

**Co-creating knowledge on Bicycling: A decolonial feminist Participatory Action Research
approach to arts-based methods.**

Date submitted: July 25, 2023

By:

Jessica R. Nachman, School of Kinesiology and Health Science, York University,
Toronto, Canada. ORCID: 0000-0001-6081-0628.

Lyndsay M. C. Hayhurst, School of Kinesiology and Health Science, York University,
Toronto, Canada. ORCID: 0000-0003-0945-0887.

Mitchell McSweeney, School of Kinesiology, University of Minnesota, Minneapolis,
United States. ORCID: 0000-0001-5372-5951.

Rachel Wang, The Bike Brigade, Toronto, Canada.

Abstract

Decolonial scholars have warned against the colonizing tendencies of Western research, in which the deliberate misrepresentation of Indigenous and racialized bodies justifies the exploitation and violence towards these communities (Tuck & Yang, 2012; Smith, 2022). Within the field of qualitative sport research, there is a need for research methodologies that relinquish power from the researcher, into the hands of the research communities (Spaaij et al., 2018). This paper aims to demonstrate the utility of a decolonial feminist participatory action research (PAR) approach to arts-based methods for sport research through an exploration of fieldwork with a Toronto-based bicycle organization. A combination of data collection methods were used, including: 1) arts-based methods; 2) semi-structured interviews; and 3) reflexive journal notes. The results of this project demonstrated that a decolonial feminist PAR approach to arts-based methods can: 1) illuminate the non-human actors within art and bicycling; 2) help research colleagues critique systems of oppression; and 3) facilitate research colleague agency. Taken together, these findings demonstrate the importance of co-creating knowledge within sport scholarship to illuminate the diverse knowledges of those vulnerable to systemic oppression and erasure. This is a novel direction for challenging power relations within sport research and within sociological research more broadly.

Keywords: bicycles; co-creating knowledge; participatory action research; decolonial feminist theory; arts-based methods

Introduction

Within sport science scholarship, Smith et al. (2022) have contended that traditional research practice involves representing participant experiences *on behalf of* participants, rather than *alongside* them. Indeed, decolonial scholars have warned against the colonizing tendencies of Western research, in which the systemic misrepresentation of racialized¹ and Indigenous bodies justifies the exploitation of and violence towards these communities and natural resources globally (Tuck & Yang, 2012; Smith, 2022). Research that exploits and misrepresents racialized communities is part of the process of settler-colonialism, which Wolfe (1998) explained is the structure that attempts to displace Indigenous bodies. A decolonial praxis is thus necessary for dismantling unequal power relations that have historically been embedded between the researcher and researched (Smith, 2021).

Some sport scholars have taken up participatory action research (PAR) to center the local perspectives of research participants, as well as their aspirations for community-level and societal change (see Rich & Misener, 2020; Sharpe et al., 2022). However, Spaaij et al. (2018) warned that many sport researchers fail to engage in meaningful collaboration and reflexivity throughout PAR. To address these shortcomings, Spaaij et al. (2018) called for research methodologies that involve redistributing power from the researcher into the hands of the research community. Thus, in this paper, we aim to discuss strategies that move away from coloniality in sport scholarship. Such a move also provides much-needed space to work towards decolonial thinking, and to decenter heteropatriarchal and (neo)colonial relations that continue to

¹ Racialization is the process by which people have been classified by ‘race’, despite no biological evidence that race-based differences exist between humans. By definition, White people *are* racialized, however, White people do not face the same consequences of racialization as do other racialized groups. The term ‘racialized’ refers to groups of people that have been socially constructed as ‘different’, and thus have been subject to discrimination based on characteristics such as skin colour, accents, names, citizenship, beliefs, etc. (Ontario Human Rights Commission, 2009).

structure sport research. In short, there is a need to co-produce research to foreground resistance and create new knowledge formations. Indeed, TallBear (2016) posited that research ‘participants’ should be considered ‘colleagues’ instead of ‘subjects’ as a methodological approach to avoid treating research colleagues as data and instead as co-creators of knowledge (p. 80). Thus, throughout the rest of this paper, we refer to research participants as research colleagues.

In this paper, we contend that fusing arts-based methods with decolonial feminist PAR has the potential to challenge (neo)colonial power dynamics in sport research. By drawing on fieldwork from a PAR project with a Toronto-based bicycle organization, we demonstrate how arts-based methods can facilitate meaningful co-creation of knowledge within sport scholarship. Before drawing on research findings, first, we summarize pertinent literature on decolonial feminist methodology, PAR, arts-based methods, and how these methods have been taken up in sport scholarship. Second, we describe the methods that were used to conduct empirical work with cyclists in Toronto, Canada. Third, we discuss the results and offer three points of consideration for arts-based methods combined with decolonial feminist PAR: 1) that non-human agency within social systems can emerge; 2) research colleagues with diverse identities can critique systems of oppression through these methods; and 3) research colleague agency is centered. In conclusion, a decolonial feminist PAR approach to arts-based methods may offer a framework for ‘intersubjective knowledges, practices, and relations’ (Abazeri, 2020, p. 3) needed for challenging colonial power relations in sport research.

Decolonial Feminist Methodology

Decolonial feminism is ‘a critique of racialized, colonial, and capitalist heterosexualist gender oppression as a lived transformation of the social’ (Lugones, 2010, p. 746). Thus, it

allows for a critical examination of gender, race, sexuality, and the power structures that uphold patriarchy within sport and research. Indeed, decolonial feminism emerged to address the shortcomings of Western feminism and ‘its heartless desire to integrate into the capitalist world and take its place in the world of predatory men and its obsession with the sexuality of racialized men and the victimization of racialized women’ (Vergès, 2021, p. 5). Cornerstones of a decolonial feminist methodological approach are to actively dismantle colonial relations and uphold the perspectives of those with marginalized identities (Collins, 2019).

Among other feminist sport scholars who have applied transnational feminism (Ratna & Samie, 2018), Indigenous feminism (McGuire-Adams, 2020), Black feminism (Carter-Francique et al., 2017), and postcolonial feminism (Hayhurst, 2017; Saavedra, 2018), decolonial feminist scholars work to critically examine gender, race, sexuality, and the power structures that uphold patriarchy within sport (Hayhurst et al., 2021). Of note, decolonial feminism and postcolonial feminism both offer critical examinations of colonial legacies (McEwan, 2018). However, postcolonialism has been deemed insufficient for not moving beyond critiquing colonialism, whereas decolonial feminism prioritizes decolonial action (Collins, 2019). For this reason, we chose to focus on decolonial feminism over postcolonial feminism to encourage sport scholars to move away from critique and towards action through methodology. This is an important step, as truly decolonizing research practices necessitates a prominent shift in researcher-community relations, and decolonial feminist approaches offer a critical steppingstone in this direction.

Participatory Action Research

PAR has emerged as a response to calls for more democratic and horizontal knowledge production practices (Seppälä et al., 2021). Indeed, employing PAR may potentially redistribute power from the researcher so that research colleagues have more agency throughout the entire

research process (Flicker et al., 2014). In sport research, PAR has been employed to: 1) co-produce best practices alongside health professionals (Van de Ven, 2021); 2) collaborate with community members in developing local sport and recreation programs (Rich & Misener, 2020); and 3) facilitate stakeholder engagement regarding inclusion in sport for diverse youth (Sharpe et al., 2020).

Feminist PAR first emerged in sport and exercise research by Frisby and colleagues to explore low-income women inclusion in sport and physical activity (Frisby et al., 1997). When combined with a *decolonial* feminist praxis, PAR is especially helpful for working through problematic notions of ‘participation’ and ‘action’ that are very much embedded in imperial projects of ‘development’ (for example, in Indigenous communities in Canada). By foregrounding the key tenets of decolonial feminism in/through PAR, researchers are better positioned to center how non-Western knowledge forms are often silenced, excluded and/or marginalized in some ‘action’ research projects (Denzin & Lincoln, 2008). To this end, a decolonial feminist PAR approach: 1) prioritizes intersecting relations of race, gender, class, sexuality and colonialism in knowledge production; 2) honours diverse forms of action; 3) amplifies often overlooked forms of representation and diverse voices; and 4) ensures ethical engagement with communities most impacted by the issues under study (Hayhurst, 2017). Indeed, a decolonial feminist approach to PAR can dismantle the researcher-researched power dynamic by ‘providing a theoretical framework that enables us to understand both the relations of oppression and the resources that we bring to liberation’ (Lugones, 2010, p. 72). We now turn to arts-based methods within the context of decolonial feminist PAR frameworks.

Arts-based Methods

Jones and Leavy (2014) pioneered arts-based methods ‘as any social research or human inquiry that adapts the tenets of the creative arts as a part of the methodology’ (p. 1). Arts-based methods can provide creative modes of producing qualitative research through the representation of data, the dissemination of findings, and as a method to elicit data (Mitchell, 2011). Arts-based methods can include visual art (painting, sculpting); audio-visual art (filming); multimedia forms (graphic novels); and performance arts (theatre, music), among other creative forms (Jones & Leavy, 2014). Arts-based methods can be facilitated in a variety of ways, such as through workshops in which researchers and/or community leaders facilitate art-making in a group setting (Flicker et al., 2014), or by asking participants to create the art piece on their own time and in their chosen space (Blodgett et al., 2013).

PAR has been combined with arts-based methods to equalize power dynamics between the researcher(s) and the researched, since research colleagues are able to interpret and produce knowledge in their own way (Blodgett et al., 2013). Indeed, when combined with decolonial theory, arts-based methods can decolonize PAR through: 1) supporting place-based and cultural contexts of the community; 2) facilitating more horizontal relationships with researchers and the research community; 3) prioritizing the perspectives of historically undervalued knowledges; 4) challenging elitist assumptions on who the experts are; and 5) facilitating methods of reciprocity and care (Seppälä et al., 2021). To enhance accessibility and challenge the colonial elitism prevalent in academic settings, alternative perspectives can be shared in a more accessible manner (Seppälä et al., 2021). What’s more, through centering diverse knowledges, arts-based methods can create ‘avenues for envisioning alternative futures and working towards social change’ (Seppälä et al., 2021, p. 11).

When conducting research with systemically marginalized and silenced communities, combining PAR with arts-based methods can diminish unequal power between scholar researchers and research colleagues. For example, Indigenous youth in Flicker et al.'s (2014) project chose their medium of art (e.g., visual art and song-making) to promote sexual health in their respective communities. Ensuring that youth maintained ownership over their artwork was key to equalizing power relations between the researcher and the research community.

In addition to addressing unequal power, research colleagues can use their artwork to disseminate research findings in a way that is meaningful to them. For example, MacEntee et al.'s (2022) PAR cellphilm project involved research colleagues, women who trade sex in Toronto, taking videos with their cellphones which were then combined to create a composite film. The film was screened to diverse groups, such as youth in shelter systems, healthcare providers, and social workers, so that research colleagues could share their experiences with target audiences. Research colleagues in this project facilitated discussion with the audience during screenings, demonstrating the potential for arts-based methods to directly connect the research community with target audiences. Arts-based methods can thus promote horizontal collaboration and research colleague agency in social science research, especially projects that seek to collaborate with systemically marginalized communities. In the following section, we provide examples of arts-based methods specific to sport research.

Arts-based Methods in Sport Research.

Arts-based methods have been employed in various sport and exercise studies. Namely, sport and exercise scholars have employed drawing (Gravestock, 2010) and narrative methods (Carless & Douglas, 2009) to facilitate collaboration with research colleagues while evoking different senses and reflections about sport, exercise, and physical culture. However, there

170 remain few studies that combine a PAR and decolonial feminist praxis with arts-based methods.
171 Though there has been a push towards using new and creative methods to address power
172 relations between the researcher and the researched (Smith et al., 2022), arts-based approaches
173 are seldom considered, with few exceptions.

174 Hayhurst et al. (2015) used a postcolonial feminist PAR framework for visual methods to
175 collaborate with Indigenous women sport program participants. Although not labelled as ‘art’,
176 some visual methods, such as photography and filming, have been positioned in the literature as
177 arts-based methods (Jones & Leavy, 2014). Hayhurst et al. (2015) demonstrated how
178 postcolonial feminist PAR was ‘pertinent in addressing the girls’ agency (e.g., in the ways that
179 they actively struggle against, and negotiate, everyday systemic inequalities), while
180 concomitantly recognizing the structural factors that constantly undermine the girls’ abilities to
181 resist colonial relations of power’ (p. 964). Indeed, the visual methods used in Hayhurst et al.’s
182 (2015) study meant that research colleagues could directly capture and show stakeholders photos
183 of their lived experiences (see also Hayhurst et al., 2017).

184 In another example, van Ingen’s (2016) work demonstrated the potential for arts-based
185 methods for drawing attention to communities that are vulnerable to violence. Through
186 partnering with Shape Your Life, a Toronto-based sport program that uses boxing to respond to
187 trauma and gender-based violence, van Ingen chronicled how, through public art exhibits, art can
188 reach broader audiences than just practitioners or academics. We suggest such work is exemplary
189 of decolonial feminist calls for action, foregrounding attention to lived experience and alternative
190 knowledge systems. Further, van Ingen’s (2016) work demonstrated that arts-based methods
191 provided trauma survivors with control over their own narratives.

Blodgett et al.'s (2013) work demonstrated that arts-based methods can indeed center the experiences of research colleagues and challenge colonial knowledge production. The project involved working with Indigenous athletes who had to forcibly relocate to access sport opportunities. Blodgett et al. (2013) found that having research colleagues draw mandalas offered a culturally meaningful way for them to share their experiences. The methods facilitated a strengths-based framing of the research colleagues, which was important given how frequently Indigenous communities are represented through a deficit-based lens (Tuck, 2009). A strengths-based framing focuses on the unique skillsets that research colleagues had to offer, through 'expressive alternatives (or supplements) to words and talk, which may be more appealing for people not used to discussing things along Western (logical-scientific) lines of abstraction' (Blodgett et al., 2013, p. 326). Arts-based methods can thus uplift local community knowledge while challenging deficit-centered narratives.

Arts-based methods can also evoke reflexive processes for researchers. For instance, Forde's (2015) autoethnography demonstrated the utility of drawing comics for interrogating his own positionality as a White, male researcher from the Global North conducting field work with a sport program in Lesotho, South Africa. Indeed, Blodgett et al. (2013) posited that the nature of art means that 'we (researchers) are forced to slow down our perceptions, attend to the images and narratives in front of us, and take notice of the meaning that is beyond initial surface impressions' (p. 326). As another example, McSweeney et al.'s (2022) project demonstrated how visual PAR methods can facilitate critical dialogue and reflections between the researchers and research colleagues about unequal power relations, which ultimately strengthened the research community's capacity to conduct local research. Through generating reflexive awareness, arts-

based methods may actively disrupt the cycle of colonial knowledge that has historically and contemporaneously pervaded academia.

The existing literature on arts-based methods in sport research (and in other scholarly areas of inquiry) demonstrates the transformative potential of arts-based methods when combined with PAR and decolonial feminism (Seppälä et al., 2021). Indeed, such methodological approaches are useful for more deeply connecting research colleagues to key audiences and stakeholders, communicating the needs of the research community, and potentially igniting positive change for those most impacted by the research at hand. Simply put, arts-informed PAR projects provide crucial opportunities to engage with ‘tacit, embodied, and symbolic forms of knowledge’ (Lennette, 2022, p. 128); or to amplify counter-narratives (Furman et al., 2019). These tenets are in line with decolonial feminist calls to action. In the following section, we draw from a research project to demonstrate how a decolonial feminist PAR approach to arts-based methods may be used effectively.

Methods

PAR with The Bike Brigade

This research project took place in Toronto, Canada, as part of the first author’s (Jess) Master’s thesis project. Jess collaborated with a Toronto-based bicycle organization called The Bike Brigade (BB), which emerged as a response to the COVID-19 pandemic and exacerbated inequality and food insecurity. Volunteer cyclists sign up with BB to deliver free food and emergency resources to vulnerable community members (Bike Brigade, n. d.). BB partners with food banks, equity-seeking groups, and other non-profit organizations who support under-served communities in Toronto (Bike Brigade, n. d.). The organization was founded in March 2020 in response to exacerbated inequalities from the pandemic, including increased food insecurity and

gender-based violence (Wang, 2021). Since March 2020, BB's team has evolved to include: volunteer riders; logistics volunteers (delivery scheduling, communications with partners and riders); tech volunteers (managing the delivery dispatch application); board members (leadership and advisory); and research team members.

The partnership with BB was established through a MITACS Accelerate grant, which involved a 4-month internship from November 2021 to February 2022 in which Jess worked directly with the partner organization to achieve pre-determined outcomes (in this case, recommendations for their anti-oppression framework). Prior to commencing data collection, Jess received approval from York University's Research Ethics Board (certificate number 2021-309), as well as approval from BB's executive director at the time, Rachel, who was the BB supervisor for the research project.

Seven BB community members who identified as 18+, racialized and/or 2SLGBTQ+ (Two-Spirit,² lesbian, gay, bisexual, transgender, queer, etc.) took part in this research. The overarching goal of the project was to illuminate how cyclists with systemically oppressed identities use the bicycle to respond to systemic racism, gender-based violence, and the climate crisis within the COVID-19 pandemic. Research colleagues were recruited through word-of-mouth, emailing through BB's weekly newsletter, and sharing social media posts in the closed BB Facebook group. Research colleagues were debriefed on the project and provided informed consent before participating.

Data Collection.

Jess worked closely with Rachel and other BB team members to develop data collection methods by communicating through virtual meetings. Data collection took place between

² Two-Spirit refers to a culturally-specific identity for Indigenous people whose gender identity, spiritual identity and/or sexual orientation is both female and male spirited (Government of Canada, 2022).

December 2021 and February 2022. A combination of data collection methods was used, including: 1) arts-based methods; 2) semi-structured interviews; and 3) reflexive journal notes (see Genoe & Liechty, 2016). Three out of seven research colleagues chose to take part in the arts-based methods and were asked to produce an art creation of their choice, so that they could express their experiences in the way they wished.

Research colleagues in this study used poetry, sculpting, and zine-making to express their experiences pertaining to the guiding prompts created by Jess and Rachel: 1) BB can support racialized and 2SLGBTQIA+ volunteers and community members access safe cycling; and 2) how BB and volunteers are contributing to anti-racism, gender-based violence prevention, and environmental justice within the context of the COVID-19 pandemic. Due to the COVID-19 pandemic and social distancing regulations, data collection took place virtually. Interviews were conducted through Zoom (a virtual video conferencing platform), and research colleagues who created art did so on their own time and shared images of their work.

While research colleagues selected different mediums as part of their artwork, it is worth noting the contributions that each form of art offers to decolonial feminist work. For sculpting, Kriger (2019) demonstrated how sculpting ‘is a great methodological tool to find out about how we make sense of embodied concepts from our own lifeworlds’ (p. 10). The sculpture itself acts as a producer of knowledge since the research colleague was able to speak to the sculpture’s significance within his worldview. Akama (2021) explained that art objects such as sculptures ‘enhance the qualities of interrelatedness’ (p. 109) between beings, which aligns well with decolonial feminist theories that challenge Western, anthropocentric understandings of living beings.

Another research colleague created a zine to contribute to this project. Zines emerged in the 1930s as mini self-published magazines and have since been used as ‘an alternative outlet for niche topics, or writers and writing, that are ignored by mainstream media’ (Bold, 2017, p. 216). Zines may facilitate the sharing of alternative knowledges by those that inhabit marginalized identities.

A third research colleague shared a series of poems as part of their contribution to the project. Akama (2021) described poetry as a ‘*ko*-ontological encounter’ (p. 106), emerging from the Japanese concept of *kokoro*, ‘a resonant quality of being and becoming-with’ (p. 106). Indeed, *kokoro* involves relations with place as well as ‘with sentiency of more-than-humans’ (p. 106). Using poetry as a decolonial arts-based method can thus ‘invoke alternative imaginaries’ (Akama, 2021, p. 106) that can involve knowledges from human relationships with non-human beings.

Data Analysis.

Jess transcribed interviews during the beginning of March 2022. After interviews were transcribed, the transcripts were emailed to each respective research colleague to invite them to review transcripts by mid-March 2022. During the end of March 2022, Jess used NVivo, a qualitative data analysis software, to manage and organize the data (Bonello & Meehan, 2019). Interview transcripts, artwork, captions that research colleagues wrote to describe their own art, and reflexive journal notes were inputted to NVivo for analysis. When coding, Jess turned to the decolonial feminist framework to interpret the data. More specifically, this meant that Jess could be attuned to ‘racialized, colonial, and capitalist heterosexualist gender oppression as a lived transformation of the social’ (Lugones, 2010, p. 746). Some examples of codes were ‘White-dominated organization’ and ‘risk of gender-based violence’. For artwork, Jess was mindful of

their position as a researcher that was attempting to represent research colleagues, so to avoid misrepresenting the artwork created by research colleagues, Jess requested that research colleagues include a written caption for their piece. Written captions were then inputted and analyzed using line-by-line coding in NVivo. The poem was inputted as text, in a similar way to interview transcripts and captions. Broader themes which emerged from the codes were then analyzed using thematic analysis (Clarke & Braun, 2017). Following a relational ethic, Jess narrowed down themes that would demonstrate care and reciprocity towards research colleagues and the BB community. The themes were change-oriented, to make BB and cycling spaces more accessible for racialized and 2SLGBTQ+ riders. This followed decolonial feminist theorists who posit that research methodology should move beyond critique and into action that dismantles harmful systems (Collins, 2019).

Following PAR, Rachel also manually analyzed the anonymized data (without the use of NVivo) on her own time by compiling a document of themes that stood out to her. Jess combined the themes that Jess and Rachel came up with to synthesize the findings of this project. Since the main outcome of this project was to create a list of recommendations to inform BB's anti-oppression framework, many of the themes that emerged were related to making BB and cycling spaces in Toronto safer and more accessible for racialized and 2SLGBTQ+ cyclists. However, since the focus of this paper is on the methodological opportunities of this project, we will not be discussing the list of recommendations in depth.

Ethics: Reflexivity and Relational Ethics

A reflexive methodology was used during the research, which encourages researchers to embrace the ways in which their positionality may inextricably influence the research project (Dupuis, 1999). Jess identifies as a queer and racialized able-bodied settler. The second author,

Lyndsay identifies as a white settler, heterosexual, able-bodied, cisgender Canadian woman. The third author, Mitch identifies as a white settler, heterosexual, able-bodied, cisgender male. The fourth author, Rachel identifies as an able-bodied, racialized, cisgender woman and settler. While Jess' positionality may have granted them 'insider access' to some experiences that research colleagues shared as a racialized and queer person, Jess was still an 'outsider' researcher since they entered the BB community with the goal of conducting research. Through reflexive journaling (Genoe & Liechty, 2016), Jess aimed to challenge preconceived assumptions about their own position as the 'expert' researcher, while centering the needs of the BB community. Creating a list of recommendations for BB's use was thus an important outcome of the project to ensure BB's needs were being prioritized.

Following Todd's (2016) ethical relationality was another key methodological tool to practice reflexivity and reciprocity with the research community. Within the context of PAR research, an ethical relationality involves principles of care and responsibility towards the communities with whom we work (Haverkamp, 2021). A relational ethic has transformative potential, as it is founded on the care that is required to dismantle systems of oppression (Haverkamp, 2021). Ethics of care and relationality are thus essential within decolonial feminist research frameworks concerned with transforming social structures through research. Some strategies that were used as part of an ethical relationality included showing care through interactions with research colleagues (e.g., by accommodating their schedules and expressing gratitude in addition to honoraria for their contributions).

Results

In this section, we discuss three insights from this project's methodology: 1) the non-human within art and bicycling; 2) critiquing systems of oppression; and 3) research colleague

agency. Taken together, these findings demonstrate the importance of co-creating knowledge within sport scholarship to illuminate the diverse knowledges of those vulnerable to systemic oppression and erasure.

The Non-human Agency within Art and Bicycling

Research colleagues who used arts-based methods demonstrated the diverse ways that art can produce knowledge and challenge colonial and anthropocentric beliefs. The arts-based methods amplified non-human agency present in this project through initiating discussion on non-humans. One research colleague, Nico (real name), sculpted a mask and discussed the mask as it related to non-human life that humans may not be able to perceive (see Images 1 and 2).

[Insert Image 1 and Image 2 here] [Insert Nico's caption below images]

According to Nico, there are many forces at play that we cannot perceive through our vision. Indigenous scholar Vanessa Watts' (2013) explained non-human agency through 'place-thought', which 'is based upon the premise that land is alive and thinking and that humans and non-humans derive agency through the extensions of these thoughts' (p. 21). Indeed, all beings – including non-human beings, such as animals, water, and plants – come from the land, and therefore have the agency to influence other beings (Todd, 2017). Emphasizing non-human agency challenges anthropocentric paradigms by focusing on the agency of non-humans as well as the *relationality* between all beings. The concept of relationality echoes a prominent value in Indigenous knowledges, which is in direct opposition to colonial domination of beings. As Watts (2013) wrote,

Thus, habitats and ecosystems are better understood as societies from an Indigenous point of view; meaning that they have ethical structures, inter-species treaties and agreements, and further their ability to interpret, understand and implement. Non-human beings are

active members of society. Not only are they active, they also directly influence how humans organize themselves into that society. (p. 23)

Although Nico did not discuss bicycles specifically as agential non-humans, bicycles and art are examples of non-humans that have the agency to influence other beings. During Nico's interview, Nico reflected on why he painted the mask and its significance within his cultural worldview. He said, 'I choose my eyes because we change our perspective through the experience we have [...] In which perspective are you looking at the world?' Nico alluded to the importance of perspectives that value non-humans. As both Nico and the sculpture materials are implicated in 'place-thought', they both bring knowledge as extensions of the land (Watts, 2013). Nico was able to share his knowledge in a way that was most significant to him through the colours he painted the mask and the beliefs he shared as he spoke about the mask.

The knowledge produced by Nico's mask can be applied to the bicycle as an agential non-human. In fact, Nico's mask provided a framework for understanding the ways that the bicycle influenced other non-humans and humans. Namely, the bicycle played a key role in delivering emergency resources through BB's operations, by acting as the intermediary between mutual aid organizations that provided essential resources and the recipients through an environmentally sustainable and COVID-safe means of transport. In effect, Nico's discussion mask was a departure point for understanding the agency of non-humans including art and bicycles.

Critiquing Systems of Oppression

Many BB research colleagues critiqued the White, heteronormative, and cis gender dominated mainstream bicycling scene in Toronto. Gia (pseudonym), for example, illustrated this critique in the following zine (Image 3), which was in response to an article about unsafe

streets for Black community members in Toronto. Gia's zine involved a critique of White- and cis male-dominated cycling spaces that have continually resulted in unsafe streets for racialized bicyclists (see Images 3, 4, and 5).

[Insert Images 3, 4, and 5 here] [Insert Gia's caption.]

The story that Gia shared illuminated White privilege within cycling spaces in Toronto. For cyclists with identities that afford them more privilege, such as access to legal aid, they may not experience firsthand what it is like to navigate unsafe streets as racialized bicyclists do. On the third page of Gia's zine, she included a photograph of her sister to show that she worries for her sister's safety on the streets (Image 5). Lastly, Gia's zine demonstrated how racialized perspectives and labour are often made invisible, through her writing, 'WHY DO YOU THINK PEOPLE WHO ARE THE MOST SEEN – WHO YOU HEAR THE MOST – ARE THE PEOPLE DOING THE MOST WORK? JUST BECAUSE YOU DON'T SEE ME, OR HEAR ME, DOESN'T MEAN I'M NOT THERE' (see Image 5). Here, Gia illuminated how the work and perspectives of racialized persons have been silenced, such as in bicycling advocacy and decision-making, despite their continued work to change systems of oppression (Lugo, 2018).

Most research colleagues echoed the themes present in Gia's zine. The critique of mainstream cycling is not new: Lugo (2018) has contended that mainstream cycling spaces, including urban planning and cycling advocacy, have historically privileged the perspectives of middle-to-upper class White cis men. Despite White-washed discourses about bicyclists being the 'ultimate moral citizens' who make the choice to cycle for health and environmental reasons, many low-income riders cycle out of necessity (Steinmann & Wilson, 2022). Thus, using a decolonial feminist arts-based approach brought attention to the diverse ways research colleagues challenged structural inequalities within bicycling spaces.

Research Colleague Agency

Recent studies have clarified that a key goal of PAR is to strengthen the agency, control and ownership of research colleagues so that they have more autonomy in sharing their knowledge (Smith et al., 2022; Spaaij et al., 2018). The research colleagues in this project demonstrated how they themselves thrived and experienced joy out of engaging in mutual aid work with BB. This stood in contrast to narratives about ‘broken’ and ‘damaged’ demographics (Tuck, 2009, p. 409) that are often prescribed to racialized and 2SLGBTQ+ communities. Fox (real name) directly challenged the deficit-based narrative (Tuck, 2009). In the following poems, Fox demonstrated how they personally benefited and experienced joy from doing bicycle deliveries in the poems ‘Happiness’ and ‘About Me’ (see Images 6 and 7).

[Insert Images 6 and 7 here]

Being able to support their community through mutual aid work with BB, in addition to connecting with people, is part of what made Fox thrive. Indeed, decolonial feminist work highlights how being in relation with one another can lead to liberation for those impacted by systems of oppression (Lugones, 2010). Fox’s poems demonstrated how art is a process of ‘becoming-with’ others and non-humans (Akama, 2021). Their poems demonstrated their various relations, including with their communities, their friends and family, their religion, art, and themselves. Thus, Fox’s poems illuminated their joy and how they thrive, which is in direct opposition to the stories of pain and suffering that colour the discourses about those with systemically oppressed identities (Tuck, 2009). Arts-based methods with decolonial feminist PAR may provide a method to uncover the stories of joy and resistance, by allowing research colleagues to represent themselves.

Discussion

The purpose of this paper was to demonstrate the ways in which using a decolonial feminist PAR approach to arts-based methods may potentially address inherent power relations within sport research. The art findings outlined in the study offered perspectives that may not have been possible through interviewing alone. An interview, for example, compared to arts-based methods, would solely focus on the human aspect, while arts-based methods enable a deeper consideration of non-humans as agential beings within social systems. As Akama (2021) explained, creating art and the art itself can ‘enhance the qualities of interrelatedness’ (p. 109) between humans and non-humans.

The agency of the bicycle also emerged from the decolonial feminist framework. The bicycle was an interesting focal point for this project, since research colleagues rode their bicycles to transport resources to community members. Previous research has demonstrated how the bicycle may facilitate access to social services and resources for marginalized communities, such as women in the Global South (Hayhurst et al., 2022). A decolonial feminist framework illuminates the bicycle as a non-human agent that can support systemically marginalized communities. Brice and Thorpe (2021) have contended that non-human objects, such as sport objects, shape experiences in violence, racism, and inequality. At the same time, objects may be destructive, such as through the waste that is produced through bicycle manufacturing (Szto, 2022). And yet, objects also hold the potential to contribute to social and environmental justice, such as through BB’s use of bicycles. BB’s work was (and continues to be) a response to the state abandonment of vulnerable community members in Toronto. Indeed, research colleagues spoke of the importance of mobilizing to do mutual aid work within the context of exacerbated inequality during the pandemic. Arguably, BB’s work is made possible because of the ways in which the bicycle facilitated connections between the cyclists, the mutual aid organizations, and

the recipients. Creative methods through decolonial feminism and PAR thus offer a methodological framework for sport scholars to examine the many non-human actors present in sport and how they may reproduce and/or challenge existing systems of inequality.

Centering the agency of non-humans has deep implications for building sustainable futures founded in reciprocity and respect with all beings. Colonial processes are founded upon the extraction and pollution of the natural environment (Liboiron, 2021). Arts-based methods can provide researchers with a methodological opportunity to interact in reciprocity with non-humans. Indeed, art materials and bicycles originate from the land. Similarly, humans were made from the land and continue to require resources from the land to survive. Humans can therefore practice being in reciprocal relation with the land through learning from the land's extensions (Watts, 2013), such as art and bicycles. As Watts (2013) wrote, '[l]istening to what [the land] tells us is not only about a philosophical understanding of life and the social realm, rather it is about a tangible and tacit violence being done to her – and therefore to us' (p. 32). Further, and as Abazeri (2022) wrote, to diverge from modern colonial and capitalist systems, there is a need to 'move away from dichotomous understandings of being that divide the human from non-human, the gendered from non-gendered, colonizers/"white" from colonized/"people of color"' (Abazeri, 2022, p. 3). Arts-based methods hold the potential to better attune humans to the ways in which colonialism continues to perpetuate violence against the land and its inhabitants. Decolonial feminists extend this line of inquiry by prioritizing being in relation with one another as key to liberation for those vulnerable to oppression (Lugones, 2010).

Decolonial feminist theory combined with arts-based methods has the potential to 'help envision new ways in which to create connections, reciprocity and care,' (Seppälä et al., 2021, p. 11) between humans and between non-humans and humans. A recommendation put forth by

research colleagues to inform BB's anti-oppression work was for BB to create leadership opportunities for those with historically marginalized identities (e.g., racialized, 2SLGBTQ+, folks living with disability, etc.). This recommendation was meant to center diverse perspectives in BB, since the arts-based methods demonstrated the diversity of skills and knowledges racialized and 2SLGBTQ+ folks have to offer to the BB community. Through relations with non-humans; critiquing existing inequality in bicycling spaces; and demonstrating their agency despite traditional narratives about marginalized demographics, research colleagues informed structural change within the organization.

Conclusion

This project has demonstrated how arts-based methods strive to amplify the textured perspectives of those humans and non-humans who have been systemically silenced and marginalized in bicycling and sport research more broadly. 'Seeing' those with intersectional identities, particularly those with marginalized racial and gender identities is a crucial part of decolonial feminist methodologies (Lugones, 2010, p. 75). What's more, arts-based methods usefully provide a visual medium for others to literally 'see' diverse knowledges. This is especially urgent given the context of colonial knowledge production that too often speaks on behalf of and misrepresents marginalized communities. Providing research colleagues with the choice of art form (and *if* they wanted to partake in arts-based methods) proved to be a powerful method to uplift research colleague agency, while challenging the colonality of knowledge production.

Decolonizing knowledge production within bicycles and sport research is an essential part of building more equitable futures. Colonialism has resulted in systemic issues, such as gender-based violence, systemic racism, and a climate crisis (Liboiron, 2021; Simpson, 2017),

all outcomes that have been exacerbated during the COVID-19 pandemic (CRIAW, 2021). We suggest that a decolonial feminist PAR arts-based approach to sport studies may bring novel contributions to this long-held discussion by providing a deeper understanding of the agency of colleagues and non-humans within sport and physical activity. A key finding put forth in this study was the potential for sport (in this case, bicycling) to contribute to mutual aid frameworks of solidarity and care for under-served community members. Through exposing violent colonial knowledge production, the chosen methodology centered relational ethics and care for human and non-human communities. Overall, we hope that future qualitative research in sport and exercise continues to build on decolonial theories for building sustainable futures in which systemically marginalized communities can thrive.

Acknowledgments

This research paper was funded by a MITACS Accelerate grant with contributions from The Bike Brigade, and the SSHRC insight grant titled ‘Wheels of Change? Exploring ‘Bicycles for Development’ for Women and Girls in the (Post-)Pandemic Contexts of Canada, Uganda and Nicaragua’ (2021-2026. PI: Lyndsay Hayhurst, York University. Co-Is: Mitch McSweeney, University of Minnesota; Brian Wilson, University of British Columbia; Francine Darroch, Carleton University; Cathy van Ingen, Brock University; Brad Millington, Brock University).

References

- Abazeri, M. (2022). Decolonial feminisms and degrowth. *Futures*, 136, 1-6.
<https://doi.org/10.1016/j.futures.2022.102902>
- Akama, Y. (2021). Archipelagos of designing through Ko-ontological encounters. In T. Seppälä, M. Sarantou, & S. Miettinen (Eds.), *Arts-based methods for decolonising participatory research* (pp. 101-122). Routledge.
- Bike Brigade (n.d.). *The Bike Brigade*. The Bike Brigade. <https://www.bikebrigade.ca/>
- Blodgett, A. T., Coholic, D. A., Schinke, R. J., McGannon, K. R., Peltier, D., & Pheasant, C. (2013). Moving beyond words: Exploring the use of an arts-based method in Aboriginal community sport research. *Qualitative research in sport, exercise and health*, 5(3), 312–331. <https://doi.org/10.1080/2159676X.2013.796490>
- Bold, M. R. (2017). Why diverse zines matter: A case study of the People of Color Zines Project. *Publishing Research Quarterly*, 33(3), 215–228. <https://doi.org/10.1007/s12109-017-9533-4>
- Bonello, M., & Meehan, B. (2019). Transparency and coherence in a doctoral study case analysis: Reflecting on the use of NVivo within a ‘Framework’ approach. *The Qualitative Report*, 24(3), 483-298. <https://doi.org/10.46743/2160-3715/2019.3823>
- Brice, J. E., & Thorpe, H. (2021). Toward more-than-human understandings of sport and the environment: A new materialist analysis of everyday fitness practices. *Frontiers in Sports and Active Living*, 3, 1-18. <https://doi.org/10.3389/fspor.2021.660935>
- Carless, D., & Douglas, K. (2009). “We haven’t got a seat on the bus for you” or “all the seats are mine”: Narratives and career transition in professional golf. *Qualitative Research in Sport and Exercise*, 1(1), 51-66. <https://doi.org/10.1080/19398440802567949>

552 Carter-Francique, A. R., Dortch, D., & Carter-Phiri, K. (2017). Black female college athletes’
 553 perception of power in sport and society. *Journal for the Study of Sports and Athletes in*
 554 *Education*. 11(1), 18-45. <https://doi.org/10.1080/19357397.2017.1285872>

555 Collins, P. H. (2019). *Intersectionality as critical social theory*. Duke university press.

556 Canadian Research Institute for the Advancement of Women (CRIAOW). (2021). *Racialized*
 557 *women & COVID-19 challenges in Canada*. Canadian Research Institute for the
 558 Advancement of Women. [https://www.criaw-icref.ca/wp-](https://www.criaw-icref.ca/wp-content/uploads/2021/04/Racialized-Women--COVID-19-Challenges-in-Canada.pdf)
 559 [content/uploads/2021/04/Racialized-Women- -COVID-19-Challenges-in-Canada.pdf](https://www.criaw-icref.ca/wp-content/uploads/2021/04/Racialized-Women--COVID-19-Challenges-in-Canada.pdf)

560 Denzin, N. K., & Lincoln, Y. S. (2008). *Strategies of qualitative inquiry (3rd ed.)*. Sage
 561 Publications.

562 Dupuis, S. L. (1999). Naked truths: Towards a reflexive methodology in leisure research. *Leisure*
 563 *Sciences*, 21(1), 43-64. <https://doi.org/10.1080/014904099273282>

564 Flicker, S., Danforth, J.Y., Wilson, C., Oliver, V., Larkin, J., Restoule, J., Mitchell, C., Konsmo,
 565 E., Jackson, R., & Prentice, T. (2014). “Because we have really unique art”:
 566 Decolonizing research with Indigenous youth using the arts. *International Journal of*
 567 *Indigenous Health*, 10(1), 16-34. <http://dx.doi.org/10.18357/ijih.101201513271>

568 Forde, S. D. (2015). Fear and loathing in Lesotho: An autoethnographic analysis of sport for
 569 development and peace. *International Review for the Sociology of Sport*, 50(8), 958–973.
 570 <https://doi.org/10.1177/1012690213501916>

571 Frisby, W., Crawford, S., & Dorer, T. (1997). Reflections on participatory action research: The
 572 case of low-income women accessing local physical activity services. *Journal of sport*
 573 *management*, 11(11), 8–28. <https://doi.org/10.1123/jsm.11.1.8>

574 Furman, E., Singh, A. K., Wilson, C., D'Alessandro, F., & Miller, Z. (2019). "A space where
 575 people get it": A methodological reflection of arts-informed community-based
 576 participatory research with nonbinary youth. *International Journal of Qualitative
 577 Methods*, 18, 1-12. <https://doi.org/10.1177/1609406919858530>

578 Genoe, M. R., & Liechty, T. (2016). Using our whole selves: Our experiences with reflexivity
 579 while researching a community arts-based leisure program. *Leisure* 40(4), 469-492.
 580 <https://doi.org/10.1080/14927713.2016.1269470>

581 Government of Canada (2022). *2SLGBTQI+ terminology: Glossary and common acronyms*.
 582 Government of Canada. [https://women-gender-equality.canada.ca/en/free-to-be-
 583 me/2slgbtqi-plus-glossary.html](https://women-gender-equality.canada.ca/en/free-to-be-me/2slgbtqi-plus-glossary.html)

584 Gravestock, H. M. (2010). Embodying understanding: Drawing as research in sport and exercise.
 585 *Qualitative Research in Sport and Exercise*, 2(2), 196–208.
 586 <https://doi.org/10.1080/19398441.2010.488028>

587 Haverkamp, J. A. (2021). Where's the love? Recentring Indigenous and feminist ethics of care
 588 for engaged climate research. *Gateways International Journal of Community Research
 589 and Engagement*, 14(2), 1-15. <https://doi.org/10.5130/ijcre.v14i2.7782>

590 Hayhurst, L. M. C. (2017). Image-ining resistance: Using participatory action research and visual
 591 methods in sport for development and peace. *Third World Thematics: A TWQ Journal*,
 592 2(1), 117-140. <https://doi.org/10.1080/23802014.2017.1335174>

593 Hayhurst, L. M. C., McSweeney, M., Otte, J., Bandoles, E., Cruz Centeno, L. del S., & Wilson,
 594 B. (2022). "Bicycles are really important for women!" Exploring bicycles, gender and
 595 development in Nicaragua and Uganda. *Third World Quarterly*, 43(2), 452–474.
 596 <https://doi.org/10.1080/01436597.2021.2020634>

597 Hayhurst, L. M. C., Thorpe, H., & Chawansky, M. (2021). *Sport, gender and development:*
598 *Intersections, innovations and future trajectories*. Emerald Publishing Ltd.

599 Jones, K., & Leavy, P. (2014). A conversation between Kip Jones and Patricia Leavy: Arts-based
600 research, performative social science and working on the margins. *The Qualitative*
601 *Report*, 19(38), 1-7.

602 Kriger, D. (2019). Malleable methodologies: Sculpting and imagination in embodied health
603 research. *International Journal of Qualitative Methods*, 17, 1-12.
604 <https://doi.org/10.1177/1609406918804955>

605 Lenette, C. (2022). *Participatory action research: Ethics and decolonization*. Oxford University
606 Press.

607 Liboiron, M. (2021). *Pollution is colonialism*. Duke University Press.

608 Lugo, A. (2018). *Bicycle/race. Transportation, culture, and resistance*. Microcosm Publishing.

609 Lugones, M. (2010). Toward a decolonial feminism. *Hypatia*, 25(4), 742-759.
610 <https://doi.org/10.1111/j.1527-2001.2010.01137.x>

611 MacEntee, K., Kendrick, C., & Flicker, S. (2022). Quilted cellphilm method: A participatory
612 visual health research method for working with marginalised and stigmatised
613 communities. *Global Public Health*, 17(7), 1420-1432.
614 <https://doi.org/10.1080/17441692.2021.1928262>

615 McEwan, C. (2018). *Postcolonialism, decoloniality and development*. Routledge.

616 McGuire-Adams, T. (2020). *Indigenous feminist Gikendaasowin (knowledge): Decolonization*
617 *through physical activity*. Palgrave Macmillan.

618 McSweeney, M., Otte, P., Eyul, P., Hayhurst, L. M. C., & Parytci, D. T. (2022). Conducting
619 collaborative research across global North-South contexts: Benefits, challenges and

620 implications of working with visual and digital participatory research approaches.

621 *Qualitative Research in Sport, Exercise and Health. Ahead-of-print*, 1-16.

622 <https://doi.org/10.1080/2159676X.2022.2048059>

623 Ontario Human Rights Commission (2009). *Policy and guidelines on racism and racial*

624 *discrimination*. Ontario Human Rights Commission.

625 [https://www3.ohrc.on.ca/sites/default/files/attachments/Policy_and_guidelines_on_racis](https://www3.ohrc.on.ca/sites/default/files/attachments/Policy_and_guidelines_on_racism_and_racial_discrimination.pdf)

626 [m_and_racial_discrimination.pdf](https://www3.ohrc.on.ca/sites/default/files/attachments/Policy_and_guidelines_on_racism_and_racial_discrimination.pdf)

627 Ratna, A., & Samie S. F. (Eds.). (2018). *Race, gender and sport: The politics of ethnic ‘other’*

628 *girls and women*. Routledge.

629 Rich, K. A., & Misener, L. (2020). Get active Powassan: Developing sport and recreation

630 programs and policies through participatory action research in a rural community context.

631 *Qualitative Research in Sport, Exercise and Health*, 12(2), 272–288.

632 <https://doi.org/10.1080/2159676X.2019.1636850>

633 Saavedra, M. (2019). SDP and postcolonial theory. In H. Collison, R. Giulianotti, P. D. Howe, &

634 S. C. Darnell (Eds.), *Routledge Handbook of Sport for Development and Peace* (pp. 208-

635 217). Routledge. <https://doi.org/10.4324/9781315455174-19>

636 Seppälä, T., Sarantou, M., & Miettinen, S. (2021). Introduction. In T. Seppälä, M. Sarantou, & S.

637 Miettinen (Eds.), *Arts-based methods for decolonising participatory research* (pp. 1-18).

638 Routledge.

639 Sharpe, L., Coates, J., & Mason, C. (2022). Participatory research with young people with

640 special educational needs and disabilities: A reflective account. *Qualitative Research in*

641 *Sport, Exercise and Health*, 14(3), 460–473.

642 <https://doi.org/10.1080/2159676X.2021.1952297>

643 Simpson, L. B. (2017). *As we have always done: Indigenous freedom through radical resistance*.
644 University of Minnesota.

645 Smith, B., Williams, O., Bone, L., & the Moving Social Work Coproduction Collective. (2022).
646 Co-production: A resource to guide co-producing research in the sport, exercise, and
647 health sciences. *Qualitative Research in Sport, Exercise and Health*, Ahead-of-print, 1-
648 29. <https://doi.org/10.1080/2159676X.2022.2052946>

649 Smith, L. T. (2021). *Decolonizing Methodologies: Research and Indigenous Peoples*.
650 Bloomsbury Academic & Professional.

651 Spaaij, R., Schlenker, N., Jeanes, R., & Oxford, S. (2018). Participatory research in sport-for-
652 development: Complexities, experiences and (missed) opportunities. *Sport Management*
653 *Review*, 21(1), 25-37. <https://doi.org/10.1016/j.smr.2017.05.003>

654 Steinmann, J., & Wilson, B. (2022). Different spokes for different folks: Experiences with
655 cycling and the bicycle from the perspective of variably-housed cyclists in Vancouver.
656 *Qualitative Research in Sport, Exercise and Health*, 14(6), 880–899.
657 <https://doi.org/10.1080/2159676X.2021.2019099>

658 Szto, C. (2022). *Revolutions: A short documentary about bike waste* [documentary film].
659 <https://revolutionsdoc.com/>

660 TallBear, K. (2014). Standing with and speaking as faith: A feminist-Indigenous approach to
661 inquiry. *Journal of Research Practice*, 10(2), 1-7.

662 Todd, Z. (2016). An Indigenous feminists' take on the ontological turn: 'Ontology' is just
663 another word for colonialism. *Journal of Historical Sociology*, 29(1), 4-22.
664 <https://doi.org/10.1111/johs.12124>

- Tuck, E. (2009). Suspending damage: A letter to communities. *Harvard Educational Review*, 79(3), 409–428. <https://doi.org/10.17763/haer.79.3.n0016675661t3n15>
- Tuck, E., & Yang, K. W. (2012). Decolonization is not a metaphor. *Decolonization: Indigeneity, Education & Society*, 1, 1-40.
- Van de Ven, K., Boardley, I., & Chandler, M. (2022). Identifying best-practice amongst health professionals who work with people using image and performance enhancing drugs (IPEDs) through participatory action research. *Qualitative Research in Sport, Exercise and Health*, 14(2), 199–215. <https://doi.org/10.1080/2159676X.2021.1898457>
- Van Ingen, C. (2016). Getting lost as a way of knowing: The art of boxing within Shape Your Life. *Qualitative Research in Sport, Exercise and Health*, 8(5), 472-486. <https://doi.org/10.1080/2159676X.2016.1211170>
- Vergès, F. (2021). *A decolonial feminism*. Pluto Press.
- Wang, R. J-S. (2021). *The Bike Brigade: Year in review*. The Bike Brigade. <https://static1.squarespace.com/static/5ea1d7add502cb41586b46da/t/61d25f16e537667a78290cb4/1641176855700/Year+in+Review+2021.pdf>
- Watts, V. (2013). Indigenous place-thought & agency amongst humans and non-humans (First Woman and Sky Woman go on a European world tour!) *Decolonization: Indigeneity, Education & Society*, 2(1), 20-34.
- Wolfe, P. (1998). *Settler colonialism: The politics and poetics of an ethnographic event*. Bloomsbury Publishing.

Figure Captions

1. [Nico's caption:] The mask's colours and patterns are connected to my ancestry. The triangle at the back represents our inner vision and perception of the world, also connected to what our eyes are able to see. This is also a reminder that there are many things that we cannot perceive through our limited human senses since there are more things (not visible) that influence and can change our perspective of life. Green and blue are our connection to the natural elements (water & nature); dark purple, the universe (inner and outside); orange is the light that is inside and outside; and red-brown, is the colour of the ground and our blood.
2. [Gia's caption:] Those middle-class white folks (particularly men) [the article] refers to really do establish the dominant culture, not just in influencing transportation planning, but also on the streets. I remember one of the first times I was riding in downtown Toronto, I was following behind a white man-presenting cyclist. The passenger of a parked vehicle was slowly starting to open their door (into the bike lane) and this poor woman had to receive all the swearing and physical aggressions of this rider as he passed by her [...] Some of these riders just act as they do throughout life - without consequence. They don't think about a large man getting out of his car and attacking them, they know police and legal aid is accessible to them, they don't care about how they're influencing this driver's perception of Toronto cyclists.