

IT'S ABOUT TIME



‘It’s About Time!’

A Pilot Study of the Use of Visual Thinking Practice with
Care Experienced Young people

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Affinity 2020 Community Interest Company

Why We Exist

Affinity 2020 CIC was conceived to address the poor outcomes for care experienced young people.

Our Mission

Our priority business is care experienced young people's employment, education and training opportunities.

Our Vision

To be the community interest company that creates exceptional pathways to employment, education and training for care experienced young people

A snapshot of the challenge we have embraced:

- 10% of care experienced young people secure 5*A/C including English and Maths, when the national average is 46% (DFE)
- 38% of care experienced young people are NEET, opposed to 12% nationally (DFE)
- 70% experience premature death (UCL 2021)
- 25% of care experienced young people make up the prison populations in the UK (Home Office)

The Authors' Preface

Charlie Elliott – Founder & CEO Affinity 2020 CIC

Inspirational is a word that is used in many contexts about many subject areas, but at the heart of every inspirational story is a person. This pedagogical book has been written to spread inspiration across the educational sectors, because we can all inspire each other to try new ways of working for our care-experienced young people.

On the 25th February 2022 Team Affinity took some of our young people to the Truth to Power Cafe, at Rotherham Theatre, as part of the Children's Capital of Culture. I was inspired to see one of our young person's stories in the accompanying book to the theatre production. The truth to power concept is about speaking the truth to the power that controls you as a young person. The young person spoke of her peer group and their lack of understanding of her care experience. She also spoke of their ignorance of the difference between foster caring and adoption. This is a particular theme which regularly frustrates our young people. The courage it took for her to write about this was inspirational. Many of our young people use the jargon and professional language which they've heard from their social workers and other professionals. This young person decided to take a different approach; she spoke from her heart, in her own words, with creativity and bravery.

Steven Hawsworth is also one of these professionals who speaks truth to power every day. Steven entered the care system at the age of seven, along with his three siblings. He set his sights on '...being in the system to change the system.' As a practicing senior social worker who is studying towards his PhD, Steven is inspirational. We speak nearly every day about practice, change and challenge within Children's social care. He demonstrates such optimism and resilience as part of his practice, believing that anything is possible for young people. Steven talks truth to power through his published articles, making the impossible happen for his young people, contributing to the wider system in a voluntary capacity. We are honoured and privileged to have him on our Affinity board of directors as a special advisor.

My parents were foster carers when I was growing up in my late teens, my foster brothers were full of hope and aspirations, but the same conversions always happened about school, "reading is my challenge, reading its hard to remember everything, and understand what the writer is trying to say" Throughout my career as a Headteacher in urban challenging settings, I worked with some amazing social professionals, and virtual school leaders, but still the outcomes for our young people were not at national average. I wanted to give this disparity the time to unpick why reading was such a barrier, particularly inference, retrieval and recall. I would like to thank The Paul Hamlyn Foundation for the time and space they have allowed Affinity 2020 CIC to have to really unpick what is not working, and how we can forge better ways of working, using arts based practice.

I was part of the Future Leaders program in 2010, (Fast track to Headship in urban challenging schools, I was a Leader in schools for 10 years of my career) where I met Heath Monk. He used to say that I was not afraid to speak truth to power. He once wrote about me, saying '...she is a hugely committed teacher and school leader who is driven by the fierce desire for social justice and to provide opportunities to the most vulnerable children in society. 'He continued, 'She is a hard working and a clear, forceful communicator, unafraid of speaking truth to power when necessary.'

When others see you through another lens this can bring joy, hope and drive to continue with your mission. My truth to power is my dyslexia. Dear dyslexia, you have held me back from ever writing a book as the world is all too cruel to point out your spelling errors you give me and the grammar errors you allow me to miss. To you I say 'no more! You are part of me and you will not prevent me from writing this book!'

Charlie Elliott, August 2022



Liz Churton - Affinity Associate

My motivation for co-designing and delivering this project originates in both personal and professional experience.

I grew up as an only child in the 1960's, in an increasingly dysfunctional nuclear family, troubled by mental illness, domestic tension and emotional manipulation. From the time I was three years of age, my father's mental health deteriorated and the long story of the breakdown of my family environment began. I was a child who developed PTSD over time, but it took a while for the fallout from my dysfunctional family to take its toll. Children can be quite resilient beings.

I was considered to be a lively and curious child, always wanting to make things. I learnt to read and write at a pretty normal rate and was able to make healthy social connections with other children my own age. I was very talkative and opinionated for my age, not shy of reading out loud in class or taking a part in the school play.

It was when I reached the age of around nine or ten, however, that I began to feel troubled myself and my behaviour started to change. In retrospect, I now see that this coincided with a major breakdown in my mother and father's mental health and it's direct impact on their marriage. Home life became extremely chaotic, unpredictable and eventually unsafe. In contemporary times, a family situation such as this would prompt the involvement of social services and the speedy removal of the child from the family environment however, state infrastructure didn't work like that back in the late 60's and early 70's. Although my mother did threaten to take me to the orphanage and leave me there a number of times, it was eventually agreed that it would be best for me to live with my grandmother while my parents sorted out their dysfunctional relationship.

By the time I arrived at my grandmother's house with a case full of clothes in one hand and my teddy bear in the other, I'd decided that I was never going to speak again. Today we call this condition selective mutism. Back in 1969, it was considered at best, insolence and at worst, a reason for taking me to the orphanage. As far as I was concerned however, words couldn't be trusted; words had got me into trouble and the people around me were using them to misrepresent and harm me. So I wasn't going to use them any more. It was a logical conclusion and it made me feel safe and also powerful since everything else had been taken away from me.

It took some time to get me a place at a primary school near to where my grandmother lived and so I spent the best part of a year not going to school. I have vivid and colourful recollections of this period in my life. Away from my mother and father, I had a great time. Words didn't matter any more, as my grandmother had no expectations in terms of how I behaved or what I did. I remember getting dirty, constantly drawing and building things. She regularly read me stories and involved herself in my complex imaginary play worlds. I drew the characters from the stories and eventually, in my own time and the safety of

my grandmother, I became the talkative girl I used to be. I even started writing my own stories.

By the time they found me a school place in my grandmother's catchment area, I was put into a special needs group. Away from my grandmother, I was still disoriented, hyper-vigilant and mistrusting of talking to anyone else however, I had the good fortune of being put into the care of a creative teacher who was probably ahead of her time. I remember her name to this day; she was called Mrs Hobbs. She knew that I'd come out of an unsuitable and dangerous home environment. She instinctively knew I'd been traumatised. She also knew that my perceived 'uncooperative and difficult behaviour' which I still demonstrated when put under pressure, was one of my chosen coping mechanisms. I'm pretty sure that teachers didn't get in-service training on the effects of trauma, so she improvised by letting me draw pictures in her reading lessons. Somehow she got me talking, laughing, reading and writing in a school environment again.

I now more fully understand that what happened to me during those first ten formative years of my life. As a child, I'd witnessed a number of threatening and unusual things which caused me to mistrust the outside world. This, in turn, led me to close down a part of me in order to channel the little resources I had to the part of my operating system which would be of more use to me. I became hyper-vigilant and my instincts told me that my linear, verbal, ordering brain was of no use if I was going to survive the traumatic family environment I found myself in. So, in the absence of any adult understanding, therapeutic or counselling interventions, I found solace in my imagination and in the act of picture making. On the outside I became a constant watcher and listener, but on the inside I had a rich and vivid imaginary world where I was free to do whatever I like and be whoever I wanted. My visual and spatial awareness became heightened and overdeveloped. It felt like a superpower, and my grandmother would often remark that I could see around corners. In a world full of threats, seeing around corners is an essential requirement.

Trauma has a lasting effect on the body and mind, but it can also trigger the development of a superpower. I got over my hatred of words and my superpower got me into art college and later enabled me to become an effective English and Drama teacher. It turned out that hyper-vigilance was a useful attribute to have during my teaching and leadership career. My powers of visual thinking were also a great tool in the classroom. I was a bit of a maverick English teacher. I used a lot of visual and spatial methodologies. My lessons were full of props and pictures and the chairs and tables were rarely in rows.

During my career I've had plenty of opportunities to reflect on my own trauma and how this impacted on how I learnt as a child, however, it has been working with care experienced young people that has really made me look more deeply into the connections between trauma and the ways in which we process information. I've always instinctively known that, back in 1968, when Mrs Hobbs allowed me to draw in her reading lessons, there was something about the way she used visual coding that helped me get back on my tracks in the mainstream classroom. Somehow she helped me bridge that gap in my processing system; the gap which had been created by trauma.

I thank the 'It's About Time' project for enabling me to spend quality time forming our hypothesis and looking for answers and practical applications of the theory within the real contexts of the classroom and workplace.

Liz Churton, August 2022

A Specific Learning Journey from a Care-Experienced Person's View

Kirsty Watson - Care Experienced PhD Researcher and Managing Director at Digital Marketing Apprenticeship Training Provider

I spent most of my childhood moving from area to area. In infants' school, I was moved to my Aunts, in high school I left home in 1st year, then for good mid high school. I personally negotiated with my head of year (Mrs Reynolds) and headmaster (Mr Nolan) at the now closed Almondbury High School to be put back a year; because of missing almost a year of learning due to being homeless.

Whilst I was in the children's homes, I set my own personal target to attend the rest of my school years with 100% attendance. There I was, in 10EKH with my new form tutors Mrs Kendall and Mr Hilton. Catching 2 buses from the other end of town, living in a children's home, and trying to keep my peers in the home quiet whilst I got my sleep for school each day! I was the oldest in my class and I was expected to get A's in my GCSE's.

One of the teachers that really made a positive difference, amongst many, was my English teacher Miss Stewart. She picked me up from my home and drove me to school on numerous occasions. She saw my potential and entered me into a national board of public speaking competition and gave me her own books to read, as I used to read, incessantly.

One day, I was suspended due to challenging the headmaster about the racism and unconscious bias that my fellow students had experienced in the school. My 100% attendance was no more, and I was not even put forward to sit my GCSE's. Let alone work towards A's. I was considered a high risk for failure, despite being previously classed as academically competent.

I had my Daughter at 17 and I tried completing an apprenticeship in hair, though I was unsuccessful due to travel and the lack of adjustment of my employer for childcare on late nights in the salon. There was little to no consideration of my home situation. I then worked for agencies in the same children's homes where I lived, along with many other places.

At around 23, I was called into a meeting at a home and told that I was a 'little fish in a big sea' due to not having qualifications and only being a residential carer. At 24 I signed up to do a science foundation degree at University of Huddersfield. I had not one single qualification behind me. I went up to meet with Dr Robert Allan with my record of achievement and my limited Mayors certificates plus Gold Duke of Edinburgh. I told myself if I didn't try, I would never know. I sat my first ever tests in Math's and English to show my competency and Rob saw something in me. I was accepted on the course in 2006, where my lifelong learning journey started. I completed my Science Foundation Degree, along with 11 night-time standalone qualifications in functional skills, web design, photoshop, black history, business admin and others. As it stood, I did not pass my Science Foundation Degree due to missing around 5 months of classes and failing 2 modules (Math's by just 2%).

I did pass Chemistry, Biology, Physics, and I can't recall the last module. This gave me confidence. So, I applied for an Interactive Multimedia Degree and bypassed the traditional route by approaching the University department I sat an interview, and I was offered an unconditional place. I completed my Degree in 2011 with a shed load of support from Diane Mclymont at the disability services. This was not just limited to the traditional disability services, though Diane has and still does go above and beyond. I then went on to do another degree with the Open University and back to University of Huddersfield to start my Masters in Business (MBA) Administration journey.

I started my MBA learning because of running my own businesses throughout the decades. I identified that I had a problem with numbers and comprehension, so I was sent to an education psychologist for an assessment where it was picked up that I have a specific learning difficulty. Composed of a variety of issues with reading, writing and numbers. I had been using and had adopted various management techniques over the years, that resulted in masking and physiological exhaustion. Diane and the disability team put in measures to help with processing, comprehension, additional time for tests, coloured paper, and a wide range of support solutions.

I completed my first University course on time in 2019. This was where my confidence had started growing, I had my idea for my PhD research subject in my mind for years and my MBA dissertation supervisor Professor John Nicholson had adjusted his supervision style to facilitate my needs and how I worked with such precision that I felt ready to move into my PhD, immediately. I started my PhD a week or so before the final week of my MBA.

John understood how my brain can get overloaded, he recognised that I accumulate knowledge in fragments and then compose my written work in short spurts. He heard what I was saying, then ensured me that my mind was kept on track away from the 'shiny things'. John was understanding of cultural, class and social differences. He acknowledged that the priorities of each of his PhD students were not solely our studies and he fought every step of the way for us.

Whilst these may not seem like the typical adjustments for a learning journey, these adjustments have been the only reason that I have stayed in academia and my lifelong learning journey. These adjustments have made me a better learner and a better person.



September 2022

Dedication (Charlie Elliott)

I would like to dedicate this book to my father, an inspirational man, father, grandfather and husband. He came from a very disadvantaged area in Canklow, Rotherham. He is from a family of nine. His father worked down the pit and his mother in factory based roles, as well as being a home maker. They all lived in a three bedroomed house. Dad often talks about starting school wearing shirts that buttoned up in a different way to the other boys because they were his sister's blouses. They always got his shoes from the local Co-op, where they got coupons for the traditional brown shoes, which he wore until the soles dropped off. Dad left school with an A1 swimming certificate. His dyslexia was not a recognised disability during his time at school. Like many other men his age, he gained a job in the local steel works. He worked his way up, learning about printing and eventually led a printing department in a steel works. At this point he was contacted by NACRO and asked if he could support with setting up a printing department for their young people. He agreed to do it in a voluntary capacity to help NACRO as he wanted to help young people who found themselves involved with crime. Dad was offered an opportunity to lead the department if he would take his instructor's certificate. He did it, even though his dyslexia made it a major challenge.

I grew up surrounded by these beautiful young people. Back then, when there was a school INSET day, you could go a work with your family. I remember these days fondly as I watched these young people work with my dad and eventually go off to have printing jobs of their own.

I remember starting my second teaching role being warned that there was going to be a 'very disturbed 'young person in my class. I have to say that I didn't see any 'disturbed ' behaviour. Other teachers started to ask about my 'pedagogy 'and why this young person had settled. At the time I was unsure. One day, this young person stayed behind after class and asked me if my dad was called John. I said, 'yes. 'When I asked, 'why? 'he said that my dad was in his class at young offenders. His dad had told him that he needed to behave for me as I was a good person and that my dad was a good person. In the words of Lisa Cherry – "Relationships are the business" and how we teach, and the investment in developing pedagogical approaches with teachers, to focus on our care experienced young people.

Charlie Elliott

August 2022

Dedication (Liz Churton)

I'd like to dedicate this book to every teacher who allowed me to express my creativity when I was growing up as a child trying to make sense of my traumatic world. These are the teachers who I remember. These are the teachers who listened to me, gave me space and let me work things out in often very unconventional ways. These are the teachers who believed in me against the odds and the ones who inspired me to become a teacher myself. These are the teachers who saved my life and to them, I say 'thank you.'

Liz Churton

August 2022

1.The Origins of ‘It’s About Time’

This pilot project came out of a conversation in my garden last summer 2021 between Charlie and myself. We were sharing experiences of the hurdles that we faced growing up and going to school. Both of us have a shared passion about the importance of communication and both of us have experienced being held back in a school context because of reasons relating to neurodiversity or the influence of family circumstances. The conversation eventually led to the subject of our present work with care experienced young people. We had both started to see patterns emerging in terms of how every one of our students were finding it difficult dealing with aspects of their school work or the tasks which we asked them to do as part of Affinity’s programmes.

As with all projects geared around educating young people, there inevitably comes a point when a student is required to read and write something in relation to a personal experience or something which they’ve learnt indirectly. All of our young people, without exception, found this difficult. Students who would often appear at first to be articulate and good at listening, would struggle to such an extent with their reading and writing, that they would give up because of the anxiety that this caused them.

There was also another pattern emerging; all our students were having problems organising themselves around time. They struggled with timetables, schedules, calendars and diaries. They also found it difficult to remember incidents in the order in which they occurred. Reading and writing, many arithmetical procedures, and activities which used the concept of time; keeping track of it, organising it and placing themselves in relationship to their past, present and future triggered anxiety.

We felt their frustration and inevitably started to ask the question ‘why?’ This eventually led us to unveil a bigger pattern; all the activities our young people were struggling with were directly connected to the part of the brain’s operating system required to process linear concepts.

While acknowledging all of this, we also observed that these same students appeared to be less challenged by texts which utilised visual/spatial media such as visual iconography, comics, graphic novels, animation or digital gaming. It appeared that, when ‘time’ was presented in visual and spatial forms, our students showed less confusion and anxiety.

It was these observations which led us to start forming our hypothesis and eventually helped in the naming of this project and designing this pilot study.

Statistical Background to the Project

As a result of the recent independent care review conducted by Joshua McAlister, key factors are now in the public domain particularly around outcomes for young people who are care experienced and life chances.

These make for a stark read.

National Picture – Cost benefit analysis (Independent Care Review 2019/2020)

- Current annual expenditure on children's social care and associated services cost 13.1 billion
- Looked After Children to social care 5.3 million
- NHS cost 8 million
- Youth offending 15 million
- Pupil Premium 260 million
- Higher needs funding for children with special educational needs in 100 million

Young people's outcomes

National Department for Education 2020 Outcomes Key Stage 2 primary

| Subject | National All | CEP < 11 years old | Difference |
|----------|--------------|--------------------|------------|
| Reading | 73% | 49% | 24% |
| Writing | 78% | 50% | 28% |
| Maths | 79% | 51% | 28% |
| SPAG | 78% | 53% | 25% |
| Combined | 65% | 37% | 28% |

| Headline | National All | CEP < 16 years old | Difference |
|----------|--------------|--------------------|------------|
|----------|--------------|--------------------|------------|

| | | | |
|---|-------|------|-------|
| % Achieving grade 5 plus English and Math's | 40.1% | 7.2% | 32.9% |
| % entry to EBAC | 36.5% | 9.4% | 27.1% |

Entry rates to higher education 2018/2019

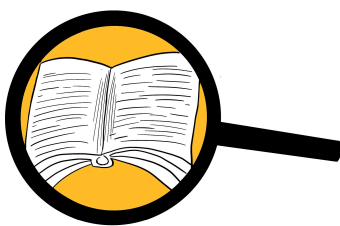
| Higher Education entry | National all | CEP | Difference |
|------------------------|--|--|--------------------|
| Higher Education entry | 43% | 13% | 20% |
| | Average salary for entry jobs graduates (Sheffield university states 2020) £30,000 | none graduate jobs entry level in Rotherham) £19,000 | £21,000 difference |

National send compared with CEP SEND

| Headline figure | National all | CEP < 16 years old | Difference |
|-----------------|--------------|--|------------------------------------|
| Attainment 8 | 44.6% | 19.1% | 25.5% (average 4 grade difference) |
| | | CEP 3-4 times more likely to have a SEND need | |
| | | 40% of CEP <16 have a SEND of SEMH. 45% in Primary School | |
| | | CEP students are 5 times more likely to have fix term exclusions than national average data. | |

2. Background Our Research & Literature Review

If you google 'visual thinking and trauma' you will eventually find yourself trawling through many studies by academics which look at the benefits of art as a therapeutic practice in relation to treating trauma. If you search the term 'visual thinking' alone, you will find a plethora of articles and papers dealing with the cognitive science and it's potential applications and yet, despite the growth of interest in the phenomenon since the early 1960's, you will find a smaller number of papers and publications which specifically look at the use of its strategies and methods as applied within a classroom context. Within our own bibliography you'll find a list of references to many of these studies however, as far as we are aware, there have been no longitudinal studies observing the application of visual thinking strategies in the classroom young people. More pertinent to the work of Affinity, we've found no studies looking at the use of visual thinking with young people who've been affected by trauma connected to their care experience.



So What Do We Know?

As part of our own background research, we found a number of paths leading to the place where we found ourselves at the beginning of this pilot programme. So, we'll try and briefly summarise what we found from our literature review of the fields of knowledge that have informed our hypothesis.

We've separated out literature review into three broad areas:

1. Research in Field of Visual Thinking
2. Research in the Emerging Field of Combined Graphic Facilitation and Art Therapy
3. Research in Applications of Visual Thinking to the Classroom

1. Research in Field of Visual Thinking

There have been some rigorous academic deep dives into this field whilst, at the same time, pre-dominant researchers through practice have been emerging since the 1960s.

Rudolf Arnheim

Rudolf Arnheim (1904 - 2007) was a psychologist and philosopher born in Berlin. He became Professor Emeritus of the Psychology of Art at Harvard University. His books include, **'Film as Art'** (California, 1957), **'Visual Thinking'** (California, 1969), **'Art and Visual Perception: A Psychology of the Creative Eye'** (California, 1974), **'The Dynamics of Architectural Form'** (California, 1977), and **'The Split and the Structure: Twenty Eight Essays'** (California, 1996).

Highly influenced by Gestalt psychology and Hermeneutics, he became a pioneer in terms of analysing visual thinking. For Arnheim, like the thinkers and practitioners who have followed him, 'modern man' is permanently harassed by the world of language and we use too much to relate to the world.

In his seminal book **'Visual Thinking' (1969)**, he states that there are other ways of knowing the world based on the senses. Language helps us to name what has already been heard, seen or thought, but can also paralyse us in solving problems through intuitive creation. In his preface to 'Visual Thinking,' he says;

'My earlier work had taught me that artistic activity is a form of reasoning, in which perceiving and thinking are indivisible intertwined... there was much evidence that truly productive thinking in whatever area of cognition takes place in the realm of imagery.'

He is referring here to his earlier work; **'Art and Visual Perception: A Psychology of the Creative Eye' (1954)**, which has been heralded as one of the most influential books of the twentieth century. In this he states;

"All perceiving is also thinking, all reasoning is also intuition, all observation is also invention."

In **'Visual Thinking'** he clarifies why the common paradigm which separates seeing and thinking and perceiving and reasoning to be false. In the first chapter he lays out;

'...the mind, in order to cope with the world, must fulfill two functions. It must gather information and it must process it. The two functions are neatly separate in theory, but are they in practice? Do they divide the sequence of the process into mutually exclusive domains as do the functions of the woodcutter, the lumber yard, and the cabinet maker, or those of the silkworm, the weaver, and the tailor? Such a sensible division of labor would make the workings of the mind easy to understand. Or so it seems.'

Actually, as I shall have occasion to show, the collaboration of perceiving and thinking in cognition would be incomprehensible if such a division existed. I shall suggest that only because perception gathers types of things, that is, concepts, can perceptual material be used for thought: and inversely, that unless the stuff of the senses remains present the mind has nothing to think with.'

Albert Mehrabian

Born in 1939 to an Armenian family living in Iran, he eventually became Professor Emeritus of Psychology at the University of California, Los Angeles. Although he originally trained as an engineer, he is best known for his publications on the relative importance of verbal and nonverbal messages. He also constructed a number of psychological measures including the Arousal Seeking Tendency Scale. He demonstrated that 93% of communication is nonverbal.

According to Mehrabian, the three elements of words, tone of voice and facial expression, account differently for our liking for the person who puts forward a message concerning their feelings: words account for 7%, tone of voice accounts for 38% and facial expression accounts for 55% of the liking.

For effective and meaningful communication about emotions, these three parts of the message need to support each other in order for them to be "congruent".

These findings are reported in two studies reported in the 1967 papers "***Decoding of Inconsistent Communications***", and "***Inference of Attitudes from Nonverbal Communication in Two Channels***"

W. J. T. Mitchell

William John Thomas Mitchell (born March 24, 1942) is an American academic. He is the Gaylord Donnelley Distinguished Service Professor of English and Art History at the University of Chicago. He is also the editor of *Critical Inquiry*, and contributes to the journal *October*.

His monographs, '***Iconology - Image, Text, Ideology***' (1986) and '***Picture Theory***' (1994), focus on media theory and visual culture.

In '***Iconology - Image, Text, Ideology***,' he describes the nature of an image and differences between words and images. In the book proposes '... to show how the notion of imagery serves as a kind of relay connecting theories of art, language, and the mind with conceptions of social, cultural, and political value.' (p. 10).

In 1995, Mitchell published '***Picture Theory: Essays on Verbal and Visual Representation***,' in which he expanded on his ideas and asserted that images are in essence living beings.

He draws on ideas from Sigmund Freud and Karl Marx to demonstrate that, essentially, we must consider pictures to be living things. His collection of essays '***What Do Pictures Want?***' (2005) won the Modern Language Association's prestigious James Russell Lowell Prize in 2005. In a recent podcast interview, Mitchell traces his interest in visual culture to his early work on William Blake, and his then burgeoning interest in developing a science of images. In that same interview, he discusses his ongoing efforts to rethink visual culture as a form of life and in light of digital media.

In 2014, Mitchell was elected to the American Philosophical Society, He was elected to the American Academy of Arts and Sciences in 2017.

Robert Horn

Robert E. Horn (born 1933), is an American political scientist who taught at Harvard, Columbia, and Sheffield (U.K.) universities, and has been a visiting scholar at Stanford University's Centre for the Study of Language and Information. He is perhaps best known for his development of information mapping, a method of information development called structured writing suited especially for technical communication.

His latest contributions to the presentation of information have been in the field of visual language. He has extended the use of visual language and visual analytics to develop methods; involving large, detailed infographics and argument map murals, for exploring and resolving wicked problems.

Robert Horn published '**Visual Language: Global Communication for the 21st Century**' in 1999. It's a work which very much contributes to the discussion about the relationship between images and words. In it, Horn reflects that in current culture, we see the integration of text and words as never before through marketing, internet games, social media, and information graphics. He argues that when text alone doesn't suffice, images help express complex ideas.

David Sibbet

David Sibbet holds a Masters Degree in Journalism from Northwestern University and a BA in English from Occidental College. He was awarded a Coro Fellowship in Public Affairs in 1965 to study metropolitan public affairs in Los Angeles. For eight years in the 1970's he was Executive Director and Director of Training for the Coro Foundation, designing experience-based education experiences for young leaders. He began his own organisational consulting firm in 1977, which grew into The Grove Consultants. He was involved with the growth of Apple Computer in the 1980's as a key consultant on their Leadership Expeditions and Apple University. He facilitated the change management team at National Semiconductor during its turnaround in 1990. He has worked at HP and then Agilent for many years, leading strategic visioning sessions for groups and divisions, helping develop leadership programs, and designing 'Storymaps' for special kickoffs and change projects. He and the Grove facilitated the community visioning processes and planning fairs connected with the conversion of the Presidio to the National Park. As a founding director of Headlands Centre for the Arts he has long experience as a park partner with GGRNA.

In his role as founder and president of The Grove Consultants, he sees himself as a 'process designer', supporting organisations, teams and individuals to envision their futures and deal with change. In addition to corporate and government work Sibbet has sustained a diverse involvement with foundations, non-profits, schools and professional associations. Clients include the American Institute of Architects, the New Media Consortium, the Greater Baltimore Committee's Leadership program, and more recently a consortium of 90 NGO's and 15 foundations in the upper Midwest of the States, helping that region become a leader in 21st Century clean energy. Over the years David has helped design and lead many board/staff retreats, strategy sessions, and cross organisational projects working on social change.

Sibbet is the author and designer of many of The Grove's extensive line of process consulting tools and guides, including the Grove's Visual Planning Systems™, the Drexler/Sibbet Team Performance™ system, the Sibbet/LeSaget Sustainable Organisation Model, the Grove's Strategic Visioning™ process and related graphic templates, and the Grove's Facilitation Series. In 2007 the Organisational Development Network awarded David and the Grove their Membership Award for creative contributions to the field of organisation development.

Sibbet is a big name in the graphic recording and facilitation community, regularly contributing to the International Forum of Visual Practitioners programmes of training and conferences. He is considered by many to be the founder of visual practice in its current form. He and his organisation produce websites and have become an excellent resource for practitioners all over the world. Much of what we see graphic scribes, recorders and facilitators do around the world has its roots in Sibbet's work.

Daniel H. Pink

Daniel H. Pink, born July 23, 1964, is an American author. He has written seven books, five of them New York Times bestsellers. He was a host and a co-executive producer of the 2014 National Geographic Channel social science TV series *Crowd Control*. From 1995 to 1997, he was the chief speechwriter for Vice President Al Gore. We've included him in this section solely for his book ***'A Whole New Mind - Why Right-Brainers Will Rule the Future,'*** (2005).

This is not a book solely about visual thinking, it is a work of polemic, as his background is in politics and motivational speaking, but it does make a case for using the 'right brain' attributes which Rudolf Arnheim described back in the 1960's for becoming a better learner. According to Pink, right-brain attributes such as empathy, play, and meaning will have the greatest value in the new global marketplace.

Dan Roam

Dan Roam is the author of ***'Unfolding the Napkin - The Hands-On Method for `solving Complex Problems with Simple Pictures'*** (2009), ***'Blah Blah Blah - What ToDo When Words Don't Work'*** (2011), ***'The Back of a Napkin - Solving Problems and Selling Ideas With Pictures,'*** (2014), ***'Show and Tell - How Everybody Can Make Extraordinary Presentations'*** (2014), ***'Draw to Win - A Crash Course on How to Lead, Sell, and Innovate With Your Visual Mind'*** (2016) and ***'The Pop-Up Pitch - TheTwo-Hour Creative Sprint To The Most Persuasive Presentation of `your Life,'*** (2021).

Roam has helped leaders at Google, Microsoft, Boeing, Gap, IBM, the US Navy, the United States Senate, and the White House solve complex problems with simple pictures

Dan Roam's books have become some of the most popular books on the subject of visual thinking, particularly in the business world. There's a reason why these books are popular; they are well structured and easy to read. He's produced many workbooks to coach presenters, trainers and teachers on how to improve their drawing and presenta-

tion. He puts less value on the aesthetics of drawing and more on the communication aspects. For this reason, for the purposes of introducing visual thinking to the participants in this pilot project, we have used more of Dan Roam's theory and practice than anyone else's.

There are two books in particular that we have used.

The first, ***'Blah Blah Blah - What To do When Words Don't Work.'*** Within this book, Roam breaks down a system of visual grammar which neatly corresponds to what most of us understand as verbal grammar. This is particularly accessible to teachers, at all levels. During the first part of our programme, we introduce Roam's 'Visual Grammar Graph' and his concept of 'Vivid Thinking.' The rest of our programme builds upon this foundation knowledge.

The second book we have closely referenced is ***'The Pop-Up Pitch - The Two-Hour Creative Sprint To The Most Persuasive Presentation of your Life,'*** (2021)

2. Research in the Emerging Field of Combined Graphic Facilitation and Art Therapy



Over the past decade or so, there has been a convergence of the worlds of graphic recording or graphic facilitation and art therapy. When I was still practicing as a teacher and educational change leader, I became aware of a new movement which appeared to be informed by an amalgamation of systems thinking, design thinking, lean thinking. As an educational leader, I needed to get people to see the big picture, and I gravitated to these ways of looking at problem solving and facilitating change for my inspiration and guidance.

Michelle Winkel and Maxine Borowsky Junge

In their book, ***'Graphic Facilitation & Art Therapy - Image and Metaphor in a organisational Development,'*** (2012), Junge and Winkel provide a detail explanation of how graphic facilitation can simultaneously provide 'therapy' on an organisational scale. Winkel writes in the introductory chapter to this book that;

'Traditionally, language and the written word have been used to document organisational and group occurrences - such as the ubiquitous 'minutes of the meeting.' But words, no matter how carefully crafted, represent a rather distant abstraction of the real event.

Words are indicators of the person writing them and the record often becomes a photograph more of the reporter than of what is reported. This selection process is seldom acknowledged. Verbal documentation, ostensibly objective, is consciously and unconsciously subjective is the creation of the writer. What is chosen for inclusion, how it is framed, and what is left out are choices. Graphic facilitation, while including words, is frankly subjective and interpretive and usually includes words but within the context of visual imagery and metaphor.'

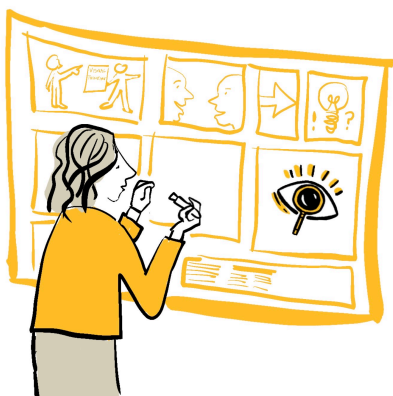
Winkel continues;

'Written by two art therapists, this book is for art therapists who would like to develop and learn to use art therapy applications for business and organisational sectors. The book is also intended for 'the other side' - business coaches, human resource managers, organisational management consultants and facilitators who want to enrich their practice with the exceptional nuances that working with art can bring to the business world.'

Kelvy Bird

Kelvy Bird is an artist and internationally recognised visual practitioner. She is a co-founder of the Presencing Institute. She is also a co-founder of 'depict,' a firm specialising in scribing for the purposes of advancing social understanding. In 2016, she co-edited the anthology *'Drawn together through Visual Practice.'* In 2018, she wrote a book called *'Generative Scribing - A Social Art of the 21st Century'*.

3. Research in Applications of Visual Thinking to the Classroom



There has been much written about the potential applications of visual thinking in the classroom however, there are very few practitioners who have committed themselves to applying the theories into regular, consistent, evidenced and longitudinal practice in the classroom. We'd like to think that there will be more practitioners emerging in addition to the examples we include here.

Tony Buzan

Tony Buzan is an educational consultant who in the 1960's invented the concept of 'mind mapping.' The purpose of a mind map is to represent information in a visual format, similar to the way that the brain itself maps concepts; in a non-linear, interconnected way. Buzan has authored and co-authored over 100 books related to learning, memory, and methods for maximising the use of the brain. In 2006, he launched his own software program to support his

own trademarked concept of Mind Mapping called 'iMindMap'. Buzan's work has influence in the worlds of business and education in terms of opening them up to alternative methods of learning, note taking and conveying information.

Nancy Margulies

Nancy Margulies has been working on perfecting her visual practice since 1984. She is a prolific writer, co-writer and publisher. She has published books, comics and videos that describe her techniques of applying graphics to organisational development work.

'Mapping Inner Space: Learning and Teaching Visual Mapping' (Margulies & Maal, 2001) expands Buzan's mind mapping concepts and techniques, in a practical how-to guide for students, teachers and business leaders. They call the work 'visual mapping' and have a philosophy adapted from art therapy, seeing the book as '*...an invitation to be creative while recording ideas.*'

As a 'systems thinker', Margulies and her co-practitioners are very good at seeing the 'big picture' in organisations. She also shows how we can create visual maps with children.

Oliver Caviglioli and David Goodwin

Between them, Caviglioli and Goodwin have systematically co-authored an number of books which set out to bring visual thinking into the classroom. Their books are the best example in the UK demonstrating the practicalities of using visual thinking methodologies in the classroom.

Caviglioli, highly influenced by design thinking and systems thinking, has used graphic organisers in his classrooms for decades and has written a clutch of books about their use in school. He presently trains teachers in their use. For a decade he was a headteacher of a special school. He has illustrated books for leading educationalists such as professor Paul Kirschner and the Learning Scientists.

His biggest project is his collaboration with Tom Sherrington on the '**Teaching WalkThru**' books and online resources.

Goodwin is an educator and a writer/illustrator of educational ideas. Coauthor of '**Organise Ideas**' & '**The Extended Mind in Action**', he is also an Assistant Principal and Geography Teacher. He has been previously spotlighted in books written by Kate Jones and has illustrated a series of graphic organisers, which appear in Michael Chiles's '**The Feedback Pendulum**'.

Nanna Frank and Anne Madsen

Based in Denmark, Nanna Frank and Anne Madsen have been working with municipalities, schools and other educational institutions as well as big corporations and NGO's to foster innovative learning environments with a particular focus on participation and co-creation. Visual methods are central in their approach. From their experience as both teachers and graphic facilitators, visual thinking methods foster curiosity and creativity. Whether working in the role of teacher, facilitator or consultant, their primary goal is to support

teachers and leaders in developing their capacity to lead and work with complex subjects and contexts.

They launched '**Tools for Schools**' in 2010 from a shared passion for learning, education and questioning how they could create inspiring meaningful learning environments using graphic facilitation. Their book, '**Draw to Learn - A guide for teachers and leaders who aspire to create curious and collaborative learning cultures using Graphic Facilitation,**' is at the heart of 'Tools for Schools.'

Lynell Burmark

Ph.D Associate at the Thornburg Centre for Professional Development and writer of several books and papers on visual literacy. In her book '**Visual Literacy: Learn to See, See to Learn**' (2002) she writes;

'...unless our words, concepts, ideas are hooked into an image, they will go in one ear, sail through the brain, and go out of the other ear. Words are processed by our short-term memory where we can only retain about 7 bits of information (plus's or minus 2). This is why, by the way, that we have 7-digit phone numbers. Images, on the other hand, go directly into log-term memory where they can be indelibly etched.'

She argues that, because of television, advertising, and the Internet, the primary literacy of the 21st century will be visual. It is no longer enough to read and write text; students must learn to process both words **and** pictures. They must be able to move fluently between text **and** images, between literal **and** figurative words.

The book provides a useful definition and history of visual literacy; the uses of different typefaces and fonts; the effect of colour; using visuals to welcome students; a new approach to presentations; and combining real and visual worlds. Burmark argues that teaching visual literacy can enhance student learning and also improve students' options in the workplace. She also contends that an image-rich curriculum can reach more students and teach them more quickly and meaningfully than traditional written student reports and text-based verbal instruction ever could.

Doug Lemov, Colleen Driggs & Erica Woolway Reading Reconsidered

Reading Reconsidered was explored in detail for this project, looking particularly at the section on The Five Plagues of the Developing Reading – Nonlinear time sequence. "Written roughly for second graders, Donald Crewe's book, Bigmama's is a meditation of the nature of memory and time. Even the strongest readers, basic comprehension questions about the story, they might struggle to answer. Their difficulties are not because they were not observant readers, but because the book manipulates time in a sublet, unorthodox ways. "

The books on offer to our young people in schools in the UK can replicate this affect, Alice in Wonderland for example. If we consider trauma effects times, if we do not as teachers develop their skills to understand time in books, this leads to the outcomes we see for our care experienced young people.

79% of none care experienced young people are at chronological/ expected standards in reading age by 11 opposed to 43% for care experienced young people. A shocking 24% gap arrives from the age of 11 years old and continues through the education system. When young people in Year 11 are faced with *To Kill a Mocking Bird* for example, where the characters are remembering events in a present setting, a memory within a memory, we can see why only 10.8% of young people gain level 4 and above in English and Maths and 5 other qualifications, opposed to 43% of none care experienced young people. Do we need to teach time in books for our care experienced community? What does this look like in the classroom? How can pedagogy be adopted within our current mastery model?

Clever Lands Lucy Crehan

Clever Lands is a good example of how cultures within countries can also impact on young people learning and development. The chapter "Failure is the mother of success", "Stevenson and Stigler – psychologist who studies Japanese and Chinese education in the early 1990's.

They recount an experiment, they attempted to carry out on the persistence of Japanese's and American students". Each were given a test to study, both groups completed the test. Both groups were offered an opportunity to take the test again, and master the content, or try a new test. The children from America opted for the new test, while the Japanese's students continue to master the problems. The experiment was halted by a Japanese's teacher as the students continued to challenge themselves for longer than what was expected. This led us to explore how the tools for building mastery, needed to be imbedded and young people having a method to use, which did not apply more pressure to the working memory.

Conclusions from our Literature Review

The theory and application of visual thinking in the classroom is a significant area of study which needs a lot more attention. The examples we have provided above are of academics and practitioners who have been clarifying, innovating and resourcing the work for people such as ourselves. There is clearly a gap in the area of the applications of visual thinking in the classroom, particularly regarding its use with young people who have care experienced. We know from the literature review that more awareness is needed throughout the teaching profession about the use of nonlinear text in our UK classrooms and the pedagogy needed to ensure our care experienced young people, are able to infer, comprehend and understand how to retrieve.



3. Introduction to the ‘It’s About Time’ Pilot Project

As our literature review demonstrates, there is a wide open gap in the area of longitudinal studies of the applications of visual thinking in the classroom to support the use of non-linear texts, particularly regarding its use with young people who have care experience. All the evidence is telling us that we are part of an innovative movement of educators and facilitators looking to provide resources and methodologies for integrating visual thinking more seamlessly into existing school curriculums.

As a nation we differentiate for young people with educational needs, but there is a lack of focus in the classroom around pedagogical differentiation for care experienced young people. Often if young people have an Educational Health Care Plan, this is used and applied, however we are seeing more external to the classroom-based interventions which are holistic in nature. Whilst we believe there is a place for such interventions, there is also an urgent need to ensure pedagogy is evolving for our community of care experienced young people.

Our children who are care experienced need to feel a sense of belonging with peers, and the removal from their peers during learning, make them feel different. “ I was removed loads from class, like go and see the learning mentor thing” “How did this make you feel”

“different, like there was something wrong with me, I was in care anyway, and people knew, but this made it worse, I knew I was not thick, but my brain was full up.’

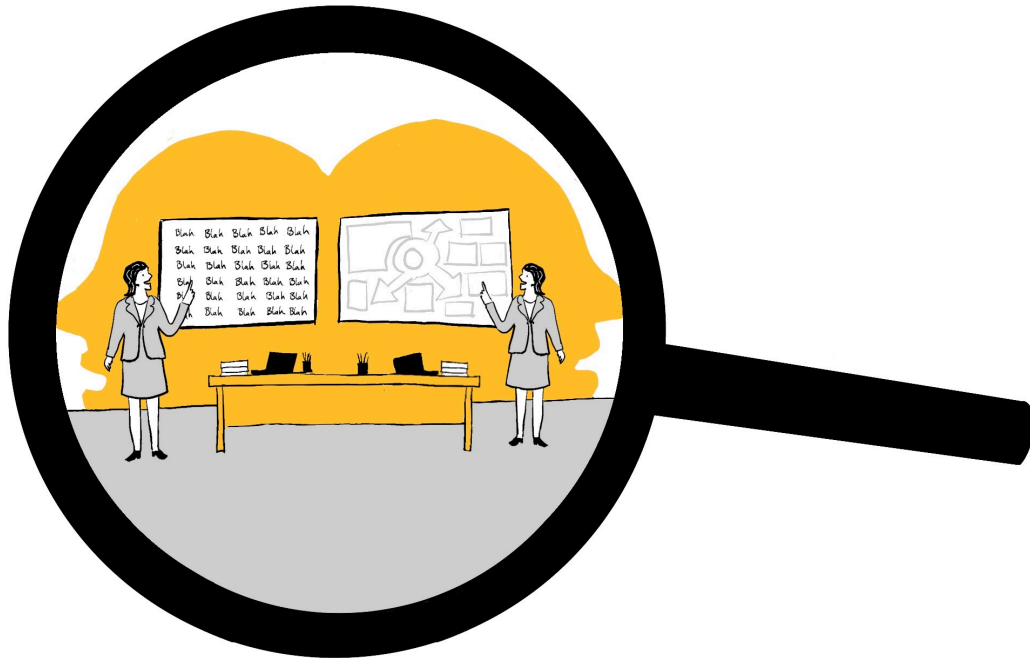


The examples and findings we summarise in this paper are small scale and specific to the participating professionals and their contexts.

This is very much a ‘pilot project,’ however, what we hope to have achieved within this pilot study, is to provide the ‘green shoots’ which could be grown further in terms of working with a larger group of participants within a more longitudinal study.

Section 1

Designing the 'It's About Time' Pilot Project



4. Our Hypothesis

We had established that trauma and chaotic life experiences can directly impact on care-experienced young people's ability to organise their own thinking and can persist as a

major distraction from the very focused acts of reading, comprehension and retrieving. More specifically, this can directly impact on how they understand the concepts of time and space. Reading a text in which time and space moves about in 'fits and starts' can trigger a number of responses, ranging from heightened experiences of panic to disengagement with reading and writing altogether. Our children do not always know that trauma is felt in your whole body and can often blame themselves. "I used to get kicked out of English all the time, I felt sick, so I used to muck about, so I did not have to read and answer questions about what I had read"

At Affinity, we were also observing that these same care-experienced young people could more easily process time-related concepts in mediums which relied more heavily on visual communication. Our conversations with these young people also revealed a disconnect in terms of their perception of what reading entails. While these young people were increasingly being immersed in media which is driven by visual language in every other aspect of their lives (90% of all data transmitted online today is visual), visual thinking was more often confined to the remit of the curriculum and classroom. So we asked ourselves, would it be possible to use these immersive skill that they engaging in out of school to start to bridge this disconnection?

The sum of these observations led us to ask two specific and interrelated questions.



We Asked the Following Questions:

1. Does this mean that our students have better developed visual/spatial perception?

2. If so, can we harness this ability to assist them in better understanding complex texts?
3. How can we develop a programme which gives teachers and professionals the time and space to research and use arts based practice in their pedagogy?

These questions were at the heart of the design of our pilot programme with the hope that, if our hypothesis was correct, this would give us the grounds to build a more robust programme to assist care-experienced students in the future.



5. Designing a Method of Working with Teachers and Related Professionals

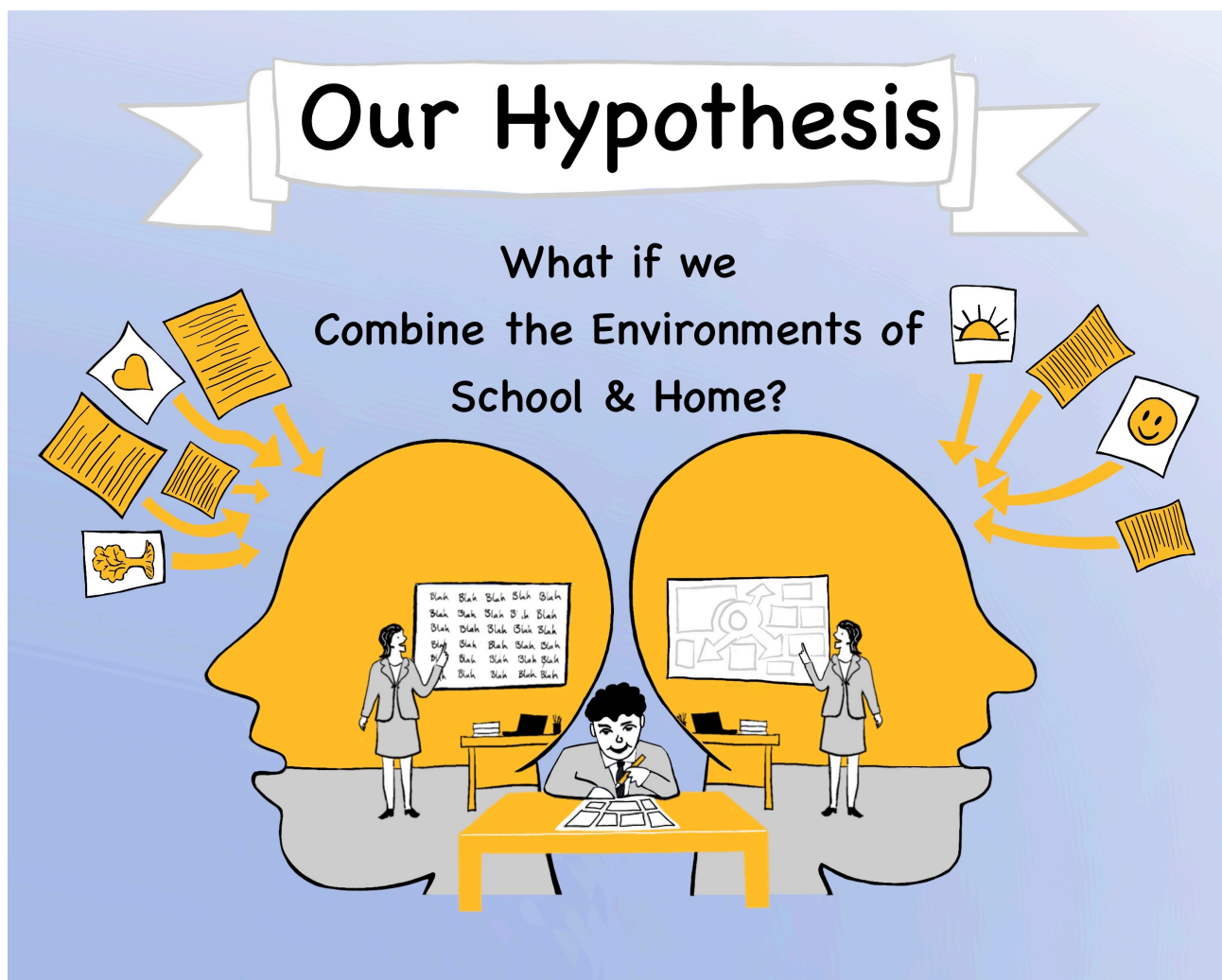
Having formed our hypothesis and established our questions, we knew that we needed to design a programme which could do two things simultaneously; discover whether there was wider evidence within school and related contexts while introducing practitioners to the theory and practices of visual thinking. We therefore went about designing a programme which combined research with training. We also knew that this programme would need to ensure that it:

1. Wouldn't take the professionals away from their primary responsibilities as teachers in the classroom.
2. Related directly to their field of expertise, subject specialism, leadership or management responsibilities.
3. Could make an immediate impact in the classroom or related context in terms of students accessing learning without altering the curriculum content.
4. Could introduce our professionals to theories and practices relating to visual thinking, without alienating or distracting them from their schemes of work or central concerns.
5. Could incorporate methods of collecting evidence of impact on student access to learning without adding an extra burden on the professionals involved.

As we launched our programme, there was still a further consideration to take on board. The COVID19 pandemic was still impacting on school management and we quickly realised that we would need to accommodate a flexible approach to engaging our professionals volunteers researchers. We therefore ensured that all materials and workshops could be easily accessed remotely through our Affinity TEAMS platform. Unfortunately these circumstances quickly required to deliver and monitor the programme entirely through our virtual learning platform, until the end coaching model, where we were able to meet face to face and learn together.

6. The Structure and Content of the 'It's About Time' Pilot Project

In terms of the structure and content of our programme, it became clear that we would need to place our knowledge and skills acquisition activities into broadly three experiences. The first experience would need to establish a basic understanding of the neuroscience and theories underpinning visual thinking, before applying them to students in a classroom context. The second experience would need to introduce an appropriate method of setting up, collecting and reflecting on their research through practice. The third experience was sharing our teacher researchers knew knowledge with colleagues.



Key Experience 1

The Structure

Key Experience 1 was designed to give participants the foundations of understanding and practice of the applications of visual thinking.

Having been equipped with this understanding, the aim was then for the participants to go back into their own professional contexts with ideas and skills which they could safely pilot with a specified individual or group of care-experienced young people. You will see from the outline below that we planned for the last two sessions to focus on the applications of visual language in a school setting.

Key Experience 1 was divided into 5 sections:

1. Laying out the foundations for Visual Thinking
2. Developing Our Visual Language (Part 1)
3. Developing Our Visual Language (Part 2)
4. 'It's About Time ' - Applying Our Visual Language to School Settings (Part 1)
5. 'It's About Time ' - Applying Our Visual Language to School Settings (Part 2)

Our Methodology

It was important that we blended theory and practice right from the start and during each session. Each session combined both conceptual and practical activities, interweaving the following three strands:

- Understanding our Visual Brain
- Exercising our Visual Brain
- Creating a Visual Teaching Resource

Theory

During the first three sessions, we introduced and unpacked a number of concepts about visual thinking. These concepts were not our invention; they have been established by a number of thinkers, theorists and practitioners in the field of visual thinking. We gave participants a general introduction to the extensive 'movement 'which has been growing since the 1960's in the field of visual thinking and its applications in the business and education worlds. We provided a number of practical, real examples of how visual thinking has enabled professionals in various fields see both the wood and the trees within complex situations. We also backed this up with findings from recent neuroscience.

We then introduced participants specifically to the systems of visual thinking developed by Dan Roam. Roam has evolved a systematic approach to how we can develop our powers of visual thinking. We chose this contemporary practitioner because his system of 'VIVID Thinking' and 'Visual Grammar' sits neatly against what teachers are already familiar with and understand in terms of verbal grammar. Understanding Roam's approach to developing their own visual grammar proved to be a good foundation upon which participants would later be able to build their own research project within their classroom or similar context.



Practice

In between the introduction of these concepts, we facilitated increasing opportunities to play around with their own visual thinking away from the classroom. Each session started with a drawing warm-up activity and, as the five sessions unfolded, the number of practical visualisation activities increased. We chose this approach because our research was focusing on what our participants would be DOING with the concepts of visual thinking back in the context of their own classrooms or related contexts.

The more practice participants got away from the classroom context, the more confident they became. It therefore followed that, the more confident they would become in terms of applying what they had learnt back in their schools with their students.

In the last session of Key Experience 1, we looked at each other's work with a view to reflecting on and predicting the challenges in terms of their understanding and creativity. It was very important at this stage in the programme that the participants had time to reflect and share their ideas of what would be possible back in their own contexts.

Stressing the Importance of NOT Having to be an Artist

Consistently reinforcing the fact that participants did not need to be an artist to understand or apply the concepts and practices of visual thinking was very important throughout this pilot programme.

We asked participants to park any judgements they may have had regarding their own and other's drawing skills outside of the programme. We continued to remind participants that it was not an art programme, but a research project about the use and development of 'visual literacy' in relation to working with a particular cohort of young people. It was important that participants understood that the programme was about exercising both sides of their brain so that they and their care-experienced young people could double their powers when navigating complex texts in and out of their classrooms.

Combining Visual AND Verbal Thinking

As our participants worked with us through the course of Key Experience 1, it was important that they realised early on that we were not researching a totally visual approach to tackling complex texts. The point of this work was not to 'totally replace' words with pictures. What we were aiming to do was redress the balance. Teachers and other professionals who work with young people rely heavily on verbal and written modes of communication. This is because they have been taught in this way themselves, but also it is the result of an education system which is dominated by verbal and written assessment.

As educators ourselves, we understand the constrictions of the school curriculum and assessment processes. This programme was not setting out to change this system. On the contrary, we were researching into the assimilation of visual thinking and communication alongside verbal thinking and communication. Throughout the programme we were consistently transparent about the importance of giving room to both approaches, as our brains need to approach thinking and communication in both linear/verbal and non-linear/visual ways. They are interdependent modes of thinking.

One of the good examples of communication which uses both verbal and visual modes was sequential art, more commonly known as comics. Sequential art, contrary to some of its negative press, is a hybrid form of communication, which exercises our whole brain. There are many sequential artists out there who use their comics language skills to explore academic subjects and serious themes. It therefore follows that the application of comics language and conventions could play a dynamic role in teaching and learning.



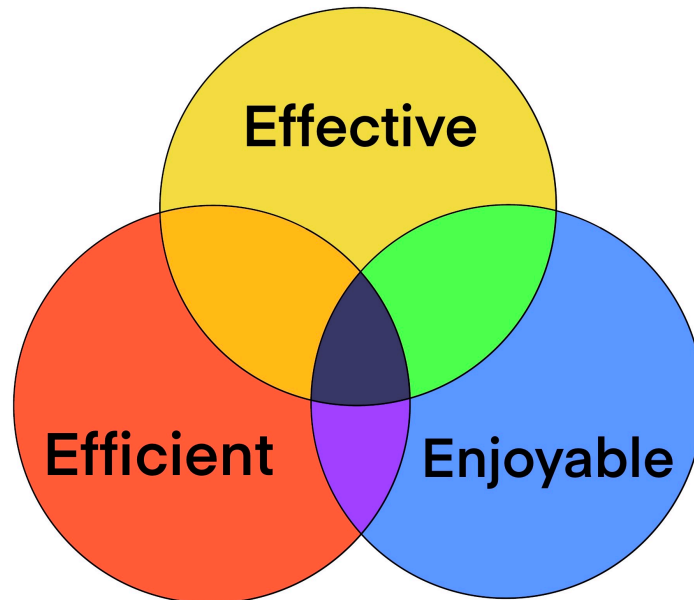
Key Experience 2

Background thinking

Schools are a high-pressured environment. Extra-curricular activities such as research and professional development can be challenging for all professionals in education.

We were therefore keen to ensure that professionals found the research meaningful

Taking on board the 'Evidence Informed Learning Design' developed by Paul A Kirschner, and Mirjam Neelen, we already knew that the 3-star design approach as used in the top restaurants in the world (Michelin) is applicable to all industries. Technique, Tools, Ingredients, turns into Effective, Efficient, Enjoyable.



and applicable within these constraints.

Applied to the world of education, this translates as follows:

Effective – Learners need to learn in the time allocated to the learning experience.

Efficient – learned in less time and/or less mental effort (Cognitive Load)

Enjoyable – Learner experiences success/a feeling of accomplishments at each stage of the learning process

We also applied the principals of 'Practice Perfect' and 'The Coach's Guide to Teaching' by Doug Lemov.

Regular practice is essential for teachers, as they often battle against forgetting their new knowledge in a highly pressured environment. We know that new knowledge can sit in the working memory and be forgotten instantly, but the ability to practice and repeat, moves new knowledge into the long-term memory, where the ability to recall and apply is enhanced. Using Lemov's cognitive science methods, we wanted to ensure that teachers were able to move their knowledge from the working memory to their long term memory.

The structure of the experience

As educationalists, we understand the need to start by establishing the burning platform before we start a change management process. It's important that we ask, who are our early adopters, our message carriers and what are our quick wins? We shared the current data streams with our teacher/professional researchers, the care review, and case studies to embed the burning platform.

We shared with the group that:

- Our care experienced young people are one of the most marginalised groups in the UK.
 - 38% of our care experienced young people are NEET for example, opposed to 12.8% of our none care experienced young people.
- 25% of the prison population is care experienced, this is heart breaking

Our burning platform was set.

Using the TIDiER Process

Our second session led into exploring and understanding the TIDiER process and its use in research and service development models.

This style of working was very new to our teacher researchers, as many programmes that are embedded in schools have already had a trail/pilot/explore stage with such organisations as Education Endowment Foundation for example, or the Department for Education. When they arrive in schools, resources are already in place, training is taken by teachers, and the programme is embedded in classrooms. Where internal variation to policy is checked regularly, to achieve consistency to the scheme. The TIDiER examples later in the research exemplify the structure and construction of such documents.

The learning around the TIDiER occurred in a spaced learning approach, allowing for learning to develop over time, instead of cramming. This allowed professionals to have the opportunity to revisit, develop and explore their new nuggets of learning. There were also times for researchers to peer review, challenge and support each other during the construction of their TIDiER.



Key Experience 3

Coaching for excellence.

Our starting point was to explore a TIDiER, their history and their use in wider service development. We shared with teacher researchers a 'live' TIDiER via the 'What Works Well in Social Care' website, and how this model impacts in the development of new ways of working. This practice is adopted from Affinity's training and development by the re-

search team at What Works Well in Social Care. Their methods at What Works Well in Social Care are evolving practice and services which yield positive outcomes for care experienced young people.

Coaching for excellence Key Experience 3 was informed by the work of 'Practice Perfect' by Doug Lemov, Katie Yazzi and Ercia Woolway. We knew that it was important to allow teachers and professionals time to practice adopting, practice, and master new methods in. Safe environment.

School's strategic priorities mean that there is usually very little opportunity for individuals to pitch new ways of working or implementing change. Consequently, this leaves little room for new ideas at mid points to be explored, even though this could benefit individual young people. Our coaching approach was based on models of supervision theory. Education supervision is not usually embedded in schools and this allowed for professionals to talk through particular challenges and successes, while keeping the anonymity of the child.

To assist our participants in pitching ideas to senior leaders within their own schools, we demonstrated how we could learn methods from the business sector. We adapted the model of Dan Roam's 'The Pop Up Pitch.'

'The Pop-Up Pitch' is a radical new approach to help individuals create the perfect presentation, combining three key elements of persuasive storytelling-simple pictures, clear words, and powerful emotions-that together motivate audiences to pay attention, learn something new, and make effective decisions. It weaves together the latest insights on visual cognition, behavioral economics, and classic story structures in an easy-to-learn and inspiring storytelling algorithm.'

Research methodologies

It was important that we blended the application and use of theory and practice right from the start. We also combined current practice and new developments in the business world with educational approaches.

Each session interwove the following three strands:

- TIDiER
- Coaching for Excellent
- Supervision Theory and practice
- Visual Pitching to share knowledge

Reflections regarding how participants responded to working in this way

The teacher researchers commented many times that having the time and space to practice and adapt their approaches in the classroom was key to their success when learning new arts-based approaches.

'Because we meet once a week, I have thinking time and time to practice and then share what I have learnt'

Teacher researchers valued talking about the current data sets which set out a case for change for our care experienced community.

'I never thought about adapting my pedagogy.'

We found that our participants often referenced 'holistic' approaches or 'trauma informed' practice to supporting young people. However, as the participants developed their adaptive approaches, they began to realise that they needed to focus more on pedagogy, learning, and the benchmarking of children's success with assessments in schools.

'I never looked how a care experienced brain works when learning is taking place, but I do for children with SEND needs'

'I find myself now in the staffroom talking about my learning to peers, they try to say is this not X, and when I then explain, they say I have never thought of it like that'

The major shift in terms of our participants practice therefore centered around moving their focus away from issues of behaviour to issues of teaching.

Section 2

The Case Studies



6. Introduction to the Case Studies

The following five case studies represent examples taken from a wider array of work done by teachers within their own various classroom contexts, plus the participation and voice lead for children's services, who runs large scale campaigns for change with young people. We felt that the crucial work that Lisa does in translating complex policy with young people, aligned with our project aims.

You will see that the examples we've chosen demonstrate small-scale projects conducted by professionals with varying roles and responsibilities, within varying contexts and with different age groups.

We used a model of research that is not common in the educational world but is frequently used in the world of social care. We used the 'TiDER' model.

Our hope has always been to see green shoots of how arts-based practice has achieved a change in practice for professionals, to plant further seeds in how this can grow overtime.



TiDER model What Works Well in Social Care

The aim of all TiDER's is to provide important succinct information about an activity, that can be replicated based on the information provided in the document. This way of working also develops an acute evaluative process, to gain a good overview of how the activity aims are researched

A TiDER model offers professionals space and time to deeply think about their research and the impact they wish to have for young people. Many structures of change often do not provide a thinking space, to really drill down into what is already out there in practice, is it working, how is your innovations different, but routed in data streams which send clearly messages there is a need for change.

Case Study 1



Case Study 1

Lisa Duvalle

What is My Why?

Can we improve memory recall and effective communication of an experienced event in Looked After Children with significant Adverse Childhood Experiences using Visual & Sensory memory Techniques?

My Goal

My goal is to support looked after children in retrieving a lived experience, using visual and sensory memory techniques to enable them to effectively communicate this experience (verbally) to a third party.

The Current Situation

This is important because their current inability to communicate their experiences impacts upon them in the following ways:

- It affects them educationally, psychologically & emotionally.
- It betters any self-esteem, confidence and self-belief.
- It impacts on their experiences in social situations with their peers, where they often struggle to communicate, resulting in them being perceived negatively.
- It encroaches negatively upon their sense of self.
- It reinforces negative self - perceptions, where they often experience feelings of not being good enough, clever enough, etc.
- it can prohibit them from engaging in social banter with peers.
- It can add to their sense of being invisible and having less value.

The Burning Platform is that these young people will be isolated and alienated. They are at risk of being permanently on the outside, having never been taught a way to effectively recalling and communicating. They can use these sensory and visual memory techniques to effectively engage in conversation with others to communicate their experiences. If this isn't resolved these care experienced young people are more likely to experience adverse outcomes in adulthood, such as mental health issues, drugs/alcohol misuse, crime & imprisonment, etc. By teaching these young people the techniques, they will be more empowered to overcome the effects described above.

'Give a man a fish and he can feed his family for the day, give a man tools to fish effectively and he can feed his family for a lifetime 'kind of thing.

Lisa Duvalle's TIDieR

Main Aim:

The main aims are to: Ascertain whether visualisation techniques using familiar spatial environments commonly known as the 'Memory Palace' will enhance memory recall of information in Looked After Children with a history of Adverse Childhood Experiences.

Who With?

Participants will be 5 Rotherham looked after young people aged 11 to 16 years having experienced 4 or more adverse Childhood experiences, identified through social care and referred to the LAC Council.

What? & How?

The five participants will undergo memory recall under 2 separate conditions.

Condition 1

Participants will undergo a basic memory test 1-2-1, they will then be given 5 minutes time period and asked to verbally recall a specific event of Skeggy Vegas trip experienced with peers from the Rotherham LAC Council. This verbal recall will be digitally recorded & analysed for quantity of (doing words) and accurately recorded memory sequence of the event.

Condition 2

Within 2 weeks, the same participants will be furnished individually with a Method of Loci technique commonly known as the 'Memory Palace'. This 6 step technique will use visualisations of a familiar special environment suggested by the participant in order to enhance the recall of information from their long term memory. Once the participant feels confident that they understand the technique and can follow the sequence of their chosen loci, the memory test to verbally recall the experienced event will commence.

This verbal recall will have a time period of up to 5 minutes where the participant will use the visualisation technique to place each memory of that single event into their memory palace and verbally recall from their long term/midterm memory. This recall will be digitally recorded and analysed for quantity of (doing words) and sequence accuracy of the original event.

The 2 sets of data from basic memory recall under condition 1 without any method of loci visualisation technique and memory recall from condition 2 after learning the Memory Palace technique will be analysed to find out whether the memory of LAC with Adverse Childhood Experiences (ACE) can be improved by introducing Visualisation Techniques to aid memory.

When & How Much?

The memory recall exercises in both conditions and learning the Memory Palace techniques will take place in a very familiar room known to the young people called The Gallery.

The Memory recall for each condition will have a timescale of 5 minutes.

Participant learning of the 6 steps to create a Method of Loci memory palace 'may take as long as the young person needs.

Who By?

Lisa an experienced Voice and Participation Leader for the Looked After Council at Rotherham children's services.

Impact

I worked through a large document with young people, which was presented in the form of a corporate document, presented in RMBC agreed corporate form, which contained youth justice language and context. Young people struggled to comprehend, retrieve, or infer from the text. This limited their ability to make oral representations about the policy document or recall key information.

I worked alongside corporate services to present key sections of information, to be presented visually. The young people were then presented with this document visually, and their voice flowed. I am now talking with corporate services as to how text is presented to our young people, as corporate approaches are not always accessible to care experienced young people, and trying to consult with young people using corporate approaches can limit their ability to share their thoughts and opinions.

Case Study 2



Case Study 2

Ann Beaty

My name is Ann Beaty. I am a HLTA in a Primary school. I am trained as a school ELSA (Early literacy support assistant) supporting LAC children with their social and emotional development.

I have over 10 years experience working as a teaching assistant in school. Throughout the years, I have gained confidence and developed my skills in teaching, planning and delivering lessons whilst covering class as well as just supporting the class teacher. My particular area of expertise is art and design and putting together communal displays around school.

Over the last year this research programme has taught me about how visual learning can make such a difference to children who find it difficult functioning on a day to day basis and find the curriculum very overwhelming. My knowledge about how trauma affects the ability to sequence activities and day to day tasks has grown greatly. Also, how trauma can cause memory to be overloaded with information, leading to children feeling overwhelmed. This then can have a very negative effect on their learning and result in the child not meeting their full potential and targets. Care experienced children can find it really challenging accessing complex texts within the curriculum which leads also to children not receiving required grades to further their education/career.

Learning about statistics of children in care and children on the safeguarding register in particular are alarming. How these children escape the system and can end up with little or no prospects and aspirations. I have learnt that children can't un-see things but can easily forget what people have said to them as the long-term memory (through trauma) can overwhelm the short-term memory.

My main aim has been to convert mental images into icons (see TIDieR). I have also used icons in my latest display (images below). This project has raised my awareness of how we can make displays and PowerPoints etc more visual by using icons and images instead of just questions and statements. Care experienced children can be overwhelmed by too many words. My displays are now becoming more colourful and visual.

Ann Beaty's TIDieR

Main Aim

My aim is to help children to be less challenged by text by using visual images; icons and pictures. My aim is to also increase these children's vocabulary, so they are able to access Reading texts better, through word recognition. I also want to ensure displays around school are stimulating engagement, by using the same icons, to help young people connect with the actions that can be taken, when the icon is used.

Who With?

I will be working with 3 children who are known to social care, and the large school cohort who may interact with the displays.

What?

I will use a range of icons to represent word classes, such as conjunctions, verbs, nouns etc. During the session, we will use the child's box plan from their literacy lesson. I will enlarge this in order to fit on the icons and be able to add/draw extra images to represent words. If need be, (dependent on age/ability) we can use a road map or story mountain in addition to the plan.

As the child verbally says the sentence, I will ask them where eg. Adverbs, conjunctions etc will be placed. Once the child has chosen a suitable word in the form of an icon they can work out where best it sits in context with the sentence. After a basic sentence has been formed, we can look at adding extra vocabulary in and even drawing an icon to match (these new words, I can add to my laminated ones and placed in the correct word class wallet.)

Depending on the genre of writing, we can work through the story plot, biography etc then the child can read back their plan adding the correct words where the icons are and even add extra vocabulary and repeat reading for fluency. Seeing these sentences build up visually will then encourage the child to use them to write up their actual piece of work because they will be looking at images (which they now understand) and this will help improve memory when forming their sentences correctly through following their plan.

These icons will then be placed around displays which children need to read and engage with. All my displays will replicate these icons, to ensure their consistency of use, to promote unstructured reading and reading for pleasure.

How? When and How Much?

This activity/intervention will take place during a 20-minute slot, per child, in an afternoon. I will collect the child from their class and their most recent piece of writing (I will liaise with the class teacher prior to each session).

Also, during my time covering classes through out school in each key stage, I will have the resources on me so, if I see a child unable to understand text/instructions on the interactive whiteboard and becoming overwhelmed, I can use the visual method (this will work if I have support of a TA in class).

Displays will be constructed over the cycle of the classroom based learning, hopefully creating links in the brain and stimulating memory connections.

Who By?

The interventions will be run by myself (HLTA throughout our primary school). Hopefully, through trial and error, I can pass onto class teachers to use with the individuals, once they become confident enough using the resources in intervention times.

Where?

The interventions will take place in a quiet space in our intervention learning area in each key stage. However, some may take place during the actual lessons, it might be that I am supporting a teacher at the time. Informal learning will take place, when the children pass the displays and interact with them.

Materials

Resources from class teacher, for example literacy books, sheets of information, story books, character information sheets.



Monitoring

Photo evidence of work to be taken prior to the session then after each session. This, along with recorded data, will be kept in each child's folder and built up for evidence. I will also monitor the child's other books, history etc to see if I can keep the intervention flowing and the child becomes more confident through time.

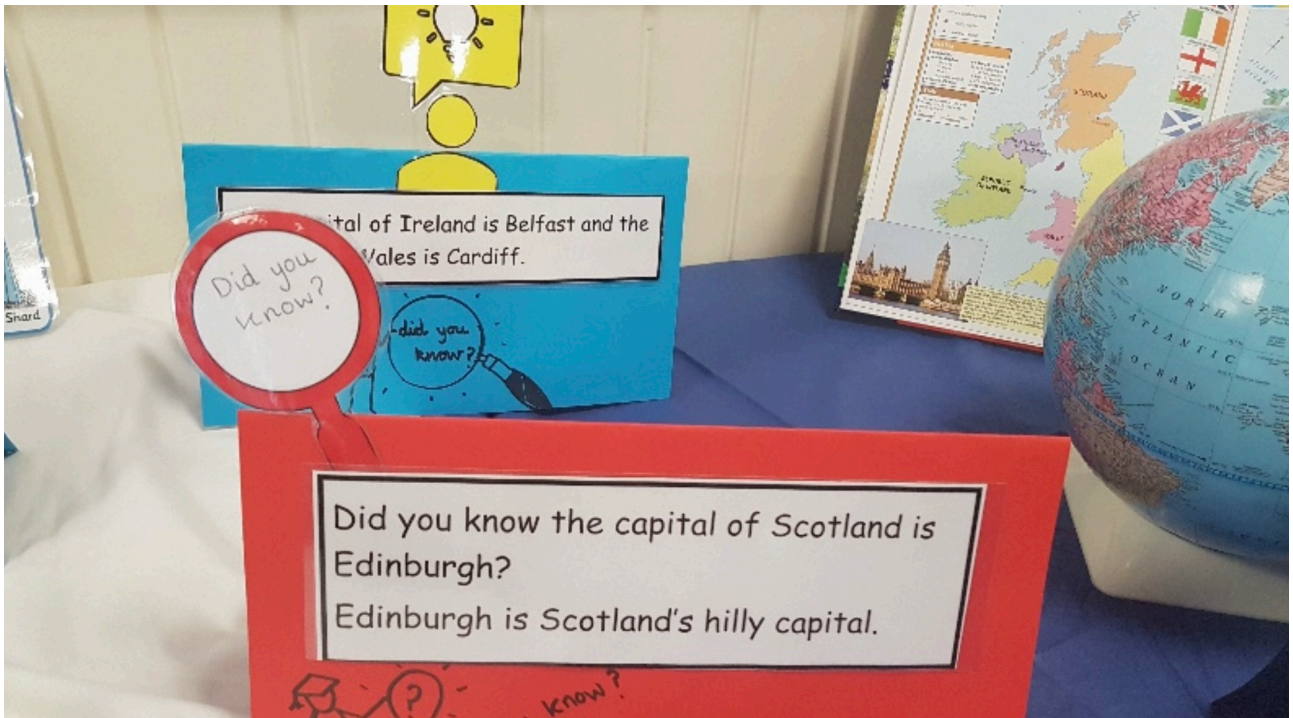
Impact

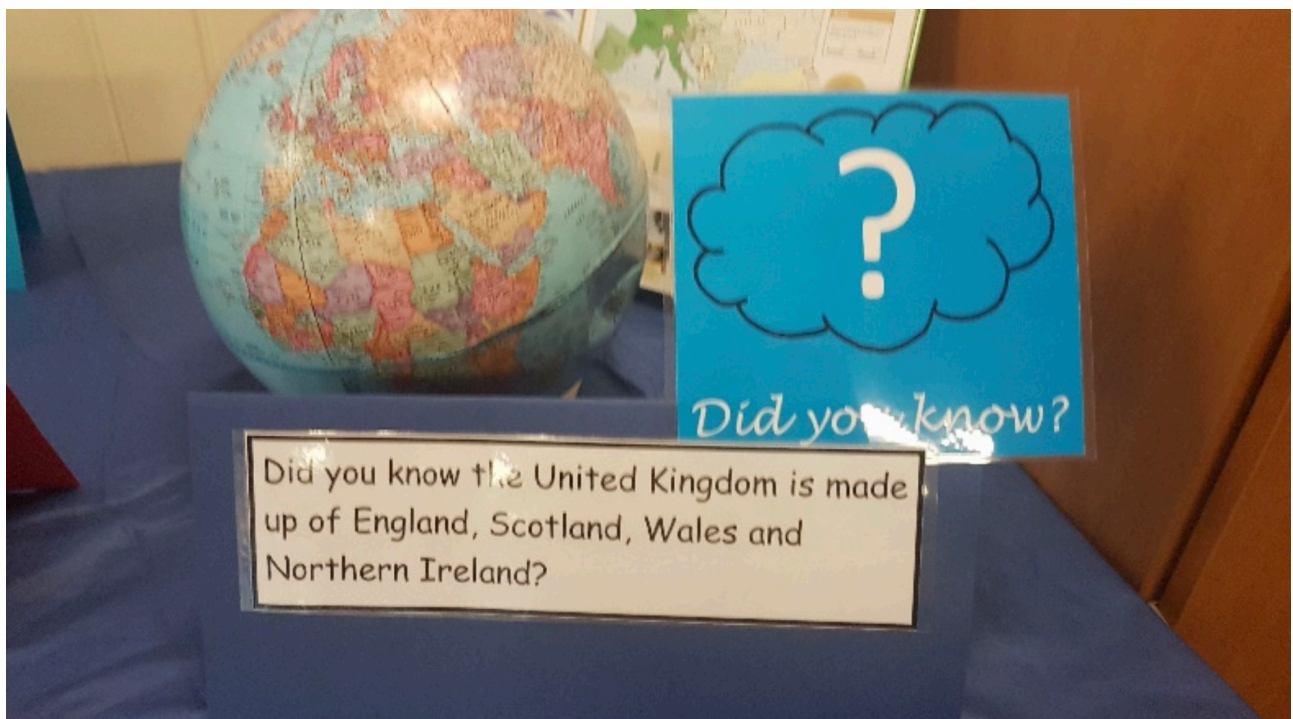
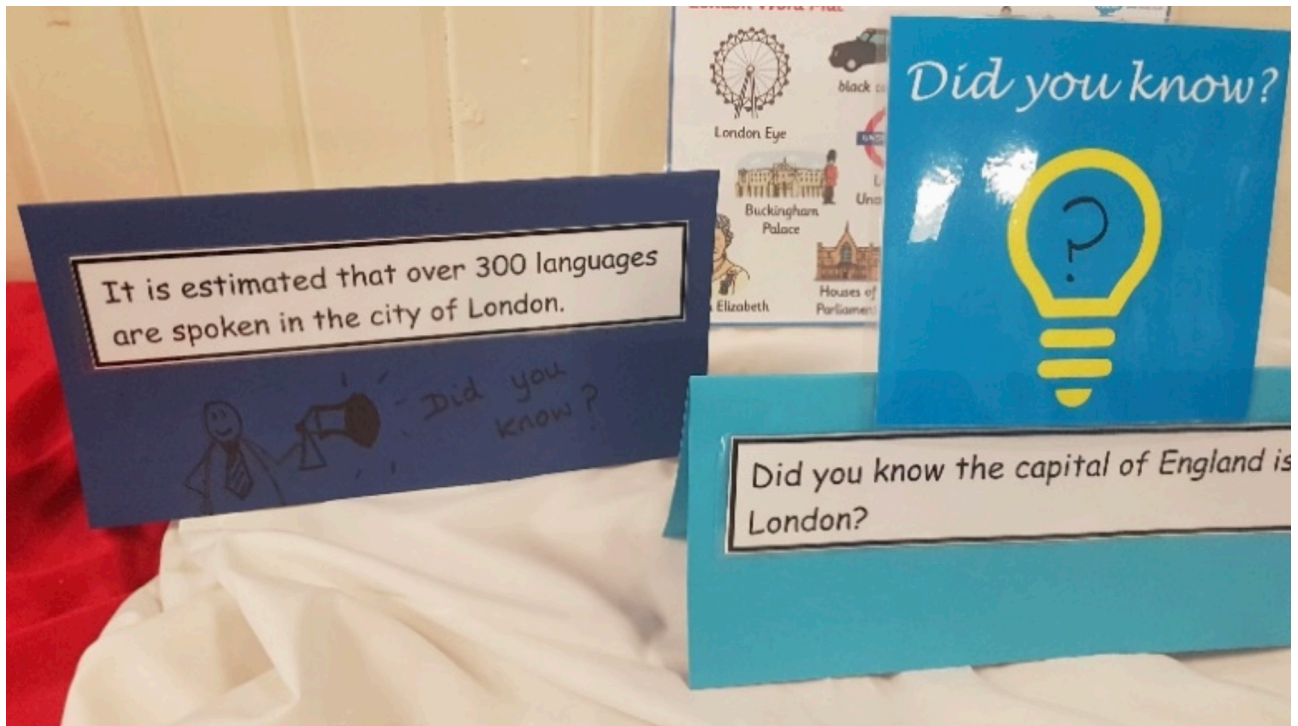
I witnessed children who have not engaged with displays before starting to stop, ask questions, and repeat what they have seen with peers. This golden nugget has led me to look at how visual representations around complex texts can be used wider across the school, not just in the classroom. Children who would normally pass displays, are stopping and attempting to read and comprehend what the questions are asking.

My own practice has now changed, I am now very aware of brain development, how to articulate this to children in a visual approach, I am happy pollenating this approach in every class as teach, as I work across all year groups.

"I know talk to my colleagues about my learning"

"I am seeing changes daily with reluctant readers engaging with my displays, and answering the questions"





Case Study 3



Case Study 3

Beth Tims

I am a qualified teacher and early years leader, who has responsibility for safeguarding. I am qualified NELI (Nuffield Early Language Intervention) and SLICE trained (Speech Language Initiative for Communication in Education),

Beth Tims's TIDieR

Main Aim

The Main aims are to: Increase children's language and vocabulary in speaking and listening activities through visual thinking strategies, to ensure early reading can take place.

Who With?

The intervention will be aimed at 4 children who have been identified as having past traumatic experiences and are known to social care, where language and conversation may have been impacted or limited. The maximum of 5 children will engage in a group session.

What?

I will be using Abigail Housen and Philip Yenawine process of using visual thinking See Think Wonder methods but applied to developing language to access early reading.

How? When and How Much?

The intervention will be delivered in person, in a small group and a 1:1 basis. In a week, the children will access one small group session that is adult led, modeling the activity using extended vocabulary and language - modeling speaking in full sentences for 10 minutes (listening activity on a Tuesday). Additionally, the children will also receive one 1:1 session for 10 minutes that will focus on speaking activities, mimicking the activity modeled in the group session (speaking activity on a Thursday).

Who By?

The intervention will be delivered by either a qualified teacher (EYFS Leader) who is NELI (Nuffield Early Language Intervention) trained or a Level 3 Teaching Assistant who is NELI,

SLICE (Speech Language Initiative for Communication in Education), Interaction and Language Enrichment and Early Outcomes for S&L 0-5 years trained.

Where?

The intervention will be delivered in school during the school day in a quiet environment that isn't over stimulating to enhance concentration and reduce distraction. The intervention will be delivered by a familiar adult so they feel safe and confident to speak freely.

Tailoring

- Differentiated resources
- Familiar adult working with the children
- Visual imagery to replace words - reduce cognitive overload

Impact

One of my children demonstrated through their behaviour the challenges of learning to read, and often become overwhelmed, with acquiring the language needed to read. Using See Think Wonder, language development started occurring, and curiosity about the pictures. This in turn led to a more inquisitive learner, who was keen to look into informal reading opportunities within the setting. The group of children looked forward to their See Think Wonder sessions, and were often sat waiting ready to learn. One of the sessions I used a Pig, and one of the children did not know what a pig was, this prompted me to change the scheme of work for that term, and ensure our children visited the farm, so they were able to engage with the chosen texts and recall key animals effectively. So I had a pig that changed my pedagogy.



**Aston Lodge
Primary School**
Show Pride • Reach for the Stars

Aston Lodge Primary School
Affinity in Time Research Project

Name: Child A **Year Group:** Reception

Age: 5

Assessment 2

Comic Scene: Pirate



An adult asked the question “What can you see?” and modelled the sentence stem “I can see...”

1. Pirate hat



An adult asked the question “What do you think is happening?” and modelled the sentence stem “I think...”

2. Big boat, pirate



An adult asked the question “What does it make you wonder?” and modelled the sentence stem “I wonder...”

3. that gold box

Case Study 4



Case Study 4

Jackie Percival

My name is Jackie Perceval, I am the Assistant Headteacher at Rawmarsh Sandhill Primary School, which is part of Wickersley Partnership Trust. I am also a Trust SLE for writing and a Literacy Coordinator. I have worked with many different needs over the years but none more so than now. I believe that there has been a change in our children's mental health and as a society, we need to embrace it and change our practice to support it.

"I have learned over the past year that it is okay to try different approaches in a whole class situation in order to support children who see the world differently. I have learned that it is not my job to 'fix them' but instead to listen and support them in any way possible. I have learned that being a visual thinker is a good thing and that my practice needs to change and evolve for an ever-changing world in which being neurodiverse is a positive and not a negative barrier to learning.

Rudolf Arnheim – A Plea for Visual Thinking

'Perception and thinking are treated by textbooks of psychology in separate chapters. The senses are said to gather information about the outer world: thinking is said to process information. Thinking emerges from this approach as the 'higher, 'more respectable function, to which consequently education assigns most of the school hours and most of the credit. The exercise of the senses is a mere recreation, relegated to spare time. It is left to the playful practice of the arts and music and is readily dispensed with when a tight budget calls for economy'

I am very interested in Visual learning as I myself am neurodiverse and learn in a different way, which went unnoticed when I was at school. I have been teaching for 15 years and pride myself on always looking for different ways to support children, who struggle with learning.

I have been very interested in Visual Thinking by Rudolf Arnheim who states that

“Today, the prejudicial discrimination between perception and thinking is still with us. We shall find it in examples from philosophy and psychology. Our entire educational system continues to be based on the study of words and numbers.”

Therefore, I believe this may work for some children but it is time to make education more inclusive for our neurodivergent children.

Jackie Percival's TIDieR

Main Aim

The Main aims are to: Help children develop strategies that will enable them to complete a task without being overwhelmed, get angry, avoid reading and get through the school day.

Who With?

Three year 4 children who, due to trauma, find it very difficult to get through a school day. The other is a group of year 4 children, who find learning difficult, due to meta cognition challenges, who struggle to finish a task.

What?

The children will have a visual road map in the middle of the table where a set of instructions will be stuck to different parts of it with double sided Velcro so they are interchangeable depending on who is using it and what it is being used for. The children are also able to draw symbols on the question cards to remind them of what they need to do therefore giving ownership to the individual child and their particular need. As the children go past each instruction, the card is removed in the hope that there will be a great deal of satisfaction and enjoyment when each task is completed (almost like ticking or highlighting when something is completed).

How? When and How Much?

The road map will always be visible to the children who struggle to get through the day. It may be that they complete the morning instructions and at lunchtime do the afternoon instructions therefore avoiding the children becoming overwhelmed by the amount of things they need to do before they go home. The road map is placed at the centre of the table in small group activities where the adult will explain each step and stick the card down. The children will again add, using wipe board pens, their particular symbol that will remind them of what is expected at each stage of their journey. This time the children will be given a car that stops at each station and only moves on when they have completed that section.



Who By?

The intervention will be done by either a qualified teacher or a level 3 teaching assistant who has many years experience working with children with additional needs.

Where?

The intervention will take place in the intervention room where the children will be able to speak confidently without other children interfering in their thought processes. The intervention needs to be child led and specific to them.

Tailoring

The road map can be adapted by using different cards and symbols as they are stuck on by using double sided Velcro. e.g the children who use it for a visual representation of their day will have a specific set of symbols on their road map and the children who are using it for a particular task will have a different set of symbols and pictures that is relevant to their task.

Materials

- Large 3D Road Map
- Set of symbol cards (specific to the tasks)
- Laminated cars for each child
- Velcro
- White Board Pens (coloured)

Monitoring

To start with, the children will do a task without the road map and their outcome copied. After 4 weeks the children will complete the same task but with the use of the road map and the outcome copied to compare.

Outcomes

When the road map was first introduced the young people were not very interested until some pictures of each part of the day. Some Velcro was added to the pictures and the road map to enable young people to remove the picture card after the session was completed and place it in the central reservation. This was when the young people began to engage in their learning as they knew that they could remove another barrier to home time. The road map also made a difference to the young people that struggled to come in to school in the morning. Attendance and punctuality increased. They were also less likely to get sick during the day as they could see how far they were from going home. Overall the road map and the picture cards had a huge impact on the overall learning and the children in the focus group began to make progress in all areas of the curriculum. Parents also noticed a difference in the way they were coming in to school.

Here are some examples of the feedback I got from the children:

“It is lovely bringingto school becausejust goes right in. It’s not stressful anymore. I hope the road map goes withnext year.”

“I know the day is not so long until I see my mummy when I take the cards off the road”

“The lessons are not as long as I thought they were because I can see the cards coming off the board quickly.”

“I didn’t like the pile of cards on the table because they got in the way so maybe you could have put them in a basket or bag when the lesson is finished.”

Case Study 5



Case Study 5

Charlie Elliott

My name is Charlotte Elliott, I am the CEO of Affinity 2020 CIC. Affinity 2020 CIC is a Community Interest Company in Rotherham.. I am a qualified teacher with over 10 years of leadership experience both as a Headteacher and Executive Leader in schools. I have a keen interest in brain development and how we use adaptive pedagogy to meet the needs of young people.

I have learnt so much over the last year of research about my practice as a teacher, and how visual and spatial adaptive practice has a profound positive impact for our care experienced young people when learning. I had the space and time to look at the changes that are needed, and which creative practitioners I could draw evidence from, like Laslo Antal – Visual Diaries.

Laslo Antal is a Hungarian artist from Serbia who is based in Berlin. The focus of his artistic practice lies with the collage medium. In 2017, he started the daily art project “Visual Diaries.” Every day, Antal makes one collage, narrating a single event in that day. This results in an incredibly diverse range of topics and themes, at times revealing the artist’s most intimate and emotional moments, while at other times presenting seemingly banal situations or bizarre everyday experiences. Moments of shame, pain, frustration or utter simplicity are depicted just as often as moments of beauty and success in the artist’s everyday life.

As part of my trialing my approach to visual and spatial approaches, I was mindful that I am not an artist and that trial needed to be about embracing the creativity of the process for our young people. I was working with a group of young people in their teenage years. Many who have had a negative experience of education and felt “school was not for me, there was one way of doing things, and my brain did not work that way”. This quote stuck with me, why did my young person brain “not work this way”.

My knowledge about the left and right side of the brains function led me to look at processing, as Dan Roam states “65% of our brain processes information visually”. How could we present visually? How could young people present their work visually whilst still developing core literacy skills? How could visual thinking help our young people to retrieve information, and recall what they have learnt? How could the very movements of creating visual representations support our young people with processing and retaining information.

Charlie Elliott’s TIDieR

Main Aim

The main aim of my research was to look at how visual and spatial thinking could be used to aid young people in completing a level 2 vocational qualification over a 6-month period.

Who With?

Teenage young people who have had a negative experience of education, which has led to limited opportunities for further study, or employment with training.

What?

Teaching the young people what visual and spatial thinking is and how the brain functions when optimum learning is occurring. Speaking and talking to the young people about sections of the brain such as the hippocampi and how this element of the brain can become damaged when abuse has been experienced for a sustained amount of time, and how these effects learning and the retrieval/processing of information of a literacy nature.

How?

I ran sessions each week for 16 hours a week, using visual and spatial methods, such a picture, logos, icons, in line with the vocational level 2 qualification. The introduction of scrapbooking techniques to enhance the spatial process.

Who By?

Experienced Headteacher who understands how abuse effects the brain, and particularly the processing part of the brain, and how this effects learning, if the conditions are not correct.

Monitoring

Regular marking of the scrapbooks of the young people to track progress overtime. Attendance to the sessions, and the wellbeing of the young people whilst working this way.

Outcomes

Attendance was at 95% of all the sessions, with young people who were reticent about attending talking themselves into coming and changing their minds. Young people who had overlaid, bringing themselves to the sessions instead of saying they would not come at all. Young people ahead of target for completing the level 2 qualification, with a deep understanding of the assessment criteria. Young people report that they are clear about what it is they need to do and can continue at home studying if they wish too. Curiosity of learning has increased from the start, from what is the purpose of doing this! To coming to the session and starting their work independently. I have evidenced reading becoming integral in their daily work, knowing they need to assimilate assessment criteria, and ensure they have evidenced this within their work. Questions changed from "what do I need to do" to "what does this mean". The promotion of reading and representing visually has seen a change in the way my young people apply themselves to text based work.

Here are a selection of some of the things the young people said:

"if this could have happened at school, it would have helped me to concentrate, and take my time to process my tasks"

"I really enjoy scrapbooking, the process of looking how I visual present my evidence gives me a method to work too"

"It's like the way you choose your materials, place the material, clicks something on in my head, it just makes sense"

"I just read now what I need to do, and ask what words may mean, rather than asking you all the time what to do"

Section 3

Next Steps

How do we share

