

## Online Body Mapping - Facilitators Guide

This document provides a detailed overview of the facilitator’s guide we produced for our research project. It includes a description of the activities undertaken across both workshop sessions and provides examples of a script (marked with italics) that facilitators might choose to use if they feel uncomfortable *ad-libbing* during the workshop. We invite anyone interested in undertaking body mapping online to utilise or adapt this guide to accommodate their research aims and focus. Portions of the suggested script in this guide are based on an in-person body mapping guide we previously produced. This guide is accessible via [https://www.blackdoginstitute.org.au/wp-content/uploads/2020/04/4-body-mapping-anxiety-guide\\_highschool.pdf](https://www.blackdoginstitute.org.au/wp-content/uploads/2020/04/4-body-mapping-anxiety-guide_highschool.pdf)

### Notes:

- Break times are not specified in the guide below. We aimed to provide short breaks roughly every 20 minutes to mitigate fatigue. In the second session we invited participants to take breaks at their leisure in view of the extended independent art making taking place at this time.
- Prior to conducting the workshop, we found it useful to allocate an approximate time-limit to each section of the guide to help us with time management. We also used the timers on our mobile phones to keep track the time allocated to each segment of the workshop.
- We created a slideshow which we shared with participants at various points across the workshop (e.g., to provide information about the project, or share images of body maps, or examples of different art styles etc).

### SESSION 1 (3 hours with breaks)

Step	Aim	Activities and <i>example script for facilitators</i>
<b>Welcome</b>	To welcome participants	<ul style="list-style-type: none"> <li>• Open with an acknowledgement of Country.</li> <li>• Welcome participants and thank them for taking part.</li> <li>• Briefly introduce research team.</li> <li>• Remind participants session will be recorded for data collection purposes.</li> <li>• Quick overview of how to use videoconferencing program being used and discussion about what to do if there are technical problems (e.g., <i>if you drop out, just click on the Zoom link we circulated to re-join</i>).</li> <li>• Confirm any accessibility requirements for participants (e.g., turn on the transcription function, use the chat to provide written prompts to accompany verbal directions).</li> <li>• Explain tenor of workshop sessions: <i>We want these sessions to be enjoyable and informal, so please feel free to ask questions, or share your observations at any time. Please also feel free to use the chat function (explain where this is) to comment. The facilitators will keep an eye on the chat and read out any comments, so they are accessible to all. We will take regular breaks and will try to finish the session early, as we know how tiring working online can be.</i></li> </ul>

<b>Orientation</b>	Provide an overview of the session	<ul style="list-style-type: none"> <li>• <i>Today we will be undertaking a series of creative and reflective exercises to help you work out how you want to represent your experiences on your body map. We will undertake some mindfulness and drawing activities to get you thinking creatively about how you would like to represent your body and your experiences. Before we do this, we have a couple of tasks to complete.</i></li> <li>• <i>Discuss any outstanding business relating to ethics requirements (e.g., answer any questions raised by participant review of ethics documents, confirm all participants have signed consent forms etc., discuss what will happen if anyone experiences distress and needs support from facilitators or support services).</i></li> <li>• <i>Distribute any information that participants should have to hand (we circulated an easy-read document listing safety and support information for use in case anyone experienced distress during or after the workshop): I am going to put a document in the chat outlining safety and support information, this was also in the consent form we emailed you. Please make use of this as you need. Also, as we proceed through the workshop please look after yourself and do what you need to feel comfortable. Remember, if you feel tired and need to take a break, feel free to do so. Please let me, or any other team members, know if you feel uncomfortable at any point. You can stop at any time without having to explain why. You can take a break at any time. And we will also try to have regular breaks. If you want to talk through any ideas or things that have come up during the session you can do this with the group, or if you prefer you can verbally ask the team, or myself to join you in a breakout room, which is a digital room that is private. Or you can put this request in the chat.</i></li> </ul>
<b>Introductions</b>	To start to get to know each other	<ul style="list-style-type: none"> <li>• <i>Invite all workshop participants (including facilitators) to introduce themselves by doing the following: 1) Tell us your name 2) share anything else you might like the group to know about you (perhaps why you chose to take part in this research?) 3) 'check-in': We do this so we can each take a moment to stop and centre ourselves. In a check-in we ask you to acknowledge and share anything that might be going on for you that you want others in the workshop to be aware of (e.g., you haven't had enough sleep, or feel nervous, or had too many meetings today etc.). So, in a check-in we ask you to consider, what do you want to consciously set aside to be present at this workshop? I'll start.</i></li> </ul>
<b>Project Info</b>	To provide a quick overview of the research project and its aims	<p><i>Briefly describe project and aims. We covered the following: In this project we are going to use art making to explore your life experiences, including any experiences of discrimination, exclusion, or feeling like you are not heard or valued. What do we mean by discrimination, exclusion, or feeling like you are not heard or valued? Discrimination is when someone treats you badly or differently because you are different from them. Exclusion is when a person, or groups of people, are left-out due to a belief that they are not important.</i></p>

		<p><i>Experiencing discrimination or exclusion might make you feel scared, unsafe, stressed, upset, frustrated, confused, angry, or other emotions. You may have experienced discrimination or exclusion, or you may not. You can use your body map to explore and represent your experiences, whatever they are. We will be using art to learn about your experiences. Specifically, we are using a form of art making called body mapping which I'll explain in a moment. A question we sometimes get asked is 'why use art instead of, for example, doing an interview or a survey?' Research shows us that making art can help us to explore feelings and experiences in a way that is enjoyable, creative and can feel safer than being simply asked questions or ticking a check box. Research also tells us that art is a powerful tool for sharing and communicating ideas. As you will have seen in the Participant information documents we shared, with your permission we would like to share the art you make at our workshops with other researchers, policy makers, and health care providers to help them understand your experiences and help them build better systems of care and support.</i></p> <p>Briefly introduce body mapping: (the facilitator shares their screen and shows images of body maps for inspiration): <i>Across our workshops we will undertake a creative art activity called body mapping. To make a body map you trace around your body and use symbols, images, and colours to depict your experiences. If you prefer not to trace your body, or if you find this difficult because you are on your own or have physical restrictions then we can map in a different way. You can create a drawing of your body on the large piece of fabric we sent you, or you can draw your map on another material, and we will reproduce it for you on fabric. Or if you want to represent your body in another way (perhaps by drawing a shape, or another image) you can do this too. We will discuss this in more detail later in the workshop.</i></p>
<b>Safety and Learning Agreement</b>	To collectively produce a safety and learning agreement	<ul style="list-style-type: none"> <li>• Introduce the activity: <i>As this is the first time we are working together we'd like to spend a little bit of time co-creating a Safety and Learning Agreement. This is a short document that will outline how we would like to work together, and what we can all do to make each other feel safe, comfortable, and supported during this workshop. In a moment I'll go around the group and ask everyone to contribute one thing they would like the group to do to make this process safe and supported.</i></li> <li>• If people are unclear of what is expected the facilitator should offer examples (e.g., respect people's privacy and do not relay anything fellow participants share during the workshop).</li> <li>• A facilitator should act as scribe and then put the text in the chat for everyone to see. Remember to save a copy of this Agreement to share again in workshop 2. (See main text of this paper for an example of a Safety and Learning Agreement).</li> </ul>
<b>Mindfulness Exercise</b>	To help participants	<ul style="list-style-type: none"> <li>• Introduce mindfulness exercise and reflective research questions. We stated</li> </ul>

focus on  
embodiment  
and their  
experiences

the following: *We now invite you to undertake a mindfulness exercise. It's called a 'body scan' and for some it can be a lovely way to relax, to check in with yourself, and to start thinking about your body and how it feels. However, if a body scan is not appropriate for you today then you can choose to undertake mindful observation of your environment. After we finish this process, we will ask you some prompting questions, I'll invite you to start thinking about your experiences of discrimination, exclusion or not feeling valuable or included. And I'll invite you to consider how these experiences made you feel.*

*OK, Let's begin. Remember, this is invitational, so if something I suggest doesn't feel right for you, please honour your own needs around that. It will go for approximately 10 mins.*

*I invite you to find a comfortable position – you might like to stand, sit or lie down. Please feel free to turn your video off if you feel more comfortable doing so. When you find a comfortable position, I'd like to invite you to still your body and to relax into the position you are holding. As you do this you might try to release any tension you may be holding on to – relax your shoulders, if you are sitting, rest your hands in your lap. I invite you to close your eyes, or you may choose to soften your gaze if closing the eyes does not suit you. I'd like to invite you to notice your breath. If you feel comfortable you might like to take a deeper than normal breath for a count of four, and then exhale for a count of four. Or simply observe the natural rhythm of your breathing as it moves in and out. Notice how you feel as you breath in and as you breath out.*

*For those of you doing the body scan, I now invite you to bring your attention to your body and how it feels. And for those who are doing the mindful observation start to bring attention to a particular spot in the room you are in. Remember as we go through this process other thoughts & distractions might enter your mind and that is okay. If this happens, just attempt to bring your attention back to your body/or spot.*

*I am now going to invite you to scan your body or your environment and consider what you notice as you do this. Notice what is happening in your body at this moment. How does your body feel as you rest against the chair, or floor? Do you feel heavy, or light? Do you feel still, or restless? For those observing space, consider the shapes, lines, textures of the surroundings do they bring up any personal connections to feelings? What are the types of patterns, shapes, colours that you see – do they evoke anything in you? For those observing their environment*

*you might like to explore these questions at your own pace as I guide the rest of the body scan. As we move through the scan, I invite you to notice how your body feels without judgement or self-criticism.*

*Now I invite you to bring awareness to the lower part of your body; perhaps consider your feet on the floor, or your legs against your chair, or your bottom and lower back against the chair or resting on the floor. You might like to bring your attention to any sensations you are feeling in these parts of your body – are you feeling weight, pressure, vibration, heat, or cool. Do you feel tension? Or stress here? Remember, if it feels uncomfortable focusing on a particular part of your body, or if you can't feel sensations in a specific part of your body then bring your focus back to your breathing and notice its pattern (in and out) and notice how the air feels as you draw it into your body and then exhale.*

- Guide participants through the body scan, inviting them to bring their focus to specific parts of their body (e.g. feet, legs, hip, stomach, back, arms, neck, jaw and head).

*And now back to those who have been observing their space, is there a place in your environment that makes you feel energised or helps you feel relaxed? Do you find yourself going back to an object or spot on the wall or in the room that makes you feel more at ease? I invite you to consider your whole body or whole room/space you are in.*

*I invite you to take some deeper than normal breaths if that is accessible to you right now. Bring awareness to the whole of your body. When you are ready, I invite you to open your eyes, or refocus them if they are still open. You might like to start moving your body in a way that will start to make you feel more aware of the space you are in. If you are lying down, I invite you to bring your body to a sitting position. Please start to draw your attention back into the group workshop space, perhaps taking a drink of water if you have one nearby.*

- Pose research questions. We stated the following: *As mentioned at the start of this workshop, we are undertaking this research so we can learn about your experiences of stigma, exclusion and discrimination. Research has shown that people who have lived experience of mental distress, disability or refugee background often experience these things and that this can affect health, sense of wellbeing, and access to care and support. Experiences of stigma, exclusion, and discrimination also happen on a spectrum – perhaps you do feel that you have experienced these things. Perhaps you don't feel you have. That is okay – we want to learn about all experiences. We also*

		<p><i>know that people with these lived experiences have ways of coping with and dealing with these negative experiences and we want to learn about these too. So, with all this in mind I'd like to invite you now to consider your own experiences of stigma, exclusion, discrimination, or marginalisation and then we will think about how you might like to represent these on your body maps. If you have not experienced these things, I invite you to reflect on the kinds of experiences you'd like to explore instead today – perhaps experiences that were challenging, or that were triumphant, or resilient? I'm going to ask you a series of prompt questions and I invite you to consider these in terms of your own experiences.</i></p> <ol style="list-style-type: none"> <li><i>1. What does exclusion/discrimination look or feel like to you?</i></li> <li><i>2. How does discrimination/exclusion feel psychologically, socially, physically?</i></li> <li><i>3. What is the impact of exclusion and discrimination for you?</i></li> <li><i>4. How do you cope with/challenge/resist discrimination and exclusion?</i></li> </ol> <ul style="list-style-type: none"> <li>• Remind participants that if they feel distressed, upset, or uncomfortable they should take a break, return to the mindfulness breathing exercise if that is helpful, or check in with facilitators if they need support.</li> </ul>
<p><b>Quick Drawing</b></p>	<p>To help participants get over any inhibitions or anxiety they have about drawing</p>	<ul style="list-style-type: none"> <li>• Introduce exercises: <i>With these reflections in mind, we are now going to begin to think of how we can visually represent these experiences and feelings. Before we start making our map on our fabric we are going to do a series of exercises to help us experiment with visual representation. We will do this so we can loosen up, get comfortable without materials, and get confident with drawing. Then we will think about how we might translate these onto our maps. It's important to remember that you are representing your own stories and experiences and there is no wrong or right way to do this. Art is about expressing your experiences, and so there's no good or bad in body mapping, just your own unique and valuable knowledge and experience. So, I know it can be hard, but try not to judge yourself, or what you are drawing. Just let yourself express and don't think about what you are doing in terms of good or bad or right or wrong. Please get your paper and marker pens (and any other materials you might have brought along).</i></li> <li>• Exercise 1 - Quick drawing exercise with eyes closed: <i>This is a super short exercise (just 45 seconds). This is an exercise we do with our eyes closed or averted from the paper and it's all about free artistic experimentation. Our aim is to play around with making expressive marks on paper – they might be lines, scribbles, shapes, whatever you feel like drawing in the moment. They don't need to be literal representations. Take your marker and prepare to draw on a piece of paper. I invite you to close your eyes now or to soften you gaze and bring your mind back to those prompt questions I just asked about your experiences of discrimination and exclusion. With your eyes</i></li> </ul>

		<p><i>closed (or averted from the paper) I invite you to draw something that expresses a feeling you have experienced as a result of exclusion or discrimination. Your time starts now [time activity]. Open your eyes, or bring your gaze to the paper: look at what you've drawn.</i></p> <ul style="list-style-type: none"> <li>• Exercise 2 - Quick drawing exercise with eyes closed: <i>Let's do another rapid drawing exercise. Find another space on your sheet or turn over the paper. Again, we will close our eyes or avert our gaze and we will take 45 seconds. This time I invite you to do a drawing that represents how your body felt at the end of the mindfulness body scan [timer].</i></li> <li>• Exercise 3 – Quick drawing with eyes closed: <i>Final rapid drawing exercise: bringing these two things together; our bodies and our experiences of discrimination or exclusion. This time take 1 minute; represent how your body feels when experiencing discrimination or exclusion [timer].</i></li> <li>• Invite participants to share their images by holding them up to the screen, or to discuss what they drew etc.</li> </ul>
<b>Visual Languages</b>	To introduce the next series of exercises	<ul style="list-style-type: none"> <li>• Introduction: <i>There are various types of visual approaches or languages you might like to use when representing your experiences in your body map. Our next few exercises will explore different approaches you might like to draw on.</i></li> </ul>
<b>Abstraction</b>	To support participants to experiment with different approaches to visualising their experiences. In these exercises the focus is on abstract or non-figurative depictions.	<ul style="list-style-type: none"> <li>• The facilitator should begin by sharing their screen to show examples of abstract art works, or body maps that utilise this visual language: <i>The quick exercises we've just done have used what we might call an abstract visual language, they don't literally represent something, they use mark making, shapes and textures. Abstract images can be a wonderful way to express how we are feeling or to represent experiences. This is because they are evocative, they can make us feel something, and they are open and can be interpreted in various ways, so people can read their own experiences into them. So, let's now experiment with abstraction a little more. Let's think again about experiences of discrimination and exclusion and how they made you feel. Remember if you feel upset at any point thinking about this feel free to tell us, or private message us, or take a break etc.</i></li> <li>• Exercise 1 – Lines: <i>Let's start by thinking about lines – how might lines be a good way to represent the feeling or experience you want to capture? For example, I'm thinking about an experience I had that made me feel anxious and for me anxiety is like a knot in my gut. So, If I wanted to draw that I might draw lots of lines coiling around each other. I'd like to invite you to experiment with lines; you might scribble lines, you might overlap or intersect lines, you might draw a series of long lines. Let's spend 1 minute doing this [timer].</i></li> <li>• Exercise 2 – Shapes: <i>Now let's think about shapes; are there shapes or</i></li> </ul>

		<p><i>patterns that might be expressive of your experiences? For example a series of jagged lines, or triangles could represent tension or fear, or a circle might express feeling open. Let's spend 1 minute playing with shapes and patterns [timer].</i></p> <ul style="list-style-type: none"> <li>• Exercise 3 – Colour: <i>Now let's think about colour; look at your markers. Do the colours have associations for you? Spend 1 minute drawing with the colour that best represents your experience [timer].</i></li> <li>• Exercise 4 – Play: <i>Finally: look at all the drawings you made when your eyes were closed and in these last quick exercises. What do you like? What might you like to use again? Pick some shapes/forms/colours/patterns that resonate with you. And spend 3 minutes now, copying, replicating, or playing with these forms [timer].</i></li> <li>• Invite participants to share their images by holding them up to the screen, or to discuss what they drew etc.</li> </ul>
<p><b>Representation and Symbolism</b></p>	<p>As Above</p>	<ul style="list-style-type: none"> <li>• The facilitator should begin by sharing their screen to show examples of representational and symbolic art works, or body maps that utilise this visual language: <i>Another approach you might like to use is what could be called a representational visual language. That is literally drawing something that is recognisable. For example, some people have talked about how discrimination and exclusion feel like being shut out, or left out. So, if you wanted to take a representational approach to depicting this you might draw a closed door, or a fence, or a box.</i></li> <li>• Exercise 1 – Experiment: <i>I invite you to think about your experience of exclusion or discrimination – Consider what it felt like? How would you describe the feeling? How might you draw this feeling in a representational way? I'd like you to take 2 minute to do this [timer].</i></li> <li>• Exercise 2 – Symbols: <i>Another approach is to play with symbols: And in a way we've already started to do this, because we are using images to represent or symbolise our feelings. But we also have access to lots of different symbols in daily life; heart (to represent for example love or emotion, or the centre of ourselves). Other common forms: Star, arrow, peace sign, signs for stopping, going, barriers, religious symbols. Consider: what does discrimination and exclusion feel like? And how might you represent that symbolically. For example, perhaps it's a broken heart, perhaps it's a big cross representing no entry? Spend 2 minutes drawing this [timer].</i></li> <li>• Exercise 3 – Places, people, things: <i>Another way to be representational: draw yourself at a particular place, or in a particular situation where you felt excluded or discriminated against. Or draw a place, thing, person, event that reminds you of this experience. Now, think about a situation, place, experience - draw this for 3 minutes [timer].</i></li> <li>• Invite participants to share their images by holding them up to the screen, or to discuss what they drew etc.</li> </ul>



<b>Final Creative Exercise</b>	To consolidate learning from previous activities	<ul style="list-style-type: none"> <li>• Introduce final exercise and explain how it connects to your research aims. We did the following: <i>In the last exercise we asked you to reflect on how it feels to experience exclusion and discrimination. But now I would like to invite you to think about how you have coped with or combatted discrimination and exclusion. What are your coping strategies? What helps you when you have experienced discrimination/ exclusion? How do these coping strategies make you feel? Where in the body do these feelings arise? If you have not experience discrimination/ exclusion then you might like to think about the things that bring you comfort, joy and a sense of safety.</i></li> </ul> <p><i>We're going to run through some drawing exercise to help you think through these ideas.</i></p> <ul style="list-style-type: none"> <li>• Writing activity: <i>First, I invite you to think about things that help you to cope with experiences of discrimination and exclusion. This may be things like family, friends, pets, support systems you access, exercise, nature, music, hobbies etc. I invite you now to take 2 minutes and write as many of these things down as you like [timer].</i></li> <li>• Item on your list - abstraction: <i>Working with items on this list we will now practice visually representing these. Consider the list you made, and now I invite you to pick one item on this list, just the first thing that leaps out to you, or that feels particularly significant. I now invite you to represent the thing you've selected using an abstract image. Spend 2 minutes doing this [timer].</i></li> <li>• Item on your list - Representation: <i>Look again at your list and select a different item. I now invite you to spend 2 minutes drawing this thing, but this time using a representational image [2 mins timer].</i></li> <li>• Item on your list - Symbolism: <i>Now consider your list again and chose another item. I invite you to draw this thing using a symbolic image [2 mins].</i></li> <li>• Ask participants to hang on to these images, as next week we will start to think about how to add these to our maps.</li> <li>• As above – offer supports to participants and see if anyone wants to share what they've created.</li> </ul>
<b>Body Shapes and Poses</b>	To get participants thinking about how they want to represent their bodies	<ul style="list-style-type: none"> <li>• Logistics of mapping online: <i>As you will have seen from the images we've shown you; makers of body maps traditionally trace their bodies onto their base-material and then draw in and around these shapes. If we were altogether, we could trace each other's bodies onto our fabric – but this isn't possible – so there are a couple of ways we can approach creating our outlines:</i></li> </ul> <ol style="list-style-type: none"> <li>1. <i>Do you have someone who you live with, or who you are close to who you would feel comfortable asking to trace your body onto your map? If this is the case, we will ask you to do this during the week before our next workshop.</i></li> </ol>

		<p>2. <i>If no, would you like to draw your own body onto the fabric?</i></p> <p>3. <i>If no, draw it on a smaller scale on a piece of the fabric or a piece of paper?</i></p> <p>4. <i>In the latter two instances you might decide to draw your body as an outline or stick figure, or you might choose a shape or a form or a symbol. We can also provide you with a pre-drawn outline to work with.</i></p> <ul style="list-style-type: none"> <li>• Ask people about what is possible/ what their preference is.</li> <li>• Choosing our body shape: <i>If you are going trace your body: then I'd like you to consider the following: What would you like your body shape to convey? You can focus on emotions that you'd like to portray through your body posture. Do you want it to be a strong, playful, elegant, joyous, or majestic, curled up, tucked in? It's up to you how you would like to present your body in this drawing.</i></li> </ul> <p><i>If you are going to draw your own body: Take a piece of paper and start to sketch out a shape – you can start with a stick figure; arms open, legs hip width apart, curled up, tucked up etc.</i></p> <p><i>Representing your body using a symbol or a shape: What shape/form would you like to use? For example, you might think of your body as a whole and so use a circle. Or you might think of your body as the thing that is the home to your emotions and feeling, so perhaps you'll sketch the shape of a house.</i></p> <p><i>Your homework is to think about how you want to do this; and perhaps start creating an outline.</i></p>
<p><b>Considerations for Next Session</b></p>	<p>To sign post things to be considered before next session</p>	<ul style="list-style-type: none"> <li>• Things to think about for next week       <ol style="list-style-type: none"> <li>1. <i>Consider what you drew in the exercises today. Which ones do you like? Which ones might you use on your map? Where might you place them?</i></li> <li>2. <i>Through the week you might like to consider if you want to include any writing on your maps? Perhaps you might like to add a personal slogan (e.g., a statement, a saying, a poem, a song, a prayer, something you say) that describes your philosophy of life or your current thinking about your life. Where would you like to place this slogan on the map? We will discuss this more next week and do some exercises relating to this.</i></li> <li>3. <i>Maps will be created on fabric. Think about how you might like to exploit this medium: you might like to sew on other piece of fabric, embroider things, cut pieces out of the fabric etc.</i></li> <li>4. <i>You might also like to use the glue we sent through to glue cut out images, or photographs, or other materials onto your map. If you want to use personal photographs feel free to do so, although remember that if you consent to us sharing these maps later, others will see these images – so it's best not to use any images you would prefer to keep private.</i></li> </ol> </li> <li>• Explain that the next session will begin with a 'found object exercise' in</li> </ul>

		<p>which we use an object they have brought with them to further explore the ideas and experiences they want to represent on the body maps. Ask participants to bring an object that represents themselves and/or their experiences: This can be any object or thing that sparks their interest: it might be a special object that they have at home, something they have found on the street (e.g., a flower, or something discarded), or an everyday item that they have in their wallet. In our next workshop we will use these objects as part of a mindfulness activity, to help participants to think about what they would like to include on their maps.</p> <ul style="list-style-type: none"> <li>• Remind participants of the date and time of next session.</li> </ul>
<b>Closing the Session</b>	To check in with participants and share any final reflections	<ul style="list-style-type: none"> <li>• Check-in with participants: ask if anyone would like to share how they are feeling, or share any reflections they have about the workshop process.</li> <li>• Ask participants if there is anything that came up for them during the workshop that participants would like to debrief about or discuss.</li> <li>• Go around the group and ask everyone to commit to one act of self-care before the end of the day (if they can). For example, read a book, watch a show they enjoy, have a cup of tea, meditate for 5 mins.</li> </ul>

## SESSION 2 (3 hours with breaks)

Step	Aim	Activities and <i>example script for facilitators</i>
<b>Introduction</b>	To welcome participants	<ul style="list-style-type: none"> <li>• Acknowledgement of Country.</li> <li>• Thank participants for their attendance and outline activities to be undertaken in the session: found object exercise, filling your map, devising a slogan.</li> <li>• Remind participants the session will be recorded.</li> <li>• Remind participants of informal nature of sessions and re-circulate safety and support information, and the Safety and Learning Agreement written in session 1.</li> </ul>
<b>Check-in</b>	To provide participants with the opportunity to share anything they'd like the group to be aware of	<ul style="list-style-type: none"> <li>• Invite participants to check-in as they did last week.</li> <li>• Invite participants to share any reflections or feedback regarding the last session e.g. <i>Before we start, I invite you to take a moment to reflect on what the last session was like for you. How did you feel after the workshop? Did anything come up for you during or after the workshop that you would like to tell the group about? Or, does anyone have any comments, suggestions, or questions about the last workshop, or about our workshop today? Is there anything that we need to change to make things work better or more smoothly? What do you need to feel supported? If you think of something later, feel free to let us know via email or phone.</i></li> </ul>
<b>Body Outline</b>	To find out if participants	<ul style="list-style-type: none"> <li>• Reminder: <i>You might remember that last week we asked you to trace or draw your body onto the fabric, paper, or another material. How did everyone go</i></li> </ul>

	<p>created a body outline</p>	<p><i>doing this?</i></p> <ul style="list-style-type: none"> <li>• Thank participants for undertaking this task and ask them to describe the pose they chose to use and why (if they feel comfortable doing so).</li> <li>• Find out how participants did this e.g., on the fabric? On paper? etc.</li> <li>• If this task <u>has not</u> been completed let participants know that when other group members begin to draw on and decorate their maps: <i>we will assist those who haven't put body shape down to do this in a form they choose</i> [offer to meet these participants in a break-out room to discuss options for tracing – see discussion in Session 1].</li> </ul>
<p><b>Exercise: Object-reflection</b></p>	<p>To invite participants to think reflectively about the experiences they'd like to represent on their map.</p>	<ul style="list-style-type: none"> <li>• Introduce Exercise: <i>You might remember that last week we asked you to bring along an object that sparked your interest and that connected to, or reminded you of, your life and experiences. We will now undertake a reflective mindfulness exercise with this object. The aim is to help you think more about what you want to share in your body maps. There's research that has shown that reflective engagement with objects can be a productive way to think about, and recall, our experiences and life stories.</i></li> <li>• Make sure that everyone has got an object. If they have not, ask them to take a few minutes to go and collect one. Remind participants that this can be anything they might like to reflect on or share, for example it might be something special (a gift, a treasured item, a souvenir that reminds them of a trip), or it might be an ordinary/everyday object.</li> <li>• Exercise: <i>I now invite you to find a comfortable position where you can take your object in your hands if possible. Before we start considering our objects, let's take a moment to settle and to get centred. We will undertake another mindfulness activity, as with last week if it is uncomfortable to focus on breathing or your body, you might instead like to undertake some mindful observation and bring your attention to the room you are in. I invite you to close your eyes or to soften your gaze. Let's spend a minute or so just steadying our breath: breathing in deeply, taking a beat, and then exhaling deeply. I invite you to bring awareness to the rhythm of your breath. You might bring your attention to the cyclical pattern of your breath as you draw air into your lungs and then release it. I invite you to take this time to check in with yourself and consider how you are feeling in your body. Are you holding tension anywhere? If you are, then on your next exhalation you might like to think about trying to let go of that tension. You might like to soften your shoulders, relax your hands, notice your jaw and release any tightness there. I now invite you to open your eyes or refocus your gaze and to gently bring your attention to the object that you brought with you. I am going to ask you to consider some prompt questions about this object. Please feel free to jot down any thoughts that come to mind, or you might prefer to just contemplate these in your mind. After these prompt questions I will ask if you'd like to share your reflections if you feel comfortable doing so.</i></li> </ul>

		<p><i>Let's start by thinking about how you might describe this object: What is your object? Where is it from? How do you come to have the object?</i></p> <p><i>Let's now think about the look and feel of the object. You might like to hold or touch your object while considering this. How does it feel in your hand, does it have a particular texture, or feeling? For example, is it light, or is it heavy? What does it look like? Does it have a scent or aroma? How does the look and the feel of the object make you feel? Does it impact the way you engage with or use the object?</i></p> <p><i>I'd now like to invite you to think a little about what the object means: What made you bring this object along today? How does holding, looking at, or interacting with the object make your feel? What does your object represent? How does it connect to, or reflect your identity or experiences? Does the object remind you of a specific, place, time, person, experience?</i></p> <p><i>Reflection and Discussion: If you feel comfortable, please introduce your object to the group. You might like to describe what your object is, where it comes from/how you came to have this object, your reflections about the object and what it symbolises. Remember you don't need to share anything you are uncomfortable discussing; you can choose how much to share. Thank you all for sharing your ideas, reflections, and stories.</i></p> <p><i>Art Activity: I'd like to invite you to take a moment to think about what you shared. Would like to depict or represent any of these things on your body map? If yes, how might you draw or represent this? Let's take 2 minutes to practice drawing one thing that came up for you as you explored your object. Or you might want to draw the object itself and use it as symbol on the map [timer].</i></p>
<p><b>Starting to Fill Map</b></p>	<p>To assist participants to decorate their maps</p>	<ul style="list-style-type: none"> <li>• Invite participants to share what they've drawn.</li> <li>• Orientation: <i>We're going to begin to fill in your body maps with some of the symbols and/or images that you created in our last workshop, or new images. We also have scraps of fabric that you can chop up and glue or sew on, so you can experiment with collage if that is something you would prefer. You might also like to bring in other materials you have around the house (like paint, fabric, photos, cut outs etc). Remember that there are ways to fix anything you are not happy with including by covering something with colour, or fabric. So, don't put too much pressure on yourself. Just experiment and explore creatively.</i></li> <li>• Reminder (why we use form of body/body map): <i>We use the form of the body map to acknowledge that you are depicting your own lived experiences, that</i></li> </ul>

*have happened to you as an embodied person in the world.*

- *Starting to Map: I invite you now to get into a comfortable position so you can access your map and decorate it. You might prefer to spread the map out on the floor, or place it on a table, or stick it to a wall with painter's tape or adhesive putty. You can turn off your camera if you prefer, whatever is comfortable.*
- *Your task now is to fill your body map – using it to represent any experiences, ideas, or issues you'd like us to know regarding your experience of exclusion or discrimination and the way you've managed or coped with these experiences. You might also like to represent positive experiences, or times when you have felt empowered, included, seen and understood. It's your map and as we've said before there is no right or wrong here. If you already know what you'd like to do, please get started whenever you are ready. If you are not sure, I'll offer some suggestions about how you might like to begin now, but please feel free to work as I talk.*
- *If you are not sure where to begin you might like to consider the preliminary drawings we created together in our previous workshop. An easy way to get started is to pick any image from these works that you like and start to draw these on the map.*
- *Another approach: You may also like to begin by thinking about the internal and external in relation to your body and your body map. You can decorate the inside of the body shape, and you can also decorate the outside. You can make choices about how you do this. For example, you might use the inside of your body shape to represent your inner thoughts and feeling, or your personal experiences. The outside might be where you represent things external to you: your family, community, health care providers or support systems. Or you can choose to use these sections of the map in different ways, it's up to you.*
- *Prompts for above approach: If you do want to approach your map by thinking about the inside and the outside of the body you might like to consider the following prompt questions:*
- *What do you feel when experiencing discrimination and exclusion? Where do you feel this in your body? Would you like to draw a symbol or image on this part of your body to represent this experience?*
- *I invite you to consider how you've coped with, rejected or combatted feelings of discrimination and exclusion. Does your management of feelings related to discrimination and exclusion come from within? Or are there external forces that help you to manage? Again, where might you visually represent these in or around your body?*
- *Set timer: I'll invite you now to take about 15 minutes to start filling in your map.*
- *Remind Participants of the following:*
- *if anyone has any questions don't hesitate to call on us to talk through ideas as we're here to help you.*

		<ul style="list-style-type: none"> <li>• <i>If you feel uncomfortable at any point, or if you feel anxious thinking about your experiences, you can stop and take a break at any point. Please also let us know if you need any assistance if you feel upset or uncomfortable.</i></li> <li>• Ask participants if they are comfortable with facilitator playing music while the group is working. If yes, invite participants to contribute music suggestions, or play predetermined music. We have found unobtrusive classical music works well e.g., piano-based works by Claude Debussy, Erik Satie or Phillip Glass, or meditative orchestral music by Max Richter.</li> </ul>
<b>Using Text</b>	To explore the use of text	<ul style="list-style-type: none"> <li>• Introduce the task: <i>Please feel free to keep working on your map if you are on a roll. Otherwise, I'd like to invite to you take a moment to consider if you would like to include any writing on your map. If yes, I invite you to undertake a guided writing exercise to assist you in creating your slogan. If you would prefer not to include any written words, feel free to keep working on your map.</i></li> </ul> <p><i>I'd like to invite you to write down the first 3 words that come to your head to describe your experiences of discrimination and exclusion. Don't over think it, just write down whatever comes into your head, be intuitive.</i></p> <p><i>Now, we'd like you to write another 3 words that come to your head when you think of the ways that help you to deal with these experiences. You might like to use some or all of these words to make a sentence of some kind. This can be in any format you wish; a poem, or the words strung together in a sentence. Or perhaps you might like to simply write these words on different parts of your map? If those words don't resonate with you, you may like to consider particular song lyrics that you like, or quotes from novels that you like, or even just a phrase that comes to mind when you think of who you are as a person, and how your experiences have shaped you. The research team are on hand to look up any quotations for you while you are working.</i></p> <ul style="list-style-type: none"> <li>• Ask participants if they would like to share the words or slogans they are considering using. Direct participants to add text to map, or to keep filling out their maps in other ways for another 15 mins.</li> </ul>
<b>Progress Check</b>	To bring the group together to share their work in progress	<ul style="list-style-type: none"> <li>• Ask participants how they are progressing and if anyone would like to share what they have done so far, either by describing the map, or showing on screen. If anyone is feeling stuck remind them to think again about the preparatory drawings, the writing exercise, or the mindfulness activity connected to their object. Offer breakout room session to participants who want to talk through things one-on-one.</li> </ul>
<b>Further Map Work</b>	To continue with map adornment	<ul style="list-style-type: none"> <li>• Depending on how long previous activities have taken, invite participants to work on decorating their maps for another 15 to 45 minutes (build in progress check sessions during this time if appropriate). Remind participants what time the workshop session will conclude and let them know they can continue</li> </ul>

		working on their maps after the session finishes if they want to.
<b>Wrap-up</b>	To explain next steps in the research project	<ul style="list-style-type: none"> <li>• Ask participants how progress on their maps is going</li> <li>• Ask if anyone would like to share anything that came up for them as they were creating the maps.</li> <li>• Describe next steps: <ul style="list-style-type: none"> <li>○ <i>Feel free to continue working on your maps if you haven't yet finished.</i></li> <li>○ <i>The next step in our process is that we would like to interview you about your map to learn about what you have created. We will use this interview to help answer our research questions. We will also use the interview to create a narrative statement that will accompany your map when we share our research data, and be displayed with it when we exhibit it. Or you can write your own narrative statement if you prefer. We will do this interview at a time that is convenient to you and we will do it online or over the phone depending on your preference.</i></li> <li>○ If appropriate you can set up interviews during the workshop, or simply flag that you will follow up with participants individually after the workshop closes.</li> <li>○ <i>Before we do our interview we will ask you to take some photographs of your map and share them with via email. You can take photographs with your camera phone, or a digital camera.</i></li> <li>○ <i>Ways to photograph the maps: Photograph your map on the floor, or, on a table. Or you can stick it up on a wall with adhesive putty. Please photograph the whole map, and any details you would like us to take a note of.</i></li> </ul> </li> </ul>
<b>Check-out</b>	To check in with participants and to invite them to share any final reflections	<ul style="list-style-type: none"> <li>• Check-in with participants: ask is anyone would like to share how they are feeling, or any reflections they have about the workshop process.</li> <li>• Ask participants if there is anything that came up for them during the workshop that participants would like to debrief about or discuss.</li> <li>• Go around the group and ask everyone to commit to one act of self-care before the end of the day (if they can). For example, read a book, watch a show they enjoy, have a cup of tea, meditate for 5 mins.</li> </ul>