open fill-in-the-blank answer boxes titled "other" (based on Microsoft's format) to each multiple-answer question to allow for co-designers to describe themselves beyond the options provided if needed. At the end of the questionnaire, co-designers also had the option to share if they had anything to note as well as if they had any additional accommodations and access needs to fully participate in the research.

Other options offered were a digital (Microsoft Word) and physical (printed copies) "File Folder" for data gathering throughout the research (see Appendix). Two co-designers opted to use both **digital** and **physical folders**, and five opted for digital file folders. I also practiced having extra physical file folders containing the outlines, objectives, and activity prompts for each co-design session available in-person. I think this practice worked well since some opted for the physical folder when they attended

in-person. In addition, this potentially makes the sessions accessible for anyone who does not bring a personal digital device.

Co-designers preferred having **in-person**, **online** (through Microsoft Teams) and **hybrid** attending options available to them throughout the research. The practice of offering multiple ways to attend a session was successful for co-designers' engagement and my own access needs when scheduling conflicts, illness or co-designers' preferences changed throughout the research. All co-designers preferred **e-transfer** over cash to receive their honorarium. I offered **e-transfer** and cash options for the following reasons: (1) I did not want to pre-decide where people may wish to spend their money, (2) they are more cost-effective than purchasing pre-paid cards, (3) cash could possibly allow co-designers to keep their e-transfer information private.

Research Methods Selection and Ethics Training

Co-Design session one was designed to: (1) review accommodations and present the “Project Overview” (see Appendix B), (2) affirm consent was ongoing, (3) identify co-designers' preferred creative mediums and methods of expression to respond to session two and three activities, (4) present on how to conduct photovoice and artifact show and tell depending on their preferred method of expression, (5) present on how to ethically share photos and artifacts (see Appendix L), and (6) answer any questions and book the next session time (see Appendix M for the session outline and activity prompts).

Community Members

Tanto and Savanna (Savy) chose to create illustrations, and Elyse chose to write, show, and tell about a story or artifact (depending on what inspired them during the sessions) as their preferred methods of expression. Savy also proposed using a whiteboard and their own iPad to illustrate writings and drawings as well as to communicate ideas using symbols or metaphors. I let her know that I also had a smaller whiteboard and a big chalk board, and she later chose to use both as well as to take photos of the illustrations. Recall that artifacts could include but are not limited to photos, stories, videos, audio music, notes, ideas thoughts, artwork, zines, collage, clothing games, poems, prototypes, scents, equipment, tools as well any other written, oral, visual or gestured things—now expanded to include illustrations and drawings.

One co-designer also considered and later created with LEGO, while another considered creating a collage with textures as an artifact; however, both later decided not to show and tell using these methods. I note their change in decisions here since the sessions were flexible, even if they were trying or imagining how they could use a medium or method in the first session but later decided to switch it in the second or third to support their creative reflection, they had the ability to do so.

Next, based on community members preferences we co-decided that the format for the next two sessions would be collaborative, back-to-back, and synchronous (meaning they respond to the prompts live and at the same time) using their preferred medium and method. Thus, I created a semi-structured agenda that would merge session two and three (see Appendix):

- **Session 2: Gathering and Curating Photos and Artifacts** [1 hour and 30 min]
- **Break:** [30 minutes to 1 hour], depending on preferences (snacks and beverages available).
- **Session 3: Storytelling and Imagining Possible Futures** [1 hour and 30 min]. End time subject to change based on break. Short breaks were also offered at the hour mark of each session as well.

Elyse provided feedback on co-design session three question seven noting that the question was really big, but they found it helpful that it was both focused and could be broken up with options and choices. I appreciated this feedback because when I was designing the questions, I intentionally made some of them bigger and expansive, with smaller options within it or below it. I did this to create flexibility and possibly multiple ways for people to engage with the whole or parts of a question that resonated with them.

One community member was unable to attend the first group session, so I was able to offer a 1:1 online session to accommodate their schedule and mine so that they could attend co-design sessions two and three alongside the other community members. All the community members agreed that I was not missing any questions, activity prompts or wording to better represent them or their community, but that it may emerge through the next sessions.

Community Facilitators and Leaders

J and Wuliyah chose to create drawings using different mediums of markers or pastels, and Enitan reflected on using a combination of poetry, spoken word, writing and or photography (later deciding to focus on poetry and spoken word) as their preferred

methods and artifacts to show and tell. Wuliyah also noted she would do “continuous drawings” to respond to the prompts. When checking in about what materials and tools, co-designers needed access to, they confirmed that they would bring their own phones, cameras, pastels and sketchbooks to document their artifacts.

Next, based on community facilitators' preferences we co-decided that the format of the next two sessions would be collaborative and synchronous (meaning they respond to the prompts live and at the same time) using their preferred medium and method. I also made sure to note they could also choose a format and timeframe that works best for them individually, and I would do my best to accommodate. That said, one co-designer expressed the need for space between the next two sessions to process the information, and the other co-designers agreed to the meeting rhythm and booked the third session a week after the second.

The group also agreed that I was not missing any questions, activity prompts or wording to better represent them and their community, but that something important to know about is financial and funding needs in local high-demand areas.

Soyini chose to work individually with me throughout the research and said they were more of a storyteller, so I transcribed their verbal audio—their stories told acting as the gathered artifact. Next, based on their preferences we co-decided on making the format for the next two sessions a back-to-back and synchronous conversation using the activity prompts as a guide. Thus, I created a semi-structured agenda that would merge session two and three:

- **Session Two: Gathering and Curating Photos and Artifacts** [1 hour]

- **Break:** [5 to 10 minutes]
- **Session Three: Storytelling and Imagining Possible Futures** [1 hour]. End time subject to change based on break.

Note that the length of the session in square brackets could be adjusted to match preferences and the method being used. Soyini also agreed that the questions were “on the mark” and that I was not missing any additional questions, activity prompts or wording to better represent them or their community.

Preparing for Session Two and Three

At the request of co-designers, I uploaded the presentation slides for session one to their file folder for reviewing and accessing prior to the next session if needed (see Appendix L). For community members and facilitators and leaders, I created collaborative session documents for those who consented to sharing their data with their respective group members. Both groups agreed that having a shared folder would afford seeing everyone's artifacts together. Before sessions two and three, I revised the square brackets in the activity guides to match their preferred medium and methods of expression. Next, two to three days prior to an upcoming session, I sent a reminder email with the in-person and online meeting information, optional material to bring, and a snack and beverage menu. In both session one and the reminder email co-designers were informed: (1) about what material, medium and tools I had available for the sessions, (2) that they could opt to bring their own materials to support their creative process (3), they could let me know a few days before a session if they needed any additional materials and I would do my best to accommodate.

Gathering and Curating Photos and Artifacts

Co-Design session two was designed to: (1) affirm consent was ongoing, (2) guide co-designers with gathering, creating and uploading photos, artifacts or both to their file folder, (3) identify what joy and care mean to them, as well as what their current access needs are in any or all of the following indoor and outdoor sports, recreation and leisure programming and community spaces, (4) analyze their data for unique ideas and patterns using a preferred medium and method (see Appendix N for the session outline and activity prompts).

Community Members

At the start of the session, I rechecked in with community members regarding the format for the day, and they agreed and I added that they could illustrate, take photos, yap (or talk), write or use any combination of their preferred methods in response to the prompts in any order, and choose as many or as few prompts that resonated with them. So, they started with “Activity Guide #1” (see below) while individually illustrating and writing using a combination of either pastel, pencils, pens, chalk or white board makers—at their own time and pace silently or while listening to music with headphones. After completing their illustration and writing, they proceeded with activity guide one and two choosing to “yap” (or talk) sharing the stories behind their creative process and analysis of their artifacts, ultimately taking the format of a show and tell. Next, I worked with one community member to complete “Activity Guide #2” by uploading their illustration as a photo and analysis as transcribed oral storytelling into the session folder. Two community members needed to reschedule part of session two’s “Activity Guide #2” and session three instead of completing it back-to-back.

However, since session three started with the same analysis prompts available at end of session two, the community members were able to seamlessly pick up from where they left off.

Community Facilitators and Leaders

I re-checked in with community facilitators and leaders regarding the format for the day, and they agreed and began: (1) following “Activity Guide #1” while individually drawing, writing, listening to and queuing music for the session, (2) took a break, and (3) follow “Activity Guide #2” and orally share the stories and analysis behind their creations. I also informed them that for both activities, they could draw, take photos, talk, write, or use a combination of their preferred methods in response to the prompts in any order, and choose as many or as few prompts that resonated with them. They did not have time to upload their data to the shared folder, so I offered the options to do so asynchronously and voluntarily (at their own time and pace), to complete it during the next session or that I could also help take photos and upload them. One community facilitator and leader who opted to work individually agreed to keep the conversation format using the activity prompts as a guide. Together we followed activity guide #1 and #2; I prompted and replied about what I was hearing to facilitate the conversation—their transcribed oral storytelling acting as the artifact uploaded to their file folder.

Storytelling and Imagining Possible Futures

Co-Design session three was designed to: (1) affirm consent was ongoing, (2) continue to identify what joy and care mean to them, as well as what their current access needs are in any or all of the following indoor and outdoor sports, recreation and

leisure programming and community spaces, (3) create space for them to self and co-reflect on their current experiences and imagination of future programming and community spaces, (4) gather, create and upload any additional photos, artifacts or both to their file folder (see Appendix O for the session outline and activity prompts).

The groups remained split by community members and community facilitators, but their individual and collaborative creative processes for the last session had the same format and are summarized below.

At the start of session three, co-designers selected one to two photos or artifacts that stood out to them to further analyze using the session three activity guide. Then, I gave them time to review the remaining questions and informed them that they could illustrate, draw, write, talk, take photos (of any new artifacts), or use any combination in response to the prompts in any order, and choose as many or as few prompts that resonated with them. After covering the questions that intrigued them the most, they used the remaining time to answer additional questions in the guide while also following the flow of topics that emerged. Together, we uploaded and added either their illustrations and artifacts (as photos), drawings (as photos), poems (as photo of text and transcribed audio), writings (as text) and analysis as transcribed individual or collaborative oral storytelling into their session folder. That said, co-designers either used their own phones/cameras to take photos or used my own camera.

Asynchronous Data Gathering

Some community members and facilitators and leaders opted to continue working on their artifacts asynchronously after session three, giving them a deadline for

uploading. That said, post session they were reminded of the following: (1) that the work they do beyond the co-design session times is voluntary and there is no honorarium for editing or changing their data, (2) that they could review and edit any of their own data in their file folders by the withdrawal date, (3) that I would send the member check with the analyzed data so they could voluntarily validate or change their perspective in any photos, artifacts, quotes, captions, analysis or all things attributed to them in the final report.

Consent for Taking and Using my Photo or Story

The “Consent for Taking and Using my Picture or Story” (see Appendix P) form was designed for co-designers to ask anyone who may be represented in their photos, artifacts or both for consent. The form and how to use it were part of the ethics training in session one. However, no one decided to use the form; hence, co-designers opted to omit people's names, use visual or verbal metaphors and allegories, as well as reference general or personal experiences.

Chapter 6: Data Analysis

The data source included artifacts, captions, and analysis gathered through photos, audio transcription, and text in response to the co-design session prompts. Data also included notes taken by the graduate student researcher, which were primarily used to track design decisions, the flow of information shared and non-verbal gestures throughout the session. Building on the co-designers’ multimodal approach, data were analyzed using a combination of Laurel Richardson’s (1999) work on “Creative Analytic Practice” (CAP) and Braun & Clarke’s (2006) phases of qualitative thematic analysis to

answer the research questions. CAP's framework outlines and expands what creative methods of ethnographic inquiry can be and how to analyze methods that:

[Are] not alternative or experimental; they are in and of themselves

valid and desirable representations of the social. They display the

process and the product as deeply intertwined; both are privileged.

The product cannot be separated from the producer or the mode of

production or the method of knowing. (Richardson, 1999, p. 661)

That said, the mediums and methods of inquiry that can be analyzed using CAP are:

“autoethnography, poetry, drama, conversation, new journalism, readers’ theater, performance, hypertext, fiction, faction, creative nonfiction, true fiction, aphorisms, comedy, satire, layered texts, writing stories, songs, museum installations, photographs, body painting, choreography and so forth” (Richardson, 1999, p. 660). Co-designers ultimately chose to use some of these including poetry, conversation, writing and telling stories and having us take photographs of their work. They have also now expanded the options to illustrations and drawings. I will use the five analytic criteria of CAP where are formatted like reflective question in the conclusion to analyze what I think this paper achieved.

Thematic analysis is the iterative and systematic process of coding qualitative data to ultimately name and define themes (Braun & Clarke 2006). Therefore, to identify the meaning of patterns (the themes) within the data, I followed Braun & Clarke's (2006) six phases of thematic analysis: (1) familiarizing myself with the data, (2) generating

initial codes, (3) searching themes, (4) reviewing themes, (5) defining and naming themes, and (6) producing the report. Next, I adapted the subsequent guidelines and application of each phase by (Grano & Gibbons, 2024) to develop my own systematic way of iteratively analyzing the data.

For phase one, I read the transcripts while listening to the audio to ensure the words matched verbatim (word for word) and started taking initial notes. Matching the words verbatim was also an ongoing process as I familiarized myself with the voices of the co-designers over audio. I also read the notes I took during the co-design sessions to further support my own memory of our design decisions, the flow of information shared, and to fill in any missing words or non-verbal gestures in the narratives—such as laughing, co-designers putting on headphones to listen to music, as well as passing a phone back and forward to queue songs while answering the prompts.

I used a combination of deductive and inductive coding. Deductive coding meant I looked for “predetermined” code words that connected to the main research questions and activity prompts such as “Black Joy”, “care”, “needs”, “barriers”, “imagining,” and “co-design”. On the other hand, inductive analysis is a “process of coding without trying to fit it into pre-existing” codes, theories and frameworks (Braun & Clarke, 2006; Grano & Gibbons, 2024). I did this by letting the data “breathe,” allowing unique stories and collective themes built from the co-designer’s words, or my own interpretative layer, to “inform the research findings” (Grano & Gibbons, 2024; Scott, 2024, p. 44). For example, Soyini noted that “care” and “community” were two of the main themes of their story. After re-listening, I noticed a pattern of the work being done as *Creating Caring Communities*, which further iterated to *Co-Energizing Caring Communities*. Hence,

forming a theme that combined Soyini's In Vivo code words with my interpretation of what was happening in the story.

Richardson (1999) and Braun & Clarke (2006) call for researchers to be "reflexive" (p. 82) around decisions made during the analytic process. This shows how researchers actively contribute to identifying codes, patterns, and ultimately themes. I did this by adding my voice in *italics* between dialogue when I thought it made sense to offer more context behind my thinking. For phase two, I re-read the transcripts while listening to the audio and deduced initial codes for each co-designer's artifacts. During the first two phases, I stayed close to the data using participants' language verbatim (word for word) to gather "In Vivo Codes" and wrote my own abbreviated description of what was happening in the data.

In Vivo Coding is described as: Assigning a label to a section of data, such as an interview transcript, using a word or short phrase taken from that section of the data. The aim of creating an in vivo code is to ensure that concepts stay as close as possible to research participants' own words or use their own terms because they capture a key element of what is being described (King, 2008).

For each co-design session transcript, I manually used Microsoft Word, making comments in the margins labelling codes within a narrative block or story (a section of dialogue). While working on phases one and two, I also added specific edits to the transcript outlined in the table below:

Since co-designers reflected individually or collaboratively using a variety of preferred narrative and visual mediums and methods of expression, I sought to find an

analysis practice that advocated for and supported this variety. When I found Dr. Chris Omni's website and body of work, I knew I had entered a world of vibrant, expansive inquiry that advocates for Black researchers and co-designers using diverse ways of knowing and being to design and analyze data. It was through Omni's (2023) dissertation on Black Joy in Green Spaces that I found Richardson's (1999) "Creative Analytic Practice" (CAP); together, their captivating and thought provoking practices further encouraged me to include reflexive interludes and my own short stories throughout the project.

In addition to CAP, I chose to use qualitative thematic analysis because it was clearly outlined by Braun & Clarke (2006) and applied in Gruno & Gibbons (2024) and Lam et al. (2020), two photovoice projects that shaped this research. It also supported my own accessibility need of having a flexible "recipe" (meaning a guided step-by-step process) to analyze information iteratively (Braun & Clarke, 2006, p. 78). In the same vein, as Braun & Clarke (2006, p. 98) the inclusion of this method is not meant to negate the importance and validity of "non-recipe" (meaning no step-by-step) processes of analysis. However, my hope is that the active combination of CAP's reflective criteria and qualitative thematic analysis guided steps strikes a fruitful and informative analytic balance, one that is simultaneously freeing, flexible, structured and organic.

Phase two also occurred during data collection. Omni (2023) states that, often, "Data analysis can only occur after data is collected, or in the case of CAP, while the data is being collected" (p. 61). During sessions two and three, I asked co-designers to voluntarily contribute to the analysis by identifying key ideas, recurring details or patterns for each of their artifacts in session two and then for one to two of their

artifacts. That said, their individual and collaborative identifications are the in vivo codes and themes which are their ideas, actions, emotions, visuals, words, symbols, expressions or gestures. I also edited in vivo codes by combining multiple words co-designers used in a narrative block or story indicated by brackets. I think this practice also aligns with inclusive design by inviting co-designers into the curatorial and analytical decision-making process, allowing part of the interpretation of meaning to be ultimately “By Us, and For Us” (Washington et al., 2024).

For phase three, I asked (1) what is happening across the sessions for community members and community facilitators? (2) What patterns do I see in the first set of abbreviated stories and in Vio codes, and what do they mean? Thus, I further added my own layers of analysis to create abbreviated or combined code words based on the content and context of the stories shared. Co-designers’ stories and phrases were longer, and I wanted to honour that through the in Vivo coding and then find ways to gather and combine their keywords into the codes that exemplify the themes and subthemes.

At this phase, I also started developing the thematic system map so I could see the words in closer proximity and begin distinguishing between themes and subthemes. It was interesting that individual themes and codes emerged but were still connected to the overall system and narrative. I also ensured that for the most part, the coding blocks (Excel rows) stayed in the chronological order of the stories (see Appendix Q). I did not want to categorize them by themes because the stories (which jumped between past, present, and future) were complex, and each block could represent two themes. In addition, the neighbouring blocks provided context for the evolving stories. Ultimately, I

wanted the narrative to feel organic, messy and a bit alive, as if you are travelling back and forth through time.

For phases four and five, I checked that the themes matched the coded extracts and the overall narrative, refining the theme names as needed (Braun & Clarke, 200). I did this particularly with *Co-Energizing Caring Communities*, originally *Creating Caring Communities*; after looking at the whole system and rereading the key words, I realized the fuel of care being transferred between people and bodies was energy.

In Phase 6, I collapsed any remaining themes and dialogue that made more sense together into a narrative block (a section of dialogue), and what was left were the most compelling stories. Ultimately, the goal was not to find a universal or one-size-fits-all truth but rather to illustrate the iterative process of meaning-making that emerged from this unique group of co-designers. As Scott (2024) says, “making meaning becomes a process or concept rather than just an outcome of the research” (p. 963).

Chapter 7: Findings

Art or like images, it's very subjective because everyone can take something or see it differently. Like if we're all drawing something, someone will be explaining it, and someone can take it differently as the other person, or it may look different or the same. So, I think that's the most interesting part about like visual communication is everyone sees stuff differently, but it still speaks to them. They still feel the same thing. – Savy

Navigating the Findings

The finding chapter represents the anthology and is organized by the emergent themes using both the co-designer's words and my own interpretations (see Table 1). This chapter ultimately reveals the indicators or ingredients of success (themes and sub themes) I arrived at with co-designers and how they were measured (see Table 2). In the codebook, I showed how coding blocks were often connected to two themes making it a complex system (see Appendix Q). That said, to make the findings chapter headings more readable theme names like "Cross Sensory Access Needs (Likes)" and "Cross Sensory Barriers (Dislikes)" are combined if both themes are present to "Cross Sensory Access Needs and Barriers". Similarly, this is done by combining the theme and sub theme of Collective and "Individual" Black Identity. On the other hand, "Imagining 'Harmonious' Futures and Methods of Futuring" is a longer theme name (as the future and method go hand in hand) so it is often split up based on the context of the story. As you settle in to read, listen, browse or skim this section I invite you as Omni (2023) has

to take a “collective breath” (p. x). So, take one big inhale.....and one big exhale.....as you enter the world(s) of Black Joy.

Table 1: Outlines the meaning of different special characters used in the dialogue

Special Characters	Description of Characters
Brackets around [text]	Brackets represent interpretations that the researcher added to the transcript and dialogue of non-verbal gestures, utterances, sounds, expression and if the audio was inaudible. Brackets also distinguish the researcher's interpretations and edits made to the co-designers words in the themes, sub themes and codes.
Question Marks (?) and Exclamation points (!)	The researcher interpreted the tone of the co-designers by adding question marks and exclamation marks.
Quotation marks within dialogue " ____ "	Quotation marks directly within the transcript and dialogue indicate that co-designers from the researcher's perspective changed their tone of voice for emphasis or to imitate another person's voice.

	Question distinguish co-desingers verbatim words used in the themes, sub themes and codes.
<i>Ellipses</i> : punctuation mark made of three dots (...)	Pauses, jumping or skipping over text to connect quotes together.
<i>Italics</i> under dialogue	Italics represents the researchers' reflexive interludes while doing data analysis.

Table 2: Outlines example codes for each themes and sub themes

Themes	Example Codes	Sub Themes	Example Codes
"Black Joy"	"[Going] Outside the Box"; Freedom to be yourself; Laughter; Seeing identity outside a "box"; Physical intimacy through "Sex"; "[feeling comfortable]"	• Successful Experiences • Recreation as a Metaphor for Identity • Metaphors, Similes and Analogies • Types of Sports Recreation and Leisure	Black Spaces; Creating a "Black Student Association [BSA]"; "you are a puzzle that is still being solved"
Cross Sensory Access Needs (Likes)	"Funding"; "Seeing artwork...achievements... windows [tasting] food... and hearing music"		

Cross Sensory Barriers (Dislikes)	White Gaze; Feeling "Weird, Surreal Bizarreness"; "Chlorine and muriatic acid"		
Co-Energizing Caring Communities	"[Warmth, comfort, consideration or just love...and linked energy]"; "Boundaries"		
Collective Black Identity	"Ubuntu"	• "Individual" Black Identity	The "Self", "Personal"
"Uniqueness and One-ness"	"Interconnectivity of just like the different minds [and bodies] just coming into one"	• In system map connects directly to Collective and Individual Black Identity	"[feeling comfortable]"
Synergy and Ecology	"Linked Energy"; [warm, "bright", "yellow", "organic", curvy and wavy lines with sparkly stars];	• In system map connects directly to co-designing the future and "Uniqueness and One-ness"	
Imagining "Harmonious" Futures and Methods of Futuring	"[Multi-purpose community center for the Black quotidian]"	• Co-designing the Future	"Multiple Channels of [Feedback]"
Next Steps		• Future Black Joy Research • Diffusion of Artifacts • Opportunities For Us, by Us	"Black people co-existing in queer" sports, recreation and leisure spaces (SRL)

Note: Cells are left blank when there are no sub themes or there are only sub themes that attach a main theme.

Black Joy and Cross Sensory Barriers

"[Going] Outside the Box" and "Rules" for Black hair



Figure 2: Savy's chalkboard illustration "Black Joy" zoomed in on the figure inspired by the game "Subway Surfers" and a show "Hey Arnold!" labeled as "Afro-Hair Don't Care".

Savy: Ohh, well, I was thinking about Black Joy, like, what does it mean to me? Like, how would you personally define Black Joy and care when participating in these

contexts? So, I automatically thought about our hair, for example...when you are in certain activities you have to wear your hair a certain way. And in Jamaica, there was, I think they banned dreads or something like that. Yeah, in like schools...they banned it, and it's just like what the heck, I feel like it's like...um, diminishing us like who we are as Black people. And it's like, we can't really like embrace ourselves because it seemed to be like, or not like neat or not like groomed, but it's just like, who said that? Like, like, who said who said...that it wasn't groomed, you know, it's a society. It's not us. It's those social norms that shape who we are. And I feel like a lot of other people, Black people, we just keep, we just keep us in a box. We don't go outside of that box thinking that we can be more than what the people see us as. So, I think Black Joy is not listening to those rules that they have like for Black people. And we just go outside the box and do whatever we want because it's like, you're not hurting anyone, you're not harming anyone. It's just who you are. So, you should just embrace it, and so, and in sports you know the old basketball people, they used to have the afro. You don't see that no more.

Nya: Mhmm and do you find that that is here in Canada as well?

Savy: Yeah, sure. I feel like...I know for jobs like. But like, I don't know, I feel like it's just not fair. Like I feel like if you're having a job, like why does your hair matter? Unless like you're working with a food and like you don't have long hair, and it's going in the food. But like I feel like, I feel like how you wear your hair doesn't really matter. It's a job...and I'm just like this [workplace] is...obviously racist. I'm not, the type of person to call people racist because like, I don't like to point fingers at people and call people names when like that's not the truth, it can be something else. But [this is] clearly racism [and] clearly discrimination. [I've done work] training on discrimination, on those type of stuff so, I knew this was discrimination. But they're saying like, oh, you can't wear your hair. You can't wear your hair out, like your hair has to be tied back or something, or like it has to be like slicked down or whatever. And I'm like, I'm wearing my hair how I want to wear my hair. Like I literally got my, I went to like a curly hair bar or whatever, and they defined my curls and I wore my afro.

Nya: Well, yes, you should be able to wear it how you'd like, and I'm sorry that they're limiting that!

Black Joy

Recreation as a Metaphor for Identity

Freedom to be yourself

Savy: I think what I like about recreational space, it's like you can do whatever you want freely. Like it's for you to just...you know, if you like to play sports or whatever, [because I work in recreation right now]. And even when I was doing like the recreational stuff, like you can just do whatever you want, freely. Like, there's no rules, like everyone's involved, everyone's allowed to just be themselves and just...like, it's literally, like, I think recreational spaces is for people who...I don't want to say identity crisis [all laughing] It's people who are trying to find themselves, you know like...that's what it's there for.

Nya: Mhm is it almost like an identity exploration or like expander?

I heard and interpreted "identity crisis" as something helpful and positive for both finding and expanding the boundaries of self.

Savy: Yeah, mhmm.

Cross Sensory Barriers

The White Gaze and Exclusive Sports Recreation and Leisure (SRL)

Savy: ...I realize, like the places that are not inclusive, obviously, that's goanna be the country clubs.

Tanto: Yeah...anytime I see older white people I tend to stay away from that. I don't know, about y'all but sometimes being around, I was at a wedding thing recently and there was just a lot of older white people and being around them sometimes makes me a little bit nervous, cause yeah, there is this weird overt like, like, it's hard to really explain, but you can always sense that they're looking at you weird, or there's some kind of weird, so any spaces that just is just mostly older white people, I tend to stay away from those personally.

Savy: I used to work at a golf club. It's only white people. No Black people...It's probably different....

Tanto: Yeah, it's weird. It's. It's.

Savy: You've been to one?

Cross Sensory Barriers

Feeling "weird, surreal bizarreness"

Tanto: Like months, like years ago. I went there with like a friend of mine. Like I also like. I have white friends that invite me for a white functions [laughing] I have to put it that way. But yeah, it's always really weird. I don't like, like, it's whatever. It's getting a little bit better over the years handling it. But like I said, I was over at a wedding thing last weekend and it was just mostly, and it wasn't as bad, but they're just moments here and there. It's kind of like that one show, Atlanta?

Savy: Atlanta?! I know that one.

Tanto: Donlad Glover, where like he was even talking about it behind the scenes that like the show is literally how it feels like to be a Black person in America. And like it feels, because the show is very, not to get too film nerdy, sorry. I'm a bit of a nerd.

Nya: No no...all good!

Tanto: Like. I'll explain myself, but it feels very Lynchian, and in the sense that, like, David Lynch, like the film maker. Like, in terms of how he has this weird, surreal bizarreness to it when you're like in those spaces. So yeah, that's how it always is to me sometimes. And I feel like that's like one of those pieces of media that portrays that feeling very well, because of just how bizarre the show is. And that's how it is, especially like certain interactions. But yeah.

Nya and Savy: Yeahh...

Cross Sensory Barriers and Access Needs

"[Lack] of Warmth" and "weird energies"

*I want to be very clear here that Blackness is **not** a barrier. The barrier is making Black people aware of their skin color, identity or difference by treating them with a "[lack] of warmth" or giving of a "weird energies".*

Savy: Would this be considered recreational? I guess...it was like a training. I went for some like training for...babysitting. You do it cadets. It's I forgot the name of it, but like you do cadets, first aid, whatever.

Nya: Oh Yeah, yeah, yeah., I know exactly [it's this first aid course].

Savy: Yeah, yeah, yeah. See. that's the one.

Savy: Broo, I went to some, white, white [town] [all laughing]. But like, I don't know. Usually when I walk into places, I don't like count how much Black, how many Black people I see.

Tanto: Yeah.

Savy: I just go in. But this time...if I feel like I'm like...

Savy & Tanto: the only Black person...

Savy: It's cause you guys made me feel like that, you guys did something to make me feel like that, because I don't, I don't feel like, I don't go into places and be like, ohh, I'm the only Black person, like I just don't care, like I don't care.

Tanto: I don't care usually, I mostly don't, it's just like you can sometimes I can always feel it.

Savy: Yeah, it's a feeling, yeah.

Tanto: So, it's like...there was another thing I went to last year that I was like, I looked and I was like the only Black person there and then the other person of color, there was like an Indian woman. And like at first it was okay, I just didn't care and then after I could feel it. It's more worse because...like I have my like septum [a nose piercing] a lot of the time in and I'm usually like very out there sometimes when I dress and like I, it's like both at the same time. It's like, oh, no, you're a Black person but you're a Black person that looks kind of weird.

Nya: Ahh not what their image of...

Tanto: Yeah, not only do you not fit the, not only are you a Black person but you don't fit the image. Right, it's like this other thing, and it's like...ahhhhhh....so you do feel it sometimes, but it is what it is.

This next part of the conversation we were bouncing back and forth quickly so I was listening, trying to let them define their feelings while also remembering my own shared experiences.

Nya: Yeah, and your both kind of pointing to...this general feeling that comes up, even if you go into it being like, oh, it doesn't matter. But then you're feeling like...there's not that like....

Savy: Warmth?

Tanto: Yeah.

Nya: Or like reception to you, if that makes sense.

Savy: & Tanto: Yeah...Yeah

Nya: Or again, I don't want to put words in your mouth...

Savy: it's an energy thing.

Nya: Right, there feels like there's some sort of energy disconnect there where you're like, I'm just, "I'm here", how do you meet me?

Tanto: Yeahh...but when I go to like a place where, you know, like, for instance, the place I was last weekend [a wedding], when I knew, I was going to, I knew there was going to be a lot of older white people...I had to bring my vape pen, my little...what's the thing? There's for anxiety that some weak things have.

Nya: CBD [Cannabidiol]?

Tanto: Yeah, it has CBD thing that genuinely helps with my anxiety. So, I had to put that with me. So that ended up helping for the first couple of hours of it. So, it's just because, like, I know how those kinds of people can be, so, and even though overall it was a good experience, I had a great time, like certain points of the night, which is like, you know, weird stares and just weird energies from people, and it's like uhhhhh...It's kind of frustrating every time that happens. It's just like I know why you're looking at me like that ahh stop.

Nya: Yeah, yeah, I think...the energy you're getting in that space and feeling overlooked at almost is what it sounds like.

Tanto: Yeah.

Black Joy and Methods of Futuring

Seeing identity outside a "box" and "[Gods Calling]"

Savana: Mhmm yeah, and I feel like...cause people often...I don't know about how you guys feel, but I feel like people often shape their experience based on like past experiences....

Nya & Tanto: Mhmm...Yeah

Savana: and they make it shape who they are, but God doesn't call us to shape our past. He sees us for who we can become. He sees us for who we can become in the future. So, it's just like, I feel like we shouldn't keep ourselves in...a box, like I said outside of the box, and just see people, see yourself for who you are in the future, for

someone better and someone more than what society tells us that we are, or what we experience. Like you can have a bad experience with white people or like Indian people or Asian people, but like that shouldn't have to shape your generalization for all of them.

Tanto: Yeah, Yeah, like it's like, that's like the weird thing I would experience with people nowadays, especially like kind of the rise of racism against Indian people in Toronto, especially. It's just like, yeah, like you have some experiences. I feel like, even like I have had some experiences, but I don't generalize and say oh, it's all Indian people.

Nya: Yeah.

Tanto: Like, I'm just like that is not who I am, I'm not limiting like my experience to a race of people. Like, to me, that feels very redundant and it's weird that that's how the world thinks, in this like very post-Trumpian world and post like...cause it affected everything. It's not just the states but just our sense of view of everything and just simplifying things. Oh, we're back to if this one person does this thing, that is their race. I mean, I'm like, that's so redundant.

Black Joy

"Feeling Comfortable"

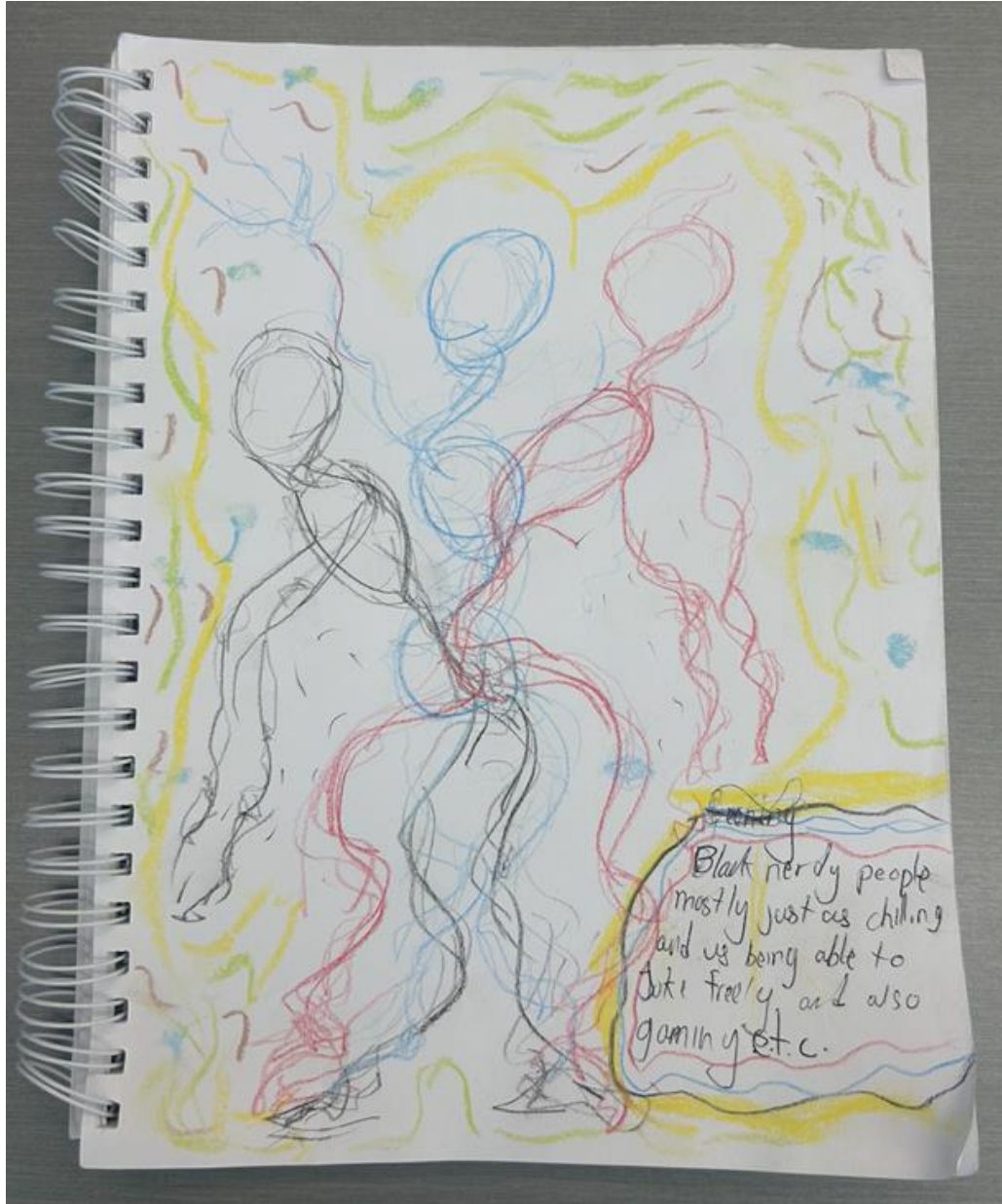


Figure 3: Tanto's sketchbook illustration has a working title of "Oneness" and is of "Black nerdy people mostly just us chilling and us being able to just freely joke and also gaming e.t.c.".

Nya: I see you were working on something. Did you want to talk about it, or do you want to just leave it as is?

Tanto: I'll talk about it. Yeah, so this is what I drew...I'm an abstract person, so this is an abstract piece.

Savy: Oh, that's nice...when I was looking at it before, I thought it was...like a body.

Tanto: Yeah, it's like a body stream of consciousness kind of thing, that's what I usually draw sometimes when [I'm just trying to get it out]. So, I always have to like to explain to people like what I'm doing...because I was just drawing through my mind as it was going. Hence, why I needed music because music always helps me.

Nya: Mmhmm

Tanto used the second prompt, "What people, activities and spaces make you feel most joyful and cared for? Why? as a "base" for their illustration and then they "branched out and started moving".

Tanto: So, I like I hung out with like one of my homies recently, like that I haven't seen in a while and like every time we hang out...it's just always like. I don't see him often, [he lives far away] but every time we do it's just like a ball and he's like and then I'll hang out with my other homie and their both just like, [inaudible] and like talk shit, like listen to music, freestyle [laughing] like badly, but like fun to us. And like some of them like at times they would go play basketball and like that is where the recreational part comes up. I don't play basketball they forced me to do it. It's like, it's an obligatory thing. It's like, I don't mind it because I'm like, shit, fuck it why not. But I also realized like when I'm in that space, especially when I'm in spaces, I know this like with those spaces, when I'm with Black people, especially with Black, nerdy people, like I feel the most comfortable. I feel way more comfortable with those kinds of people than literally anyone else, to be honest. Like, I don't know, like I have different, like kinds of friends. Like I have Black friends, I have white friends, like those kinds of spaces. But like with Black people, it's just always so chill. I rarely ever, almost like there's some, like, I'll put

it Nigga moments sometimes, but like, it's nice. It's good to feel like you're yourself. It's good to feel like there's no judgment. And like, it's just awesome.

Even like with my homies, because I remember when four years ago, like I came out to my homies as pan. And like, they're all supportive, because they're like Niggas, Niggas so it's just like oh okay so it's just like is this going to make the vibe weird? Am I going to get the "...homie you checking me out?" Like no brother [laughing]. But it's fun, like no judgment kind of spaces. And those are the kind of spaces I like, especially with like, because I prefer hanging out with like Black people and like my Black friends usually. And in relation to like the other spaces, like we mentioned earlier [we discussed being in predominately white recreational spaces], it's just almost night and day. Because it always feels like sometimes you have to act a certain way, you have to be a certain way. As someone that has anxiety, it's not the best. So that's why I just always feel at peace. Like even sometimes if with the homies, we can literally just exist. Like we can exist alone, if that makes sense. Like we can listen to music and literally be on our phones, we have literally had hang outs like that and it's blissful to me. It's so blissful. And I just, that's one of the spaces. And the same thing, like recreation activities it's basically the same thing with all of that.

Nya: Oh, that is so cool...because I'm seeing a lot of...what Savy saw like "bodies" and it's looking like consciousness connecting between whoever you're with.

Tanto: Yeah. Yeahh.

Black Joy

Successful Experiences in Black Spaces

Nya: Are there any other opportunities for participating in sports recreation and leisure for you?

Tanto: Yeah, this [Black Community Group] for instance, like when I first started going...I didn't even know that existed, and then...a friend in my program was like, "Hey, do you know like there is like a [Community Group]? It's like... for Black people, for a change, you want to come check it out?" Like, yeah, sure, fuck it, why not? And I went, I'm like, this is like chill as fuck [laughing]. Just like, it's always cool it's like, it's nice...in Black spaces, it's just naturally...hard for me to overthink.

Collective and Individual Black Identity

The “Uniqueness and One-ness” and “[feeling comfortable]”

Nya: Did the colors and shapes signify anything to you?

Tanto: I think like for me, it's just like, just like the feeling of connectivity...connectiveness, like different minds, like, because we're kind of almost different people in a sense, but like, we just all get along. And it's just like that interconnectivity of just like the different minds just coming into one.

Savy: Oh, I wanted to add into what you said. I don't know if it relates, but it just brought up a thought. And when you're saying connected and we're all kind of like one. I don't like...I feel like people want to segregate Black people. I know we're different, but they try to like, “oh no, you're this type of Black or like you're that type of Black”. We're all Black.

Nya: Mhmm and Tanto, how would you describe it to someone who wasn't here when it was created? So, like for example, if another co-designer came in and they looked at your work, how would you describe it to them?

Tanto: Oh, I'll just throw it on with like a stream of consciousness like piece about like being one and being one with the community you feel comfortable with, like that uniqueness and that oneness of just being there and that comfortability. And like the

lines outside represent like a bit of that playfulness, I guess, and just that coexistence of that I guess, and it also represents like being, you know, one in like recreational spaces with other Black people and like just that comfort. It's basically just that, like just to break it down in simple terms of just being comfortable around like a group.

Nya: Did you notice any other key ideas, patterns, visuals, symbols, gestures, or anything that's coming out of that that you're like, yeah, that just stands out?

Tanto: I guess, like the main three gestures, like when you take a photo and everything, but like I guess the main three gestures, especially the blue, stands out for me, and like...like the blue, then somehow like the interlocking between like the blue and the red, they stand out like for me and then like it interlocking with the black also as well. Just like stand out because it's just like it hammers home the theme I'm trying to convey...I guess I think those are the ones that like I'm kind of proud of and like the ones that I might collect that I did.

Nya: You mentioned the blue, red, and black. Are those colors connected to the idea of the oneness or was it the consciousness or what was that?

Tanto: It honestly was just being like, I kind of want to represent like different people just coming together. I guess that's why I used like...brown, red, blue and black.

Nya: And what would you name the illustration that you did?

Tanto: I have no idea...I don't know [inaudible]. I just, I'll give it a random name, I guess. Oneness.

Nya: Oneness. Okay!

Tanto: Just that would be a working title for now.

Nya: Is there anything else that stands out to you or why do you think you created it?

Tanto: Okay, with art for me in general, I do sometimes stream of consciousness kind of something [inaudible] tools. Because like I, it's my brain of, it's like an anti-anxiety thing because I'm training my brain to not overthink things too much. So...I guess like the reason I just did this was just because like when you mentioned...you have the freedom to do anything...it was good because it gave me less pressure, and so I'm just like, all right, let me just [flow] my mind and anything comes and not overthink. I didn't look through my phone for reference. I didn't, because usually sometimes when I'm doing something, I'll look through my phone for reference when trying to draw and then I get inspired more, or, but like...I was just like, I don't want to do that. I just want to just give it some form of an authentic feeling. That's why I did it...yeah, that's why, because like the questions you're asking are very human, so why not give a very human response rather than like something that is like calculator or stuff, because I feel like if I start doing...“I'd have to pull up random pictures of Black people to draw” you know. So, I guess that's the reason why I did it, is just because I just wanted to give it that sense of groundedness.

Black Joy

"Unapologetic; Bright; Loud [and] vibrant"

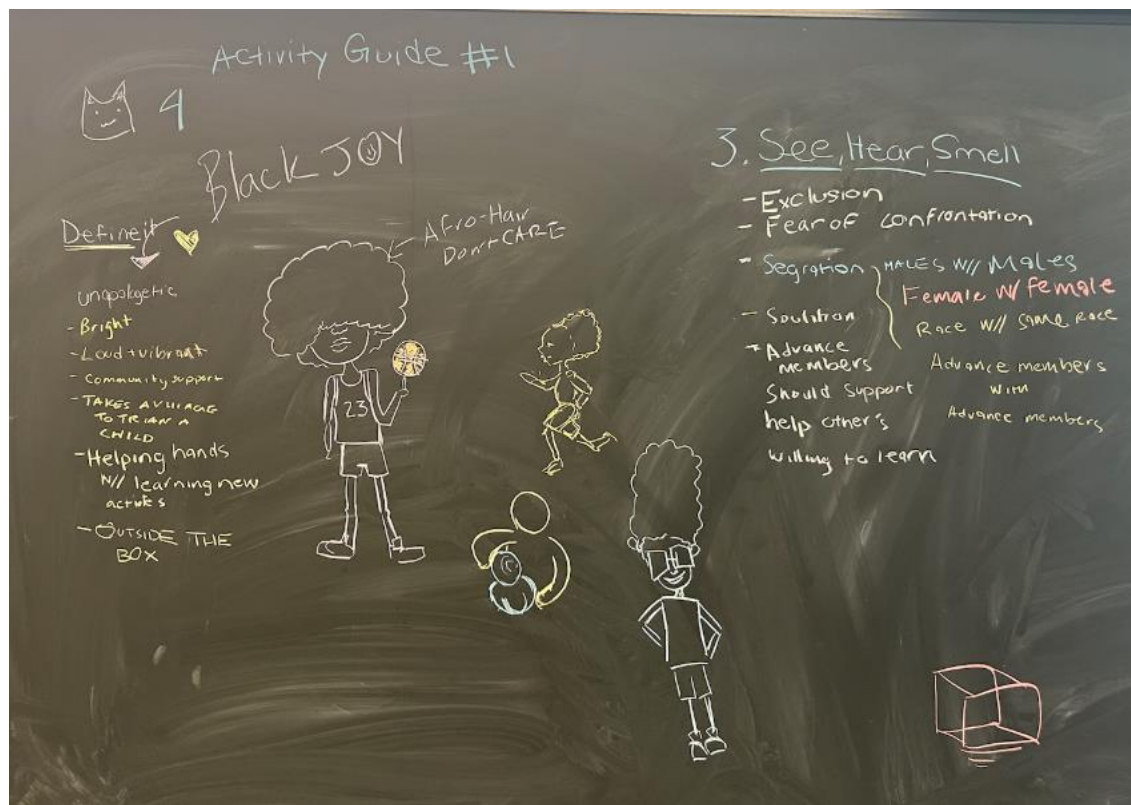


Figure 4: Savy's chalkboard illustrations "Black JOY" and "See, Hear, Smell." In the first illustration she wrote a list defining Black Joy as: Unapologetic; Bright; Loud [plus] vibrant; Community support; Takes a village to train a child; Helping hands [with] learning new activities, Outside the Box".

Savy: I drew like...like an afro, sports and stuff, basketball. Honestly, I thought about like...what did I think about? What's that game? Subway Surfers? [laughing].

Nya: Oh yeah...WAIT...that could be a character!

Tanto: Wait, what?

Savy: Subway Surfer the guy.

Tanto: Oh...da da da da da dun dun [vocalizing subway surfers' theme].

Tanto: The basketball?

Savy: Oh...is it like Hey Arnold too? I don't know if you guys...

Tanto: Oh yeah, I watched that show. I love that show...The Black kid from Hey Arnold.

Nya: Sorry, from what show was it?

Tanto: Hey Arnold. Have you seen it? Did you ever see any Nickelodeon when you were younger?

Nya: Yeah lots!

Tanto: Hey Arnold. Is the show.

Nya: Sorry, say it again [said while looking up the show name online].

Tanto: H-E-Y then Arnold, then space, then Arnold.

Nya: Then Arnold?

Tanto: Yeah, he's a guy with a football head.

Savy: Laughing...it's like a Dora.

Nya: He was like...oh, wait...

Savy: Hey Arnold!

Nya: Oh, wait, but why does he lowkey, like, because wasn't Arnold in, oh no, I'm thinking [starts laughing] I'm thinking about the ginger in um Magic School Bus.

All: Ooooooh hahahah yeah [laughing]!

Tanto: They're making a live action movie of Magic School Bus apparently...

Nya: Ohh really curious... Yeah, yeah, this um...it's giving like Recess [Tv show], like the same look as that? [talking about the illustration].

Savy: Yes, yeah, like that. Yeah, but that's what I, that's what I thought about. That's what I thought about, yeah.

Nya: Yeah, do you find? Just because you brought up Nickelodeon...that shows or like watching things are a part of your leisure time?

I was assuming and defining shows and watching things as "leisure time" based on my own lived experience and because I remember this part of the conversation felt so joyful and leisurely to me as we bounced back and forward talking about shows and movies.

Tanto: Yeah

Savy: Yeah, definitely. Cartoons. Yeah

Tanto: Cartoons, TV shows, movies...

Nya: Mhmm and like preferred on your own or like with other people?

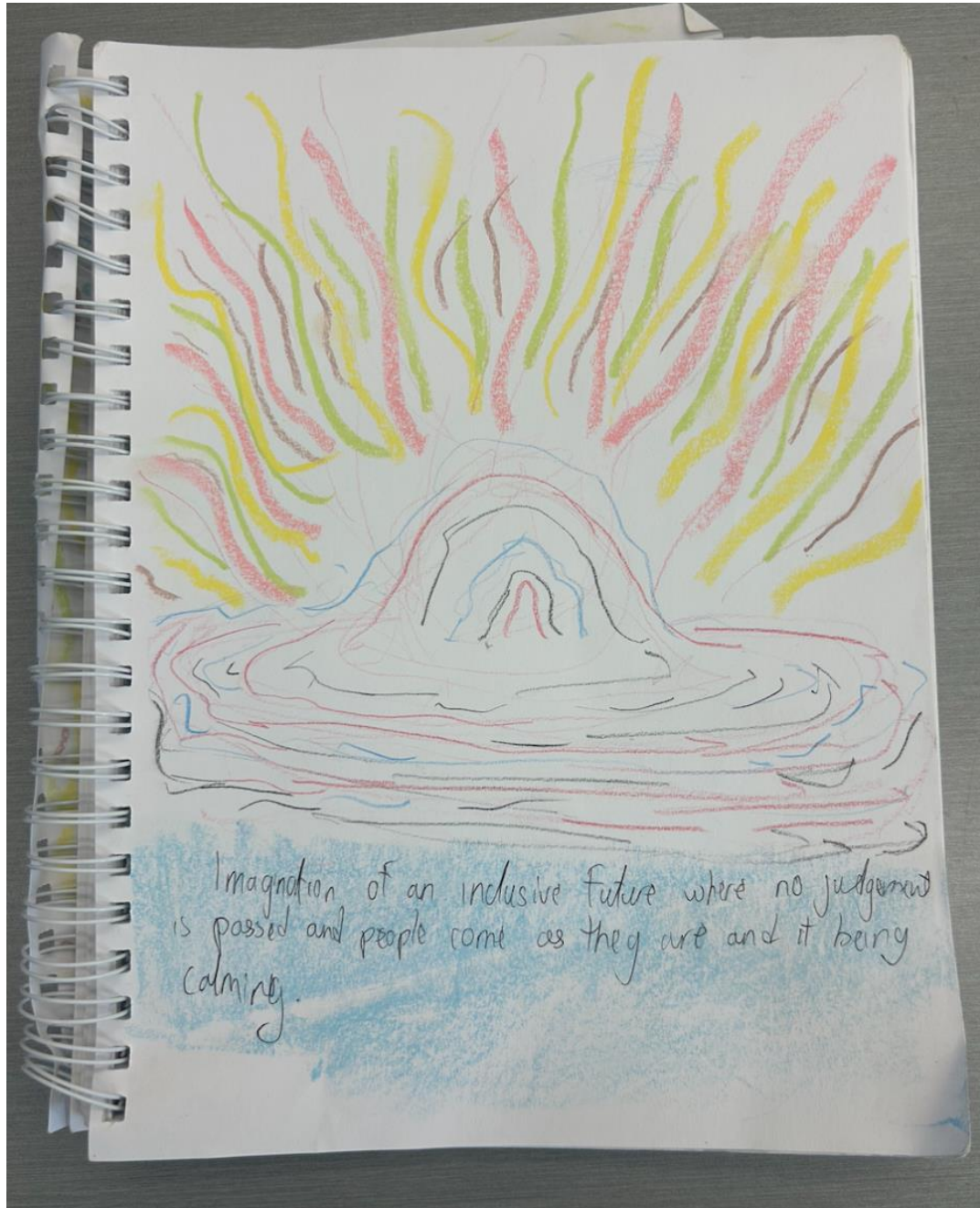
Tanto: I don't mind with other people, but I like watching stuff on my own.

Savy: Same...I like watching by myself.

Tanto: Like I actually don't mind watching shit with people, but if I were to choose to say watching stuff on my own, yeah, like I will choose on my own...It's very joyful for me. It's just, it helps. Yeah, like I said, like I'm also a bit of an introvert also sometimes, so...spending time with myself helps me personally.

Imagining “Harmonious” Futures

"non-figurative" and "abstract" Illustrating



Imagination of an inclusive future where no judgement is passed and people come as they are and it being calming.

Figure 5: Tanto's abstract illustration of "imagining an inclusive future where no judgment is passed and people come as they are and it being calming."

Tanto: I had to think for a bit. Yeah, and I kind of really went non-figurative for this. Yeah, like, oh, you guys could roughly make out some sense. This is literary not a thing...so you can understand I wrote something like a rough summary.

Nya: Beautiful. Ohh, I see that you used the colors again, the same ones from your first illustration [I see red, yellow, green, brown, blue and black]. Yeah, what are these [gesturing towards wavy lines]? Is this pastel?

Tanto: Yeah, yeah, the pastel chunks

Nya: So, first, yeah, was there anything, one of the questions that stood out to you that you wanted to build from?

Tanto: I did number six. I started number six as my base. How often do you imagine futures sports, recreation and leisure programming and community spaces, A, why, and B, how is the imagination being fostered? I kind of use that as a base and like for the future. So, like to me, that question just seems like the what I got from it, maybe I [inaudible want to talk to your attention], but like, it was just like, what do I want the future to look like? And like, I think like my thing was just like, we talked about it in the other session about like, okay, this is where we are right now. But like, I kind of like the idea of okay, and that one is like, this is where we are, but what about the future? So, and I guess like with this, I just kind of wanted to explore more like, okay, what is? What would that look like, and what would I want that to look like? And so, with this piece, I mean, while I was illustrating it...this is where it's gonna get difficult cause, the more like abstract, like I think with my work, the harder it is to like to interpret. The more abstract I go, the more...less figurative, the harder it is for me to like, to tell someone, "This issss like...what this represents". The other ones I could, like...it was okay, but with this, I'm gonna try my possible best, like, I'm sorry, sorry, I went, so abstract with this.

Nya: Noo, that it, is all good.

Imagining “Harmonious” Futures

“[Drawing the energy and aura of a future]”

Tanto: It's just how my brain creates...I don't have a figurative brain, as much as most people do, but...So, with all of this, like, I would say this kind of looks like a Saturn ring [gesturing to the middle of the page] in a sense, and also kind of looks like an explosion in a sense, and like this being like the thing that comes out of it [wavy pastel lines coming out of the Saturn ring]. So I guess like, I'm just like trying to portray like this idea with what this illustration is this idea of like...people come into those spaces and just being like, what if we're just in the future where like nothing “really” matters and we're just there to just genuinely have a good time and to genuinely either work out or like, you know, communicate and play with each other and like, none of the where [inaudible...who we are] and our preconceptions don't exist at all. It's just what exists is just us as humans just like communicating with each other and just interacting with each other and like not having like societal things like you know, be the thing that's preventing us from like doing that.

Nya: Mhmm

Tanto: And I just like, I kind of really just like that idea of just, you know, just being like, yeah, like leave whatever ideas and conceptions you have at the door and let's just like you know, vibe and, like, just play, and let's we're doing sports, let's just do sports, and then we're playing video games, let's just play, if we're singing and we're rapping, or literally just watching anything, let's just like genuinely do that, and if we want to have a discussion about that, we can, rather than it, like, rather than like just trying to like, ohhhh, I got to be this, be that, be that, and be that because this person, because I don't want this person to see me this way or those kind of communities. So, I think that's what this piece is trying to convey, especially with all of these going on and this being like the base of like what that is [gesturing at their illustration]. This energy and meeting that. So, like I would say like a lot of this thing is just energy based. Like, like this drawing

more specifically is just energy based. So, I guess I'm just trying to draw energy or draw aura.

Nya: Yeah, that's...I see that. I feel like it's like. It's very flowy, and again, you could tell me if I'm wrong, but like when I'm looking at it, I'm like, it feels so just like, "ahh" [said like a quick exhale].

Tanto: Yeah, yeah...it's like whatever you [starting to laugh] interpret it, but like, yeah, yeah. I really wanted to do like a weird storybook thing because you know when you're reading storybooks as a kid there is this illustration and then the writing is below.

Nya: Yeah, no, I totally see that...So, in terms of your process of futuring, is there something you find about the abstract thinking that comes quicker to you or as helpful?

Tanto: Yeah, it comes as helpful because like even when I think abstract from abstract, I can formulate it to be more cohesive. Because I feel like if I like start by being cohesive I don't think I'd be able to do this, and I think I would literally just be stuck in that chair, like going in circles, and then I'm just going to like start going on my phone, just try to start randomly looking for something, and then we're probably going to be here for another two hours, and so I feel like...for me and just my creative process, like I just vomit a bunch out. This is going to sound disgusting, vomiting and in that vomit, picking out the things I need from the vomit. So that's literally just how my processes is and that's just how I think about ideas.

Nya: Would it be fair to say that like the abstract kind of thinking is the is a more accessible way to start thinking about the future first, I guess?

Tanto: Yeah...yeah, yeah. It's just like trying to just feel things first and then deconstruct that feeling after.

Nya: Mhmm yeah, that's really neat.

Nya: And, um...do you feel like you have the time...to do that abstract thinking to then get to what you need. Are there enough spaces to do that?

Cross Sensory Access Needs

"non-figurative" and "abstract" illustrating and the freedom to do "art at my own pace"

Tanto: Well, enough spaces for abstract...to be honest, I, it's very iffy because not a lot of people are as open-minded for abstract thinking. I do you think it will benefit a lot, especially in spaces, especially since now, like in some [art spaces] because of accessibility and stuff, like, it's like encouraged...as long as I can explain it, they get it, so, but there are also some spaces that you know it has to be this, and like those ones I tend to struggle with, like I eventually do it, but like it's always a struggle at the beginning, so hence why, like, anytime I do art, I always like to do art at my own pace or like, you know, like rather than just being like, oh, this is how I have to do it. And, you know, and sometimes those things take me a bit longer.

Methods of Futuring: Stream of Consciousness

Nya: Are there any other sports recreation and leisure spaces where you're able to use that kind of abstract thinking?

Tanto: I guess so, like, sometimes I feel like with certain, if you're like, okay, maybe because I've seen like I've watched people play soccer in real life before and just like looking at how like they're playing soccer and they like they're trying to like figure out how to get the goal in and it's like they're trying to figure out creative ways to like tackle someone. So, it's strategic but also sometimes like it's very...like I've seen it before, it can be very stream of consciousness, the way that they're just like trying to like get the

goal in order, looking for how to tackle someone and then them just not overthinking and I'm just going for it. And so, I've seen that before in like some recreational sports and recreational spaces.

Imagining “Harmonious” Futures

“[drawing the energy and aura] of “One-ness”

Nya: So, um were there any other questions that you pulled from or was question six the one you focused most on?

Tanto: I think like, I mean, two and five and six. Do you notice any key details or patterns across your illustration? And I'm like, yeah, I kind of did [starting to laugh] like just like this and just it being like energy and aura and it's just like, you know, this is just some of the spaces is just literally energy based. Yeah, especially if everyone wants to get along, everyone's energy has to be in someplace where it all meets. If one person's energy or two person's energy is off, sometimes it can affect everything. I've seen it happen before. Like if someone just comes with really weird vibes, it can just mess up the whole thing, and it just creates a weird, awkward atmosphere. But if everyone is just on the same space and of the same or very similar wavelengths or grounded wavelengths, then it's actually pretty good.

Cross Sensory Access Needs and Imagining “Harmonious” Futures

Energy becomes “One-ness” through “conversations”

Nya: And how, I guess...how do you get to that groundedness? How do you get to that energy becoming that one-ness [I am starting to refer to their illustration in session two] that you were talking about?

Here I was starting to make a connection between the idea of energy in relationship to the “oneness” they saw represented in their first illustration in session two (see Figure 3). Tanto did not actually talk about “energy becoming that one-ness” when analyzing their first illustration. In the moment and now re-listening the audio and transcript my question reveals that I was interpreting live that the idea of energy may also be represented in their first illustration. Especially hearing Tanto say, “if everyone wants to get along, everyone’s energy has to be in someplace where it all meets”. I saw this “meeting” of energy visually and verbally represented in through their first illustration where “different people” and or “bodies” (as interpreted by all of us) are “interconnecting” in the middle (Tanto).

Tanto: Oh, like from my previous.

Nya: Yeah, sorry, yeah, pulling that into this illustration or the past one [from session two] how do you get to that energy feeling connected?

Tanto: Mhm conversations...just conversations, just having conversations with people, making sure everyone is on the same spot. And if there are some things that someone is not really in for or comfortable with, then you're free to leave that space and leave it for people that get along better. It's not even that deep. It's not meant to be offensive at all. It's just what it is you know, it doesn't it's just all communication at the end of the day.

Imagining “Harmonious” Futures

Analogy of a Harmonious Black hole

Nya: Was there anything else about how you would describe it to someone who was not here when you drew it?

Tanto: The way I can describe this with someone is just like, I guess, like, because this kind of looks like Saturn in a sense and that's what, like, a lot of like this, like, was the first thing, was the first thing that came to my mind I was like "Oooo" Saturn, and it just like the concept of like.....it's not even Saturn, it's just more of like...it's Saturn, yes, but it's also, there's a black hole that looks [starting to laugh] like this. And so like just knowing like the properties of what a black hole is, like it just retracts. And I'm like, okay, what if I just play on that idea or like spin it in a way where like, it just like, yeah, it retracts, but like in a harmonious way. Like some concept of the black of black holes is just like, ohhh, like everything goes into it, but it all becomes one.

Nya: Ohhhh Okay!

Tanto: Yeah, it all becomes just one singular thing, because like in a black hole, time and space doesn't really exist or it doesn't follow those rules with time and space, like with certain Black holes. So just like, that's how I guess, like the closest thing I can describe it to is just like, picture like a black hole, but like one of those ones, because there are different kinds of Black holes.

Nya: Yeah, I've never had anyone explain a black hole that in that way, and that made a lot of sense...because it looks like it's like sinking [referring to the illustrated black hole], but at the same time it looks like it's also, expanding outwards too, so that's so cool. Or would you say that these [referring to the wavy lines] are going in or are these coming out?

Tanto: They can be going both in and out at the same time, and it's just like this free flow of energy going in and out.

Nya: Okay yeah...and how might this, strengthen the community you are part of and how could you share this with your community?

Tanto: Well, like this concept? Umm I guess like just like maybe I can, just talking, actually like conversations like I said earlier and just like, trying to make them understand like we're all one at the end of the day. Like we're all humans and we all want the same thing. We all just want to get along, we all just want to have fun, we all just want to connect. Like that human feeling, I'm getting to the core of it at the same time. Just reminding everyone that at the end of the day, we are all human beings.

Nya: Mhmmm...so, you're so you're talking about these conversations as a space where you could share things like this. Do you feel like that exists or that there's still a need for spaces like that?

Tanto: I feel like that some spaces exist, but I feel like in some spaces it definitely needs it, like, yeah, in some spaces it definitely does, like, it's it just depends, like...like, I would like it if I were to go to a space and it's just like no one thinks anything and it's just like, ohhh we're all just having fun here. And I've seen that before. Like, I remember I think two years ago or something or a year ago with one of my friends like a baby shower thing and like it was. It was a variety of people that are there, Black, white, everything. And then after, at the end of the day, after one point, everyone all decided to go play basketball. And it was just like, it was, it was like, of course, basketball is competitive, but like that free flowing of energy at that point, you know the color of our skin did not even exist. It's just we wanted to play a game and we just, and that was that. And it was, it was very cool. It was very freeing. There was just nothing. It was just like everyone just in the spirit of having fun and connecting, you know, rather than being like, "ohhh, I don't wanna play with this person is...whatever".

Nya: You had mentioned earlier about how this is like where those "preconceptions" don't exist and that sounds like kind of like what's happening there where it's just, you just go, you do, and you're together.

This story reminded me of what Tanto was imagining earlier, "So I guess like, I'm just like trying to portray like this idea with what this illustration is this idea of like...people

come into those spaces and just being like, what if we're just in the future where like nothing "really" matters and we're just there to just genuinely have a good time and to genuinely either work out or like, you know, communicate and play with each other and like, none of the where [inaudible...who we are] and our preconceptions don't exist at all". I think this story reveals that these "preconceptions" are the bias or notions we bring into a space about someone who has a different skin color than us.

Tanto: Yeah...yeahh. So, I do hope like there are more spaces like that. In my personal experience, it's always been mixed. Like there's some great spaces with like that that are very inclusive. I get those spaces like, yeah, you can go there, but like, just to be aware that people are going to look at you weird. So, I just have to just accept that. It is what it is. Hopefully, in those spaces, like there can be a dialogue, but like, depending on the person that is running it, they might not feel that comfortable having a dialogue about that, because they don't want to make people uncomfortable. And there's that like figuring out making people uncomfortable that prevents them from having [a dialogue] thus worsening the problem.

Co-Designing the Future

Nya: Okay yeah, so...how much are you involved in co-designing sports, recreation and leisure spaces in whatever area you feel that you connect to?

Tanto: How much am I involved? Personally, because I don't play sports as much. I'm not like the person that organizes it. But like, as someone who has friends that do it, I would like, and have seen, and just being around it, like I can just be there, and I can just like talk to people and like I could like just try to vibe with them. But like, I don't know, I'm not, I'm usually not the one that organizes sporting, because I don't, but like leisure stuff, like let's say like hangouts or like playing video games, like I, I can do, yeah, that's like very easy. I'll just do that with the homies and just get them to come over. And then we would just like sometimes like just drink and do just...just play like either they want to play 2K or they want to play Mortal Kombat or like some kind of fighting game or racing game. Like I can just easily do that. It's just like everyone is on the same page when it comes to video games.

Cross Sensory Access Need

Taking "[suggestion box feedback seriously]"

Nya: And are there ways that programming in community spaces could better address your unique needs? And again, it sounds like a lot of the things you were talking about are more like, you know, friend-based spaces [which are community spaces]. Is there anything that you would need in those spaces or in other spaces?

Tanto: Like the need to make it feel more communal?

Nya: Yeah, or just in general to address your needs better?

Tanto: I don't know. Like, I guess in the like you're about to go to like another public space, like maybe like a like a facility. I guess like maybe they have like I don't know suggestion boxes or like. Things on like things to email or suggestion would be great, I guess. Like, I don't know, in my experience, I haven't seen as much. I'm sure maybe they exist, but I don't know how seriously it's been taken.

Nya: Like, like the feedback.

Tanto: Yeah, the feedback stuff. It's like, I'm sure some of them just have that as like...you know, you have to have it, but like even if people suggest something. They take them seriously, so I guess like serious feedback recommendation would be like would be nice for a change and just them actually listening and not be like, "Ohh, I don't want to listen cause I don't want to make certain people uncomfortable." So is that weird thing is just like, oh, I don't want to make certain people uncomfortable so I could not listen to them. Then everything just gets worse.

Nya: So, you're not seeing a change...

Tanto: There's no change and it can get worse at times

Black Joy and Cross Sensory Barriers

Social dynamics, "peace and freedom", "love, sharing, inclusion, perceptiveness [and] acknowledgement"

Elyse: I think, and ohh, maybe this is kind of like...how my identity shapes my experiences. Okay, so when I was, and this was like, I was pretty young, but it's kind of like an early memory. I was in elementary school, and I started collecting beads at recess that I would find on the ground, I started collecting beads. And I built up a whole collection. I never made bracelets out of them. I just collected them. Because nobody wanted to play with me at recess. I went to a whole new school in a different community

and I was very, like I was a bit different from everyone else. I also, I think that some of them knew each other from like, like they moved from the same school, and I was kind of like the odd one out. I don't think I was really like, the odd one out, but maybe, like, like, I can't really pinpoint a reason why, like, like, I wasn't, like, very welcome because I was always kind. I was always like, um, like, I would always like, I was, like, I don't know, I didn't, like, really, like, like, show any or give any reason to be, like [inaudible...unwelcome]. But yeah, I would collect beads I think I did that for two years. I would do it at school, I would do it in summer camp. I would do it like, I would just collect beads, and I think I still have a box It's like a clear box and I have some. I organized them by colour and none of like almost none of the beads match, but I just think it's really cool that like, I kept that for over 10 years since the beads that I collected, like in my solitude.

Elyse: Yeah, they were on the ground. Oh, I just, I mean, um, like, the lunch breaks were like, 50 minutes long. They were pretty long. And, um, yeah, so, like, I just find my own things to do. Like, honestly and yeah, to me, that was collecting beads. I really, like, I'm passionate like, I love, like, arts and crafts. So yeah, even like in summer camp, when it was like, I think it was mostly like a sports centred camp, but sometimes there were breaks where we wouldn't have any activities or when we were like, in a waiting period and I would just collect my beads.

Elyse: So, these are beads that I collected from age 7 to maybe 9...it must be over 100 beads. [Elyse showed us the bead collection which looked like a clear container with multiple sections holding different colored beads].

Elyse: This kind of to me related to like Black joy...but honestly, when I think about it, it's kind of like ironic because I wasn't really happy when I was collecting those, but it kind of like brought me, kind of like some sort of peace with like not having anyone to connect with.

Nya: Mmhmm. Yeah.

Nya: Um... Awesome. And why, I'll ask Elyse as a follow up, why do you think that this, this story and this artifact stood out to you to kind of reflect on in this section?

Elyse: I was able to tie it to something and kind of like, it was kind of like writing, like breaking those, breaking the ideas up a little bit. Like I mentioned, how I separated the word joy, like joy and care. And then I made lists.

Nya: Yeah, and the summer camp was that indoor or outdoor?

Elyse: It was both. It was. It was like a [baseball] camp, so it was like we would do like baseball. So, it was baseball. But there was also like. It was also like we would also have indoor time, I think for most of the week we'd have pool days, like pool outings. And then we I think sometimes we'd have other trips, like science centres. But yeah, we were spend like most of the week indoors and we would do like activities in the gym, we would have lunch, we would and I think that those weren't, they weren't, like, I think at first when I started it, it wasn't like really like structured or facilitated. We would just sit there for hours and then that's when everyone would like go into groups and befriend other people. But I feel like I never really like, and maybe that's like kind of like part of like my identity. I at the time, like, even with the beads, I only spoke French and I think the people around me also, like they spoke English, even in summer camp, they spoke English. And so like, maybe there was like, like, they were hesitant or something to maybe interact with me. I understood English I just wasn't, like, very fluent in speaking the language and I wanted to make friends, I wanted to have friends, I was eager to make friends, but it seemed like there was kind of like a, but there's actually a difference between my elementary school and the summer camp. The summer camp was kind of in my community, so it was kind of people that like lived around me that like, like were maybe of the same cultures or similar cultures and like from the diaspora as well...this was at the camp...but at school, it was completely different... I went to like a predominantly white institute institution. So, it was really hard for me to be included like right away. I was one of the I was one of the three people of colour in my grade or...one

of the four. And that's like a grade of about...like 35? It was a small class and small grade.

Nya: Yeah, so it was a smaller class...so it sounds like that stood out to you that you, there was only a few people of colour in those spaces?

Elyse: Yeah

Nya: Yeah. And, um you were mentioning that you kind of wanted to separate out the joy and the care piece. Where does the beading kind of fall for you in that?

Elyse: For me, that's the joy. Well, to me, joy is joy in itself is like peace, freedom, and then things that bring me joy, arts and crafts, music and dance, sports and play. So, I think that, and care is like, love sharing, like sharing community and inclusion, perceptiveness, and acknowledgement.

Elyse: We were also, like, there's I think I have a lot of memories that I could kind of draw on, because I think that I think that some of these things stopped bringing me joy, maybe or as much joy, like maybe sports stopped bringing me as much joy as they did when I was younger. So, I so most of, like, if I make anything, I think it will mostly be like, of like kind of like, uh, like, earlier in my childhood or when I was a teenager.

Cross Sensory Barriers

Lack of "funding, support...and training"

Nya: Okay and if I can ask...why, did sports stop bringing you joy?

Eyse: Why did sports stop bringing you joy? I never. There's, like, four reasons for that. The lack of like, okay, so I wanted, I was I was doing basketball for a lot of years. I was doing that, and I wanted to join a league, but that requires like funding and support, and

I didn't really have that much of that. So that's, like, something that kind of discouraged me, discouraged me, the most participating in in school, but I feel like in school they don't necessarily train you, especially since like, I was like, obviously I'm tall, so I was like a tall player and I was always like, and I understand, like, like, oh, you're tall, but, like, I felt like I never got like, like, um...and I know that, like, also, like the coach knows best, but, like, I was always put in, like, defensive positions...because I'm tall, but I feel like I never really got to test out my skill set in other areas.

Nya: Mhmmm [this was deeply relatable also being a tall and starting as defensive player].

Elyse: And even with that, like, I would often get, like, placed in bench, and then at the end of the year, they'd be like, "Oh, you're really good, I regret not putting you in earlier." And this, like, has happened so many times. It just, like, I think I think I go long periods of time with no practice. Like I mentioned that because I don't have any, I wouldn't have extracurricular, like, like other people like, maybe in leagues outside of school and I was not. So, then I would get rusty and by the time we'd jump back in the new season, I'd be a little rusty, so I'd have like a warmup period to get like really good again and then that's when they'd be like, oh, you're really good. But it would be like near the end of the season. So, like it's like I wouldn't have access to like getting additional...

Nya: Support to like train...so that you could be prepare for the new season?

Elyse: Yeah, exactly.

Nya: And we were saying in school, and I'm thinking school, meaning high school?

Elyse: Yeah, high school.

Nya: Okay, so like, yeah, there isn't as much, yeah, training per se. It's just kind of you got gym class and those kinds of things.

Elyse: And then like the clubs, the athletic clubs. Right. And sports teams.

Imagining “Harmonious” Futures

Participate in "independent sports"

Nya: And would you say it's the same kind of where you're at now, too?

Elyse: Well, I haven't, I don't think I've done many sports since then. Okay, yeah to be honest

Nya: Yeah, and would that be something that you would want to get back to? Should you have the support to do that?

Elyse: ...maybe also light sports like badminton, tennis, swimming or biking, but more on the independent end...like sports that are more, like, someone else doesn't have to really measure it for you. You know?

Nya: Okay, yeah. Yeah, you get to, you can be trained, but you can you can run it yourself, essentially?

Elyse: Yeah. Yeah, you get to see your own progress and instead of telling someone kind of dictating, like, oh, stop there. You know, like [Inaudible...I am going] to have to do that.

Nya: Got it. Okay, so a little bit more independent.

Elyse: Exactly.

Nya: Self-run sports.

Elyse: Yeah. Or like activities I can also just do with like kind of my friends.

Cross Sensory Access Needs

“Equipment...[and clothing]” and “invest time...and own money”

Nya: But is there anything you need now to help you further participate in those activities that you mentioned, like swimming, badminton, biking, and on your own.

Elyse: I need to invest my time, and I need to invest also, like, my own money now because it's not really like my parents' funding, like potentially funding those things. So, like a lot of these things require equipment. Some of like, like, for example, if I wanted to play tennis, maybe there's places where they ran out, but I guess it'd be better to have your own equipment, like the dress for it, the like all of it, I guess. Yeah. So yeah, I think that's really it. It's nothing too crazy, nothing too big, because it yeah.

Cross Sensory Barriers

“Poor AC or lack of air conditioning, lack of maintenance [dirty public swimming pools], insects, dust and dirt”

Nya: What do you see, hear, smell, taste or touch that you like or do not like in indoor or outdoor programming and spaces?

Elyse: Mm hmm. Okay. But also, some things are kind of like, like, not health, but like, um, like, um, like, for example, poor AC or like lack of air conditioning. What else? When the places like, like, I think lack of maintenance, like, I once did like swimming

lessons in like a really, it was a grimy public pool. Okay, yeah. It was very, very dirty. I feel like they didn't really maintain it so much. And so, I couldn't go, I didn't, there wasn't a local pool in my area at the time. I would have to go into other neighbourhoods into other communities a bit further away to access swimming programs and swimming lessons. And yeah, I think that was at the time, that was one of the only programs that I was able to squeeze into, and I hated it because, yeah, the pools were extremely dirty, in my opinion. And like the pool.

Elyse: Well, I also don't like insects, but that's just like a personal pet peeve. Also, like dust and dirt, maybe from like the I'm allergic to dust and I'm also from the baseball. I didn't like the dirt. Got it. Okay. So is there. It's not really about like.

Nya: Mhmm...yeah, that can sound like that can be a deterrent from, , feeling comfortable in a space.

Cross Sensory Access Needs

“Seeing artwork, achievements and windows, [tasting] food, and hearing music”

Elyse: So, okay, so I have to think about what I like, what I like in indoor and outdoor spaces? Okay. Well, I do like to see **artwork** in it. Or maybe, like, **achievements**, like... I don't know, sometimes there's like these like, um, like this is usually in gyms, like it's usually like, I like it when there's, like the um.

Nya: Yeah, like the records. Yeah, yeah, yeah, yeah. the stats and stuff, um... Uh.

Elyse: I like it when there are **windows preferably**...see, here, smell, taste, or a touch...Oh, hear, music. I love to hear music. Hear, smell, taste...food.

Cross Sensory Access Needs

“Outreach”

Nya: And then what opportunities are around your school community or neighborhood?

Elyse: Okay, so I found like a use empowerment initiative that supports Black and racialized youth in Toronto, and I think they helped me a lot, like in barriers with like getting information...it's not that I didn't have access to the information. Like, I just didn't know where it to where to look for it. Okay. So maybe my lack of connections and they held like outreach [to help with employment] and like connect me with a lot of things. And it helped a lot with like funding and support.

Black Joy

**Successful Experiences look, sound and feel like
"[safety, collective understanding, dialogue, warmth,
freedom of expression, representation and
mentorship]"**

Elyse agreed that I could use a combination of what they said in the audio and their written responses to tell her story which is reflected in the dialogue below.

Nya: What has been your best experience participating in sports, recreation and leisure programming and community spaces? Why do you think that experience was successful?

Elyse: [A design program] - It was beautiful being in a community space by black artists for black artists. A safe space, collective understanding, dialogue and warmth. Less reservation for sharing diasporic art, space for freedom of expression, and representation and receiving mentorship and real-experience based advice from

someone who looked like us, made the experience successful. It was a really good program and I really enjoyed it...I really felt like...so comfortable and in that space.

Nya: What is one thing you hope or imagine future programming and/or community spaces will do differently?

Imagining “Harmonious” Futures

Through writing and oral storytelling

Elyse: Build it for...what little me didn't experience. More [of] such spaces, chance for younger children to access not leaving people singled out in a space intended for fun and communal. I don't think it necessarily has to be like...for Black people, by Black people, but kind of like it could be all sorts of people, but. I would like for those places to be like kind of diverse enough so that it doesn't like single...people out...in something that's supposed to help foster community and fun.

Next Steps

Diffusion of Artifacts

Nya: How might you share or circulate this future with your community?

Elyse: By word of mouth in different spaces in which I participate. By making social media posts to promote, posters at universities, community centers and spaces. I have an entire promo team (sisters) at home as well to assist in spreading the word. Sharing them in [Black Student group chats].

Co-Designing the Future

Participation is Co-Design

Nya: How much are you involved in co-designing sports recreation and leisure programming and community spaces?

Elyse: I see [co-design] as either leading or affecting like, and that could be by participating. I haven't taken much of a leader role, but I am somewhat involved, I think that to some extent, participation is involvement, similarly in this co-design project - our experiences, feedback and participation helped add to and build onto the program - executing the vision.

Cross Sensory Access Needs and Barriers



Figure 6: Savy's chalkboard illustration titled "Black Joy" is zoomed in on an icon described as "somebody holding someone."

Nya: Do you want to tell me a little bit more about what's happening in that illustration?

Savy: Um...There's somebody holding someone.

Savy: In [this] illustration like I did that, is helping each other and stuff, and like recreational spaces, cause like there is a recreational space, there is like support for helping each other, but they...oftentimes split people up based on your skill level or how well you can accomplish certain activities or tasks [see figure below]. And I just feel like

there should be, maybe there is, I don't know, just speaking based on my experience, there should be areas where we can all kind of gather together and help each other out and we feel like we're welcomed into spaces.

Nya: And so, you're saying that they split you up into, again, skill level. How does that impact, your experience? Or what would you be looking for if it was different?

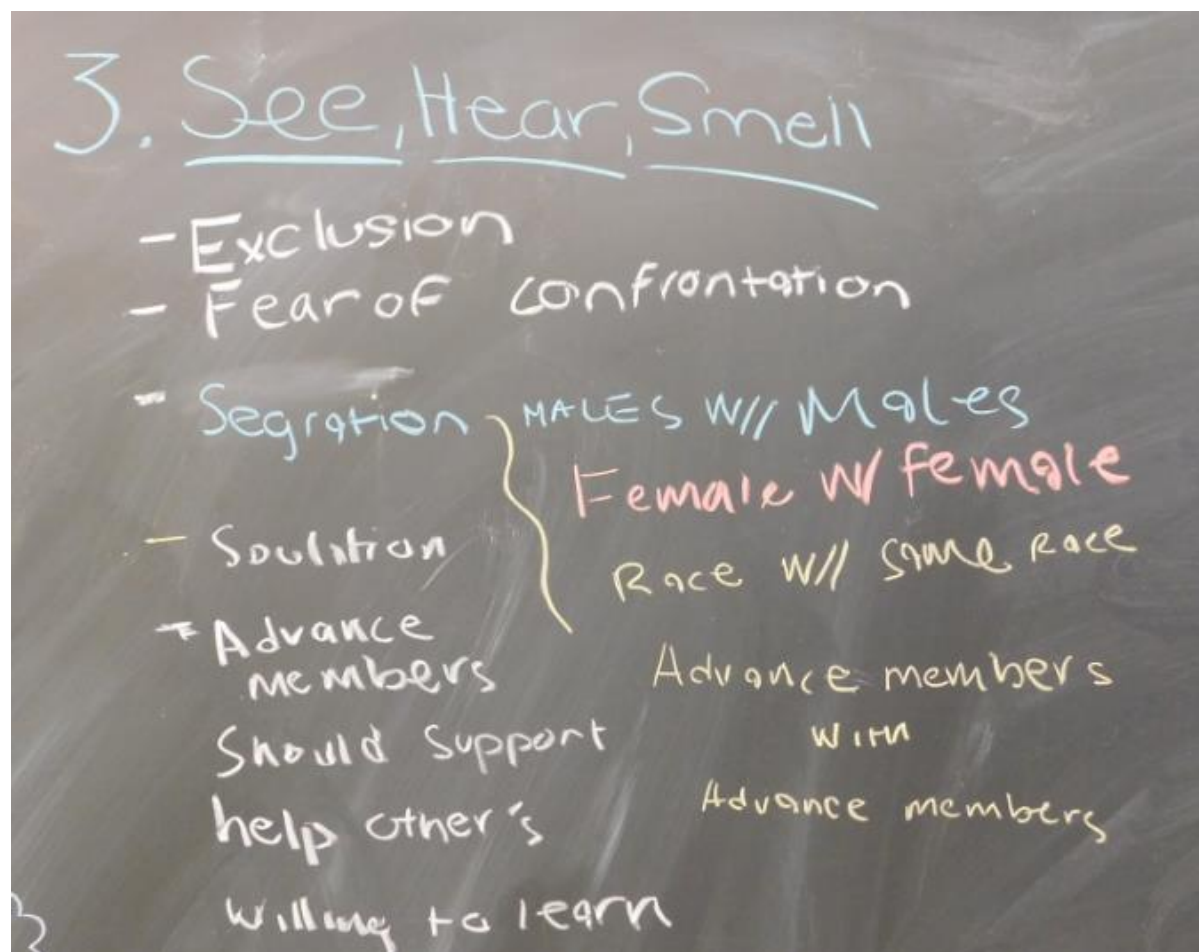


Figure 7: Savy's chalkboard illustration zoomed in on the title "See, Hear, Smell." Under the title is a list: Exclusion; Fear of confrontation; Segregation, Males [with] Males, Female [with] Female, Race with same Race, Advanced Members with Advanced Members; Solution, Advanced Members should support [and] help others willing to learn."

Savy: Um...I guess for me, like it would be cool to learn from someone who's more advanced or who has more like knowledge in certain areas to teach or to support

someone else. It doesn't have to be like the workers necessarily but can just be something that people can just help each other. Like you might be good at one thing, but someone else might not be good at another thing. So, it's kind of like a give and take. We just help each other. Because I feel personally, I suck at like volleyball. I suck at soccer, I just suck at sports, I feel bad. Like I'm not that good at sports. And me, I feel kind of hesitant to even play sports with other people because I feel like I'm just gonna like ruin their shine or like I'm gonna like make them like, I'm just going to ruin the game because I'm so bad. So, it's just like, I wish there was like an areas where like people who are more advanced can be like, I don't know, I guess more encouraging to and just like show you something you probably don't know. Rather than being with someone who, a group of people who don't know what they're doing and then we're all just being terrible together [starting to laugh] so yeah.

Nya: Yes, I will say I've heard that that same hesitancy from other people where it's like, "I don't know if I can do it because I'll feel out of place because of my skill level".

Savy: Yeah.

Nya: And again, from myself, I always say like to people that you can, volleyball is late entry. Bringing a little bit of my own experience into this, but like volleyball is a late entry sport. You can go into it at any point. And I always try to encourage people that no matter where you're at, like, you can do it. But it sounds like there's a little bit of barrier there with...people who are higher skill level not being welcoming into space. So, I am hearing that maybe having a mixed skill level spaces to help pass on that knowledge could makes everyone better by being together in that space.

Methods of Futuring

Icons and Symbols

Nya: Why did you choose this illustration? Why did it stand out to you the most from the works you had done last week?

Savy: Because it's more like a symbol, like an icon symbol. And symbols are very powerful. And I think it's a smart way to communicate to other people, like subconsciously, not subconsciously kind of like **indirectly communicate** to other people without having like a full-on portrait or like a painting.

Co-Energizing Caring Communities

"[warmth, comfort, consideration or just love...and linked energy]"

Nya: And is there a way that you would describe the symbol to someone who wasn't here when you made it and when you created it? Are there any like senses you would use to describe it? So, sight, smell, taste, touch, or hearing?

Savy: Oh...that's a... I guess warmth, comfort and consideration or just love (see Figure 6).

Nya: Do you notice any key details or patterns across your illustrations that you created? Or it could be just focusing on the one that you created, like this one, the, yeah.

Savy: Key details? Probably the hierarchy within. It's like someone's like looking over someone smaller than them [see figure]. As in like a hug, like arms wrapped around them in a circle. And like I use circles because like, I use a circular...I guess drawing

because when I think of the circle, I think of stuff linking together and being like supported. But yeah, probably the hierarchy between...the bigger person hugging the smaller person, because it just shows support and care for the someone else. But I also changed it into something better, and I think I like it (see figure below)

Savy: So, you know that thing when I was just like...you give, you give and take, like a give and take.

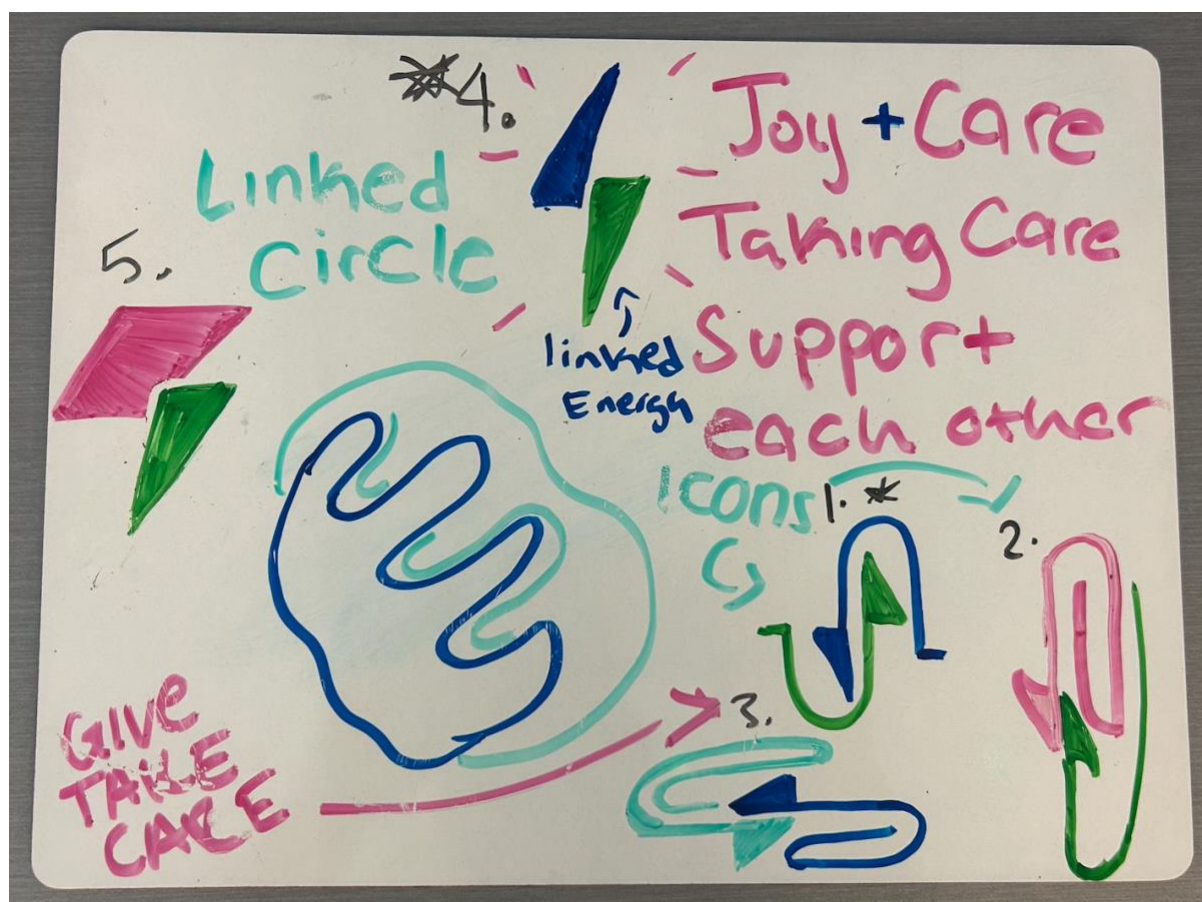


Figure 8: Savy's iterative whiteboard illustrations of icons and symbols labeled from one to five. The board is titled "Joy [plus] Care, Taking Care, Support [plus] each other". Illustration number one to three are labeled as "Icons" and "Give, Take, Care." Icon number four is labeled as "Linked Energy" and five is labeled as "Linked Circle."

Savy: Yeah, so when I think of give and take, I think of this. Like, it's an arrow. I know it's kind of like black and white again, like an arrow, but I did half the arrow. Then when I

was thinking half an arrow, I'm like, what if I connect one arrow going up, the other arrow going down, but it's going into this loop. It looks like a link, cause links are supposed to like to be looped on to each other...so then I was just like, yeah, like if you put it just a give and take, like you're helping someone else and someone else is helping you and it's just like someone's like, you know, you pour...It's like pour into the relationships that pour into you type of thing.

Nya: I think what's powerful about symbols is because it can communicate a lot with less, right? Or just...very quickly, but sometimes symbols, again, unless you were there when it was created you might need on top of the illustration, like some writing or something behind it to also maybe understand it further...Because symbols can mean different things to different people.

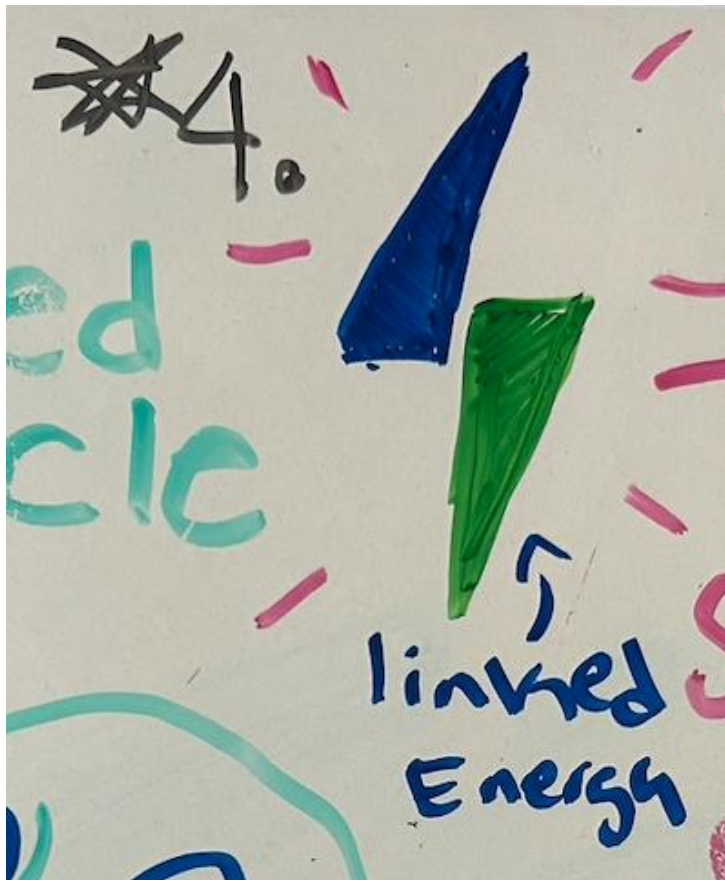
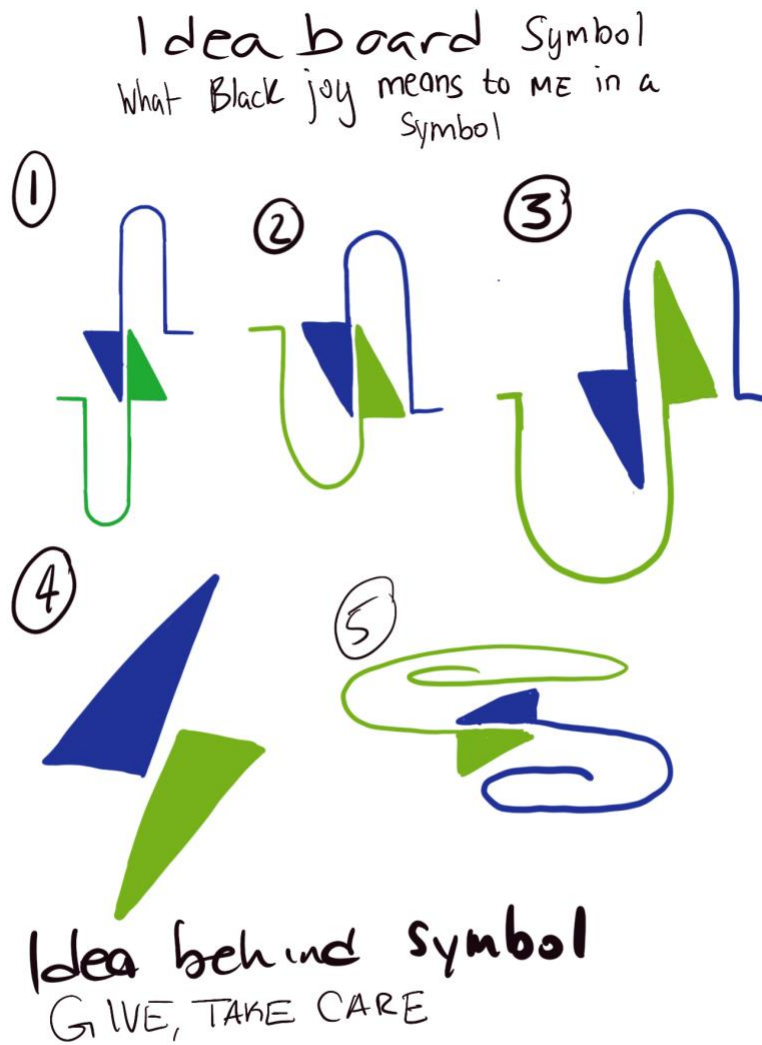


Figure 9: Savy's iterative white board illustrations titled "Joy [plus] Care, Taking Care, Support [plus] each other" is zoomed in on an icon labeled as "linked energy" [which shows the base of triangles facing each other but not touching.]



- Give & take with pouring into each other supported each other to move forward
- Linked energy to build each other up
- Serving others give black joy

Figure 10: Savy's illustration titled "Idea Board Symbol, What Black joy means to me in a symbol" illustrating iterations one to five. The board is captioned as "Idea behind symbol "GIVE, TAKE CARE": Give & take with pouring into each other, supported each

other to move forward; Linked energy to build each other up; Serving others give Black joy."

Methods of Futuring

Verbally prototyping an "[interactive puzzle of a symbol]"

Nya: How might this symbol strengthen the community or part of or potentially even motivate others to participate in recreational spaces as you've been kind of talking about?

Savy: Um...I was thinking about something like it being a symbol, but like...interactive or like people are not just looking at something. We're like, okay...we have to actually interact with the symbol.

Nya: Oh, okay.

Savy: Or public an activity that causes people to actually forces people, not force people, but it leaves people with no choice but to actually work together. And that's the whole purpose behind the symbol is other people supporting each other instead of having a division in everything you do.

Nya: And what you're saying interactive, so is there something, yeah, what does that mean? What does that look like?

Savy: I'm still trying to figure out what, like how it could be like interactive, but maybe like a puzzle...it's kind of like Legos. Legos is like puzzles, but like you're using your own creativity to create something...where you can help others leads to an accomplishment.

Imagining “Harmonious” Futures

“Out of Many, One People”

Savy: I feel like if we actually came together and did something, build a recreational space for us, it would be. That would be the whole definition of Black joy. That would look so much better as a community. You see it with all these other communities, but us. There's spaces, but it's not like collaborative. It's not like, it's not like different families working together. It's just like, oh, it's my thing. You guys can come here. But it's not different people. It's not different like people, different Black people from different backgrounds, homes coming together.

Maybe I'll create spaces where it's like a drop-by type of space...I don't know if it's me being biased, but I'm very spontaneous. I like to walk places and like know like if there's a program going by, like I like to just drop in, doing, and maybe me exploring. That's a way of like me being a part of community and being a part of something. think that is joyful and it's also leisure as well. So...Yeah! I feel like...how I might carry forward to black joy and care is just like just areas where people can be themselves, express themselves without feeling...subconscious of who's around them.

Yeah, and I'm not saying like...it's only for Black people. I don't know. There's an argument. There's some people argue it should be only strictly for Black people so we can be comfortable to just say whatever, right? Right. I feel like it's important that like other races also be a part of that, to just hear us what we have to say without feeling like we can't say anything. Because I feel like it's important for other people who are not Black to hear our actual experiences. Because how are people going to learn if we're just in a box? People don't, like people don't know that Black people are going through certain things, or they might not realize they subconsciously treat us a certain way. That can be, what do you call it? What's the word? Microaggressions. So, I feel like it can be a wakeup call for everyone. So, I think we should have a space that they can be expressive, and other people are, they can, they can hear what we have to say without us feeling like uncomfortable.

And it can be for like, not just like high school students, but I feel like it should be for like young adults, like university as well. A place to just do your work, a place of study, quiet space. Or a place to just be like embrace yourself without feeling like crap. Or feeling like you don't belong. There's a place where like, it's like, you know how they have those mental health spaces? Yeah, and there can also be like a market as well for, you know...you see, you see the Latino market, and Kensington...but it's just like, I feel like we should have like a market with all these different, you know, Black suppliers and this comes together you know, and in that market, there should be actual space too, where people can just relax themselves...they can have like different events. They can have festival activities. And it can be with Black people from all over the world because it's like when I travel [and] go to different places, like Black people were literally everywhere. We're global.

Next, Savy was describing the phenomena of how you can have a mixed cultural and racial identity due to the impact of colonization which led to her to bringing up and reflecting on the Jamaican National motto, "Out of Many, One People" (Out of Many, One People: The National Motto and the Makeup of Jamaicans – JAMROCK MUSEUM, n.d.). Savana describes how the motto refers to there being "...different Jamaicans like, Afo-Caribbean, Indo-Caribbean, Chinese Caribbean you can even be mixed with Hispanic Caribbean and Afro-Latina" I think this motto connects to the future Savy is describing where people with multiple racial, ethnic and cultural identities from around the world are embraced in recreational spaces with drop-in programming and a market.

Savy: I feel like creating those drop-ins and programming where that's embraced, especially different cultures around the world, that's very important. In those spaces, I think it just means that...you're open to see where everyone comes from and using that as a learning piece to create more. Because you're embracing other people's culture.

Co-Designing the Future

“[Serving] the community [and] expressing myself”

Nya: How much are you involved in co-designing? And again, we can go over maybe what that means to you or just what comes up for sports, recreation, leisure, programming and community spaces.

Savy: Like I go [away] every summer and I work [alongside a police department] and they have community events and it's so nice. And everyone comes together...it's like predominantly Black and like Hispanic and Latin. And the churches come together, charity events come together, and they just serve the community. So yeah, I don't know if that answered the question probably for co-designing, but I'm a part of like community events where I get to actually express myself and use what I'm good at in community events with other people.

Black Joy!



Figure: 11 J's drawing of [three people smiling with linked hands] captioned "to be black is to belong."



Figure 12: J's drawing of [big blue bubble letters of the word] "Joy!" [with yellow sparkly stars].

Black Joy

As Metaphors, Similes and Analogies



Figure 13 J's drawing of "What Black Joy means to me". The drawing has "purple, some traces of yellow, couple of traces of pink, black, [and] brown" and is on a "standard sheet of paper...that is kind of fibrous".

Nya: So, tell me what's happening in your drawings?

J speaking! Okay, I'm going to start with this one because I feel like this one is a little more expressive...so, this, yes guys, I really tried again, I'm no artist, I'm a graphic designer, I work with shapes. But basically, in this drawing, like what's kind of happening is the expression of what it means, what Black Joy means to me and for me, like originally, I was thinking of like lilacs, right? But I was thinking more particularly an orchid and in personal experience, I own, I think I own like two or three orchids. And the

really unique thing with orchids is that they are year-round plants...and basically, my piece represents what it means for me when it comes to Black Joy. And embracing and embodying the trait of Joy, being a Black person and being a Black woman. And particularly from my, the reason why I used the color purple and also why I drew like a bunch of like flowers, even though like I did a really bad job of drawing flowers it's okay. I wanted to represent orchids, mainly because orchids, for context, I own three orchids, myself, and with orchids, they are like year-round flowers. Well, not really year-round or so, you know, but they don't die out like completely compared to other flowers. And it represents that, you know, Black Joy never ends especially when it comes to Black History Month. Many of us think that like, you know, oh, after February, you know, we don't need to talk too much about like, you know, Black people's experiences, stuff like that. But like an orchid, Black joy is continuous. It never stops. And in embodying that trait, being a Black person, you essentially are kind of like an orchid in some ways, shape or form, which you know. You don't lose that joy within you. Sure, sometimes things are going to get rough, you know, but you never lose that joy inside of you. You rather continue to embrace it even amid uncertainty and even amid discrimination. And I wanted to represent, you know, the hair, the afro kind of representing the fullness and the wholeness of what it means to embody Black joy in the body of a flower kind of. And yeah, that's kind of my drawing.

Black Joy

Successful Experiences

“Creating a [Black Student Association]”

Nya: Mhmm wow, that's really cool! And were there any experiences that kind of came to mind, while you were working on that in a leisure or recreational context?

J: Yes so...question...for when it comes to like recreational, could like non like sporting activities come under that?

Nya: Yeah, like I wanted that to be as expansive for you to interpret.

So, if you're like “this to me is a sport” or “this to me is recreation”, that is okay yeah.

J: Okay, perfect. Yay! So, for me, one of the experiences that came to mind was like a couple weeks ago when I was at a [School Board], and they had a symposium for Black Student Associations [BSA]. And one thing that like, you know, really touched me the most was when a lot of the Black students there, because we had like a town hall too, and me and my two other students, like two other alumni, we were facilitating the town hall. And I remember a lot of them were seeing how many of them, with the help of the creation of a BSA in their school, they all felt seen and represented in their school communities. And, you know, and then you had the other fact in which they were saying that, you know, even with the inclusion of a BSA, a lot of them did not feel as included.

Cross Sensory Barriers

Social dynamics and lack of representation

J: ...Where I actually heard this experience the most when it came to like students that indicated that, you know, they didn't feel as included, where a lot of these students in which they were mixed, Black, so like Black, but they were mixed with like another race or ethnicity. And they felt like, you know, that they want to embrace that part of themselves that's also Black, but because of how they feel, as you know, [inaudible] as accepted because they're most of the biracial, you know, like they feel like kind of left out. But you know, even amid hearing all the responses, you know, the one thing that kind of sat with me the most is the fact that, you know, we as a community are able to come together and still express Black joy through many means, you know, but, and even when we're sharing experiences that you know may have hurt us or may have made us feel less than ourselves, you know, the one thing that stood out to me the most is even in those times, we still manage to hold a sense of joy within us. And in the very small things that we do as Black people, you know, from the way that we style our hair, to the clothes that we wear, to the food that we eat, you know, all of that is a representation of Black joy. So those are kind of like my personal experiences that kind of came up when I was doing this.

Black Joy

Recreation as Metaphor for Identity

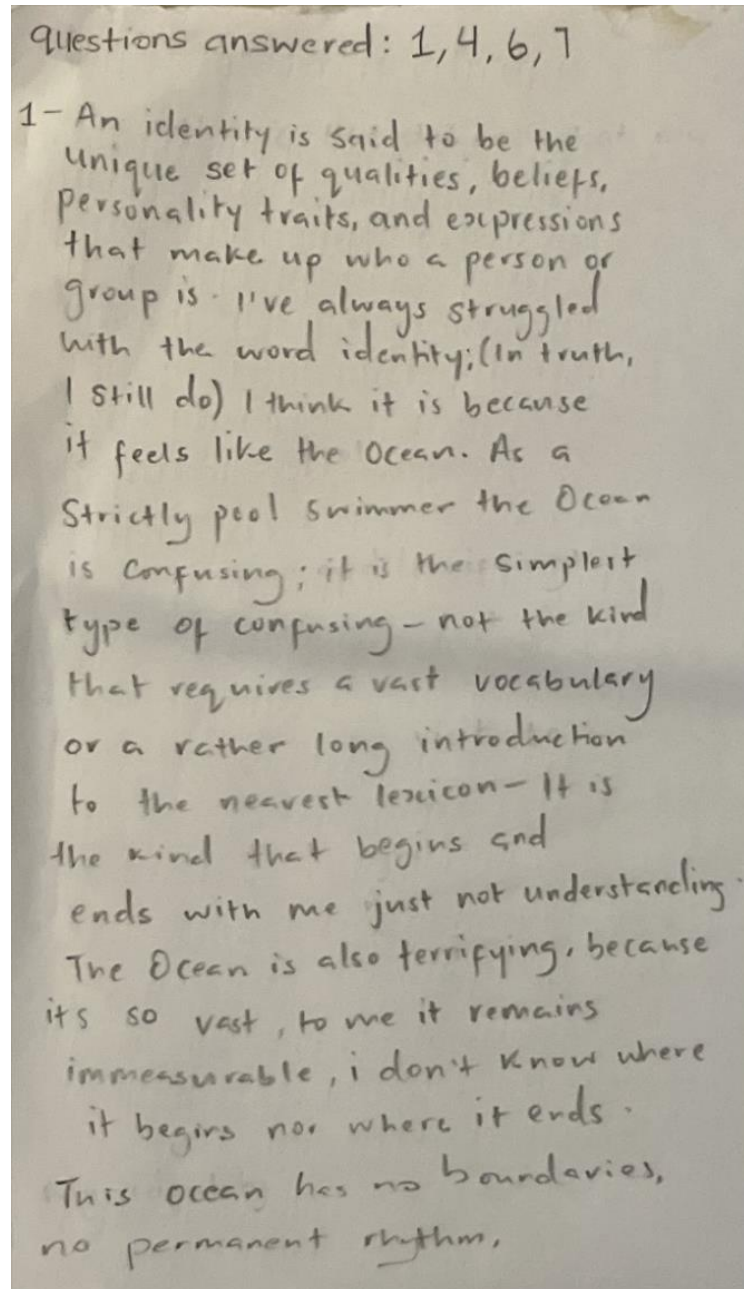


Figure 14: Enitan's written text and spoken word poem in response to questions one. Below I typed the poems text verbatim to match the words and spacing of the original text.

“1- An identity is said to be the
 unique set of qualities, beliefs,
 personality traits and expressions
 that make up who a person or
 group is. I've always struggled
 with the word identity; (in truth,
 I still do) I think it is because
 it feels like the ocean. As a
 strictly pool swimmer the ocean
 is confusing; it is the simplest
 type of confusing – not the kind
 that requires a vast vocabulary
 or a rather long introduction
 to the nearest lexicon – It is
 the kind that begins and
 ends with me just not understanding.
 The ocean is also terrifying, because
 its so vast, to me it remains
 immeasurable, i don't know where
 it begins nor where it ends.
 This ocean has no boundaries,
 no permanent rhythm,”

Enitan's poem typed verbatim to match the words, grammar and spacing of the original text.

Nya: Would you like to tell us what's happening in your poem?

Enitan: Yeah, it's kind of like spoken word-ish now with the long text. Actually, no, it's just text. Yeah, I planned to write or respond to one, four, six, seven “six and seven” [laughing]. But then I've only responded to one, and that's not complete yet. But

essentially, I was talking about the question, how does your identity or identities shape your experience and how you feel? And I guess like that was also speaking to like my strengths as a Black person and also like my experience either participating in like recreational activities or communicating it or both. And so, like it began, like I kind of picked apart the question and I was looking at it to understand it better within my context and it was like, I had a very interesting understanding of the word identity and so that's like the first portion of like my writing, so it starts and I'm like...an identity is said to be, oh, this is definition, by the way...the unique set of qualities, beliefs, personalities, and expressions that make up a whole person or group. And then, you know, I speak about how I've always struggled with the word identity. In truth, I still do. I think it is because it feels like the ocean. So, there's like this comparison between the word identity and the ocean. It's like a metaphor, I would say. And so, as a strictly pool swimmer, I can swim, but I limit my swimming for pool, the ocean is very confusing, right? So, to me, it's the simplest type of confusing. It's not the kind that requires a vast vocabulary or a rather long introduction to the nearest lexicon. It is the kind that begins and ends with me, not just understanding. So, it's just a lack of understanding and being able to really grasp what identity is. And yeah, I'm using the ocean as a metaphor for identity, right? The ocean is also terrifying because it is so vast. Too me, it remains immeasurable. I do not know where it begins nor where it ends. This ocean has no boundaries, no permanent rhythm. That's where I've stopped. But essentially what I'm continuing to speak about is how I've always struggled with identity because it reminds me of this question, you know, who are you, right? And it's so much to really answer because what are you actually asking? That question speaks about, you know, how does your identity shape your experiences and how you feel? And it's so, when I talk about the ocean having no boundaries and having no permanent rhythm, it's a mixture of so many different things or it's like, I have my background as a Nigerian and then I've been put within the Canadian context because I went to high school here and then I also did university here. And then there's also my own personal beliefs, my religion, my desires and all these different things intertwined to then like make up how I experience the world and also how I feel um about the things that I interact with. And like, I'm somebody who was very sporty growing up. I did a lot of sports. I participated in like

different things. I did debate, I did writing, I did track and field, football, swimming, table tennis, basketball. And so, all these different bits of me and like versions of myself from like throughout life have like merged to form this really big ocean that is now my identity. And so. I was going to get into like more specifics in the writing about how, like, you know, how, for example, being Nigerian, something I tend to do very often is give people things with my right hand. So, it's very specific to like Yoruba people, because I part Yoruba. And it's like, there's a whole, actually, there's like a structure behind it, but essentially, like just to simplify it, it's because there's this understanding. It doesn't really, it's not the most inclusive, so it doesn't take into consideration people that are left-handed or don't even have a right hand or all these different things. But essentially, it's the idea that when you use the washroom or when you're doing certain type of dirty tasks, you use your left hand. So, like when you're like cleaning yourself in the washroom, use your left hand when you do this. So, your right hand is like a sign of respect. So, when you're greeting people, your left hand is left for like messy stuff. Your right hand is like, carries a level of dignity. And so, when you greet people, especially elders, you give them stuff with your right hand. And so, there's times where like, I've, like I would interact with teachers in like high school in Canada where like, I would like, oh, they'll be like, oh, pass me that pen and I carry it with my left hand and they're expecting me to just give it to them and then I swap it, then give it to them. And then there's a bit of like a pause and they're like confused, but it's kind of like unsaid. And there's even, we don't really say teacher's name. So, we say like Mr. and Mrs. and stuff like that. So even in university, like I have this professor who's like, I think his mission is to get me to call him his actual name. Because I always go Mr. or like Professor...and everyone [calls him by his actual name]. And so that like really shapes my interaction within the classroom and then like that formal learning like space because of that Nigerian background that I have. And then there's so many other parts of my identity that affect other interactions that I have.

Cross Sensory Barriers

"Chlorine and muriatic acid"



Figure 15: Wuliyah's drawing of "chlorine and muriatic acid...I put a nose smelling it because I'm always like accidentally whiffing it when I'm pouring it into the pool bins."

Wuliyah: I guess I have two that I'd really like share maybe, three. So, the first question was question three and it was...so what do you hear, see, smell, or taste or touch that you do or do not like in indoor outdoor programming and spaces? I work in a pool. So, I put chlorine and muriatic acid. So, it's what you have to put in the pool. And I put a nose smelling it because I'm always like accidentally whiffing it when I'm pouring it into the pool bins. And then I remember also being a kid and going to the pool and getting out and being really ashy because of the chlorine. It's not made for any of our skins, but it's very evident on Black skin, right? So that's the one thing that I don't really like, but I understand that it's there for cleanliness purposes.

Cross Sensory Access Needs

"Lotion"

Nya: It's really not...so what might you need to change your experience at the pool?

Wuliyah: I would just, the first thing I would say is to provide like you know, like hotels do, provide lotion, you know, and I don't really know how that can happen because, you know, some people might just take the lotion afterwards, you know, so you gotta be like, think about stuff like that. But if...Gyms can have hand sanitizers and alcohol wipes for their equipment. And pools can have shower heads to wash yourself before you go in the pool. They can give you like, I don't know, lotion on the bathroom sink, you know, to lotion your legs...because I know you do have to have chlorine in the pool just to make the pool clean, right? Or maybe a less harsh chlorine, you know, maybe more diluted.

Cross Sensory Access Needs

Funding

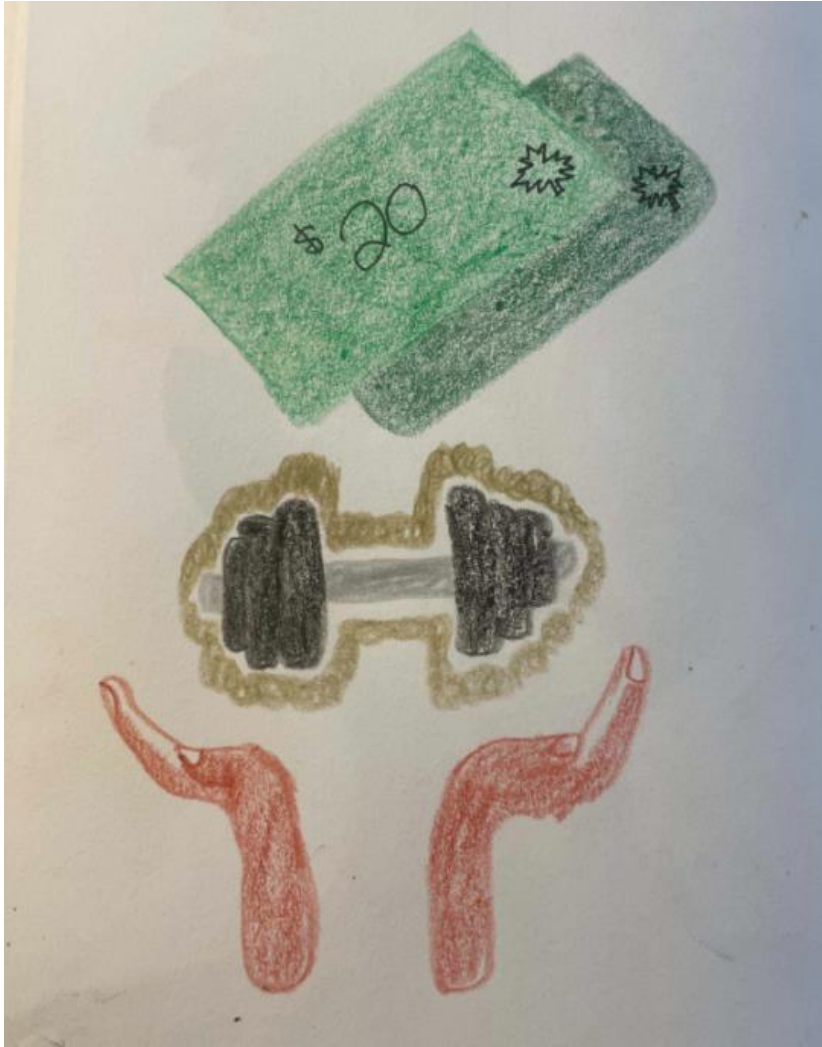


Figure 16 Wuliyah's drawing of "MONNEY! Money, funding specifically. So that's \$20 dollar bills" and "two hands underneath kind of holding that dumbbell."

Wuliyah: Question seven, which was, is there anything else you need to further facilitate or co-curate programs in community spaces? I put MONNEY! Money, funding specifically. So that's \$20 dollar bills. And then below, I also wanted to represent support. But when I think of support, I also think of strength behind us all to support each other. You know, you can always support someone through your words, but your

actions are more valuable. And that's why I put the two hands underneath kind of holding that dumbbell, right?

J: I think one thing that is important to know about when it comes to programming and community spaces is financial need and funding. Because as many of us are aware, a lot of the community spaces that we use and that we gather in are either funded by the city or obviously funded by the government, as well as other local community groups, agencies, or um centers. And a lot of the times when there is very little funding, given to these community spaces, it can result in a decrease in programming, or even at times, it can result in a decrease of people showing up to that space, especially when they come you know, structural needs. For example, if this is a community center and not a lot of funding has been given to help improve its structural capacity, a lot of times that can turn people away from wanting to come into that space and gather. And I think that is one of the very important things to know when it comes to programming and community spaces, plus also need, like if you are hosting programming in a low-income neighborhood. That primarily has Black, African, or Caribbean folks or diasporans living there, what can we do to ensure that that programming meets the needs of those people who are living in this specific area? So addressing it by like needs that the community has and also demand, you know, to ensure that money is not being spent on programs that have low demand, but rather it is going to programs that have a higher demand and a higher need for people in the community.

Next Steps

Opportunities For Us, by Us

For Black Community and by the Black Community

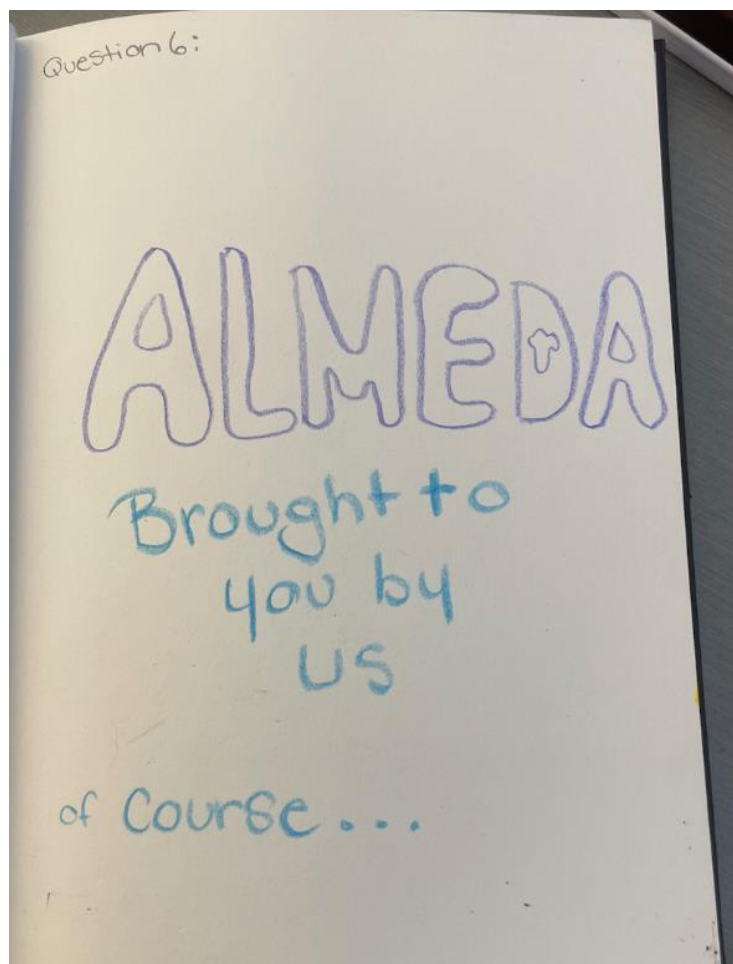


Figure 17: Wuliyah's drawing of the words "ALMEDA Brought to you by us of course..." in response to question six.

Wuliyah: And then question six to bounce back. What opportunities are there around you in your school, community, and or neighborhood for facilitating programs and spaces? And I said, Almeda! Brought to you by us. And then I said, of course at the bottom, because we had to do this. You know, I had to create this Black Student Collective for us. Nobody else. I mean, we had one before, but it died during the

pandemic. So, it was just like, I didn't even know about that until the second year of Almeda anyways. So, to be able to bring comfort and support to my other Black peers and students, I had to build Almeda Collective so that they were doing something that would be there. So that was kind of my...maybe a little sly remark towards that question.

Black Joy

“Food” and Physical intimacy through “Sex”

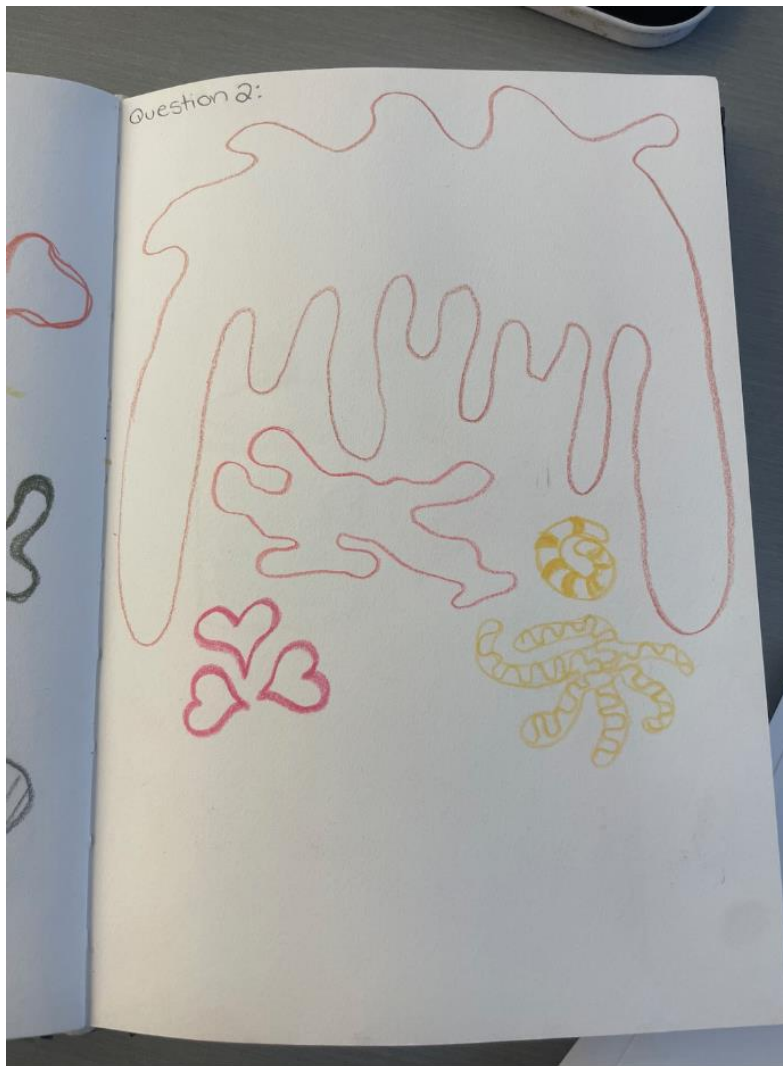


Figure 18: Wuliyah's abstract drawing of “noodles” and “sex”.

Wuliyah: Also, if I could say one more thing, I answered question two is what people activities in this case make you feel most joyful and why? Since I'm not going to implicate another person in this because we need consent, I just put something that reminded me of that person. Then I also put little abstract figures that kind of showcase. So, this is like noodles. So, like food is something that makes me really happy. And then this kind of abstract blob here is actually like sex. Sex makes me happier I think that activity makes me more joyous. And then, yeah, it just brings love and good feeling to me personally and the people that I conduct activities with. But yeah, I wanted to add that too, because I think it's a nice question.

Methods of the Futuring

"[Gods Calling]"

"[Allowing identities to co-exist]"

J: There is so much, I want to say for both. For Enitan, I like your metaphor of the use of the ocean, like in regards to not knowing the beginning or where the end. When I think about it, maybe I'm just a little biased because, again, also, like, you know, I'm not sure if you're a Christian, [but] Nigerian gospel music, they always like have identifying, you know, God made....only he knows the beginning and end of, you know, especially many things, especially when it comes to water. And I think because water is already so expansive you know, it does represent that sense of identity, sense of, you know, we might not know where we are going, but we can understand kind of in that moment who we are. Right.

But like I think the thing that like I can take away from your poem especially is learning to not subside or suppress my identity in favor for another identity, rather finding a way to have both coexist, coexist at the same time. Because, you know, like, at the end of the day, all of us are very unique. We were all made for many different purposes in our lifetimes, and it's good to embrace everything that we do in our life as it comes.

Black Joy

Physical Intimacy and Freedom of Expression

"[feeling comfortable]"

J: I like how you reference that sex makes you feel joyous. Now hear me out. Hear me out. Hear me out gang. Hear me out. Hear me out.

Wuliyah: I mean, it should [laughing] that's the thing.

J: Yeah, that's the thing. I feel like, you know, part of coexisting also involves the people we surround ourselves with. And, you know, like, being Black, it already gets tough to find like that collective safe space or safe person to be with who's going to understand, you know, who you are, what you've been through, how, like, how can you be like supported? And I think, especially when it comes to like being with a trusted person, like a trusted partner, like, especially for me, you know, he's a safe person that I can go to that I know that, you know, if I'm not in a good mood or if I'm like, you know, feeling a little down, he will understand. He'll give me time. He'll give me space. And, you know, it's just learning to embrace being a Black Woman and also embracing the feeling of Being Black and taking up space in spaces that you belong in. Because when you are forced to shrink yourself because you are too loud or too, you know, stuff like that, you know, it makes you feel kind of sad. But when you find that person, you know, you can just pick up space in the room and be yourself with, you know, no censors, no questions asked you know, it makes you feel really good inside. Yes, gang, that's all I have to say.

Wuliyah: Yeah, just be somewhere where you can be comfortable and you don't have to feel like you're holding back.

Methods of Futuring

"Immersive experience"

Nya: How would you describe your poem to someone who was not there when it was created using sight, smell, taste, touch, or anything that stands out to you about what you've created?

Enitan: Yeah, I think with my poem, I...If I were trying to appeal to like..the senses or specific sense in order to describe like, kind of like my head space when I was writing the poem and like the idea behind it...it wouldn't be with words, it would more so be like immersive experience...but maybe a shallow pool and then I put a chair in the middle and you kind of just have your feet dipped into it. But like it has to be in the middle, you can't like be on the edge, you have to like be in the middle of the pool, but like not like like completely inside the pool, kind of. And then like headphones, but like noise cancelling headphones. So, I think like, silence and just like feeling the water because a lot of my pool, a lot of like what I was writing about, like traced back to the ocean and traced back to water. And I was like in the room writing what I was coming up with...I zoned out a lot because like, obviously we're in like a co-creating thing. And so, there's everyone there and sharing the ideas and there's music playing, which is all good, but I was able to like pull myself away from the moment so I could actually think and like have the words come to me. So, I think the silence in the water would like communicate what kind of like was what was going through my mind at the time that I wrote it and like what are my headspace with that.

Collective Black Identity

Individual Black Identity

Nya: And how might your poem strengthen the community you're a part of right?

Enitan: I think it just offers perspective in regards to like...life and the individual

experience, **maybe even like the Black experience**. And so, I think it allows for, because a lot of my poem talks about like...identity being like a very difficult thing to understand and comprehend. And so, quite a number of people feel that way, but it manifests in different forms, and so I think reading it may offer a perspective that **adds or takes away from [your understanding of identity], in a positive way** of course, from...wherever it is that they're at, like mentally.

Nya: And something that stood out to me when you were just saying the concept of like “adds and takes away” made me think of the ocean too and that movement back and forth of that kind of give and take.

Enitan: Yeah, I see that. That's a nice connection. Yeah, I agree.

Black Joy and Individual Black Identity

Freedom of Expression

Comforting Communal Identity

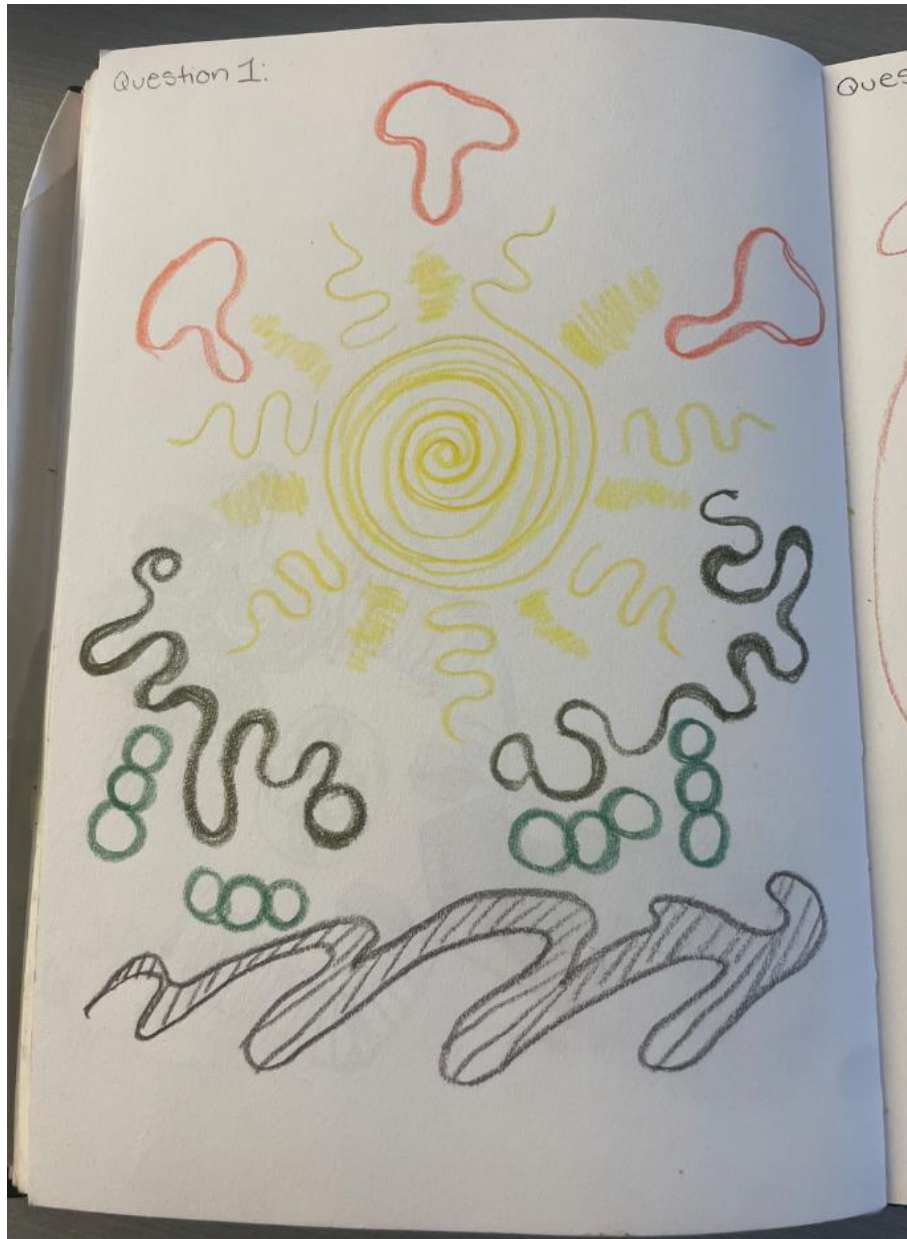


Figure 19 Wuliyah's drawing of "gestural and organic shapes that are in the kind of colors of the Jamaican flag [Green, Yellow and Black] to kind of represent the joy that I feel when I, you know, take part in activities that have to do with my cultural community" in response to question one.

Wuliyah: So how does your identity shape your experiences? Okay, so I think that in relation to the question you asked us, I'm thinking about these two artworks that I did...I just did a bunch of kind of just like gestural and organic shapes that are in the kind of colors of the Jamaican flag to kind of represent the joy that I feel when I, you know, take part in activities that have to do with my cultural community.

Wuliyah: The artwork is very **bright and organic** in shape. Um...Yeah, it has a lot of swirls and circular patterning. I wouldn't say it's very textile, but it's not really like you can't really feel the pencil crayon on the page. **But bright colors and gestural line movements.**



Figure 20 Wuliyah's drawing of "my people, and that's how I define Black Joy" in response to question four.

Wuliyah: And then also, how would you personally define black joy and care when you're facilitating these contacts? So, I did one of my paintings of my people, and that's how I define Black Joy because it's another way of using my personal thought process on myself and attributing it to the event that I'm in. So, what I'm trying to get at is in relation to the...question you asked us. Remembering who you are and using that in a communal sense. So just like I see, don't forget who you are when you participate in these events and that doesn't mean like you have to stand firm but just be yourself. That's what I'm trying to get at. Being yourself in these activities is really important. And it helps people feel more comfortable with each other when they don't have to put on like a face, right? And then those, that comfortability helps elicit the good vibes from whatever facilitation is being produced.

Black Joy

Recreation as a Metaphor for Identity



Figure 21: J's drawing of "Pieces of Skin."

J: I created one more thing. I call this pieces of skin [laughing]. Very poetic. Very poetic. The reason why I do this is to represent my own personal experience and how my identity shapes my personal experience. For context, I think you guys probably know, I have psoriasis. It's what causes these random-like red little patches on my skin. It's an autoimmune condition, which kind of sucks. But I've always been taught to kind of like, oh, cover it with makeup, you know, using like high like dose medications to make it go away where reality doesn't go away, it just goes into remission and then it'll come back. And using that experience, I kind of used it to kind of reflect on how my experience, kind of going backwards on the question, my experience shapes who I am as a person because yes, sometimes there are some days having psoriasis is very, very annoying.

Sometimes it's itchy, sometimes my nose gets red, you know, the usual symptoms...yeah, for mine, like the random not brown color patches kind of represent where around my body they are, but kind of, I guess, the little fragments that make up who I am as a person. It kind of goes back to what I said...we as humans and as members of society, we are like puzzle pieces. You know, we are a puzzle that is still yet to be solved. When it comes to myself and reflecting on how my condition impacts the way I see myself, I have kind of learned to look beyond my condition and look at how it makes me unique and how it kind of makes me, you know, who I am.

Individual Black Identity

The "Self", "Personal" and "Individual"

Nya: Are there any key details or patterns you're noticing across the artifacts you guys created?

Wuliyah: I think that the works that we have been producing, they all relate at some point to the self between us three...because we only know how to lead with what we know, right? That's the only way we can step through it and we're learning. But, you know, you only come from one perspective at first, right? So, I think that throughout all of our work, there's been a relation to the personal... But when you get to participate in events such as these, you're bringing your own self into it and your own perspectives, though you're going to be changed when you leave. You're going to learn something you didn't know or see something in a way that wasn't your process of seeing.

Enitan: Yeah, I honestly don't think I have much to add. I think Wuliyah kind of touched on it, like with the connection across all our works, having some sort of like trace back to **like our individual person and how we connect with what we've done and how our experiences tie into the work we've produced.**

Black Joy: Recreation as a Metaphor for Identity

"Puzzles"

Nya: In terms of the self, I was also hearing that it starts with you, but I'm curious, as a way of knowing too, if the self is also connected to the people, you're around or who we grew up around...I don't know if that makes sense, but yeah?

J: Like I even find like sometimes you know, especially being a designer, like having, feeling like I have to shrink down my work just to fit a certain taste or a certain type of like style of thinking. But like as I look forward into my own practice and also myself as a person, I kind of see it as, you know. There's a fine line in which, like, you know, yes, obviously, you know, if I'm given something, you know, follow it through, but also allow myself to be unique and to be myself without any filters and allow myself to take up space. Like, you know being who I am without any sort of limit because even though I am shaped by different opinions, you know. I determine where I start and where I end in terms of my thinking and my lived experience...I think it's like a puzzle piece where you have several pieces coming together and forming one big piece, you don't know what the big piece is, but eventually you have really small pieces that you have to build. Sometimes those pieces can be added, sometimes they can be taken away from you, but you are a puzzle that is still being solved. Tea...Tea.

Black Joy

Successful Experiences

Freedom to create

Nya: Mmm tea. It sounds to that there's, because you're saying your work as a designer, do you find that...is there a recreational space, and again, expansive of what that means, do you feel you have more freedom to create without limitations in recreational spaces or in school spaces...I know those all interwove, interwove, interlap, Interwoof, that's not a word [laughing]...

Wuliyah: Intertwine?

Nya: Intertwine. [Wuliyah and Nya laughing] I knew it was going to come out. It seems like all of these different spaces potentially intertwine. School spaces, workspaces, leisure spaces. But again, I know saying all those separately kind of puts them in a box. I don't want that to be the case. I know that they can melt into each other. So basically, what spaces make you feel like you can create freely or which ones don't?

J: I would say for me when it comes to school, I guess besides Open Studio, I feel like when I'm inside of the studio class, I'm actually doing work. I feel limited by how much I can create because of the expectations that I have set in front of me. And while, you know, I can challenge these expectations, I still have an obligation to work towards those...expectations because that is obviously what I'm being graded on, you can just like verge from the like from "the common denominator" do you know what I'm saying? But I would say like the easiest places that I find that I can create is like an open studio when I'm with my friends and we're just really sharing ideas, you know, spaces like this space in which, you know, I don't get judged for what I do or what I make, and I can be able to freely kind of let whatever ideas I have just come out of my little brain.

Collective Black Identity

"Ubuntu"

Enitan: Yeah, I think so...again, not to speak for others as well, but I think the most part, you know...It's like...a never-ending interaction that happens simultaneously, I would say. Like, I feel, I don't know if you're familiar with it, but there's an African philosophy known as Ubuntu.

Nya: Mm-hmm!

Enitan: “It translates to or essentially means “I am because we are”, and like speaks to the individual human experience being automatically tied to another person. And it's like, you're like the way that you interact with life and the way that you interact with your work as a result of your interaction of life is not specific to just you, but the entire human race. So, I think that again, like bouncing off of J and Wuliyah's comments, I think when we interact with things, we interact with things because we've been interacted with before. So, you know, the way we create is a product of the people we've been around and how we've...sort of absorbed things from them and how they've also absorbed from us. And if I tap back into my ocean analogy, and just like water and that flow between taking away and giving back, and even when you interact with your work and someone interacts with the work that you've created, you sometimes get a different interpretation of what you worked on, if that makes sense. So, I think it starts, it's kind of like the chicken and the egg thing, like which one comes first. So, they both start from each other, if that makes sense.

Methods of Futuring

Co-Designing the Future

“intentional planning and consultation”

Nya: How much are your members involved in co-curating or designing? Again, it doesn't have to be sports, it can be any facet of what you're thinking of sports, recreation, or leisure programming in community spaces.

J: So, when I used to like [volunteer at a high school]...the one thing that like I would try to do is to encourage students to, you know, talk to one another. You know, working in a high school and seeing kids like just on their phones, like, you know, head down on their phones, you know, building that sense of community by allowing them to, you know, talk to each other, collaborate with each other, you know, ask three before me type of like exercises. That sounds very childish, but you know, kids nowadays really need that, and I think ways to facilitate those spaces is having people in the space have a say. Because if you are the one on the top and you're just making all the decisions, you don't

really put into consideration...what their needs might be. And like, you know, I think connecting it back to a human centered design perspective too, it's about like seeing and finding things that a client or the stakeholder in this case might have not realized their needs were. I think being able to find those solutions and having those people in these spaces be part of that conversation brings more forward of a step towards collaboration as opposed to like, okay, I'm the person on top, you do as I say, and then people below that have to follow along. Yeah, that's kind of how I see it.

Nya: Are there ways that programming or community spaces could better address your members' unique needs that you don't see yet or do see, if any?

J: I think definitely making [high school] classroom environments less stimulating...when it comes to wanting to form connections, these are times in which I think these spaces should reduce those amounts of, you know, screens around and allow for more in-person communication....these spaces should be more designed to address human connection as opposed to...connection with just the screen.

There are a lot of different design facets that come into play, like interior design, human centered design, inclusive design like what you do, all of those things come together in making and preparing and building new spaces. So, it's not just something that you're making to say, okay, yeah, we want this new space. No, it takes intentional research, intentional planning, intentional consultations with other parties, with other members to fully understand what will be the benefits, will there be any drawbacks, you know, what is the perceived result that we can get from changing up what a community space could look like

Imagining “Harmonious” Futures

“Multi-purpose” center for the Black Quotidian

Wuliyah: So, question seven, if you could build a world where sports, recreation, and leisure programming and community spaces are even more joyful, caring, and

accessible without thinking about funding, feasibility, or what others have told you as possible, what might it look like, sound or feel or smell and such and such. I'm surprised I made it through that paragraph without stumbling [laughing]...I was one of those kids in class. Anyways. I guess for me, I think back to a lot of the artists who do work about the Black Quotidian and I'm missing like she's...off the top of my head, the artists that I'm thinking about specifically, but I can give other ones like Kerry James Marshall and specifically Mark Padu. I know that there are those prominent Nigerian artists who are making work about the Black Quotidian, their Black Quotidian as well. But I am blanking on their name, so I just wanted to reference that note. But the work that I'm trying to reference is of a group of old men at a rec center playing dominoes, and they're all Black. And that artist painted this because that is a part of their Black daily life is to go to this rec center, see their community, walk down the streets where their community is selling a fruits and vegetables and such and such and such. So, when I thought about this question, I immediately thought about the Black Quotidian in the everyday life. And now it is changed and it is different in comparison to, you know, in Canada, in comparison to the States, in comparison to the Caribbean, in comparison to Africa, it's all very much different. But I'm coming from a Black Canadian standpoint. I think that what I would like to see is, I guess, yeah, like I would say Kensington almost. I spend a lot of time in Kensington Market. It used to be a lot more freer than it is now. It's definitely getting a lot more gentrified, but people be who they are, do what they please, and they're confident about it in Kensington. And I think that's a space that I've always felt great to be in because I'm also one of those people who are unapologetically myself.

And I think that to have a space for the Black community here in Toronto and or around the GTA, like a community center that would be almost based in like the essence that Kensington has would be really great. So, spaces where kids can play sports, spaces where people can create art, spaces where people can, you know, play dominoes and listen to music, but spaces that also don't elicit that you know, the culture of violence that is prevalent within the Black community, especially here in the GTA, right? And I know that a couple Black people that I know have faced that along with myself, have to face kind of those troubles when it comes to those aspects of those communities. To have a space where that is not even thought about would be

absolutely fantastic, where people can just be comfortable overall, and whatever recreation and or leisure they like to partake in. So, what I'm trying to say is like a big community space would be great to be able to participate in that. Like you go to a rec center, and they have dance rooms where they have dance classes and they have. This room over here where you can do arts and crafts and they have the pool and the gym and such and such, something like that. But, you know, without it being...without it having the negative connotations that do come with our culture sometimes. And that's not something that I'm ashamed of It's just something that we have to move forward with, right?

Yeah. So how might you carry forward and create Black Joy, Care if you were designing future sports recreation and or leisure programming? Again, I guess going off the what I was just saying there is to really tell people that the space is a safe space and it's safe for the Black community here. So, you, again, lead with your own self and bring you, like be as comfortable as you want to be in these spaces because it's not about this or that. It's just about us enjoying our time together and us developing our skills together. So, acknowledging the safety in the space would be a major aspect of it. What is the one thing you hope or imagine future programming and or community spaces will do differently? I guess really try their best to take into consideration the needs. Like these community, we have community spaces that are specifically delegating to the needs of certain individuals, which is great, but you can't always do that even if you have a event space that is made for that purpose, right? There may always be some kind of interjecture in between it. I wish that, you know, especially with the Black community here in Toronto, that we could be really proud and strong in our senses. Not saying that we aren't, but I have encountered that quite often, where it would be a Black space, but...other people will be like, well, I don't know, you know, I want to bring my friend, but it makes me uncomfortable because they're not Black. You know, I really don't like that. And I understand where that comes from. I absolutely do. But I think that if a space is made for Black people to be comfortable, then we should acknowledge that you know. So maybe that's a little bit of a contested perspective, but I think that in my Black spaces, I want to be truly as comfortable as I possibly can. And that I don't want to exclude others, but I want to make sure that the Black people are

comfortable because that's the space we created, rights. I absolutely think it's great for people to be welcoming others into our community. I just, I think that it's also important for us to take priority of ourselves when we are creating these spaces.

Nya: Yes, that makes a lot of senses that there [is need for Black Spaces the for the community and by the community]...you mentioned creating the essence of Kensington in community spaces...I was also hearing multi-purpose space.

Wuliyah: Yes, multi-purpose space...but yes, all these different, like, you know, we have tourists that don't even live in Canada that come to Kensington. So, it's about being yourself. That's the whole point of the market. Yeah, multi-purpose space would, yeah, it's probably the best term there.

Methods of Futuring

Building from what you know then

"rechanging up the layout"

Nya: When you're envisioning this kind of world. How does that come up for you? What's the process for you for that?

Wuliyah: So, when I, like, when it relates to the, what I would like to see the multi-space looking like. So, I think about, first it brings me back to the spaces that I have been in. So, when I think about, okay a space to produce recreation and leisure, I'm immediately

going to think of a rec center. So, I think about the rec centers that I've been in and how they maneuvered their...recreational aspects, right? Which ones have I partaked in? What is the layout of the rec center? You know, that's the type of stuff that I think about. And then it brings, and then I think about, okay, so it's kind of like building something like building the whole process in your head. Obviously, that's what it is, but like, it's like building an actual place in your head. That's how I look at it. And that's how I do it with exhibitions too. It's like, okay, so what's the space that I have? How do I want the layout? So, then I think about when it comes to this multi-space, okay, I see. these different layouts of rec centers. I can tell the kind of major aspects that they all have, then what is the vibe that I'm expecting from it? And then I also think about what's the community that's going to be presented there. Black people are always vibey anyways, you know, no matter what we do. So, I'm expecting it to be joyous and brightly lit or as in bright colors and, you know, maybe something good is being cooked in the air, you know.

And then, you know, if you really want to get in depth, then I think about, okay, what's being cooked in the air? That brings me back to the, what is it, kitchens that I've been in when it comes to rec centers. Okay, what does a kitchen look like? Anyway, so I'm being very like literal with how I think about it. So then, yeah, I think about, okay, the vibe. Well, what's the vibe of something that I really like that I think would go well with the community that I'm considering? Kensington Market. I really like the vibe. It's a great community space. How do you take the vibe of Kensington and put it into a community center? So that's kind of how I do it. It's kind of like adding, adding, adding, adding.

Nya: Building from what you know and then re...

Wuliyah: And then just like rechanging up the layout yeah, it's pretty much that.

Next Steps

Diffusion of Artifacts

In-person outreach through “conversation”

Nya Jones: And how might you circulate or share these artifacts and futures with your community?

J: I think for me, I would post it on my art account, on Instagram, because like I like to like post a lot of my art stuff there. I haven't been doing so consistently, but like it also gives me an opportunity to like, you know, share my piece and what it means to me. And also offer, like the people that are viewing it, like their own interpretation of how they see it.

Wuliyah: That's a great question because with the social media world, you would put it on your social media...I also, as a developing curator, I've tried to take more time to actually go out and speak to people. Especially at these artistic spaces that I'm working in that are facilitating recreation, right, to go and see artwork. I like to ask them what their thoughts about the work is or their thoughts about my specific work when I am showcasing. To you know, bring the conversation in person. You may not be reaching as many people that way, but you're eliciting a specific conversation that will stick with people when they leave. So, I like doing the in-person talks a little bit more when I'm able to.

Enitan: I think I'll probably get like a website of some sort and have that there or...just companies that work with like releasing writing out there and like having that on like accessible platforms that people could go to online. [Also], places that have it physically accessible like [in a Black-owned magazine, social justice library or exhibition].

Wuliyah: I have my preferences between the both, but I'm not going to like put down one for the other. We live in a digital world so, you know, I think it's only important that

we try and reach out to talk to our community in person to foster again those conversations because you can do it quite...easily digitally, which is not a problem, but you're behind the screen and it's kind of, I mean, at least for me, it's like, okay, task done, you know, and I don't want it to feel like that when I'm in person. So yeah, I mean, all galleries, should consider the community that they're presenting to, but that's not always the case. But I think, yeah, when it comes to recreational spaces, as in like rec centers or art exhibitions or, you know, art fairs or sitting outside in the park and watching movies, like having these in-person conversations is really enlightening to people, right? You never know what someone's going through.

Black Joy

Comforting Communal Identity

"Being mindful" and "Black Representation"

Nya: So...how does your identity or identities shape your experiences and feelings in sports, recreation and leisure programming and community spaces?

Soyini: I think my identity shapes my experience because my identity is inherently political. I think being one Black, two Caribbean, so, and then Caribbean in a foreign country, a very common sense of what my identity creates for a lot of people. For some people, it's a safe space. For some people, it's, you know, like walking history. For some people, it's just like, do somebody that actually looks like them. They're not looking for anything from me, but it's nice to have me around. So that's something that I'm very cognizant about, especially when I do like actually put on events. So, I'm making sure that people see me for me, because I inherently. No matter what I do, Black, Caribbean, Queer, a Woman, I like carry so many different identities that are necessary in a lot of spaces. So, I think that's how I make sure like, that's how my identity shapes me. Like I cannot, and I love it. It's a comforting like jacket to me, but something I can lend to others as well. And it makes me understand like, okay, certain words can't be used when we try to advertise things because we need to make sure that everybody feels

that they are included. It makes me realize, like...in there, if we're getting a little bit more of one gender, we have to look at like, why is that? Is it because like, I'm the woman facilitating that? Should I take on getting another co-facilitator that takes on male expectation? So, like my identity keeps me cognizant about things that are going on around me, whether I really I want to or not.

You have to think about, like, why aren't they even thinking about accessing these spaces? Like, what mindset, what rhetoric is out there that are keeping them from thinking, this is a safe space for me? Who's attending these spaces? Why are certain people not attending these spaces? The mindset always needs to be, okay, we have, we see this demographic, where's the others? Why are they being othered? I think Black joy...in recreation...[is] are we showing Black art? Are we having Black literature? Are we having Black representation to bring these situations [or] like these stories for it or whatever recreation, we're doing yoga or whatever it may be.

Nya: Yeah, no, that's like honestly what I heard from that is it's like the representation matters and when you can make people feel comfortable by bringing your full self into a space. And it also sounds like there's also this recognition that if you're only seeing, if you're seeing an over-representation of a certain group of people or of how people identify, then it's who are we, it's asking this question about who are we missing and how do we, how do you potentially step back or step in to then allow for that space to be created.

Co-Energizing Caring Communities

"[Being yourself]"

"Back-and-forth flow [of pouring knowledge into each other]"

Soyini: [Also,] being 100% yourself, people will always feel that and then allow themselves to be 100% with you...but for the most part, I just try to be present...it's just showing up understanding what my identity represents and what I wanted it to represent first and foremost. Because to take on an identity that is just...laid out by other people. It may be helpful to others, but it will never be helpful to yourself, which then leads to

burnout, which then leads to you subtracting a resource from people that were currently tapping into you. Because now you're just too tired to have them. And empty, what is it? Empty cups can't pour. So, I just have to keep all of that in mind when doing that, because obviously Black isn't a monolith.

Nya: Mhmm

Soyini: I can really connect with Caribbean people, but I can't always connect with like people from African descent or Afro-Latinas or Afro-Latinx and so on. So just being mindful of that and allowing [them to act the course] and pour some knowledge into you as well. So that when you do encounter that situation again, you can pour it again and it is...like a back-and-forth flow.

Co-Energizing Caring Communities

"[Being yourself]"

Intentional "third-party interaction"

Nya: Are their people, activities, or spaces that make you...feel most joyful in a sports recreation and leisure context when you're facilitating or participating?

Soyini: Well, I've never facilitated sports, but I have participated in flag football...[and] I've recently discovered...being surrounded by queer POCs [people of color] **is so comforting.**

Nya: Mhmm

Soyini: I...unconsciously turn my brain off. And I realize when I'm not in those same spaces, my brain is always moving. So, I think the feeling of safety is very joyful for me. And it's just, it's something about those spaces where everything feels intentional, where we feel like the organizers make sure to connect with everybody. They make

sure to be like, “hey, have you met this person”? Or “hey, just talk to you one on one” versus with other spaces it's just like, here's the space, do what you want..which can be really good for some people. Some people just need the space. But other people need that interaction, that little third-party interaction. And I think that's something that a lot of people haven't tapped into. And I think it's something that I think I sometimes do. I try to read the room as much as possible. Because if there's a lot of extroverts, it kind of just naturally happens. But if there's a lot of introverts, and then I have to come out of my introverted self and be like, “hey guys, like, how are you feeling about this? What is this? What are you watching? What is this and that?” So, that I can make sure like their safety feels joyful as well. Yeah, so sports wise, I think the people that you encounter really matter, like people that you identify with brings that level of joy because you don't have to be on guard anymore. And you can just be yourself and you can just tell the jokes that you guys would get. You would connect on the movies and the things. And it's just good versus having to like ask.

Nya: That was really interesting. You mentioned that kind of third-party kind of connection or like outreach. Yeah, just the sense of like, “hey, hey, I'm here”...[a] check-in rather than just assuming that [a member will] come to you.

Soyini: Yeah

Co-Energizing Caring Communities

"continuously check in...continuously be inconvenienced"

Boundaries

Soyini: I think...there's this new thing where it's like everybody wants a community, but nobody knows how to build one. Or when they have it, they don't know how to sustain it. And a lot of....the thing about community, community is annoying. You have to continuously check in. You have to continuously be, you know, what's the word, in

inconvenienced. And obviously there's boundaries. But the level of boundary, you have to know that sometimes you will have to drive somebody to the airport. And that's just that's just community...if I had a car, I would be that person. Be like, okay, I'll drive ya. I'm tired, but let's go. And I think queer spaces, they do that or I feel that way and I'm not saying every straight space doesn't do that. I haven't been in every straight space. But the ones I've been in recently, that's just how I felt. We're just providing the space. And I think we need to provide the community with it as well.

Nya: And would you say that the joy and care go hand in hand?

Soyini: Yeah

Nya: And is the care about the balance between showing up and then...showing up and then also knowing when to....

Both: to step back.

Soyini: And allowing others to show up for you.

Black Joy

Successful Experiences

"mindful" facilitators

Nya: And [using a] cooking analogy, are there ingredients that make those experiences feel like they're doing a good job?

Soyini: The ones that I've encountered. Like, I'll go specifically with flag football it's super accessible. So, there's a sliding scale. So, if you can't afford the standard price, they have it where...the wording is amazing. It's like, if you if you need to save up for groceries, this is your price...if you don't need anything, all your bills are covered and you still have a good amount afterwards, this is your price. Like, it's very accessible. It's

very mindful to the human being. After you sign up there's constant communication, you're not wondering what's going on. When you show up, everybody's like, "hey, how are you doing? Who are you? This is who I am?" And just constantly allowing space for checking in, giving everybody breaks, giving everybody like, the chance to mingle with other people outside of the exec team. Yeah, it's just very, very mindful. I think the theme is mindful. It makes people feel...seen in the sense that they're like, oh, I don't have to make a decision between my hobby or trying to socialize and getting group...I think it's something that a lot of places don't necessarily do. They just set the rate. And then if you can afford it, you can afford it. Which is fine because like some...some organizations cannot operate like that. But in this case...It was kind of just very beautiful.

Co-Energizing Caring Communities

"laughter", "[becoming themselves]", "boundaries"

Nya: What are the things you see, hear, smell, taste, or touch in indoor and outdoor programming and spaces that you like or don't like?

Soyini: I love to hear laughter. Even if I'm not a part of the joke, I love to know that this space is bringing so much joy that it's like a loud belly full laugh. I love the, I mean, obviously not everybody loves this, but I love like after you get to know people, like you start to just like, you can sling your arm around them and just like hold each other sometimes for no reason. You just like there in the moment watching maybe your team play or like just having conversations or maybe so platonically.

I love...seeing people just like...at least in my facilitations, I've...got to know like first years when they first first come in. And to see them go from this quiet little person to now being the loudest person in the room, it brings...aw man it brings such...just like

satisfaction...and it's rewarding to know, like you were a part of that, even a small scale. I think I just love seeing people become who they actually want to be versus becoming who the world has created them to be. Like, and them just taking charge. And I just love that...the boundary [here is]. Those are the students. You are the whatever your title is you do have care for them, but the care does stop after you go home. And that's okay. You don't need to take it home.

Black Joy

As Metaphors, Similes and Analogies

Nya: Is there a way that you personally define Black joy and care when you are facilitating in these contexts?

Soyini: I think a lot of times people think like Black joy is like being able to be Black and that's for sure. For sure. But I think it's the ability to not be cognizant of your Blackness in a space.

Nya: Mhmmm

Soyini: It's like when you're not thinking about, okay, this is what a Black person is supposed to be like, or I have to be on my P's and Q's. It's just like, no, I'm just being me. And that's just a level of joy. That I think people take for granted, because we're not thinking about it, and that's...like, it's like when you're reading a really good book. You're not thinking about anything else outside of the book. You're not thinking about your identity. You're not thinking about that. You're just thinking about why did Caleb kiss Sarah that way? He should be sent home or whatever. Like the ability to just be is a sense of joy that I specifically really love. And then just like...being in a room with like a bunch of Black people and you all get the same joke, and they do like a scattered laugh.

Both: [Laughing!!]

Soyini: And like, I don't know what it is with like Black people. We have this like deep, like rich belly laugh that's just like very us. And I really love hearing it, especially like a good auntie laugh. I love it...The running, the pointing, the dance, everything. It's really good.

Cross Sensory Access Needs and Co-Energizing Caring Communities

Diverse Facilitator “Team”

Funding and “[Being] mindful”

Nya: And is there anything else you need to further facilitate or co-curate or design programs and community spaces?

Soyini: My one thing is never work alone, especially. It's really good when community works out. But it can also be really bad when it doesn't and you kind of take it on yourself. So, my one thing is like never work alone and always find somebody that has the same morals and beliefs, but a different perspective than you. I think a lot of times we go into something like we feel as though like everybody needs to be on the same page all the time. So, things can go smoothly, but then it goes smoothly and then the bump happens and then nobody can figure out why. Since we all have the same eyes. So, it's better to work with people that, yes, may...look like you but have different perspectives and always understand like you are not always right. And surround yourself with people who also have that mindset.

Soyini: But once we're [at the table] some of us get a little too comfortable or like we're like, okay, I need to bring more people like me versus more people with a good,

rounded perspective. So, I don't want to adopt the mindset of the quote on quote successful. I want to adopt a mindset that exudes equity versus just equality. But yeah, anything I need. Some money that's it

“The Intentional Step”

Soyini: And what would I name my story? I would say...The Intentional Step. Because I'm aware of the risks. I'm aware of what comes with it. But I'm okay with taking that step...[and] I think the main themes are community, caring and boundaries. I think...knowing when to step in or when to let things happen. Those are the boundaries set. I think caring, if you don't care, nothing will happen. And or you get burned out very quickly. And you also need to like know when you're putting a little too much of yourself into it. So, like regulating that care as well. And then...community in the sense that you need to lean on other people and not being...scared to inconvenience or be inconvenienced. I think those are like the main things from what I'm saying. So, allowing others to pour into you, being cognizant of what you're pouring into others and just surround yourself with people make you feel a calm joy. It's not everything needs to be boisterous and not everything needs to be exciting. Sometimes there is such pleasure in just...this is nice.

Nya: Any other any other key or reoccurring ideas...that are coming back up from what we just talked about?

Soyini: So, I would say...if the position is to help others, allow others to tell you what they need versus trying to go off of your own experience, because especially even with me graduating in 2021, and it's now 2026...that's the reoccurring thing. Just always be an open listening ear. Cause co-design...doesn't only happen in a structure. It happens every day. You're co-designing your life.

Co-Designing the Future

"Multiple Channels of [Feedback]"

Nya: I think that kind of ties into...the last bigger question about how much your members are involved in codesigning, programming and community spaces...and does that maybe tie into your idea of co-designing your life?

Soyini: I think members are involved, maybe not from start, but they definitely are involved to finish. Because it's an ongoing process. You may start with one idea, but then you run it by your students, or you run it by whoever you're working with. And they bring another perspective and it's not necessarily that you're saying, okay, come join my team. It's just, you're getting the feedback and you're using that feedback to then enhance your idea, and you then you do the idea and then you keep being like, okay, how did you enjoy, like, did you enjoy yourself? Da-da-da-da. Really informal, but whatever answer they gave informs your next step...co-design is realistically not something you opt out of It's something that just, if you have the right energy, it naturally comes to you. And if you have the right mindset naturally implements...Intentionally, we have the student monitors, intentionally we look out for people who just seem as though they need help. So being aware of, like body language...So just being aware of who your members are and just always do a little check in. And I think, like, formally surveys are like, depending on where you work, because sometimes people hate surveys. It's like "oh, just ask me in person". So, knowing what type of survey you need to ask, or present, whether it's like in person or you just have to really just mentally remember everything or you give out like the digital copies or surveys, [and] I think their feedback boxes.

Nya: It sounds like...multiple channels of feedback.

Soyini: And always having multiple channels because, like I said, one person may not like a survey, but one person may be very chatty...I would say for an organization, three channels that people can tap into.

Nya: How often are you imagining future sports recreation and leisure spaces?

Imagining “Harmonious” Futures

"Multifaceted and Multiuse" Sports Recreation and Leisure Community Spaces

Soyini:...I think with leisure programs and community spaces, community spaces I think should be rampant in this city. I think it's so disappointing that there's not a lot and then the ones that are there, they need a lot of work. I think we have the ability to create multifaceted, multiuse spaces, and we just aren't utilizing even the abandoned buildings that can be refurbished to make these amazing community centers or putting money into things that are already there, like libraries and community centers and things like that. I think there's such good examples out there from different countries or even different provinces that like I wish Toronto would just tap into because we have the people, we have the want. We just don't have space. And people are always like, “oh my God, I can't, I can't meet anybody”. We don't have those third spaces...there's barely any green spaces. There's a ton of abandoned buildings that can be repurposed into apartments, repurposed into like resources for the community for even this very specific neighborhood that they lie in, and they just aren't being used. And like, we shouldn't allow so many corporations to just buy them up and then just hold them on to them in case they need it later. And [we need] leisure and the community spaces, especially in Toronto, because I feel like everybody's on go, go, go, go, go. Leisure and community is necessary. So, they can just like calm down [and] recharge....

Methods of Futuring

"Waves" of reflective thoughts

Nya: Mhmm...is there a way that imagination is fostered? Is there like a method for that for you?

Soyini: I think it just comes in waves where you're just like, it'd be really good to have a space. Like, like that you can just read at, but it's not necessarily a library. You know what I mean? Like, you don't have to go to a cafe where you have to spend money to just sit and chill...I just want spaces where people can just be and it's okay. Like, you don't have to purchase anything to be there. You don't have to, like give in order to receive. It's just a very community, very government run space with like the heart of a for profit...community spaces....on the grand scheme you've already paid for it. They come through your taxes, and everybody's like, well, "certain people don't pay tax"...everybody pays taxes. So, everybody should be able to use it and utilize it. It shouldn't be about who can afford or what. Community should be about who needs it and how can we get it to them. That's it.

Nya: Yeah...and in my experience with community centers you still have to [pay] a membership. There's still kind of this like this paid subscription, right? Rather than, I can just...

Both: show up.

Soyini: Which isn't accessible...Now, if you want to have a for profit, have a for profit, those spaces already exist. But those aren't community spaces. You can't call something a community space if you have to buy into it twice. You can't give tax dollars and then my then my actual in bank funds...But, yeah, the corporation, the corporate takeover of safe spaces is really just bringing Toronto down even as small as like all these vintage shops like popping up, they're not actual vintage. It's like from like from ummm the 2000s. I was born before that [laughter] that is not vintage...

And then [there is a thrift store]. I hate them...they've cracked the code on absolute capitalism because, how am I giving them something for free and then marking it up a thousand percent? Something that has been worn maybe even like a hand-me-down of three times. And then you're pricing it at \$50? [The thrift store] should have been a place where low-income individuals can...find something useful to wear for...70% less than stores...And then if you don't sell it at the end of the month, I believe they just chuck it into a landfill. Like, so many systems that have the possibility of uplifting communities and actually being a good resource.

Imagining “Harmonious” Future:

“[Multiple public co-operative community spaces]”

Nya: So, and so, yeah, we're circling it sounds like we're getting to the topic of like systems. And so, if, again, big question, but like if you could build the world where sports recreation and leisure programming community spaces is even more joyful, caring and accessible without thinking about funding, feasibility, or what others have told you as possible, what might it look like, sound like feel, taste, smell?

Soyini: Mmm I think I would create kind of what I just touched on, where every neighborhood has like at least one building that caters to each. So, or like, multiple things. So, like a building that caters to sports that, yeah, you may pay a one-time fee, not a membership, just a one-time fee to keep the lights on and then the government fills in the rest. I think having spaces where you can just go in, yes, it's monitored to make sure that everything stays safe, but you don't have to buy anything. There's just comfy couches, there's bright open windows, there's, you know, nature surrounding you, even though you're in the middle of the city. I think having even vendors in those spaces, so you don't have to buy from them, but small business vendors to get them the space to get their stuff out there and you're helping that economy flow I think having just multiple spaces throughout the city and utilizing what we already have versus thinking, okay, let's build something versus using what's already built.

And putting money towards that and keeping it where...we the people and the government owns it...so we can keep control of it. You can have a system where it's like a co-op. So, like the actual citizens of the city buys into it, invests into it and they have a say, we have a government, we have shares like where the people are controlling their platforms. I think that's something that, I don't know, obviously, the question is like, it doesn't matter about feasibility. But I think it's something that can be feasible...But we see like co-op housing and how they operate. So why can't we take that step further do the housing, do a community space? Like, what's stopping us?...

Nya: [Co-ops] are like an energy exchange?

Soyini: Yeah...it's an energy exchange.

Nya: Mhmm

Soyini: Because now we have to go to private. Private should never be the best option. It should be an option. So that's why, like with bringing it back, with sports, with leisure, with recreation, we should never have to seek out private...there should be public parks that we can go to that aren't dirty and have good seating and have trees that will actually bring shade and like a nice spot for soccer and baseball and all those other things. Public should always be the best option. But it's been reduced to the worst, and I think people's power are okay with that.

Nya: Yeah, my next question would be, how might you carry black joy and care in designing that future or working towards that future? Or just, and in a smaller sense, it could be your current reality or if you want to think about the future as well.

Next Steps

Diffusion of Artifacts

Nya: And is there a way that or how might you or is there a way that you would potentially circulate or tell people or tell your community about this? Yeah, like about more about like what you just reflect. Yeah, what you reflected on being in this position.

Soyini: Like whenever you're in new spaces or human spaces with your friends and you just talk about work, like, you don't just talk about, like, the bad things You talk about the good things [in a confidential way]...it might not be as formal as we're doing now [through research]. But I think it circulates in a very organic, like way where we tell stories about what happened in our day and we connect with other people with the same job, title, or the same industry and we just share our experiences...There are more formal, like, there's different **university peer support workers**. They do meet up here and there to like share their experiences with each other and we talk about, "hey, like this is what we're experiencing. Have you experienced this? What's your advice on this?" Like things like that. So, there are like platforms where we get like peer support for each other...And then doing things like this. Like sharing your story through research [and] surveys.

Closing Quote

Nya: How might these artifacts strengthen your community?

J: I think, like from my perspective, it allows there to be a unique interpretation and view on what it means to come together in community. Like, obviously, you know, the styles in which we do our artwork, whether it is through drawing, through illustration, or through poetry are very different. And allowing and seeing these different styles, these different methods be put into like a state in which, you know, you can see the uniqueness of every person participating. And it's the same thing when you apply it into a community-based leisure sport or activity in which every person that participates, they

are all different people. There are no two of the same people participating in a community activity. Everyone comes in with their own mindset, with their own experiences with their own thoughts, feelings, you know, judgments about things. But like, even with that, it's those differences when positive can bring people together in community.

Member Check

Three co-designers responded to the member check email (see Appendix I). One confirmed receipt, another confirmed that everything “looked good,” and another edited some of their quotes. Three more co-designers also responded after the deadline but confirmed use of their name and sections. Member checking also occurred at the end of each co-design session when I would do a short retro using the following questions: (1) Is there something I did not ask that you think is important to know about programming or community spaces? and (2) Are there any activity prompts or wording I am missing that represent you or your community better? In response, Tanto offered an emerging area of conversation outlined in the discussion. Elyse said: “I feel like this is very thorough and even when... I don't exactly resonate with the question, there's always...an alternative way I can look at it”. I think this means that having prompts with multiple options for co-designers to answer was a success. Overall, co-designers felt they said everything they needed to say.

Chapter 8: Discussion

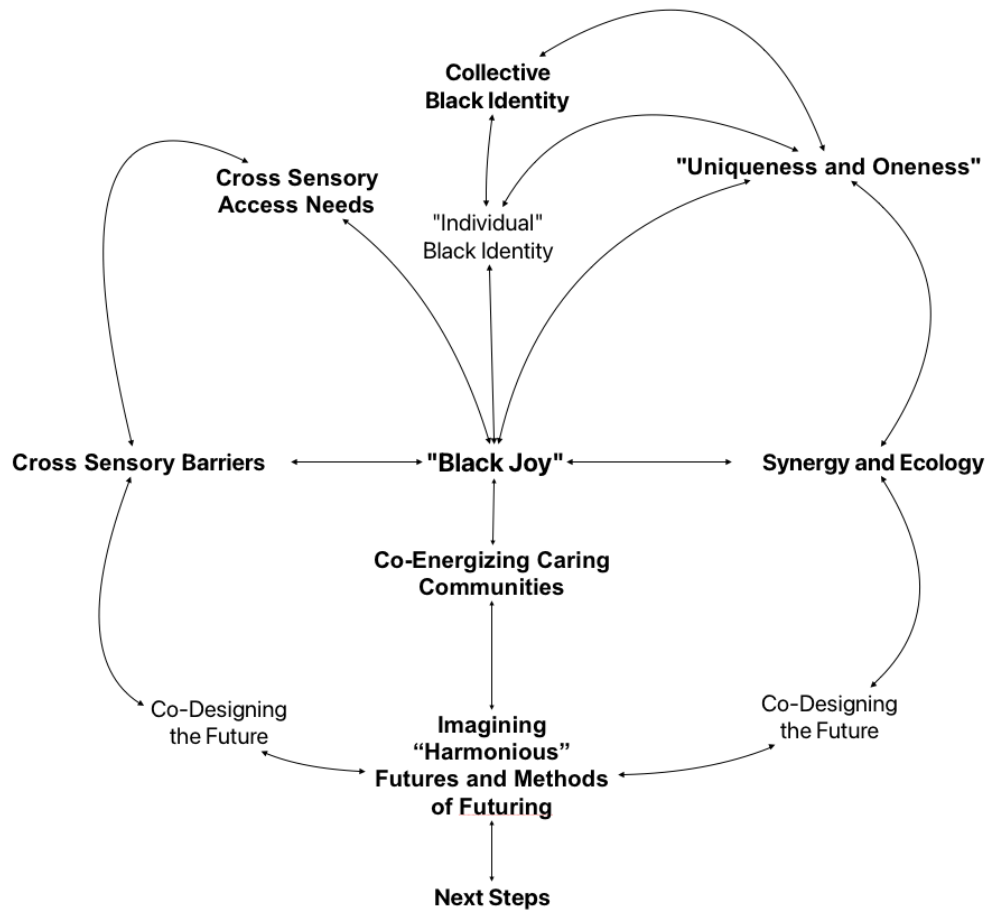


Figure 22: The conceptual model of: The Synergy and Ecology of Black Joy, Access and Imagination around Sports Recreation and Leisure Programming and Community spaces.

So, what do the findings mean?

In this chapter, I will: (1) allow co-designers' words, combined with my interpretations (Nya), to define the themes and answer the research questions, (2) illustrate how some of the themes converge and diverge with the literature, and (3) note how the conceptual model represents the emergent themes and subthemes that inform

and pour into one another in my synthesis. It is important to emphasize that co-designers' responses in this section are a combination of their verbatim and in vivo (word-for-word quotes distinguished by “quotation marks”) and my own summary of what they are saying. The goal of this chapter is not to reach universal definitions but to define and interpret based on the context and content shared by the co-designers. Furthermore, I had the power to select which quotes and summaries best exemplified the themes, so please note that these quotes are separated from the context of their whole stories in the findings section.

Research Question Number One

The first question asked: What do joyful and caring indoor and outdoor sports, recreation and leisure experiences mean for people of the African, Black, and Caribbean diaspora in the Greater Toronto Area (GTA)? Some of the sub-prompts that helped answer the questions included:

1. How does your identity (or identities) shape your experiences and how you feel?
2. What people, activities and spaces make you feel most joyful and cared for?
Why?

3. How would you personally define Black Joy and care when you are [participating or facilitating] in these contexts?

The quotes collaged under the theme and sub-themes of “Black Joy” reflected a variety of co-designers' responses to one, two or all three of the prompts listed above. Some of the quotes don't explicitly mention the words “Black Joy”; however, their stories as a whole reveal how their definitions of joy were shaped by their experiences of being

Black in SRL community spaces. In addition, when re-reading and re-listening to co-designers' stories, I realized that even though they had unique cultural and national identities, they all had a collective sense of being Black.

Theme: “Black Joy”

Savy: "Black Joy is not listening to those rules that they have like for Black people. And we just go outside the box and do whatever we want because it's like, you're not hurting anyone, you're not harming anyone. It's just who you are. So, you should just embrace it..."

Savy: "[In] recreational spaces...you can do whatever you want freely...there's no rules, like everyone's involved, everyone's allowed to just be themselves".

Tanto: Is feeling “chill”, at “peace” and “blissful” when co-existing with other “Black nerdy people”. It is “[feeling comfortable]” with the people you identify with where “there's no judgment”.

Savy: Unapologetic; Bright; Loud [plus] vibrant; Community support; Takes a village to train a child; Helping hands [with] learning new activities, Outside the Box” (defined in their chalkboard illustration “Black JOY”).

Savy, Tanto and Nya: Getting to watch "cartoons, TV shows [and] movies" on your own.

Savy and Tanto: Our experiences with Black people and other racialized groups should not be limited to "a box". Meaning “you can have a bad experience with white people or like Indian people or Asian people, but like that shouldn't have to shape your generalization for all of them.

Elyse: “joy is like peace, freedom” despite feeling unhappy.

J: Black Joy is still present “even amid uncertainty and discrimination”.

Wuliyah: “So, this is like noodles. So, like food is something that makes me really happy. And then this kind of abstract blob here is actually like sex. Sex makes me happier; I think that activity makes me more joyous. And then, yeah, it just brings love and good feeling to me personally and the people that I conduct activities with”.

Soyini: Facilitators can “[lend their identities like a jacket to others]” creating comforting, “safe” and ultimately accessible community spaces.

Soyini: “I think Black joy...in recreation...[is] are we showing Black art? Are we having Black literature? Are we having Black representation to bring these situations [or] like these stories for it or whatever recreation, we’re doing yoga or whatever it may be”

Successful Experiences

Tanto: Black community spaces where you can just hang out with a group of Black people and feel “chill as fuck” as these spaces are just “naturally [hard to overthink in]”.

Elyse: “empowerment initiative that supports Black and racialized youth” that address “barriers with getting information” and “outreach [for employment]”.

Elyse: “It was beautiful being in a community space by black artists for black artists. A safe space, collective understanding, dialogue and warmth. Less reservation for sharing diasporic art, space for freedom of expression, and representation and receiving mentorship and real-experience based advice from someone who looked like us, made the experience successful. It was a really good program and I really enjoyed it...I really felt like...so comfortable and in that space.” Elyse agreed that I could use a combination of what they said in the audio and their written responses to tell her story which is reflected in their quotes included in the findings and discussion.

J: Creating a “Black Student Association [BSA]”

J: “But I would say like the easiest places that I find that I can create is like an open studio when I’m with my friends and we’re just really sharing ideas, you know, spaces like this space in which, you know, I don’t get judged for what I do or what I make, and I can be able to freely kind of let whatever ideas I have just come out of my little brain”.

Soyini: Looks like seeing an "accessible" sliding pay scale and "constant communication" when signing up and participating in SRL.

Nya: Black Joy feel like and is spaces for Black communities by Black communities and consideration of different economic realities through sliding pay scales. Black Joy is spaces that allow communities to create freely and be supported through mentorship.

Recreation as a Metaphor for Identity

Savy: Recreational spaces are for having an “identity crisis” and are helpful for people trying to find themselves.

J: used puzzles as a metaphor for understanding "unique" personal identity and allowing that identity to “take up space”. Saying that, “sometimes those pieces [of your identity] can be added, sometimes they can be taken away from you, but you are a puzzle that is still being solved”.

Enitan: used the ocean as a metaphor for identity. “This ocean has no boundaries, no permanent rhythm”.

Metaphors, Similes and Analogies

J: "like an orchid, Black joy is continuous, It never stops"

Soyini: Black Joy is "like when you're reading a really good book". Meaning "you're not cognizant of your Blackness" or like "anything else outside of the book". Black Joy

sounds like "scattered" laughter and a "deep, like rich belly laugh that's just like very us".

Types of Sports Recreation and Leisure

Savy: "Afro-Hair"

Tanto: "[freestyling badly, playing basketball and listening to music while being on phones communicating, vibing, singing, rapping, playing video games and watching things, baby showers and basketball]"

Elyse: "things that bring me joy, arts and crafts, music and dance, sports and play"

Wuliyah: "So, this is like noodles. So, like food is something that makes me really happy. And then this kind of abstract blob here is actually like sex. SRL is also "[playing] dominoes and listening to music"

Enitan: "Giving people things with my right hand", "debate, writing, track and field, football, swimming, table tennis and basketball".

Soyini: "Reading a really good book"

Nya: When designing this project, I didn't provide an exhaustive definition of indoor and outdoor sports, recreation, and leisure, but I did share photos that showed what it meant to me in my story. I also, to some extent, revealed part of my theory through the research requirement poster asking, Are you interested in reflecting on past, present or future experiences around play, movement or stillness in your leisure time? However, I ultimately wanted to let co-designers' stories reveal what it could be and then interpret the activities. Enitan's poem made me reflect deeply on identity and a theory I had brewing about how sports, recreation, and leisure may be defined more expansively. I think that identity in itself can be seen as sports, recreation and leisure, as well as all the other activities mentioned in the co-designers' quotes in this section. Considering the activities mentioned, I think they all oscillate between both indoor and outdoor

spaces. I also noticed that all of them involve some form of free-flowing movement, gesture or stillness (which could be a slowness, pause or calm that is not void of motion). The way “Afro hair” (Savy) curves like a helix, moves with the wind and finds stillness in the most beautiful shapes. The way a “[swimmer]” (Enitan) moves using different strokes but can also find stillness through floating. And even as you float, your body's breath and the ripples of water keep you in motion. The same way an artist creates wavy, curvy and gestured strokes that can show a rush of movement but also a slower stillness or calmness. The way an identity or the “ocean has no boundaries, no permanent rhythm” (Enitan). That said, through her poem, looking over co-designer's drawings and my own lived experience as a swimmer, I am interpreting sports, recreation and leisure activities as expansive ways of freely moving, gesturing, ebbing, flowing, finding stillness and changing.

Nya: I think Black Joy has a unique energy that can be warm, loud, scattered, circular or defy the shape of a box. Black Joy can free your mind and body like nature and can be a life-long journey of figuring out your identity—letting it be both still and changed. It also looks, sounds and feels like Black representation, freedom of expression and like comfort when you are with a safe person or in a safe space. It coexists with unhappiness and even admits hardship and exclusion. Black Joy is laughter! The idea of energy comes from my co-designer's words but also aligns with my lived experience, as I often use energy to describe people, places, and things.

Theme: Co-Energizing Caring Communities

Elyse: care is “love, sharing, inclusion, perceptiveness [and] acknowledgement”

Savy: Looks sounds and feels like “warmth, comfort, consideration or just love” and “linked energy”. Which means SRL communities need to “[take] care of and support each other...by [pouring] into the relationships that pour into you”

Soyini: “The mindset always needs to be, okay, we have, we see this demographic, where's the others? Why are they being othered?”

Soyini: Allowing people who have different identities to pour knowledge into you so in the future you know how to "pour" into them like "a back-and-forth flow". In addition, "being 100% yourself" also gives people the freedom and permission to bring their whole self. If you are unable to be yourself it can "[lead] to burnout".

Soyini: getting to be yourself around the "people that you identify with" and having intentional "third party interaction". This looks and sounds like facilitators coming up to you in space and asking you how you are and introducing themselves from the start. Ultimately, this creates experiences that feel "[safe]" and "comforting" and ultimately "joyful".

Soyini: "community is annoying. You have to continuously check in. You have to continuously be, you know, what's the word, in inconvenienced. And obviously there's boundaries" Being inconvenienced might mean "you will have to drive somebody to the airport".

Soyini: Care is ultimately the balance of showing up and knowing when to "step back" and "allowing others to show up for you".

Soyini: Black Joy sounds like "[hearing] laughter and looks like "[holding] each other for no reason". It is also community members "becoming who they actually want to be" and expressing themselves. To sustain a community, you also need to have "boundaries" which can be, "[those are the [students or community members]. You are the whatever your title is you do have care for them, but the care does stop after you go home".

Soyini: Having a team of people who have a different perspective than you so that when issues arise you have different sets of eyes to solve the problem. Adopting "a mindset that exudes equity versus just equality" by creating a diverse team of facilitators with "rounded perspectives".

Nya: Black Joy and Care go hand in hand. "Black Joy" can create *Co-Energising Caring Communities*, and *Co-Energising Caring Communities* create *Black Joy* (see Figure 22).

Soyini said, "empty cups can't pour". I think this means that if your energy levels and capacity are low, you won't be able to care for or "pour" into people in your community as both a facilitator and a member. *Co-Energising Caring Communities* also means setting boundaries to regulate how much energy you offer others so you can scale back. It looks, sounds and feels like mindful facilitators who ask who is missing from spaces and intentionally check in on you. It means having a comforting communal identity that you can share and wrap around others by being yourself.

Theme: Collective Black Identity

Individual Black Identity

Enitan: The "African philosophy known as Ubuntu...It translates to like, or like essentially means "I am because we are", and like speaks to the individual human experience being automatically tied to another person".

Enitan: "This ocean has no boundaries, no permanent rhythm". The poem speaks to the "Individual experience [with identity, and] maybe even the [Collective] Black experience with trying to understand identity.

Wuliyah: "Remembering who [they] are and using that in a communal sense" as "being yourself...helps people feel more comfortable".

Wuliyah: I think that the works that we have been producing, they all relate at some point to the self between us three...because we only know how to lead with what we know, right? That's the only way we can step through it and we're learning. But, you know, you only come from one perspective at first, right? So, I think that throughout all of our work, there's been a relation to the personal... But when you get to participate in events such as these, You're bringing your own self into it and your own perspectives, though you're going to be changed when you leave. You're going to learn something you didn't know or see something in a way that wasn't your process of seeing.

Enitan: “I think Wuliyah kind of touched on it, like with the connection across all our works, having some sort of like trace back to like our individual person and how we connect with what we've done and how our experiences tie into the work we've produced”.

Nya: Black Joy is having both a collective and individual Black identity (see Figure 22). Each co-designers brought the self, personal and individual into their work and that self that can be "changed" after interacting with each other. Black Joy is using your unique individual Black identity to create a comforting community identity that allows people to express themselves and be comfortable. I think this definition converges with what Dr. Chris Omni said, “Black joy represents a collective self-ideology that amplifies and activates the emotional well-being of Black People” (2025). Enitan saying that the “individual human experience being automatically tied to another person” reminds me of a phrase in inclusive design “Solve for one, extend to many” which I will reflect on further in the conclusion (*Microsoft Inclusive Design*, 2025).

Theme: “Uniqueness and One-ness”

Tanto: is the “interconnectivity of just different minds [and bodies] ...coming into one”. Because “if everyone wants to get along, everyone's energy has to be in someplace where it all meets”.

Nya: Tanto does this by illustrating different gestures of colour “interlocking” and co-existing in the middle of the page. Which represents “that uniqueness and that oneness of just being there and that comfortability...in recreational spaces with other Black People”. That said, Black Joy is everyone's energy meeting in one place which I illustrate in the conceptual model having “Black Joy” at the center (see Figure 22).

Theme: Synergy and Ecology

Synergy: is the “linked energy” (Savy) and “interconnectivity...of different minds [and bodies coming] into one” (Tanto). Because “if everyone wants to get along, everyone's energy has to be in someplace where it all meets” (Tanto). This happens visually in

Tanto's illustration where, "Black nerdy people [are] mostly just [chilling and are able to] freely joke and also [game]". I think synergy happens in the drawing where the bodies of two people are becoming one "abstract blob [that represents sex]" (Wuliyah). I think it happens in J's drawings where it looks like three people are smiling with linked hands and in Savy's where "somebody [is] holding someone" and their bodies interconnect in a big embrace. It happens in Tanto's illustration where I think everyone's energy becomes "one-ness" in a "[Black hole...that retracts harmoniously]". It happens verbally when Soyini says, "Empty cups can't poor". Which means to fill your cup you need to listen to people and let them "pour knowledge into you...like a back-and-forth flow". I think that the knowledge being poured is an energy Savy describes as a "Give, take and Care" where to create joyful and caring communities we need to support each other through the transfer of energy or knowledge. It happens verbally and in writing when Enitan says that "the way we create is a product of the people we've been around and how we've...sort of absorbed things from them and how they've also absorbed from us. And if I tap back into my ocean analogy, and just like water and that flow between taking away and giving back, and even when you interact with your work and someone interacts with the work that you've created, you sometimes get a different interpretation of what you worked on".

Nya: I saw how each co-designer's individual stories when collaged visually together (See Appendix Q) and written in close proximity in this discussion paragraph are describing a synergy. Synergy can also be defined as a "combined power...that is greater than the total [achieved] by each working separately" (Cambridge Dictionary, n.d.).

Ecology: I think an ecology occurs when co-designers visually illustrate warm "bright", "yellow", "organic", curvy and wavy lines with sparkly stars (See Appendix Q). I think the temperature and shapes described is what the synergy of Black Joy feels and looks like. Co-designers also showed the relationship between an "orchid" and the "ocean" to the individual and collective Black experience of "joy" and "identity". The orchid and the ocean both co-exist within an ecological (or ecosystem). An ecosystem can be defined

as “a system controlled by the flow of energy, and substances such as water, carbon and phosphorus, exchanged among living things” (Cambridge English Corpus, n.d.).

Nya: If an identity is like the ocean and Black joy is like an orchid, then the Black body and human body are interconnected with nature across time and space. Which means we have and will continue to belong in both blue and green sports, recreation and leisure spaces. The unique energies of Black Joy create the synergy and ecology of an entire system (see Figure 22).

Research Question Number Two

The second question asked: What are the current access needs to facilitate and participate in sports, recreation and leisure programming and community spaces? Some sub-prompts that helped answer the question included:

1. What do you see, hear, smell, taste or touch that you like or do not like in indoor or outdoor programming and spaces?
2. What has supported your [participation or facilitation work] so far? What barriers to facilitation do you face, if any?
3. Is there anything else you need to [further participate, facilitate or co-curate] programs and community spaces?

Theme: Cross Sensory Barriers (Dislikes)

Savy: Rules set about Black hair in the workplace are “[racists] and [discriminatory]” as they “[diminish] who we are as Black people”.

Savy: “Exclusion; Fear of confrontation; Segregation, Males [with] Males, Female [with] Female, Race with same Race, Advanced Members with Advanced Members”.

Tanto: stays away from sports recreation and leisure spaces where there are a lot of “older white people” because they experience a “weird overt [look]”. In literature this “looking” that Tanto mentioned has been described as the “White Gaze” (Scott, 2024, p. 98-101).

Savy: described country clubs as “not inclusive” and a golf club they went too was exclusive to white people (meaning they only saw white people there).

Tanto: “Weird, surreal bizarreness” experienced in predominantly white recreational spaces.

Savy and Tanto: Feeling singled out as the “only Black person” because white people in the recreational space made them aware of their Blackness from a “[lack of] warmth” and or a “weird energies”.

Elyse: social dynamics with classmates and a lack of “perceptiveness” from facilitators—can lead to racialized students who speak a different language feeling excluded and “singled out”.

Elyse: (1) lack of “funding and support...[discouraged] them”, (2) Lack of training in school and extracurricular leagues so “rusty” when they come back to the new season, (3) “put in defensive positions [since tall but never got to test out skills in other areas]”.

Elyse: “Poor AC or lack of air conditioning, lack of maintenance [dirty public swimming pools]...insects...dust and dirt”.

Elyse: had “access to the information...[she] just didn't know where to look for it”. I think Elyse reveals that proximity online and in-person does not always equate to access and there is need for more in-person and online outreach that directly connects you or makes visible sports, recreation and leisure resources and supports to community members.

J: Social dynamics (meaning how people are treated) and or lack of representation of facilitators with mixed identities may lead to people with mixed racial and ethnic identities feeling excluded in Black Student Association [BSA].

Wuliyah: “chlorine and muriatic acid...I put a nose smelling it because I'm always like accidentally whiffing it when I'm pouring it into the pool bins.”

Nya: Cross-sensory barriers are experiences you can hear, smell, taste, or touch in indoor and outdoor SRL spaces that are disliked. Black Joy can inform the cross-sensory barriers and hence pour back-and-forth into each other (see Figure 22). I want to be clear here that Blackness is not a barrier. The barrier is making Black people aware of their skin colour, identity or difference by treating them with a “[lack] of warmth” or giving off “weird energies” (Savy and Tanto).

Theme: Cross Sensory Access Needs

Tanto: “non-figurative” and “abstract” illustrating and the freedom to do “art at my own pace”.

Tanto: “CBD [Cannabidiol]” to help manage anxiety when they know they are going to be in a predominantly white recreational space.

Tanto: “Suggestion boxes” and taking “[feedback seriously]”.

Savy: “advanced members” supporting and “encouraging” others willing to learn.

Elyse: “to invest time...and own money” and “equipment...[and] clothing”. As well as “Seeing artwork...achievements... windows [tasting] food... and hearing music”.

Wuliyah: Have “lotion” available in bathrooms after exposure to chlorine or use “less harsh chlorine” in community pools.

J: There is need for “funding” in local high demand areas to support programing and community spaces and their structural capacity.

Wuliyah: “I put MONNEY! Money, funding specifically. So that’s \$20 dollar bills. And then below, I also wanted to represent support. But when I think of support, I also think of strength behind us all to support each other. You know, you can always support someone through your words, but your actions are more valuable”.

Soyini: “But yeah, anything I need. Some money, that’s it.”

Nya: Cross-sensory access needs are experiences you can hear, smell, taste or touch in indoor and outdoor SRL spaces that are liked. Three co-designers highlighted the need for funding to support programming and community spaces. Co-designer needs converged with the Future of Sport in Canada Commission (2026) report, which emphasizes costs as a “significant barrier” to play (p. 249). In response to Savy’s quote, I think a potential design solution is mixed-skill-level SRL spaces that help pass on knowledge and develop the skill sets of all players. Savy’s quote stood out to me as a volleyball player because I have seen how mixed-skill-level practices through intramurals and leagues help everyone learn. Black Joy can inform access needs and be built into programming and community spaces by adding sensory elements (see Figure 22).

Research Question Number Three

The third question asked: How are community members and facilitators imagining and co-designing future sports, recreation and leisure programming and community spaces? How is this imagination and futuring (ways of knowing and being) being fostered? Some of the sub prompts that helped answer the question included:

1. If you could build a world where sports, recreation and leisure programming and community spaces are even more joyful, caring and accessible without thinking

about funding, feasibility or what others have told you is possible, what might it look, sound, feel, taste and/or smell like?

2. How much are [you or your members] involved in [co-designing] sports recreation and leisure programming and community spaces?

Theme: Imagining Harmonious Futures and Methods of Futuring

Savy: “God doesn't call us to shape our past. He sees us for who we can become. He sees us for who we can become in the future”.

Savy: Verbally prototyped an interactive puzzle that forms a symbol. The puzzle would “[leave] people with no choice but to actually work together...[and] help others leads to an accomplishment. Ultimately, “the whole purpose behind the symbol is other people supporting each other instead of having a division in everything you do. Puzzles also create harmonious images.

Savy: Imagining recreational spaces with “drop-in programming” and a “market” where different Black families from different backgrounds come together and multiple racial, ethnic and cultural identities from around the world are embraced.

Tanto: uses a “stream of consciousness” creative process as an “anti-anxiety” practice to train their brain “not to overthink”. They created “Non-figurative” and “Abstract” illustrations “[drew] the energy and aura of a future” where humans just communicate and interact with each other not letting societal “preconceptions” prevent us from “play”.

Tanto: the energy in a community can become “One-ness” and “be in someplace where it all meets” through conversations where if people are uncomfortable they are “free to leave the space”.

Tanto: uses an analogy of a Black hole that retracts harmoniously where everything that goes into it all becomes one. The retraction also has "a free flow of energy going in and out [which allows for] the color of our skin [to] not even exist". Tanto "[hopes for more space like this]...where like nothing "really" matters and we're just there to just genuinely have a good time". Ultimately, offering a powerful reminder that "we're all one at the end of the day. Like we're all humans and we all want the same thing".

Elyse: Through writing and oral storytelling, they are imagining "[Building] for...what little [her] didn't experience" which means a "communal" future that brings together a diversity of people and where "children [are not] singled out in a space intended for fun".

Wuliyah: Imagining a "multi-purpose" community center for the "Black quotidian" [everyday life] that brings "safety", "comfortability and the "unapologetic" self while being able to partake in a variety of sports, recreation and leisure. Wuliyah imagines this by "building" from what she knows like "Kensington market" and then "rechanging up the layout".

Elyse: Would like to participate in more "independent sports" that you can measure your progress on your own or do with friends.

Enitan: Through "[pulling] myself away from the moment so I could actually think and like have the words come to me" they imagined how their poem could be an "immersive experience".

J: God's calling through "Nigerian gospel music" as "only he knows the beginning and end of, you know, especially many things, especially when it comes to water".

J: "learning to not subside or suppress my identity in favor for another identity, rather finding a way to have both coexist, coexist at the same time".

Soyini: Investing in existing community centers and creating "multifaceted and multiuse" sports recreation and leisure community spaces that repurpose abandoned infrastructure. In these spaces you don't have to buy into it twice "with tax dollars and

then [your] actual bank funds". So many sports recreation and leisure systems including thrifting "have the possibility of uplifting communities and actually being a good resource."

Soyini: Through "waves" of reflective thoughts Soyini is imagining the multi-use spaces "where people can just be and it's okay...You don't have to, like give [any money] in order to receive". She described it as being "...very community, very government run...with like the heart of a for profit".

Soyini: Imagining multiple public co-operative community spaces where the "energy" you "exchange" may be a one-time payment. In these spaces "[there's] just comfy couches, there's bright open windows, there's, you know, nature surrounding you" there are "vendors", but you don't have to buy from them. Ultimately "we the people and the government owns it...so we can keep control of it".

Nya: I think when you add the words "communal" and "diversity," you get harmony. Using Black Joy and many different ways of being and knowing, seven co-designers imagined unique and similar worlds. I think that, alongside co-designers, indoor and outdoor sports, recreation, and leisure programming can be brought closer together in what is currently Canada through multi-use or multi-purpose spaces that allow individual and collective goals to coexist harmoniously.

Co-Designing the Future

Savy: "Serving the community through events...expressing myself and using what I am good at with other people"

Tanto: Organizing leisure "hangouts" that include "playing video games" and "drinking".

J: working with people and addressing unique needs "they may not have realised". Co-design is also about "intentional planning and consultation" that centers the people a design will serve.

Wuliyah: “In-person” outreach through “conversation” and “all galleries, should consider the community that they're presenting to”

Elyse: "I see [co-design] as either leading or affecting like, and that could be by participating. I haven't taken much of a leader role, but I am somewhat involved, I think that to some extent, participation is involvement, similarly in this co-design project - our experiences, feedback and participation helped add to and build onto the program - executing the vision".

Soyini: Is having multiple "intentional" channels and check points for community members to provide feedback on programming and community spaces. It is also "...realistically not something you opt out of. It's something that just, if you have the right energy, it naturally comes to you".

Nya: I think participation means co-designing and having multi-modal, open channels for intentional feedback. These feedback channels look sound and feel like continuous check-ins and invitations to the people you are working with. Co-designing the future is a method that informs the creation of harmonious futures (see figure).

Theme: Next Steps

Diffusion of Artifacts

In this section I included co-desingers responses to the question: how might you share or circulate your photos and or artifacts with your community?

Elyse: “By word of mouth in different spaces in which I participate. By making social media posts to promote, posters at universities, community centers and spaces. I have an entire promo team (sisters) at home as well to assist in spreading the word. Sharing them in [Black Student group chats]”.

J: I think for me, I would post it on my art account, on Instagram, because like I like to like post a lot of my art stuff there. I haven't been doing so consistently, but like it also gives me an opportunity to like, you know, share my piece and what it means to me. And also offer, like the people that are viewing it, like their own interpretation of how they see it.

Wuliyah: “That's a great question because with the social media world, you would put it on your social media...I also, as a developing curator, I've tried to take more time to actually go out and speak to people. Especially at these artistic spaces that I'm working in that are facilitating recreation, right, to go and see artwork. I like to ask them what their thoughts about the work is or their thoughts about my specific work when I am showcasing. To you know, bring the conversation in person. You may not be reaching as many people that way, but you're eliciting a specific conversation that will stick with people when they leave. So, I like doing the in-person talks a little bit more when I'm able to”.

Enitan: I think I'll probably get like a website of some sort and have that there or...just companies that work with like releasing writing out there and like having that on like accessible platforms that people could go to online. [Also], places that have it physically accessible like [in a Black-owned magazine, social justice library or exhibition].

Soyini: Stories “[circulate] in a very organic, like way” through “your friends” and more formal ways such as through “university peer support workers” as well as “research [and] surveys”.

Nya: To summarize, co-desingers have a myriad of informal or organic ways artifacts can be shared. Recall that the artifacts are ultimately their stories, illustrations, drawings, poems, design ideas and futures (which can overlap with each other). The next steps are informed by the futures co-desingers imagined (see Figure 22).

Opportunities For Us, by Us

To potentially increase visibility, I compiled a list in the literature review, as well as here in the discussion, of community-based organizations and spaces built for and by the African Black and Caribbean Diaspora (ABCD) or Black Indigenous People of Colour (BIPOC) that are offering sports, recreation or leisure programming:

- [Almeda: Black Student Collective at OCAD U](#)
- [A Different Booklist](#)
- [Brown Girl Outdoor World](#)
- [BIPOC Outdoor Gear Library](#)
- [The Diverse Nature Collective](#)
- [Camp Reset](#)
- [Colour the Trails](#)
- [Halton Black Voices](#)
- [Melanin Market](#)
- [Nia Centre for the Arts](#)
- [ULTRA Black Run Club](#)
- [Kinxfolk](#)

This list is not exhaustive and was put together based on what I have learned through word-of-mouth, social media, online, family, friends, and workshops.

Future Funding

Three co-designers highlighted funding as an access need. In response, I have outlined some resources and next steps:

- a. [Black Ideas Grant \(B.I.G.\) 3.0 2025 - Foundation for Black Communities \(FFBC\)](#)
 - b. [Black Opportunity Fund \(BOF\)](#)
 - c. [Supporting Black Canadian Communities Initiative \(SBCCI\)](#)
2. This report calls on funders to also revise criteria to include and invite strength-based and asset-based narratives of sports, recreation and leisure programming and community spaces.
 3. Co-designers own their artifacts, which can be used to apply for grants in support of their communities.

The second call to action is also outlined by Jay Pitter, who states:

Explicitly invite applicants to share how public joy has helped to sustain their communities through crisis, where it shows up in shared spaces, and how it is fostered in small daily interactions. [In addition to auditing,] the projects they've funded to identify ways they are already supporting public joy and embracing other asset-based funding approaches, and begin to build on those.

Current and Future Community Programing and Spaces

1. Share the project's findings with local community spaces in the GTA

2. Connect co-designers with organizations working towards equitable city-building and urban development:

- a. Monumental Projects

Future Black Joy Research

Tanto offered that there is room for more conversation about “Black people co-existing in queer” sports, recreation, and leisure spaces, and “Black queer people” co-existing in Black Spaces. I also have three questions that emerged from this discussion:

1. How might the African, Black and Caribbean diaspora co-design multi-purpose community spaces together?
2. How might Black Storytelling be used to co-design future multi-purpose community spaces?
3. How might Black Joy be positioned as a social determinant of health in Canada?

Research Strengths

I applied three components of community-based participatory action research as outlined in Table 1 titled “differences between CBPAR+HCD research” (Oncescu et al., 2024, p. 135). The first component is:

Community members are viewed as collaborators (co-designers and co-producers) from start to finish of the research project, recognizing them as experts given their culture, history, and lived experiences. Community-driven with a partnership with researchers. Any changes must be approved by the community stakeholders (2024, p. 135).

This component also connects with the afro-emancipatory qualitative research principle that research “is driven and conducted by Black people with their meaningful involvement across the research process from design to dissemination” (Jean-Pierre et al., 2025). Being a co-designer in this research meant: (1) community members and facilitators had the ability to work with me to choose their mediums and methods of expression (their preferred way to tell stories throughout the research), (2) offer questions, activities or wording I was missing that better reflected their experiences, and (3) they could decide how their data would be used, and (4) inform the project outcomes (the emerging ideas, themes, access needs or designs) if they would like to. I think we only partially achieved number three, as member checking had shorter turnaround times (discussed in limitations). A strength was co-designers actively shaping the research methods and which questions they wanted to focus on. Although co-designers agreed to the research design, future longitudinal studies could include co-designers in shaping the project purpose, research questions, and prompts from the start.

The second states that “Methods can be mixed and often informed and approved by a community advisory board or representatives” (2024, p. 136). I positioned Black community members as experts of their lived experiences and ultimately of their own forms of storytelling. In the first co-design session, I asked: Do you have a preferred medium (the what and where) and method (the how) of storytelling, imagining, reflecting, designing and/or creative expression? In this research, co-designers served as their own advisory board, and the literature further supported their chosen methods. The third is “...co-ownership of research” (2024, p. 136). Co-designers had access to any data they shared through their physical or digital file folder throughout the research.

They were also informed that any digital data would be accessible for a year after the research, giving co-designers time to retain their data. In addition, they ultimately own the artifacts they created since they could take home their drawings, personal sketchbooks, or photos taken on their phones or cameras.

Research Limitations

Research Timeline: co-design sessions were held over two months making it a shorter research project in comparison to other arts-based and photovoice research. I would recommend a longitudinal project of four months to allow for two more co-design sessions covering the following: (1) further comparative analysis---where do the artifacts meanings and methods of diffusion converge and diverge and (2) How might these artifacts be sustained?

Limited Funding: in order to conduct longitudinal projects more funding is needed to compensate co-designers for their time, energy and contribution. This could also be an added incentive for co-designers to participate in later data analysis stages and member checking.

Member Check: due to the time I took for data analysis and to meet report deadlines co-designers only had 24 hours to participate in the optional member checking. While three people responded, having a longer window of time for co-designers to review sections might make providing feedback more accessible.

Scope of Experiences and Voices: As previously stated The “Consent for Taking and Using my Picture or Story” form was not used by any of the co-designers meaning they did not need to ask anyone outside of themselves for consent. I think co-designers

finding creative and ethical ways to express their experiences is an indicator of success. However, a possible limitation could be that following ethical guidelines may limit the full breadth of the voices, people, stories and experiences included in the research (Hannes & Parylo, 2014). Another potential reason co-designers may have opted not to reach out to people and hence not use the consent form could be due to the time constraints of the session. Additional research is needed to understand the reasons for this outcome and if potentially longitudinal projects would support including more voices and people.

Sample of Convenience: I am acquainted with facilitators who participated as co-designers in this research. However, I think this is both a strength and limitation. It is a strength because of the relationship being built however, I would recommend that future research widen the demographic scope to limit selection bias.

Chapter 9: Conclusion

The great thing about Black joy is once Black people are taken care of everybody's taken care of because the majority of...the failure of the system affects specifically BIPOC [Black, Indigenous People of Color] but in this case we're talking mainly about like Black people. So, in that system, [it] thrives off of the lack of space, that system thrives off the lack of accessibility when it comes to financial, when it comes to where we're actually putting the resources. Black Joy needs to come with rest and peace...that's something...I hope to carry forward. I hope to create in sports leisure, all of it, but especially community spaces"

— **Soyini**

I wanted to re-highlight the quote above because it is a powerful reminder that the Black community can see both the failure of systems and the design of new world(s). Laurel Richardson's (1999) work on "Creative Analytic Practice" (CAP) calls for both readers, listeners and browsers to actively reflect on the following five criteria:

1. "Substantive contribution. Does the piece contribute to our understanding of social life?" (1999, p. 665).
2. "Aesthetic merit. Is the text artistically shaped, satisfying, complex and not boring?" (1999, p. 666).
3. "Reflexivity. How has the author's subjectivity been both a producer and product of this text?" (1999, p. 666).
4. "Impact. Does this affect me emotionally? Intellectually? Move me to action?" (1999, p. 666).
5. "Expresses a reality – Does this text [illustrate] and embodied sense of lived experiences?" (1999, p. 666).

“Substantive contribution” (1999, p. 665).

Plural Meanings

I put together a “montage” Gunn et al. (2013) of the plural meanings of Black Joy, care, access and imagination that can co-exist and possibly strengthen programming and community spaces built for and by Black communities. With the reminder that communities are not a monolith, meanings and futures can be unique in local contexts.

Inclusive Design

Currently, inclusive design is defined as “design that considers the full range of human diversity with respect to ability, language, culture, gender, age and other forms of human difference” (Inclusive Design Research Centre (IDRC), n.d.). However, “race” is not listed. This project has shown how Blackness shapes people’s experiences in sports, recreation and leisure programming and community space, as well as how Black people can see radical futures that address the roots of the system.

This work also contributes to Inclusive Design with a subtle shift in language. In inclusive design, you often hear the phrases “Solve for one, extend to many” (*Microsoft Inclusive Design*, 2025). Our co-design sessions also brought forth some thought-provoking phrases. Savy offered the Jamaican motto of “Out of Many, One People” and Enitan offered the African proverb “I am, because we are”. Reflecting on these phrases together leads to a culturally grounded understanding of “solve for one, extend to many” as “design for one, because we are many.” I need to play because you do; we may just need different things to play joyfully.

“Aesthetic merit” (1999, p. 666)

I think the co-designers created beautiful, thought-provoking illustrations, drawings, poems, and oral stories that weave together a holistic anthology. I also found it interesting that the conceptual model I developed naturally evolved into a butterfly as I curved the lines and showed how each theme flowed into and connected to the next.

“Reflexivity” (1999, p. 666)

I met this criterion throughout the project by: (1) reflecting on how my story informed why I was researching this topic and sharing this in both the project overview and the first session with co-designers, (2) including why design decisions were made throughout the research, (3) adding some reflection on how my positionality impacts my interpretation of meaning in the analysis.

“Impact [and] Expresses a reality” (1999, p. 666)

The co-designers embodied practices and lived experiences of joy are at the heart of this anthology. They expressed how their daily lives were in the past, present and how they could be in the future, creating an archive of living and breathing ideas that may be built upon by themselves or many.

BLACK JOY

I will end with how I began. Black Joy has unique energies and a collective synergy that co-designers are using to sustain their daily lives and imagine futures. However, how Black people and communities define, design, and remake this energy can be similar or different.

Declarations

Wuliyah Hankey, a co-designer of this project, founded the Almeda Collective. The collective is listed under Opportunities For Us, by Us.

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Appendices

Appendix A: Research Invitation Email

This appendix contains the Research Invitation Email which was sent to community facilitators and leaders.

Subject: Call for Co-Designers

Dear _____,

About This Project

You are invited to participate as a co-designer in creative and reflective research around Black Joy, Care, Access, and Imagination for Sports, Recreation, and Leisure Programming, as well as Community Spaces.

Being a co-designer means you have the ability to work with me to choose your mediums and methods of expression (how you like to tell stories throughout the research), you may offer questions, activities and or wording I am missing that better reflects your experiences, you may decide how your data will be used and inform the project outcomes (your emerging ideas, themes, access needs and or designs) if you would like to.

The purpose of this research is to: (1) support, celebrate and share the invaluable work African, Black, and Caribbean communities are already doing to co-curate joyful, caring, and imaginative spaces that address the systemic and historical gaps in access to sports, recreation, and leisure programming and community spaces (physical spaces or social infrastructure where community members gather), (2) to continuously stretch the co-curation being done to include more joy, care, differences, goals, contexts and imaginations, and (3), counter the deficit-based approaches applied to research with Black communities.

The project is designed using practices of Black storytelling and inclusive design, which I think in their own ways advocate for diversity as strength and multiple ways of telling stories, sharing knowledge and or moving your body through the world. That said, you have the power and agency to set up how you will engage with this research, and I will often ask you to voluntarily share about your preferences and needs.

The findings will contribute to the graduate student researchers' Major Research Project Report (MRP), which partially supports completion of their master's degree in Inclusive Design. This project is partially funded by the OCAD U School of Graduate Studies through the MRP, Thesis, and Final Project Grant.

Who Can Join?

The project will be designed with a maximum of [insert] co-designers who, self-identify with the African, Black and or Caribbean diaspora, live in the Greater Toronto Area (GTA) and are 18 years of age or older. Individuals who have intersectional identities are welcome and you do not need to have any special skills, experience and or knowledge to co-design!

What To Expect?

I am inviting you to co-design with me across a 10–15-minute questionnaire and three 1-1.5 hour creative and reflective co-design sessions that can be held in-person, online, and or asynchronously (completed at your own time and pace) between now and [insert date] So, I am asking for a total of 4.5 to 5 hours of your time, which will be flexible should you need more or less. You will also have the option to opt into working in a group with other eligible co-designers.

First, I will ask about your preferences around engaging with the research in a way that works best for you. I will also present how to ethically share any photos and or artifacts throughout the research. Artifacts could include but are not limited to photos, stories, videos, audio, music, notes, ideas, thoughts, artwork, zines, collage, clothing, games, poems, prototypes, scents, equipment, tools and or any other written, oral, visual, gestured things.

Second, we can explore what joyful and or caring experiences mean to you when facilitating, leading, and or participating in indoor and outdoor sports, recreation, and leisure programming and community spaces. Next, we can identify any access needs or barriers you experience around facilitating, leading, and or participating in programming and community spaces.

Finally, we can explore what your dream, imagined, and or ideal experiences might look like, and I can also share any practices and or resources that might further support you. To facilitate each of these steps, I will ask you to share creative and reflective work that may be photographed, audio or video recorded as well as transcribed by you and or me.

You will also be invited to contribute to the project analysis.

You will receive a \$25 honorarium for submitting the questionnaire and joining each of the three co-design sessions up to a maximum of \$100, to thank you for your time, energy, and contribution to the research.

Co-designing and participating in this project is voluntary and your informed consent will be ongoing (meaning you can make changes to your agreements throughout the research). If you wish, you may decline to answer any questions or withdraw yourself and or your data from any component of the project at any point up until [insert date].

Attachments

Attached in this email is the: (1) Project Overview (including more details about me as well as the research risks and benefits), (2) Permission Letter for Research Recruitment, and (3) Recruitment Poster (two sizes) and Caption.

Accommodations and Accessibility

If you have any accessibility needs (see project overview), questions or require further information about this project, please contact the Graduate Student Researcher, Nya, using the email provided below.

Contact Information and Ethics Clearance

This project has been reviewed and received ethics clearance through the Research Ethics Board at OCAD University (REB #2026-31). If you have any comments or concerns, please contact the Research Ethics Office through research@ocadu.ca.

Ready to Co-Design?

If you are interested in co-designing, please complete this brief Eligibility Form to see if you are eligible.

Sincerely,

Nya Jones

OCAD University

[Insert Email]

Dr. Kathy Moscou

OCAD University

[Insert Email]

Appendix B: Project Overview

This appendix contains the Project Overview, which was attached to the Research Invitation Email and sent to community facilitators and leaders.

Date: [Insert Date]

Black Joy, Care, Access and Imagination around Sports, Recreation and Leisure Programming and Community Spaces

Research Questions

1. What do joyful and caring indoor and outdoor sports, recreation and leisure experiences mean for people of the African, Black, and Caribbean diaspora in the Greater Toronto Area (GTA)?
2. What are your current access needs to facilitate, lead and or participate in sports, recreation and leisure programming and community spaces?
3. How are you imagining future sports, recreation and leisure programming and community spaces? How is this imagination and futuring being fostered?
4. How might Black storytelling and inclusive design further facilitate participating in and co-designing future sports, recreation and leisure programming and community spaces?

Who is the Graduate Student Researcher?

I am a lifelong learner about how to care for the health of the planet, people, and more-than-human kin. I grew up in what is currently Oakville, Ontario and have been living and working in Tkaronto (Toronto), which are both on the treaty lands of the Mississaugas of the Credit First Nation. The land and waterways we are on have been, and continue to be, the traditional and ancestral land of many nations, including the Anishinaabeg, the Haudenosaunee, and the Huron-Wendat, who are the original owners and custodians of the land. Tkaronto (Toronto) is also home to many urban First Nations, Inuit and Métis. I have a responsibility to continually learn how to be in relationship with the land, waterways, and people that I am deeply grateful to live, move and work with. I have the privilege to currently practice this by taking moments to pause when I am visited by cardinals, noticing how bodies of water and rocks change over time, teaching people how to swim and play volleyball, curating space for people to gather, leaving indoor and outdoor spaces better than I found them, consuming less and

locally as well as buying products and participating in spaces that are continually working towards prioritizing the health of the land and people.

I have also had the privilege and opportunity to be a community facilitator, coach and or member of various sports, recreation, and leisure spaces, including volleyball, swimming, triathlon, and paddling—and I am incredibly grateful for these experiences and the support of my village. Spanning from my family, who are all movers and designers in their own ways as well as friends, colleagues, health practitioners, schools and mutual aid through my community.

I descend from multi-racialized ancestry from Jamaica and Guyana, identifying with the Black and Caribbean diaspora. So, seeing people who look like me and can relate to my cultural and racial identity, leading and participating in both indoor and outdoor sports, recreation, and leisure is exciting! I have learned from my own experiences and others that this representation matters and is growing!

Before starting this research journey, I was transitioning from being a high-level student-athlete to learning how to keep taking care of my physical and mental health as a young adult.

So, I started searching for spaces that were made with the well-being of a diversity of folks and people who looked like me in mind. Through social media, articles and my own experiences, I found that joy and care are being co-curated and practiced through spaces made for and by Indigenous, Black and people of Color (IBPOC) and African Black and Caribbean (ABCD) communities in the Greater Toronto Area (GTA). Through this master's program, I have been called to spend time reflecting on my lived experience and literature and how I can connect these to support and expand the imaginations and co-curation of programing and community spaces (physical spaces or social infrastructure where community members gather).

Potential Benefits

Possible benefits to co-designing include: (1) having your lived experience and priorities heard, (2) the autonomy to choose your creative medium and methods of expression (how you like to tell stories) and to decide how your data will be used, (3) receiving practices and resources to help navigate the current and future indoor and outdoor sports, recreation and leisure system, (4) building a diverse and inclusive community

dialogue that becomes part of a larger conversation that supports and stretches Black Joy, care, access and imagination of current and future sports, recreation and leisure programming and community spaces, (5) connections made with other co-designers (if you opt to work in a group) that may foster community network building, discussing shared lived experiences and sharing resources. A possible indirect benefit to society includes strengthening community-based planning, development, and implementation of sports, recreation, and leisure programming and community spaces.

Potential Risks

The risks associated with the project are minimal. You may find that reflection on topics related to your personal experiences around joy, care, access, and imagination may bring up difficult emotions or memories. You will be provided with a list of low cost or free counseling services to provide support should you experience any emotional discomfort. Consent will also be ongoing (meaning you can make changes to your agreements throughout the research), and I will check in with you at the start of each co-design session and before the final report submission should you wish to further de-identify, edit or anonymize your data. Overall, the risks are not anticipated to be greater than what is typically encountered day-to-day.

Incentives for Co-Designing

You will receive a \$25 honorarium for submitting the pre-co-design session questionnaire and joining each of the three co-design sessions up to a maximum of \$100, to thank you for your time, energy, and contribution to the research. I will also provide snacks and beverages for any in-person co-design sessions you join. If you withdraw yourself or your data from any research activities you submitted or joined, you will still receive the honorarium.

Costs

If you choose to join any co-design sessions, in-person costs may include paying for transportation and parking. If you need recommendations for low-cost and or possibly no-cost parking, if available wherever we decide to meet, please contact Nya by email at nyajones@ocadu.ca, and they will get back to you as soon as possible.

Accommodations and Accessibility

You can take breaks or stop at any time, no questions asked. A break will also be offered if an hour has passed during any in-person or online session. Session prompts will also be provided in advance so you have time to reflect and prepare if you would like, however please note these prompts may be changed or modified for clarity by you and or me. If you have any other accessibility needs, please contact the Graduate Student Researcher, Nya, by email [insert email].

Appendix C: Permission Letter for Research Recruitment

This appendix contains the Letter for Research Recruitment, which was attached to the Research Invitation Email and sent to community facilitators.

Dear _____,

I would also like to invite your community members with your permission. Please reply to this email confirming that you agree to recruitment of your members and your response will act as a permission letter to be uploaded with my approved Research Ethics Board (REB) application.

Attached are the research invitation poster and caption if you agree to share it with your community which can be copied into an email, a social media post and or group chats. The poster has two size options one for Instagram square post/group chats and another for a story post. If you need the poster printed, please let me know.

If you have any accessibility needs, questions or require further information about this project, please contact the Graduate Student Researcher, Nya, using the email provided below.

Sincerely,

Nya Jones
OCAD University
[Insert Email]

Dr. Kathy Moscou
OCAD University
[Insert Email]

Appendix D: Research Invitation Poster

This appendix contains a screenshot of the Research Requirement poster.

Black Joy, Care, Access and Imagination around Community-Based Sports, Recreation and Leisure Programming and Community Spaces

A Major Research Project

Are you interested in reflecting on past, present and or future experiences around **play**, **movement**, and or **stillness** in your **leisure** time? Do you find indoor or outdoor sports, recreation and leisure systems difficult to access? Are you **imagining** ways to do things differently?

Who Can Join?

- Self-identify with the **African, Black and or Caribbean diaspora**
- Individuals with intersectional identities are welcome!
- 18 years of age or older
- Live in the Greater Toronto Area (GTA)
- You do not need to have any special skills or knowledge to co-design!

What to Expect?

- A **10-15 minute questionnaire** and three **1-1.5 hour co-design sessions**, either in-person in a location to be determined (snacks and beverages provided), online, or completed at your own time and pace.
- You will receive a **\$25 honorarium** for submitting the questionnaire and joining each co-design session **up to \$100**.
- Research will take place between May and July 2026.
- To **co-design**, please scan the QR Code or access the eligibility form online at: <https://forms.office.com/r/qATdhGvQcL>

Contact & Accommodations

Graduate Student Researcher: Nya Jones | nyajones@ocadu.ca
 Faculty Supervisor: Dr. Kathy Moscou | kmoscou@faculty.ocadu.ca

This project has been approved by the Research Ethics Board at OCAD University (REB #2026-31)

SCAN ME!

Appendix E: Screen Readable Poster Text

This appendix contains the text to make the poster accessible for anyone using a screen reader and might have trouble seeing or reading the content of the screenshotted poster. The text below can also be copied into an email, a social media post caption and or group chats.

Major Research Project: Black Joy, Care, Access and Imagination around Sports, Recreation and Leisure Programming and Community Spaces

Are you interested in reflecting on past, present and or future experiences around play, movement, and or stillness in your leisure time? Do you find indoor or outdoor sports, recreation and leisure systems difficult to access? Are you imagining ways to do things differently?

Who Can Join: The project will be designed with a maximum of 6 co-designers who, self-identify with the African, Black and or Caribbean diaspora, live in the Greater Toronto Area (GTA) and are 18 years of age or older. Individuals who have intersectional identities are welcome, and you do not need to have any special skills, experience and or knowledge to co-design!

What to Expect: A 10 to 15-minute questionnaire and three 1 to 1.5-hour co- design sessions, either in-person in a location to be determined (snacks and beverages provided), online, or completed at your own time and pace. You will receive a \$25 honorarium for submitting the questionnaire and joining each co-design session for up to \$100. Research will take place between May and July 2026.

To co-design, please scan the QR Code or access the eligibility form online at: [insert form]

Contact and Accommodations: If you require further information about this project, please contact the Graduate Student Researcher, Nya Jones, at [insert email] or the Faculty Supervisor, Dr. Kathy Moscou, at [insert email]. This poster was co-designed by Yaser Ibrahim @_yeahhyeahh (Instagram Handle) and Nya Jones

Appendix F: Eligibility Form

Filling out this form is voluntary—if you wish, you may decline to answer any questions.

Also, please note that recruitment is on a first-come, first-served basis.

If you are interested in co-designing, please complete this brief form to determine your eligibility. If a question is unclear or you require further information, please add any notes you have in the optional space provided at the end of this form.

If you have any accessibility needs, questions, or require further information about this project, please contact the Graduate Student Researcher, Nya, by email at nyajones@ocadu.ca

This project has been reviewed and received ethics clearance through the Research Ethics Board at OCAD University (REB #2026-31). If you have any comments or concerns, please contact the Research Ethics Office through research@ocadu.ca

Eligibility Questions

1. **Do you self-identify with the African, Black, and or Caribbean diaspora? Please use the box below to add how you self-identify if you would like**
 - a. Yes
 - b. No
 - c. Space to explain how you self-identify if needed (optional)
2. Are you 18 years of age or older?
 - a. Yes
 - b. No
3. **Do you live in the Greater Toronto Area (GTA)?**
 - a. Yes
 - b. No

Contact Information & Comments

4. What name do you prefer to be called? Please add how you would like me to address you throughout the research. Additionally, please include the phonetic spelling (how to pronounce your name) if you would like; for example, "Nya / Nye-ah"

- a. Space add
- 5. What email address is best for me to contact you? (Please add your email)**
 - a. Space to add
- 6. Is there anything else you would like to note? (Optional)**
 - a. Space to add

Your response was submitted. Thank you for taking the time to complete this form! Nya will contact you to confirm your eligibility to join the project and/or let you know if there are openings for co-designers as soon as possible.

Appendix G: Informed Consent Letter and Form

Eligible co-designers were asked to read the consent letter sent via email. The letter linked to a Microsoft Form listing the agreements to be signed.

Date: [Insert Date]

Nya Jones

OCAD University

[Insert Email]

Dr. Kathy Moscou

OCAD University

[Insert Email]

Who Can Join?

The project will be designed with a maximum of 6 co-designers who, self-identify with the African, Black and or Caribbean diaspora, live in the Greater Toronto Area (GTA) and are 18 years of age or older. Individuals who have intersectional identities are welcome and you do not need to have any special skills, experience and or knowledge to co-design!

What To Expect?

I am inviting you to co-design with me across a 10–15-minute questionnaire and three 1-1.5 hour creative and reflective co-design sessions that can be held in-person, online, and or asynchronously (completed at your own time and pace) between now and [insert date]. So, I am asking for a total of 4.5 to 5 hours of your time, which will be flexible should you need more or less. You will also have the option to opt into working in a group with other eligible co-designers.

First, through a questionnaire I will ask about your preferences around engaging with the research in a way that works best for you. I will also present how to ethically share any photos and or artifacts throughout the research.

Second, we can explore what joyful and or caring experiences mean to you when facilitating, leading, and or participating in indoor and outdoor sports, recreation, and leisure programming and community spaces. Next, we can identify any access needs or barriers you experience around facilitating, leading, and or participating in programming and community spaces.

Finally, we can explore what your dream, imagined, and or ideal experiences might look like, and I can also share any practices and resources that might further support your

work. To facilitate each of these steps, I will ask you to share creative and reflective work that may be photographed, audio or video recorded, and or transcribed by you and or me.

You will also be invited to contribute to the project analysis.

You will receive a \$25 honorarium for submitting the questionnaire and joining each of the three co-design sessions up to a maximum of \$100, to thank you for your time, energy, and contribution to the research.

Co-designing and participating in this project is voluntary and your informed consent will be ongoing (meaning you can make changes to your agreements throughout the research). If you wish, you may decline to answer any questions or withdraw yourself and or your data from any component of the project at any point.

Potential Benefits

Possible benefits to co-designing include: (1) having your lived experience and priorities heard, (2) the autonomy to choose your creative medium and methods of expression (how you like to tell stories) and to decide how your data will be used, (3) receiving practices and resources to help navigate the current and future indoor and outdoor sports, recreation and leisure system, (4) building a diverse and inclusive community dialogue that becomes part of a larger conversation that supports and stretches Black Joy, care, access and imagination of current and future sports, recreation and leisure programming and community spaces, (5) connections made with other co-designers (if you opt to work in a group) that may foster community network building, discussing shared lived experiences and sharing resources. A possible indirect benefit to society includes strengthening community-based planning, development, and implementation of sports, recreation, and leisure programming and community spaces.

Potential Risks

The risks associated with the project are minimal. You may find that reflection on topics related to your personal experiences around joy, care, access, and imagination may bring up difficult emotions or memories. You will be provided with a list of low cost or free counseling services to provide support should you experience any emotional discomfort. Consent will also be ongoing, and I will check in with you at the start of each co-design session and before the final report submission should you wish to further de-

identify, edit or anonymize your data. Overall, the risks are not anticipated to be greater than what is typically encountered day-to-day.

Incentives for Co-Designing

You will receive a \$25 honorarium through e-transfer or cash for submitting the questionnaire and joining each of the three co-design sessions up to a maximum of \$100, to thank you for your time, energy, and contribution to the research. Snacks and beverages will be provided at any in-person co-design sessions you join. If you withdraw yourself or your data from any research activities you submitted or joined, you will still receive the honorarium. If you book a session but don't join you will not receive compensation.

Costs

If you choose to join any co-design sessions, in-person costs may include paying for transportation and parking. If you need recommendations for low-cost and or possibly no-cost parking, if available wherever we decide to meet, please contact Nya by email at nyajones@ocadu.ca, and they will get back to you as soon as possible.

Accommodations and Accessibility

You can take breaks or stop at any time, no questions asked. A break will also be offered if an hour has passed during any in-person or online session. Session prompts will also be provided in advance so you have time to reflect and prepare if you would like, however please note these prompts may be changed by you and or modified for clarity. If you have any other accessibility needs, please contact the Graduate Student Researcher, Nya, by email at [insert email]

Confidentiality

All of your digital data will be stored in a Microsoft Word Folder on OCAD U's Office 365 servers and protected by two-factor authentication. Physical items, if any, will be stored in a file folder in a locked cabinet.

If you decide to work 1:1 all of your data will remain confidential (restricted to you, student researcher and the faculty supervisor) until and unless you agree to their use via informed consent. If you opt to work in a group with other co-designers, the information that you provide and any creative work you share or create in co-design sessions will not be confidential or anonymous because you will be working alongside

other people. After signing this informed consent form, you can decide whether you would like to participate 1:1 or with a group.

If you opt to work in a group, only your Microsoft Eligibility Form, Informed Consent Form and Pre-Co-Design Session Questionnaire will remain confidential unless you choose to share information from them and or opt for your data to be attributed to you in the final report.

If you opt to work in a group, I will ask that what is talked about during the session is to be kept in confidence and not shared with individuals outside of the project. However, I cannot guarantee that people will not share your information.

If you opt to work in a group, the information that you provide and any creative work you make may not be fully withdrawn because you are working alongside other people.

However, you can still request to withdraw yourself or have your data withdrawn by de-identifying (face blurred), editing, and anonymizing your individual contribution to the best of our joint effort.

Any physical data (hard copies) such as photos, artifacts, and or forms will be retained by you or disposed of by me if you do not opt to keep it by **Saturday, May 1st, 2027**.

All data shared through the digital Microsoft Word Folder will be deleted from the Student Researchers and Faculty Supervisors' computers as well as OCAD U's Office 365 servers by **Saturday, May 1st, 2027**. If you wish to keep your digital data, please make a copy and download it prior to the date above.

If you opt to loan a camera, photos taken on it will be deleted by **[insert date]**.

You have the right to review and edit anything data that you have provided, including photos, artifacts, audio-recordings, video-recordings, and or transcription.

You will have the opportunity to choose how you are identified in the final report. I will honor your preferences regarding the use of your legal name, preferred name and or a pseudonym (a fictional name). You will have the option to declare or not declare authorship as a co-designer.

Any photos, artifacts, audio recordings, video-recording taken during the creative process will not be anonymous. However, you may request to have your face blurred.

Voluntary Co-Designing

Co-designing and participating in this project is voluntary. If you wish, you may decline to answer any questions or withdraw from any component of the project. Withdrawal will not affect any honorarium you received.

If you opt to work alongside other co-designer(s) and choose to withdraw, I will work with you to try to have your individual contribution removed from or anonymized in the final report. However, I cannot guarantee that your individual contribution will be fully withdrawn, given that co-created content is produced in collaboration with other people. If you choose to withdraw yourself or your data, please contact the Graduate Student Researcher, Nya, by email at nyajones@ocadu.ca and the Faculty Supervisor, Dr. Kathy Moscou, at kmoscou@faculty.ocadu.ca at any point up until **[insert date]**. You may also let the Nya know that you wish to withdraw at point during a co-design session. Your choice of whether or not to co-design will not influence your future relationships with Nya Jones or Dr. Kathy Moscou.

Artificial Intelligence & Coding Software

I will not upload any of your data to coding or artificial intelligence (AI) software. The purpose of this is for me to protect your data from being used in ways without your consent. Should you wish to use any form of Artificial Intelligence to complete any section of the research, I ask that you do not upload any identifiable information about the Graduate Researcher and Faculty Supervisor, such as names, titles and or email addresses. The use of Generative AI tools is permitted; however, you must disclose what tools you have used and how you used them.

Publication of Final Report & Data Retention

The findings of this project will be made publicly available by publishing and storing it in the Open Research Repository at OCAD University. Your contributions **cannot** be removed from the project once published. In this publication, some data will be presented in aggregate forms (e.g., 3 people shared that they participated in hiking). Any summaries, photos, artifacts, quotes, captions, alternative text (read by screen readers) and or analysis will not be attributed to you without your permission. A copy of the final Major Research Project Report will be made available to you with your permission. You may opt for me to keep your data for **1 year** to give you time to retain

physical and or digital data and receive updates about this project up until **Saturday, May 1st, 2027.**

Contact Information and Ethics Clearance

If you have any questions about this project or require further information, please contact the Graduate Student Researcher, Nya, by email at nyaajones@ocadu.ca and or the Faculty Supervisor, Dr. Kathy Moscou, at kmoscou@faculty.ocadu.ca

This project has been reviewed and received ethics clearance through the Research Ethics Board at OCAD University (REB #2026-31). If you have questions regarding your rights as a co-designer in this project please contact: Research Ethics Board c/o Office of the Vice President, Research and Innovation, OCAD University, 100 McCaul Street, Toronto, M5T1W1 416 977 6000 x4368 research@ocadu.ca

Consent to Co-design

Please read and complete the [Informed Consent Form](#). Your decision to co-design in this project is based on the information provided in this Consent Letter. You have had the opportunity to receive any additional details about this project and understand that you may ask questions in the future.

Appendix H: Consent Agreements

The agreements were listed on a Microsoft Form, and consent was provided through checkboxes. The following is the text version of the form.

CONSENT TO CO-DESIGN - Please read and select all options that apply to you. Note that your consent will be ongoing (meaning you can make changes to these agreements throughout the research). If you do not agree with something leave the box unchecked:

- I agree to be attributed for my contribution to this project. You may use my legal or preferred name alongside any of my statements, quotations, photos, artifacts, captions and or analysis in the final report.
- I agree to being named as a co-designer in the final report.
- I agree to have my [Organization, Community Space, Program, Centre, Non-Profit and or Business] named as co-designers of this project with permissions provided.
- I agree to have how I self-identify (i.e., race, ethnicity, title, pronouns age, gender, sexuality, ability, disability, etc.) alongside any of my statements, quotations, photos, artifacts captions and or analysis in the final report.
- I agree to be attributed with a pseudonym (fictional name) in the final report.
- I do not wish to be attributed for my contribution to this project. I agree to be featured as anonymous (e.g. a co-designer said) in the final report.
- I agree to be photographed during the co-design sessions.
- I agree to have photos with my face blurred in the final report.
- I agree to be audio recorded with transcription during the co-design sessions.
- I agree to be video recorded with transcription during the co-design sessions.
- I agree to have Nya (the Graduate Student Research) take notes during any co-design sessions on nonverbal gestures I make.
- I agree to be invited to voluntarily validate or change my perspective in any photos, artifacts, quotes, captions and or analysis included in the final report.
- I agree to be sent a copy of the final report by email.
- I agree to my data being kept for 1 year to give me time to retain and or download it, as well as to receive updates about this project.

Appendix I: Member Check

This appendix contains steps to allow co-designers to review, validate and change their perspective and analysis.

Outline & Objectives

- Conduct member check and invite co-designers to voluntarily review, validate or change their perspective in any photos, artifacts, quotes, captions, alternative text and analysis included in the final report in a format that works for them.
- Ask for informed consent before the final report submission.
- If co-designers opt out of this member check their agreements made in the informed consent form or during the co-design sessions will act as the final informed consent.

Step 1: Once data is collected and analysed, make sections including any photo(s), artifact(s), quotes, captions, alternative text and thematic analysis with reference to co-designer(s) available in their confidential or group folder.

Step 2: Invite co-designers to voluntarily review the sections and provide comments or feedback on their perspective.

Step 4: Ask co-designers the following questions:

1. Are these sections aligned with your perspective?
2. What themes or ideas are missing, if any?
3. What should a project like this start, stop or continue doing?
4. Do you agree to these sections being made publicly available through the [Open Research Repository Policies](#) at OCAD?

Step 5: Remind co-designers:

1. You may collect any hard copies (anything physical) and/or download your digital data before **May of 2027**.
2. Please still feel free to reach out after September 1st (today), It's just **not** guaranteed that your feedback on the research or missing themes you provide can be added to the final report.

Note. This member check activity is adapted from the [Community-Led Co-design Kit: Team Retrospective](#) (Ayotte et al., 2021), licensed under the [Creative Commons Attribution 4.0 License](#). The question, “What should research projects like this start, stop or continue doing?” was adapted from “Template 1: Start, Stop, Continue” of the [5 fun sprint retrospective ideas with templates - Inside Atlassian](#) (Morales, 2021).

Appendix J: Pre-Co-Design Questionnaire

This questionnaire was distributed through Microsoft Forms. The following is the text version.

Co-designing in this project is voluntary—if you wish, you may decline to answer any questions or participate in any component of the project. It is also important to note that you have the power and agency to set up how you will engage with this research, and you can change your preferences and or withdraw at any time.

If a question is unclear, you wish to decline answering or you require further information, please add a note in the "other" or optional spaces to add throughout the form. If you have any accessibility needs, questions, or require further information about this project, please contact Nya by email at [insert email]

- 1. What name do you prefer to be called throughout the research? Please use the same name you listed on your Eligibility and or Consent Form.**
 - a. Enter your answer
- 2. What are your preferred pronouns? (Optional)**
 - a. Enter your answer
- 3. Please Select ONE term that describes yourself in community sports, recreation, and or leisure spaces. If you would like to describe yourself or change the wording, please use the “Other” box below.**
 - a. Community Facilitator and or Leader
 - b. Community Member
 - c. Other
- 4. What form(s) of community-based sports, recreation, and or leisure have you facilitated, led, and or participated in within the last year? Where did they take place? Please use the “Other” box below to add any notes. (Optional)**
 - a. I have difficulty with or can’t use the current sports, recreation, and or leisure system, but would like to participate or facilitate activities such as:
(Please add your response in the "other" box below)
 - b. Other

- 5. Are there any aspects of your identity that you would like to share that may or may not connect to your experience in sports, recreation, and leisure spaces (e.g., race, ethnicity, age, gender, sexuality, ability, disability, etc.)? (Optional)**
- a. Enter your answer
- 6. Would you be comfortable working in a group with other eligible co-designers throughout this research project? Please use the “Other” box below to add any notes.**
- a. Yes
 - b. No
 - c. Maybe I require more information before making my decision.
- 7. Would you prefer a digital and or physical file folder for all of your data gathering? Please note that if you select a physical file folder, we will need to meet in-person. Select all that apply:**
- a. Digital File Folder (Microsoft Words)
 - b. Physical File Folder (Microsoft Words)
 - c. Other
- 8. Would you prefer to meet online and or in-person for the co-design sessions? If you would like to meet in-person, where would you like to meet? I am flexible to coordinate on a location across the Greater Toronto Area (GTA) in a place that is comfortable and meaningful to you. Please note that your preferences can change.**
- a. Enter your answer
- 9. Please select all of the Eastern Standard Time (EST) frames that may work for you to help schedule your co-design sessions. Please use the “Other” box to suggest specific or alternative times if needed, and I will do my best to accommodate your availability.**
- a. Other
- 10. Snacks and beverages will be provided for any in-person sessions you join. I am working to provide Caribbean-style meat, vegan, and gluten-free options. However, the menu is subject to change, so please use the**

“Other” box if you have any dietary needs or restrictions. If not, please proceed to the next question. (Optional)

- a. Enter your answer

11. How would you like to be paid for your contribution to the research? If you choose e-transfer (Please add your email in the "Other" box below), the deposit confirmation email will act as your digital receipt. If you choose cash, you will need to meet in-person to sign a digital or a printed form, which will act as your receipt.

- a. E-transfer (Please add your email in the “Other” box below)
- b. Cash
- c. I would not like to receive payment
- d. Other

12. Do you require any type of accommodation or have any access needs to fully participate in this research? If not, please proceed to the next question. (Optional)

- a. Enter your answer

13. Is there anything else you would like to note or that I did not ask? (Optional)

14. Enter your answer

Your response was submitted. Thank you for taking the time to complete this questionnaire! I will reach out to schedule your first individual or group co-design session and share your data collection folder in the format you selected. If you think the answers you provided were incorrect, you may edit your responses, or if you have any questions, concerns, or require further information, please contact Nya using the email below. To withdraw yourself and/or your data from this project, please contact the Graduate Student Researcher, Nya, or the Faculty Supervisor, Dr. Kathy Moscou, at any point up until [insert date]. You may also let the Nya know that you wish to withdraw at point during a co-design session.

Appendix K: File Folder

This appendix contains the outline for an individual confidential and group non-confidential file folder options. Both folders can be digital through Microsoft Word or physical. The purpose of the folders is to foster collaboration, agency and autonomy with data collection and analysis.

Confidential File Folder

This folder will be restricted and unique to a specific co-designer and the research team. The folder will only contain information created and uploaded by the co-designer named on the folder and will include:

- Microsoft Eligibility Form
- Informed Consent Form
- Pre-Co-Design Session Questionnaire
- Activity prompts for co-design session one, two and three
- Raw data including any photos, artifacts, audio-recording, videorecording or transcription
- Analyzed final report sections including any quotes, captions, alternative text, analysis and/or feedback co-designers provide on their perspective

Group File Folder

This folder will be restricted to the co-designer, the research team and any other co-designers they consent to working with. The folder will contain information created by a group of co-designers and is not confidential or anonymous and will include:

- Activity Prompts for co-design session one, two and three
- Raw data including any photos, artifacts, audio-recording, videorecording and/or transcription limited to data provided by the co-designers in the unique group. They will not have access to data created by co-designers in other groups.
- Notes taken by the Graduate Student Researcher

Analyzed final report sections including any quotes, captions, alternative text, analysis and/or feedback co-designers provide on their perspective

Appendix L: Presentation Outline and Ethics Training

Presentation Outline

- What to Expect Today?
- Accommodations and Accessibility
- Project Overview
- My Story
- About This Project
- The Research & Co-Design Process: “Moving from design for to design by”
- Guidelines for Collaborative Work (based on my grandmother’s quote)
- Starting Audio & Consent Check-In
- Research Questions & Key Terms
- Possible Benefits of Sharing Photos, Artifacts and or Stories

Ethics Training

Who or what will be identifiable in the photo or artifact?

Is there a face, tattoo, quote, personal belongings, property, art and or branding that can identify you or someone else?

If you are unable to ask someone for their consent (for example someone is unreachable). Consider if you can still share it publicly and or can we blur or crop the photo?

If YES, then:

Tell them about the project: you have access to the project overview, session documents and this presentation in your file folder if needed

Ask for their consent and have them sign the Consent for Taking and Using my Picture or Story

Do Not Include

Minors under 18* (unless it is a younger photo of you)

License Plates

Addresses

Undergarments

Personal contact or financial information

Someone's personal room, apartment and or living space* (you may include and ask consent for including artifacts from personal spaces and or crop the photos, however, do not include a photo of the entire space)

Where will the photo or artifact be?

You may gather or include pictures of public spaces, nature and or landscapes in ways that are respectful of the environment.

Is it in an identifiable location that can be linked back to the person?

If YES, then:

Ask for their consent and have them sign the Consent for Taking and Using my Picture or Story

Do Not Include

Private Property/Areas: Someone's personal room, apartment and or living space*

You may ask consent for including specific artifacts such as personal belongings or take a cropped photo of it, however, do not include a photo of the entire space.

Why are you gathering the photo or artifact?

Is it to help answer the project's research questions and prompts in this research?

If YES, then:

Tell them about the project

Ask for their consent and have them sign the Consent for Taking and Using my Picture or Story

Do Not Include

Anything that would cause someone or an organization to experience loss respect, dignity and or reputation

How will you gather the photo or artifact?

Ensure you are engaging in a safe, comfortable or familiar sports recreation and leisure programming and community spaces.

Can I or someone else help you gather the photo or artifact?

Do Not Include

Anything while actively driving or during an extremely dangerous or high-risk water, sky or land-based sport, recreation or leisure activity

*Unless the photo or artifact was already gathered prior to starting the research and you are sharing it as a photo/artifact from your past.

How can you change the perspective, edit or adjust the photo or artifact?

If you would like to include something or someone in the project but you don't want it or them to be identifiable you could do the following:

Crop the photo to not include faces

[Blur photos and faces on Canva](#) (I can help you do this if needed)

Show a crowd without clear faces

Take a picture of someone with their back facing the camera

Use a metaphor (find something that symbolizes what you are trying to communicate or suggests "likeness" or an "analogy" of the meaning) [Definition of metaphor](#)

How will you or they be attributed for the photo or artifact? Who gathered it?

If you, then:

Recall that you opted for how you would like to be attributed in the informed consent by staying anonymous and or using your legal, preferred or fictitious name (pseudonym) however, this consent is ongoing should you wish to change any of your agreements.

If someone else, then:

They can agree to how they will be attributed in the [Consent for Taking and Using my Picture or Story](#)

Open Access Research and Copyrights

Will you or the other person be comfortable sharing their name, photo, artifact and or story publicly?

[Learn about the Open Research Repository Policies](#)

[Learn about the Deed - Attribution NonCommercial ShareAlike4.0 International Creative Commons](#)

Informed Consent Form

This is the consent from you will use for anyone who you may ask to share their picture and or story and the link is accessible through theses slides and Co-Design Session two document.

[Consent for Taking and Using my Picture or Story](#)

The consent form was adapted from Hannes & Parylo (2014), which itself was remixed from the form in Mitchell (2011).

Summary

Actively think about these questions before taking or sharing anything throughout the research as we all have an ethical responsibility to do no harm.

[Blur photos and faces on Canva](#) (I can help you do this if needed)

Rule of Thumb: When in doubt, ask for consent!

Contact Information: If you have any ongoing questions and or concerns about gathering data in an ethical way, please put them in the chat, message me privately and or by email me at [insert email].

Examples of Community-Based Projects

[Black Joy Archive](#)

[Black Joy Archive - First Edition](#)

[In photos: Exploring Black joy and wellness as a form of resistance - University of Saskatchewan](#)

[Outline of the PhotoVoice: Dream Africa Project – Algo Peers](#)

[Dream Africa Project \(2025\) Gallery – The Atlantic Council for International Cooperation \(ACIC\) in partnership with Algo Peers](#)

[The zine centering and celebrating Black women surfers | Dazed](#)

Note. The phrase “Moving from design for to design by” is a phrase I hear in inclusive design spaces and is cited in [Community-Led Co-design Kit: Team Retrospective](#) (Ayotte et al., 2021).

Appendix M: Co-Design Session 1

This appendix contains the proposed activity to guide the reflective and creative process of community members and community facilitators as a synchronous 1:1 or group semi-structured interview. However, please note that these questions are only meant as a guide and may be modified to improve clarity. As stated in the letter of consent, co-designers can decline to answer any questions.

Research Methods Selection and Ethics Training

Note: Please use your file folder and session documents in the best way that works for you! This is your creative space, so feel free to make it your own by adding any edits, comments, and/or suggestions.

Outline and Objectives

Total Session Length [1 hour and 30 min in-person or online]

- Review any accommodations, present the project overview, and affirm your consent is ongoing
- Identify your preferred creative medium and methods of expression to respond to the prompts in co-design sessions 2 and 3
- Present on: (1) how to ethically share photos and artifacts, (2) how to conduct photovoice and artifact show and tell this is your preferred method of expression, (3) the benefits of sharing photos and/or artifacts, and (4) examples of community-based photo and artifact sharing projects
- Book Co-Design Session 2 and 3 and answer any questions (Q&A)
- It is important to note that I will meet you where you are! You have the power and agency to set up how you will engage with this research

Step 1: Please note that you can take breaks or stop at any time, no questions asked. A 5–10-minute break will also be offered if an hour has passed.

Step 2: Nya will present the project overview and affirm your consent is ongoing by asking: Do you agree to continue working on this research with me?

Semi-Structured Interview Guide

1. **Present on project overview, research questions and activity prompts for sessions two and three:**

- a. Is there something I did not ask that you think is important to know about programming or community spaces?
 - b. Are there any activity prompts and/or wording I am missing that represent you and/or your community better?
2. **Do you have a preferred medium (the what and where) and method (the how) of storytelling, imagining, reflecting, designing and/or creative expression?**
 - a. How do you like to design?
 - b. What might you show or tell? (provide options only if needed)
 - c. Body (movement or stillness through sports, recreation and/or leisure activities)
3. Photography or Videography / Photovoice
4. **Artifacts:** photos, stories, videos, audio, music, notes, ideas, thoughts, artwork, zines, collage, clothing, games, poems, prototypes, scents, equipment, tools, as well as any other written, oral, visual and or gestured things.
 - a. Something else?
5. **Do you feel comfortable responding to the co-design session two and three activity prompts using your preferred medium(s) and/or method(s)?**
 - a. Review and revise activity prompts to match your preferred medium and method of expression
6. **Are you comfortable using your own camera? Do you need access to a camera and/or any materials (subject to availability) to create?**
7. **What would you like the format (method) of the next two co-design sessions to be?**
 - a. Synchronous (live with me)
 - b. Asynchronously (at your own time and pace)
8. Photos and artifacts gathered asynchronously must be submitted by [insert date]
9. **If opted for synchronous sessions, when would you like to schedule co-design sessions two and three?**

10. **Present on:** (1) how to ethically share photos and artifacts, (2) how to conduct photovoice and artifact show and tell if this is your preferred method of expression, (3) the benefits of sharing photos and/or artifacts, and (4) examples of community-based photo and artifact sharing projects
11. **Do you require any type of accommodation, or have any access needs to continue to fully participate in this research?**

Appendix N: Co-Design Session 2

This appendix contains the proposed activity to guide the reflective and creative process **[community members and community facilitators]** as a synchronous or asynchronous 1:1 and/or group **[semi-structured co-design session, interview, and/or questionnaire]**, depending on what co-designers select in session one (ore preference). However, please note that these questions are only meant as a guide and may be modified to improve clarity.

Gathering and Curating Photos and Artifacts

Note: Please use your file folder and session documents in the best way that works for you! This is your creative space, so feel free to make it your own by adding any edits, comments, and/or suggestions.

Outline and Objectives

- Total Session Length [1-1.5 hours]
- Review any accommodations and affirm your consent is ongoing
- Gather and/or create [photos and/or artifacts] and upload them to this document or your folder
- Identify what joy and care mean to you, as well as what your current access needs are in indoor and/or outdoor sports, recreation and leisure programming and community spaces
- Analyze your photos and artifacts for unique ideas and patterns
- The **[square parentheses]** are used to emphasize that the words are customizable to fit how you describe yourself, as well as the medium(s) and method(s) of expression that work best for you

Step 1: Please note that you can take breaks or stop at any time, no questions asked. A 5-10-minute break will also be offered if an hour has passed.

Step 2: Nya will confirm your consent is ongoing by asking: Do you agree to continue working on this research with me?

Step 2: Reflect on the “**Activity Guide**” to help you gather or create [1-3] [photo(s) and/or **artifact(s)***]. You may choose to reflect on one, some or all the prompts as well as help clarify or add prompts for guidance. [Photo(s) and/or artifact(s) can be gathered and/or created up until the third co-design session is scheduled.

Step 3: Start [writing, taking pictures, drawing, recording video and/or audio.]

Step 4: Ask for people's informed consent if needed to share their picture and/or story in this Major Research Project (MRP): Consent for Taking and Using my Picture or Story

***Artifacts:** could include but are not limited to photos, stories, videos, audio, music, notes, ideas, thoughts, artwork, zines, collage, clothing, games, poems, prototypes, scents, equipment, tools, as well as any other written, oral, visual and/or gestured things.

Activity Guide 1: Gathering the Photos and Artifacts

When you are [**facilitating or participating**] in indoor or outdoor (nature-based) sports, recreation and leisure programming and community spaces as someone who self-identifies with the African, Black and/or Caribbean Diaspora:

1. How does your identity (or identities) shape your experiences and how you feel?
2. What people, activities and spaces make you feel most joyful and cared for? Why?
3. What do you see, hear, smell, taste or touch that you like or do not like in indoor or outdoor programming and spaces?
4. How would you personally define Black Joy and care when you are **[participating or facilitating]** in these contexts?
5. What has supported your **[participation or facilitation work]** so far? What barriers to facilitation do you face, if any?
6. What opportunities are there around your school, community, or neighborhood for **[participating or facilitating]** programming and spaces?
7. Is there anything else you need to **[further participate, facilitate or co-curate]** programs and community spaces?
8. Is there something I did not ask that you think is important to know about indoor or outdoor programming and community spaces?
 - a. Are there any prompts and or wording I am missing that represent you or your community better?

Step 5: Upload the **[photo(s) and/or artifact(s)]** as a photo, audio, video or text to this document or your file folder. If you are working asynchronously and need assistance with uploading, please follow the [Instructions for Inserting Pictures - Microsoft Support](#) or contact Nya by email at [insert email], and they will get back to you as soon as possible.

Step 6: Reflect on the “Activity Guide #2” to help write a caption and analyze your [photo(s) and/or artifact(s)] that you upload. You may choose to reflect on one, some, all and/or none of the prompts for guidance.

Activity Guide 2: Analyzing and Curating the Photos and Artifacts

1. What is happening in your [photo(s) and/or artifact(s)]?
 - a. How would you **describe** this [photo and/or artifact] to someone who was not there when it was created or taken using any of your senses: sight, smell, taste, touch and/or hearing?
 - b. What story do these [photo(s) and/or artifact(s)] tell? Consider the who, what, where, when, and how.
 - c. What would you name the [photo(s) and/or artifact(s)]?
2. **Why did you gather and/or create the [photo(s) and/or artifact(s)]?**
3. **What stands out to you about the [photos and/or artifacts]?**
4. **Do you notice any key details or patterns across your [photo(s) and/or artifacts]?**
 - a. Do you notice any key or recurring ideas, visuals, words, symbols, expressions and/or gestures?
5. **Is there something I did not ask that you think is important to know about programming or community spaces?**
 - a. Are there any activity prompts and/or wording I am missing that represent you and/or your community better?

Step 4: Stop [writing, taking pictures, drawing, recording video, audio and/or transcribing].

Step 5: Select **[one]** photo and/or artifact that stands out to you that you would like to reflect on and/or imagine more about during co-design session 3. If you only have one, then you will use that. Have this photo and/or artifact accessible to you during the next session (meaning you can hold, view or reference it). If you opted to be in person for the co-design session three, and you would like a photo of your artifact printed, please let me know via email.

Note. Under Activity Guide #2: Analyzing and Curating the Photos and Artifacts, questions 1 and 2 are adapted and expanded from the “P.H.O.T.O.” an acronym

created by Amos et al. (2012). An adapted version of this acronym was also used to guide students in writing captions in Figure 2: Unit Information and Choice Survey (Gruno & Gibbons, 2024).

Appendix O: Co-Design Session 3

This appendix contains the proposed activity to guide the reflective and creative process of **[community members and community facilitators]** as a synchronous or asynchronous 1:1 and/or group [semi-structured co-design session, interview and/or questionnaire] depending on what co-designers select in session one. However, please note that these questions are only meant as a guide and may be modified to improve clarity. As stated in the Letter of consent, co-designers can decline to answer any questions.

Storytelling and Imagining Possible Futures

Outline and Objectives

- Total Session Length: [1-1.5 hours in-person or online]
- Affirm your consent is ongoing and review any accommodations
- Continue to identify what joy and care means to you as well as what your current access needs are in indoor and/or outdoor sports, recreation, and/or leisure programming and community spaces
- Create space for you to self-and/or co-reflect (with a group) on your current experiences and imagination about the future of sports, recreation, and leisure programming and community spaces in a format you select in session one
- Offer practices and/or resources to help you further participate or imagine these spaces
- Any **[square parentheses]** indicate the section is customizable to fit how you describe yourself as well the medium(s) and method(s) of expression that work best for you

Step 1: Please note that you can take breaks or stop at any time, no questions asked. A 5-10-minute break will also be offered if an hour has passed.

Step 2: Nya will confirm your consent is ongoing by asking: Do you agree to continue working on this research with me?

Step 3: Start [writing, recording video, audio and/or transcribing].

Step 4: Reflect on the guided session questions below.

Session Guide

- **Tell me a little bit about what is happening in the [photo and/or artifact] you brought with you?**
 - a. How would you **describe** this [photo and/or artifact] to someone who was not there when it was created or taken using any of your senses: sight, smell, taste, touch and/or hearing?
 - b. Why did you choose this photo and/or artifact? Why did it stand out to you?
 - c. How might this **[photo and artifact]** strengthen the community you are part of?
 - d. How might this **[photo and artifact]** motivate others to participate in or reimagine sports, recreation and/or leisure programming and community spaces?
 - e. How might you share or circulate this **[photo and artifact]** above with your community members?
- 2. Do you notice any key details or patterns across your [photo(s) and/or artifacts]?**
- 3. What has been your best experience participating in sports, recreation and leisure programming and community spaces?**
 - a. Why do you think that experience was successful?
- 4. What has been your worst experience participating in sports, recreation and leisure programming and community spaces?**
 - a. Why?

- b. What might you need next time?
- 5. **What other sports, recreation and/or leisure programming and community spaces would you like to participate in?**
 - a. What might you need to access this?
- 6. **How often are you imagining future sports, recreation and leisure programming and community spaces?**
 - a. Why?
 - b. How is this imagination being fostered?
- 7. **If you could build a world where sports, recreation and leisure programming and community spaces are even more joyful, caring and accessible without thinking about funding, feasibility or what others have told you is possible, what might it look, sound, feel, taste and/or smell like?**
 - a. How might you carry forward and/or create Black Joy and care if you were designing future sports, recreation and leisure programming and community spaces?
 - b. What is one thing you hope or imagine future programming and community spaces will do differently?
 - c. How might you share or circulate this future with your community?
- 8. **How much are [you or your members] involved in [co-designing] sports recreation and leisure programming and community spaces?**
 - a. In what ways could programming and community spaces better address **[your or your members]** unique needs?
 - b. What practices and resources are still needed? If any?
- 9. **Is there something I did not ask that you think is important for me to know about programming or community spaces?**
 - a. Are there any activity prompts and/or wording I am missing that represent you and/or your community better?

Step 5: Stop [writing, recording video, audio and/or transcribing].

Note. Question 1 is adapted and expanded from the “P.H.O.T.O.,” an acronym created by Amos et al. (2012). An adapted version of this acronym was also used to guide students in writing captions in Figure 2: Unit Information and Choice Survey (Gruno & Gibbons, 2024).

Appendix P: Consent for Taking and Using my Picture or Story

This appendix contains the consent from co-designers could use to ask someone to share their picture or story.

I consent to be photographed and/or include my story in a Major Research Project (MRP) about Black Joy, Care, Access and Imagination around Sports, Recreation and Leisure Programming and Community Spaces.

I know that means my picture and/or story will be published in an Open Research Repository at the Ontario College of Arts and Design University (OCAD U) to show the results of the project and cannot be removed from it once the final report is published. For instance, my picture and story may be used:

- For non-commercial, educational, and personal or academic research purposes, including but not limited to meetings related to this project, dissertations, websites, journals, and conference presentations.
- If you require further information about this project, please contact the Graduate Student Researcher, Nya, by email at [insert email].

This project has been reviewed and received ethics clearance through the Research Ethics Board at OCAD University (REB #2026-31). If you have any comments or concerns, please contact the Research Ethics Office through research@ocadu.ca

Agreements

Please read and select all options that you agree with and apply to you. If you do not agree with something leave the box unchecked:

- I agree to be attributed using my legal or preferred name alongside any of my summaries, quotations, photos, artifacts and/or analysis in the final report.

- I agree to be attributed with a pseudonym (fictional name) in the final report.
- I do not wish to be attributed for my picture or story in this project. I agree to be featured as anonymous in the final report.
- I agree to be photographed and/or share my story in the final report.
- I agree to have anything with my face blurred in the final report.

If you agreed to be attributed with a pseudonym, please add a fictional name you would like me to use in the final report:

By signing this form, I agree to the information described in this consent form. I understand that I may change, customize or withdraw this consent at any time up until **[insert date]**.

Please sign this Consent Form by adding your legal or preferred name as a signature:

Your response was submitted. Thank you for your assistance in this project!

Note. The consent form was adapted from Hannes & Parylo (2014), which itself was remixed from the form in Mitchell (2011).

Appendix Q: Codebook

This appendix contains a sample screen shot audio (transcript) and visual coding. The headings of the codebook were (1) Names of co-designers (2) Code Level 2, Emerging Themes, Sub-Themes and Example Codes, (3) Theme Definition, Co-designers In Vivo Codes combined with the Researchers descriptions and interpretations, (4) Code Level 1, Researchers abbreviated descriptions and Co-designers In Vivo Codes, (5) Quote (Exemplifying Codes).

[illegible][illegible]