

Arts-Based and Body Mapping Methodologies

Body Mapping with Indigenous Populations							
Article	Method	Participants	Data Collection	Analyses	Results	Limitations	Notes
Dew et al., (2019)	Arts-based method of body mapping was used - "visual storytelling" to aid in more diverse forms of communication or possibly to overcome lack confidence in participants. Created a full body outline, later filled with images, words, colours etc. expressed by participants. Participants are also asked to make a written account with semi-structured questions.	30 participants	1) Visual images (photos of the body map) 2) Testimonia 3) Field notes	Used qualitative data software (NVivo11) to code the visuals. Other authors coded the testimonia and fields notes using thematic analysis. The overarching theme in the paper was "Sense of Self," the codes or sub-themes were insight, motivation, and agency. Authors notes that participants used twice as many symbols than text.	Results showed that themes were further disaggregated by "enablers/barriers" and things that were "helpful/unhelpful" to them. Authors found that the body-mapping activity helped to gain insight on individuals with disabilities "sense of self".	Only 1 Australian state was used, unsure if able to generalize findings from this data. People with more complex needs were excluded from the study.	*This study was conducted with individuals who were identified to have moderate to mild intellectual disabilities - some participants were identified as Aboriginal & Torres Strait Islander. This paper discusses self/body autonomy of individuals with disabilities, we may see a parallel with Indigenous women within the incarceration system in Canada (as both groups are essentially controlled by the state and are not provided bodily autonomy).
Dew, McEntyre, &	Adaptation of individualist method of body	5 Aboriginal communitie	Took photos of maps drawn by the		Adaption of individualistic body mapping to	Possible limitation includes not fully understanding	*This article developed strategies from body mapping to extend to deal with community

Arts-Based and Body Mapping Methodologies

<p>Vaughan (2019)</p>	<p>mapping to community mapping (i.e., small groups of up to 8 individuals, their families, support workers) to account for a collectivist community perspective. Participants take a blank piece of paper and draw features of their community – including "maps focused on the strengths, resources, services and supports of the community and encompassed local history, values, traditions and stories to create a visual representation of each community's identity,</p>	<p>s within New South Wales, Australia; Consulted with Elders of community on how to approach arts-based research.</p>	<p>participants for analysis and left the physical maps to allow the communities discretion with their creations.</p>		<p>a collective one was successful, creative, and an open way for outsiders to understand the perspectives of Indigenous peoples.</p>	<p>certain elements within the drawings, as some researchers were not Indigenous.</p>	<p>mapping – specifically with aboriginal participants with disabilities in AUS.</p>
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Arts-Based and Body Mapping Methodologies

	connections and sense of place related to being an Aboriginal person with disability" (Entyre et al., 2019, p.2).						
Kenny, B., et al (2019)	<p>Multi-level socioecological framework (SEM) used as an analytical lens.</p> <p>Qualitative approach: Body mapping exercise and semi-structured interview.</p>	22 adolescent mothers (15-19) from the Tompoun and Jarai indigenous population groups in north-eastern Cambodia.	<p>Body mapping: Mapped outline of female body on a piece of paper and participants were asked to draw the female reproductive organs on the map, as well as explain their drawings. The second exercise examined participants understandings of their menstrual cycles.</p>	<p>Semi-structured interviews were analyzed using thematic analyses. Body maps were visually examined.</p> <p>The 4-step analysis process is detailed in Table 4 of the publication.</p>	<p>Participants demonstrated limited sexual-reproductive health knowledge in areas related to reproduction, fertility, and pregnancy.</p> <p>Key themes were then mapped onto the socioecological model.</p>	Multiple languages, information can be lost.	<p>Body mapping was noted as the “best qualitative data collection method” to employ in this context due to its potential to transcend barriers such as language and culture. As well, it gave participants a voice on topics such as female health outside of the spoken language.</p> <p>It is also applicable to our study, where it may be difficult for participants to verbalize their experiences, particularly if they are traumatizing or of a sensitive nature.</p>

Arts-Based and Body Mapping Methodologies

			<p>Semi-structured interviews: Guide with open-ended questions developed prior to study and pilot tested. Flexibility to ask additional questions.</p>				
Lys, C. et al. (2018).	Body mapping within Fostering Open expression Among Youth (FOXY) educational intervention, and a research data collection tool.	41 female participants (13-17 yrs) in six communities in the Northwest Territories. 90% self-identified as Aboriginal or Indigenous. 7 female peer leader staff (4	4 sources of data included: 1) Body maps with 8 visualization prompts and 2) semi-structured interviews with participants 3) Written reflections from staff re: utility and effectiveness of mapping	Transcribed participant interviews verbatim, removed identifiers. Analyzed using thematic analysis. Codes emerged during transcription and potential themes were gathered, then thematic map created. Themes were defined. Pilot testing for	Reported using 32-item checklist for reporting qualitative research (Tong, Sainsbury, & Craig, 2007). Evaluation indicated the method was a valuable educational intervention, facilitating introspection, personal connectedness,	Some participants found it difficult due to lack of creativity or emotional discomfort. Threats to methodological rigor were identified and discussed, as well as ways to address these concerns (I.e., using overlapping data collection methods,	Body mapping can be used to facilitate conversation around challenging topics (see references in article). Participants provided a list of mental and sexual health resources to take home. Participants identified power symbols to focus on their strengths. I enjoyed the focus on strengths in this study, to mitigate focusing on only negative experiences. Body mapping was noted to help shift power dynamics

Arts-Based and Body Mapping Methodologies

		self-identified)	4) Descriptive field notes from lead researcher	interviews was conducted with 6 youth participants.	realization of meaning, processing of emotions. Group debriefing was regarded as important by the facilitators. For those that did not participate, peer leaders had separate discussions.	triangulation, peer debriefing).	between the researcher and participants. This can be useful to note in our proposal.
Lys, C. (2018)	Body mapping component of FOXY intervention.	41 female participants (13-17 yrs) in six communities in the Northwest Territories. 90% self-identified as Aboriginal or Indigenous. 7 female peer leader staff (4	Participants completed body mapping within a group setting. The lead researcher took field notes during and after the FOXY intervention. Participants were asked to complete an interview with a researcher one-on-one.	Analyzed using ATLAS.ti Mac software for thematic analysis that was data driven (I.e., themes not identified in advance). Process same as above study.	5 themes for coping strategies were identified via body mapping. These included: 1) Grounding via nature 2) Strength via culture 3) Connection to God/religion 4) Expression via art	N/A	Overall, body mapping seemed to be a good catalyst for participants to talk about their mental health difficulties, as well as highlight their strengths. This article discusses body-mapping as a trauma-informed approach, which may be useful to reference in our study.

Arts-Based and Body Mapping Methodologies

		self-identified).			5) Social supports		
Morton et al., (2021)	<p>Body mapping workshop and conversational interviews.</p> <p>Part of larger project in Saskatchewan; The Gordon Tootoosis Nikaniwin Theatre attempt to provide cultural and artistic opportunities to Indigenous youth – the program under which this took place is called Circle of Voices (COV).</p>	<p>10 participants (ages 18-24), 6 females and 4 males, self-identifying as Nêhiyaw Plains Cree (n=6) and Cree (n=4).</p>	<p>Observation on COV sharing circles, a series of data collection events were structured in three rounds to explore evaluation objectives and ensure sustained contact and follow-up with participants.</p> <p>Round 1 of interviews (before final production); 2-day body-mapping workshop (after final production); and round 2 interviews (6</p>	<p>Two broad themes – silence and absence.</p> <p>Analysis of the body-maps and the experiences of the youth creating the maps and essentially "classified" each interaction under three more specific themes: 1) Ethics of non-interference, 2) Inner-workings of quietness, 3) Ceremonial practices of self-work</p> <p>*Note: Not all participants joined the interview process</p>	<p>Some participants enjoyed it, others thought the experience was weird.</p> <p>An important result of this finding was that the methods employed in the paper worked on "voice-giving" and "silence-seeking".</p>	<p>Limitations exist with the "problem of voice" – that is, inability or difficulty for participants to illustrate (body-map) or verbalize (oral stories) "structures of personal visual-narratives" – these experiences were complex, leading to obstacles for reflection.</p>	<p>"I didn't really have specific feelings about it except I didn't feel like there was a point of doing it, not until I got into it. It was pretty neat, I found myself kind of tearing up every now and then. I was always in such deep thought."</p> <p>Possibly be one of the themes we may want to highlight specifically in references to lack of social and societal space given to Indigenous women to reflect on various forms of violence, trauma, or even experience expressed on their bodies</p>

Arts-Based and Body Mapping Methodologies

			<p>months after workshop).</p> <p>Questions developed to explore life histories of youth, experiences in COV, and perspectives on wellness and resilience.</p>				
Senior, K., et al (2014)	Group discussions, interviews, and body mapping with scenarios.	<p>171 young people (100 women, 71 men) between 16 and 25 years from Northern Territory, Western and South Australia.</p> <p>88 identified as Indigenous.</p>	<p>When body mapping, presented with a range of hypothetical scenarios and asked to depict the body to represent the feelings of the characters.</p> <p>Note: Body mapping was always used with younger, school-based populations, while the</p>	Body maps + transcripts from discussions during mapping exercise. Key themes extracted.	Several key themes emerged related to young people’s sexual health knowledge.	N/A	This study was much less individually focused and strengths-based, rather, it aimed to examine participants’ understandings and knowledge. It did not utilize body mapping with older youth, as they were viewed to be better equipped to discuss scenarios without the need for a catalyst.

Arts-Based and Body Mapping Methodologies

			<p>older, community-based groups did not utilize it, “as they were able to engage in thinking about and providing rich detail of the character’s experiences without needing the body mapping exercise”.</p>				
Wallace, H. J., et al (2018).	Body mapping and focus group discussions.	67 men and 40 women in four districts of Timor-Leste in Southeast Asia.	<p>Used decolonizing and qualitative methodologies .</p> <p>Used body maps to ask participants to draw perceptions of the reproductive system, where</p>	<p>Visually examined the body map and combined this examination with the verbal explanations to clarify any misconceptions.</p> <p>Examined maps, created a list of terms, and formed tables representing</p>	<p>Results depicted participants knowledge of reproductive anatomy and physiology as limited; body mapping “provided an effective conduit for teasing out Indigenous perceptions”.</p>	<p>Method may be viewed as ambiguous due to its flexibility.</p> <p>Due to cultural barriers, unable to explore or understand certain concepts, with certain terms unable to be explained.</p>	<p>“Body mapping may be empowering for participants, potentially ‘giving a voice’ to previously silent, marginalized populations (Victoria & Knauth, 2001).</p> <p>Outlined two separate “streams” of body mapping: anthropological and therapeutic. This study used the anthropological stream.</p>

Arts-Based and Body Mapping Methodologies

			<p>a baby grew, and any known methods of contraception.</p> <p>Discussed their drawings with facilitators in an iterative and open-ended style.</p>	<p>participant perceptions.</p>	<p>Detail on body maps did not always correlate to the extent of knowledge; this was elaborated on verbally.</p>	<p>Risk of overinterpretation.</p>	<p>I liked the adoption of the “Two-Eyed Seeing Approach” in this study.</p>
Yuen, F. (2016)	<p>Body mapping and collage.</p>	<p>8 Aboriginal women and an art therapist at Minwaashin Lodge.</p>	<p>Collective witnessing of body maps in a group setting.</p> <p>Materials for the collage were photos of body maps. Collages created to respond to series of questions (I.e., What is healing for Aboriginal women?)</p>	<p>Questions and analyses of the art were happening alongside its creation. Interviews conducted post-workshop, as needed.</p>	<p>Doing analyses as the art was happening was a good way to keep people engaged in the project the whole way through. Having a collective and individual project helped to give more insight into the research.</p>	<p>N/A</p>	<p>Noted that this study was not meant to provide a detailed “how to” on conducting an arts-based workshop with Aboriginal women.</p> <p>Referred to Butler-Kisber's text for a more detailed account.</p>

Arts-Based and Body Mapping Methodologies

Body Mapping with Incarcerated Populations

Article	Method	Participants	Data Collection	Analyses	Results	Limitations	Notes
Donelle & Hall (2016)	<p>Body mapping, 4x a week for 2 weeks</p> <p>Session duration of 120 minutes (about 2 hours), and the same 2 female researchers from the project joined.</p>	<p>6-12 participants, videoed sessions with participants' consent.</p> <p>Inclusion criteria for participants included 18+ years of age, at least 2 weeks in detention center (9 women participated).</p>	<p>Data collection happened alongside analysis – "an interactive process with participants wherein researchers used validation, clarification, reflection interpretation, and observation to ensure common understanding of shared insights" (p. 334).</p>	<p>Analysis utilized field notes and transcript acquired in the sessions, focusing on key terms and repeated phrases. Codes were "informed by concepts generated from Nutbeam's (2000) health literacy typology, feminist critical care theory, and participants' feedback during focus groups and was reviewed and revised during research team meetings" (p.334).</p>	<p>Data showed that the central was related to "barriers and facilitators to health resources was contingent on either being detained "inside" or residing "outside" of the incarceration setting, with the subthemes of (i) experience of health and (ii) access to health information and services." (p.335)</p>	<p>Participants were selected by a third party with their own subjective exclusion and inclusion criteria. Anonymity and confidentiality were negatively impacted because it was videoed where staff could see it.</p>	<p>*Note: They are looking at detention centers in this study.</p>
Hulley & Young (2022)	<p>Body mapping i.e., "full size images that visually represent the artist's experiences" (p.3).</p>	<p>5 male residents at a category B prison.</p>	<p>The data collection was done through each participant's recorded 'testimonio'.</p>	<p>Analyses highlight the paradigm between the narration of self – "pre-offence versus court imposed".</p> <p>Patterns found in the analysis</p>	<p>Positive experience for the participants: they enjoyed speaking freely and expressing emotions more easily than words. For some</p>	<p>The researchers had limited space on the paper meaning we were not able to view quotes from all testimonials or each participants' body map.</p>	<p>*Note: This study is focused on male perpetrators in the UK.</p> <p>Most of the people convicted of murder were people of colour, which is an interesting intersectional aspect. Out of 5 study participants, almost half</p>

Arts-Based and Body Mapping Methodologies

	Participants asked to reflect upon 2 main elements: "A) who they were prior to the offence, b) how they were depicted during their trial" (p.3).			highlight that despite the conviction of murder for both defendants, they highlighted their "essential goodness", such as portraying "powerful visual [that] emphasize their decency, kindness, leadership, and sense of humour" p. 5	participants, the maps allowed them to show how they see themselves to staff members.		are people of colour under the age of 20.
Silva-Segovia (2016)	Body mapping methodology	Primary focus on 1 participant, Satu, chosen for intersectional experiences in reference to gender, ethnicity, and class. The broader study was conducted with a group of women.	Data collection was conducted across 10 sessions for approx. 2 hours, focusing on different aspects of the artwork. Session 1: Introduction, session 2,3,4: Biographical notes	Theme for the analysis included: narrative, graphic, and projective (more detailed analysis p. 103).	For this section, they deeply explore the reflection upon different features such as face, mouth, and hair. Importantly, Satu's bodily experiences and her role as a mother were featured.	The study attempted to feature intersectionality, they were unable to do it in a comparative manner in reference to other cultures and cases. Additionally, they note primarily focusing on her face, not including other maternal/bodily experiences.	*Note: This study focuses on one Indigenous woman in Chile convicted for drug trafficking. This article has very interesting theoretical foundations in reference to Goffman (i.e., deep analysis of language) and understanding the idea of the face (what it represents for others versus what it means for the participant). "The use of body mapping is proposed as an emancipatory perspective that facilitates understanding the pain and suffering of women in prison, with a feminist approach ...

Arts-Based and Body Mapping Methodologies

			<p>Session 5: "time and freedom related to the body and biographical prints</p> <p>Session 6: Body mapping structure (included expressing emotions),</p> <p>Session 7-8: Focused on graphic art, paint, and colour, etc.</p> <p>9,10: Voluntary interpretation of their body maps (p.102).</p>				<p>through this methodology, it is possible to approach women's own self-image, experiences, decisions, and their future expectations" (p. 107)</p>
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Arts-Based and Body Mapping Methodologies

Arts-Based Methodologies

Article	Art Method	Process	Outcomes	Limitations	Reviewer notes
Daniels (2002)	Drawing and Photography	<p>Used photography to strengthen data and expand the dialogue (Daniels, 2002).</p> <p>Taught participants how to use disposable cameras and sent them to photograph their life. Interviews were conducted to further understand the photos.</p> <p>This process gave researchers more insight into community dynamics that are found in everyday life. Used drawing as secondary to photography. Drawing was less influenced by researchers and employed it in case people were not satisfied with the</p>	<p>As the activities were being led by the participants, this method helped women with little power regain control. It was found that the drawings helped people talk (i.e., helped with the language barrier).</p> <p>Both the photos and the drawings helped to “gain access to the world of the subjects in a more personal way.” (Daniels, 2002)</p>		<p>Photography is something most people can do at a basic level and is easy to learn. It is an easy and cost-effective medium to work with.</p> <p>Drawing as secondary to photography seemed like a good choice. Participants who want to draw can give more insight to the project due to the lack of creative constraints. Those who do not feel confident in drawing can choose photography.</p>

Arts-Based and Body Mapping Methodologies

		<p>photos. They were all given one prompt for their drawings. The photos were presented, and they discussed them in one-on-one interviews.</p>			
Gittings (2022)	Theatre, Song, and Graffiti	<p>Attempting to minimize the power dynamic between participants and researchers, researchers facilitated workshops to get to know participants.</p> <p>The play was developed by setting up stations with paper and markers with different props related to the research. Individuals went to each station and answered on the paper; answers were grouped by theme. Participants took part in a workshop on how to tell a coherent story.</p>	<p>There were 3 major themes within all three methods, with variations across each method.</p> <p>Unity was the most apparent theme; the group was supportive and worked well together (Gittings et al., 2022). Empowerment and social change were the other important themes.</p> <p>“Empirical findings suggest that participants interpreted the group research encounter as a site of empowerment, social support and as a socio-political endeavour” (Gittings et al., 2022).</p>	<p>Covid-19 limited the play and the mural. It was planned and digitized, but never painted.</p> <p>This project took significant time and resources (Gittings et al., 2022).</p> <p>This method also required a flexible study focus because it was participant informed.</p>	<p>Theater can be a hard thing to execute. Individuals may feel shy about performing or singing songs. However, the cultural significance makes it a better method to employ.</p> <p>With the graffiti, collaborating and getting the help of professionals seemed to aid the participants in reaching the limits of their creativity.</p>

Arts-Based and Body Mapping Methodologies

		<p>An individual with a theatre background assisted in the development of the play. It was rehearsed and taped. Though unplanned, songs with historical and cultural significance were added to the play. The graffiti was made by visual artists and informed by participants and the researchers. Interviews were conducted about participants' experiences (Gittings et al., 2022).</p>			
Ku (2011)	Cultural Art	<p>Discussed the project with community members who were familiar with traditional art. Through this, researchers learned about what they needed, and how best they could support the</p>	<p>The community felt more empowered.</p>	<p>For those who do not know how to do a traditional craft, it may be hard to teach them this skill.</p>	<p>This article was focused on helping a community get back on their feet, but it illustrates that creating culturally relevant art can help the community, as well as aid the research process.</p>

Arts-Based and Body Mapping Methodologies

		<p>process. Researchers then brought together a group of individuals that started learning or relearning how to make the traditional handcrafts.</p>			
Lavallee (2009)	Cultural Art and Photovoice	<p>A sharing circle was held to help people think of ideas and share their experience.</p> <p>Photovoice was adapted to use mediums other than photos. Some Aboriginal peoples believe that art has energy from the maker in it, which makes the art more meaningful (Lavallée, 2009). They specifically used Anishnaabe symbols. They were not restricted in what they could create but were given a set amount of money. A second sharing circle was held</p>	This method helped participants tell a collective story.	<p>Researchers found it difficult to put all the details about the art in the written publication.</p> <p>As well, it was mentioned that finding the words to describe things limited the meaning of the symbols (Lavallée, 2009).</p>	Using cultural art with little constraint on how participants choose to tell their story can provide a lot of rich information.

Arts-Based and Body Mapping Methodologies

		to share their art and stories, which were taped to create a Photovoice-like presentation. Examples of creations made were songs, dream catchers, sculptures, and medicine wheels.			
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Note: A scoping review of arts-based methodologies with Indigenous peoples found that Photovoice was the most used method, and although it is often a good method due to empowerment and its cultural relevancy, it overshadows the field (Hammond et al., 2018).

Arts-Based and Body Mapping Methodologies

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Arts-Based and Body Mapping Methodologies

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