



Restore

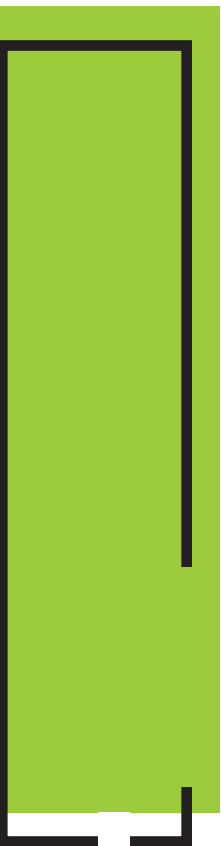
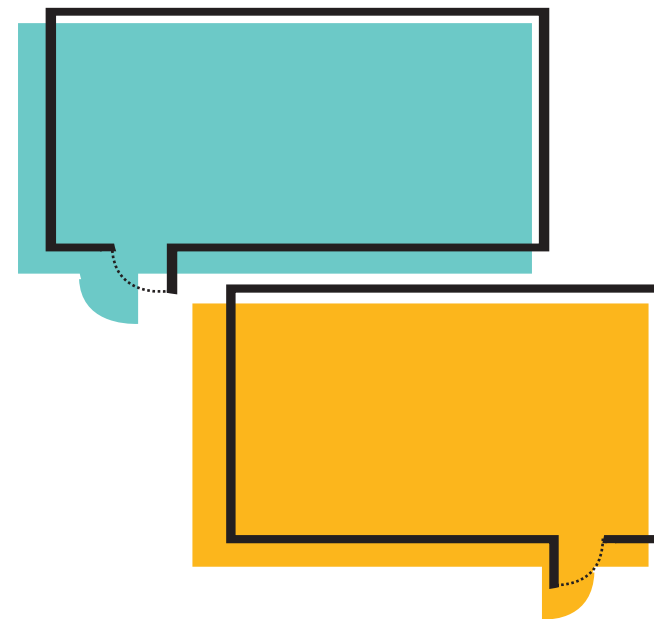


Table of Contents



Designed by
Jessica Panicola

Advised by
Mari Nakano

MFA Design for Social Innovation
School of Visual Arts
New York, NY
May 2019

Preface	4
Problem Framing	6
Background	
Women and PTSD	
Accessible Design	
Who's Voices are Heard	
Co-Design Group	12
Probes & Early Prototypes	
Insights	
Existing Gaps	
Framing Opportunities	
Prototyping	20
Restore	24
How Restore Works	
Restore's Five Guiding Values	
About the Assessment	
Restore's Participants	
Engaging Clients	
Grading	
Commitment to Change	
The Vision	
Acknowledgements	
Appendix A	13
Assessment	
Appendix B	13
Sample Report	
Appendix C	13
M&E Plan	
Theory of Change	

Preface

How It All Began

It was just over six years ago that I was standing in line at a police station. I was wearing a hoodie that covered fresh scabs on my arms and sunglasses that covered two black eyes. The shock was slowly wearing off as I was trying to make sense of the last 12 hours. Among the rage, regret, and sadness that I felt was luck. I was lucky to be alive.

I glanced around to see who else was waiting to file a police report and I noticed we were all women. We all wore bruises on different parts of our bodies that told stories. One by one we each went in seeking justice. And one by one we left feeling hopeless, unheard, and invalidated.

This thesis has been tough work. Part of this is due to the nature of thesis- there's always so much to do and never enough time. But this was especially challenging because I approached this as both a designer *and* a trauma survivor. To accomplish what I did, I had to take risks and be vulnerable. This work forced me to reflect on myself and my own past. It brought on triggers, tears, and feelings that I still cannot put names to. Sometimes I wondered if I made the right decision to pursue a thesis that was so personal.

But I think about the women that stood in line with me at the police station and the other survivors who I met throughout this journey. I think about how we were all done an injustice in our communities simply because no one cared.

This work was (and is) tough, triggering, risky, and just painful. But I do it because I care, I understand, and I am determined. And with the conversations, community awareness, and possibilities that emerged from this work I can now say it was all worth it.



Problem Framing

Background

70% of American adults have at least one traumatic experience in their lifetime. Of this number about 8% of adults will have Post-Traumatic Stress Disorder (PTSD) at any given point in time.



PTSD is a psychiatric disorder that can occur in people who have experienced or witnessed a traumatic event. It was first discovered among war veterans and went through a variety of names, including "shell shock" and "combat fatigue", before we knew it as PTSD. To this day, most still associate PTSD with war veterans, however it is not veterans, or even men who make up the largest population of those with PTSD; it is civilian women.

Women and PTSD

Women are at least 2X as likely to develop PTSD than men are. They experience higher rates of depression and anxiety and are at a higher risk of experiencing social isolation. Women also experience symptoms for four years, on average, as compared to one year among men. These are some common symptoms of PTSD:

Reliving the Event

This often happens through flashbacks or nightmares. Reliving a traumatic event can be triggered through any of the senses and it can result in an increased heart rate, dizziness, and sweating.

Avoidance

Trauma survivors often avoid places, people, or activities that remind them of their trauma.

Hypervigilance

Women especially can be easily startled by the people or environment around them.

Emotional Dysregulation

This is the inability to control or regulate one's own emotions that emerge, usually in response to provocative stimuli. This can go in two directions: an intense burst of emotion (e.g. burst of anger) or emotional numbness.

Women are affected by PTSD in ways that men with PTSD or women without PTSD are not. Although PTSD is a mental disorder it can also have lasting physical effects.

Factors of a traumatic event can impact the severity of one's post-traumatic stress. Some of these factors include the traumatic event being sexual, the risk of death, or the frequency of traumatic events.

When someone experiences a multitude of traumatic events (or one that has been prolonged), such as domestic violence or child abuse, they often develop symptoms that are more severe and intense than what one with PTSD might experience. This is called Complex PTSD, or C-PTSD. This is a condition that is even less people are aware of, yet it has long-lasting effects and can also lead to other mental disorders. Renowned traumatologist John Briere notes "if Complex PTSD were ever given its due - that is, if the role of dysfunctional parenting in adult psychological disorders was ever fully recognized, the DSM (The Diagnostic and Statistical Manual of Mental Disorders used by all mental health professionals) would shrink to the size of a thin pamphlet."

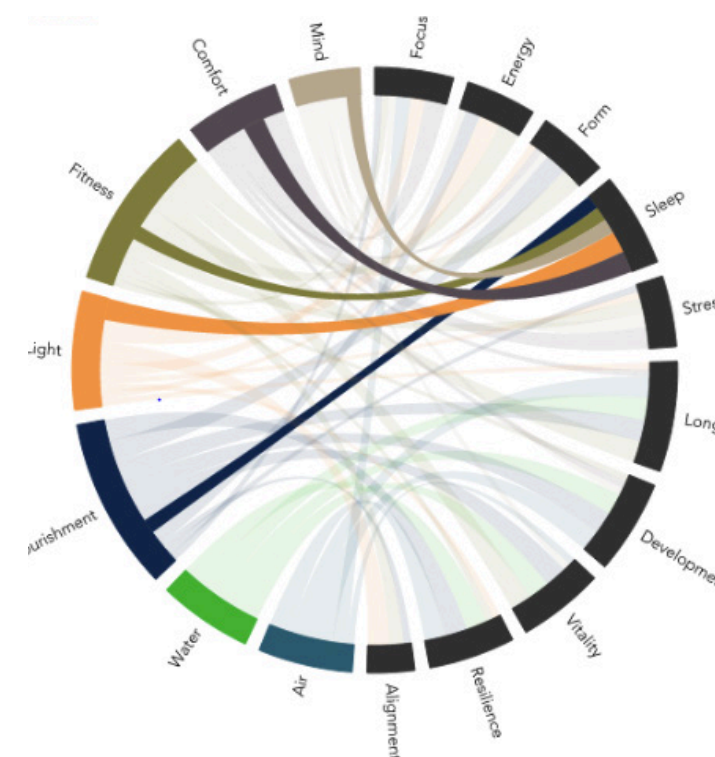
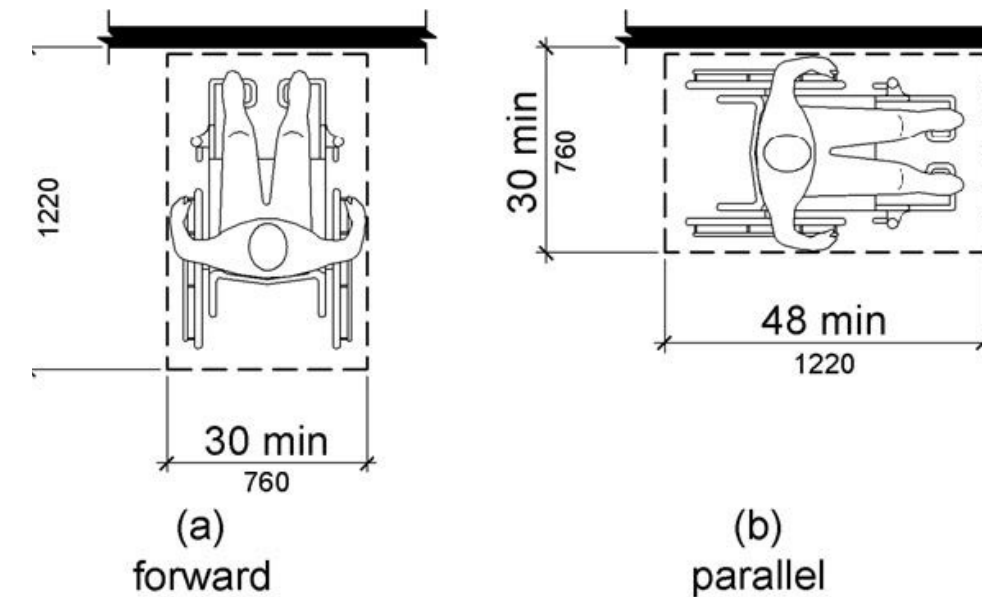
There are 60% higher rates of heart attacks and strokes among women with PTSD, compared to women with no history of trauma.

Accessible Design

Accessible design is a design process in which the needs of *people with disabilities* are specifically considered. The ADA defines **disability** as "a physical or mental impairment that substantially limits one or more major life activities."

ADA Standards

The ADA Standards establish design requirements for the construction and alteration of facilities subject to the law. These enforceable standards apply to places of public accommodation, commercial facilities, and state and local government facilities.



Well Building Standards

The International WELL Building Institute (IWBI) is leading the global movement to transform buildings and communities in ways that help people thrive.

WELL is currently the closest thing that exists for creating spaces that take the mental well-being of building occupants into account.

Who's Voices are Heard

And Who's Aren't

Figure 9.1 is a stakeholder map that shows who trauma survivors interact with and who has influence over their life. In the green circle are listed the stakeholders who often socialize with the survivor and in the blue circle lists those who do not necessarily socialize with a trauma survivor but hold influence over how they interact with their environment and those within it.

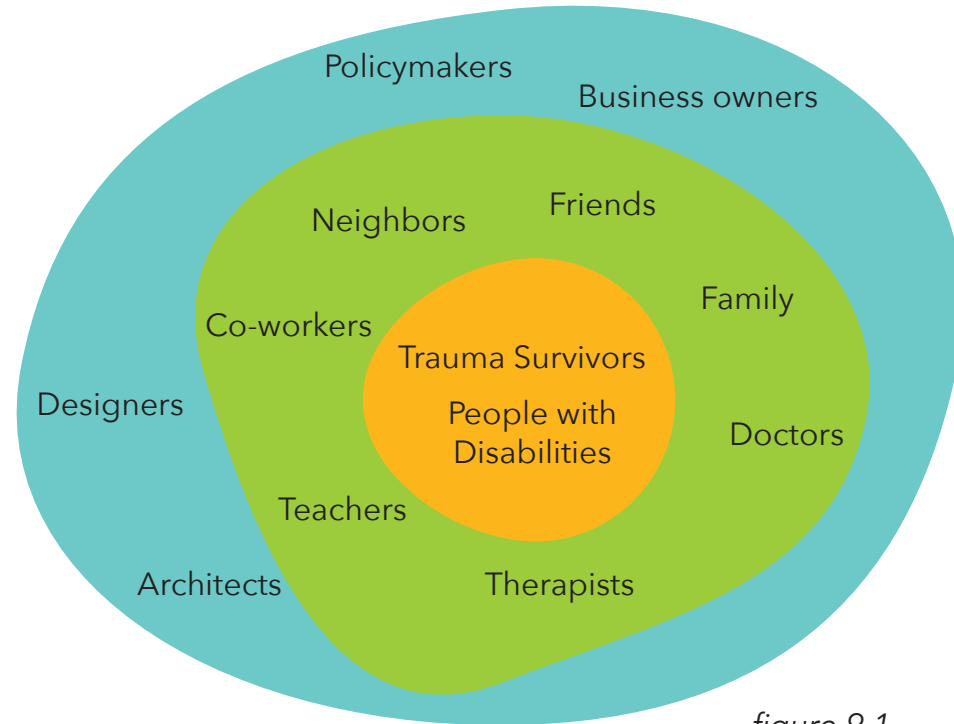
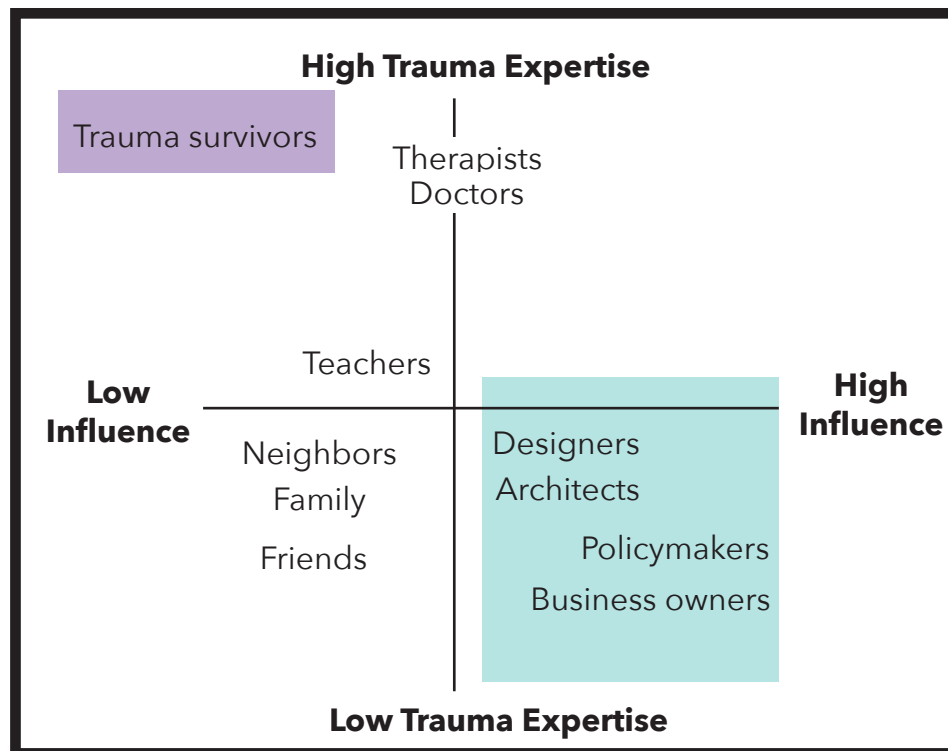


figure 9.1

Figure 9.2 shows these stakeholders on a matrix of trauma expertise and influence. Trauma survivors are included among those who design for accessibility and, in most cases, they understand their own needs better than any other stakeholder. But in contrast, trauma survivors- in general- don't hold very much influence over policy, standards, services, nor the environment. Those who interact most often with trauma survivors- or generally those with disabilities.



In turn, the stakeholders who hold the most influence- business owners, policymakers, architects, and designers- don't necessarily have a strong knowledge about trauma. This can and has often led to design and policy disasters- where the needs of those with physical or mental impairments was unheard or assumed.

figure 9.2



We are disabled not by our bodies but by the world around us.

-Liz Jackson



Nobody Understands our Needs Better than Ourselves

Women's PTSD Co-Design Group

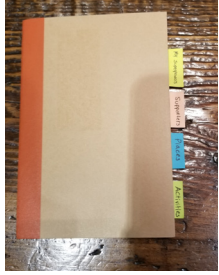
An underlying and crucial value through this whole process has been to involve the voices of women with a history of trauma to truly understand their needs, as told by them. This group had a total of 7 meetings with the objective of understanding the landscape of challenges that we struggle with and how our collective power can improve such challenges for ourselves and others.

“ I benefitted most from sharing and I enjoy the fact that it [the meeting] is not too rigid.

“ Really great group of women! Safe and productive space to share thoughts and experiences.

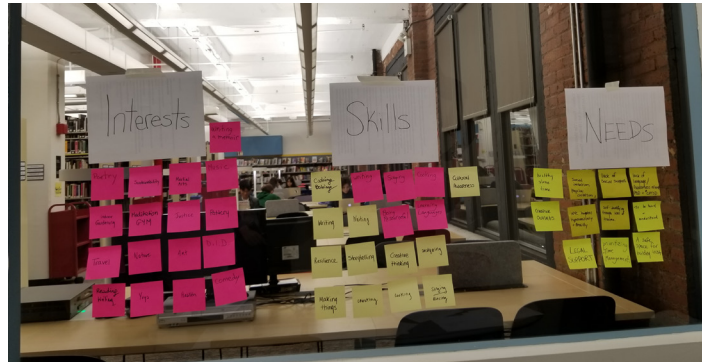
Probes & Early Prototypes

Throughout the co-design group there were a series of probes that were used to understand what challenges we experience as survivors of trauma. Below are the probes along with the questions that those probes sought to answer.



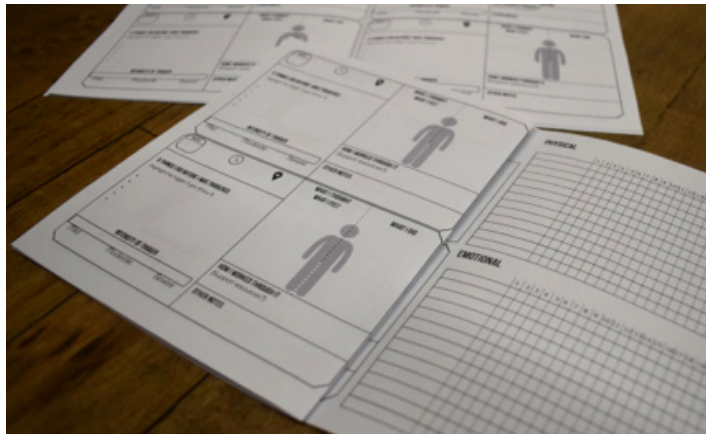
Resource Book

What are our "superpowers"?
Who are our supporters?
Where can we find support?



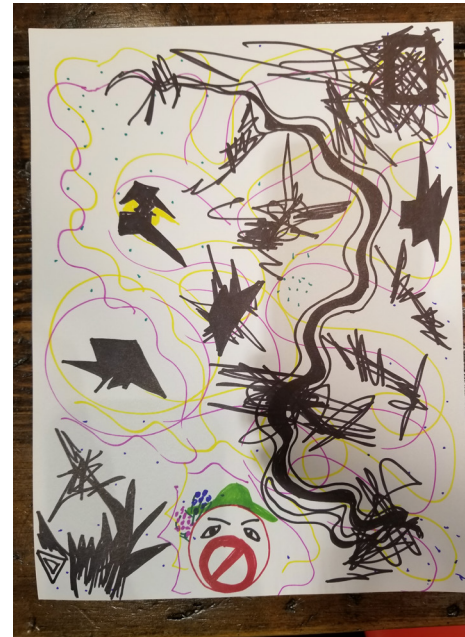
Solutions Brainstorming

What are our interests, skills, and needs? How can we tap into our strengths and interests to meet these needs?



Trigger Journal

What triggers us?
How do we react to these triggers?
Are there patterns that emerge among our triggers?



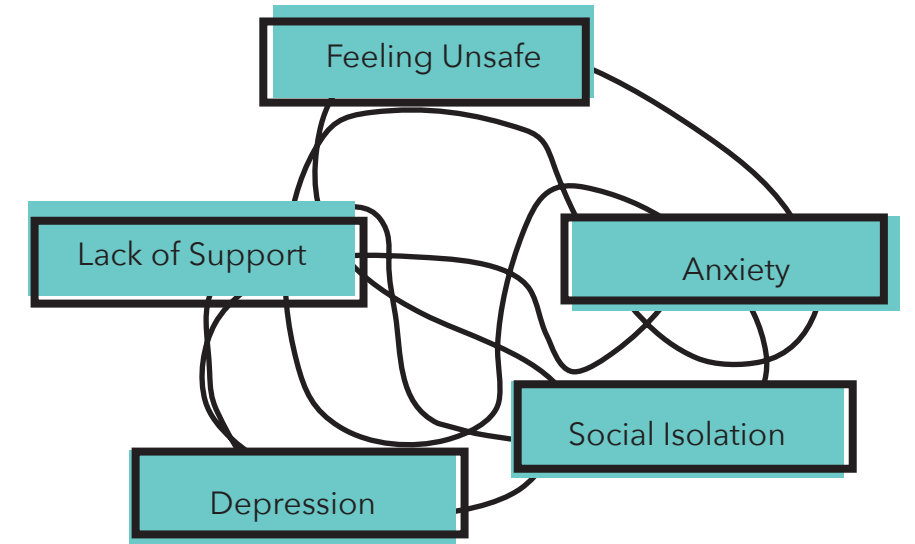
Recovery Map

What have been the challenges through our healing journeys and how did we/ are we overcoming them?

Insights

Women are not only more prone to develop PTSD than men are but they also experience different effects of trauma.

Women who have PTSD are more likely to experience depression, isolation, and anxiety. Due to social isolation, it may be more difficult for women to find support from others who are capable of giving it.



"I don't like walking past parking garages."
-Survivor

We are 'hardwired' to react to stimuli that reminds us of our past trauma in similar ways that we reacted during that traumatic event.

This causes us to frequent some places or avoid others. Many of the participants also mentioned staying home, as to avoid being triggered.

In-person meetings can be inaccessible.

Co-design participants attended the group less often over the months.

There is a communication gap and a misunderstanding of what our needs are.

Time and time again we discussed the people in our lives who wanted to support us but didn't realize that they were actually causing more harm. They wanted to show support but just didn't know how we needed to be supported.

There is a lot at stake.

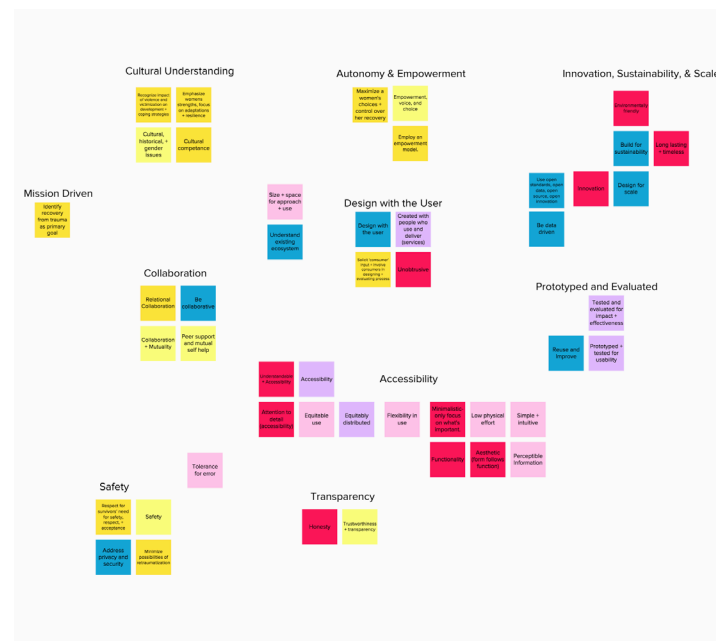
Running a co-design group with other trauma survivors helped us better understand the collective challenges we all face. But it is also important to note that this is a group of trauma survivors and that we were all at different places in our own healing process. There is a lot of responsibility in running a group like this to ensure that everyone feels safe and included.

"I want to be able to give back in a meaningful way, but not at the expense of losing myself."
-Survivor

Existing Gaps

Design principles are lacking a trauma-sensitive lens.

I mapped out the differences between various sets of design principles and trauma-informed care principles. Coincidentally, there are significant gaps that exist—particularly when it came to personal autonomy, safety, collaboration, and understanding one’s culture.



Framing Opportunities

Reframing Hypervigilance

People who are hypervigilant tend to be highly creative, and this is true of every woman in the co-design group. Every woman in the group had an interest in the Arts and an Art or craft-related hobby, including writing, drawing, sculpture, comedy, and storytelling.

Design With

Together, the women in the co-design group have the potential to be a part of something big and incredible. We are survivors of trauma and we understand a lot about trauma that most people who never experienced it could. Trauma survivors are trauma experts and that power can be leveraged to design something grand but also something that we know works for trauma survivors.

with
Design for Accessibility

Giving Back Gives Back

The women in the co-design group often joined because they wanted to support others in ways that perhaps they wished they were. Not only could this help build a stronger and more resilient community and build awareness among non-trauma survivors, but the process in and of itself is empowering for those participating in it.

Surrounding Environment

Relationships with Others

Self

In the co-design group we identified our challenges and needs as they pertain to ourselves, our relationships with others, and the environment. Ultimately, we decided to shift our focus on our environment.

What we learned in the group is that our environment influences our decisions as to where we go, when we go, and how we feel being outside of our homes or other private spaces that bring us comfort.

On a large scale, our environment could influence our ability to focus, work, and socialize with others.

Path of Least Resistance

Making a Case for Partnering with Small Businesses

*At first I thought that working with architects would be the best way to design spaces that meet the needs of trauma survivors and the specific needs of women with a history of trauma. After an interview with a few architects I realized that this was not my best option because **it is business owners who have the ultimate veto power.** Even if architects were better equipped to design mentally accessible spaces these changes still may not happen if a business owner is not on board with the change.*

So, I then decided that business owners who have a strong influence over the spaces they provide should be the focus moving forward.

How might we improve the trauma-sensitivity of small businesses to address the needs of women with a history of trauma?

Prototyping

Intervention Ideas

Co-creating a trauma-sensitive community garden with the co-design group

After collecting responses from the co-design group and women with a history of trauma outside of the co-design group I learned that the spaces that are most frequented and enjoyed are spaces that have strong sensory ties to nature. Greenery, running water, scents of lavender and other plants, etc. This sparked the idea to create such a space, or leverage an existing one, based on terrariums created by each woman in the co-design group. The terrarium is a method for the women in the group to express what their needs are in a space.

Public commenting on businesses and spaces around NYC to understand how it is or is not trauma-sensitive.

This is a prototype I moved forward with. What made this prevail over the other ideas I had was that:

- 1. Trauma survivors are given voice*
- 2. It is a high-level way to assess the quality of feedback given as well as the frequency of feedback.*
- 3. It was also a way to understand how this method of engaging trauma survivors anonymously was effective or ineffective.*

Prototype

Gathering online responses

The aim of this prototype was to understand how trauma survivors interacted with commenting on spaces in a way that remained confidential and protected their anonymity. It was also important to test something with trauma survivors that invited them to interact with it at an extent that they felt comfortable with. It couldn't be time consuming or require a high commitment- as these seemed to be the learnings of the co-design group.

This prototype influenced many decisions on what my final intervention would be.

Compared to the co-design group there was much more participation on this Google Form that I sent out to the PTSD Support Group. There was 11X more participation on this form than there had been at most of the co-design group meetings, which validated an interesting point. Similar to the support group dynamic, where women didn't show up as often as men did the same held true for the co-design group. The co-design group in and of itself was, in some ways, inaccessible.

What 3 words best describe how you feel in spaces
11 responses

- open, expansive, simple
- Warm-lighting, nooks, interference-objects
- relaxed focused peaceful
- Relaxed, accepted for me, energized
- Safe, clean and uncluttered.
- Comfortable, safe, calm
- safe/free/curious (like a child)
- well- yet warmly-lit, quiet, reverential
- open safe not-chaotic
- Safe, at ease and protected

It's natural, green, and I like the backdrop of the buildings too.



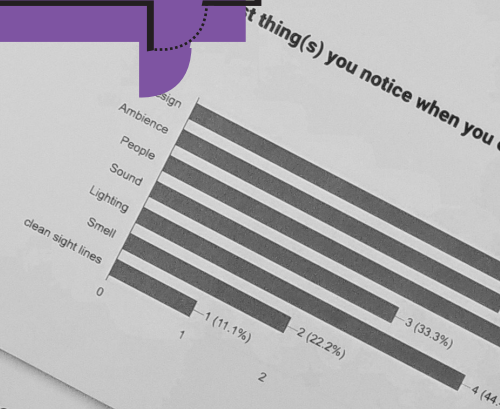
Do you like this space? Why or why not?

Long answer text

- Exposed, a...
- Tense awkward unclear
- Tense, watchful, somet
- Dirty, cluttered, dark
- Helpless, overwhel
- overwhelmed/sh
- loud, chaotic, ir
- anxious stres
- vulnerable

There are too many people, a little more natural light would be nice.

Love it. Art is comforting. Textured surfaces are neural colors. Enough activity to saturate senses but not too much to overwhelm. Good natural light..



11X
more participation than
in-person meetings

Do you like this space? Why or why not?
11 responses

- No, colors/images too busy
- No. Ceilings too high. Echoes from walls reverberate and nowhere to hide.
- No. Too open
- Not really. It feels too controlled.
- No. It is very cold and empty.
- No. It's too big. Too much energy needed to get from point A to point B.
- the space seems fine but I wonder about the acoustics and availability of white cube space so they probably want the even lighting.
- No. Loud, impersonal, cold
- I don't like the artificial light, and the art work is awful
- No, crazy spikey and holes everywhere
- Sure, if it didn't have too many people. If a space is large and empty, I feel at peace or like I can think to myself, observe the room.



Restore

Restore is an initiative that brings together trauma survivors, business owners, and clients to co-create spaces that are trauma-sensitive. This initiative has 3 different objectives.

1

Bring the voices of trauma survivors into the process so that their needs, and the diversity of their needs can be understood.

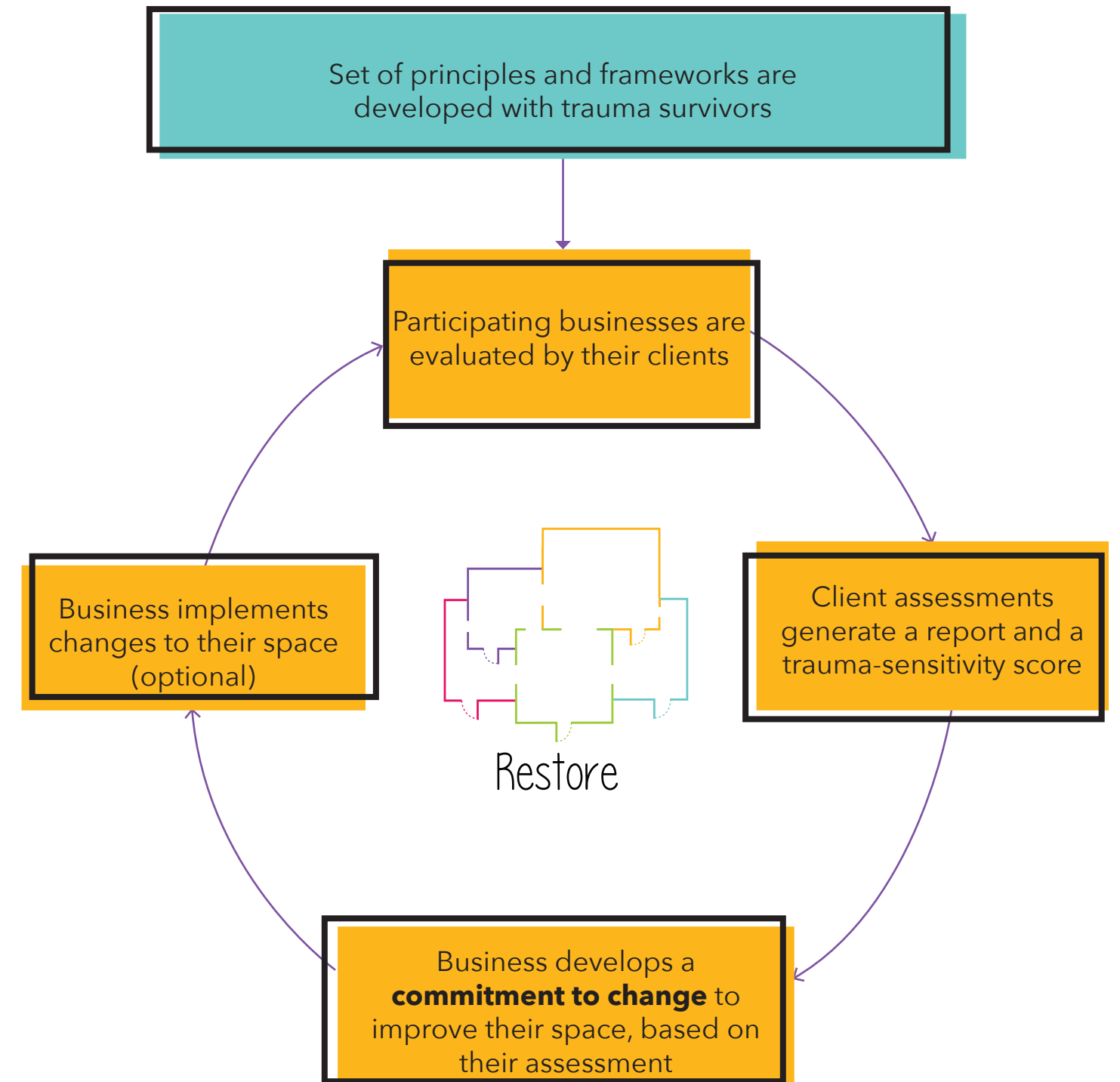
2

Develop an evaluative tool for small businesses to use that are based on the needs and values of trauma survivors and to develop this tool *with* trauma survivors.

3

Create incentives for small businesses and the community to care about the trauma-sensitivity of the spaces they provide and visit.

How Restore Works



Restore's 5 Guiding Values

Inclusivity

The space fosters an atmosphere where everyone feels included.

How it's Evaluated

Spaces are assessed for their inclusivity through their diversity and how this diversity is embraced.

Safety

The space provided feels safe and comfortable to its visitors.

How it's Evaluated

Spaces are assessed for their cleanliness, client confidentiality, and accessibility of open, private, and semi-private space.

Nature

There is a strong presence of nature in the space.

How it's Evaluated

Natural spaces have three sub-evaluations; direct incorporation of nature in space, incorporation of natural materials in space, and incorporation of design that mimics nature in space.

Choice

Visitors are empowered to make their own decisions in the space.

How it's Evaluated

Spaces are assessed for their adaptability to meet their visitor's needs.

Balance

Balanced spaces are not under or over-stimulating to all of the senses.

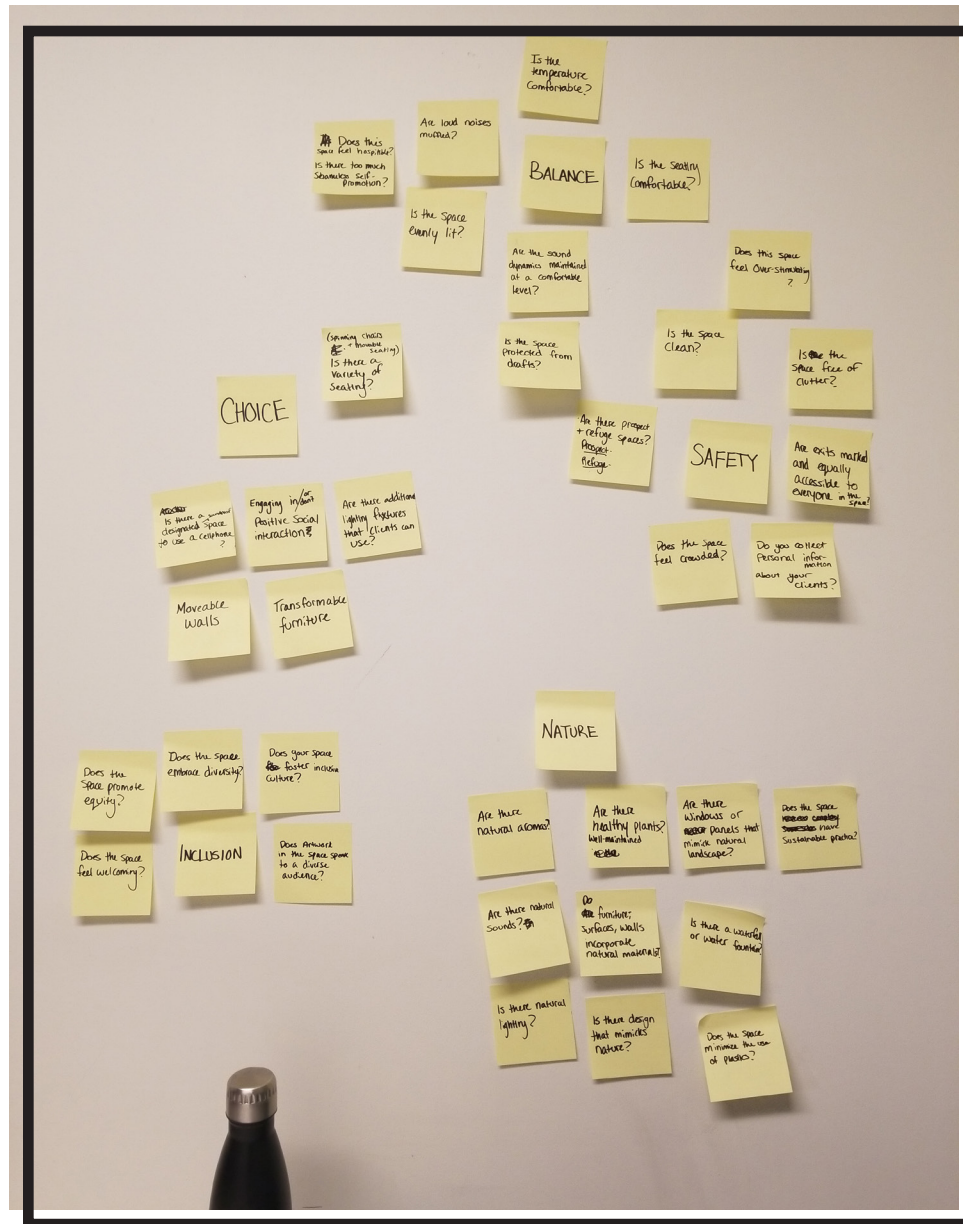
How it's Evaluated

Spaces are assessed on sensory balance- visuals, audial, scent, and textures.

The Assessment

Possibly the most important thing about this assessment is that it is ultimately created by trauma survivors who are women.

It seeks to understand how trauma-sensitive the space a particular business provides is, based on the feedback from the clients at that business. There are 6 sections on the assessment: one for each principle (safety, inclusivity, nature, balance, choice) and one section that asks for information about the client evaluation.

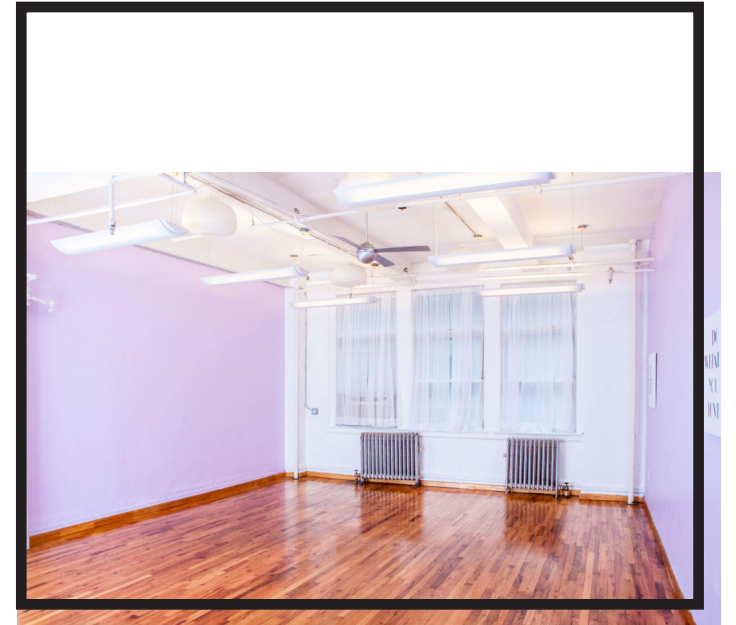


This image documents the assessment in-process. The questions that were included on this assessment were contributed through the co-design group and from other co-organizers of the PTSD Support Group.

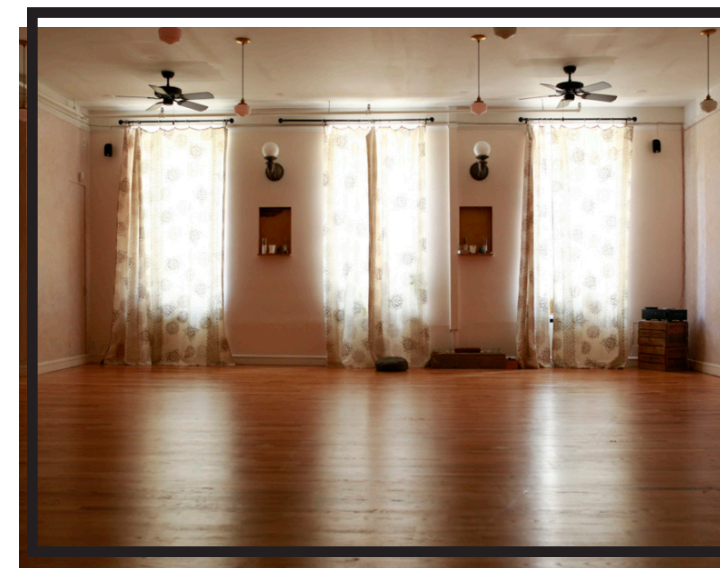
Restore's Participants



The Yoga Collective NYC is a fully stocked, 600 sq ft yoga studio for independent teachers and entrepreneurs to rent for yoga and other fitness classes, photo shoots, instructional fitness videos, and trainings/workshops.



Kula Yoga Project is a freestyle vinyasa studio that seamlessly blends the freedom of a flowing practice with the structure of deep alignment, all guided by the steady metronome of the breath.



Why Yoga Studios

Originally I was looking into all types of spaces and businesses to participate- co-working spaces, cafes, etc.- but yoga studios turned out to be the most responsive. What the responsive yoga studio owners all had in common was that they had a strong value of creating a space that could be healing and accessible. When interviewing Kula Yoga Project I learned how aligned their values are to Restore's five guiding values.

Engaging Clients

When businesses express an interest in participating they are given a unique link to a form for clients to fill out. The link is shared in three different ways:

1. **An email blast template:** The business gets a pre-made template with the information about the assessment that is ready to be sent out to their clients.
2. **Two letter-sized posters:** These include a QR code that is linked to the form. The posters can be displayed around the studio and/or space. Clients access the link by scanning the QR code with their smartphone.
3. **A stack of exit slips:** The exit slips contain all of the same information that was on the posters but on a smaller piece of paper that clients can take out of the studio space.

IT TAKES A VILLAGE
Help us improve the trauma-sensitivity of our studio.

We want to make all of our visitors feel comfortable and we need your help. Scan the QR code and take our 10-15 minute evaluation to assess the trauma sensitivity of our space.



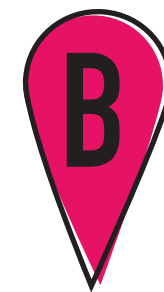
 Restore is an initiative that brings together trauma survivors, business owners, and clients to co-create spaces that are trauma-sensitive.



Grading



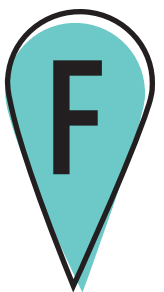
Exemplary



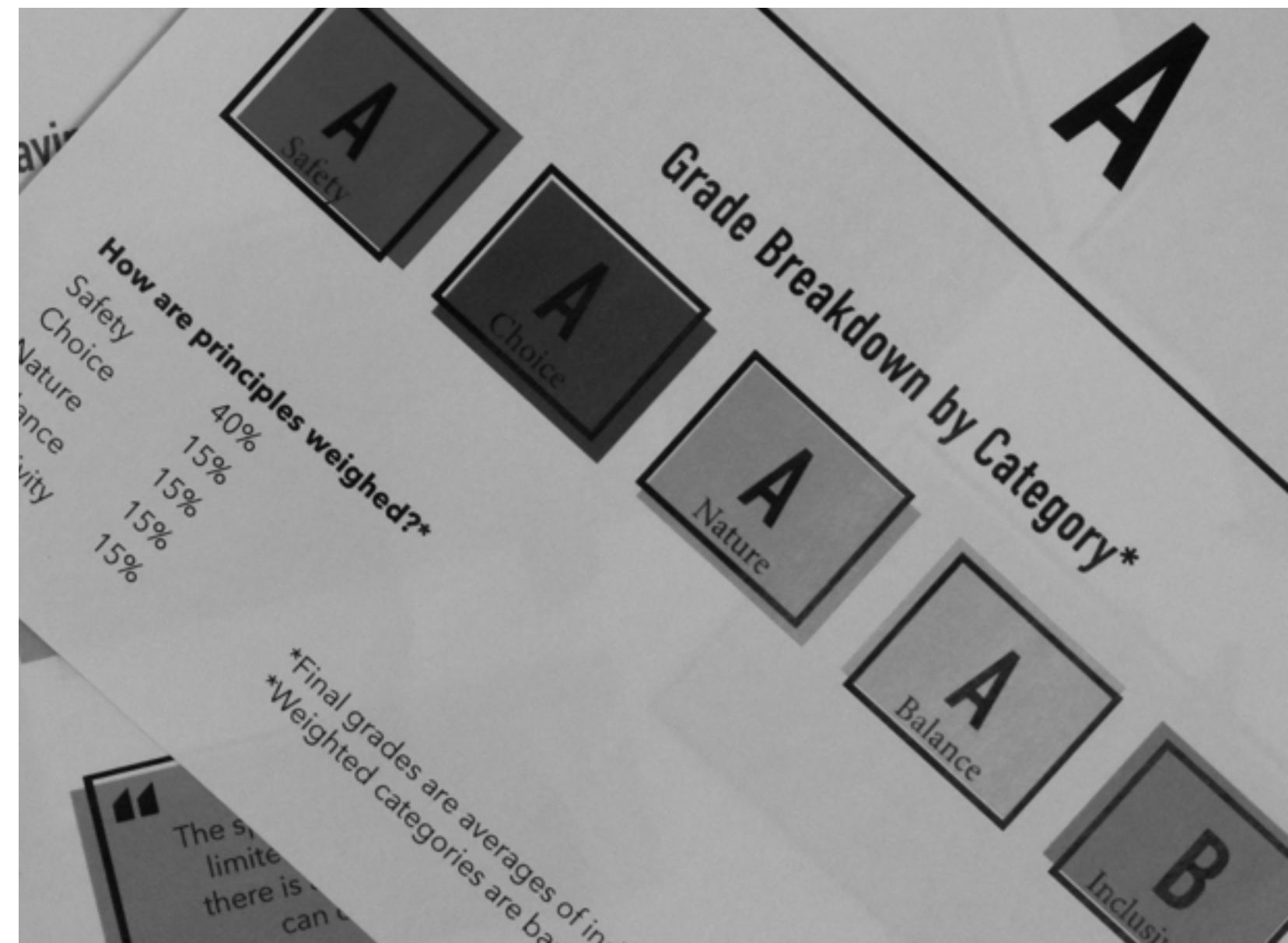
Accomplished



Emerging



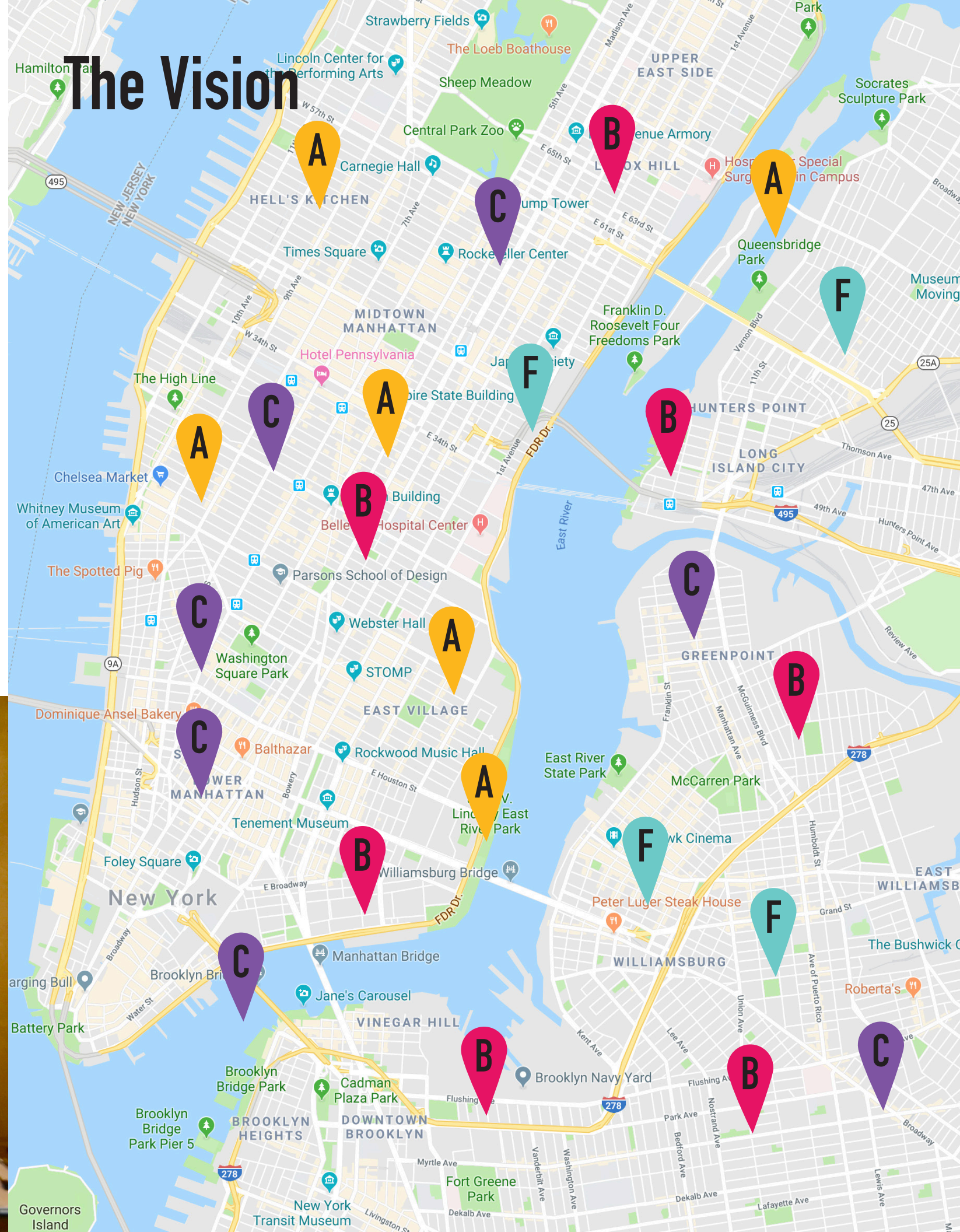
Inadequate



Commitment to Change

After the business has reviewed the report they form a **commitment to change**. The commitment to change is both an acknowledgement and a promise to improve the trauma-sensitivity of the space, based on the client feedback.

"Ask us About Our Commitment to Trauma-Sensitivity" stickers are transparent and can be placed on anything in the studio or space. It is a way for any business to proudly showcase their commitment to their clients, regardless of the score they have received.



Imagine a city where we could look up cafes, yoga studios, co-working spaces and other places to go based on the trauma-sensitivity score of the business.

Acknowledgements

Design for Social Innovation

Cheryl Heller
DSI 2019 Cohort
Mari Nakano

NYC PTSD Support Group & Women's Co-Design Group

Participating Businesses

The Yoga Collective
Integral Yoga
Unplug & Yoga
Kula Yoga Project



Appendix A

The Assessment

Trauma-Sensitive Space Assessment

This evaluation is part of a graduate thesis project called Restore. Restore is an initiative aimed to increase the mental accessibility of small businesses for clients and visitors who are survivors of trauma. This assessment will take approximately 15 minutes and it is comprised of 5 sections that each relate to a principle of trauma-sensitive spaces.

Before you begin take a moment to imagine yourself inside of the space that you are going to assess. Explore it for a moment and think about the environment and the people that you interact with in this space.

Safety

This section of the assessment aims to understand how safe you feel in the space. You may leave a multiple choice question blank if you are unsure or if the question is not applicable to the space.

1. The space is clean and free of clutter.

Strongly disagree 1 2 3 4 5 Strongly agree

2. The density of people in the space is maintained at a comfortable level.

Strongly disagree 1 2 3 4 5 Strongly agree

3. The space is open enough to see everything from most standpoints.

Strongly disagree 1 2 3 4 5 Strongly agree

4. There are areas within the space that provide privacy.

Strongly disagree 1 2 3 4 5 Strongly agree

5. My personal space is maintained and respected by others.

Strongly disagree 1 2 3 4 5 Strongly agree

6. I trust other members or visitors in the space.

Strongly disagree 1 2 3 4 5 Strongly agree

7. What grade would you give this business on safety?

- A (Exemplary)
- B (Accomplished)
- C (Emerging)
- D (Inadequate)

8. Please explain why you chose this grade.

9. Do you have suggestions for improving the safety of this space?

Choice

This section of the assessment aims to understand how visitors, clients, and members of the space are empowered as decision makers. You may leave a multiple choice question blank if you are unsure or if the question is not applicable to the space.

1. The space is transformable and can easily be adapted.

Strongly disagree 1 2 3 4 5 Strongly agree

2. Window shading or blinds are controllable by occupants.

Strongly disagree 1 2 3 4 5 Strongly agree

3. There are a variety of lighting sources in the space that I can use.

Strongly disagree 1 2 3 4 5 Strongly agree

4. The space allows for someone to engage or disengage in social interaction at their own discretion.

Strongly disagree 1 2 3 4 5 Strongly agree

5. The space has loud and quiet zones.

Strongly disagree 1 2 3 4 5 Strongly agree

6. There are variety of seating options in the space.

Strongly disagree 1 2 3 4 5 Strongly agree

7. What grade would you give this business on choice?

- A (Exemplary)
- B (Accomplished)
- C (Emerging)
- D (Inadequate)

8. Please explain why you chose this grade.

9. Do you have suggestions for increasing choices for clients in this space?

Nature

This section of the assessment aims to understand how nature is incorporated into the studio and space.

You may leave a multiple choice question blank if you are unsure or if the question is not applicable to the space.

1. Where do you find nature in the space? Please check all that apply.

- | | |
|---|---|
| <input type="checkbox"/> Live grass, plants, or other greenery | <input type="checkbox"/> Furniture made from natural materials |
| <input type="checkbox"/> Fireplace | <input type="checkbox"/> Artwork made from natural materials |
| <input type="checkbox"/> Waterfall, or other presence of water | <input type="checkbox"/> Objects created from natural materials |
| <input type="checkbox"/> Outdoor space, patio, or balcony | <input type="checkbox"/> None of the above |
| <input type="checkbox"/> Window(s) that accommodate natural light | <input type="checkbox"/> Other: _____ |
| <input type="checkbox"/> Sounds from nature (e.g. birds, water running) | |

2. How is nature simulated in the space? Please check all that apply.

- | | |
|--|---|
| <input type="checkbox"/> Artwork that mimics or depicts nature | <input type="checkbox"/> Shelving or wall displays |
| <input type="checkbox"/> Lighting fixtures | <input type="checkbox"/> Patterns that allude to nature |
| <input type="checkbox"/> Natural colors used in the space | <input type="checkbox"/> Sounds that mimic nature but not from nature |
| <input type="checkbox"/> Synthetic plants | <input type="checkbox"/> None of the above |
| <input type="checkbox"/> Furniture | <input type="checkbox"/> Other: _____ |

3. What grade would you give this business on nature?

- A (Exemplary)
- B (Accomplished)
- C (Emerging)
- D (Inadequate)

4. Please explain why you chose this grade.

5. Do you have suggestions for improving the incorporation of nature in this space?

Balance

This section of the assessment aims to understand how the space maintains an atmosphere that is not under-stimulating nor over-stimulating for its visitors and clients. You may leave a multiple choice question blank if you are unsure or if the question is not applicable to the space.

1. The space is over-stimulating.

Strongly disagree 1 2 3 4 5 Strongly agree

2. The space is under-stimulating.

Strongly disagree 1 2 3 4 5 Strongly agree

3. The space is evenly lit.

Strongly disagree 1 2 3 4 5 Strongly agree

4. The space is protected from outside drafts.

Strongly disagree 1 2 3 4 5 Strongly agree

5. Sound dynamics are maintained at a comfortable level.

Strongly disagree 1 2 3 4 5 Strongly agree

6. Loud sounds are muffled/ minimized to the extent possible.

Strongly disagree 1 2 3 4 5 Strongly agree

7. The temperature in the space is maintained at a comfortable level.

Strongly disagree 1 2 3 4 5 Strongly agree

8. What grade would you give this business on balance?

- A (Exemplary)
- B (Accomplished)
- C (Emerging)
- D (Inadequate)

9. Please explain why you chose this grade.

10. Do you have suggestions for improving and maintaining balance in this space?

Inclusivity

This section of the assessment aims to understand how the space fosters an atmosphere where everyone feels included. You may leave a multiple choice question blank if you are unsure or if the question is not applicable to the space.

1. The space feels welcoming.

Strongly disagree 1 2 3 4 5 Strongly agree

2. The space promotes equity.

Strongly disagree 1 2 3 4 5 Strongly agree

3. There is diversity among visitors.

Strongly disagree 1 2 3 4 5 Strongly agree

4. Artwork in the space speaks to a diverse audience.

Strongly disagree 1 2 3 4 5 Strongly agree

5. The space is free from religious and political symbols.

Strongly disagree 1 2 3 4 5 Strongly agree

6. Restrooms are non-binary.

Strongly disagree 1 2 3 4 5 Strongly agree

7. The space is openly supportive of its LGBTQ+ members and community.

Strongly disagree 1 2 3 4 5 Strongly agree

8. Visitors and members represent a diversity of race, gender, ability, and culture.

Strongly disagree 1 2 3 4 5 Strongly agree

9. Advertisements and photographs represent a diversity of race, gender, ability, and culture.

Strongly disagree 1 2 3 4 5 Strongly agree

10. The business offers clear directions of getting there on their website, business card, brochure, or other means.

Strongly disagree 1 2 3 4 5 Strongly agree

11. The hours of operation can be found easily and they are accurate.

Strongly disagree 1 2 3 4 5 Strongly agree

12. What grade would you give this business on inclusivity?

- A (Exemplary)
- B (Accomplished)
- C (Emerging)
- D (Inadequate)

13. Please explain why you chose this grade.

14. Do you have suggestions for improving inclusivity in this space?

About You

This is an anonymous assessment and all data will be shared with the studio as a compiled report.

1. For how long have you patronized this business?

- Less than a month 1-2 years
 1-6 months 2+ years
 7-12 months

2. Which of the following best describes how frequently you visit this business?

- Less than once a month Weekly
 Monthly 2-6 times a week
 Bi-weekly Daily

3. Do you experience symptoms that could be related to trauma? (optional)

- Yes
 No
 Not sure

4. With '1' being the most important and '5' being the least important how would you rank the following principles of trauma-sensitive spaces?

- _____ Safety
_____ Choice
_____ Nature
_____ Balance
_____ Inclusivity

Appendix B Sample Report

Client Profile

10
Responses

89%
Have been clients for
1+ year

100%
Visit Kula weekly, or
more often



7 out of 10

of Kula Yoga's clients report experiencing symptoms of trauma from lived experiences



Results at a Glance

Your Overall Grade
A

Grade Breakdown by Category*



How are principles weighed?*

Safety	40%
Choice	15%
Nature	15%
Balance	15%
Inclusivity	15%

*Final grades are averages of individual client grades.
*Weighted categories are based on client ranking of importance.

Safety



The space provided feels safe and comfortable to its visitors.

How it's Evaluated

Spaces are assessed for their cleanliness, client confidentiality, and accessibility of open, private, and semi-private space.

What They're Saying

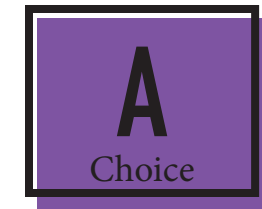
There is a community of people that I can speak to openly and I feel respected and cared for.

I observed the Manager/Senior Yoga Instructor behave with distrust and suspicion of a woman of color who was visiting. It was racial profiling and her haughty attitude makes me feel not valued and unsafe.

There are small walkways for people to pass through and store things, and while it's designed to be inviting and calming, some of the affluent white clientele of the space do not allow others to comfortably share this cramped area.



Choice



Visitors are empowered to make their own decisions in the space.

How it's Evaluated

Spaces are assessed for their adaptability to meet their visitor's needs.

What They're Saying

The studios are accommodating, large with enough room and places for privacy.

Kula Brooklyn very much has the feel that the people in power are in control, and not the visitors or students. This is made worse or better depending on who is teaching.

The space is crowded and has limited options. Not sure if there is anything the owners can do about this.



Nature



There is a strong presence of nature in the space.

How it's Evaluated

Natural spaces have three sub-evaluations; direct incorporation of nature in space, incorporation of natural materials in space, and incorporation of design that mimics nature in space.

What They're Saying

Owners were clearly thoughtful in integrating references to nature - the barnyard doors, plants etc.

There are plants in the studios and a beautiful altar with candles. Very peaceful.



Inclusivity



The space fosters an atmosphere where everyone feels included.

How it's Evaluated

Spaces are assessed for their inclusivity through their diversity and how this diversity is embraced.

What They're Saying

Kula is constantly working on creating an open diverse space and open to dialogue about it. It is Accessible and they have multiple locations.

The space is LGBTQIA friendly but not intersectional or diverse. This is perpetuated by mostly white teachers and a culture of politics/who you know, how much you practice, how much money you have and how you dress. Only the wealthy can afford to start teaching at Kula especially when teachers are required to take class 3x/week. Culture reflects leadership.

The diversity could certainly be better and its support of diversity could certainly be more explicit. However there is definite support for LGBTQ people and POC do frequent the space, even if they are more or less expected to conform to white-dominated yoga culture.

They are thinking about diversity, and they incorporate a social justice component into their training.



Balance

Balanced spaces are not under or over-stimulating to all of the senses.

How it's Evaluated

Spaces are assessed on sensory balance-visuals, audial, scent, and textures.

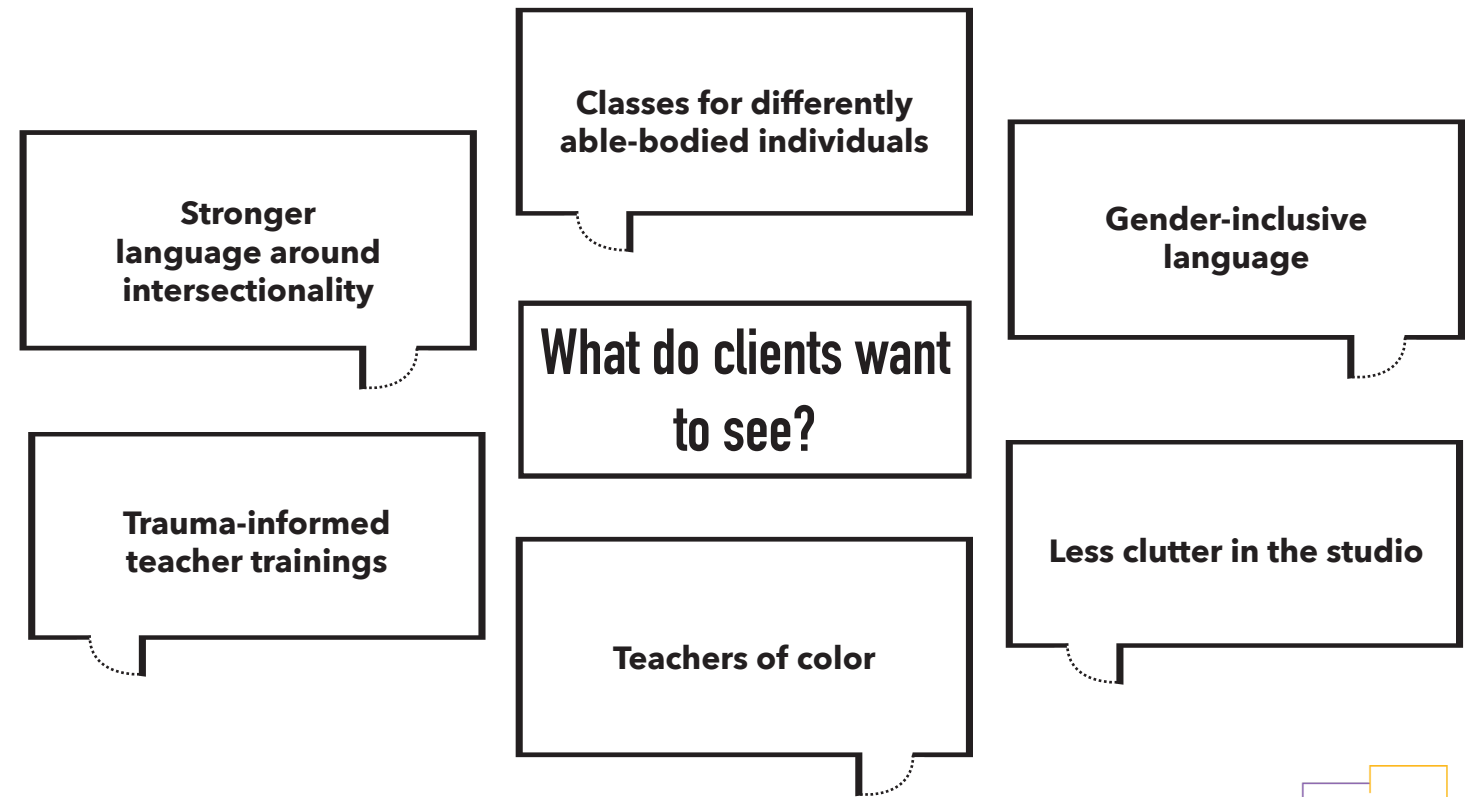
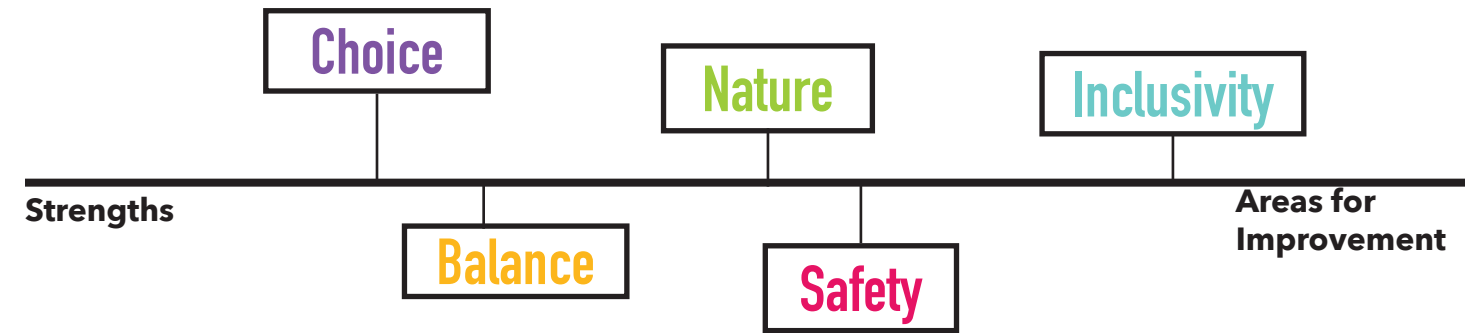


What They're Saying

“The studio is very aware of atmosphere and keeping the space respectful with noise, light, heat and energy.”

“As control of the environment is paramount to the delivery of a yoga class, this space excels.”

Moving Forward



Appendix C

M&E Plan

Contents

Timeline	3
Project Description	4
Background	
Objectives	
Theory of Change	5
TOC Narrative	
Implementation Strategy	
TOC	
Log Frame	8
Monitoring & Evaluation	9
Prototyping	
Monitoring	
Evaluation Approach	
Indicators	

Timeline

January

30 Synthesize existing trauma-informed care and design principles

February

13 Develop set of principles

11-21 Prototyping interaction with assessment from remote locations

March

1-13 Build assessment

18-29 Prototyping final assessment form

April

1-19 Implementation

Project Description

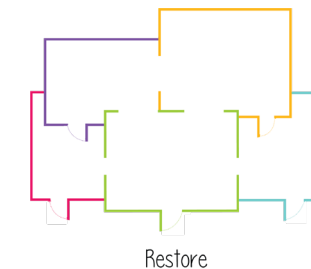
Background

70% of American adults have at least one traumatic experience in their lifetime. Of this number about 8% of adults will have Post-Traumatic Stress Disorder (PTSD) at any given point in time.

A significant population experiences prolonged symptoms of PTSD, with civilian women at the forefront. Women are at least 2X as likely to develop PTSD than men are and they generally experience higher rates of isolation and are at a higher risk of experiencing major depression. Trauma affects how one may perceive oneself, others, and the surrounding environment. Stimuli that is unexpected and uncontrollable are often the foundation on which survivors of trauma experience triggers. Sometimes these triggers, or fear of being triggered, can be so intense that survivors of trauma make the decision to avoid certain places at certain times. While all women might experience this to some degree, women with PTSD are at a much higher risk of having a heart attack or stroke.

It is the responsibility of the community to ensure that the spaces we provide and visit are accessible to everyone, regardless of physical or mental ability.

There are 60% higher rates of heart attacks and strokes among women with PTSD, compared to women with no history of trauma.



Restore is an initiative that brings together trauma survivors, business owners, and clients to co-create spaces that are trauma-sensitive. This initiative has 3 different objectives.

1
Bring the voices of trauma survivors into the process so that their needs, and the diversity of their needs can be understood.

2
Develop an evaluative tool for small businesses to use that are based on the needs and values of trauma survivors and to develop this tool *with* trauma survivors.

3
Create incentives for small businesses and the community to care about the trauma-sensitivity of the spaces they provide and visit.

Theory of Change Narrative

How might we improve trauma-sensitivity of small businesses to address the needs of women with a history of trauma?

I decided that the best way to approach this goal was to create change from the bottom rather than from the top. I identified the three major stakeholders who need to be actively involved to increase the trauma-sensitivity of small and local businesses: small business owners, their clients and community, and survivors of trauma. More often than not an individual might identify with multiple stakeholders (e.g. a client and also a trauma survivor).

Small Businesses

Small businesses should be aware of how the space they provide affect their clients and visitors with a history of trauma. Businesses may not be interested in being a part of Restore's initiative unless there is a benefit or incentive for them.

Assumptions

Businesses will feel competitive pressure to be evaluated, scored, and iterate on the trauma-sensitivity elements that their space has to offer.

Small business owners will be open to feedback from their clients.

Small business owners will see a need to make changes based on the feedback they received from their clients.

Clients & Community

The trauma-sensitivity scores are generated from evaluations submitted by clients so it is important that they are willing to take the assessment. When clients and the community feel a connection to Restore's mission of creating trauma-sensitive spaces and supporting trauma survivors they will be more likely to participate in the evaluation.

Assumptions

Clients and visitors will care enough to want to participate in the evaluations.

Clients who participate in the evaluation are more likely to have at least one lived traumatic experience in their lifetime.

Clients will value businesses who participate in the evaluation over businesses who do not.

Trauma Survivors

Understanding what trauma-sensitive spaces are cannot be done without the voices and input from survivors of trauma. By organizing meetings and prototypes with trauma survivors we were able to identify not only principles of trauma-sensitive spaces but also how important these principles are relative to one another.

Assumptions

Trauma survivors will be more likely to visit establishments that have a higher trauma rating.

Trauma survivors will be more likely to reveal more intimate information in a confidential evaluation that protects their anonymity.

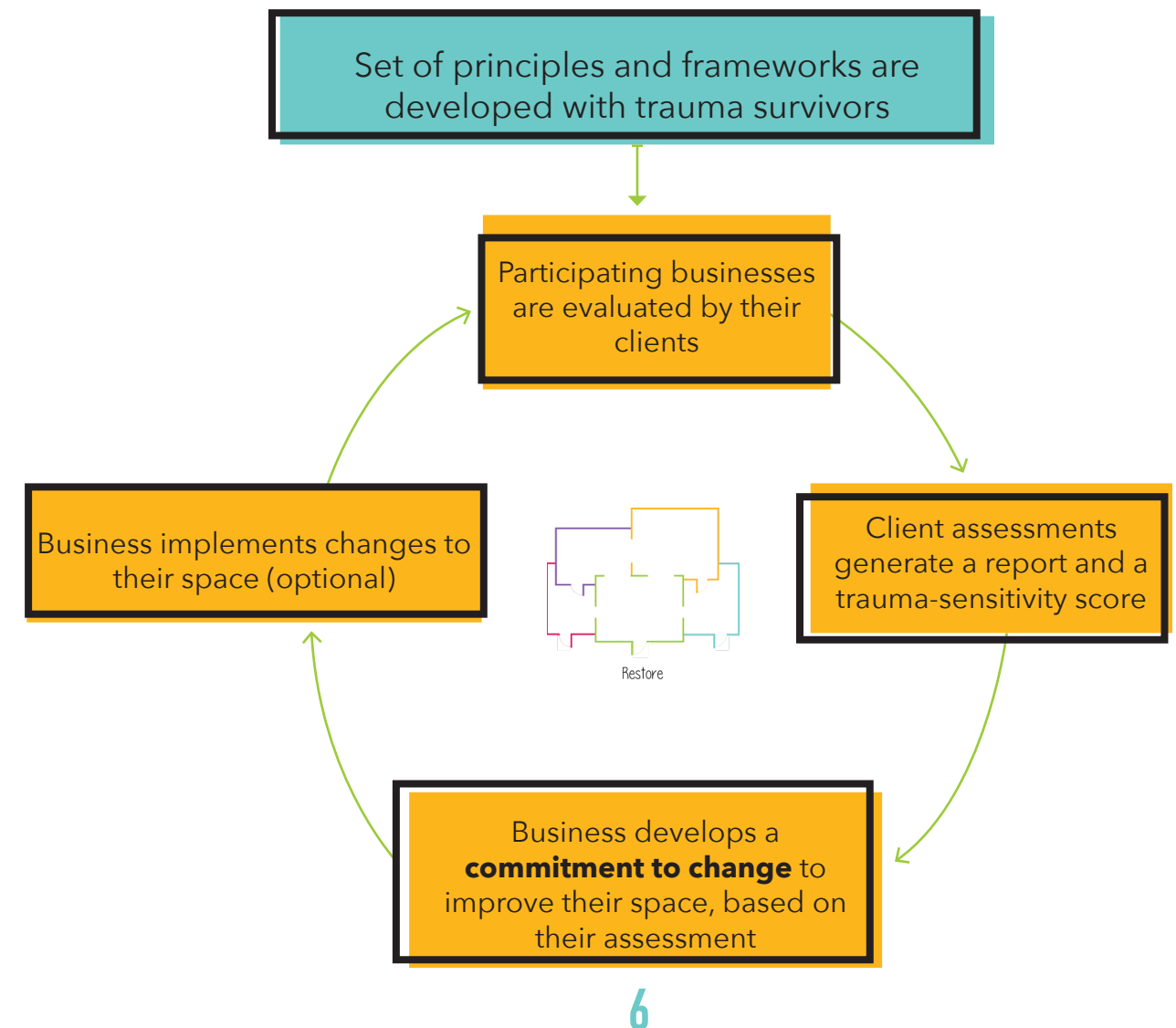
More trauma survivors will participate in the discussion when the nature of the platform protects their anonymity.

Implementation Strategies

Restore is intended to be developed and used with the entire community. It began by building a set of principles and an evaluative tool that included the voices of a women's co-design group and a larger PTSD support group.

The assessment was then given to a yoga studio who was interested in participating in the pilot initiative. Businesses shared the assessment with their clients and visitors. The assessment has 6 sections; one for each of the principles of trauma-sensitive spaces (inclusion, nature, balance, safety, and choice) and one section about the evaluator. When the assessment is submitted I get the results to create a report from. Once the report is finalized a meeting is arranged with the business owner(s) to discuss their score, strengths, and weaknesses, which culminates in the business creating a commitment to change, which outlines the business' commitment to make modifications to their space to improve the trauma-sensitivity of their space. After the changes are made the business can be re-evaluated by its clients to get a new score.

Participating businesses also get a window decal to showcase their score and commitment to creating a space that is trauma sensitive for its clients and visitors. These businesses are showcased on Restore's website as role-models for other businesses and also as vetted options for trauma survivors.



Theory of Change

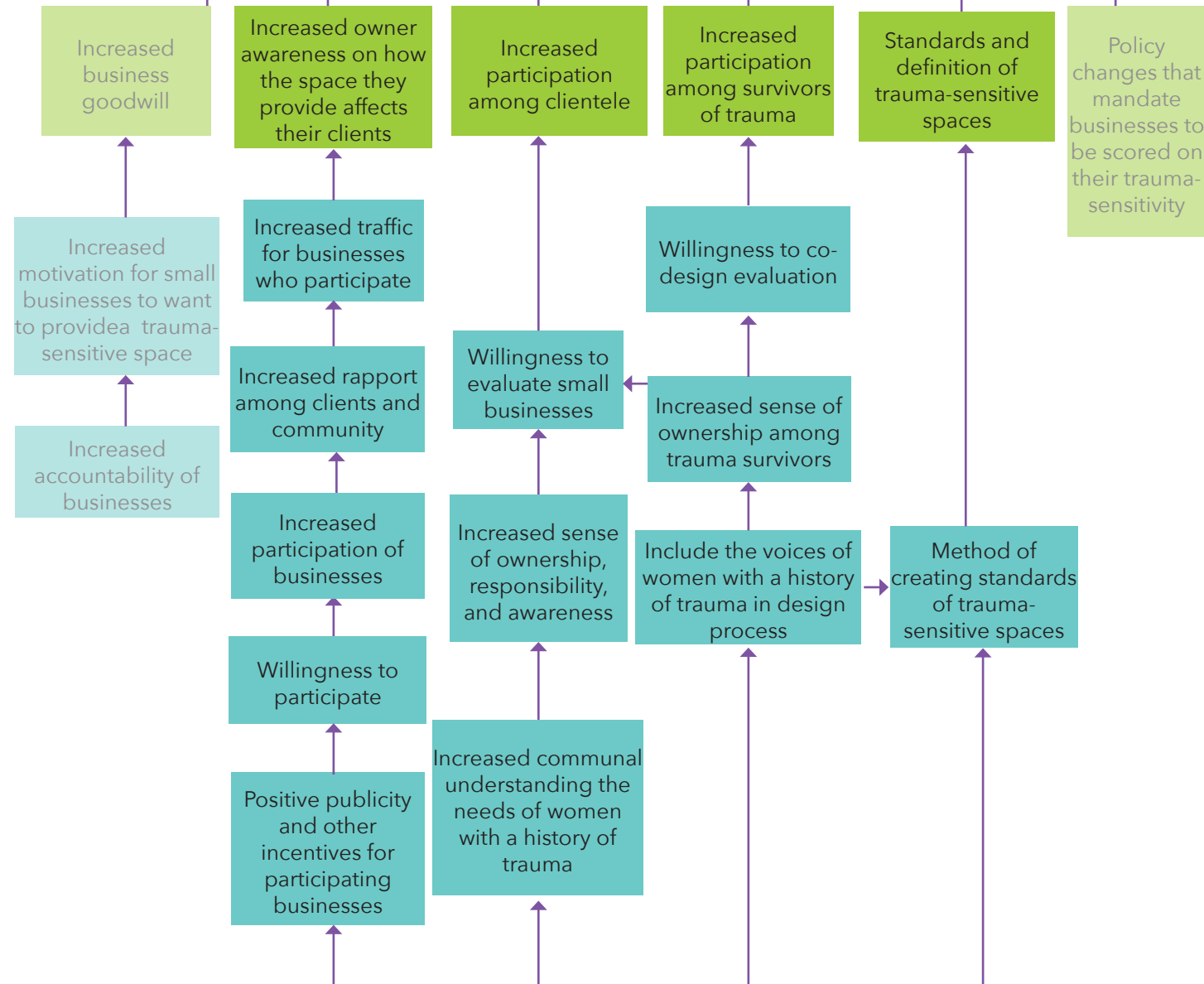
Goal

Increase mental accessibility of semi-public spaces

Thesis Goal

Improve trauma-sensitivity of small businesses to address the needs of women with a history of trauma

Pre-Conditions



Restore

Log Frame

Inputs

Participants
Clients and visitors of participating businesses

Businesses:
Integral Yoga
The Yoga Collective
Kola

Survivors of trauma:
Co-Design Group
NYC PTSD Support Group

Technology
Google Forms
Wix

Meeting Spaces

SVA Library
DSI
Center for Social Innovation

Activities

Co-design group meetings with women who have a history of trauma to create principles and frameworks for implementing and evaluating in design plans

Online form for PTSD Support Group to provide feedback on spaces

Online form for yoga studios to engage their clients in evaluating their studio

Interview with business owner to review report and create a commitment to change

Outputs

Set of trauma-informed principles

Blog and resources for the community (website)

A map of participating locations (website)

Evaluation for assessing businesses on the trauma-sensitivity of their space

Window decals with grades for evaluated businesses

Outcomes

Increased business owner awareness on how the space they provide affects clients

Increased participation among survivors of trauma

Increased participation among clientele

Standards and definition of trauma-sensitive spaces

Goals

Increase mental accessibility of semi-public spaces

Improve existing semi-public spaces to address the needs of women with a history of trauma

Prototyping & Monitoring

Prototyping

- Who's voices and perspectives influenced the assessment questions?
- Is there a common hierarchy of principles among clients?
- Is the assessment accessible to clients?
- How do businesses create spaces that are trauma-sensitive?
- Do business owners care about creating trauma sensitive spaces?
- Are business owners aware of how the space they provide affects their clients?
- What principles are ranked as being the most important? Is this consistent among business owners, clients, and trauma survivors?

Monitoring

- How many people are engaging with the evaluation?
- How many businesses are participating in the evaluation?
- How many businesses implement the changes they made in their commitment to change?
- How many businesses will request a re-evaluation?
- How does the score of a business impact a client or potential client's decision to patronize a business?
- How does the score of a business impact a trauma survivor's decision to patronize that business?

Evaluation Approach

- Do businesses feel equipped to improve the trauma-sensitivity of their space?
- Do clients feel different about the space after it has been modified?
- Do businesses feel more knowledgeable about trauma-sensitive spaces?
- Do other businesses decide to participate in the evaluation based on the outcome of their competitors?

Indicator Matrix Table

Indicator	Description	Collection Method	Frequency	Level
Engagement of trauma survivors	-Attendance of the co-design group	PTSD Support Group/ Google Form	Once, during prototyping	Prototype
Engagement of clientele	Number of clients who assess the business	Evaluation responses	Once, after intervention	Final Intervention
Committed changes to space	Number of changes that participating businesses pledge to make	Commitment to Change and Interview	Once, after intervention	Final Interview
Client engagement with regard to trauma-related symptoms	Number of clients with trauma-related symptoms who evaluate the business	Evaluation responses	Once, after intervention	Final Intervention
Relative value of principles	Rank of principles by importance to the person evaluating the business	Evaluation responses	Once, during prototyping Once, after intervention	Prototype and Final Intervention
Business commitment to change	Number of businesses that implement changes based on feedback	Commitment to Change and Interview	Once, after the Commitment to Change has been created	Post- Intervention
Business goodwill	External value of a business' intangible assets	Financial Statement	Once, after changes to the space have been implemented	Post-Intervention
Growth of participating businesses	Number of businesses who partner with Restore	Counting	Monthly	Ongoing
Client Value	Number of clients who patronized a business based on its grade	Interview	Once, after changes to the space have been implemented	Post-Intervention

Works Cited

<https://www.everydayhealth.com/news/ptsd-linked-heart-attacks-stroke-women/>

<http://pete-walker.com/fAQsComplexPTSD.html>

<https://www.pchtreatment.com/who-we-treat/emotional-dysregulation/>

<https://www.womenshealth.gov/mental-health/mental-health-conditions/post-traumatic-stress-disorder>

<https://www.psychiatry.org/patients-families/ptsd/what-is-ptsd>

