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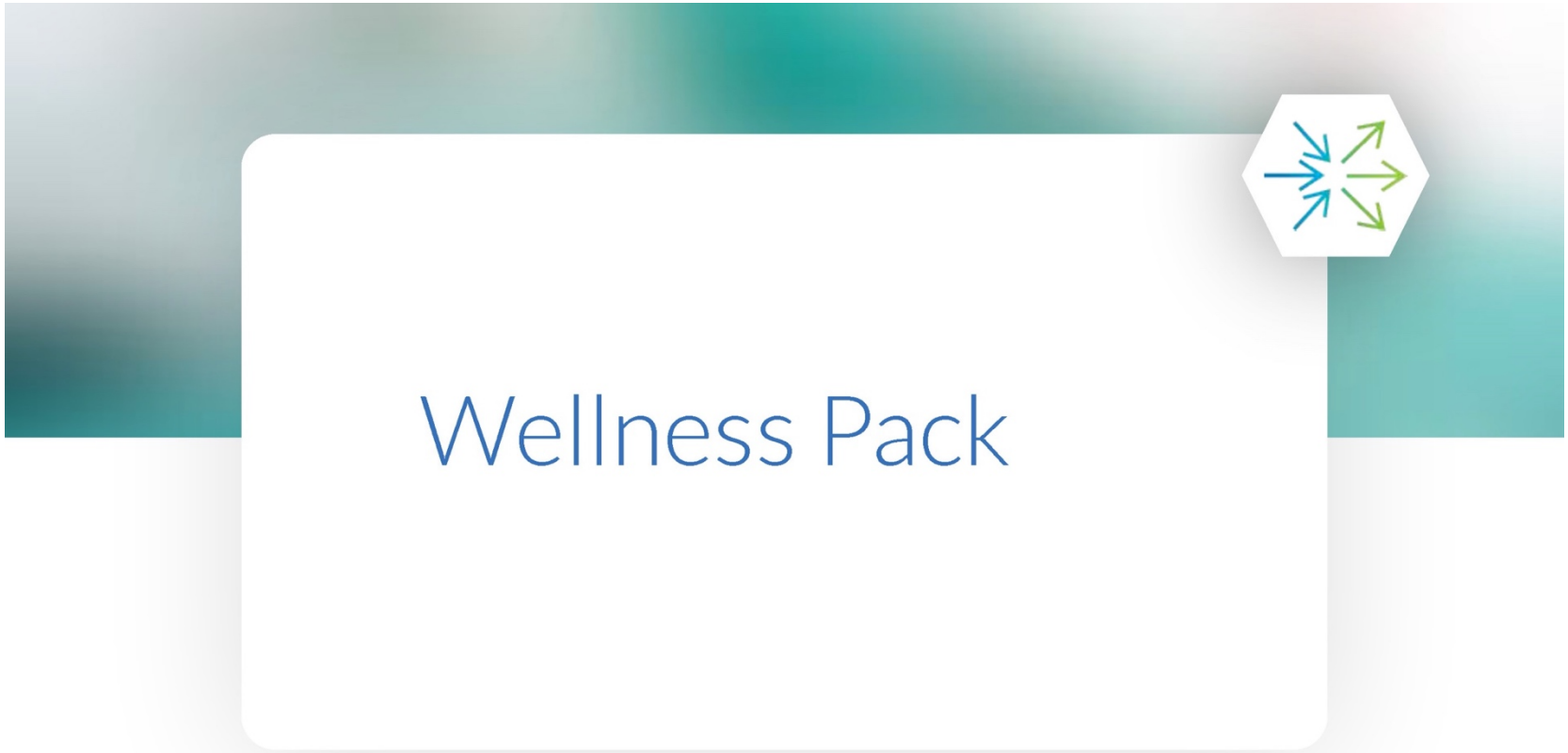
Appendix A

A.1- Wellness Pack for UXforChange 2024



About this pack

All of the content provided in this is for informational purposes only

We are striving to make this hackathon a trauma-informed space that feels safe for you to explore designing for survivors of domestic abuse. We recognise that working in this topic may be difficult or upsetting. We have developed a wellness pack to help you think about in advance how you can manage any potential feelings that may arise but also as a resource for reaching support if that feels necessary for you. You can also use this material if you are interested in thinking about self-care in UX design in general.

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In this pack you will find (in slide order):

- Tips for how to managing triggers and some grounding exercises;
- How to seek support during the hackathon;
- Support for Domestic Abuse;
- Information on seeking support for:
  - violence and harm;
  - mental health.
- Resources for self-case as a UX designer

Using the resources provided safely:

If you are experiencing abuse. You are not alone, there may be services nearby that can help you. Consider asking a trusted friend to keep this wellness pack to avoid your partner finding it. Or implementing

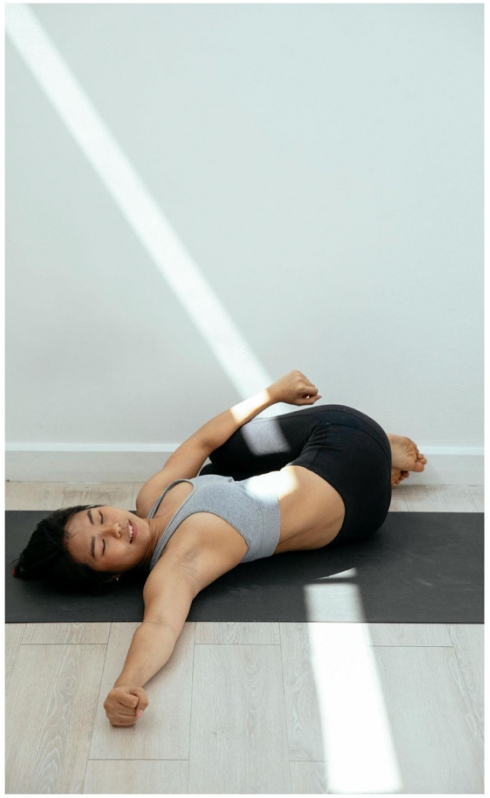
Managing triggers and grounding exercises

If you're feeling dissociated, experiencing heart palpitations, or not quite feeling like yourself in response to any content or activities, it may be a sign that unresolved feelings or memories are being triggered. We offer the following support to help you through this:

Here are a few ways that might help you ground yourself:

- **Music** is a great way to ground yourself here are some playlist we think might be useful - Healing Rhythms
- **Breathing** - Can help feeling more relaxed and centred. NHS guide.
- **The 333 rule** - A grounding technique that involves looking around and naming three things you see, three sounds you hear, and moving or touching three things.
- **Sit with your feet firmly on the floor**;
- **Journaling** - e.g. write about thoughts and feelings;
- **Leave the situation**

For more information on managing panic attacks please read this resource from Chayn and grounding exercises from Bloom.



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I’m feeling overwhelmed during the hackathon… what support is available?

If you're feeling dissociated, experiencing heart palpitations, or not quite feeling like yourself in response to any content or activities, it may be a sign that unresolved feelings or memories are being triggered. We offer the following support to help you through this:

Available Support:

Dedicated ‘quiet’ space -

- Individuals can sit in a private space to take a moment and release emotions if needed.
- If you feel like you want to contribute with your own stories to our work, we will have some post-its here where you can write down your thoughts

Sabrina Siobhan - Founder and creator of The Soul House School which **combines energy awareness and meditation** https://www.thesoulhouseschool.com Sabrina will be on hand to offer some visualisation and meditative techniques to help regulate emotions if needed.

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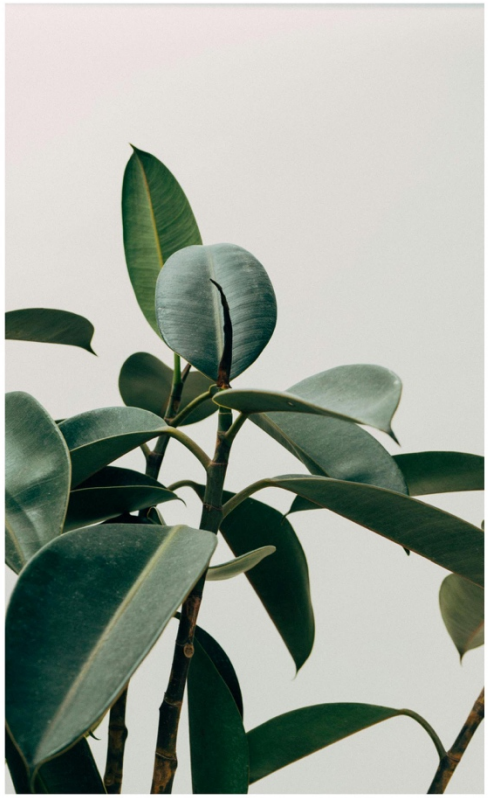

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Support for Domestic Abuse

If you are in danger, and would like to call the police - **call 999** and ask for the police.
If you can't speak press 55 to have your call transferred to the police.

Types of support you may reach out for:

- Helplines, Live Chats and Chatbots: Most support services will offer these services on their websites. They can help provide advice, support, and refer you to emergency accommodation.
- Police - in an emergency or to report abuse
- Refuge accommodation - a place where you can stay if you need to leave home
- Counselling therapy - talk to someone and seek practical tips to help you cope

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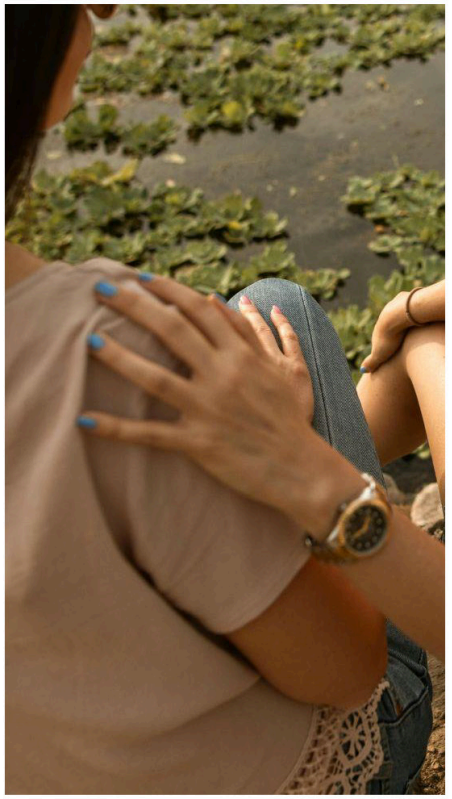
Digital resources for understanding abuse, seeking support, and recovery:

Bright Sky (app and website): For help safety planning (what to do if violence escalates) and understanding your experiences and a more comprehensive support services directory.

Chayn (website): Resources to help spot abuse, stay safe, get well and more. Available in multiple languages and formats.



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Organisations that can help with violence and harm

These are places you can turn to for help if you or someone you know is experiencing:

Domestic Abuse:

- 24-hour National Domestic Abuse Helpline - Call **08082000247**
- Specialised for men: Men's Advice Line
- Specialised for LGBT+: Galop
- Specialised for African & Caribbean Heritage Women: Sistah Space
- Specialised for Latin American Women: LAWA
- Specialised for Turkish, Kurdish and Cypriot Turkish and Refugee: IMECE
- Specialised for Middle Eastern Women: MEWSo

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If you are in danger, and would like to call the police - **call 999** and ask for the police.
If you can't speak press 55 to have your call transferred to the police.

If you have no recourse to public funds:
Find information here - IDAS

Sexual Violence:
If the experience was recent or in the past (can be over 10 years ago) support services can support you

- Rape Crisis England & Wales - Helpline, online chat and support services.

Child Abuse:

- Concerned about a child: Stop it now
- Adult survivor of child abuse: **NAPAC**

Further forms of violence:

- Practical and emotional support for victims and witnesses of crime - **Victim Support**

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Organisations that can help with mental health

These are places you can turn to for help if you or someone you know is coping with mental health:

- **Samaritans:** If you need someone to talk to. **Call 116 123** available 24/7 and Free
- **Mind:** Free mental health support
  Call the support line to talk to someone about emotional support - **0300 102 1234** - Open 9am to 6pm, Monday to Friday (except bank holidays).

UX Self-Care Resources

Vivianne Castillo a UX designer, with a background in counseling and human services, who has put together many resources to support designers in thinking about their self-care, professional stressors and recognising burnout from working in the UX industry among many other things. Please use this resources if you are interested in exploring this.

ARE YOU BURNING OUT?

Have you noticed changes in yourself over the past 6 months?

Assign a number from 0 (for no or little change) to 5 (for a great deal of change) for each of the following questions. (This test is not meant to replace a clinical assessment.)

_____ 1. Do you tire more easily? Feel fatigued rather than energetic?
_____ 2. Are people annoying you by telling you, "You don't look so good lately"?
_____ 3. Are you working harder and harder and accomplishing less and less?
_____ 4. Are you increasingly cynical and disenchanted?
_____ 5. Are you often invaded by a sadness you can't explain?
_____ 6. Are you forgetting things (appointments, deadlines, personal possession
_____ 7. Are you increasingly irritable? More short-tempered? More disappointe people around you?
_____ 8. Are you seeing close friends and family members less frequently?

View file

Self-Care is for UX

Taking Inventory of Your
Personal & Professional Stressors

In their book *Transforming the Pain*, Saakvitne and Pearlman offer a conceptual way to assess contributing factors. They divide them up in the following manner, with the following questions to help people in professions where extending empathy is a key aspect of their responsibilities assess each category. The following has been adapted to the UX Professional's experience:

Nature of the Work
– Do you have control over your schedule?
– Are you satisfied with your current schedule?
– Do you have a healthy workplace?
– Do you like your work?
– Do you feel supported in your workplace?
– Do you have support from colleagues at work, or within your profession?
– Are you getting enough helpful supervision and/or support?

View file

Self-Care is for UX

The Journey of Self-Care

The journey of self-care — understanding ourselves & unlearning and relearning new ways of thinking, feeling and doing — differs from person to person. Take a moment to consider what self-care means to you and what may change in both your professional and personal life if you were to increase your commitment to pursuing it. How, if at all, could this impact the way you think about conversations in our industry around ethics, best practices, research, leadership, and collaboration?

View file

Read an interview with Vivianne here

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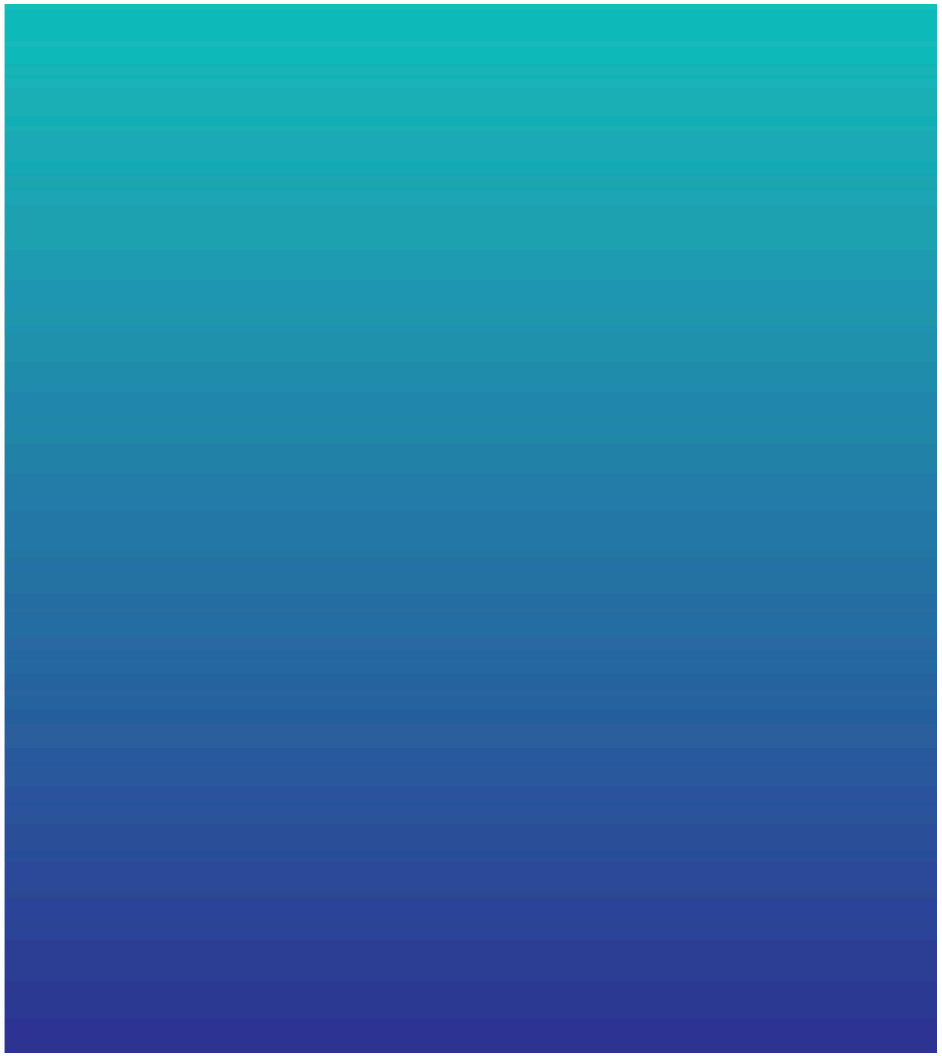
Brief overview of Domestic Abuse



How domestic abuse takes place in our societies

Domestic abuse (also known as intimate partner violence) includes all forms of violence and abuse experienced in the context of many forms of intimate partnerships, e.g. marriage cohabitation, both current and past. There are different types of domestic abuse, and someone can experience them in varied ways - physical, sexual, emotional, financial, and coercive behaviour (see the next slide for more information on the types of abuse).

The domestic abuse that takes place in our societies is not because of some bad apples, but rather because of a pattern of behaviours that is deeply embedded in our societies. It is not a coincidence that across the world, most survivors are women. This is because men are socialised to use violence to perform masculinities.

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How domestic abuse takes place in our societies

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Different stages of leaving an abusive relationship

There are five distinct stages in an abusive relationship as shown beside. Yet it is important to note that one does not navigate these five stages linearly but rather in complex loops where one may leave, commence recovery and soon after return to the abusive relationship for a myriad of reasons. While awareness is important it is important to be critical about notions that "if only they were aware they would leave an abusive relationship". It can take up to an average 7 attempts before a woman is able to leave for good. It's not an act but rather a process.

Unaware: experiencing abuse although yet to understand or recognise this.

Aware: recognises that a partner is abusive, but has not made any decisions about what to do next.

Staying: deciding to stay in the relationship and not intending to leave.

Leaving: deciding to end the relationship and actively working out the best way to do this, including thinking about alternative living arrangements (if relevant).

Recovering: Has ended the relationship and is focusing on the future, but may still be in contact with their abuser, fearful of further harm, considering returning to their ex-partner, or potentially at risk of entering into another abusive relationship.

Read more facts and statistics here:
https://refuge.org.uk/what-is-domestic-abuse/the-facts/

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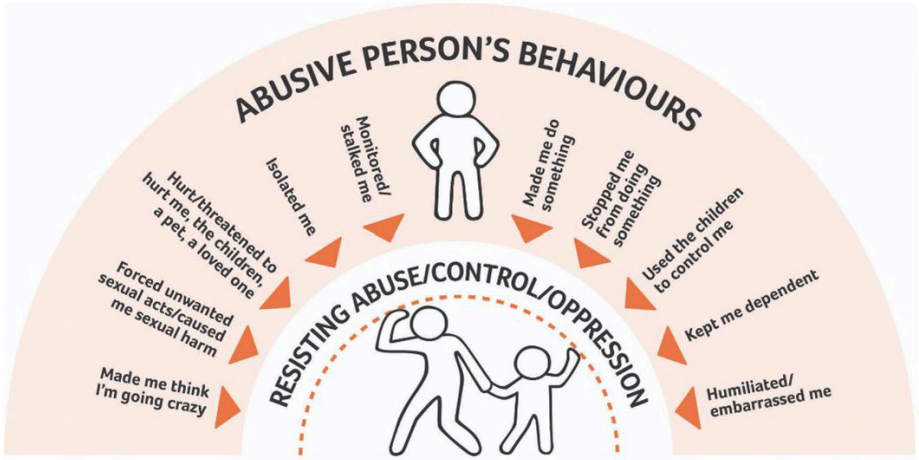
Different ways someone might experience abusive behaviours

Each person's experiences of abuse is individual and can't be replicated. Below is an example of behaviours an abuser may take to exert coercive control. The term domestic abuse can often be loaded with preconceptions i.e. it's physical abuse. Understanding the way someone is made to feel in the relationship can be a way to communicate with people experiencing abuse.



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Socio-ecological model of Domestic Abuse

The socio-ecological model, first developed by Heise (1998), demonstrates how different factors related to attitudes, social norms, resources, and gender roles can drive domestic abuse.

When designing interventions for DA, having such an understanding is important to acknowledge what dynamics might not only foster change but also create barriers.

For example, when trying to support people to leave abusive situations, one aspect to consider is how partners might have a joint account, making it harder for them to make transactions without the partner knowing. Travel to refuge scheme is an example of overcoming this.

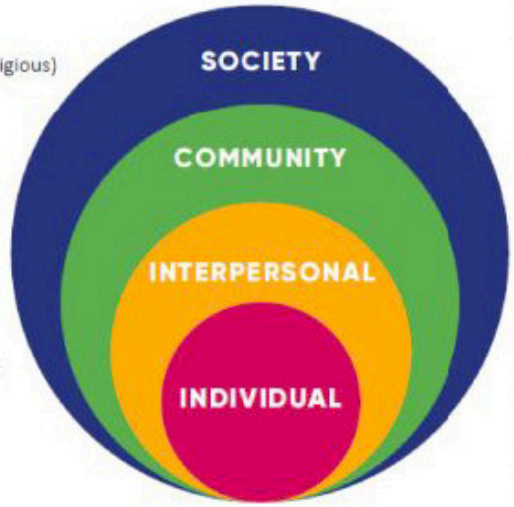
Socio-ecological model of Domestic Abuse

RISK FACTORS FOR INTIMATE PARTNER VIOLENCE

SOCIETAL
- Gender-discriminatory laws / policies
- Other forms of discrimination (e.g. racial, religious)
- Collectivist cultural orientation
- Armed conflict
- Political instability
- Corrosive macro-economic forces

INTERPERSONAL
- Male dominance in decision-making
- Violence seen as appropriate 'discipline'
- Poor communication skills
- High relationship conflict
- Lack of trust / emotional intimacy
- Association with violent and antisocial peers
- Social isolation

INDIVIDUAL WOMAN
(risk of experiencing violence)
- Age (young women are at higher risk)
- Depression
- Experiencing violence in childhood
- Witnessing violence in childhood
- Attitudes accepting violence / VAW
- Disability
- Low social support



Factors that increase or decrease risk depending on context
- Women's employment / income generation
- Women's asset ownership
- Women's access to credit

COMMUNITY
- Rigid norms around expected male and female roles and behaviours
- Norms condoning male authority over women and children
- Norms linking men's honour to women's behaviour
- Norms accepting VAW
- Norms of family privacy
- Lack of social / legal sanction for VAW
- Local poverty + unemployment

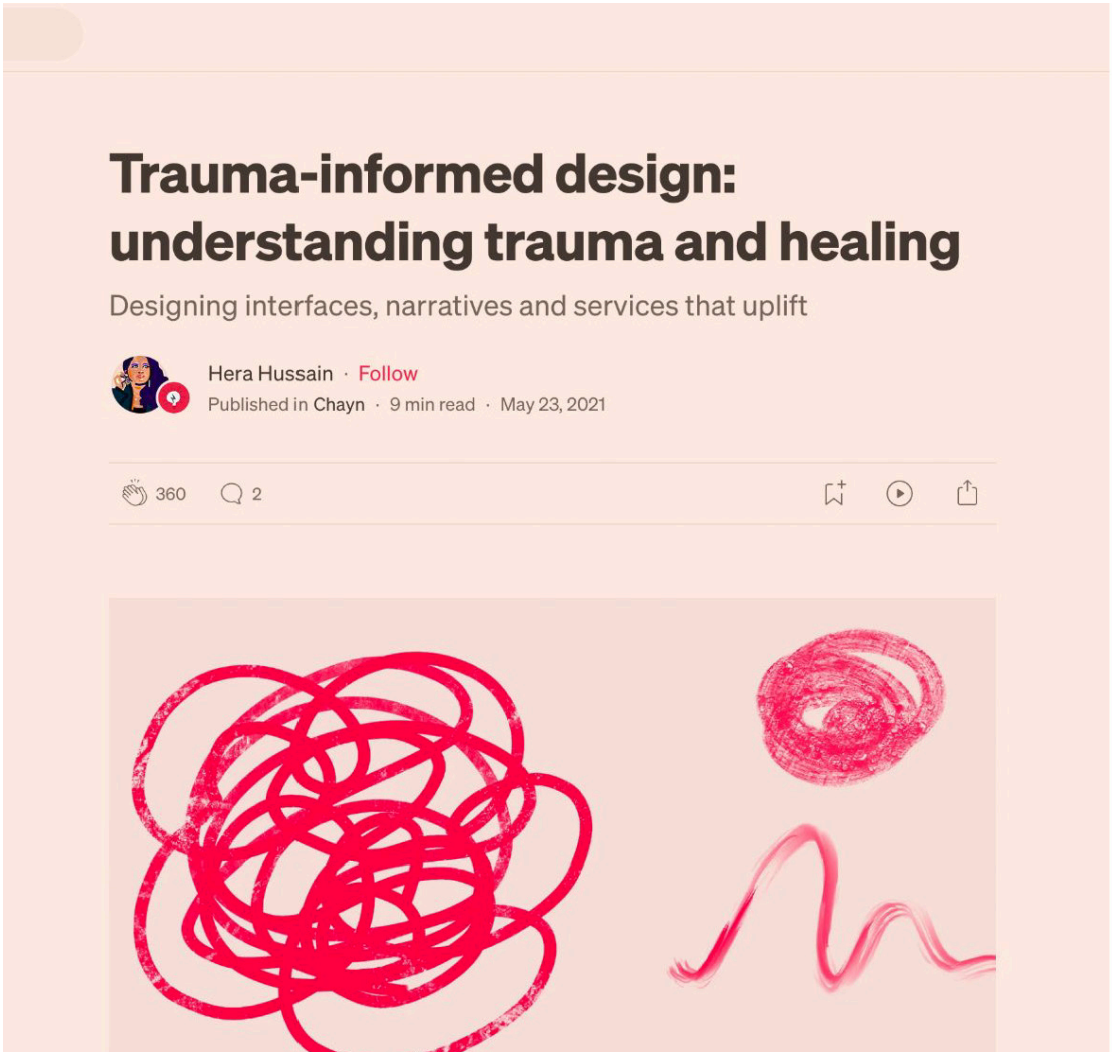
INDIVIDUAL MAN
(risk of perpetrating violence)
- Age (young men are at higher risk)
- Depression
- Experiencing violence in childhood
- Witnessing violence in childhood
- Attitudes accepting violence / VAW
- Gender inequitable attitudes
- Low education level
- Psychological dysfunction
- Harmul alcohol / substance use

source: https://www.sciencedirect.com/science/article/pii/S2352827321000975

Optional 5 mins video explaining the model: https://www.youtube.com/watch?v=8VyaNa_K8Yw

Trauma-Informed Design Pre-reads

We don't expect you to become experts but hope you have a good understanding of it



What is it?

As designers we are not trained to consider the traumatic impact our methods and outcomes will have on people. For example, asking people to recount personal experiences through design methods like user journey maps might retrigger trauma.

"Being trauma-informed means having an awareness of trauma survivors and avoiding marginalizing people through design." (Eggleston and Noel, p.9).

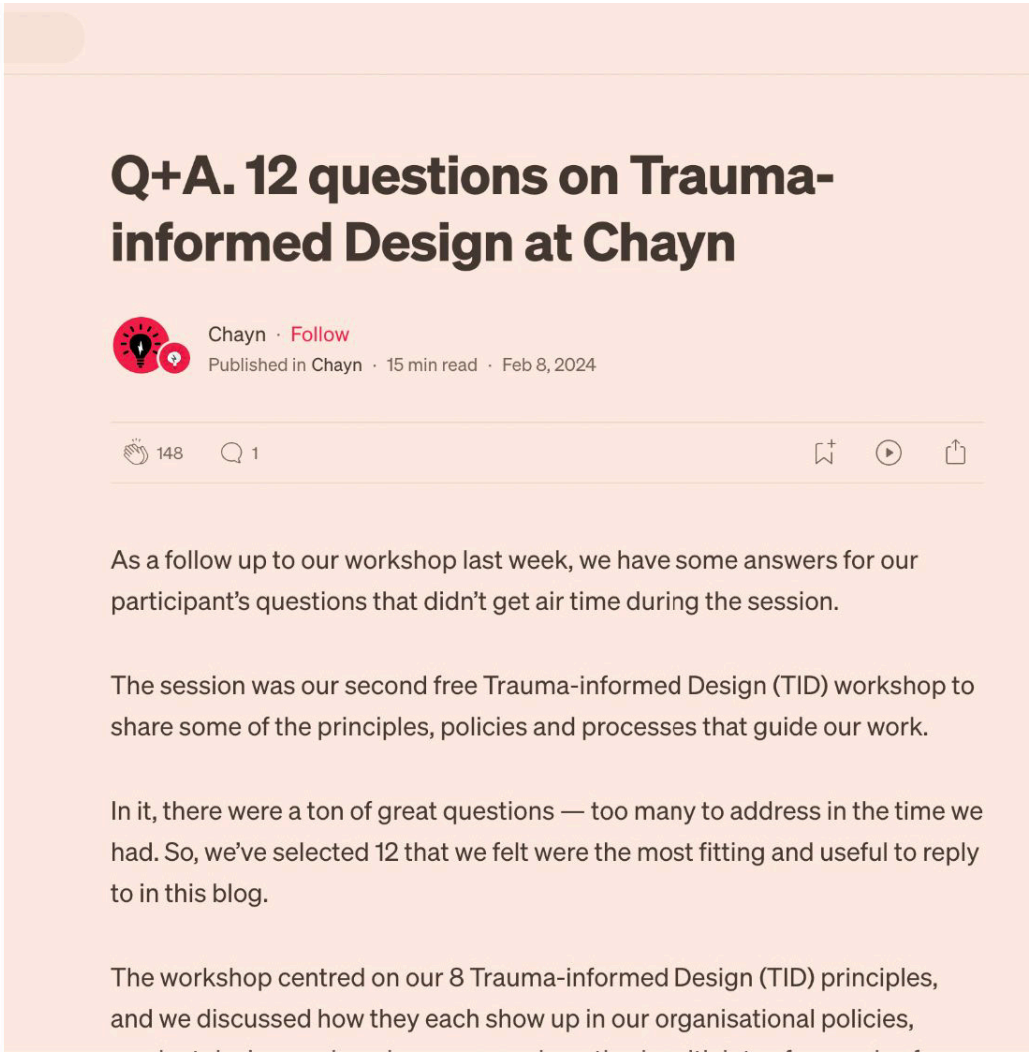
Please take 10 mins to read this great article by Hera Hussain explaining what trauma-informed design is and its principles used at Chayn - an organisation using tech to support survivors of gender-based violence.

How do we do it?

Trauma-informed design doesn't require learning new methods and tools, rather it's an **attitude and behaviour** that you take with you to do all things design.

For example, interviews and co-designing can still be your main design methods, but you just need to consider how the circumstances of abuse and trauma may impact it. Therefore thinking about asking trigger words before the interview, or asking the participant to be in a space they feel safe for them during the online interview.

Please take 15 mins to read this follow-up article answering 12 questions about Trauma informed Design at Chayn



Q+A. 12 questions on Trauma-informed Design at Chayn

Chayn · Follow
Published in Chayn · 15 min read · Feb 8, 2024

148 1

As a follow up to our workshop last week, we have some answers for our participant's questions that didn't get air time during the session.

The session was our second free Trauma-informed Design (TID) workshop to share some of the principles, policies and processes that guide our work.

In it, there were a ton of great questions — too many to address in the time we had. So, we've selected 12 that we felt were the most fitting and useful to reply to in this blog.

The workshop centred on our 8 Trauma-informed Design (TID) principles, and we discussed how they each show up in our organisational policies,

UX heuristics importance for trauma

Melissa Eggleston and Lesley-Anne Noel (2024) recently published an article called: Repairing the Harm of Digital Design Using a Trauma-informed Approach. In this, they expand on Nielsen's UX heuristics to demonstrate their importance for people who have experienced trauma.

"These issues could cause anybody frustration. However, they may have a more severe impact on those who have experienced trauma and suffer from its symptoms" (p.11)

Please familiarise yourself with the table on the importance on heuristics for trauma.

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Table 2: UX heuristics and their importance to those who have experienced trauma

Principle	Importance for survivors using websites, apps, online forms, and other digital systems
1. Visibility of system status	Keeping individuals well-informed about what is happening in digital design can help increase trust and empowerment/enablement.
2. Match between the system and the real world	Using language that is understandable and familiar to people who have been through trauma makes it more likely they will be able to reach their goal of using digital design.
3. User control and freedom	Providing options to undo errors and offering choices to people avoid reinforcing feelings of powerlessness that individuals may have felt in their traumatic experiences.
4. Consistency and standards	Following common digital design standards and being consistent across the website helps with predictability and learnability, which can reduce cognitive load.
5. Error prevention	Careful digital design, such as defaulting to privacy and avoiding implied consent, can help prevent errors and problems for those who have experienced trauma.
6. Recognition rather than recall	Reducing cognitive load is an important goal for individuals in immediate crisis and survivors of trauma who may experience short or long-term trauma symptoms.
7. Flexibility and efficiency of use	Giving choices to individuals about how to use digital design allows for more empowerment/enablement and feels more collaborative.
8. Aesthetic and minimalist design	Centering visual design and content on the needs of the user. Context and culturally relevant aesthetics are important to build trust and appeal (e.g., minimalism which may seem standard in one context may not work for another audience).
9. Help users recognize, diagnose, and recover from errors	Supporting people when they encounter problems is essential, as digital designs should not reinforce feeling trapped and powerless. Providing options such as a live chat or phone call for immediate assistance is ideal.
10. Help and documentation	Enabling individuals to help themselves and use digital design successfully is essential. Videos and plain language documentation may help survivors get the help they seek.

Sources: Principles: Nielsen, 1994; Importance for survivors: Authors' own elaboration.

Glossary of terms

Women

When referring to women we are referring to everyone who identifies as a woman. Trans women are women. Same goes for men. Trans men are men.

Victim

A victim is a person who suffers harm—whether physical, emotional, psychological, sexual, or financial—at the hands of an intimate partner or family member. Victim implies ongoing suffering and refers to women still in the abusive situation.

Survivor

An individual who has experienced abuse however is no longer in the abusive relationship. The term acknowledges their journey of exiting the abusive relationship to move forward after experiencing domestic abuse.

Surviving

The process of enduring and coping with the abuse experienced by an individual. It indicates its a current state and focus is on adopting tools to navigate the challenges posed by an abusive relationship.

Thriving

A journey where they not only recover from their experiences but also flourish and enhance their overall well-being. This concept goes beyond mere survival; it emphasises personal growth, empowerment, and a fulfilling life following the trauma of abuse.

Victim-blaming

Explicitly stating or implying that a person is to blame for the abuse they have experienced.

Harm

Any physical, emotional, psychological, or sexual injury inflicted upon an individual by an intimate partner or family member. This concept encompasses a wide range of abusive behaviors and their damaging effects.

Service users

Someone who uses a service; is attempting to access or is eligible to access a service - either for themselves or on behalf of someone else. For this session, we will focus on service users who are survivors of domestic abuse.

Trauma

Trauma is an emotional and bodily response to a distressing event, which can affect people's mental health and wellbeing. Retriggers are when someone (in)voluntary recalls the traumatic experience.
.

Healing

Involves a multidimensional, personalised, nonlinear, and often transformative process that operates within themselves and through relationships.

Appendix B

B- People experiencing abuse

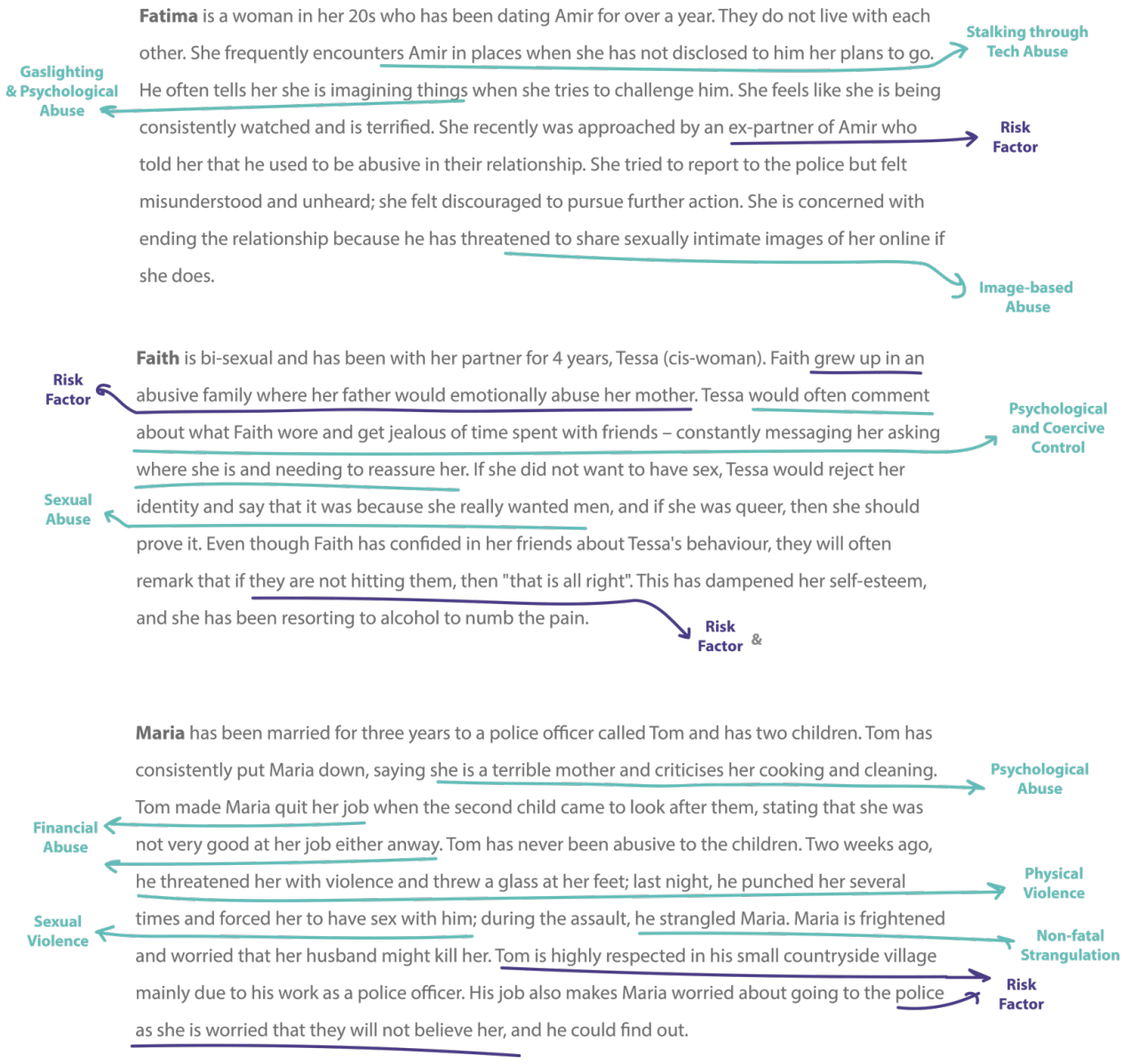
To ensure appropriate representation, Faith's story is inspired by several stories focused on LGBTQIA+ experiences of IPV on Say it Out Louds website..

Fatima is a woman in her 20s who has been dating Amir for over a year. They do not live with each other. She frequently encounters Amir in places when she has not disclosed to him her plans to go. He often tells her she is imagining things when she tries to challenge him. She feels like she is being consistently watched and is terrified. She recently was approached by an ex-partner of Amir who told her that he used to be abusive in their relationship. She tried to report to the police but felt misunderstood and unheard; she felt discouraged to pursue further action. She is concerned with ending the relationship because he has threatened to share sexually intimate images of her online if she does.

Faith is bi-sexual and has been with her partner for 4 years, Tessa (cis-woman). Faith grew up in an abusive family where her father would emotionally abuse her mother. Tessa would often comment about what Faith wore and get jealous of time spent with friends – constantly messaging her asking where she is and needing to reassure her. If she did not want to have sex, Tessa would reject her identity and say that it was because she really wanted men, and if she was queer, then she should prove it. Even though Faith has confided in her friends about Tessa's behaviour, they will often remark that if they are not hitting them, then "that is all right". This has dampened her self-esteem, and she has been resorting to alcohol to numb the pain.

Maria has been married for three years to a police officer called Tom and has two children. Tom has consistently put Maria down, saying she is a terrible mother and criticises her cooking and cleaning. Tom made Maria quit her job when the second child came to look after them, stating that she was not very good at her job either anyway. Tom has never been abusive to the children. Two weeks ago, he threatened her with violence and threw a glass at her feet; last night, he punched her several times and forced her to have sex with him; during the assault, he strangled Maria. Maria is frightened

and worried that her husband might kill her. Tom is highly respected in his small countryside village mainly due to his work as a police officer. His job also makes Maria worried about going to the police as she is worried that they will not believe her, and he could find out.



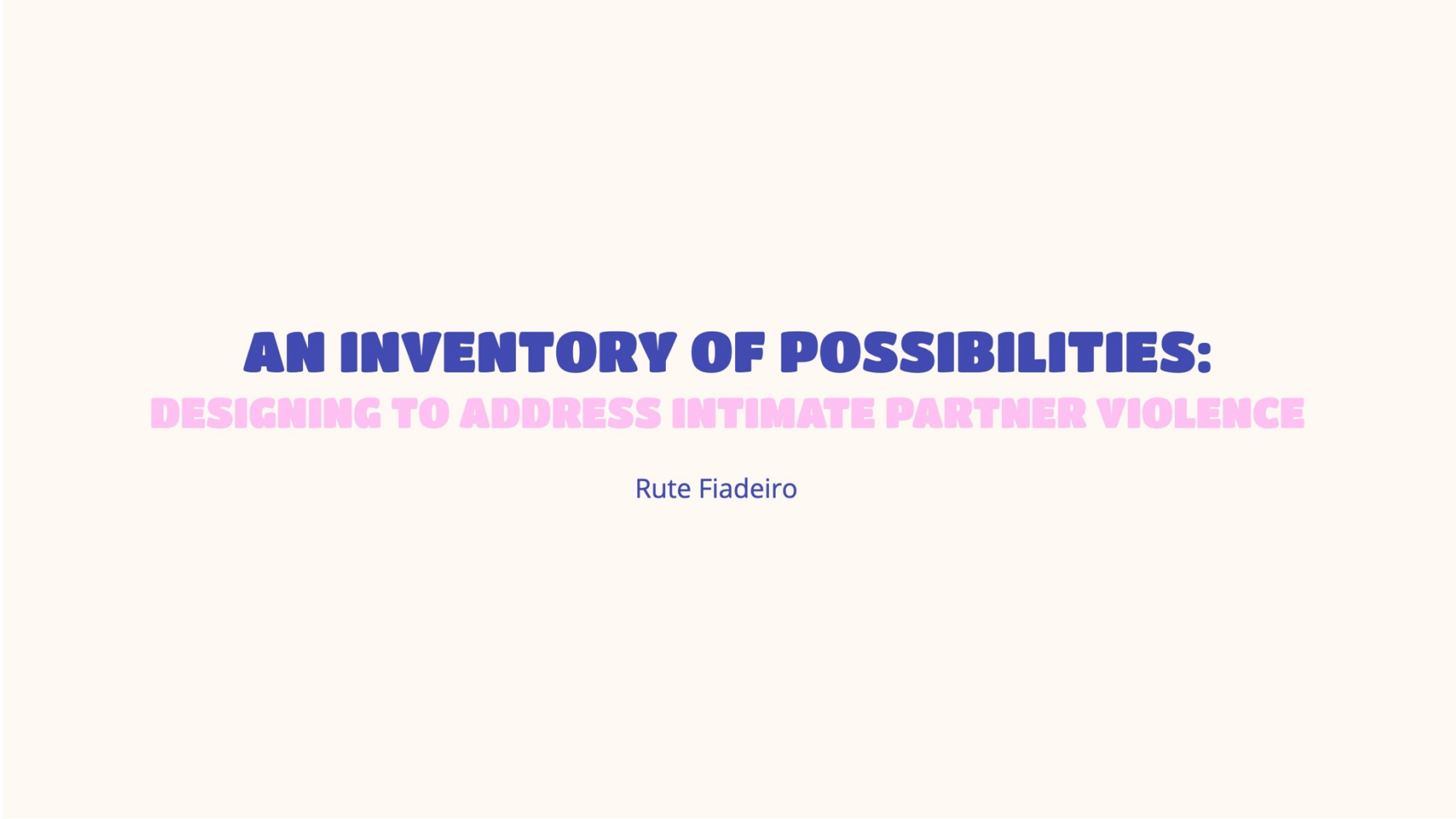
Appendix C

C – Anonymised list of documents and artefacts

Project ID Code	Documents	Artefacts
RS	News articles Website blogs	Yes
HC	None	No
MP	Website information Evaluation Reports Blogs	Not the full artefact but images of it
FP	Evaluation Reports Blogs Webinar	Not the full artefact but images of it
AR	Reports and Blogs	Yes
CP	Internal documents	No
ABR	Report	No
QS	Report	Yes

Appendix D

D.1 – Stage Two: Presentation Slides



AGENDA

1. Introductions 5 mins
2. Presentation on doctoral research 10 mins
3. Q&A and discussion 10 mins
4. Activities - developing an 'Inventory of Possibilities' 60 mins
5. Final Discussion 15 mins
6. Networking 10 mins

Chatham House Rule

free to use information from the discussion, but is not allowed to reveal who made any particular comment

BACKGROUND

WHATS THE KNOWLEDGE GAP?

- The research is looking into current and future landscape of design addressing intimate partner violence.
- “social structures shape individuals, but simultaneously, individuals shape the social structure”
- Gap: theorectical work from a design perspective is quite limited in the field of IPV
- aim behind my thesis is to provide a resource on which designers might draw on, explore the risks, and consider the ethical and moral implications of doing this work. As well as capture the contemporary thinking of the designers in IPV today.

METHODOLOGY

HOW I DID THE RESEARCH

- Grounded in Feminism as my orientation to the world and how I act as a person and a researcher
- Placement at the Ministry of Justice where I developed a systems map on Independent Sexual Violence and Domestic Violence Advocates role.
- Case study of interventions offered in the UK
- Semi-structured interviews with 9 designers in the field
- Workshop with designers in the field

INTERVIEW

THE PARTICIPANTS

10 amazing designer:
2 designers who looked at developing awareness of IPV for people experiencing abuse.
1 person looking at recovery with victim survivors.
1 designer working with perpetrators.
5 people in prevention with men and children.
1 person across different interventions.
From all over the world.

How are designers engaging within IPV contexts?

FINDINGS

1) Designers engage through an understanding of the conditions of peoples lives

Underpin designing with an understanding of the factors that shape instances of violence (conditions) and relationships between people.

Design user engagement approaches with minimal risk by carefully considering who, when, and how to collect data, striking a balance between gathering user experiences and comprehending structural realities.

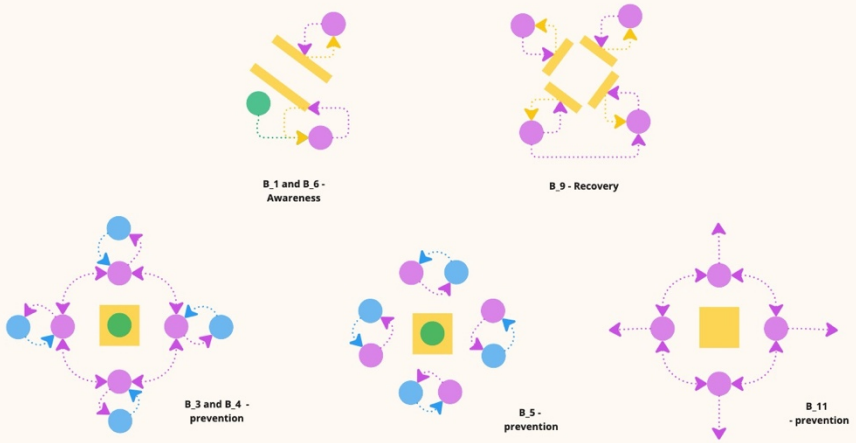
between needs and wants

FINDINGS

2) Designers engage users through creating spaces of possibilities where they can change their own situations

Foster a dialogue between and within people that allows them to explore possibilities and enact personal change.

Promote continuity in the design engagement, by designing how people are encouraged to interact with the design, both within and outside its space.



FINDINGS

3) Designers are ‘being engaged’ within IPV contexts

Seeking continuous self understanding and commitment to the IPV movement.

Acknowledge yourself as part of the realities of IPV

FINDINGS

Each point in the design process is a potential site of intervention

- design process: an opportunity for people with lived experiences to share their experiences (maybe for the first time) and validate it; working with men to already make the shift so that they are in a place to engage and take ownership of the products; working with community leaders to equally make that shift
- designed outcome: where the design outcome itself isn't the transformation but through creating these new realities and agency possibilities people create the transformation in their own lived realities themselves.
- designer: there is transformation in how one practices design; their own situations, behaviours and attitudes; as well as how the topic is understood.
- (needed) a transformation in the identity of designers for IPV. How organisations understand designers ability in order for there to be more cohesion

... AND WHY ARE WE HERE?

- Share findings and get your views
- Build something together going forward;
- Is there a gap in identity of the discipline/practice, could this support it?
- To complicate, improve an contextualise these practices
- Come together to build a community

THOUGHTS?

Has any of this information resonated with you?

D.2 – Stage Two: Inventory of Possibilities workshop instructions

WORKSHOP ACTIVITY

INVENTORY OF POSSIBILITIES

WHAT IS IT?

Based on preliminary principles derived from the doctoral findings, we will begin to co-develop an 'Inventory of Possibilities' together. This inventory aims to be a resource that supports designers in building a critical self-understanding and offers a space for imagining alternatives. This inventory is grounded on the understanding that designing for IPV is not an individual act but a collective endeavour, thus together we will build an identity of designers and design researchers working in IPV contexts.

TASK 1 – 30 mins

Starting with '*Board 1 - How designers understand and approach both the context and the people within it*'. Read the practices and note down all the words/thoughts that come to mind using post-its. Just put down as many thoughts as possible. These words can be users, design methods, experiences, literature, thinkings, questions...

After 10 mins, move onto *Board 2*. And so on.

DISCUSSION – 10 mins

Share with us some of the words you put down. Why you felt they were important. Or perhaps how the activity in general made you think?

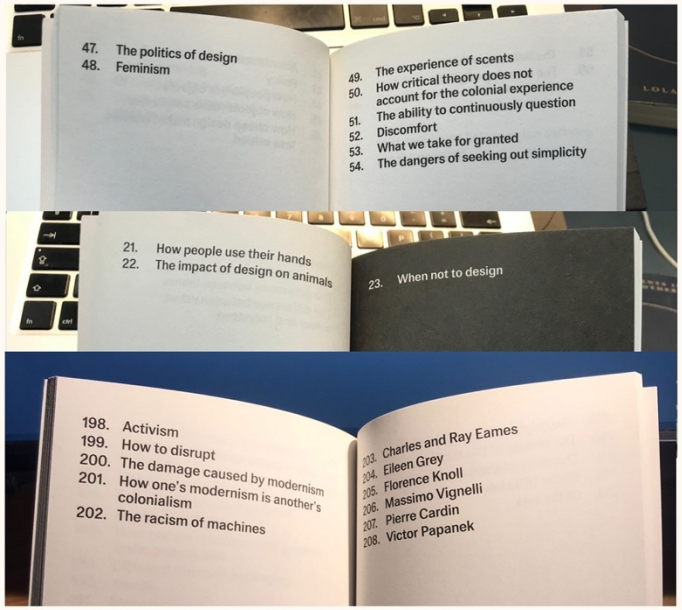
TASK 2 – 20 mins

Choose one of the boards.

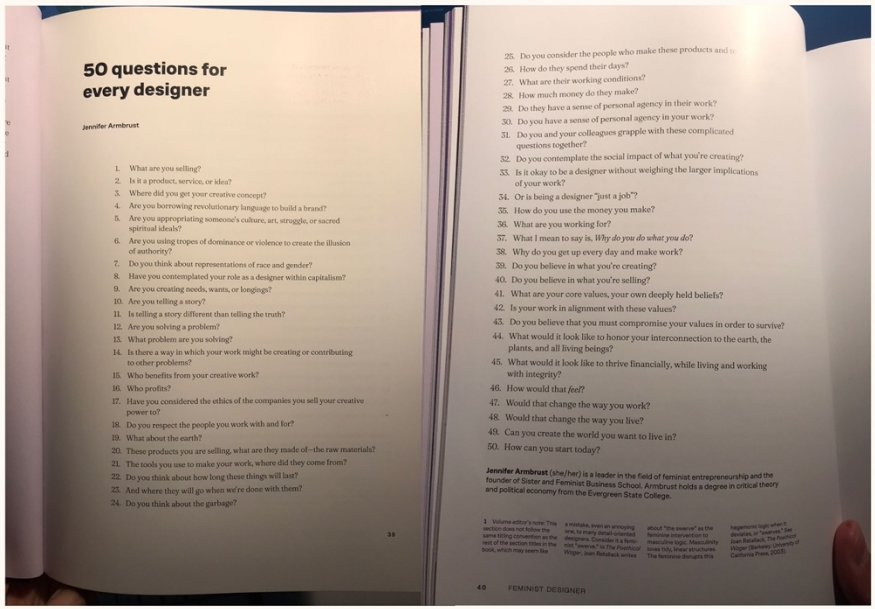
Select a principle, and transform the words inputted into provocations designed to stimulate critical thinking among designers.

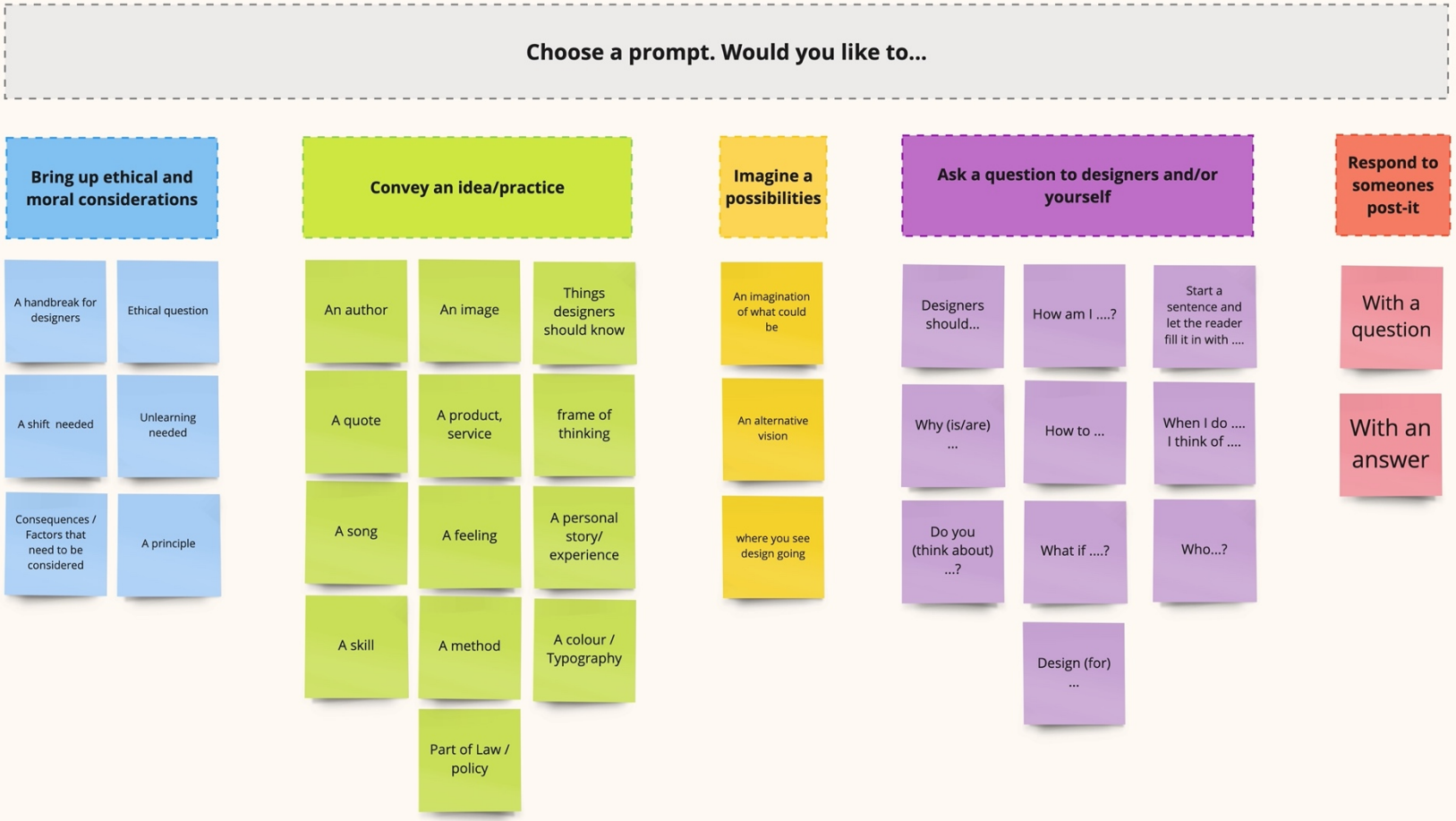
Look at the inspiration board and prompts board for support in developing these provocations

Title: Designerly Ways of Knowing: A Working Inventory of Things a Designer Should Know
Author: Danah Abdulla
Year: 2022
Publisher: ONOMATOPEE

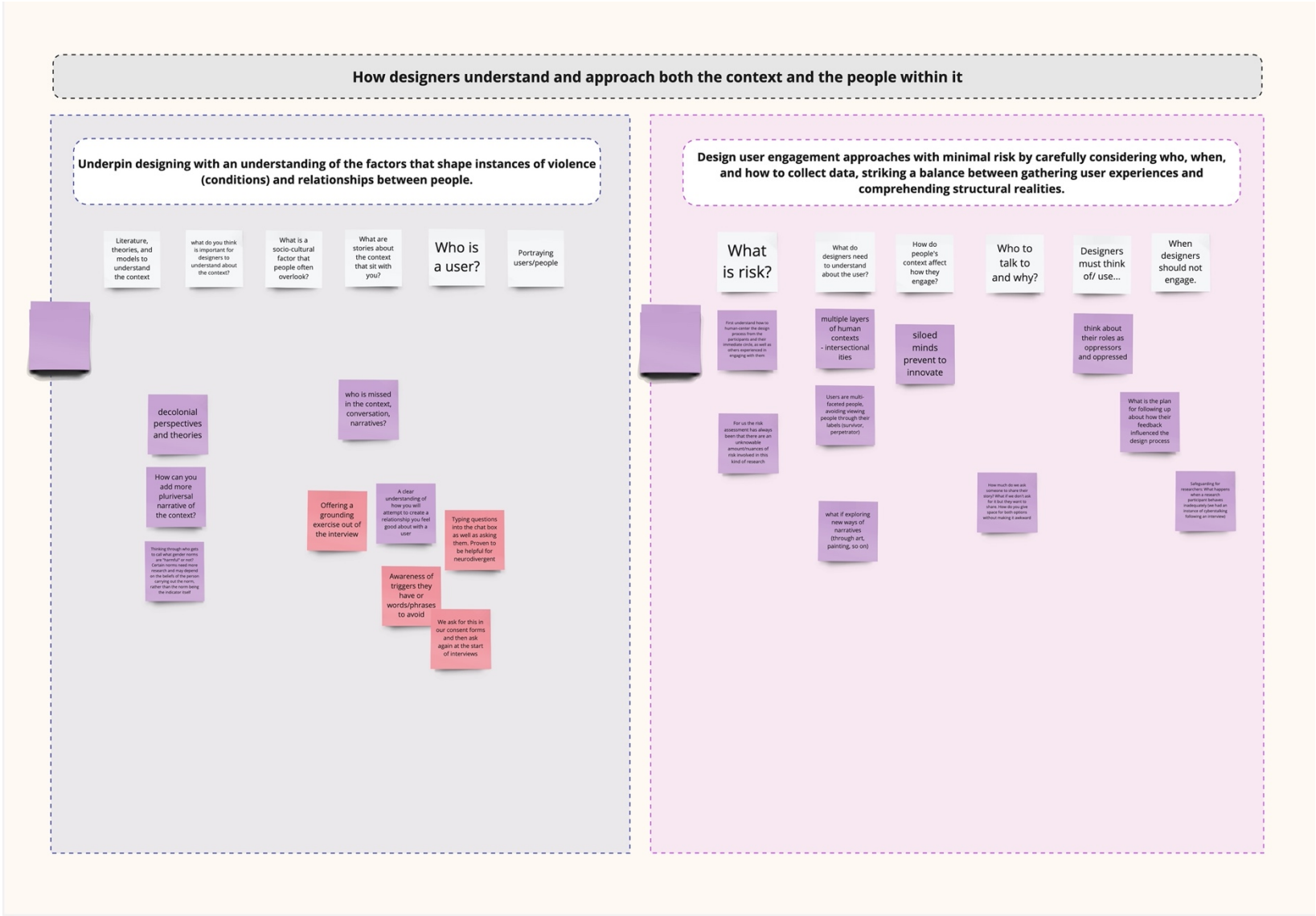


Title: Feminist Designer: On the Personal and the Political in Design
Editor: Alison Place
Chapter Title: 50 questions for every designer
Chapter Author: Jennifer Armbrust
Year: 2023
Publisher: MIT Press




Choose a prompt. Would you like to...
Bring up ethical and moral considerations
A handbreak for designers
Ethical question
A shift needed
Unlearning needed
Consequences / Factors that need to be considered
A principle
Convey an idea/practice
An author
An image
Things designers should know
A quote
A product, service
frame of thinking
A song
A feeling
A personal story/ experience
A skill
A method
A colour / Typography
Part of Law / policy
Imagine a possibilities
An imagination of what could be
An alternative vision
where you see design going
Ask a question to designers and/or yourself
Designers should...
How am I ....?
Start a sentence and let the reader fill it in with ....
Why (is/are) ...
How to ...
When I do .... I think of ....
Do you (think about) ...?
What if ....?
Who...?
Design (for) ...
Respond to someones post-it
With a question
With an answer

D.3 – Stage Two: Workshop framework and responses



How designers understand and approach the design of interventions

Foster a dialogue between and within people that allows them to explore possibilities and enact personal change.

safety concerns

Whats the design?

What not to do.

what are designers aiming to get the users to do?

The users should go through..

Design considerations (e.g. colour, or features)

what are your strategies to build trust?

from self perspective to whole views

introduce by their own narratives

avoid specialist position or share this place

How to get critical answers out of users who want to support the cause

We have a lot of instances where our products are not working for users but they don't want to give any criticism because are so keen to generally be in support of what we're doing

help them to create storytelling that ressonates

Promote continuity in the design engagement, by designing how people are encouraged to interact with the design, both within and outside its space.

Our societies are communication platforms

What brings people in?

What should designers think about?

A story about impact in your project...

What is our shared understanding of impact?

when are users ready to "leave" the design

cultivate sense of ownership

explore the impact of design interventions

narratives that explore the benefits of design approaches from participants

What are the right impact measurement questions to ask?

Will you realistically get to ask for the impact at the time when you will have seen it? If not, how can you collect a different type of impact sooner?

Or build a community to come back to later and ask for quantitative stories

How designers understand and approach the self in relation to the context

Seeking continuous self understanding and commitment to the IPV movement.

What is your commitment

Why do you do this work?

What do you use to learn?

Where do you find your inspiration?

What is the movement about?

create community with other people that share related topics

transport this approaches to other opportunities - eg. classrooms with design students

try to engage with different actors and fields

does different fields can be connected with IPV? What are their roles in it? what can be learned?

what are the best approach to build relationship with communities?

Acknowledge yourself as part of the realities of IPV

What if designers are survivors too?

How are designers affected by the process?

How can designers positionality affect the design process?

How do you see your own relationship to the topic?

Biases

How can we design a playback that feels rewarding for the designer. So they can feel they represented the voices they heard?

What is the personal responsibility we hold for making changes we heard in research?

How can we heal the environments at the same time we heal ourselves?

Wise decision about readiness to engage in a process

D.4 – Prototype of the inventory of possibilities

Who are you?

How does your identity (race, class, gender or other indentities) position you in society relative to privilege and oppression? [1]

Throughout the design process come back to this statement and reflect on it.

What skills can you offer?

How does your identity impact how you design?*

Things to understand:

- Masculinities
- Trauma
- Couples Therapy
- Tech Abuse
- Artificial Intelligence
- Policy
- Criminal Justice System
- Religion

Perspective and theories:

- Feminist
- Abolitionist
- Decolonial*
- Pluriversal*
- Trauma-informed design

Organisations to know:

- Prevention Collaborative
- Chayn

What is a design that is ethical, safe, trauma-informed and justice-oriented?

Why design?

Do you feel safe as a person in our societies?

How do you navigate this world as a .... (social position)?

Do you have experiences of violence? Have you undergone the necessary personal healing journey in order to be able to work with violence?*

What are your triggers?*

What are your self-care mechanisms?

How can we heal the environments at the same time we heal ourselves?*

What do you currently know about IPV and the people who experience and/or perpetuate it?

What are your blind spots?

Stories

“one women was once telling us: ‘I don't like what any of these NGO projects come to try to do here. My husband has been in jail for the past year and a half, and I miss him so much, I would prefer him to stay here with me. What was the reason for him going to jail? Because the neighbours start judging him? He used to beat me a lot, but I miss that because it was the only way that I could get attention from him. So I really prefer him to be around, and sometimes being beaten. And I think it's my fault. I prefer this then having him away from me. And I can't work because he never allowed me, even when he was fired. So I don't have money to eat. I need to take care of my children. My children are growing up without seeing the father.’ So the perspective was always. I prefer having them around, no matter what. Having seen the consequences of referrals and and it wasn't even her referral it was from the neighbours.”

What causes IPV? What is the individuals role? And what is societies? [2] Look beyond the individual experiencing violence what invisible issues impact IPV?

What are identity-related injustices IPV?

What has produced this over the years (relations, structures, norms, policies, behaviours, practices)? [1]

What do you want to change?

Where is change needed? [2]

What future are we designing for?

What could the non-violence look like?

What factors and systems do we need to change to get there?

WHAT ARE WE TRYING
TO UNDERSTAND

BUILDING THE RESEARCH

Are people from historically marginalised communities part of the team or advisors to the project team? [2 p.51]

What experts need to be involved in this work?

What other designs and organisations are out there doing similar work to you? How could you reach out and share information?

How will you connect with other partners and collaborators in the problem space? (p.51 [2])

How can you create a community with other people that share related topics?*

The thinking between the user and...

Who is the user?

Who could unintentionally use the design?

What are the relationships people have in their lives? Partners, friends, family, communities....

... the research participants

What are safety concerns for engaging with the user for research?

Does the user have to be the research participant?

What do you need to understand?

How can all genders and relationships views be considered in the design process?

Users are multi-faceted people, avoiding viewing people through their labels (survivor, perpetrator)*

What different actors and fields of knowledge should you engage with?*

What are your strategies to build trust?*

What are the best approach to build relationship with communities?*

What if exploring new ways of narratives (through art, painting, so on)*

what are the best approach to build relationship with communities?*

Wise decision about readiness to engage in a process*

How to human-centre the design process from the participants and their immediate circle, as well as others experienced in engaging with them.*

How to avoid specialist position or share this place.*

What is the personal investment you can take to ensure that the process is done right (ethically and safely)?*

think about how this is the first time people might be talking about or thinking about some of the things

You never know when someone if someone has experienced abuse. Be prepared.

What potential risk might your research cause to your participants and/or the community?

what is an ethical and safe space you can create

How will you safely recruit people without exposing them?

What safeguards do you have in place before you engage with people?

What routes to support can you make available to survivors during your research?

How can you engage with subject experts and service providers to identify potential problems in the research design?

What is the lowest risk approach you could choose?

What is the highest risk approach you could choose?

What is the approach you will take?

When not to engage.

How might you use existing data?

Practical recommendations

Existing data can be found in many online spaces where people are already supporting each other such as forums, facebook groups and so on.

It can support with:

- Language research: How does someone describe what they are going through? What they are feeling? I.e. "I feel like i'm walking on eggshells all the time."
- Understanding tools and tactics used for intimate partner violence surveillance

What individual responsibility do you take in the process?*

What is your responsibility to yourself?

What protocols do you have in place that ensures your safety is of concern too?

Stories

We had an instance of cyberstalking following an interview. What happens when a research participant behaves inadequately? *

one of my colleagues were trying to recruit a woman and she said she was burned by her husband last night. I told them when you interview her, you need a GBV expert in the interview. You guys need to be prepped for the interview. You need counselling after the interview. The woman didn't want to be interviewed in te end, which is a relief. This is like deeply traumatic work.You not only need to like care for the person in the interview, but you also need to care for yourself and the whole team

How much do we ask someone to share their story? What if we don't ask for it but they want to share. How do you give space for both options without making it awkward.*

Some people might just not want to talk about their experiences.

A clear understanding of how you will attempt to create a relationship you feel good about with a user*

Practical recommendations*

Awareness of triggers they have or words/phrases to avoid.

We ask for this in our consent forms and then ask again at the start of interviews.

Typing questions into the chat box as well as asking them. Proven to be helpful for neurodivergent.

Offering a grounding exercise out of the interview*

What is the plan for following up about how their feedback influenced the design process?*

How the cultural dynamics might affect how participants engage and what data is collected.

Take note

When engaging with men consider that: some men don't self-identify as violent, others underrepresented the violence in their lives or put the onus on women. As such, men did not see the personal relevance or responsibility to change and improve their relationships. It's acceptable in a lot of cultures, so men continue to reproduce these behaviours fearing that to change them might lead to exclusion. However, even though they might do the behaviour doesn't mean they agree with it.

Practical recommendations*

To overcome this: work with local research assistants and uses multiple methods to retrieve data so that through triangulation they get to truly understand how the community thinks of their actions.Rather than what people think they want to hear.

Look to not only understand needs but peoples values and desires too.

How might your user engagement already start creating change within the community?

Practical recommendations*

Get men to reflect on their behaviours and relations with their partners. For example, get men to do role playing of washing to dishes. So we go to different tools trying to address the topic, and **normally it's like a shift that they do by themselves through the activity**. So the way that we ask them to draw their daily life and actions that they have, or intimate moments that they have with the partners or the neighbours, so trying to understand from the different perspectives of the community. This puts them in a place to be able to co-design

Who is missing in the context, conversation and narratives?*

Have you been able to capture the self perspective to the whole views*

Who gets to call what gender norms are "harmful" or not?*

Certain norms need more research and may depend on the beliefs of the person carrying out the norm, rather than the norm being the indicator itself*

Are you considering the users agency to make change themselves?

How can you listen to what is not being said? What is between the lines?

What barriers are visible through the users stories?

what uncertainty is present in this work? [1]

How can we design a playback that feels rewarding for the designer. So they can feel they represented the voices they heard?*

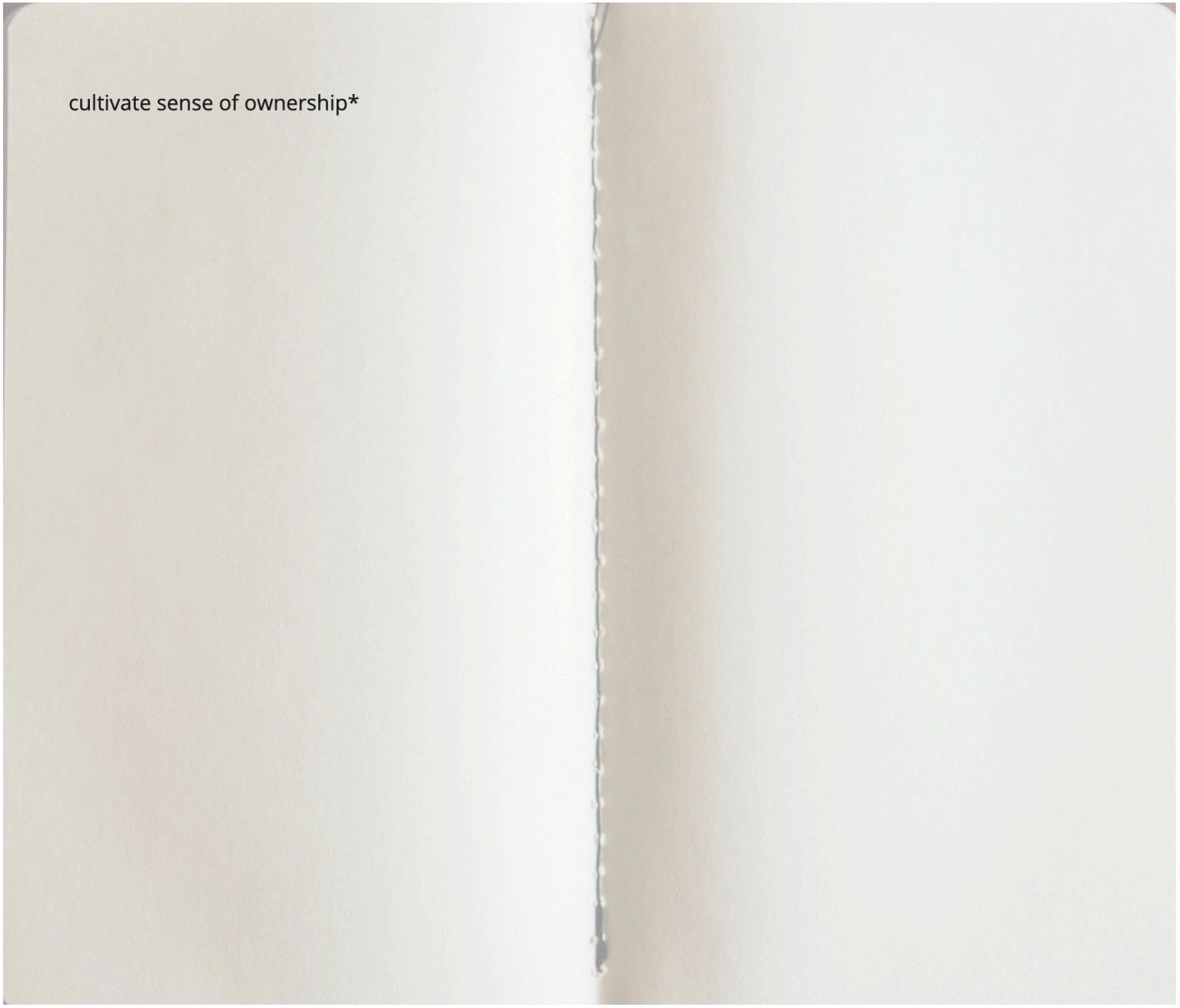
What is the personal responsibility we hold for making changes we heard in research?*

WHAT ARE WE DEVELOPING

BUILDING THE DESIGN

Support the user to introduce themselves through their own narratives*

Support them to create story telling that resonates with themselves*


cultivate sense of ownership*

explore the impact of design interventions*

What are the right impact measurement questions to ask?*

Will you realistically get to ask for the impact at the time when you will have seen it? If not, how can you collect a different type of impact sooner?*

Or build a community to come back to later and ask for quantitative stories*

How to get critical answers out of users who want to support the cause*

Sharing experiences

We have a lot of instances where our products are not working for users but they don't want to give any criticism because are so keen to generally be in support of what we're doing

Name?

Appendix E

E.1 – Stage one consent forms

Royal College of Art
RESEARCH& INNOVATION

Participant Project Information & Consent Form*

(One signed copy of this form should be retained by the Participant and one copy by the Project Researcher)

What are the entailed variations to/of designing in gender-based violence focused humanitarian innovation?

For further information
Supervisor: Dr John Stevens
E: john.stevens@rca.ac.uk
Professor Jo-Anne Bichard
E : jo-anne.bichard@rca.ac.uk

14.02.22

Dear Potential Participant,

I am a PhD Candidate in the School of Design at the Royal College of Art. As part of my studies, *I am* conducting a research project entitled *What are the entailed variations to/of designing in gender-based violence focused humanitarian innovation?. The* project is externally sponsored by London Arts and Humanities Partnership (LAHP). You are invited to take part in this research project which currently explores what might be special/different about designing in gender-based violence. The research is currently looking to seek to understand the current ways design has been used in GBV support and services; the barriers and opportunities of using design in this space; ways design might have to change in response to this space.

If you consent to participate, this will involve:

- A zoom meeting with myself (the researcher) where we will discuss your experience applying design in GBV services and support.

Participation is entirely voluntary. You can withdraw at any time up to the point of publication and there will be no disadvantage if you decide not to complete the study. All information collected will be confidential. All information gathered will be stored securely and once the information has been analysed all individual information will be destroyed.

At no time will any individual be identified in any reports resulting from this study. Instead you will be identified by your role and activity/industry. I.e. Gender Advisor at International Non-Governmental Organisation. Unless you personally asked to be identified.

If you have any concerns or would like to know the outcome of this project, please contact my supervisor Dr John Stevens and/or Professor Jo-Anne Bichard at the above address.

Thank you for your interest.

I *(please print)* ..... have read the information above and all queries have been answered to my satisfaction. I agree to voluntarily participate in this research and give my consent freely. I understand that I can withdraw my participation from the project up to the point of publication, without penalty, and do not have to give any reason for withdrawing.

I understand that all information gathered will be stored securely, and my opinions will be accurately represented. Any data in which I can be clearly identified will be used in the public domain only with my consent.

Participant Signature.....

Researcher Signature.....

Date: .....

Complaints Procedure:

This project follows the guidelines laid out by the Royal College of Art Research Ethics Policy.

If you have any questions, please speak with the researcher. If you have any concerns or a complaint about the manner in which this research is conducted, please contact the RCA Research Ethics Committee by emailing ethics@rca.ac.uk or by sending a letter addressed to:

The Research Ethics Committee
Royal College of Art
Kensington Gore
London
SW7 2EU

*Other widely accepted terms (such as collaborator or co-producer) that follow current best practice in particular fields may be substituted for 'participant' where this is appropriate.

D.2 – Stage two consent forms for repeating participants

Being engaged: design approaches to address intimate partner violence

Hello, I'm Rute, a Ph.D. Candidate at the Royal College of Art studying designers' approaches to addressing Intimate Partner Violence (IPV) contexts. As I near the end of my research, I'd like to share the results and bring the design community in this field together for a discussion. I've organised a 2-hour session featuring a brief presentation of findings and interactive activities to explore the past, present, and future of our work in this area. Join me in shaping the future of design in IPV contexts.

Workshop structure [2hr Duration over Zoom]:
(1) Past: 20 mins warm up exercise exploring the question: What do you know now that you wish you had known before working in this area?
(2) Present: 20 mins presentation by Rute on the PhD findings so far, followed by a 30 mins discussion.
(3) Future: 40 mins activity exploring what is the future of design working in IPV contexts.

There will be an opportunity to go into breakout rooms for networking at the end. I hope this will offer you an opportunity to reflect on your design practice, learn from others in the field and network.

This form should take approx. 5 mins to complete. You will be asked to input your personal information and highlight dates and time that would work best for you. You will then be asked to read and sign a consent form to ensure you are fully aware of what is required by your participation.

* Indicates required question

1. Email *

Sign up to the session

2. Name *

3. Job title

4. Design approach you take in developing IPV interventions *

Check all that apply.

- [ ] Recovery with victim/survivors
- [ ] Recovery with perpetrators
- [ ] Prevention with men and children
- [ ] Community awareness raising
- [ ] Theory development
- [ ] Other:

5. Please quickly describe how you feel your work addresses intimate partner violence

6. What date and time would work best for you? *

Check all that apply.

- [ ] 5th March 2024 - 13:00 - 15:00 (GMT)
- [ ] 6th March 2024 - 13:00 - 15:00 (GMT)
- [ ] 12th March 2024 - 13:00 - 15:00 (GMT)
- [ ] 13th March 2024 - 13:00 - 15:00 (GMT)
- [ ] Other: _____

7. Where are you based? (I will use this to try and adjust the time to fit as many as possible)

_____

8. If the provided dates are inconvenient for you but you're interested in learning about the research outcomes, please choose an alternative option below.

Check all that apply.

- [ ] I would like for you to send me the preliminary outcomes so that I can provide some feedback
- [ ] I would be interested in booking a meeting to discuss the findings
- [ ] I would like you to send me the outcome of your research after it's published
- [ ] Other: _____

9. Do you have any accessibility requirements or anything you think I should know beforehand?

_____

Consent to participate in research

Royal College of Art
RESEARCH& INNOVATION

Dear Participant,

You are invited to participate in a research study conducted by Rute Fiadeiro, from the School of Design at the Royal College of Art as part of my PhD. Your participation in this study is entirely voluntary. Please read the information below and ask questions about anything you do not understand, before deciding whether or not to participate (my email is rute.fiadeiro@network.rca.ac.uk). You have been asked to participate in this study because you have experience working at the intersection of design and intimate partner violence.

Purpose of study:
As I come to the end of my doctoral research, I would like to invite you to discuss the findings from PhD research and explore what theoretical resources (models, literature, frameworks) could support existing and new designers in the field as well as explore what the future of designing in intimate partner violence contexts might look like. The outcomes of this study will contribute to the PhD thesis.

Participation:
If you volunteer to participate in this study, you will be asked to do the following things:
(1) Attend a 2hr Zoom call with other participants;
(2) Listen to a 20 mins presentation from myself presenting the findings of the PhD so far;
(3) Discuss and share your views on the findings (30 mins);
(4) Engage in activities (through a miro board) that explore future questions for the field. (1hr)

Throughout the session we will enact the Chatham House Rule - participants are free to use the information received, but neither the identity nor the affiliation of the speaker(s), nor that of any other participant, may be revealed. By consenting to this study, you agree to this condition.

Potential risks and discomforts:
Although I don't go into detail about intimate partner violence please be aware that this workshop could raise feelings and emotions. During the workshop participants are invited to turn off cameras, and leave whenever they need to. In the event of physical and/or mental injury resulting from participation in this research project, the Royal College of Art does not provide any medical, hospitalisation or other insurance for participants in this research study, nor will the Royal College of Art provide any medical treatment or compensation for any injury sustained as a result of participation in this research study, except as required by law.

Potential benefits to subjects and/or to society
This is a rare occasion where designers concerned with IPV around the world will be convened to discuss the state of the field. I hope this will offer you an opportunity to network with your peers, learn from others, and reflect on your design practice. More generally, I believe that a theoretical understanding of the intersection of design and IPV is missing. Developing such an understanding can not only support new and existing designers engaging in the field but also uphold design potential to support intervention development.

Confidentiality
Any information that is obtained in connection with this study and that can be identified with you will remain confidential and will be disclosed only with your permission or as required by law. Confidentiality will be maintained by means of coding each participant into numbers and design approaches to IPV, for example 'Participant C2, recovery for people experiencing abuse'. The zoom meeting will be recorded and saved on the universities server in a folder only accessibly by myself. All information gathered will be stored securely and once the information has been analysed all individual information will be destroyed.

Participation and withdrawal
You can choose whether or not to be in this study. If you volunteer to be in this study, you may withdraw at any time without consequences of any kind or loss of benefits to which you are otherwise entitled. You may also refuse to answer any questions you do not want to answer. There is no penalty if you withdraw from the study.

Rights of research subjects
The Royal College of Art Research Ethics Committee has reviewed my request to conduct this project. If you have any concerns about your rights in this study, please contact them at ethics@rca.ac.uk . For the Royal College of Art Rights of Individuals and Data Protection policies, please access this link data protection page

As a participant in a previous study for this Ph.D., I'd like to bring the following to your attention.
Given the niche nature of our field, there's a slim chance of being identified as a participant in last year's study during this workshop. However, rest assured that I've anonymised your identity and work in my thesis by assigning a participant number and omitting specific details, like the country of your design. In the workshop, I'll discuss only general findings without mentioning any specific quotes from your participation, minimising the risk further. While the likelihood is low, I wanted to bring this to your attention. I'm open to a quick chat if you have any concerns. Additionally, adhering to the Chatham House Rule will ensure utmost confidentiality, allowing you to freely use the information without revealing anyone's identity or affiliation.

10. Consent for repeat participants *

Mark only one oval.

- ◯ I am aware of the risks and happy to attend
- ◯ I would like to discuss with you more how we could mitigate the risks

11. **Participant consent:** *

By signing your name below you confirm that you have read the information above and all queries have been answered to your satisfaction. You agree to voluntarily participate in this research and give your consent freely. You understand that you can withdraw your participation from the project and have your data deleted, up to the point of publication or anonymisation, without penalty, and do not have to give any reason for withdrawing.

You understand that all information gathered will be stored securely, and your opinions will be accurately represented. Any data in which you can be clearly identified will be used in the public domain only with your consent.

*If you do not consent and want to chat about the study please mention this below.

Complaints Procedure

This project follows the guidelines laid out by the Royal College of Art Research Ethics Policy. If you have any questions, please speak with the researcher. If you have any concerns or a complaint about the manner in which this research is conducted, please contact the RCA Research Ethics Committee by emailing ethics@rca.ac.uk or by sending a letter addressed to:

The Research Ethics Committee
Royal College of Art
Rausing Research & Innovation Building
15 Parkgate Road
Battersea
London
SW11 4NL

Thank you for signing up!

If you have a moment I have a final question to ask. The answers collected will be anonymised and used as a prompt for an activity.

12. [Optional Question] What do you know now that you wish you had known before working in this area?

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Google Forms

D.3 – Stage two consent forms for new participants

Being engaged: design approaches to address intimate partner violence

Hello, I'm Rute, a Ph.D. Candidate at the Royal College of Art studying designers' approaches to addressing Intimate Partner Violence (IPV) contexts. As I near the end of my research, I'd like to share the results and bring the design community in this field together for a discussion. I've organised a 2-hour session featuring a brief presentation of findings and interactive activities to explore the past, present, and future of our work in this area. Join me in shaping the future of design in IPV contexts.

Workshop structure [2hr Duration over Zoom]:
(1) Past: 20 mins warm up exercise exploring the question: What do you know now that you wish you had known before working in this area?
(2) Present: 20 mins presentation by Rute on the PhD findings so far, followed by a 30 mins discussion.
(3) Future: 40 mins activity exploring what is the future of design working in IPV contexts.

There will be an opportunity to go into breakout rooms for networking at the end. I hope this will offer you an opportunity to reflect on your design practice, learn from others in the field and network.

This form should take approx. 5 mins to complete. You will be asked to input your personal information and highlight dates and time that would work best for you. You will then be asked to read and sign a consent form to ensure you are fully aware of what is required by your participation.

* Indicates required question

1. Email *

Sign up to the session

2. Name *

3. Job title

4. Design approach you take in developing IPV interventions *

Check all that apply.

- [ ] Recovery with victim/survivors
- [ ] Recovery with perpetrators
- [ ] Prevention with men and children
- [ ] Community awareness raising
- [ ] Theory development
- [ ] Other:

5. Please quickly describe how you feel your work addresses intimate partner violence

6. What date and time would work best for you? *

Check all that apply.

- [ ] 5th March 2024 - 13:00 - 15:00 (GMT)
- [ ] 6th March 2024 - 13:00 - 15:00 (GMT)
- [ ] 12th March 2024 - 13:00 - 15:00 (GMT)
- [ ] 13th March 2024 - 13:00 - 15:00 (GMT)
- [ ] Other: _____

7. Where are you based? (I will use this to try and adjust the time to fit as many as possible)

_____

8. If the provided dates are inconvenient for you but you're interested in learning about the research outcomes, please choose an alternative option below.

Check all that apply.

- [ ] I would like for you to send me the preliminary outcomes so that I can provide some feedback
- [ ] I would be interested in booking a meeting to discuss the findings
- [ ] I would like you to send me the outcome of your research after it's published
- [ ] Other: _____

9. Do you have any accessibility requirements or anything you think I should know beforehand?

_____

Consent to participate in research

Royal College of Art
RESEARCH& INNOVATION

Dear Participant,

You are invited to participate in a research study conducted by Rute Fiadeiro, from the School of Design at the Royal College of Art as part of my PhD. Your participation in this study is entirely voluntary. Please read the information below and ask questions about anything you do not understand, before deciding whether or not to participate (my email is rute.fiadeiro@network.rca.ac.uk). You have been asked to participate in this study because you have experience working at the intersection of design and intimate partner violence.

Purpose of study:
As I come to the end of my doctoral research, I would like to invite you to discuss the findings from PhD research and explore what theoretical resources (models, literature, frameworks) could support existing and new designers in the field as well as explore what the future of designing in intimate partner violence contexts might look like. The outcomes of this study will contribute to the PhD thesis.

Participation:
If you volunteer to participate in this study, you will be asked to do the following things:
(1) Attend a 2hr Zoom call with other participants;
(2) Listen to a 20 mins presentation from myself presenting the findings of the PhD so far;
(3) Discuss and share your views on the findings (30 mins);
(4) Engage in activities (through a miro board) that explore future questions for the field. (1hr)

Throughout the session we will enact the Chatham House Rule - participants are free to use the information received, but neither the identity nor the affiliation of the speaker(s), nor that of any other participant, may be revealed. By consenting to this study, you agree to this condition.

Potential risks and discomforts:
Although I don't go into detail about intimate partner violence please be aware that this workshop could raise feelings and emotions. During the workshop participants are invited to turn off cameras, and leave whenever they need to. In the event of physical and/or mental injury resulting from participation in this research project, the Royal College of Art does not provide any medical, hospitalisation or other insurance for participants in this research study, nor will the Royal College of Art provide any medical treatment or compensation for any injury sustained as a result of participation in this research study, except as required by law.

Potential benefits to subjects and/or to society
This is a rare occasion where designers concerned with IPV around the world will be convened to discuss the state of the field. I hope this will offer you an opportunity to network with your peers, learn from others, and reflect on your design practice. More generally, I believe that a theoretical understanding of the intersection of design and IPV is missing. Developing such an understanding can not only support new and existing designers engaging in the field but also uphold design potential to support intervention development.

Confidentiality
Any information that is obtained in connection with this study and that can be identified with you will remain confidential and will be disclosed only with your permission or as required by law. Confidentiality will be maintained by means of coding each participant into numbers and design approaches to IPV, for example 'Participant C2, recovery for people experiencing abuse'. The zoom meeting will be recorded and saved on the universities server in a folder only accessibly by myself. All information gathered will be stored securely and once the information has been analysed all individual information will be destroyed.

Participation and withdrawal
You can choose whether or not to be in this study. If you volunteer to be in this study, you may withdraw at any time without consequences of any kind or loss of benefits to which you are otherwise entitled. You may also refuse to answer any questions you do not want to answer. There is no penalty if you withdraw from the study.

Rights of research subjects
The Royal College of Art Research Ethics Committee has reviewed my request to conduct this project. If you have any concerns about your rights in this study, please contact them at ethics@rca.ac.uk . For the Royal College of Art Rights of Individuals and Data Protection policies, please access this link data protection page

10. **Participant consent:** *

By signing your name below you confirm that you have read the information above and all queries have been answered to your satisfaction. You agree to voluntarily participate in this research and give your consent freely. You understand that you can withdraw your participation from the project and have your data deleted, up to the point of publication or anonymisation, without penalty, and do not have to give any reason for withdrawing.

You understand that all information gathered will be stored securely, and your opinions will be accurately represented. Any data in which you can be clearly identified will be used in the public domain only with your consent.

*If you do not consent and want to chat about the study please mention this below.

_____

Complaints Procedure

This project follows the guidelines laid out by the Royal College of Art Research Ethics Policy. If you have any questions, please speak with the researcher. If you have any concerns or a complaint about the manner in which this research is conducted, please contact the RCA Research Ethics Committee by emailing ethics@rca.ac.uk or by sending a letter addressed to:

The Research Ethics Committee
Royal College of Art
Rausing Research & Innovation Building
15 Parkgate Road
Battersea
London
SW11 4NL

Thank you for signing up!

If you have a moment I have a final question to ask. The answers collected will be anonymised and used as a prompt for an activity.

11. [Optional Question] What do you know now that you wish you had known before working in this area?

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Google Forms

Appendix F

F- Workshop call for participants

What do you know now that you wish you knew when you first started working in IPV contexts?

Call for participants for a workshop on design addressing intimate partner violence

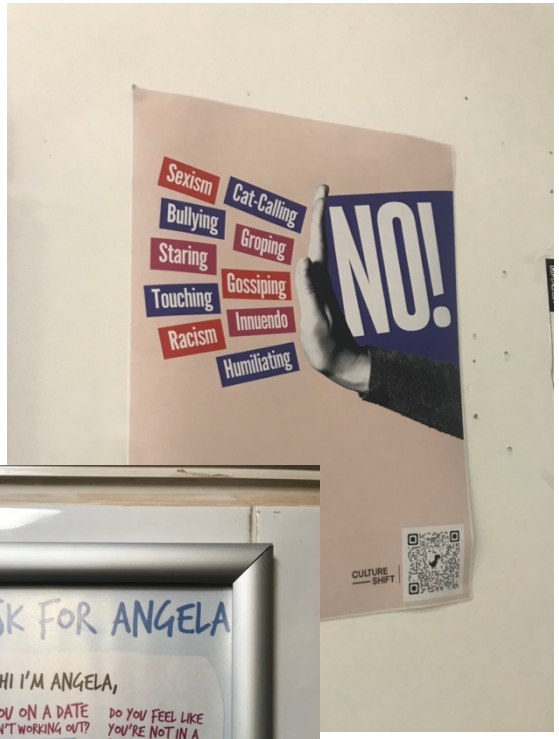
Hi, I'm Rute Fiadeiro, a Ph.D. Candidate at the Royal College of Art, investigating designers' approaches to Intimate Partner Violence (IPV) contexts. After engaging with designers and design researchers addressing IPV over the past 2 years, I have designed a **2hr workshop over zoom** held approx. mid March* to (1) share recent findings from my doctoral research and (2) unite professionals to explore the current state and future possibilities of design in IPV contexts. I hope you'll consider joining me and other designers in shaping the future of design to address IPV. **date and time to be confirmed depending on majority participants preferences*

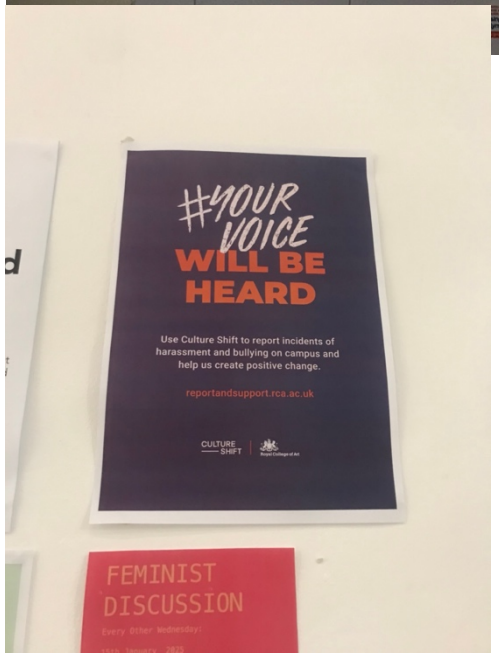
Sign up information

To be eligible you must have developed or currently developing design/research to address IPV contexts.
For more information and to sign up for the workshop please use this google form.
For any questions or further information please contact me at: rute.fiadeiro@network.rca.ac.uk

If you know anyone else who might be interested, please share this email and form onwards.
Many thanks for your support!

Appendix G





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Posters for GBV around Lo