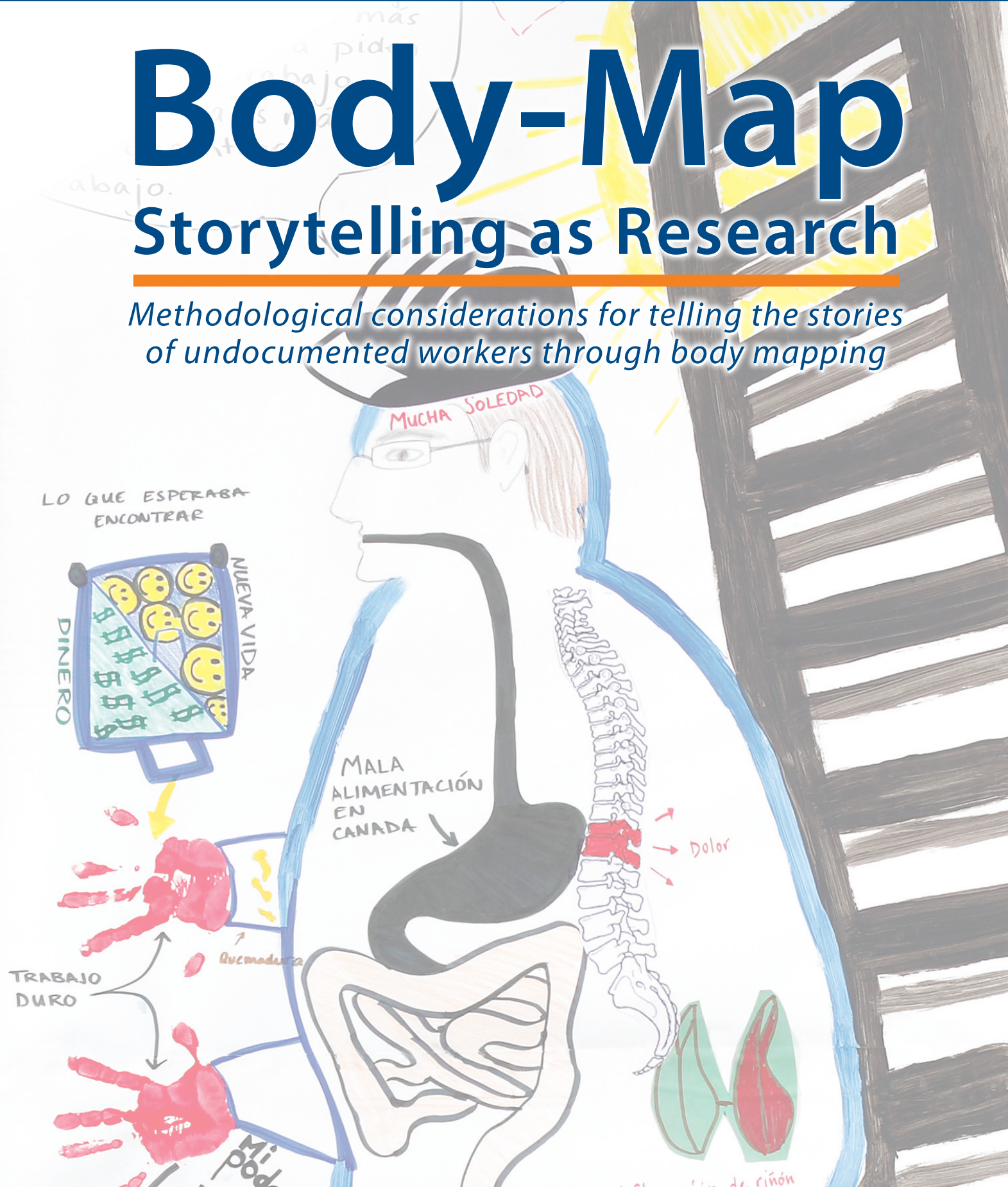


# Body-Map

## Storytelling as Research

*Methodological considerations for telling the stories of undocumented workers through body mapping*



Denise Gastaldo, Lilian Magalhães,  
Christine Carrasco & Charity Davy





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*The advisory board for the project was composed by:*

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*More information on this and related projects can be obtained at [www.migrationhealth.ca](http://www.migrationhealth.ca)*

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“

(...) we need research which is able to get a full sense of how people think about their own lives and identities, and what influences them and what tools they use in that thinking, because those things are the building blocks of social change.

Gaunlett & Holzwarth, 2006, p.8

”



The future?  
... I wish I knew it,  
but it has already begun.

¿El futuro?  
... quisiera saberlo,  
pero ya ha comenzado.

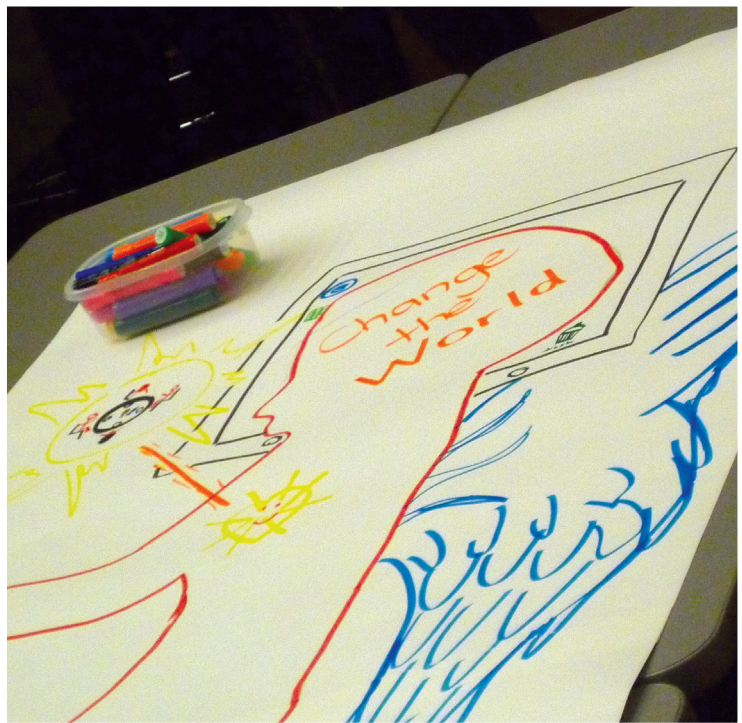


# Introduction

## *What is Body Mapping?*

Body maps can be broadly defined as life-size human body images, while “body mapping” is the process of creating body maps using drawing, painting or other art-based techniques to visually represent aspects of people’s lives, their bodies and the

world they live in. Body mapping is a way of telling stories, much like totems that contain symbols with different meanings, but whose significance can only be understood in relation to the creator’s overall story and experience.



Pictures 1 and 2 – Exercises developed by researchers to practise body mapping

## *A Short History of Body Mapping*

Body mapping originated in South Africa as an art-therapy method for women living with HIV/AIDS in 2002 (Devine, 2008; MacGregor, 2009; Weinand, 2006). The method evolved from the Memory Box Project designed by Jonathan Morgan, a clinical psychologist from

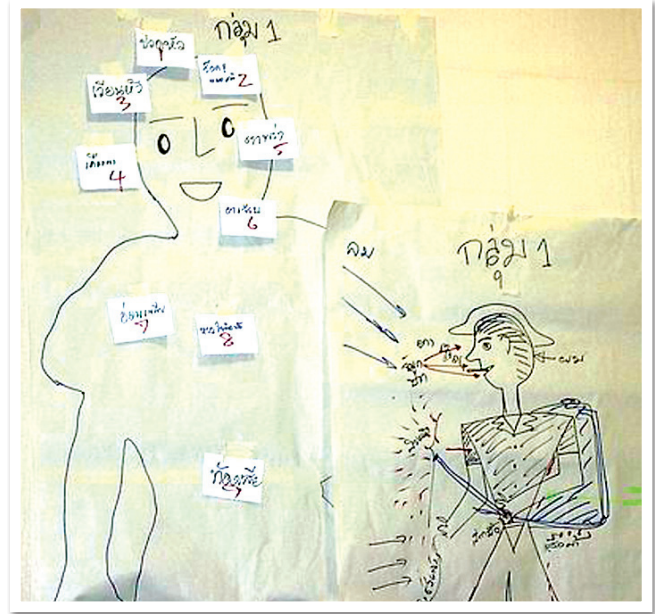
the University of Cape Town, South Africa. The Memory Box Project was a therapeutic way for women with HIV/AIDS to record their stories and provide a keepsake for their loved ones in a handmade memory box.

Jane Solomon later adapted this technique to

create body mapping reflecting on living with HIV/AIDS through a narrative process. Solomon (2002) developed the facilitation guide and has been training facilitators internationally since that time. Body mapping has since evolved as a research methodology but until this point, there has been no substantive literature to guide the creation and analysis of the rich visual and oral qualitative data that body maps, and body mapping, provide as products and processes, respectively.

Body mapping has been used both as a therapy and research tool primarily for men and women living with HIV/AIDS (“Art for Positive,” n.d.; Bisallion, Detchema, Smith, Solomon, & Morgan, n.d.; “Body Mapping,” 2010; “Body Mapping Project,” 2010; “Body Maps,” n.d.; Boyce, n.d.; Brett-MacLean, 2009; “Community Education,” 2010; Devine, 2008; “Living and Thriving,” n.d.; MacGregor, 2009; McLay, 2006; Mehes, et al., 2009; Solomon, 2002; “Who Am I?” 2007). Adaptations to body mapping have attempted to explore different aspects of HIV/AIDS such as adolescent sexuality in Africa (Mwaluko, 2002) or understandings of gender role differences among men and women living with HIV/AIDS (“Who Am I?” 2007). It has also been suggested that body mapping can be a useful research tool to explore eating disorders among young women or chronic pain (Brett-MacLean, 2009).

The term *body mapping* has also been used in the context of occupational health and safety for almost 50 years as a mode of participatory research and awareness raising to identify occupational risks, hazards, and diseases that manifest in the workplace (Keith &



Picture 3 – Rural workers map signs and symptoms of pesticide poisoning (Danida Union Newsletter, 2002, Thailand)

Brophy, 2004; Keith, Brophy, Kirby, & Rosskam, 2002). For instance, labour unions have used body mapping as a consultation method to explore perceived health status, usually in combination with workplace hazard mapping to identify occupational safety problems. Body maps can also be used by community researchers to conduct participatory or community-based projects about objective and subjective health indicators or perceived health risks. In a recent Toronto study on employment among racialized groups, Wilson and colleagues (2011, p.10) called *world to body mapping* the activities of drawing, writing or attaching clip art on to a body outline to “represent health impacts caused by employment/income insecurity”.



# Potential Uses of Body Mapping

As seen from its history, body mapping has the potential to engage and enable its participants to communicate creatively through a deeper, more reflexive process. The result of which can be beneficial for a variety of pur-

poses. Below, we reproduce on Table 1 a list of some of the ways body maps have been used and in the next section we outline how we have used them as a research tool for our study.

**Table 1 – Uses of Body Mapping According to Solomon (2002)**

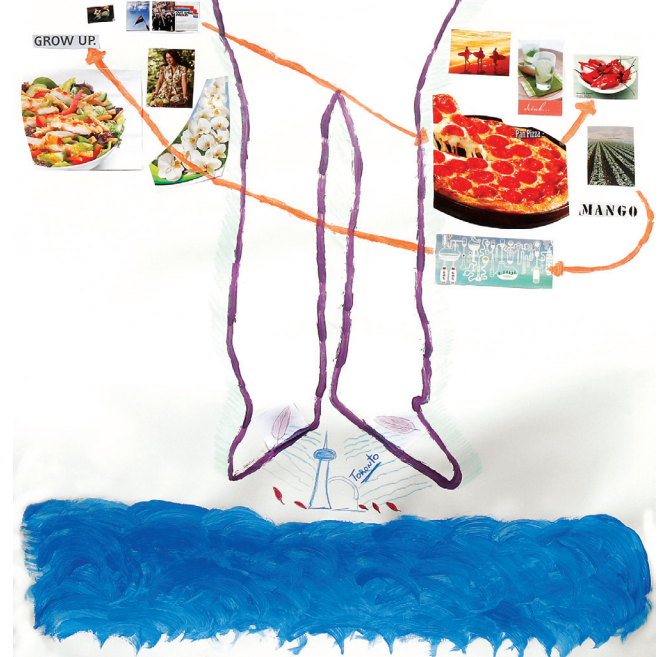
- **Therapeutic tool:** to develop fresh insights, find new directions and to explore identity and social relationships.
- **Treatment information and support tool:** body mapping works well as a workshop for people who are about to start ARV treatment. It prepares people living with HIV and AIDS with the strength and awareness they need to build and keep up their bodily (biomedical) and mental and social (psychosocial) well-being. Body mapping workshops can also help people to understand their treatment better. For example, it can help them to be aware of the side-effects of ARVS, and it can also teach them more about the way the body works (physiology and anatomy).
- **Research tool:** body maps can be used in research. They work well as a participatory qualitative research tool, if the participants give their informed consent. The drawings and paintings are data in themselves, and can also be supplemented with interviews or writing.
- **Advocacy tool:** body maps can be shown at exhibitions, made into a book, or published on a website. Body maps communicate feelings, thoughts and ideas, and are able to raise awareness about political, personal and social issues. They can draw attention to public health challenges.
- **Inter-generational dialogue tool:** body mapping helps people of different generations to talk to each other. The process can be used with children, caregivers, parents, and guardians, to build trust and deepen people's understanding of how their lives all connect with each other.
- **Team building tool:** body maps can be used to build positive group relationships, and to help people in the group appreciate their differences.
- **Art making tool:** body maps can be used to learn about art, drawing, colour and composition. They also help people to open up to their own creativity.
- **Biographical tool:** body maps can be used to show and tell people's life stories (biographies) and important relationships.

Reproduced from Solomon, J. (2002). 'Living with X': A body mapping journey in the time of HIV and AIDS - A facilitation guide (p.3). Psychosocial wellbeing series. Johannesburg: REPSSI.

## About body mapping in our research project

Building on a pilot project conducted in 2007 which focussed on two typical occupations of undocumented Latin American workers living in the Greater Toronto Area (GTA), cleaning and construction work, Denise Gastaldo and Lilian Magalhães set out to conduct a second more comprehensive research project in 2009, focussed on the impact of social exclusion and working conditions on undocumented workers performing a variety of occupations in the GTA. In this research project, they proposed the combination of traditional qualitative approaches for data generation (i.e. semi-structured interviews) with an innovative approach, the adaptation of a body mapping technique for research to generate visual data.

Once the project was funded, the adaptation of the technique was refined. Unlike Solomon's (2002) application of body mapping which aims to provide psychosocial support for people living with HIV/AIDS through group therapy, we adapted this model to create a one-to-one body mapping technique to explore and visually



represent the intersection of health, migration, gender, and contextual factors that influence the health and well-being of undocumented workers. We believed that our asset-based approach to research was congruent with this visual methodology that “enables people to communicate in a meaningful way about their identities and experiences (...) through creatively making things themselves, and then reflecting upon what they have made” (Gaunlett & Holzwarth, 2006, p.82).

The purpose of using body mapping in our study was to engage participants in a critical examination of the meaning of their unique experiences, which could not simply be achieved through talking; drawing symbols and selecting images helped them tell a story and at the same time challenged them to search for meanings that represented who they had become through the migration process. Body mapping also seemed to be an ethically-appropriate method for data generation given that body maps help maintain anonymity by not exposing the individual, while at the same time making participants visible as full human beings engaged in society, by showing their hidden trajectories through art. This was particularly important for our study given that participants were made invisible and/or wanted to remain hidden due to the threat of deportation while we needed to make them visible to raise awareness about the inequities they experienced in Canada by presenting their social and health stories.



## About the substantive area of the study

Over the past decade, undocumented migration has become the fastest growing form of migration worldwide, with undocumented workers comprising its largest group, presently estimated at 30 to 40 million people or 15 per cent of the global workforce (Benach, Muntaner, & Santana, 2007; Papademetriou, 2005). In Canada, undocumented migrants are mainly an unknown group given that there are no accurate figures representing their number or composition. A “guesstimate” of about half a

million undocumented migrants residing in Canada has been proposed (Papademetriou, 2005; Soave Strategy Group (SSG), 2006). Although there is consensus about the precariousness of undocumented work, little is known about the experience of undocumented workers in Canada, including who they are and why they come, the particularities of their working conditions, and the strategies they employ for coping and resisting exploitative conditions in various realms of their transnational existence.

## Who is this facilitation guide for?

Although this facilitation guide can be used by community members, service providers, educators, and other practitioners, it was created for researchers interested in using our one-to-one body mapping approach for research purposes.

In the next few sections of this guide, we describe in more detail how our research team adapted body mapping from a group therapy model and what special considerations had to be made for its application as a research method. Although the body mapping technique we present next was developed to better understand the complexity of undocumented migrant workers' lives, the utilization of art to generate visual narratives through mapped bodies to facilitate reflection and knowledge

translation has the potential to be applied to study many other substantive areas.

In 2010, we held a workshop at the University of Toronto on body mapping<sup>1</sup> which helped us discuss and further develop our own understanding of the usefulness of body mapping in research and some of its potential challenges. We share some of those insights in this guide.

Researchers may find it useful to read through this entire guide before deciding to use or facilitate body mapping. It is also important to note that in this guide, “Facilitator” means the researcher who is conducting the body mapping sessions and “Participant” means a person who is taking part in the research project as an informant.

1. Gastaldo, D. & Carrasco, C. (2010, October 1). Unveiling hidden trajectories through visual narratives: A workshop on body mapping. Presented at the Art of Public Health Conference, Dalla Lana School of Public Health, University of Toronto.

# Body Mapping For Research

## Introduction

In order to differentiate other uses of body mapping from its research application as well as to highlight the visual and narrative components of this method, we decided to name this specific use of body mapping, “body-map storytelling”.



*(...) The approach [creative visual method] is optimistic and trusting about people's ability to generate interesting theories and observations themselves.*

Gaunlett & Holzwarth, 2006, p.82



## Body-map storytelling

Body-map storytelling is primarily a data generating research method used to tell a story that visually reflects social, political and economic processes, as well as individuals' embodied experiences and meanings attributed to their life circumstances that shape who they have become. Body-map storytelling has the potential to connect times and spaces in people's lives that are otherwise seen as separate and distal in more traditional, linear accounts. The final outcome of the body-map storytelling process is a mapped story composed of 3 ele-

ments: a *testimonio* (a brief story narrated in the first person), a life-size body map, and a key to describe each visual element found on the map.

This technique can also help stimulate dialogue and share knowledge with general audiences given that the mapped story brings research participants' stories to life through combined visual and oral media. As a product, mapped stories offer a creative and potentially visually-compelling approach for knowledge translation and exchange.

## Rationale for the use of body-map storytelling in research

There are particular assumptions about research participation as an intellectual activity and participants' contribution to research that support body map story telling. Like other creative visual methodologies, it offers participants a means to communicate ideas, experiences, meanings, and feelings, acknowledging that there is a need for re-

flexivity for the production of quality data. Gaunlett & Holzwarth (2006, p. 83-4) state that a creative methodology “offers a positive challenge to the taken-for-granted idea that you can explore the social world [by] just asking people questions, in language”. The exercise of creating an artifact during a few sessions is a prolonged invitation to



think; “people think about things differently when making something, using their hands – it leads to a deeper and more reflective engagement” (Gaunlett & Holzwarth, 2006, p. 89).

A second assumption that supports body-map storytelling is that participants are seen on a positive light, as people who have a contribution to offer to the social and health sciences. This is congruent with our overall principle of employing asset-based methodologies. As researchers, we offered participants a means to facilitate their reflexive process and be challenged (e.g. questions asking for symbols, homework on messages to share with the public); knowing they have a particular form of expertise and interest in sharing their experiences. By bringing the body to the centre of this representational space, we helped participants engage in a conversation about experience and perceptions as lived in an embodied manner, rather than in a temporal or spatial way.

In terms of supporting arguments for the use of body map storytelling in qualitative studies, it is particularly significant to grasp the intersection of global and local contexts as well as fragmented representations of the self. This can be achieved through the exploration of people’s life journeys or their sense of multiple belongings in context as embodied experiences. Edwards and DiRuggiero (2011) support the need for population health methodologies to embrace the notion of context to reveal health inequities. To do so, they propose three focuses for context on data generation: historical, global, and dynamic/heterogeneous contexts. For instance, in our study, it was important to have a methodology that was flexible enough for participants to portray how structural, intermediary and personal

reasons were intertwined in creating their migration journey and their current social determinants of health in the absence of any form of social protection granted by citizenship.

In our experience, body-map storytelling reveals a personal, recent, and embodied history that is rooted in national and international historical movements that shape peoples’ lives. These socio-economic trends promote and reward new subjectivities at the same time that they are seen by some individuals as opportunities and desirable new ways of being; e.g. economic possibilities created by an international labour migration movement also makes possible new forms of subjectivity for those living transnational lives. For health studies, body-map storytelling can disclose multiple social determinants of health or focus on particular determinants and their intersectionalities (in our case, gender and working conditions).

When studying the relationship between health and working conditions, we found body-map storytelling to be a very helpful method because it increases the quality of participants’ description, makes the biological, emotional and social body vivid in their narratives and supports their visualization of problems faced and sources of strengths. In the international literature, body maps have been described as a powerful tool for eliciting perceived health status and for promoting self-assessment in the identification of health and safety issues (Keith & Brophy, 2004; Keith et al., 2001; O’Neill, 1998). We found that concrete questions on working conditions and their impact on the body helped participants map the health consequences of their precarious work and life circumstances.

## Ethical Considerations

In our research, body-map storytelling involved creating a narrative and mapping out in and around the body, participants' journey from leaving another country to settling and living in Canada as an undocumented worker. In this context, we encountered and learned about several ethical issues related to using body mapping in research. We present these considerations from planning to conducting this type of data generation method.

### Obtaining Consent

Before engaging in body mapping, verbal or written consent must be obtained which outlines how the body maps will be used, how confidentiality will be maintained, any potential risks or benefits of participating in body mapping and finally, the rights of the participant (see Appendix A, page 46, for a sample of items included in our consent form).

### Use of the Body Map

Considering the use of body maps before they are created can help minimize any potential conflict between what participants decide to include in their body maps and who keeps the finished product. If you prefer to use body maps for an exhibition or further dissemination in the future, you may want to keep them. There are other options such as having them photographed or scanned and printed so that both the participant and researcher have a copy, however, this process is expensive. Keep in mind that obtaining a digital image of the body maps will be necessary for preparing manuscripts, presentations, and other dissemination methods.

Whatever you decide to do with the completed body maps, it is important to make this very clear before engaging in the body mapping process. Participants must give informed consent and therefore feel comfort-

able from the start with the idea that his or her body map will be shown to the general public. If possible, clearly indicate how the body map might be made public (i.e. art exhibition, touring, etc) and how it or parts of it, might be published in another form, for example, a manual, text-book or collection of body maps in print form or electronic (online) format.

### Ensuring confidentiality

Confidentiality means trust and privacy, and the measures you take to ensure that body maps stay confidential will depend on how you propose to use them. For the most part, body maps should be treated in the same way that interview transcripts and audio files are handled, with the added consideration that unlike these latter forms of data, body maps may be made fully accessible to the general public. If this is the case, participants must give informed consent and should be aware that their body maps will be shared with the general public. For this reason, it is important to refrain from including personal information on the body map that can potentially identify the participant.

In our research, we asked participants to refrain from using real names, real pictures or including exact addresses or names of places they had lived or worked. This can be difficult at times because some participants may want to reveal who they are for political or advocacy reasons and participants' desires have to be carefully balanced against the potential ethical and legal implications of having their identities known. For instance, one participant wanted to include a real picture of his face on his body map and went as far as bringing an enlarged copy of the picture to the research team for inclusion on the body map. After several discussions about the best



way to proceed, it was decided that only his eyes would be included on the body map even after having distorted the picture to make his face unrecognizable. In addition, some participants brought real pictures they had taken of places or things they had done. In this case, the pictures did not contain dates, names, or people and were included. It is important to remember that every case is different and should be handled as such, while paying special consideration to its ethical, legal and social implications.

However, there will be cases where potentially identifying information makes it on to the body map unintentionally. In our study, the research team would review each body map for potential identifiers and spend a significant amount of time stripping or altering information contained on the body map to maintain confidentiality. This is similar to the common practice of removing identifiers from “raw” interview transcripts. It is important to consider that this process takes time and should be done well in advance from the date you propose to photograph the body maps in their final form. The original body maps should be stored in a safe place with restricted access and their digitalized versions should be stored in password protected computers used only by the study team.

### **Potential benefits and/or risks of body-map story telling**

Body mapping can be a very fun and creative process, but also a very powerful exercise; body maps can also evoke a lot of emotion and bring strong, painful memories to the surface. Given the personal nature of body-map storytelling, it is important to inform and remind participants that it is up to them how much they want to reveal, but on occasions also actively try to protect their privacy stating that something is “too much” for a research study, and reminding them

that appropriate services/supports are available if needed or requested.

In our research project with undocumented workers, body maps allowed participants to share their unique story and bring visibility to the issue of undocumented status in Canada, without exposing their identity to the public. This was particularly important given the direct threat of deportation that participants faced should their identities be revealed.

Body mapping was also useful for overcoming language barriers, yet varying levels of literacy may pose constraints when doing written exercises or when handling unfamiliar art materials. Varying levels of physical or artistic ability may also require modification of mapping activities to make them more accessible. For instance, clip art or magazine cut-outs can be used instead of drawing or the facilitator can do the physical components of the exercises if the participant is unable to or feels uncomfortable. Using print media on the other hand also raises concerns about inclusiveness, given that it is riddled with a culture of consumerism and often reinforces gender and cultural stereotypes.

### **Rights of the participant**

Consent to participate in research should be understood as a process rather than an event. Even if the participant has consented to participate at the start of the study, they may not feel comfortable with a particular question raised and may want to stop or not do a particular activity. Therefore, it is important to remind them that participation is voluntary and that they can refuse to participate, may withdraw at any time, and may decline to answer any question or participate in any parts of the body mapping process – all without negative consequences.

In relation to authorship, participants may put a great number of hours preparing and embellishing their body maps and some may become very attached to them. The re-

searcher should be ready to renegotiate who will keep the original and how the digital copies will be used at the end of the process. At the last session of body mapping, one of our participants hugged the researcher and said “goodbye, Valeria” (her pseudonym for the study), acknowledging she was separating herself from her study persona and leaving a representation of herself behind for the researchers even though she did not want to keep the body map. In another study, conducted by Charity Davy (2011) with refugee youth, participants were told they could keep the body maps from the start of the project and some prepared many additional materials to decorate their body maps as they wanted to create something especial.

### Impact on researchers

For facilitators, engaging in such a personal and intimate technique such as body mapping also poses some challenges. We must constantly gauge the level of comfort/discomfort when doing mapping exercises and modify accordingly. Furthermore, we are also emotionally impacted and transformed by the co-constructed process of meaning making, often thinking about symbols/images in other contexts when supporting the participants. Incorporating formal debriefing meetings in the study design can help ameliorate any concerns caused by the body mapping process and can help facilitators devise useful strategies for addressing foreseeable challenges.

## *Adaptation according to the research context*

As previously mentioned, the body mapping method we used for our research with undocumented workers was adapted from a group therapy model used with people living with HIV/AIDS in Africa. The questions guiding the original body mapping activities did not apply to our main research questions and had to be thoroughly reviewed and adapted to meet the needs of our study. Our intention was to have body mapping activities build on one another, but also complement the themes explored in the one-to-one interview that would precede each body mapping session.

The first step then was to create the interview guide that would be used for the three one-hour interviews with participants to discuss, respectively, migratory journey, working conditions, and resilience and support systems. In the first interview, we were interested in understanding the reasons why participants migrated to Canada, the conditions which facilitated or made it difficult for them to migrate, how they fell out of status, and how they found work. The focus of the second interview was on their working

conditions, employment relations and the combined impact of work and having no legal status on their health and wellbeing. Finally, in the last interview we aimed to explore their access to health and social services, their health promotion practices, social support structures and plans for the future (see Appendix B, pages 47-49, for a summary of the facilitation guide).

Once our interview guide was complete, we reviewed the body mapping activities found in the original body mapping guide (Solomon, 2002) and selected those which had potential to illustrate or go beyond our interview themes (see Table 2). We then piloted the activities with a member of the research team in order to make sure they were appropriate in a one-to-one context and to remove any potentially “therapeutic” questions. For instance, many of the original activities involved a group discussion period where participants would talk about their experiences and their personal problems. Therapeutic type questions such as: “How are you feeling today? Are you feeling tired, excited, happy, nervous or sad?” were

common in the original design but we felt these went beyond the scope of our study and our role as researchers and therefore refrained from using this style of facilitation. The pilot session also helped elucidate missing pieces. For instance, one of the aims of our third interview was to understand participants' plan for the future and it was therefore necessary to include an activity that would illustrate how participants imagined their future to be like. It was also necessary to understand how participants wanted others to see their body maps and interpret their story. For this reason we in-

corporated two additional activities not found in the original design (i.e. Exercise 4: Drawing the Future and Exercise 5: Participant Narrative, the basis to create the *Testimonio*).

Once a final list of adapted and additional exercises was determined, two members of the research team drafted a short facilitation manual in English, Spanish and Portuguese similar to the instructions found in pages 47 to 49 of this guide. Below is a table of the final activities we chose and adapted from the original design and additional exercises we incorporated to account for outstanding themes.

**Table 2 – Selected, Adapted, and Added Body Mapping Exercises**

Original Exercises Selected (Solomon, 2002)	Adapted Exercises	Added Exercises or Style
General introduction before you begin <b>Exercise 1:</b> Body tracing <b>Exercise 2:</b> Highlighting your body shape <b>Exercise 4:</b> Personal print <b>Exercise 6:</b> Journey map	<b>Meeting 1:</b> Introduction to body mapping <b>Exercise 1:</b> Body tracing <b>Exercise 2:</b> Migration journey	<b>Homework Activity 1:</b> Create a personal symbol and slogan
<b>Exercise 8:</b> Creating a personal symbol <b>Exercise 9:</b> Drawing a self-portrait <b>Exercise 10:</b> Creating a personal slogan <b>Exercise 11:</b> Marks on the skin <b>Exercise 12:</b> Marks under the skin	<b>Meeting 2:</b> <b>Exercise 1:</b> Personal symbol and slogan <b>Exercise 2:</b> Marks on/under the skin <b>Exercise 3:</b> Self-portrait	<b>Homework Activity 2:</b> Prepare message to others
<b>Exercise 5:</b> Painting in your support <b>Exercise 7:</b> Body scanning – marking the power point <b>Exercise 14C:</b> Message to the general public <b>Exercise 15A:</b> Decorating your body map <b>Exercise 15B:</b> Finishing off	<b>Meeting 3:</b> <b>Exercise 1:</b> Message to others <b>Exercise 2:</b> Body scanning for difficulties and strengths <b>Exercise 3:</b> Support structures <b>Final Exercise:</b> Decorating/Finishing off	<b>Exercise 4:</b> Drawing the future <b>Exercise 5:</b> Participant narrative about the story the body map tells

Another consideration in the adaptation process was time. The original body mapping guide developed by Solomon (2002), advises to allocate at least five full days of working time, or approximately 30 hours to complete each body map. Our activities however, were meant to be carried out over three 1-hour interviews—90% less time than the original plan! Therefore, it was important to conduct a trial run of the final activities with our research team to get a sense of how long each adapted activity would take, where we could

save time, and where more time would be needed.

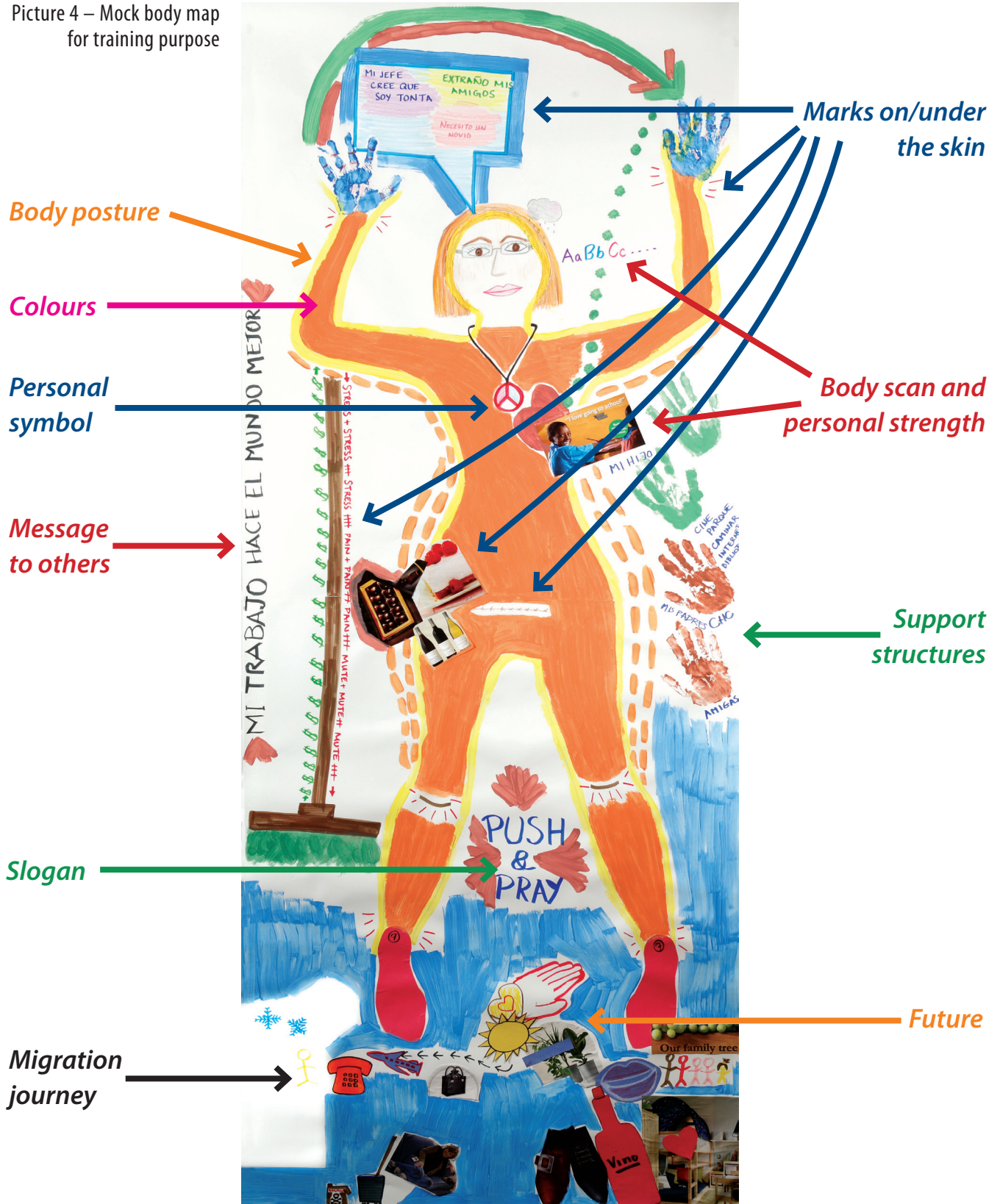
The trial run resulted in the development of what we call a “mock body map” (*see picture 4*). We realized that the fully painted body maps as developed by Solomon (2002) would take significantly more time to complete and would require special storage considerations post interview to allow sufficient time for the paint to dry and the material to settle; so we opted to use paint only for the body outlines or if time permitted. We also realized upon con-



ducting the trial run, that not all of the activities could be completed in the allotted time. To get around this time barrier, our team developed homework activities that participants could take home in between interviews to give

us a head start the next time we met. As you can see from the Table 2, we also combined similar activities to reduce the amount of time spent on explaining the purpose of each activity and how to do it.

Picture 4 – Mock body map  
for training purpose



We also compiled a binder of common clip art images that participants could easily copy and paste onto their body map rather than spend enormous amounts of time looking through magazines to find them. The binder included images related to travel and communication (e.g. planes, maps, computers, phones, buses, trains, boats, etc), food (e.g. vegetables, fruits, cutting knives, pots and pans, etc), the human body (e.g. spinal column, stomach, head, arms, GI, etc), work (e.g. tools and equipment, people working, common hazard signs, work attire such as boots, aprons, etc) and references to common social

interactions, social support, as well as feelings and emotions (e.g. people arguing, people holding hands, feeling sad, feeling mad, etc). On occasions, participants asked researchers to look for additional images (facilitator's homework) such as print music lyrics or images (e.g. a boat, health symbols, logos).

The mapping activities you develop for your project will depend on the nature of your research questions and proposed design. In later sections of this guide (pages 26 to 35) we discuss in greater detail the activities we used for our research project and how to facilitate them.

## Particularities of Mapped Stories as Research Products

As mentioned before, there are three components to each mapped story:

- the *testimonio*, which is a brief narrative about who the participant is and her/his circumstances; this first-person story is narrated by the participant at the end of the last meeting while looking to the complete body map. It provides a broad description about this person's life and gives context to the other two elements. After the final meeting, the facilitator refines or revises the story to make sure the general audience will understand it (no key elements are missing) and to make sure the focus on the research topic is kept, in our case being an undocumented worker. In this particular study, we also used data from the interviews that preceded the body map sessions to co-create the *testimonio*;
- the life-size (almost 2 meters long) *body map* which cannot be interpreted without a key because the same symbol may represent distinct things to different people. As

stated before, it has to be revised for confidentiality or complete (some participants ask researchers to do finishing touches for lack of time) before being digitally recorded.

- the *body map key* that describes each element of the map in the first person as well. Recording all sessions is essential to guarantee all meanings (e.g. colour of the body) are registered. Without the verbatim of the sessions it is impossible to create the body map keys (see pages 37 and 40 for 2 samples).

All three elements are co-created by the participant and researcher. As a final result, the life-size body maps are visually impressive and make each individual real and unique. The *testimonios* help contextualize and narrate the story conveyed in the body maps, while the keys provide a detailed description of each body map symbol that grant access to the visual narrative and allow for interpretation by the viewers.

## Analyzing Body Maps

General guidelines for visual analysis include Gillian Rose's (2007) push for a critical approach in which reflexivity is key for authenticated interpretation. Rose proposes that the meaning of an image is made at three sites, including the production of the image, the image itself, and the audience. Rose does not specifically speak to the analysis of visual methodologies in health research, however Guillemin's (2004) studies on understanding illness conditions and Davy's (2011) study on the resilience and settlement of refugee youth, among others, are based on Rose's guidelines as a method of interpretation for visual methodologies in health research.

In the particular case of mapped stories, they should be analysed in their integrity, which includes the process of creating it (verbatim and fieldnotes), the body map itself, and the narratives that accompany it (*testimonio* and *key*). The purpose of the analysis is not to psychologically evaluate the participants through their art, but to gain insight into certain aspects of their logic, aspirations, desires, material circumstances, and ways of handling particular issues. Some visual representations of physical and psychosomatic diseases were very helpful to describe in a straight forward manner the health consequences of undocumented work. Yet as researchers, we are confronted with the challenge of how to move from a descriptive to a critical interpretation of mapped stories.

Analytical strategies are conveyed and employed during the entire study, but there is a more acute focus after all the data has been generated, traditionally called data analysis phase. In keeping a congruent onto-epistemological perspective, the assumptions that participants are reflexive and knowledgeable individuals, who engaged in the study because they wanted to share their stories with others,

should also guide the analytical phase. Researchers should be mindful of the politics of research participation and keep participants' voice present in the description of the results.

The creation of all three elements that compose the mapped stories is in itself the first level of analysis, an interpretative exercise conducted in partnership with the participants. Facilitator and participant discuss visual representations of ideas and creation of slogans and jointly interpret what is being said visually (e.g. a glossy-magazine picture of an expensive bag may just mean a suitcase for travelling) or through key words and short sentences added to the body map. After the body map is ready though, an additional level of analysis is required. There are several possibilities on how to move into this second phase. For example, body maps may be analyzed one by one as cases or a comparative strategy may be employed.

In our study, a critical examination of participants' visual and oral narratives was based on exploring several key themes organized around the notion of web of exploitation and solidarity; that included how they came to be and think of themselves as illegal/undocumented workers, who they thought they were before migrating, how they had incorporated exclusionary Canadian narratives to their own (e.g. calling themselves illegal and living with shame), and how depictions of "belonging" were problematic for those living transnational lives (e.g. several representations of two locations), among others. Adopting a critical lens from postcolonial theory helped us to see participants' lives as highly entangled in socio-political-economic circumstances, making us challenge the notion of autonomy and decision-making commonly used to support policy and legal thought. In terms of self-representation issues, participants showed



awareness about “talking” to the public and dominant social discourses, such as disapproval for sex trade work (e.g. former owner of a striptease bar visually representing herself as a small business owner) or being provocative and presenting the idea of illegality as a product of capitalist societies, as neocolonial relations support new forms of exploitation.

Another analytical element to have in mind is how researchers think about body maps. They can be considered as an *identity card*, a fixed description of who people are as individuals and as a collective. Despite the potential use of such characterization for knowledge translation, analytically, it is important

to understand that body maps capture a moment in people’s lives and offer a picture of a given time and locations, when they are asked to talk about a particular element of their lives, like in our case, being an undocumented worker. However, these are people in movement, creating and thinking about their subjectivities and the health consequences of their work as they interact with the researchers. This sense of movement and transitory reality should not be lost by the “definite” images body maps seem to portray.

For more information on analysis check References and Additional Readings, pages 43-45.

# Facilitating Body Mapping

## *The Role of the Facilitator*

Unlike other applications of body mapping where trained artists guide the body mapping process, in the research we have done, the interviewer acts as the body mapping facilitator by leading participants through a series of exercises. In addition to this, the facilitator is also a researcher and must juggle several roles while doing body mapping. Below we outline some common roles and responsibilities the facilitator must maintain while doing body mapping.

### **Keeping a Research Lens**

Given that body maps and mapping sessions are in and of themselves research data, the facilitator also keeps detailed notes or a journal of key images/symbols that emerge along with any descriptions about their meaning. The journal is also useful for documenting observations of the process and making notes of challenges or things that make the process easier in order to guide the next body mapping session. Sessions are also recorded and transcripts are subsequently generated to be used as data for analysis.

### **Providing Technical Assistance**

The facilitator also assists with drawing, cutting, or brainstorming about potential symbols to use. Therefore, it is important to acknowledge that body mapping is a co-constructed process both in relation to the meaning making process and the production of visual representations. Despite this supporting role, it is the voice and ways of thinking of the participant that dominate the whole process.

### **Building Rapport**

Making the participants feel comfortable

and confident is important in the body mapping process. Try to give the participant as much information as possible at the beginning of the session so they are aware of the process and understand what a body map is. As well, give the participant autonomy by reminding them that this is their body map and you are just there to help them create it. This also helps to diminish any power imbalances that may exist. Showing a genuine interest and enthusiasm in what the participant has to say is another way to build rapport and ensure the participant has a positive experience. This can be done through body language, empathy, elaboration questions, etc. As well, finding commonalities and things that you both have in common is helpful as long as it does not distract from the overall goal of the study.

### **Maintaining Dialogue**

Body mapping is a dialogical process; make sure that you converse with the participant rather than establishing a stiff interview style of data collection. The participants' reactions will give you an indication as to whether they are enjoying the process, if you need to take a break, or if you need to give them time to think about their answers. Be flexible according to the participants' needs. Do not be afraid of silences. Use them as a time to reflect on topics you may need the participant to elaborate on. Some of our participants asked several questions about the researchers/facilitators' experiences of migration and used that information to contrast and compare with their circumstances, what in turn became data.

## Materials and Supplies

The paper used to complete the body map should be large enough for the participant to fit their full body in. As well, it is important to give them the option to add more length in case they want to add their slogan or artwork at the bottom or top of the silhouette. This paper can be hard to find but a specialty craft store should carry or at least be able to order the paper for you. The paper should ideally be white or neutral.

Try to provide a wide variety of crafting materials to ensure the participants are not limited. If you plan on laminating the body

maps however, it is important to consider how this will affect the materials you can use. For instance, do not provide wax crayons because there is a risk of developing melting spots in the lamination process which will ruin the body maps.

In Table 3 we provide a list of basic materials and supplies needed for body mapping. This is not an exhaustive list, so we encourage you to think creatively about the materials you incorporate, and keep in mind that participants may wish to bring or request additional materials.

**Table 3 – Basic Materials and Supplies Needed**

- |  |   |
|--|---|
| • Large sized paper for body mapping (life size)                               | • Glue  |
| • Scrap paper for draft sketches or to check color                             | • Scissors  |
| • Crayons or pencil crayons (do not use waxed crayons if you plan to laminate) | • Coloured paper  |
| • Markers  | • Magazines (make sure that the images represent your population) |
| • Pencils  | • Gloves  |
| • Paint (washable)   | • Mirror  |
| • Paintbrushes   | • Tape recorder   |
| • Jugs (to be filled with water for washing paint brushes)                     | • Notepad for analytical observations                             |
|  | • Anatomical diagrams to use for reference                        |

## Room Preparation

### Time

It is important to make sure that you have sufficient time to complete the tasks for the session. Some participants may take longer than others so ensuring that you do not schedule back-to-back sessions with other participants is crucial. Time is something you need to consider if you are working in an external research setting used by many people. You will also need to account for preparation time before the participant comes in for their sched-

uled interview. Setting up the room for body mapping may require moving furniture and/or transporting material from one place to another. In general, allow 30 minutes before and after an interview for set-up and take-down.

### Space and Layout

The size of the room in which you intend to complete the body map is another important consideration. The room has to be large enough to comfortably lay out the life size paper with



enough room to walk around it while tracing the body and using materials. Chairs and stand alone tables should be cleared to give you more space. The large sheets of paper can be placed on top of secure tables so you can complete the tasks at a more comfortable level. Alternatively, if participants find it challenging or unsafe to lay on top of the tables where the large sheets of paper have been placed, the body mapping activities can also be done on the floor. Make sure you cover the area with newspaper or plastic

sheeting to avoid staining the floor or carpet with the art materials. After body mapping, you may need to have an alternate space to lay down body maps that are still wet with paint.

Finally, it is extremely important to provide privacy. Most people will find what you are doing very curious and it is not uncommon to have people try to pop in unexpectedly to see what you are doing. Be sure to secure a private room to conduct the full body mapping session.

## *Special features to be considered when facilitating body mapping*

### **Drawing and Quality of the Artwork**

Some participants may not be as confident in their artistic abilities (as well as some facilitators). If this is the case, remind participants that it is not the artwork that matters, but the message. Although the result will most likely be a less artistic body map (see Fabio's body map), it is important to continue to encourage the participant in creating meaning and using as many materials as possible. If they absolutely cannot or will not draw it, encourage them to find a picture in a magazine or offer to print one out for the next session. If they still hesitate with drawing, you may suggest that you help them by drawing the image as long as they guide you. They can also use words or sentences if they prefer (see Rafael's body map).

In some cases, you can get participants with extremely good artistic ability and creativity (see sample body maps on p. 24). Some participants find pleasure in depicting details and in the process create representations of themselves that are too accurate and potentially self-revealing. For instance, in our project we had one participant who began drawing his face so well that he had to stop and alter it mid-way through so that it

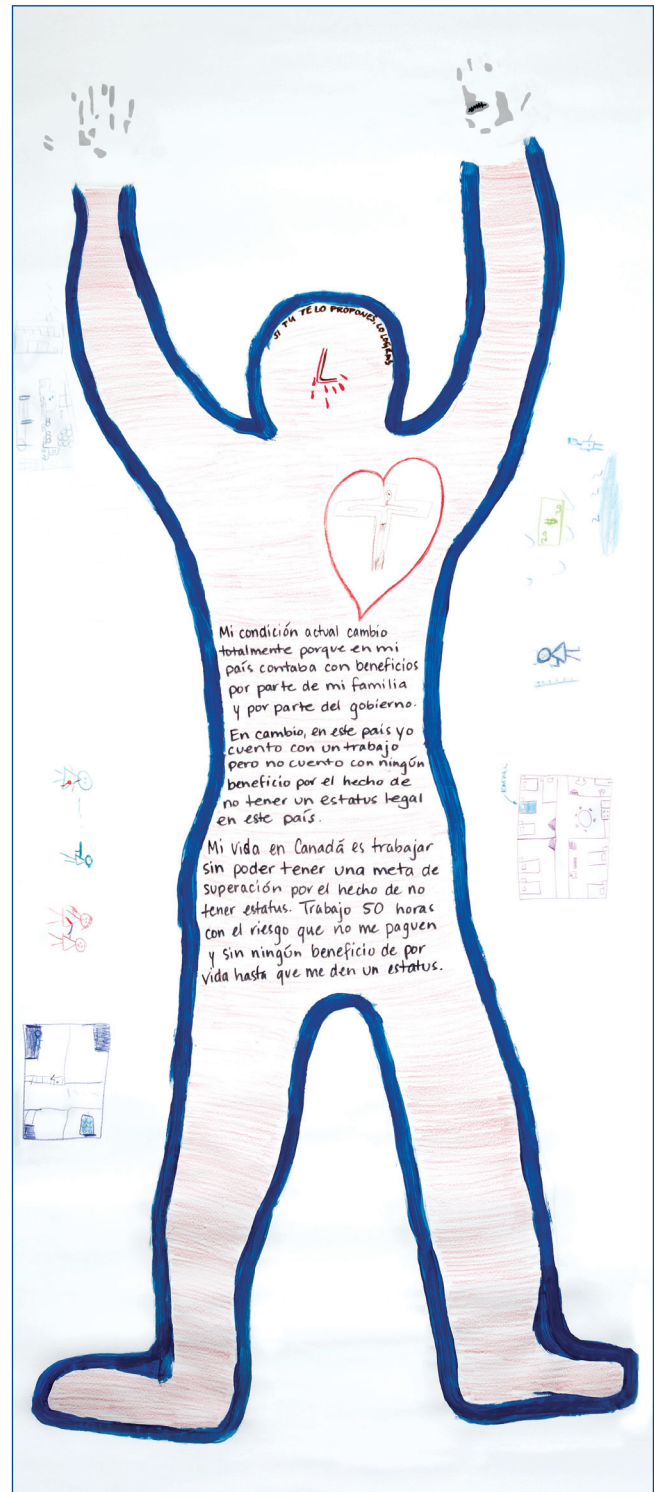
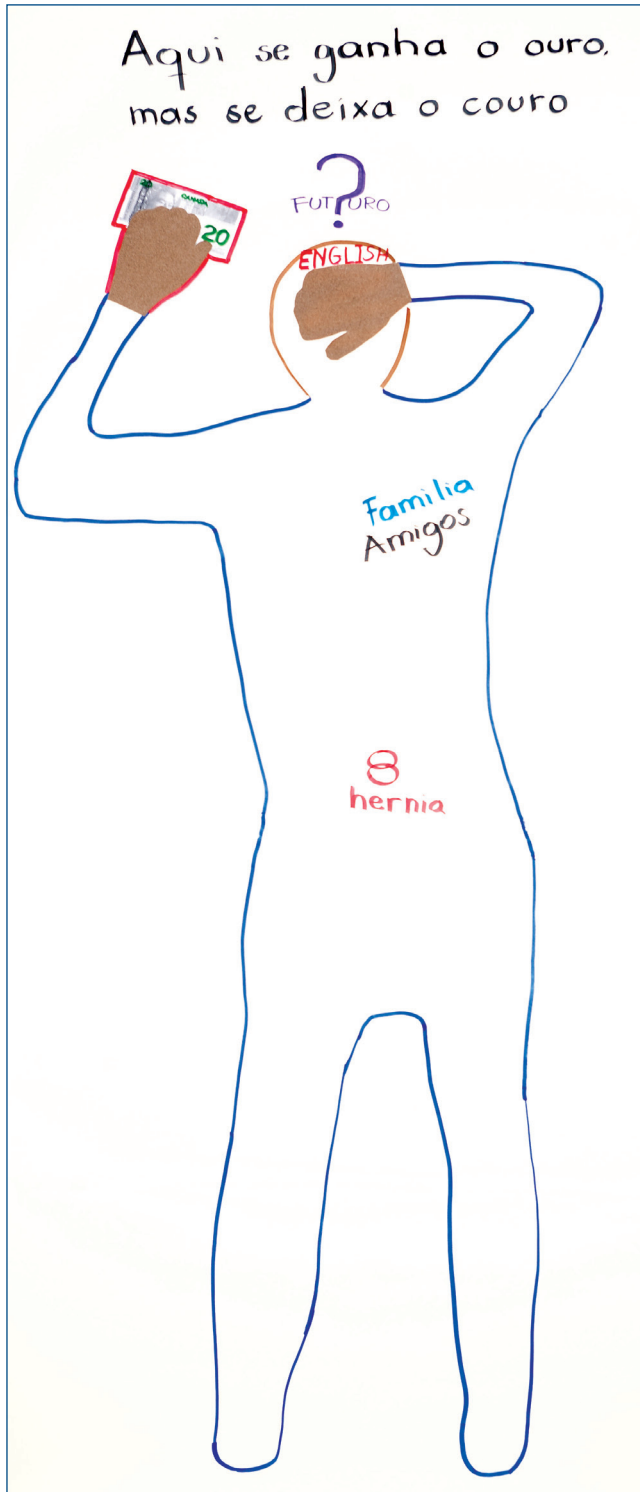
would not reveal who he was. In most cases, the use of vivid paint colours makes the body map more esthetically pleasing and more visually compelling. Encourage the use of paint as much as possible while considering other factors such as the time it takes to dry and the time to appropriately clean up.

### **Staying flexible**

Flexibility is important when conducting research with body mapping. For instance, if you notice that your participant is taking much longer to complete the artwork but seems to be enjoying it, you may suggest an additional meeting to conclude the work. If you are scheduling interviews and body mapping sessions back-to-back, there is also the possibility of going over your scheduled interview time and having less time to do body mapping. If this is the case, you may want to shorten the next interview to have more time for body mapping, or as mentioned previously, schedule another meeting time to focus just on body mapping. This requires that you be more flexible in the way you use the facilitation guide and ensure that all necessary questions are asked in order to provide the necessary data for your study.

In our research project we did not suggest that participants take their body maps home to work on them given the sensitive nature of information we were collecting (i.e. lack of legal immigration status in Canada). If you decided, after considering the ethical impli-

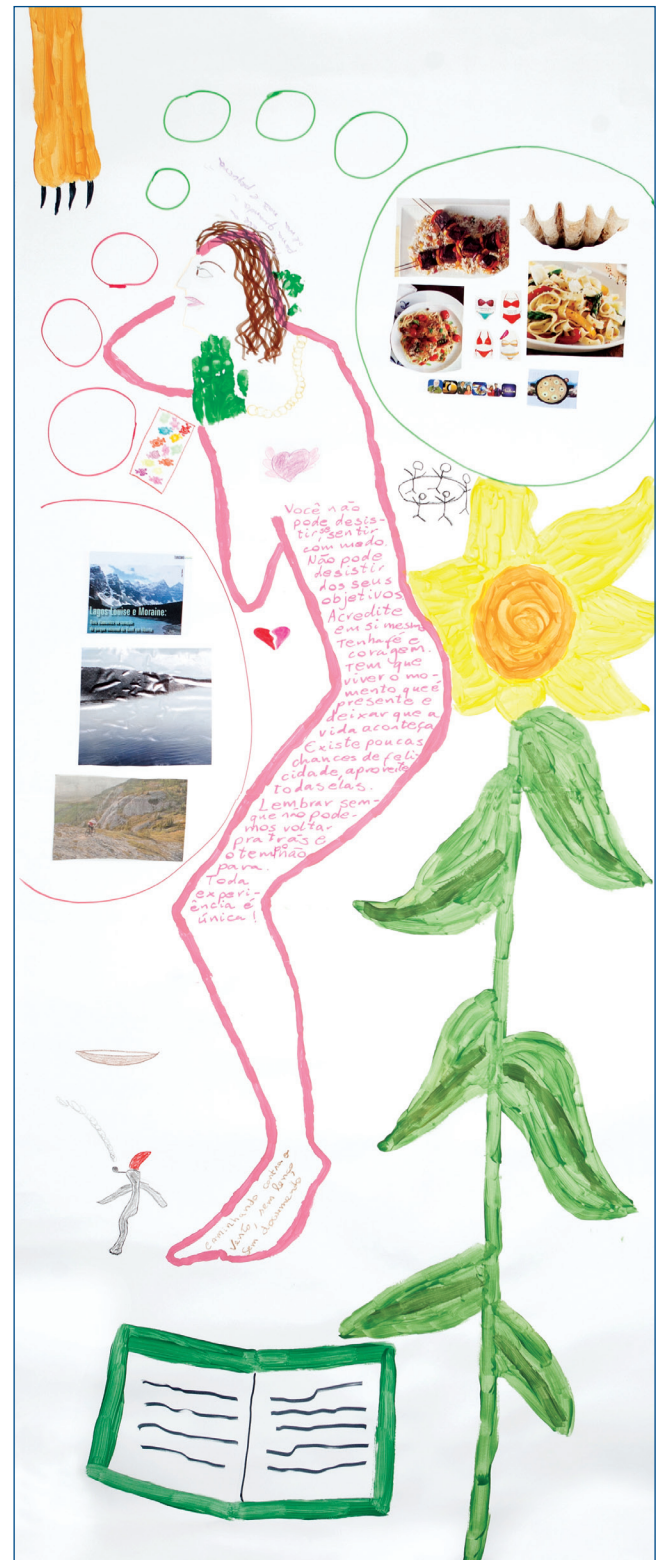
cations of your research, that it is safe to have participants take their body maps home, you should also consider financial and resource constraints that may arise. Participants may lack the space or craft material to complete their body maps at home, and you may have



Picture 5 – Fabio's (left) and Rafael's (right) body maps represent examples of limited artistic engagement with the activity



you have several participants in your study, it may also be beneficial to keep a record of who took their body map home, what art materials they borrowed, and so forth so that



Picture 6 – Lina's (left) and Maya's (right) body maps represent examples of arts-oriented participants



you are more organized and know where the materials and body maps are at all times.

### Close Proximity

Tracing around particular areas of the participant's body (i.e. inside of the legs, around the chest, etc) may make both you

and the participant uncomfortable. One way to get around this is to trace a few inches away from the participant so that you do not have to come in direct contact with his/her body. Another option is to skip areas that make you feel uncomfortable and draw them in once the participant has stood up.

## *What to do with the body maps after they are finished?*

### Storage and preservation

For obvious reasons, body maps cannot be password protected or encrypted like electronic files, but they should be stored in a safe place with restricted access. If possible, try to keep body maps flattened out rather than rolled up in order to avoid crinkles. A good way to do this is to purchase a large flat board and strap the body maps on top of one another on the board. This will help prevent magazine clippings from coming off or folding and the paper from developing crinkles. If you plan to photograph the body maps, store the digitalized images in password protected computers used only by the study team.

### Taking Pictures

If you plan on giving the body maps back to the participants laminated, it is important to take the photos for analysis and dissemination before the lamination process to ensure the glossiness does not translate to a poor image. Ideally, hiring a photographer to

capture the image is the easiest, most effective way to get the best result. However, this can be costly. If you decide to do it yourself, finding correct lighting and angles can be challenging. From experience, the best way to take a photo of the body map is to tape the body map to a hard surface floor, turn the room's overhead lights off, turn the camera's flash on, and hover the camera directly above the body map in the centre by standing on a chair.

Taking a variety of sizes of pictures to use in a variety of mediums (publications, exhibitions and/or presentations) will also be helpful to capture details of the body map. Make sure you ask your photographer to do this, if you choose to go that route. Likewise, taking pictures of specific parts of the body map is helpful to ensure all components of the body map are captured in detail for interpretation and presentation. Some cropping will need to be done to remove areas captured in the picture outside of the body map like the floor or wall.

# Body Mapping Activities

## Introduction

In this section of the facilitation guide we go over the body mapping activities we used with undocumented workers. The activities have been designed to be carried out over three one-hour sessions with participants. The activities build on one another and are designed to complement or go beyond the interview themes explored in the preceding hour, so participants should complete them in the correct order.

We strongly recommend to pilot the activities with your research team and conduct a trial run of the whole body mapping process. This will give you a sense of the time each ac-

tivity will take, give you insight into the needs of participants, and will help outline any assistance you may need to facilitate the process. Depending on your research, you may need to adapt certain activities to reflect your research context and either add or eliminate some activities to meet your scheduled interview times.

While the next few pages will provide an overview of how to conduct each exercise, we have developed one-page facilitation summaries for each interview which are easier to use when actually facilitating one-to-one body mapping. They can be found in Appendix B (p. 47).

## Meeting 1: The Migration Experience

### Introduction to Body Mapping (5 minutes)

<b>Purpose</b>	<ul style="list-style-type: none"> <li>• To introduce the relationship of body mapping to the goals of the research project</li> <li>• To break any intimidation related to drawing</li> <li>• To introduce the art materials, and demonstrate how each material can be used</li> </ul>
<b>Instructions</b>	<ol style="list-style-type: none"> <li>1. Before beginning the body mapping activities, take a few minutes to remind the participant what body mapping is about and how it will be used in this study.</li> <li>2. Walk through the room with the participant, pointing to the materials that are available for use and show him/her how to use them (if applicable).</li> <li>3. Ask the participant if they have any questions before beginning about the process.</li> </ol>
<b>Potential script or Questions to guide the exercise</b>	<p><i>As part of this research project, we are going to use the body as a starting point to explore how your work and your immigration status in Canada have impacted your life, including your health and well-being. We will try to capture your migration experience in a visual way.</i></p> <p><i>Together, we will draw your body and the world you live in. For this, we will use various materials such as magazine clippings, pictures from the Internet, etc.</i></p> <p><i>You do not need be afraid of doing this “artistic” work. I am here to help you. The most important thing is that you focus and enjoy the process.</i></p> <p><i>Do you have any questions?</i></p>
<b>Reminders or Special Considerations</b>	<ul style="list-style-type: none"> <li>• Make sure that consent forms have been signed prior to beginning body map activities</li> <li>• Remind the participant that the body map session will be recorded, and that body maps may be displayed in public or reproduced in several forms</li> <li>• Keep a check on the general health and energy level of the participant.</li> <li>• Remember that the participant has the right to refuse to do the body mapping activity. In this case, you may want to have a longer interview session or think of modified activities for the participant to do.</li> </ul>

## Exercise 1: Body Tracing (20 minutes)

<b>Purpose</b>	<ul style="list-style-type: none"> <li>To trace an outline of the participant's body in a posture that is most characteristic of who they are, the work that they do, or how they feel in relation to their undocumented status in Canada.</li> </ul>
<b>Instructions</b>	<ol style="list-style-type: none"> <li>1. Ask the participant to take off his/her shoes and any extra clothing if you think it will interfere with drawing the outline (i.e. bulky sweater/jacket, wet shoes, etc).</li> <li>2. Ask the participant to think of a posture that represents who they are, the work that they do, or how they feel about their undocumented status in Canada (e.g. work posture, sleeping posture, dancing posture, etc).</li> <li>3. Ask the participant to lie down on the sheet of large paper in that posture, while you trace his/her body outline with a pencil or grey charcoal.</li> <li>4. While tracing, ask the participant questions to maintain the flow of the interview (see sample questions to ask below).</li> <li>5. After helping the participant get up, ask her/him to pick a color for their body outline that best represents who they are.</li> <li>6. Finally, ask the participant to choose a paint colour to represent their hands. Participants may choose to imprint their hands directly on their body map while wearing gloves and using fresh paint, or they may just want to trace their hands.</li> </ol>
<b>Potential script or Questions to guide the exercise</b>	<p><i>The first step in creating your body map is to trace your body shape on this large sheet of paper. Please remove your shoes or any excessive clothing/accessories you may have on (e.g. bulky jacket, hat, purse, etc).</i></p> <p><i>I would like you to think about a position or a posture that best represents who you are, the work that you do, or how you feel about your current immigration status. What body position best represents you? (e.g. working posture, sleeping, dancing, etc).</i></p> <p><i>While tracing the body, ask the following:</i></p> <p><i>How would you describe yourself as a person before migrating? Are you different now? How?</i></p> <p><i>What do you think has been the biggest change?</i></p> <p><i>How do you describe yourself right now?</i></p>
<b>Reminders or Special Considerations</b>	<ul style="list-style-type: none"> <li>Participants may have a hard time thinking about a position that characterizes them, and if this is the case, it may be useful to jot a few ideas down on paper or brainstorm before getting into the position.</li> <li>Some positions may be difficult to draw, especially if the participant decides to lie down on their side which means only one arm and only one leg will appear in the tracing. In this case, take some time to think about where the arm/leg would appear in the inside of the body and help the participant draw in these missing pieces.</li> <li>Tracing around particular areas of the participant's body may make both you and the participant uncomfortable. One way to get around this is to trace a few inches away from the participant so that you do not have to come in direct contact with his/her body. Another option is to skip areas that make you feel uncomfortable and draw them in once the participant has stood up.</li> </ul>

## Exercise 2: Migration Journey (30 minutes)

<b>Purpose</b>	<ul style="list-style-type: none"> <li>• To explore representations of the participant's roots, identity, country of origin and where they are now.</li> <li>• To map out the physical journey they have made and their reasons for migrating.</li> </ul>
<b>Instructions</b>	<ol style="list-style-type: none"> <li>1. Ask the participant to think about and draw symbols on their body map that represent their home country or who they used to be</li> <li>2. Ask the participant to think about and draw symbols on their body map that represent where they are now, how they live in the GTA</li> <li>3. Then, ask the participant to draw pictures or symbols about life in Canada</li> <li>4. Encourage the participant to make connections between the two places (e.g. roads, arrows, etc), and symbols of things within this trajectory, (e.g. the mode of transportation they used to get here, other places they lived before getting here, people they came with, etc)</li> </ol>
<b>Potential script or Questions to guide the exercise</b>	<p><i>Now we are going to summarize key migration experiences. Through this exercise, we want to capture where you come from, how you got here and how you currently live.</i></p> <p><i>What symbols come to mind when you think about your country of origin? Do these symbols or images represent people who still live there? Your culture (e.g. traditional food or drinks, a sport or activity)?</i></p> <p><i>Now, I want you to think about your journey to Canada. Which symbols or images represent this journey? (e.g. other places you visited before coming, a plane, a boat, walking/crossing the border).</i></p> <p><i>Now, what comes to mind when you think about Canada, and where you live now? How did you feel when you first arrived here in Canada? Toronto?</i></p> <p><i>Please describe how you currently live in Toronto. What is your life like here?</i></p>
<b>Reminders or Special Considerations</b>	<ul style="list-style-type: none"> <li>• Participants may gravitate towards drawing a plane to represent their migration journey, so it is important to encourage the participant to speak about and describe the journey. How did they feel when they first came? Were they scared? Who did they connect with? Based on what you know from the interview, you may want to use this opportunity to clarify some details about why they came.</li> <li>• Flags are also commonly used to depict where participants come from and where they are now. Please keep in mind that you want to keep the body map as free as possible for potentially identifying information, so if needed, remind participants that the use of specific names of places or people should be avoided.</li> </ul>

## Homework Activity 1 (5 minutes)

**Remember to give the participant the homework activity page, which contains space for them to write down ideas and prepare for the next interview.**

For our next interview, please prepare the following:

- 1.1. Draw a symbol that represents your migration journey to Canada (e.g. an object, a picture of a place)
- 1.2. Think about where this symbol should be placed on the body (e.g. on top of the head, in the chest, on the leg)
- 1.3. You will be asked about the meaning of the symbol and its location on the body
- 2.1. Create a personal slogan (e.g. a statement, a saying, a poem, a song, a prayer, something you say for yourself) that describes your philosophy of life or your current thinking about your life
- 2.2. Think about where to place the personal slogan in the sheet



## Meeting 2: The Life of an Undocumented Worker

### Exercise 1: Personal Symbol and Slogan (10 minutes)

<b>Purpose</b>	<ul style="list-style-type: none"> <li>• To represent participants' diverse migration journey using a symbol that is meaningful to them.</li> <li>• To understand what motivates or what perspective participants have on life through the use of a slogan.</li> </ul>
<b>Instructions</b>	<ol style="list-style-type: none"> <li>1. Ask the participant to show you their symbol and slogan and explain its meaning.</li> <li>2. If the participant wishes to cut and paste their symbol and slogan directly on their body map, help him/her and make sure to ask about the meaning of where they place it on their body map.</li> <li>3. If they are sketches, ask the participant to reproduce a larger version of it on their body map or suggest typing and printing it in larger font using a computer.</li> </ol>
<b>Potential script or Questions to guide the exercise</b>	<p><i>What personal symbol and slogan you have chosen to describe your migration experience?</i></p> <p><i>Who are you as a person? What is your life philosophy? What keeps you going?</i></p> <p><i>Can you explain the meaning of your symbol and slogan?</i></p> <p><i>Where on your body map would like to place these symbols and why?</i></p>
<b>Reminders or Special Considerations</b>	<ul style="list-style-type: none"> <li>• It is common for participants to choose a slogan in their native language and they may wish to keep it like this. Keep in mind that for the purposes of dissemination, these segments of the body map will need to be translated.</li> <li>• If participants ask you to reproduce their slogan in larger font, make sure to make a note for yourself of where they would like the slogan to appear on their body map.</li> <li>• It is also common for participants to come with a symbol to use in mind, and you can suggest finding it on the Internet and adding it to their body map at a later time. If this is the case, remember once again to make a note for yourself of where they would like the symbol/image to appear.</li> </ul>

## Exercise 2: Marks On/Under the Skin (35 minutes)

<b>Purpose</b>	<ul style="list-style-type: none"> <li>• To visually represent participants' work environment and/or employment relations</li> <li>• To represent the impact of their working conditions on their body (Note: Impacts can be physical, mental, emotional, etc)</li> </ul>
<b>Instructions</b>	<ol style="list-style-type: none"> <li>1. Ask the participant to brainstorm some the issues that s/he would like to see represented around the body (e.g. physical conditions of work, safety, hierarchical relations, abuse, bad bosses/good bosses, etc)</li> <li>2. After brainstorming, choose some (or all) of the issues that were raised and ask the participant to draw or use symbols to capture such experiences</li> <li>3. Then, ask participants to scan their body map from head to toe, and identify specific marks on their body. These can be scars, past wounds/injuries or areas of stress and emotion. Ask participants to think about "marks" in a broad way (i.e. they can be marks on or under the skin (e.g. places where they have gotten surgery, areas in/on the body where they experience pain, illness or stress, diet/nutrition, smoking).</li> <li>4. Ask participants to elaborate on such marks by asking questions such as: Where did you get that scar? How did it happen?</li> <li>5. Then, while you are drawing some of these symbols remember to ask the participant what they do for health promotion. You may want to elaborate on things already mentioned in the interview.</li> </ol>
<b>Potential script or Questions to guide the exercise</b>	<p><i>In this exercise, I would like you to think about how to represent your working conditions, your relationship with co-workers, and how these things impact your body and your well-being.</i></p> <p><i>What kind of figures, symbols or images represent your life as a worker in Canada?</i></p> <p><i>How do you want to represent the jobs you have had? What did/do you do there?</i></p> <p><i>What is your physical work space like? What are some of the risks? What kind of protective/preventive measures are used?</i></p> <p><i>How do you want to represent the kind of relationship you have with your co-workers?</i></p> <p><i>Now, if you look from head to toe your body map, can you identify any specific marks on your body that are related to your past or current health? (e.g. surgery, illness, stress, mental health problems, smoking, etc).</i></p> <p><i>How did you get these marks on your body? What happened?</i></p> <p><i>On a day to day basis, what do you do to avoid getting sick? Do you use or know of any prevention measures?</i></p>
<b>Reminders or Special Considerations</b>	<ul style="list-style-type: none"> <li>• Participants may want to show all or none of their marks on the body map—respect this and try to support the process by encouraging marks they are willing to describe.</li> <li>• Drawing marks might bring up traumatic experiences, so it is important to check in on participants, offer them a break, or if needed, counselling.</li> </ul>

### Exercise 3: Self-Portrait (10 minutes)

<b>Purpose</b>	<ul style="list-style-type: none"> <li>• To get participants to carefully look or think of themselves in relation to how they appear to the world.</li> <li>• Those who have chosen to show their back (laying down on the paper) will not undertake this exercise.</li> </ul>
<b>Instructions</b>	<ol style="list-style-type: none"> <li>1. Ask participants to think about who they are and what their face tells them.</li> <li>2. Then, ask participants to think about how they appear to the world.</li> <li>3. Then, ask participants to use these ideas to draw in their face or use symbols or clip art to represent certain features.</li> </ol>
<b>Potential script or Questions to guide the exercise</b>	<p><i>We all have the same features placed in more or less the same way on our faces (e.g. eyes, nose, mouth), yet we all look different and our faces mean different things to different people.</i></p> <p><i>How would you like to represent your face? As it appears? Or in a more symbolic way?</i></p>
<b>Reminders or Special Considerations</b>	<ul style="list-style-type: none"> <li>• Some participants may take a more literal approach to drawing/representing their faces. For instance, they might just give themselves the basic features of a face (e.g. eyes, nose, mouth) without engaging in a critical reflection about how they appear to the world. It is important to not push this type of a reflection on participants because they may not be ready to talk about this. Instead, assist where possible to draw in the features that they feel comfortable representing.</li> <li>• Varying artistic abilities may influence the self-portrait representation. Some participants may be very good at drawing which may in fact put their own identity at risk. If this is the case, remind participants of how their body maps will be used.</li> <li>• For those participants who have a hard time drawing facial features, encourage them to use magazine cut-outs or assist if possible.</li> <li>• Some participants may want to use their real photos for the self-portrait, and this may or may not be ethically appropriate depending on your research. Carefully evaluate the ethical implications of such a decision while explaining to the participant why or why not this can be done.</li> </ul>

### Homework Activity 2 (5 minutes)

**Remember to give the participant the homework activity page, which contains space for them to write down ideas and prepare for the next interview.**

For our next interview, please prepare the following:

- 1.1. A message to the general public regarding your current condition (e.g. your life in 2 countries, your status, your life in Canada, your work experience)

## Meeting 3: Resilience and Coping

### Exercise 1: Message to Others (5 minutes)

<b>Purpose</b>	<ul style="list-style-type: none"> <li>To capture a message that the participant would like to give to the general public about his/her experience</li> </ul>
<b>Instructions</b>	<ol style="list-style-type: none"> <li>1. Ask the participant to read out their message and explain its meaning.</li> <li>2. If the participant has not completed the homework activity beforehand, suggest giving him or her some time alone to think about the message.</li> <li>3. Help the participant make the message concise, if needed.</li> <li>4. If the participant wishes to cut and paste their message directly on their body map, help him/her and make sure to ask about the meaning of where they place it.</li> <li>5. If possible and with the participant's approval, reproduce a larger version of the participant's message so it can be easily read by others.</li> </ol>
<b>Potential script or Questions to guide the exercise</b>	<p><i>Given all that we have explored in these three interviews regarding your migration journey, your working conditions and your overall health, we would like you to think about your experience as an undocumented worker in Canada.</i></p> <p><i>What message would you like to give to the public about your experience or that of other undocumented workers in Canada? Why is it important for the public to know this?</i></p> <p><i>Where on the body map do you want to put your message?</i></p>
<b>Reminders or Special Considerations</b>	<ul style="list-style-type: none"> <li>• It is common for participants to write their message in their native language. Keep in mind that for the purposes of dissemination, their message will need to be translated.</li> <li>• If you reproduce their message in larger font, make sure to make a note for yourself of where they would like it to appear on their body map.</li> </ul>



## Exercise 2: Body Scanning (15 minutes)

<b>Purpose</b>	<ul style="list-style-type: none"> <li>• To represent the impact of being undocumented and social relations in Canada, such as gender, race, and access to services that may promote/inhibit wellbeing</li> <li>• To locate and visualize participants' place of personal power and strength</li> </ul>
<b>Instructions</b>	<ol style="list-style-type: none"> <li>1. Ask and help the participant identify key experiences that he/she has faced in Canada that relate to their undocumented status or issues of race, gender, discrimination, etc.</li> <li>2. Select key experiences to represent and ask the participant to think about symbols or images to capture such experiences.</li> <li>3. Encourage participants to make connections between the workplace drawings and the body (e.g. lines, arrows, etc), and add symbols within this trajectory.</li> <li>4. Ask participants to think about where in their body or environment they get the strength to overcome the challenges they have faced.</li> <li>5. Help participants make a connection between this area of strength or personal power and their personal slogan/symbol (if relevant).</li> </ol>
<b>Potential script or Questions to guide the exercise</b>	<p><i>In this exercise, we want to explore all aspects of your social life in Canada. This includes issues related to gender, race, social relations and your use of services.</i></p> <p><i>Have you ever faced challenges in your social, spiritual, emotional life? What kind of difficulties / challenges were these? (e.g. gender-based discrimination, racism, exclusion from services, etc)</i></p> <p><i>Now I want you to think about your strength and courage when facing these problems.</i></p> <p><i>Where does your strength come from? Where do you get the courage to keep moving forward?</i></p> <p><i>Scan your body map and focus on finding where this personal strength comes from. Does it come from your arms? Your mind? It is related to your personal slogan?</i></p>
<b>Reminders or Special Considerations</b>	<ul style="list-style-type: none"> <li>• It may be difficult for participants to think about the challenges they have faced. They may have never thought about these issues before or it may be too difficult to reconnect with those experiences. One way to get around this is to try to make connections between what was said during the interview.</li> <li>• If participants cannot think of any experiences to represent, they may often depict struggles faced by immigrants in general. In this case, it is important to make the meaning of such symbols clear.</li> </ul>

### Exercise 3: Support Structures (20 minutes)

<b>Purpose</b>	<ul style="list-style-type: none"> <li>To identify key people, institutions, agencies or other avenues (i.e. support structures) that help support the participant in her/his daily struggles</li> </ul>
<b>Instructions</b>	<ol style="list-style-type: none"> <li>1. Ask the participant to identify people or things that support them, and then ask him/her to pick a color or symbol to represent the things that support them?.</li> <li>2. Then, ask the participant to elaborate on how these people/things show support. What do they do to support them? What does it mean to feel supported?</li> <li>3. If the participant chooses specific individuals, refrain from using their real names on the body map, ask him/her to pick a symbol or a nickname to represent them.</li> </ol>
<b>Potential script or Questions to guide the exercise</b>	<p><i>In this exercise, I would like you to identify key people, groups or things in your life that support you or help you cope with some of the challenges you face in Canada.</i></p> <p><i>Who gives you support? It can be an organization, a person, your spirituality.</i></p> <p><i>How do these people show their support? What does this support mean to you?</i></p>
<b>Reminders or Special Considerations</b>	<ul style="list-style-type: none"> <li>Participants will often name specific people or organizations and want to convey this information on their body map. It is important to remind the participant of the risk of being exposed, and recommend alternatives to using real identifiers. Encourage the use of nicknames, colours, or symbols instead of real names.</li> <li>Some participants may not know how to represent “support”, and you may suggest using handprints as a general symbol of support. If participants choose to use handprints, they may want to use different colours for different kinds of support, or place these handprints in different areas of their body map to show the different kinds of supports they receive.</li> </ul>

### Exercise 4: Drawing the Future (10 minutes)

<b>Purpose</b>	<ul style="list-style-type: none"> <li>To explore what participants are moving towards, their goals, and what they are striving for in relation to their migration to Canada.</li> </ul>
<b>Instructions</b>	<ol style="list-style-type: none"> <li>1. Ask the participant to think about a symbol or image that captures what they are working towards or what the future holds for them.</li> <li>2. Ask him/her to draw this symbol in a place in their body map that represents the fulfillment of such a goal, or what they are striving for.</li> <li>3. Ask the participant to choose a color to represent reaching for this goal.</li> </ol>
<b>Potential script or Questions to guide the exercise</b>	<p><i>Finally, I would like you to think about your future.</i></p> <p><i>What do you think will happen? Where do you think you will be?</i></p> <p><i>How do you imagine your future? What is your vision, your goal or your dream?</i></p> <p><i>What are you working towards? It may be something material, physical, emotional or spiritual.</i></p>
<b>Reminders or Special Considerations</b>	<ul style="list-style-type: none"> <li>Participants may find it difficult to name or draw what they are striving for. Perhaps they have never thought critically about their future. Remind them that what they are striving for can be a “goal”, a “vision”, or a “dream” (it can be material, physical, spiritual, and emotional).</li> <li>Participants may find it difficult to draw or express an emotion. In this case, encourage them to use color or shapes that remind them of the emotion (i.e. use symbols, rather than realistic portrayals of the emotion, goal, etc).</li> </ul>

### Exercise 5: Participant's Narrative (10 minutes)

<b>Purpose</b>	<ul style="list-style-type: none"> <li>To capture the participant's experience in the way they would like it to be told to others.</li> </ul>
<b>Instructions</b>	<ol style="list-style-type: none"> <li>1. Encourage the participant to stand back and look at their body map.</li> <li>2. Then, ask the participant to tell you his/her story using the body map as a guide. Make sure to tell them that the point of this exercise is to express how they would like others to see their life story.</li> </ol>
<b>Potential script or Questions to guide the exercise</b>	<p><i>Now, I would like you to take a few minutes to look at your body map and think about what it says.</i></p> <p><i>In a few words tell me your migration journey through your body map and how you would like to be remembered by others.</i></p>
<b>Reminders or Special Considerations</b>	<ul style="list-style-type: none"> <li>Some participants may take very long to do this because they must recall the meaning of the symbols they created during the first and second interviews. To make sure that things are not missed, help participants by pointing to key elements for them to mention as they narrate their story.</li> </ul>

### Final Exercise: Decorating/Finishing Off (Only if time permits)

<b>Purpose</b>	<ul style="list-style-type: none"> <li>To provide an opportunity for the participant to briefly analyze his/her work and identify gaps/missing elements.</li> <li>To put the finishing touches on the body map</li> </ul>
<b>Instructions</b>	<ol style="list-style-type: none"> <li>1. Ask the participant to add any important details to her/his body map and to explain why they have added these extra details.</li> <li>2. Then ask participants to draw pictures or links (e.g. lines, arrows) to refine the narrative they believe the body map should reveal.</li> <li>3. Make sure to clarify any confusion in their narratives.</li> </ol>
<b>Potential script or Questions to guide the exercise</b>	<p><i>The body map is almost ready. This is your last opportunity to add any symbols or connections that you feel are important to include for your story as a migrant and as a worker in Canada.</i></p> <p><i>Is there anything missing? Is there anything you would like me to add or change for you?</i></p>
<b>Reminders or Special Considerations</b>	<ul style="list-style-type: none"> <li>It is very likely that you will not have sufficient time to do this step with participants. If you can, take this opportunity to ask participants if they would like you to add or change any symbols, colours, etc for them. Make sure to write their instructions down on paper for you to do this at a later date.</li> </ul>



# Body Maps as Tools for Knowledge Translation and Exchange (KTE)

## Introduction

As a technique, body mapping offers a novel approach to knowledge production, and body maps, as products, offer a creative approach for knowledge translation and exchange. One significant advantage of using body maps for knowledge translation is that they are clear illustrations of data and are more accessible to the general public. Body maps also give participants a sense of authorship over research products. However, their personal nature requires an oral or written description of its meanings, given that like totems, they need to be interpreted; they are not stand-alone items.

Body maps allow the public to make connections with the emotions and life circumstances of participants, and most importantly, they give voice and visibility to the participants themselves (e.g. participants write a message for others). Some potential translational uses of body maps include: art exhibits, short films, political action, publications, or other creative mediums (e.g. social media). For knowledge exchange, body maps can be used by health



care practitioners and program developers as case studies to challenge current practices by exploring whether social and health services fully engage with the complexity of participants' social determinants of health and transnational health care experiences.

To date, we have used the 20 body maps generated in our study for academic and general public presentations (preezi and powerpoint), to teach graduate students, as an awareness-raising art exhibit (see pictures), and as illustrations to an e-book written to the general public.



Pictures 7, 8, and 9 – Exhibition at Toronto City Hall, June 25-28, 2012.

# Examples of Body-Map Storytelling

## Case 1: Valeria

### Testimonio

I'm Valeria, a cook and a single mom. I have 2 children back home. I came here to make money to buy a home for us after I saw how much money I could save when I worked in the US. In the first 2 years, I worked 3 jobs, 7 days a week, and I slept 3 hours a night. I was tired all the time and when I was at work, I would even peel potatoes asleep! Now, the apartment is finally paid off and I have money to go back and get surgery for my varicose veins. My legs are very swollen because I'm the only cook for the lunch and dinner shifts. Kitchen work is really hard! You have to lift huge pans, chop meat and bones, and you do this all standing up! I believe God has given me the strength to do this hard work all these years. I wish someone would record a day in my life so that my children could see how much their school and our home have really cost me. Now, my only hope is that my children will forgive me for leaving them behind and that we can live happily together in our new home.





## Body Map Key

**Body Posture:** I wanted to show myself in the position I fall asleep every night because sleeping was something I rarely did in Canada. For years I just slept a few hours per night because I had back-to-back jobs. It was so bad that I couldn't do any work sitting down because I would fall asleep even when people were talking to me. Looking at my body in this position, I see a peaceful, restful person, and wish I could have just a third of such peace. My body map represents a rested body and people who work as hard as I do, deserve to rest and feel in peace. If I had a visa, I would go home every year for two months and rest.

**Colours:** For my body outline, I first thought of brown because I believe it is the colour of my skin. But, a meaningful colour for me is red, like a ruby, which is my favourite stone and colour. I've painted my hands in blue because my hands are always working.

**Migration journey:** The pictures from left to right around my legs represent my migration journey. I entered Canada with a tourist visa. When immigration officers asked me about the reason for my visit, I told them I was attending an orchid fair. I came to Canada in 'search of an orchid' – a better future for my family. I was a salesperson back home, when I planned my trip to Canada, and 48 hours after I arrived, I became a cleaner. After working several cleaning jobs simultaneously, I eventually got a job as cook for six days a week and kept only one of my cleaning jobs. My savings from all this work allowed me to buy an apartment for me and my children back home. At the beginning and the end of my migration journey is my family; family is where everything starts.

**Personal Symbol and Slogan:** The orchid that appears on top of my head is my migra-

tion symbol because it represents my 'reason' for coming to Canada and the opportunity to stay. An orchid blooms every year and since I came to Canada my life has changed. My slogan is 'God never abandons you'. I like the lyrics of a song called 'Footprints In the Sand'; it says that in times of great despair people are under the impression God has abandoned them, because when they look at the footprints in the sand they only see the prints of a single individual, they feel alone, but God replies that in those difficult moments it was God who was carrying her/him, and this is why there is only one set of footprints. I kept listening to this music to keep moving forward. I've placed the title of the music in my heart and the lyrics at my feet.

**Marks on/under the skin:** The red dots around my left leg represent the edema that happens six days a week when I work as a cook, standing for most of the workday. On my forearms, I have 13 scars of burns that I have gotten with the oven and stove. The picture on the left, close to my arm, represents me working 7 days a week and sleeping an average of 3 hours per night for over 2 years. I have also chosen to mark my joints because I am no longer able to fully extend or close them because of the very heavy and demanding nature of my work; now I can't peel potatoes or garlic anymore. When I was doing the hand painting exercise for my body map, I wasn't able to fully extend my fingers and that's why there are missing parts on my handprint. The picture of people fighting on the left represents the difficult work relations I have with my co-workers. For instance, I always end up having extra duties and more responsibilities at work because the people, who are hired to work as my assistants, often have never worked in a kitchen before.

**Body scan and personal strength:** I believe my strength comes from my brain. Sometimes I think that all I've done, all I've achieved, was done by God- not by me, but by God. This is why I pictured God as a sun on the top left corner of my body map. I think no one has as much strength to do all that I've done in this country.

**Support structures:** I think my boss has been the person who has helped me the most in Canada. The orange hand on the right side, pushing me up to overcome hurdles, represents my boss.

**Future:** I know my future will be all happiness. The big smiles on the right corner symbolize my happiness and victory; happiness because my family will be finally together. The future rests close to my hands because it will become true in a few months when I return to

my country and reunite with my two children. Right now my children are upset because I left them behind, but I believe that one day they will understand, that all the sacrifices I made, were for a good cause.

Overall, I think my body map could have been done better, but because I was sleep deprived for so many years, my brain is not the same anymore; it is slow and I struggle to do activities in a timely manner. I think people will look at this body map and say: "This woman has had no life, she only worked non-stop".

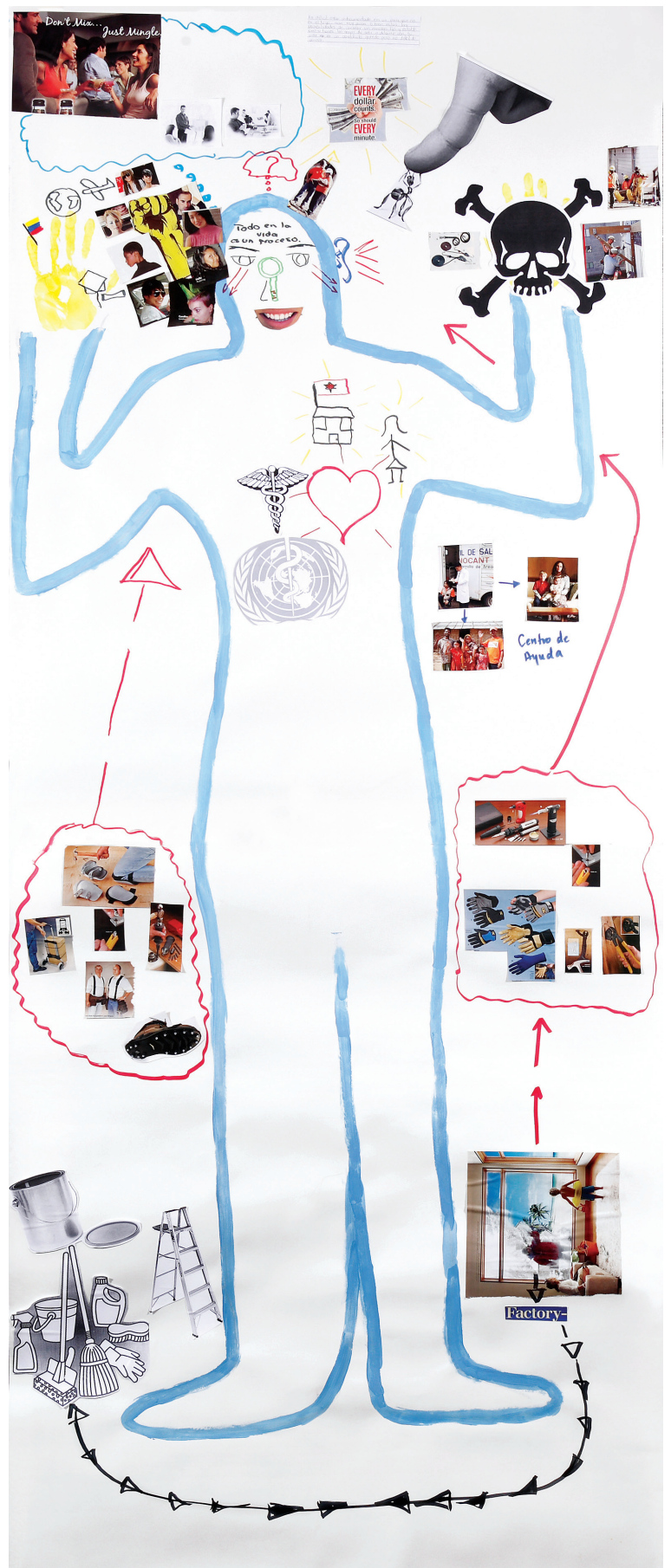
**Message to others:** When I came to Canada, I did not get information about my immigration status and became undocumented as a consequence. This is why my message, found on the top right, is for other immigrants. It says: *Immigrants should search for information when they arrive. I did it wrong due to a lack of information.*



## Case 2: Andres

### Testimonio

*I'm Andres and I came to study English in a private school after I graduated from university. My girlfriend was already here and I now live with her and her friend in a condo. For two years now I have been working as a painter, and when work is slow I pick up factory jobs with an agency to cover my living expenses. But I hate factory work! They treat you like garbage, and I don't stand for that. My family, they are against me being here. They say I should go back and find work in my field. My mom worries about me and even buys me private health insurance. But for the meantime, I am having fun here. I am meeting a lot of people, learning a lot about Canadian culture and practising my English, which will help me when I apply for a Masters degree in another country. I really like Canada, but what's restraining is that I can't find professional work here because of my status.*



## Body Map Key

**Body posture:** In my body map I have my arms wide open to represent my receptiveness to new learning opportunities in Canada. Coming to Canada has allowed me to mature as a person, learn English, meet new people, and work in different occupations. I live a very relaxed lifestyle in Canada and I believe that I'll be able to get ahead in life, even though the majority of the jobs available for workers like me is considered hard labour.

**Colours:** I chose light blue for my body outline because this colour captures the sense of calmness I feel in Canada. I painted my hands in yellow to represent the financial prosperity that Canada has given me.

**Migration journey:** When I think about back home, I get vivid memories of my life there, so I have represented some of these images beside my head. The reason for coming to Canada was to meet new people from different cultures and improve my language skills. This is encapsulated in the bubble above my head. I've had a range of jobs in Canada, including painting, cleaning and factory work. I placed these jobs on the bottom left near my foot because I wanted to show that these are low paying jobs and that they are considered "low-skilled" jobs. But, I didn't place them below my feet because these jobs are not necessarily degrading or dirty jobs. They are respectable jobs.

**Personal symbol:** I chose a magnifying glass to represent my migration journey, and I placed it in front of my face, and enlarged my eyes and ears to represent why I came to Canada, which was to see and learn new things.

**Slogan:** I believe that everything in life is part of a process, and I have chosen this as my slogan since my experience in Canada has

been nothing more than a stage in my life rather than something permanent. I put my slogan on my forehead because this is very central to the choices I make in life.

**Marks on/under the skin:** My experience as an undocumented worker in Canada has been very difficult because I feel that undocumented workers are expected to work harder than the rest. The image of the man cleaning the window in the cold on the bottom right, near my foot represents my experience working as a temp worker at a factory. Here I was expected to work harder while other people, like the supervisors and permanent staff watched me do all of the work, much like the people sitting indoors in this picture. The people watching from the inside also represent the better job opportunities that would be available to me if I had legal status in Canada or if I went back home to work since I have university education.

When I compare the jobs I've had, factory and cleaning jobs stand out as the worst ones because unlike painting, construction, or other contracting jobs where you can learn a trade, you rarely have the chance to become your own boss in factory or cleaning, and you don't earn that much money. I represent this occupational difference by placing hardware tools and equipment that are used in contracting sectors above those that represent factory and cleaning work. I also added red arrows from the better jobs towards the image that says "Every dollar counts", and black arrows between the other jobs which limit occupational mobility. Even though I know construction work is better paid, I've never done construction work because it is also very dangerous. I can't afford to get seriously injured here, so I represent staying away from hazardous jobs by placing a poison control sign on my hand. The World Health Organization logo and the

medical symbol near my heart represent being in good health and that I have private health insurance.

**Message to others:** My message is for other immigrants in Canada because I feel that most Canadians wouldn't be interested in hearing what I have to say. I placed my message near the bubble by my head which represents my reasons for coming to Canada and it reads: *It's difficult being undocumented in a country that isn't yours. There are very little opportunities to find permanent employment. But if you have the desire to get ahead, it is a big obstacle, but not impossible to achieve.*

**Body scan and personal strength:** I get my personal strength from my own determination which is related to my slogan. I feel that I am able to overcome barriers in Canada because I know that being here is just one of the many experiences I will encounter in life. I try to see my experience in Canada positively. Canada has given me a range of work experiences, and even though these jobs haven't been in my field, they have given me an opportunity to meet people and a chance to strengthen personal values and goals.

**Support structures:** I represent the social

dimensions of life in Canada using diverse faces to capture multiculturalism, and a fist to capture the struggles that undocumented migrants face, including lack of access to services and unequal gender relations. I place these symbols near the bubble above my head to contrast my lived experience in Canada with what I originally hoped to find. The female near my heart represents me living with my partner and my support system. The house with the Canadian symbol on the roof represents "feeling at home" in Canada. I feel that Canada is a very welcoming country and although I've never personally experienced any direct forms of discrimination, I know that many immigrants use community centres or other forms of support so I represent the availability of such services with pictures of diverse families and a health provider found outside my body near my heart.

**Future:** It is hard to think about where I will be and this is why I have a question mark over my head. I know I want a professional job and go to grad school. I know that being undocumented in Canada won't make this possible, so I plan to keep traveling for better opportunities. I put a diploma and a graduation hat on my right hand because I feel like the future is in my hands. The flag and the airplane on my right hand represent travelling back home and then to other places.



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## Appendix A

# Consent Form

## Only Items Related To Body Mapping

### **Health Consequences of Gendered Economic Migration: The case of undocumented Latin American workers in Ontario**

#### **What is this project about? (provides project information)**

##### **What will I have to do?**

- I will participate in 3 two-hour interview sessions that explore my migration experience, work, and how these factors relate to my health. Each interview session will consist of a one hour one-to-one interview with a researcher and a one-hour body mapping session (drawing your body and life experiences on paper).
- I will also complete a short questionnaire about my age, health, education and work conditions at the end of the first interview.
- I understand that each interview session will take place in a private room at (...).

#### **Who can I call if I have questions? (provides researchers' information)**

##### **I also understand that:**

1. I am volunteering to participate in the study and I can leave it at any time. If I experience any discomfort during the interviews or if I feel at risk at any other time during the project, I can always abandon it with no negative consequences for me. I may also refuse to answer any questions I do not want to answer.
2. I understand that I will be required to create a body map through these interviews, which will be viewed by others, so that they can learn about my life, my challenges and my solutions.
3. I give permission to exhibit my body map, as long as the purpose is to raise awareness about my experience and promote social change.
4. I understand that the information obtained through the interviews or the body map, might be published in another form (e.g. a manual, a publication, book, website, in print or electronic format). I also understand that my body map and interview transcripts may be used for educational/teaching purposes or secondary analysis after the study is complete.
5. If by participating in these interviews, I feel that my memories or emotions are hard to handle, I can ask the interviewer to arrange counselling services for me. In the event that I request counselling, an appointment will be booked with (...)
6. In order to collect information, the interviews will be tape-recorded and researchers may also take notes. If for some reason I provide information that can identify me during these meetings, the research team will make sure to change it so that I remain anonymous.

## Appendix B

# One-Page Facilitation Summaries

## Meeting 1: The Migration Experience

### Introduction to Body Mapping (5 minutes)

As part of this research project, we are going to use the body as a starting point to explore how your work and your immigration status in Canada have impacted your life, including your health and well-being. We will try to capture your migration experience in a visual way.

Together, we will draw your body and the

world you live in. For this, we will use various materials such as magazine clippings, pictures from the Internet, etc.

You do not need be afraid of doing this “artistic” work. I am here to help you. The most important thing is that you focus and enjoy the process.

Do you have any questions?

### Exercise 1: Body Tracing (20 minutes)

The first step in creating your body map is to trace your body shape on this large sheet of paper. Please remove your shoes or any excessive clothing/accessories you may have on (e.g. bulky jacket, hat, purse, etc).

I would like you to think about a position or a posture that best represents who you are, the work that you do, or how you feel about your current immigration status. What body

position best represents you? (e.g. working posture, sleeping, dancing, etc).

While tracing the body, ask the following:

How would you describe yourself as a person before migrating? Are you different now? How?

What do you think has been the biggest change?

How do you describe yourself right now?

### Exercise 2: Migration Journey (30 minutes)

Now we are going to summarize key migration experiences. Through this exercise, we want to capture where you come from, how you got here and how you currently live.

What symbols come to mind when you think about your country of origin? Do these symbols or images represent people who still live there? Your culture (e.g. traditional food or drinks, a sport or activity)?

Now, I want you to think about your journey

to Canada. Which symbols or images represent this journey? (e.g. other places you visited before coming, a plane, a boat, walking/crossing the border).

Now, what comes to mind when you think about Canada, and where you live now? How did you feel when you first arrived here in Canada? Toronto?

Please describe how you currently live in Toronto. What is your life like here?

### Homework: Personal Symbol And Slogan (5 minutes)



## Meeting 2: The Life Of An Undocumented Worker

### Exercise 1: Personal Symbol And Slogan (10 Minutes)

What personal symbol and slogan you have chosen to describe your migration experience?

Who are you as a person? What is your life philosophy? What keeps you going?

Can you explain the meaning of your symbol and slogan?

Where on your body map would like to place these symbols and why?

### Exercise 2: Marks On/Under The Skin (35 Minutes)

In this exercise, I would like you to think about how to represent your working conditions, your relationship with co-workers, and how these things impact your body and your well-being.

What kind of figures, symbols or images represent your life as a worker in Canada?

How do you want to represent the jobs you have had? What did/do you do there?

What is your physical work space like? What are some of the risks? What kind of protective/preventive measures are used?

How do you want to represent the kind of relationship you have with your co-workers?

Now, if you look from head to toe your body map, can you identify any specific marks on your body that are related to your past or current health? (e.g. surgery, illness, stress, mental health problems, smoking, etc).

How did you get these marks on your body? What happened?

On a day to day basis, what do you do to avoid getting sick? Do you use or know of any prevention measures?

### Exercise 3: Self-Portrait (10 Minutes)

We all have the same features placed in more or less the same way on our faces (e.g. eyes, nose, mouth), yet we all look different and our

faces mean different things to different people.

How would you like to represent your face? As it appears? or in a more symbolic way?

### Homework: Message To Others (5 Minutes)

## Meeting 3: Resilience And Coping

### Exercise 1: Message To Others (5 Minutes)

Given all that we have explored in these three interviews regarding your migration journey, your working conditions and your overall health, we would like you to think about your experience as an undocumented worker in Canada.

What message would you like to give to the public about your experience or that of other undocumented workers in Canada? Why is it important for the public to know this?

Where on the body map do you want to put your message?

### Exercise 2: Body Scanning (15 Minutes)

In this exercise, we want to explore all aspects of your social life in Canada. This includes issues related to gender, race, social relations and your use of services.

Have you ever faced challenges in your social, spiritual, emotional life? What kind of difficulties / challenges were these? (e.g. gender-based discrimination, racism, exclusion from services, etc)

Now I want you to think about your strength and courage when facing these problems. Where does your strength come from? Where do you get the courage to keep moving forward?

Scan your body map and focus on finding where this personal strength comes from. Does it come from your arms? Your mind? It is related to your personal slogan?

### Exercise 3: Support Structures (20 Minutes)

In this exercise, I would like you to identify key people, groups or things in your life that support you or help you cope with some of the challenges you face in Canada.

Who gives you support? It can be an organization, a person, your spirituality. How do these people show their support? What does this support mean to you?

### Exercise 4: Drawing The Future (10 Minutes)

Finally, I would like you to think about your future. What do you think will happen? Where do you think you will be?

How do you imagine your future? What is

your vision, your goal or your dream? What are you working towards? It may be something material, physical, emotional or spiritual.

### Exercise 5: Participant's Narrative (10 Minutes)

Now, I would like you to take a few minutes to look at your body map and think about what it says. In a few words tell me

your migration journey through your body map and how you would like to be remembered by others.

### Decorating/Finishing Off (only if time permits)

The body map is almost ready. This is your last opportunity to add any symbols or connections that you feel are important to include for your

story as a migrant and as a worker in Canada.

Is there anything missing? Is there anything you would like me to add or change for you.

More information on this and  
related projects can be obtained at  
[www.migrationhealth.ca](http://www.migrationhealth.ca)