



Visual Thinking Strategies' Implementation in the Arts Sector in Ireland: History and Challenges

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Abbreviations

Abbreviations

Meaning

DCC

Dublin City Council

IMMA

Irish Museum of Modern Art

NCCA

National Council for Curriculum
and Assessment

NGI

National Gallery of Ireland

UCC

University College Cork

VTS

Visual Thinking Strategies

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Abstract

The purpose of this study is to examine the development of Visual Thinking Strategies (VTS) in arts galleries and museums and in art classes in schools in Ireland. VTS is a US-born methodology formulated in the early 1990's. It teaches learners to look at art and interpret it within a group. As this recently arrived technique is becoming popular in the arts world in Ireland, and there is no academic reference to it yet, this study aims at shedding light on the phenomenon. The research describes the arrival of VTS in Ireland and the path to its development, leading to current practices, in arts institutions and in schools. It explores the reasons for VTS' implementation in Ireland, leaning on the methodology's domestic facilitators' reactions to explain the phenomenon. The study also aims at identifying the challenges facing VTS for its further implementation in the arts sector in Ireland.

The objectives of this thesis are to contextualise the arrival of VTS in the arts in Ireland, as well as to examine the development of its implementation up to and including current practices. Another objective is to investigate the reasons for the development of VTS in Ireland, and to determine the benefits of the methodology on learners, primarily children, as perceived by those delivering VTS sessions with artworks. Finally, one of the study's goals is to identify the challenges in further implementing the method within domestic visual arts institutions and schools.

Through this thesis, the opportunistic arrival and spread of VTS in Ireland in the arts sector is retraced. The research discloses that the prompt and non-strategic development of the methodology reveals a need for more structure in order to be better implemented and more efficiently used. By trying to determine the reasons for the method's expansion, the study demonstrates that VTS' success among the practitioners using it, as well as the current macro museum environment, are major factors contributing to its traction. The research highlights the benefits noted by the arts professionals and educators on various levels, including the learners' relationship to art. Finally, the research focuses on the challenges corresponding to VTS' implementation in Ireland today and in the future. The study unravels possible scenarios of VTS's future domestic development in the arts.

Chapter 1: A role for VTS in expanding visual literacy

1.1. Introduction

‘An artwork only exists when it is looked at.’¹ Indeed, what brings an artwork to life more than when people take the time to appreciate it? However, in an image-saturated environment where over stimulation occurs through excessive media access, is this still possible? In this atmosphere of image blindness, to stop and take time in front of a visual artwork seems essential. This is one of the benefits allowed by the Visual Thinking Strategies methodology. Because the messages that we come across are so numerous and varied, this practice is needed for the learners to decipher the world we live in. It provides participants with a holistic method of considering and critically engaging with a piece of art. This research thus intends to explore the implementation of Visual Thinking Strategies (VTS) in Ireland and its effect to date. A contemporary method of approaching art for children, VTS was recently brought into the country and is gradually gaining traction. The study will retrace the arrival of VTS in art education programmes in Ireland. It will explore the stages of its development, the current attempts to format it and identify the challenges to frame it. As ‘VTS gives young people permission to wonder, and more, the skills they need to begin addressing the issues that confront our global society’,² having a closer look at it to understand the conditions for a better implementation of it in Ireland is a necessary step.

As VTS was introduced to Dublin and is currently primarily employed by The LAB Gallery, part of the Dublin City Council Arts Office, the study will primarily focus on this organisation and its adoption of VTS. The scope of the study will expand to other major public organisations where there was, or is, an attempt to integrate VTS into contemporary programmes: these include Dublin City Gallery The Hugh Lane (also part of the Dublin City Council), the Irish Museum of Modern Art (IMMA), and the National Gallery of Ireland (NGI).

As the implementation of VTS in Ireland happened in a very ‘organic’³ way, there is a need to evaluate its adoption and impact to date. The very restricted research on this subject in Ireland

¹ Nicos Hadjinicolaou, Greek art historian studying visual ideology.

² Yenawine, P. (2014), *Visual Thinking Strategies, Using Art to Deepen Learning Across School Disciplines*, Cambridge, Harvard Education Press, p. 38.

³ Interview of Sheena Barrett.

reveals a clear need for academic writing to contextualise the practice of VTS, and to investigate its utility, benefits, and weaknesses. The attention that this method is currently given in Ireland also points at the necessity of framing it within the wider context of innovative approaches to visual education. This piece of research could be a stepping-stone in allowing further studies to be made on this subject, as it will offer a contextualisation of the practice in Ireland. This thesis could also be useful for practitioners in accompanying their thinking of how to frame the method.

1.2. Objectives and hypotheses

One of the goals of this research is to describe a method used within the arts that has been recognised throughout the world for its various benefits to children, and therefore to contribute to making it more known and recognised, including in the academic field. The study therefore tries to highlight the benefits of this method for learners and for the museum field. This paper's purpose is also to help to contextualise the arrival and the developments of VTS in Ireland, in order to give a reference for domestic museum and education practitioners, as well as chart a course for future research on the subject. This thesis also aims at analysing the challenges of implementing this method within institutions.

To reach these goals, I listed three main objectives below:

1. To situate and describe the stages of implementation of VTS in public arts institutions in Ireland, from its arrival to current practices.
2. To identify and examine the challenges in implementing and evaluating the method within visual arts institutions.
3. To explore the benefits of VTS on learners, primarily children, as perceived by those delivering VTS programmes in a museum education context.

I thus developed the following hypotheses:

- a. Hypothesis 1: VTS in Ireland has proved to be useful for children and is developing quickly, but it but needs structure to be most effective at the implementation phase.

- b. Hypothesis 2: VTS in its Irish implementation has provided beneficial skills to children and familiarised them with art and the museum setting, leading to observable improvements in their engagement with Irish arts institutions.

1.3. Methodology

For this research, a qualitative method is used as it seems to best fit the study. Indeed, I first aim at ‘describ[ing] a phenomenon’⁴: the use and the development of VTS in the arts world in Ireland, as well as ‘identifying the conditions’⁵ for the phenomenon, in other words developing ‘explanations’.⁶ Moreover, as ‘qualitative data analysis is the classification and interpretation of [...] material to make statements about implicit and explicit dimensions and structures’,⁷ this approach allowed interpretation of the reasons for the arrival and spread of VTS domestically.

After theoretically framing the methodology of VTS through the conception of a literature review, field research was carried out in order to explore the phenomenon of VTS’ expansion in Ireland in the arts. This was composed of observation, interviews, as well as the analysis of education documentation from governmental bodies and of archival documentation from the Arts Office. During a ten-week internship in The LAB Gallery, heart of VTS in Dublin (April, May, June 2018), I had access to many VTS sessions where observation was possible. This facilitated an approach to the professionals involved with VTS. Semi-structured interviews with sixteen arts and education professionals were carried out, who were in position to inform an understanding of the reasons for VTS’s development here. The following professionals were interviewed from the Arts Office who launched VTS in Ireland (Educator Liz Coman, Curator Sheena Barrett and the Arts Officer Ray Yeates). Also interviewed were education staff from main public art institutions in Dublin, who were involved in VTS through their organisation (The Hugh Lane Gallery: Head of Education and Community Outreach Jessica O’Donnell, Education Curator Sile McNulty-Goodwin, Fulbright Scholar Lesley McBride, Curator Assistant and Guide Liliane Puthod; The Irish Museum of Modern Art: Senior Curator: Engagement and Learning Helen O’Donoghue, Assistant Curator: Schools and Family Programmes Mark Maguire; The National Gallery of Ireland: Education Officer: Teachers,

⁴ Flick U. (ed.) (2014) *The Sage Handbook of Qualitative Data Analysis*, Sage Publications, London, p. 5.

⁵ *Ibid.*

⁶ *Ibid.*

⁷ *Ibid.*

School and Youth Catherine O'Donnell), teachers who have been VTS trained and who have been working in partnership with The LAB and exposing their students to VTS for at least two years now (Marsha Keating, Central Model Senior School, Dublin 1, and Orla Doyle, St. Vincent's Infant Boys' School, Dublin 1), the Co-Director of the American VTS association who came to Dublin to do the various VTS trainings at the Arts Office, Yoon Kang-O'Higgins, the National Council for Curriculum and Assessment (NCCA) Education Officer Fred Boss, NCCA being a core partner of the Arts Office for the implementation of VTS in Ireland, and finally the free-lance artists and educators, both very involved with the development of VTS in Ireland, Kathryn Maguire and Claire Halpin. Irish education documentation was also analysed to contextualise the implementation of VTS in the country and to explore the government bodies' approaches towards education in the arts today. Finally, archival documentation was used from the Arts Office to contribute to evaluating the level of implementation of VTS there.

1.4. Limitations

The evaluation conducted through this research did not include data from children directly, both because of the strict regulations when including children in an academic research and because the focus of the study is primarily on the state of implementation of VTS. The benefits claimed by the professionals were looked at, but were not assessed directly with the children. Moreover, what could seem as another limit is that among the people interviewed, a large proportion were already converted to the practice. However, it was not always the case, as the sample also assessed people who are approaching VTS without deciding to implement it further. The researcher's observations and analysis were focused on delivering the most objective view as possible on the subject.

1.5. Literature review

What is VTS?

Visual Thinking Strategies (VTS) is an educational method invented for children that consists in learning to look at art and interpret it in an active and interactive way. It was created by Philip Yenawine when he was the Education Director of MOMA (Museum of Modern Art in New York) and by the Harvard-trained educator and cognitive psychologist Abigail Housen. What was to become VTS was tried out first in 1991 (Philip Yenawine, 2014).

This method was developed following Yenawine's enquiry to improve the absorption of the art experience from the audience in the museum, and from Housen's research. As an Education Director, Yenawine wanted to increase the efficiency of the public's experience in the museum, which led him to the conclusion that passively receiving information was not necessarily the best way to impregnate knowledge. On the contrary, he found out that the most effective manner to trigger interest was to arouse curiosity, and as such, the visitor's experience had to be active. Housen worked on finding the best cognitive ways for children to interact with art. From this research, she came up with a procedure which provides the steps to follow to lead a VTS session. The VTS facilitator starts with telling the group of children to look quietly at the artwork. Then, the facilitator asks a series of set questions which have been carefully chosen to trigger active reactions from children: 'What's going on in this picture?', 'What do you see that makes you say that?', 'What more can we find?'. Each picture or artwork's examination should last around 15/20 minutes. During the children's interventions, the facilitator points out at what the student is saying on the artwork, and afterwards, the facilitator paraphrases what the student is saying, as well as linking the pupil's comments with other ones. From an educational point of view, this whole process is supposed to help the student build a critical thinking and improve their literacy skills. On top of that, this technique allows children to stay focused on an artwork and to extract ideas from it based on their own opinions and knowledge. In this configuration, students seem to engage more with art than in an art history lesson setting.

Having tested the efficiency and success of this method, Yenawine and Abigail created in 1995 a non-profit organisation: Visual Understanding in Education (VUE), now turned into the name 'Visual Thinking Strategies', which mission is to 'test and implement Visual Thinking Strategies throughout the United States and abroad'.⁸ The organisation provides VTS trainings and support to teachers and arts practitioners, including a series of chosen tested pictures of artworks for different development stages that can be used for a VTS session.

⁸ <https://vtshome.org>

Integrated into the concept of visual literacy

VTS takes its roots in the concept of visual literacy, which is commonly understood as ‘the ability to understand (read) and use (write) images and to think and learn in terms of images’ (John Hortin, 1980). Thus, VTS can be understood as a method for implementing visual literacy. The teaching of visual literacy does not aim at providing history of art knowledge to the pupils, but rather to teach them how to observe, and back up their comments with evidence. For that purpose, classifications have been established on what the child needs to look at: colours, shape, lines, perspective, and composition (Callow, 2012). Several stages have also been pointed out that the child should follow through that learning: intrinsic reading (focusing on the impression), formal reading (analysing feelings and focusing on the construction elements of the work), contextual reading (finding a theme of the artwork relating to a social and cultural context), creative reading (reconstructing the meaning and making responses), and internalisation (final judgment and giving value to the aesthetic experience) (Jin Kim Kyoung *et al.*, 2017).

According to recent research (Jin Kim Kyoung *et al.*, 2017), the aim of a visual literacy-based art intervention programme is to introduce art to children with a systematic approach: first the engagement, then the response, and finally the evaluation. Indeed, this learning is not only about giving meaning to an artwork, it is also about being able to creatively discuss it. Following the same research, the teaching of visual literacy aims at making children more comfortable with sharing with each other about artists and about their own work. It should provide them with the idea that art is a personal way to express unique ideas. If some studies have been conducted to prove the efficiency of visual literacy more broadly (Kyoung, J. K. *et al.*, 2017; Lopatovska, I., 2016; Lopatovska, I. *et al.*, 2016; Whitelaw, J., 2017), the studies focusing on VTS either do not evaluate its efficiency (except for the Spanish research operating a SWOT analysis on the use of VTS: González-Sanz, M. *et al.*, 2017), or do not show transparent methods of evaluation, leading to rather subjective results (Jacqueline Lye Wai Yu *et al.*, 2017; Mary Moeller *et al.*, 2013; Franco, M. & Unrath, K., 2014; Chin, C., 2007). Therefore, there seems to be a need for more transparent evaluation of VTS.

Why is VTS needed in the museum?

As highlighted by Vergo (1989), there is a clear need to rethink the way museum content is displayed to various publics nowadays. Numerous studies have shown how museums are failing in their mission of attracting a diverse audience, as they are not managing to address diverse portions of the population, including children. VTS was therefore created in MOMA in New York to challenge this issue, by starting to incorporate visual literacy teaching within their education department. Irish museums and galleries are now looking at visual literacy for their education programmes.

The concept of visual literacy has emerged from various disciplines: linguistics, art, psychology, and philosophy. The first sources related to the emergence of visual literacy came from the linguistics field in the 1960s and 70s, with the idea that, just as there is a grammar for words, there is a grammar for images. Similar to verbal language, in the visual language ‘the meanings of pictures are not in the pictures, but rather in what we bring to them’ (Wend, 1962: 183). A key difference is that, in verbal language, there is a linear structure, and in the visual language, all appears at once. The notion of a ‘universal grammar’ expressed by the linguist Chomsky was re-employed within the visual world. Thus, as it is ‘frequently referred to as the structure or syntax of visual language’ (Jonassen and Fork, 1975), visual literacy ‘draws heavily in the field of art’ (Barley, 1971). Various educators from the arts sector (Nelsen, Davis and others, 1975) subsequently started to support visual literacy as a practice relevant to art-making and art viewing, with the overall aim to make art recognised as a basic need and aspect of human experience.

Several reasons have been highlighted in the literature in defence of visual literacy teaching for children. Studies have demonstrated that it could increase the child’s cognitive capacities to employ verbal language (Lopatovska, I., 2016; Ravas, T. & Stark, M., 2012). Whilst school-based learning was primarily verbal, it was demonstrated that children mostly evolved in a visual environment before school, hence the need for appropriating tools to augment this earlier phase of learning. Indeed, another argument presented for the promotion of visual literacy is the idea that we live in a more and more visual world, and unlike standing or walking, visual skills are not natural (Hutton, 1978). Therefore, because of the possible manipulation of the viewer by the media (Fillion, 1973), children need to learn how to read images. The philosophy professor Colin Murray Turbayne -- the most influential researcher on the development of

visual literacy -- explained in his book, *The Myth of Metaphor* (1970), that humans use metaphors to illustrate their ideas. As pointed out by Evers (1969), visual media are a form of metaphor, and therefore, they need to be understood as such. As early as 1976, researchers such as Feldman were suggesting that ‘everyone must learn to read images because our culture is increasingly represented and perceived in visual terms’;⁹ surely this statement is even more compelling today.

Thus, ‘because of the universal nature of images’¹⁰ (Moore and Dwyer, 1994), visual learning touches all disciplines, ranging from education, medicine, advertising, business, industry, to art and visual media productions (books, computers, films, television, etc.). The definitions and interpretations of visual literacy are therefore various, but the focus of this thesis is directed to the use of visual literacy in art appreciation and education under the form of the VTS methodology.

Why is VTS needed in arts education?

As a public institution, the museum has an educative remit: to educate and enrich the audience. Thus, nearly every public arts institution now hosts an education department entirely dedicated to the means of transmitting knowledge and aesthetic experiences to the public. This mission aspires to address all dimensions of the population, including a public who is not necessarily educated in art, which comprises children. As they are in the middle of a learning process, children do not necessarily have the tools to approach and interpret visual art. Indeed, what Housen found out in her deepening of Developmental Theory, is that most museum-goers of any age were only at an experimental stage towards the arts; what she calls ‘beginner viewers’, being at stage one or two of aesthetic development. The primary stage where most museum attendees are located, largely including children who are on a learning process, demands a method other than ‘the traditional art historical presentation of information in museums’¹¹ (Housen & Desantis, 2000), which is better suited to a mature or knowledgeable audience. VTS therefore seems to be a more appropriate approach for beginner viewers to engage with art.

⁹ Moore, D. M., & Dwyer, F. M. (1994), *Visual Literacy, A Spectrum of Visual Learning*, Englewood Cliffs, New Jersey, Educational Technology Publications, p. 21.

¹⁰ *Ibid.*, Preface, p. ix.

¹¹ Desantis, K. and Housen, A. (2000), *A Brief Guide to Developmental Theory and Aesthetic Development*, Visual Understanding in Education, New York, p.15.

In recent years, a focus has been drawn in Ireland on educative arts programmes for children, as the development of an Irish Visual Arts Primary School Curriculum in 1999 attested (Donal O'Donoghue, 2012). Since then, research has continued to study the most effective approaches for children to look at and learn from art. The concept of visual literacy, activated through the VTS method and trialled over several decades in other contexts, therefore acts as a tool through which the interpretation of visual content is made possible, and as such appears as a valuable form of learning in museums today.

Current state of Research on VTS

Several research pieces on visual literacy and on VTS have been written over the past fifteen years, applying to different audiences in various settings. They all have in common the objective to demonstrate how teaching children to look at art can help them appreciate and become familiar with art (Downey *et al.*, 2007).

All of these studies express the need to produce more research on the application of visual literacy in the classroom and/or in the museum to a young public. A number of studies with field research have been conducted worldwide: in Spain (González-Sanz, M. *et al.*, 2017), in Singapore (Jacqueline Lye Wai Yu *et al.*, 2017), and in the US (Brookings, Washington DC: Mary Moeller *et al.*, 2013; University of Missouri, Columbia: Franco, M. & Unrath, K., 2014; Western Michigan University, Kalamazoo: Chin, C., 2007), among others, with children of various ages. However, a very scarce number of studies has been conducted yet on the use of VTS in arts education programmes in Ireland (Only one thesis was encountered, submitted – April 2018 - in NCAD (National College of Art and Design) as part of the Master of Fine Arts in Digital Arts: 'Critiquing the crit: How VTS could be used to remodel the crit system in Arts Schools', Natalie Anderson). While those studies are looking at the way VTS is used or its effects, providing useful comparative details, this thesis will focus on VTS' implementation in Ireland, and the specific context of arts education that affects its adoption and practice.

Chapter 2: First steps of VTS in the arts in Ireland: a quick spread but a need for structure

2.1. The arrival of VTS in Ireland is facilitated by a recent favourable arts in education environment

Despite the introduction of education in museums in Ireland in the XIXth century, when it was believed that art and culture could improve society, with the appearance of more conceptual works in contemporary art, the benefits of arts for education were questioned.¹² Nonetheless, in the past two decades, Ireland has begun to raise interest in the development of education policies for the arts, including contemporary art. Indeed, while contemporary art is often seen as inaccessible for the public at large, traditional museum tools appear inadequate to approach this type of art.¹³ Museum professionals and school policy makers seem to become sensitive to new strategies of reaching and educating the public and students alike. This recent change of mentality in the arts and in the education system could partly explain why, despite the fact that VTS appeared in the US at the beginning of the 1990s, it only emerged in Ireland over the past decade.

Thus, the ‘Education Act’ in 1998 and the ‘Arts Act’ in 2003 now provide a ‘legislative framework for arts-in-education work’.¹⁴ Policy documents have been written since, like ‘The Artists ~ Schools Guidelines’¹⁵ (2006) and ‘The Arts in Education Charter’ (2012),¹⁶ trying to explore the best practices for children to engage with art within the curriculum. Their shared focus on the students’ development seems to match with VTS objectives (see italics):

Arts education enables the child to explore *alternative ways of communicating with others*. It encourages *ideas that are personal and inventive* and makes a vital contribution to the *development of a range of intelligences*. A purposeful arts education at primary level is life enhancing and is

¹² O’Donoghue, H. (2012), ‘Art, Artists and the Public: Pedagogical Models for Public Engagement with Art and Artists in a Museum Context’, in *Art Education and Contemporary Culture*, Edited by Granville, G., Intellect, Bristol, Chicago, pp. 207-224, p. 209.

¹³ *Ibid.*

¹⁴ ‘Arts in Education Charter’ (2012), The Department of Arts, Heritage and the Gaeltacht, The Department of Education and Skills’, p. 10.

¹⁵ ‘Artists ~ Schools Guidelines, Towards Best Practice in Ireland’ (2006), A collaborative initiative involving the Department of Education and Science and the Arts Council, Developed by the Steering Committee and Core Group of Artists ~ Schools.

¹⁶ ‘Arts in Education Charter’ (2012), The Department of Arts, Heritage and the Gaeltacht, The Department of Education and Skills’.

invaluable in *stimulating creative thinking* and in promoting capability and adaptability. It emphasises the creative process and so ensures that the child's work is personal and has quality. *Attempts at artistic expression are valued, self-esteem is enhanced*, spontaneity and risk-taking are encouraged, and *difference is celebrated*. It is this affirming aspect of the creative arts that makes *participation* such a positive experience. Arts education is integral to primary education in helping to *promote thinking, imagination and sensitivity*, and arts activities may be a focus for social and cultural development and enjoyment in school.¹⁷

The main objectives of this policy are to provide the learner with a discovery of art that allows them to 'communicat[e] with others' in a 'alternative way' and to use 'creative thinking' while his or her 'expression [is] valued' and his or her 'self-esteem enhanced'. As VTS seems to embrace these values: 'enabling people to connect to art in ways that are meaningful, lasting, and pleasurable to them',¹⁸ it appears as a 'natural fit'¹⁹ to current school policies for art in education. The arrival of VTS in the past five years in Ireland seems therefore only possible because of the recent change in education policy to involve students with the arts in an innovative way.

2.2. A positive response to VTS in Ireland and a quick spread

2.2.1. A quick and spontaneous start

i) The Cork parenthesis: VTS in the medical field in Ireland

The very first place where VTS emerged in Ireland was not Dublin but Cork in 2012-2013, in the Health College of University College Cork (UCC).²⁰ While VTS exists there, facilitators having also been trained by the American association, it is only used within medical studies and workplaces, and therefore it does not present an interest for this research.

ii) Within the arts sector: Dublin City Arts Office as the head quarter of VTS

¹⁷ 'Arts in Education Charter' (2012), The Department of Arts, Heritage and the Gaeltacht, The Department of Education and Skills', p. 9

¹⁸ Yenawine, P. (1999), 'Theory into Practice: The Visual Thinking Strategies', presented at the conference of 'Aesthetic and Art Education: A Transdisciplinary Approach', sponsored by the Calouste Gulbenkian Foundation, Service of Education, Lisbon, Portugal, p.1.

¹⁹ Interview of Sheena Barrett.

²⁰ Interview of Yoon Kang-O'Higgins.

Within the arts sector, VTS arrived in Ireland through Dublin City Arts Office in 2013. Liz Coman started to implement it when she came back to working as Assistant Arts Officer in 2013. She had discovered the VTS methodology when completing her museum studies masters (2000-2002) in Berkeley, USA.²² She became interested in constructivist pedagogy, and as it was obvious to her that art museums were less experimental, she felt a ‘sense of urgency’²³ in exploring education methods in an arts institution. Thus, a specially commissioned exhibition was organised for children in 2013 by Liz Coman, Curator and Assistant Arts Officer Sheena Barrett and educator Lynn McGrane. As the youth audience targeted was not present for the show specially dedicated to them, contrary to what the educators and the curator assumed by setting it up,²⁴ they decided to consider the fact ‘no child voice was in the process’.²⁵ From this acknowledgement, The LAB Gallery set up a series of objectives to involve local children to art practices that would position them at the centre of the process. These objectives became the framework of Project 20/20, a ‘visual literacy initiative with children living in Dublin 1’.²⁶ Spanning five years (2015-2020), the aim of this project was to develop ‘the visual literacy of a specific cohort of children and young people, by connecting them with contemporary Irish art and unlocking their voices as citizens’.²⁷ Among the practices tested with the project, VTS soon became a core element, as a great ‘tool’²⁸ to involve children with art and because of its ‘organical’²⁹ unfolding.

With educator Lynn McGrane initially acting as the main facilitator, trained with the American VTS association, The LAB Gallery began to utilise it with some local schools’ classes taking part in Project 20/20. The project was video documented with a budget allocated by Arts Officer Ray Yeates, which seems, in addition to word of mouth, a significant way of how VTS propagated in Dublin.

Sessions started both in the classroom and in the gallery; however, no structure was first injected to the practice. The sessions were not necessarily regular, and the images of artworks looked at in the classroom not chosen from the American image bank, but were more

²² Interview of Liz Coman.

²³ *Ibid.*

²⁴ *Ibid.*

²⁵ *Ibid.*

²⁶ <http://dublincityartsoffice.ie/project2020/>

²⁷ *Ibid.*

²⁸ Interview of Sheena Barrett.

²⁹ *Ibid.*

circumstantially than methodologically picked.³⁰ During the gallery sessions, Irish contemporary art on display was used, which appears like an Irish emancipation from the American model. From its very beginning in Ireland, VTS seems to have been used specially for contemporary domestic art; this can now be drawn as a core strength and specificity of VTS in Ireland.

2.2.2. Spreading out in Dublin and grouping of partners

As a video documenting Project 20/20 obtained about 15,000 views,³² Fred Boss, Education Officer at the National Council for Curriculum and Assessment (NCCA), became aware of VTS and approached the Arts Office. While redesigning the junior curriculum, he found that his own objectives matched with VTS' application. Pulling from a shared budget, NCCA and the Arts Office invited Yoon Kang-O'Higgins from the American VTS association to coach facilitators in early 2016, and those trainings have been repeated up until last November (2017). The trainings were followed by primary school educators from local schools, secondary school art teachers and art educators from galleries and museums (history of art guides and artists with strong practices or teachings with young people).³³ The Hugh Lane Gallery joined the partnership and some of its staff and panel's artists attended trainings. As a reference, the first training counted 28 educators, and 4 sessions have occurred, with a fifth proposed for late 2018.

The fast pace of VTS development in Dublin seems to be coming from the group effect of the partners involved. All three main public art institutions of Dublin: The Hugh Lane, NGI and IMMA have sent staff to the Arts Office to be trained to facilitate VTS sessions and they all have tested it in their gallery or museum. The involvement of these major organisations contributes to give legitimacy and echo the methodology in the arts field. Furthermore, the support of NCCA, advising the government on education policy making, seems like a key element for spreading and advocating VTS in schools. While Fred Boss asserts that his goal is not to 'promote'³⁴ VTS, his action plays in favour of VTS' development by default. Indeed, he is trying to incorporate VTS to the junior curriculum, as he thinks it reunites several criteria of

³⁰ Interview of Liz Coman.

³² Interview of Sheena Barrett.

³³ Interview of Liz Coman.

³⁴ Interview of Fred Boss.

it.³⁵ Accordingly, Fred Boss' references to VTS in NCCA reports³⁶ and his constitution of a funded panel of teachers to be trained, give more visibility and credit to VTS in Ireland. Moreover, if his action is successful, it would have a national effect, bringing VTS in the arts outside the sole territory of Dublin. Word of mouth from the teachers also appear as a key reason for VTS' quick spreading in the capital; the schools appear as 'huge advocates'³⁷ of the practice. As teachers seem to be the most concerned group about the method, they are the key channel through which the popularity of VTS appears to be flourishing. Moreover, the partnership with the Office of Public Works (OPW) during one of the programmes of Project 20/20 was also 'great publicity',³⁸ bringing visibility to the Arts Office and to VTS. Finally, the 'strong relationships'³⁹ that the Arts Office maintains with other institutions appears essential to VTS' spreading among Dublin's art world.

2.3. Current use of VTS and the need for structure

Currently, VTS in Ireland in the arts is mainly used by The LAB Gallery and by local schools. Other places, like the Hugh Lane Gallery, IMMA or NGI, have been testing it, but in a less programmatic and organised way. To be efficient and deliver the effects required, the method would benefit from a stronger layout of framework.

2.3.1. In the Arts Office: on the way to a framed implementation

While the first sessions organised with The LAB were not necessarily planned out -the regularity of learners' visits for instance-, since now three years of regular use of VTS, The LAB practitioners' knowledge has evolved. Liz Coman and Sheena Barrett, in collaboration with the VTS Neighbourhood Schools Co-ordinator Claire Halpin (an artist and free-lance educator subsidised by the Arts Office to fill this role), have established a six-week cycle at a rate of one VTS session per week, with local schools with whom they work in partnership. Generally, the sessions would take place in the classroom for the first five sessions, with one of the three practitioners mentioned above. The choice of images in the classroom would be

³⁵ *Ibid.*

³⁶ The latest: 'Draft Background Paper and Brief for the Review of Leaving Certificate Art (including Crafts)' (2017), National Council for Curriculum and Assessment.

³⁷ Interview of Liz Coman.

³⁸ Interview of Sheena Barrett.

³⁹ Interview of Liz Coman.

more organised than at the start of the implementation, as the Arts Office is developing an Irish contemporary image bank. Then, for the sixth session, the students would come to the gallery and use the contemporary Irish artworks on display. Trained teachers have the possibility of following this model of implementation designed by The LAB, or they can facilitate the sessions themselves. In that case, they do not necessarily follow the same session pattern. Some teachers find it difficult to carry out VTS sessions consistently during the academic year.⁴⁶ If the practice is therefore still a bit irregular with the school partners, through the coordination of Claire Halpin, there is a follow up of the teachers from the Arts Office. Claire Halpin therefore organises gallery visits in the art institutions concerned with VTS (The LAB, the Hugh Lane, IMMA and NGI), and she aims at coaching and overseeing the use of VTS from the partners.⁴⁷ Thus, the Arts Office is putting in place a more and more designed VTS programme, but its current implementation, particularly with partners, is still revealing tangential practices. For a maximisation of beneficial effects of VTS, the Arts Office would gain in structuring more strenuously the use of the methodology.

2.3.2. In other involved art institutions: still at a testing phase

If other public arts institutions' curiosity has been aroused by VTS in Dublin (the Hugh Lane, IMMA and NGI), their use of the practice has been rather experimental and informal. Without clear set objectives, the practitioners in those places seem to have tried out VTS as an appealing tool to attract the audience before all. Their use of the methodology appears to have loosened up from the initial model. Not used as thoroughly, it is questionable whether the cognitive and behavioural effects of VTS is apparent for the learners. The regular repetition of the methodology for instance seems like a key element to allow the public exposed to VTS to learn and progress. Furthermore, those institutions have tested VTS with visually literate learners as well: adults knowledgeable about art and used to the museum or the gallery setting. As the practice was designed for 'beginner viewers',⁴⁸ using it with an already advanced audience seems to move away from the point of VTS. Thus, the art institutions using VTS apart

⁴⁶ Reunion on VTS with teachers and arts professionals, overseen by Claire Halpin, at The LAB on 26th of June 2018.

⁴⁷ *Ibid.*

⁴⁸ Desantis, K. and Housen, A. (2000), *A Brief Guide to Developmental Theory and Aesthetic Development*, Visual Understanding in Education, New York, p. 15.

from The LAB still are at a testing phase. To make the most of the methodology's beneficial effects, they could gain from a more structured implementation.

2.4. An Irish exception?

Compared to other places where VTS has been tested or implemented, the development of VTS in the arts world in Ireland seems quite impressive and quick.⁵⁰ According to the Co-Director of the American VTS organisation, Yoon Kang-O'Higgins, Dublin City Council was able to move very fast. As Liz Coman was highlighting, VTS' implementation started with a very small budget at the start of Project 20/20 and has now its own practice among various institutions. Thanks to the attraction it caused in the surroundings, the Arts Office adjusted its budget accordingly to match the new objectives of implementation of the practice. The flexibility of the Arts Office, who organised all the trainings of VTS so far, seems to be a major explanation for the current success of VTS. Yoon Kang-O'Higgins was also taking into account the value of the partnership with NCCA, 'the equivalent of the Education Department in the US'.⁵¹ The relatively small size of Ireland compared to the originated country of VTS, the US, could be part of the reason why VTS spread so quickly here: 'it voice[d] the success',⁵² although it does not boil down to that component only.⁵³ Surely, the wide development of VTS in its birth nation served as a model for VTS in Europe, including here in Ireland. Liz Coman is indeed regularly getting inspired by the Isabella Stewart Gardner Museum in Boston, USA, practicing VTS with teachers and schools.⁵⁴ Thus, the fast Irish expansion of VTS seems quite exceptional compared to the rest of the places having tried it out.

However, compared to those places, no research or evaluation has been made in Ireland to prove the efficiency and the benefits of VTS in the arts world. This seems to be partly because of the quick and almost spontaneous unravelling of the practice, which did not leave time for the practitioners to take a step back and think about the future of VTS' implementation. It is also due to a lack of resources: The LAB intended to have a more advanced documentation of Project 20/20 than the videos alone, but they were unable to lead any other research.⁵⁵ In comparison, other countries using VTS possess documents referencing VTS' use and benefits.

⁵⁰ Interview of Yoon Kang-O'Higgins.

⁵¹ *Ibid.*

⁵² Interview of Sheena Barrett.

⁵³ Interview of Yoon Kang-O'Higgins.

⁵⁴ Interview of Liz Coman.

⁵⁵ *Ibid.*

In the US, Housen and DeSantis' research (1997)⁵⁶ constitutes a strong reference and advocates the use of VTS. A series of research pieces has recently been realised also in the birth country of VTS. In Camelot Intermediate School (Washington, 2013),⁵⁷ some 4th and 5th grades students were observed after three years of VTS' implementation. Similarly, kindergarten and 1st grade boys were under evaluation by researchers from the University of Missouri (2014).⁵⁸ Another study, conducted in the University of Kalamazoo (2007),⁵⁹ has been exploring the differences between VTS and Aesthetic Education Strategy⁶⁰ through a pilot study with 12th grades educators and art teachers. Although various studies took place on VTS in the US, none of the current documentation available clearly exposes the evaluation methods used, reducing the legitimacy of these documents. Nonetheless, some pieces of research completed in other places demonstrated a more transparent methodology process. In Singapore for instance (2017),⁶¹ fifteen preschool children of five and six-year olds were observed over five sessions through a qualitative analysis using Grounded Theory.⁶² The data collected and the results are displayed in the article, allowing a clear understanding of the evaluation process, and thus justifying the results. A study realised in Spain (2017),⁶³ is based as well on a transparent methodology: in the Picasso Museum in Barcelona, semi-interviews were conducted over two months with eight educators, facilitating VTS with school groups for three years. 8,43 hours of recordings were then analysed. With the data transcribed, a SWOT analysis on the efficiency of VTS was carried

⁵⁶ 'VTS Research and Theory', Visual Thinking Strategies, 1997, vtshome.org and Desantis, K. and Housen, A. (2000), *A Brief Guide to Developmental Theory and Aesthetic Development*, Visual Understanding in Education, New York.

⁵⁷ Moeller, M. *et al.* (2013), 'Visual Thinking Strategies = Creative and Critical Thinking', *Kappan Magazine*, Vol. 95 No. 3.

⁵⁸ Franco, M. & Unrath, K. (2014), 'Carpe Diem: Seizing the Common Core with Visual Thinking Strategies in the Visual Arts Classroom', *Art Education*.

⁵⁹ Chin, C. (2007), 'Comparing, Contrasting and Synergizing Visual Thinking Strategies (VTS) and Aesthetic Education Strategies in practice', *International Journal of Education Through Art*, Vol. 13, No. 1.

⁶⁰ Another methodology enabling visual literacy to the learners: 'An intentional undertaking designed to nurture appreciative, reflective, cultural, participatory engagements with the arts by enabling learners to notice what there is to be noticed', Maxine Greene (2001: 6) in Chin, C. (2007), 'Comparing, Contrasting and Synergizing Visual Thinking Strategies (VTS) and Aesthetic Education Strategies in practice', *International Journal of Education Through Art*, Vol. 13, No. 1.

⁶¹ Singapore dates

⁶² Grounded theory: when decisions about sampling, categories etc. are made while doing the data collection, in Flick U. (ed.) (2014), *The Sage Handbook of Qualitative Data Analysis*, Sage Publications, London, pp. 9-10.

⁶³ González-Sanz, M. *et al.* (2017), 'Visual Thinking Strategies from the perspectives of museum educators: a SWOT analysis of the method's practical implementation', *Revista de Educación*, 375, pp. 160-183.

out. Thus, as VTS ‘seems such an easy method’,⁶⁴ in order to gain in legitimacy and to be followed rigorously in Ireland in the art world, the methodology would benefit from some domestic empirical research, using transparent evaluation processes.

VTS’ first trials received a positive response in Ireland, spreading quickly within the Dublin area and managing to get a lot of significant partners involved. With the Arts Office as the head quarter of the methodology, VTS is taking the form of a formatted implementation there. Although, to be entirely efficient in the partner schools and fellow museums and galleries trying out VTS at a testing level so far, VTS practice would benefit from a more structured implementation in Ireland. The country seems quite exceptional nonetheless in its development of the methodology, showing unrivalled speed and gathering of interests. The Irish case seems also quite singular in the way no research was made on VTS use and on the benefits resulting from it domestically, compared to other places of implementation. Despite the lack of evaluation, the methodology still enjoys a high popularity among education and art professionals. While formal documentation is missing, it has not prevented field professionals to empirically observe and appreciate the effects of VTS on the audience, leading to a current amalgamation of positive impressions among them, which could explain why VTS is developing quickly in Ireland.

⁶⁴ Interview of Sheena Barrett.

Chapter 3: Reasons for VTS' implementation in Ireland: the beneficial effects noted by the practitioners domestically

Why has VTS been able to develop so quickly and in such a welcoming environment in Ireland? This is a compelling question, especially since no formal study or evaluation has taken place in the country and yet, the methodology is propagating, not only among teachers but among public bodies having a strong influence on the government like NCCA. This interest seems to have been made possible by satisfied practitioners, a significant portion of those having tried it. Having heard positively of the practice, their testing of it appears to have confirmed the hearsay. Despite the absence of evaluation, the professionals have been able to empirically observe the effects of VTS and therefore could decide to adopt it for a large part.

3.1. VTS developed quickly in Ireland because of the benefits of VTS for art and education

3.1.1. A mostly shared view of VTS' benefits from educators and arts professionals in Ireland

If educators and art practitioners who have experienced VTS hold their own view on the methodology, there is a phenomenon of consensual opinion towards the benefits of VTS in the country. Because all the interviewees converged on the positive impacts of the methodology, their visions were gathered together along with personal observations. The collection of shared views on VTS further indicates the extent to which the method has been approved by practitioners in both primary education and art museums, and it explains the extension of the practice in Dublin.

i) Cognitive abilities

At a cognitive level, learners (primarily children) were found by Irish practitioners to have improved their communicative skills through VTS: as one respondent noted, 'their vocabulary improves through modelling and paraphrasing'.⁶⁵ Expanding on this, the teacher Marsha

⁶⁵ Interview of Orla Doyle, teacher with 4 to 6-year olds male students in St. Vincent's Infant Boys' School, Dublin 1, using VTS with her students since early 2016.

Keating observed how they are able to express themselves accurately. During the course of this research, children from various VTS sessions were observed stating remarks in their own name, beginning their sentences by 'I think that', getting to a further stage of development than the usual 'I see' or 'There is'.

Moreover, through the process of linking and of synthesising operated by the facilitator, the ability not only to observe, but also to analyse and to build critical thinking, was noticed by the teachers. The last question of the method: 'What do you see that makes you say that?', allows the learners to use a causal logic. Children thus start using 'because' to justify their statements. They are therefore able to make connections and to adopt a logical path of thinking.

The critical abilities of the learners are reinforced by the group process of thinking. Apart from the fact that listening and respecting one another's opinion is enabled with VTS, hearing others' viewpoint activates the possibility of several interpretations. The learners become open to the idea that there is not one but various possible interpretations. The linking made by the facilitator also helps the student to situate their position among the others. Thus, students were observed acknowledging their differences or assimilation of opinion:⁶⁶ 'I disagree with' or 'I agree with... but...'. Complexity in thinking is therefore introduced to the children who become open to diverse and even contradictory observations. They develop the concept of potentiality and start using the conditional form to express themselves: 'it could be...'.⁶⁷

Thus, as one of the teachers reported, the method gives them 'the skills to meaningfully debate topics and respond to each other in a very mature and honest way'.⁶⁷ The openness of the practice, allowing various comments to be made as there is no right or wrong answer, 'creates a safe space where there is no pressure to contribute, but everyone is enabled to learn about the art by being part of the group discussion'.⁶⁸ The group aspect is therefore very beneficial to VTS learners to build on each other's opinion.

This applies also for adult learners exposed to VTS. One group of adults knowledgeable about art and coming regularly to galleries and museums practiced VTS at the Hugh Lane, was observed by a staff member as passing from a strong sense of competition in their intervention to a democratic and respectful space.⁶⁹

⁶⁶ Interview of Marsha Keating, Primary school teacher at Central Model Senior School, Dublin 1, using VTS with her students since 2016.

⁶⁷ *Ibid.*

⁶⁸ *Ibid.*

⁶⁹ Interview of Lesley McBride.

VTS also seems to provide the possibility for creative thinking. As VTS sessions appear to create a ‘safe space’⁷⁰ where every interpretation can be valid, the learners’ imagination seems to be encouraged. Young learners were observed overflowing with ideas, and displayed signs of a resourceful imagination. The expression of their thoughts appears to allow their creative mind to flow, to the point where the learners themselves can reach a level of engagement they were not expecting. Helen O’Donoghue experienced this in one VTS session in IMMA. A member of the group, who was neither a gallery goer nor familiar with contemporary art, had a very strong emotional response to a piece, from which he was surprised himself.⁷¹ The process thus reveals itself ‘very enabling’.⁷²

ii) Behavioural attitudes

Behavioural attitudes of the learners were noted to have evolved as well through the exposure to VTS in Ireland. As one interview respondent noted, ‘children’s self-esteem is boosted’⁷³ and VTS ‘has given them the confidence to take part in discussions and express opinions without fear of judgement’.⁷⁴ The learners seem to feel validated in their comments by the paraphrasing operated by the facilitator. According to the experience of the interviewees, the mere fact the child’s voice is asked for and listened to, for his or her own opinion, has a huge empowerment impact on the child. The learners feel entitled to speak up and gain confidence in their right to do so.⁷⁵

This was perceived for adults exposed to VTS as well. The Hugh Lane Educator Sile McNulty-Goodwin, coming from an art therapy background, pointed out the usefulness of VTS in ‘using the visual to get the person to develop her own thought and lead her to speak back about it’.⁷⁶ VTS was also noticed to enable learners to focus; hence a teacher’s following appreciation: ‘the silent moment at the start of every discussion reinforces the importance of thinking before you speak, to just take some time to take it all in rather than just blurting out a comment’.⁷⁷

⁷⁰ Interview of Marsha Keating.

⁷¹ Interview of Helen O’Donoghue.

⁷² *Ibid.*

⁷³ Interview of Orla Doyle.

⁷⁴ Interview of Marsha Keating.

⁷⁵ Interviews of Liz Coman and Sheena Barrett.

⁷⁶ Interview of Sile McNulty-Goodwin.

⁷⁷ Interview of Marsha Keating.

iii) Familiarisation with the arts and beyond

VTS has been noted to help learners improving their relationship with the arts, according to the teachers interviewed: ‘they [...] become more interested in art and more confident in responding to it (especially on gallery visits)’⁷⁸ and ‘the arts become more approachable and the children take ownership of their ideas about art’.⁷⁹ The usefulness of VTS to approach contemporary art in particular was highlighted. As it is sometimes more abstract or unusual for the viewer, it can appear more hermetic and difficult to approach. VTS allows the public to deconstruct a piece and to interpret it. This was perceived even amongst an older public. For example, one adult group exposed to a VTS session at the Hugh Lane Gallery recognised that before the session, they would have walked passed contemporary works without stopping, whereas now they would take the time to look at it.⁸⁰ VTS also seems to enable a ‘social side of looking at art’,⁸¹ in the way a group of people is gathering for the sake of looking and discussing art together. For Sheena Barrett, this is a major aspect of VTS; the core of the experience lies in the fact that it takes place with other people: ‘you cannot VTS on your own’.⁸² Furthermore, the ‘rooting’⁸³ of VTS in the gallery seems to be a key component of VTS’ success. The familiarisation with the arts appears fruitful with the schools working with The LAB particularly because of their belonging to the surrounding environment. The gallery, to which they are coming often for VTS sessions, seems to have become integrated in their everyday community life, and so does the arts to a certain extent. As Claire Halpin is highlighting, through what she calls the ‘VTS Neighbourhood Schools Project’, ‘there is an emphasis on the gallery visits and the students becoming confident, comfortable in the gallery spaces in the city and having an awareness and sense of ownership as citizens of the city’.⁸⁴ The way The LAB’s neighbourhood children exposed to VTS have become ‘empowered’⁸⁵ and even ‘taking a leadership role’⁸⁶ in the gallery appears as a major achievement carried out by the use of VTS.

⁷⁸ Interview of Orla Doyle.

⁷⁹ *Ibid.*

⁸⁰ Interview of Lesley McBride.

⁸¹ Interview of Sheena Barrett.

⁸² *Ibid.*

⁸³ *Ibid.*

⁸⁴ Interview of Claire Halpin.

⁸⁵ *Ibid.*

⁸⁶ *Ibid.*

Apart from arts' appreciation itself, the methodology has been argued to be transferable and beneficial in the study of other subjects, as the cognitive skills acquired through VTS are usable in any situation. It is thus remarked by the teachers that 'looking deeply at something and trying to work it out while justifying their opinions transfers to History, Science, Geography, English, Maths, Drama, SPHE'.⁸⁷

iv) Benefits for facilitators

Moreover, VTS appears to bring benefits not only for the learners, but also for the facilitators. Thus, this 'very structured approach to art appreciation'⁸⁸ 'keep[s] [...] [the facilitator] on track'.⁸⁹ For the teacher Orla Doyle, it 'allowed [her] to learn a skill that [she] ha[s] transferred to other areas of [her] teaching: allowing the children to take the lead, giving neutral feedback, paraphrasing and linking ideas.'⁹⁰ Furthermore, the fact that the method does not require previous art knowledge from the facilitator seems to facilitate the adoption of the practice. Sheena Barrett also acknowledged the fact that VTS sessions taking place at The LAB enabled her to gain a closer experience of feedback from an audience. Indeed, she received a better and unmediated understanding of the visitor experience.⁹¹ For instance, while The LAB's curator thought special links between the artworks were obvious in some exhibitions, it then became clear with the children's responses to VTS sessions that they 'could have been drawn better'.⁹² Similarly, while she thought one of the gallery walls was very 'incidental',⁹³ she was able to realise how for this audience it was a 'special wall',⁹⁴ therefore informing her curatorial practice. Similarly, from an artist's point of view, some reported that having his or her work exposed to VTS was useful to inform his or her own practice and 'how meaning [was] built'.⁹⁵ For Claire Halpin, it 'has been fascinating for [her] and impacted on [her] reading of [her] own work'.⁹⁶ Facilitating VTS sessions also allowed Helen Barry to express herself more richly

⁸⁷ SPHE: Social, Personal and Health Education.

⁸⁸ Interview of Marsha Keating.

⁸⁹ *Ibid.*

⁹⁰ Interview of Orla Doyle.

⁹¹ Interview of Sheena Barrett.

⁹² *Ibid.*

⁹³ *Ibid.*

⁹⁴ *Ibid.*

⁹⁵ Interview of Claire Halpin.

⁹⁶ *Ibid.*

towards her own art practice: ‘it has [...] helped [...] within [her] own practice in the studio context, in being better able to paraphrase and edit [her] own artwork’.⁹⁷

Therefore, it appears that teachers and educators in Dublin have adopted VTS, as compared to other art approaches, it ‘is student-centred and much more progressive’.⁹⁸ The ability to create a ‘safe space’⁹⁹ to be able to think and speak up together appears as a key component which convinced the teachers: ‘VTS is a very inclusive practice which enables all children to take part regardless of their background, language, special needs or difficulties.’¹⁰⁰ Museum professionals were also attracted by VTS as a great tool to ‘build [an] audience’¹⁰¹ and to ‘make complicated things accessible without diminishing difficulty’.¹⁰²

3.1.2. Benefits that resonate with the results in the research field

The empirical findings by the facilitators in Dublin correspond to the ones promoted in international literature about VTS. In a previous study,¹⁰³ the researchers Abigail Housen and Karin DeSantis applied the method of Aesthetic Development Interview (ADI),¹⁰⁴ a non-directive interview, on various students over a five-year period in the US and abroad to ‘determine if VTS accomplished growth in aesthetic thinking’.¹⁰⁵ Their results revealed that ‘students first demonstrat[ed] increased skills in observation and supportive reasoning’,¹⁰⁶ and ‘with time, students show[ed] significant increase in speculative thinking and the consideration of multiple possibilities’.¹⁰⁷ The cognitive abilities identified by the developers of VTS parallel the results found by other worldwide studies. Another US-based research, on the implementation of VTS in a fifth-grade class,¹⁰⁸ expounds on the creativity and critical thinking developed by the learners. ‘Teachers observe students “putting their minds together ... building

⁹⁷ ‘Visual Thinking Strategies - Beginners and Advanced Practicum, Dublin City Council Arts Office Vimeo page, posted in February 2018, <https://vimeo.com/257687944>, from 3’.

⁹⁸ Interview of Orla Doyle.

⁹⁹ Interview of Marsha Keating.

¹⁰⁰ Interview of Orla Doyle.

¹⁰¹ Interview of Ray Yeates.

¹⁰² *Ibid.*

¹⁰³ ‘VTS Research and Theory’, Visual Thinking Strategies, 1997, vtshome.org.

¹⁰⁴ *Ibid.*

¹⁰⁵ *Ibid.*, p. 8.

¹⁰⁶ *Ibid.*, p. 8.

¹⁰⁷ *Ibid.*, p. 8.

¹⁰⁸ Moeller, M. *et al.* (2013), ‘Visual Thinking Strategies = Creative and Critical Thinking’, *Kappan Magazine*, Vol. 95 No. 3, p. 58.

on each other's observations, ideas, and knowledge',¹⁰⁹ thus, 'students demonstrated flexible thinking, another hallmark of creativity'.¹¹⁰ Another Singapore-led study by Jacqueline Lye Wai Yu *et al.*,¹¹¹ based on a developed methodology,¹¹² suggests similar results:

Overall, the children's responses to the artworks included the use of similes and metaphors as evidence of analogical thinking. Children also showed conceptual understanding as they described attributes of concepts, occasionally sharing their prior knowledge of facts or of their experiences. They were able to attribute emotions to subjects in the artworks and describe how actions lead to certain results or consequences.¹¹³

Like in the international literature on VTS, the benefits noted by educators and arts professionals in Ireland were primarily observed on children, when the viewers are at the first of the five stages of aesthetic development, what Hausen called 'accountive viewers'.¹¹⁴ At this stage, the viewers are seen by the cognitive psychanalyst to be less visually literate:

They make concrete observations about a work of art that are woven into a narrative. Here, judgments are based on what is known and what is liked. Emotions color viewers' comments, as they seem to enter the work of art and become part of its unfolding narrative.¹¹⁵

As seen in the above section, the same conclusions were drawn by educators and arts professionals in Ireland as the ones found in international literature about VTS, although Irish observations have not been formalised through a framed study yet.

3.2. VTS propagated quickly in Ireland also because of benefits that exceed the field of art and education, which are now interesting museum professionals

3.2.1. Benefits at a holistic level

If many benefits were noticed at an educative, artistic and engagement level, VTS was also observed to be beneficial on a broader scale. For some, it appears to be a sort of philosophy:

¹⁰⁹ *Ibid.*, p.58.

¹¹⁰ *Ibid.*

¹¹¹ Lye Wai Yu, J. *et al.* (2017), 'Young Children's Responses to Artworks: The Eye, the Mind, and the Body', *International Journal of Education & the Arts*, Vol. 18, No. 30.

¹¹² Fifteen preschool students from five to six-year olds were observed during five VTS sessions of 45 minutes, from which their reaction was quantitatively and qualitatively analysed and patterns of behaviour were looked for.

¹¹³ Lye Wai Yu, J. *et al.* (2017), 'Young Children's Responses to Artworks: The Eye, the Mind, and the Body', *International Journal of Education & the Arts*, Vol. 18, No. 30, p. 14.

¹¹⁴ 'VTS Research and Theory', 1997, vtshome.org.

¹¹⁵ *Ibid.*, p. 5.

‘a belief system’,¹¹⁶ ‘a way of life’.¹¹⁷ This could explain partly why it has been implemented so organically in Ireland, because of the methodology’s total and holistic approach. It seems to link quite well with the idea of meditation, a form of personal development and wellness with increased popularity in recent years. Indeed, the relation to time appears similar in both practices, you take time to see: for VTS what is happening on the picture or the artwork, and for meditation what is happening in your head. The most noticeable feature of the method therefore seems to be a durational approach to learning to see,¹¹⁸ which parallels the current interest in ‘slow looking’ in museums. In a society where time is a precious commodity, taking a moment to stop and look appears as ‘something that perhaps is more of a challenge for us in this day and age’,¹¹⁹ but seems like a necessary practice to fully enjoy artworks. Museums have started to incorporate this concept to their exhibitions, such as Tate London for their show on Pierre Bonnard in 2019, where they will have an engagement practice focused on looking attentively, which might take the form of ‘a ticketed event with groups of people and a curator looking closely at only two or three works, allowing people to see things not immediately apparent’.¹²⁰ Thus, if museum practitioners are now being exposed to VTS in Ireland, it could be related to the current international focus on the visitor’s experience among the museum field.

3.2.2. A new interest in the ‘wellness’ of the visitors from the museum field

Apart from the attractive nature of an interactive practice for the public, why would museum professionals be sensitive to the cognitive and behavioural learning of the public? According to Pier Luigi Sacco, Professor of Cultural Economics at IULM University Milan,¹²¹ this is the next tendency in cultural policy making: museums and galleries will be accompanied by cognitive psychoanalysts, who will assess the best practices to stimulate the audience. Even if these extremes are not currently realised, there still seems to be a current preoccupation for the ‘wellness’ of visitors from the museum field. The recent UK report on ‘Museums for Health

¹¹⁶ Interview of Kathryn Maguire.

¹¹⁷ *Ibid.*

¹¹⁸ *Ibid.*

¹¹⁹ Brown, M. (2018), ‘Tate recommends “slow looking” at major Pierre Bonnard exhibition’, *The Guardian*, p. 2.

¹²⁰ *Ibid.* p. 2

¹²¹ ‘Practice and Power’ conference, organised by Create Ireland, 22/06/2018, related by Kathryn Maguire.

and Wellbeing’,¹²² supported by the Arts Council of England, shows the broader concern for a social role that the museum has to play: ‘the museums sector is making an enormous contribution to improving people’s lives and enhancing [...] mental wellbeing’.¹²³ More studies back up this belief, finding that ‘the door opens for museums to play a role in enhancing the health of their visitors, staff, and the communities they serve’.¹²⁴ The recent report on ‘the trends that changed the museum world in 2017’,¹²⁵ published by both the American Association of Museums and the Network of European Museum Organisations (NEMO), thus refers of ‘well-being’ as the third trend.¹²⁶ Whether it be an organised workout¹²⁷ or yoga¹²⁸ class, museums seem to share the idea that ‘being “just” a museum is not enough anymore’,¹²⁹ allowing for inclusive and immersive social practices such as VTS. Therefore, the consideration of the visitors’ well-being in the museum can be linked to the current focus on enhancing new means of participation, as Nina Simon is describing in her work on *The Participatory Museum*.¹³⁰ As the author is asking ‘which tool or technique will produce the desired participatory experience?’,¹³¹ VTS seems to be an answer to that interrogation. For her, ‘the first step to personalizing cultural institutions is to take an audience-centred approach to the experiences offered’,¹³² fitting with the VTS approach. Thus, the current museum background could have an influence on the Irish museum experience, explaining partly the enthusiasm for the practice and its quick adoption by certain practitioners.

Various different benefits, on a cognitive and behavioural level, towards the familiarisation with the arts and also for the facilitators themselves, have been empirically observed by the arts and education professionals in Ireland. This corresponds to the benefits found in international literature. Benefits of another level are also apparent. VTS appears to

¹²² Lackoi, K., Patsou, M., and Chatterjee, H.J. *et al.* (2016), Museums for Health and Wellbeing. A Preliminary Report, National Alliance for Museums, Health and Wellbeing. Available at: <https://museumsandwellbeingalliance.wordpress.com>.

¹²³ *Ibid.*, p.3, John Orna-Ornstein, Director of Museums and East of England, Arts Council England.

¹²⁴ DiGiovanni Evans, B., Serrill Johnson, H. & Krucoff, C. (2016), ‘Health and Wellness in our Communities: The Impact of Museums’, *Journal of Museum Education*, Vol. 41, No. 2, pp. 77-81. Available at: <https://doi.org/10.1080/10598650.2016.1169733>, p. 2.

¹²⁵ ‘Museum Trends and Prospects for 2018’ (2017), Network of European Museum Organisations.

¹²⁶ Museums trends and prospects for 2018, pp. 70-74.

¹²⁷ About the Metropolitan Museum of Art, New York, *Ibid.* p. 71.

¹²⁸ About the Victoria and Albert Museum, London, *Ibid.* p. 72.

¹²⁹ *Ibid.*, p. 35.

¹³⁰ Simon, N. (2010), *The Participatory Museum*. Available at: <http://www.participatorymuseum.org/read/>.

¹³¹ *Ibid.* p. 1 of Chapter 1.

¹³² *Ibid.*, p. 2 of Chapter 2.

embrace a holistic dimension, fitting to current museum preoccupation for the well-being of visitors. Thus, the different agendas with which the methodology is fitting helps to explain the quick and positive reaction to VTS domestically. Nonetheless, some challenges remain for the current, as well as a future, implementation of VTS in Ireland. What are they and what is the possible future of the methodology here for the arts sector?

Chapter 4: What are the challenges for the current and future implementation of VTS in Ireland and what is its possible future here?

If VTS has mostly enjoyed a positive reception since its beginnings in the arts in Ireland, it is also experiencing some reluctance from arts and education professionals. As the main platform currently developing and overseeing VTS, the Arts Office, will end Project 20/20 in 2020, the future of VTS domestically is uncertain.

4.1. Challenges to pass from a testing phase to a long-term implementation: reluctances to address and requirements to follow up

Despite the predominantly shared enthusiasm about VTS in Ireland, some reluctance has been observed from the practitioners.

4.1.1. Facilitators' struggle: the need for an Irish-based training platform

Certain arts professionals expressed reluctance about VTS: to 'restrict yourself to three questions'¹⁶⁴ was considered challenging and it was found 'a bit limited from a facilitator point of view'.¹⁶⁵ Therefore, a 'hybrid'¹⁶⁶ and 'more informal'¹⁶⁷ approach for the method was suggested, where VTS does not have to be used 'all the way through'¹⁶⁸ but just to 'kick off'¹⁶⁹ at the beginning to 'stimulate'¹⁷⁰ the audience, departing from the rigour and the core of the methodology. Furthermore, the initial training was found to be 'very short'.¹⁷¹ Thus, the practice of VTS includes some challenging aspects for the facilitators and there seems to be a need for more coaching and follow up for them. This could be resolved by the creation of a VTS training platform for facilitators based in Ireland, where the professionals using VTS could have a consistent follow up, helping them to address the difficulties they may encounter in their practice of VTS.

¹⁶⁴ Interview of Jessica O'Donnell.

¹⁶⁵ *Ibid.*

¹⁶⁶ Interview of Lesley McBride.

¹⁶⁷ Interview of Lesley McBride and of Jessica O'Donnell.

¹⁶⁸ Interview of Mark Maguire.

¹⁶⁹ *Ibid.*

¹⁷⁰ *Ibid.*

¹⁷¹ Interview of Jessica O'Donnell.

4.1.2. Inadaptability of the public and artworks: the need for research

Among arts educators, it was found that certain VTS users were not suitable to the methodology, this was also found to apply to certain artworks. To begin a session with abstract paintings was considered difficult by Mark Maguire,¹⁷² who would now recommend more figurative paintings for a group's first session. Also, the facilitation of VTS with unknown teenagers was a challenge to him, as he did not feel they were in the 'same comfort zone as with their teacher'.¹⁷³ Indeed, VTS is advocated by the literature for a specific public cohort, the 'accountive' viewers,¹⁷⁴ at a basic stage of visual literacy. As VTS has been used in Ireland so far with members of the public regardless of their level of visual literacy, the art professionals may have been disappointed by the results. The teachers, however, did not express such dissatisfaction, as their younger audience fits with the goals VTS is supposedly trying to achieve. Thus, a more structured use of VTS in Ireland would be advocated, with a set series of goals and objectives, defining what is hoped to be achieved and with what users. The reluctance to using certain artworks also suggests the need for a more structured approach of VTS, with carefully chosen pieces corresponding to the level of visual literacy of the viewers. The Irish image bank being established would be a first answer to that challenge. Thus, in order to initiate a best practice routine for VTS, studies would need to be undertaken domestically, researching the best use of VTS and the effects delivered depending on the audience. The National Gallery is hesitating in using VTS as it is unclear whether the method would fit with their historic paintings.¹⁷⁵ To further implement the method in public institutions, 'it would be very valuable to have a piece of research'.¹⁷⁶ Indeed, the 'lack of good evaluation of participatory projects is probably the greatest contributing factor to their slow acceptance and use in the museum field',¹⁷⁷ according to Nina Simon in her *Participatory Museum*. Research therefore seems like the best way to legitimise the practice, formally stating the beneficial effects of it and the conditions for its use. It could allow VTS to continue to be implemented in Ireland, instead of staying at a testing phase, with the potential risk of being only a trend, which would eventually fade away.

¹⁷² Interview of Mark Maguire.

¹⁷³ *Ibid.*

¹⁷⁴ 'VTS Research and Theory', Visual Thinking Strategies, 1997, vtshome.org

¹⁷⁵ Interview of Catherine O'Donnell.

¹⁷⁶ *Ibid.*

¹⁷⁷ Simon, N. (2010), *The Participatory Museum*. Available at: <http://www.participatorymuseum.org/read/>, Chapter 10, p. 1.

In order for Ireland to address these reluctances and requirements, and for VTS to continue to grow here, the methodology needs to take another form domestically, as the Arts Office cannot remain the platform for VTS while it is expanding.¹⁷⁸ What therefore is the possible future of VTS in the arts in Ireland?

4.2. What future for VTS in the arts in Ireland?

It would appear that VTS in Ireland is at a critical junction, with either a national expansion or a local reinforcing of the practice necessary.

4.2.1. National expansion

VTS could develop at a national level through the junior school curriculum, as advocated by NCCA. In that case, the Education Department would be the platform through which VTS can develop. VTS could otherwise develop through a more involved partnership of arts institutions, who would be willing to put in the necessary efforts, research and resources to build a VTS platform based in Ireland. A bridging with VTS in UCC, an education institution resourcing VTS, could be a way of linking VTS in Cork and Dublin, and of joining their own forces to make a national VTS organisation.¹⁷⁹

4.2.2. Maintenance of VTS at a local scale

If such an expansion does not happen at the end of Project 20/20, the Arts Office could otherwise continue to offer the programme they are currently proposing and reinforce its implementation. They could also decide to implement VTS in schools directly, going from school to school to make sure the practice is properly implemented.¹⁸⁰ The question that the Arts Office is asking itself about the expansion of VTS: ‘how deep do [we] want to go before going wide?’¹⁸¹ reveals their uncertainty towards the further steps to take with VTS. Furthermore, in this desire to master the practice before trying to spread it, Liz Coman does not

¹⁷⁸ Interview of Ray Yeates.

¹⁷⁹ Interview of Liz Coman.

¹⁸⁰ Interview of Liz Coman.

¹⁸¹ Interview of Sheena Barrett.

feel ready to coach trainers yet,¹⁸² despite her qualification for it. At the moment, the Arts Office seems to suggest that they could need more time to test it further before trying to expand VTS in Ireland.

4.2.3. The Erasmus + opportunity

The current European project ‘Permission to Wonder’, funded through the Erasmus + scheme and initiated and overseen by Dublin City Arts Office, seems to be an advancement for VTS in Europe as well as in Ireland. Developing and testing VTS among five European countries, the project is also accompanied by an evaluation studying the facilitators’ use of VTS. Despite the fact that no research has been done on the benefits to learners, this initiative promotes the development of VTS, but it also opens a dialogue to the practice, as well as building a network of people involved in the methodology.¹⁸³

As the future of VTS in Ireland in the arts sector remains unknown, there are definite risks to its development, although there are still many opportunities and scope for the adaption and engagement of a structured organisation to develop.

¹⁸² Interview of Liz Coman.

Conclusion

After linking VTS with the underpinning concept of visual literacy and defining the methodology throughout the literature review (Chapter 1), the first objective of this study was fulfilled in Chapter 2. This chapter contextualises the arrival of VTS in Ireland in the arts and describes the stages of its implementations in the institutions using it. The second objective was fulfilled in Chapter 3, focussing on unravelling the reasons for the development of VTS in Ireland, and as such determining the perceived benefits of VTS for the learners, especially children. The objective of investigating the reasons for the spreading of VTS domestically also looked at the broader museum environment which is favourable to a visitor-centred approach such as VTS. Finally, Chapter 4 was aimed at identifying the challenges for further domestic implementation of VTS in the arts sector.

The first hypothesis is verified by the research: it has been seen that VTS has developed quickly and will need more structure to be most effective at a further implementation phase. Through the vision of the educators and arts professionals using VTS with children, it is understood that VTS can bring various useful aspects to these learners. The study also found that VTS can be useful for older learners and for more visually literate ones, although the benefits do not appear to be as significant. It has been seen however, that the effects engendered by VTS seem to vary depending on the rigour of the methodology's use. Those benefits were nonetheless not verified by any previous formal evaluation. The second hypothesis therefore appears partially verified: VTS has provided beneficial skills to children in its Irish implementation in the way it was interpreted by the practitioners, however the study was unable to prove an improvement in the children's engagement with art in Irish arts institutions. The overall children's relationship to art was perceived by the facilitators to have increased but no data allowed a more thorough assessment. The research also found that a further implementation of VTS in Ireland in the arts was uncertain at this stage, discovering various challenges for a potential continuation of the methodology domestically.

The findings of the thesis highlight the uncertain status of VTS in Ireland in the arts world today. The current amount of research and evaluation of VTS does not specifically conclude on the necessity of this practice. Further research is required before a definitive result is found. By trying to grasp the phenomenon of VTS' expansion domestically, this thesis unravels the reasons for its success, revealing the enthusiasm of the arts and education professionals and the

reasons for its demand. However, this interest appears to be incomplete without formal studies allowing a legitimatising of the practice to ensure a future of VTS in Ireland in the arts sector.

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Appendices

Appendix 1 - Interview Summaries

1.1. Dublin City Arts Office – The LAB Gallery

1.1.1. Liz Coman, Educator and Assistant Arts Officer

Interview in person, 16/07/2018

Liz Coman is the person who brought VTS to Ireland. She has been the main stakeholder behind its development since. As such, she is the referential person to talk to when talking about VTS in the arts in Ireland.

- History of arrival of VTS at the Arts Office:

Liz Coman retraced in detail the history of VTS' arrival in Ireland in the arts and of its development in the Arts Office/LAB Gallery. She was one of the main sources of information collected in the thesis. She also explained her motivations for starting VTS, with children specifically.

- Development of VTS in Dublin and reasons for it:

The discussion progressed to the expansion of VTS in Dublin and on the unprepared nature of that quick spreading. As Liz Coman explained that she did not expect such a quick and positive reaction to VTS, she also conveyed her views on why VTS gained this success here.

- Challenges and future of VTS:

The remainder of the interview was focused on the challenges that domestic VTS is facing and on the possible future of the methodology in the arts in Ireland. Liz Coman gave several potential scenarios for VTS' future in the country. She also gave her insights on the ongoing Erasmus + Project 'Permission to Wonder' she is overseeing at the Arts Office.

1.1.2. Sheena Barrett, Curator of The LAB Gallery and Assistant Arts Officer

Interview in person, 20/06/2018

Sheena Barrett has been implementing VTS since its beginnings in Ireland in the arts. As a curator, she facilitated the development of VTS in the gallery setting. She appeared as a key speaker to address for this thesis subject.

- History of arrival of VTS at the Arts Office:

Sheena Barrett also retraced the history of VTS at the Arts Office. Gathering both the views of Liz Coman and Sheena Barrett allowed me to complete each other's recollection of facts.

- Benefits of VTS from a curatorial point of view:

As a gallery curator, Sheena Barrett expanded on the benefits of the methodology for her profession when facilitating or observing a session.

- Development of VTS in Dublin and reasons for it:

Sheena Barrett also shared her insights on the current development of VTS in Dublin and the potential reasons for it.

- Challenges and future of VTS:

Finally, the challenges facing the methodology's implementation here in Ireland in the arts sector, as well as her vision of the future of VTS in this framework, were evoked.

1.1.3. Ray Yeates, Arts Officer

Interview in person, 28/06/2018

As the head of the Arts Office, the Arts Officer Ray Yeates has been able to follow the development of VTS since its arrival. In a supervisory role, he was able to give a more distanced and objective view of the methodology's use and development at The LAB Gallery and through the Erasmus + Project 'Permission to Wonder'.

- Context of arrival of VTS:

As supervisor of the Arts Office's programmes, Ray Yeates shed some light on his impressions when Liz Coman proposed the project and his position towards it.

- Benefits of VTS from his point of view:

Ray Yeates shared his view of VTS' benefits, placed on a broader scale they take into account various elements, which are a result of a more objective view

- Current development of VTS:

The Arts Officer developed his vision of the current practices for VTS, as well as his involvement in the ongoing Erasmus + Project 'Permission to Wonder'.

- Challenges for VTS' implementation in Ireland and possible future:

Ray Yeates listed the challenges VTS was facing, and he expressed his vision of the Arts Office's role in this development, as well as in the future of this implementation, explaining that the scale VTS does not necessarily allow the Arts Office to maintain the central position they were playing so far.

1.2. Dublin City Gallery The Hugh Lane

Grouped interview, in person, 25/06/2018

- Jessica O'Donnell, Head of Education and Community Outreach
- Sile McNulty-Goodwin, Education Curator
- Lesley McBride, Fulbright Scholar
- Liliane Puthod, Curator Assistant and Guide

This interview was very rich in information concerning the current practices of VTS in a partner institution of the Arts Office, being now one of the main arts establishments using VTS in Ireland. As the educators in the Hugh Lane Gallery tried VTS with various adult groups, diverging from the primary focus of VTS in the way it was established, it seemed compelling to collect their experiences.

- Current practices at The Hugh Lane:

The current practices of VTS at the gallery were discussed, each of the interviewees expanding on her own experience with VTS.

- Benefits and weaknesses:

The benefits and weaknesses of VTS were discussed, from the learners' point of view as well as from the facilitator's vision.

- Possible future:

The conditions of further implementation of VTS at the Hugh Lane were discussed.

1.3. The Irish Museum of Modern Art (IMMA)

As IMMA is one of the major arts institutions in Ireland, and as it is involved in VTS' testing, it seemed essential to collect their experiences with VTS as well as their opinion on it.

1.3.1. Helen O'Donoghue, Senior Curator: Engagement and Learning

Interview made over the phone, 25/07/2018

Helen O'Donoghue completed the previous interview Mark Maguire, providing an insight, not only of the VTS trials made here in IMMA, but also of the possibilities of a future implementation of VTS in the museum. She also shared her views on VTS's benefits that she had noticed on the learners exposed to it in IMMA.

1.3.2. Mark Maguire, Assistant Curator: Schools and Family Programmes

Interview made over the phone, 19/06/2018

Mark Maguire expanded on his different experiences of facilitating VTS in IMMA. He developed his opinion of VTS, revealing his own difficulties with the practice at times, helping frame the perceived limits of the methodology for the facilitators. He also helped to sound the possibilities for a further development of VTS in IMMA.

1.4. The National Gallery of Ireland (NGI)

The National Gallery is one of the places where VTS has been tested, and which is a potential partner for the Arts Office in the idea of an expansion of VTS. Collecting their viewpoint on the methodology seemed like a necessary step of this research.

- Catherine O'Donnell, Education Officer: Teachers, School and Youth

Interview made over the phone, 23/07/2018

Catherine O'Donnell revealed the National Gallery's viewpoint on the methodology and their potential interest in developing it. She emphasised the value of research to enable a programme like this to be carried out.

1.5. American VTS organisation

- Yoon Kang-O'Higgins, Co-Director

Interview via Skype, 05/07/2018

Interviewing the founding body of VTS was essential, especially the current Co-Director, the individual who carried out the trainings here in Ireland. Gathering Yoon Kang-O'Higgins' views was very insightful thanks to her removed view of Ireland, and her knowledge of the methodology's implementation in the US and in other places in Europe.

- Arrival of VTS in Ireland:

Because of her presence for VTS' arrival in Ireland and its development, Yoon Kang-O'Higgins was able to deliver information on the proceedings of VTS' implementation here.

- Why VTS developed like this in Ireland and a comparison with the US:

A major part of the interview was spent discussing the quick spreading of VTS in Ireland and the elements explaining this phenomenon. Yoon Kang-O'Higgins also compared the development of VTS in Ireland, to the one in the US and in other parts of Europe.

- Her vision of the future of VTS:

The end of the discussion was focusing on the challenges Ireland and Europe would face in trying to further implement VTS.

1.6. The National Council for Curriculum and Assessment (NCCA)

- Fred Boss, Education Officer

Interview over the phone, 29/06/2018

As the main partner of the Arts Office for VTS's implementation, NCCA was to be contacted for this thesis.

The Education Officer Fred Boss gave me an insight of the nature of NCCA's participation in implementing VTS and of the reasons for this: the perceived benefits of VTS fitting with the junior school curriculum.

1.7. Teachers

Teachers exposed to VTS are among the main users of the methodology. It was compelling for this study to gather their viewpoints. As it was found that their opinions were rather homogeneous, only two teachers were interrogated, who are amongst the ones practicing VTS for the longest time in Dublin.

1.7.1. Marsha Keating, Central Model Senior School, Dublin 1, Primary School Teacher

Interview by email, 13/07/2018

Marsha Keating uses VTS with her class, with children who were previously exposed to VTS with The LAB. As Central Model Senior School is one of the main, if not the main school partner of The LAB, Marsha Keating, who has been involved in Project 20/20 since its start, is very familiar with VTS now.

Answering typed questions that were sent by email, Marsha Keating gave an overview of the implementation of VTS with the school. She gave her views on the VTS' benefits perceived on the children from a teacher's viewpoint, as well as the benefits she noticed for herself as a facilitator. She also expanded on her vision of the future of a partnership between Central Model and The LAB.

1.7.2. Orla Doyle St. Vincent's Infant Boys' School, Dublin 1, Teacher of five/six-years old

Interview by email, 25/06/2018

Orla Doyle is one of the main teachers using VTS since its start in Dublin. As she is using VTS with children age five and six years old, It was found to be judicious to collect her views, to compare her vision of VTS' effects with other practitioners having used it on primary school children.

Orla Doyle answered questions on the development of the partnership between her school and The LAB. She explained why she used VTS with her students and what benefits she had noted on them, with a teacher's perspective, as well as the benefits she observed for herself as a facilitator. She also exposed her view of the future of the partnership between St. Vincent's and The LAB.

1.8. Free-lance artists

1.8.1. Claire Halpin

Interview by mail, 12/07/2018

Claire Halpin is contracted by the Arts Office to be the Schools Coordinator for VTS. As such, she is in the heart of the current implementation of VTS in Dublin.

She answered emailed questions on the nature of her role of VTS Coordinator and on the potential evolving of that position in the future. She also exposed the benefits she perceived on the children with whom she facilitated VTS sessions, as well as the benefits she noted for her own artistic practice.

1.8.2. Kathryn Maguire

Interview in person, 12/07/2018

One of the pilot facilitators of the Erasmus + Project ‘Permission to Wonder’, Kathryn Maguire is very evangelical about VTS. If her views could seem to lack distance because of her strong beliefs, interviewing her was very helpful to get a sense of the holistic dimension that can take VTS for some people. She provided a macro vision of VTS and an understanding of the broader context in which VTS is developing.

Kathryn Maguire retraced the path of her involvement with VTS in Ireland. She provided an insight on the use of VTS in other places in Europe. She also expressed her views of the reasons for such an adherence to VTS in Ireland now, as well as her own strong beliefs in the methodology. She also exposed her views on the potential future of VTS, taking into consideration the broader context it is involved in.

Appendix 2 – Research consent forms



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CONSENT FORM FOR INTERVIEW

INTERVIEW OF:

Riz Coman

INTERVIEWER:

Julia Moustacchi

DATE:

17/7/2018

LOCATION:

The LAB, Dublin City Council Arts Office

I Riz Coman, have read the letter of information which explains the purpose of this research. I understand that I will be providing information for completion of a minor MA thesis in Arts Management and Cultural Policy at University College Dublin.

I understand that the purpose of this interview is to situate the implementation of VTS at The LAB and to identify and examine the challenges to frame the method.

I fully understand the terms under which I will participate in this project, and I understand that to sign this form and check statements means that I agree to participate in this project. I know that I can contact Mr Pat Cooke (MA Course Director) at pat.cooke@ucd.ie or +353 1 716 8609, if I have any questions, concerns, or complaints. I am fully aware that my participation is voluntary and that I am free to withdraw at any time.

My questions concerning this interview have been answered to my satisfaction. LC (please initial)

I hereby agree that the information obtained from this interview can be used for the purpose of preparing and writing the MA thesis in Arts Management and Cultural Policy. If any future use of this material is ever proposed, I realise I will be asked for an additional authorization at that time.

Date:

17/7/2018

Signature:

Riz Coman

Please check one or more of the following statements:



I grant permission to record my voice during the interview

I grant permission to use information provided during the interview in the writing of the MA thesis



I do NOT grant permission for voice recording during the interview

I do NOT grant permission to use information provided during the interview in the writing of the MA thesis

(Note to student: please retain the original and provide a copy of this consent for to your primary research supervisor)



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CONSENT FORM FOR INTERVIEW

INTERVIEW OF: Sheena Barrett
INTERVIEWER: Julia Mustacchi
DATE: 20/06/2018
LOCATION: The LAB gallery

I Sheena Barrett, have read the letter of information which explains the purpose of this research. I understand that I will be providing information for completion of a minor MA thesis in Arts Management and Cultural Policy at University College Dublin.

I understand that the purpose of this interview is to **(CUT AND PASTE FROM PROJECT DESCRIPTION)**.

I fully understand the terms under which I will participate in this project, and I understand that to sign this form and check statements means that I agree to participate in this project. I know that I can contact Mr Pat Cooke (MA Course Director) at pat.cooke@ucd.ie or +353 1 716 8609, if I have any questions, concerns, or complaints. I am fully aware that my participation is voluntary and that I am free to withdraw at any time.

My questions concerning this interview have been answered to my satisfaction. _____ (please initial)

I hereby agree that the information obtained from this interview can be used for the purpose of preparing and writing the MA thesis in Arts Management and Cultural Policy. If any future use of this material is ever proposed, I realise I will be asked for an additional authorization at that time.

Date: 20/6/18

Signature: Sheena Barrett

Please check one or more of the following statements:

- I grant permission to record my voice during the interview
 I grant permission to use information provided during the interview in the writing of the MA thesis

- I do NOT grant permission for voice recording during the interview
 I do NOT grant permission to use information provided during the interview in the writing of the MA thesis

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CONSENT FORM FOR INTERVIEW

INTERVIEW OF: Ray Yeates
INTERVIEWER: Julia Stoukacchi
DATE: 28/06/2018
LOCATION: Arts Office

I RAY YEATES, have read the letter of information which explains the purpose of this research. I understand that I will be providing information for completion of a minor MA thesis in Arts Management and Cultural Policy at University College Dublin.

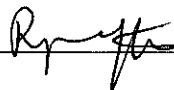
I understand that the purpose of this interview is to **(CUT AND PASTE FROM PROJECT DESCRIPTION)**.

I fully understand the terms under which I will participate in this project, and I understand that to sign this form and check statements means that I agree to participate in this project. I know that I can contact Mr Pat Cooke (MA Course Director) at pat.cooke@ucd.ie or +353 1 716 8609, if I have any questions, concerns, or complaints. I am fully aware that my participation is voluntary and that I am free to withdraw at any time.

My questions concerning this interview have been answered to my satisfaction. _____ **(please initial)**

I hereby agree that the information obtained from this interview can be used for the purpose of preparing and writing the MA thesis in Arts Management and Cultural Policy. If any future use of this material is ever proposed, I realise I will be asked for an additional authorization at that time.

Date: 28th June 2018.

Signature: 

Please check one or more of the following statements:

- I grant permission to record my voice during the interview
 I grant permission to use information provided during the interview in the writing of the MA thesis
- I do NOT grant permission for voice recording during the interview
 I do NOT grant permission to use information provided during the interview in the writing of the MA thesis

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CONSENT FORM FOR INTERVIEW

INTERVIEW OF: Jessica O'Donnell
INTERVIEWER: Julia Gustacchi
DATE: 25/06/2018
LOCATION: Hugh Lane gallery

I Jessica O'Donnell, have read the letter of information which explains the purpose of this research. I understand that I will be providing information for completion of a minor MA thesis in Arts Management and Cultural Policy at University College Dublin.

I understand that the purpose of this interview is to assist with UTS research. (CUT AND PASTE FROM PROJECT DESCRIPTION).

I fully understand the terms under which I will participate in this project, and I understand that to sign this form and check statements means that I agree to participate in this project. I know that I can contact Mr Pat Cooke (MA Course Director) at pat.cooke@ucd.ie or +353 1 716 8609, if I have any questions, concerns, or complaints. I am fully aware that my participation is voluntary and that I am free to withdraw at any time.

My questions concerning this interview have been answered to my satisfaction. JO (please initial)

I hereby agree that the information obtained from this interview can be used for the purpose of preparing and writing the MA thesis in Arts Management and Cultural Policy. If any future use of this material is ever proposed, I realise I will be asked for an additional authorization at that time.

Date: 12/7/18

Signature: Jessica O'Donnell

Please check one or more of the following statements:

- I grant permission to record my voice during the interview
- I grant permission to use information provided during the interview in the writing of the MA thesis
- I do NOT grant permission for voice recording during the interview
- I do NOT grant permission to use information provided during the interview in the writing of the MA thesis

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CONSENT FORM FOR INTERVIEW

INTERVIEW OF: Lesley McBride
INTERVIEWER: Julia Nowstacchi
DATE: 25/06/2018
LOCATION: Hugh Lane gallery

I Lesley McBride, have read the letter of information which explains the purpose of this research. I understand that I will be providing information for completion of a minor MA thesis in Arts Management and Cultural Policy at University College Dublin.

I understand that the purpose of this interview is to **(CUT AND PASTE FROM PROJECT DESCRIPTION)**.

I fully understand the terms under which I will participate in this project, and I understand that to sign this form and check statements means that I agree to participate in this project. I know that I can contact Mr Pat Cooke (MA Course Director) at pat.cooke@ucd.ie or +353 1 716 8609, if I have any questions, concerns, or complaints. I am fully aware that my participation is voluntary and that I am free to withdraw at any time.

My questions concerning this interview have been answered to my satisfaction. LM (please initial)

I hereby agree that the information obtained from this interview can be used for the purpose of preparing and writing the MA thesis in Arts Management and Cultural Policy. If any future use of this material is ever proposed, I realise I will be asked for an additional authorization at that time.

Date: 12 July 2018
Signature: Lesley McBride

Please check one or more of the following statements:

- I grant permission to record my voice during the interview
- I grant permission to use information provided during the interview in the writing of the MA thesis
- I do NOT grant permission for voice recording during the interview
- I do NOT grant permission to use information provided during the interview in the writing of the MA thesis

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CONSENT FORM FOR INTERVIEW

INTERVIEW OF: Liliane Puthod
INTERVIEWER: Julia Novacchi
DATE: 25/06/2018
LOCATION: Hugh Lane Gallery

I Ulare Puthod, have read the letter of information which explains the purpose of this research. I understand that I will be providing information for completion of a minor MA thesis in Arts Management and Cultural Policy at University College Dublin.

I understand that the purpose of this interview is to **(CUT AND PASTE FROM PROJECT DESCRIPTION)**.

I fully understand the terms under which I will participate in this project, and I understand that to sign this form and check statements means that I agree to participate in this project. I know that I can contact Mr Pat Cooke (MA Course Director) at pat.cooke@ucd.ie or +353 1 716 8609, if I have any questions, concerns, or complaints. I am fully aware that my participation is voluntary and that I am free to withdraw at any time.

My questions concerning this interview have been answered to my satisfaction. UP (please initial)

I hereby agree that the information obtained from this interview can be used for the purpose of preparing and writing the MA thesis in Arts Management and Cultural Policy. If any future use of this material is ever proposed, I realise I will be asked for an additional authorization at that time.

Date: 12.07.2018

Signature: Ulare Puthod

Please check one or more of the following statements:

- I grant permission to record my voice during the interview
 I grant permission to use information provided during the interview in the writing of the MA thesis

 I do NOT grant permission for voice recording during the interview
 I do NOT grant permission to use information provided during the interview in the writing of the MA thesis

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CONSENT FORM FOR INTERVIEW

INTERVIEW OF: Síle McNulty-Goodwin
INTERVIEWER: Julia Moustacchi
DATE: 25 June 2018
LOCATION: Dublin City Gallery The Hugh Lane

I, Síle McNulty-Goodwin, have read the letter of information which explains the purpose of this research. I understand that I will be providing information for completion of a minor MA thesis in Arts Management and Cultural Policy at University College Dublin.

I understand that the purpose of this interview is to situate and describe the stage of implementation of VTS in public arts institutions in Ireland from its arrival to the current practices, to identify and examine the challenges to frame the method, and to explore the benefits of VTS on children. Julia would like to include the viewpoint of one of the institutions where it is developing, the Hugh Lane Gallery, to record their view on VTS, and both their current and possible future use of it.

In order to do this, she will be conducting a semi-structured interview with me. She will with my permission, record and transcribe our conversation.

I fully understand the terms under which I will participate in this project, and I understand that to sign this form and check statements means that I agree to participate in this project. I know that I can contact Mr Pat Cooke (MA Course Director) at pat.cooke@ucd.ie or +353 1 716 8609, if I have any questions, concerns, or complaints. I am fully aware that my participation is voluntary and that I am free to withdraw at any time.

My questions concerning this interview have been answered to my satisfaction. **SMNG(please initial)**

I hereby agree that the information obtained from this interview can be used for the purpose of preparing and writing the MA thesis in Arts Management and Cultural Policy. If any future use of this material is ever proposed, I realise I will be asked for an additional authorization at that time.

Date: 25 June 2018

Signature: Síle McNulty-Goodwin

Please check one or more of the following statements:

- I grant permission to record my voice during the interview
- I grant permission to use information provided during the interview in the writing of the MA thesis
- I do NOT grant permission for voice recording during the interview
- I do NOT grant permission to use information provided during the interview in the writing of the MA thesis



CONSENT FORM FOR INTERVIEW

INTERVIEW OF: Helen O'Donoghue

INTERVIEWER: _____

DATE: 25 July 2018

LOCATION: by telephone

I Helen O'Donoghue , have read the letter of information which explains the purpose of this research. I understand that I will be providing information for completion of a minor MA thesis in Arts Management and Cultural Policy at University College Dublin.

I understand that the purpose of this interview is to determine the past, current and possible future use of VTS at IMMA, as well as the motivations to use it.

I fully understand the terms under which I will participate in this project, and I understand that to sign this form and check statements means that I agree to participate in this project. I know that I can contact Mr Pat Cooke (MA Course Director) at pat.cooke@ucd.ie or +353 1 716 8609, if I have any questions, concerns, or complaints. I am fully aware that my participation is voluntary and that I am free to withdraw at any time.

My questions concerning this interview have been answered to my satisfaction. _____ **(please initial)**

I hereby agree that the information obtained from this interview can be used for the purpose of preparing and writing the MA thesis in Arts Management and Cultural Policy. If any future use of this material is ever proposed, I realise I will be asked for an additional authorization at that time.

Date: **25 July 2018** _____

Signature: 

Please check one or more of the following statements:

- yes** I grant permission to record my voice during the interview
- I grant permission to use information provided during the interview in the writing of the MA thesis
- I do NOT grant permission for voice recording during the interview
- I do NOT grant permission to use information provided during the interview in the writing of the MA thesis

(Note to student: please retain the original and provide a copy of this consent for to your primary research supervisor)



CONSENT FORM FOR INTERVIEW

INTERVIEW OF: MARK MAGUIRE
INTERVIEWER: JULIA MOUSTACCHI
DATE: 25.06.2018
LOCATION: phone call IRISH MUSEUM OF MODERN ART

I MARK MAGUIRE, have read the letter of information which explains the purpose of this research. I understand that I will be providing information for completion of a minor MA thesis in Arts Management and Cultural Policy at University College Dublin.

I understand that the purpose of this interview is towards MA research by Ms. Moustacchi into VTS use/experience in Ireland.

I fully understand the terms under which I will participate in this project, and I understand that to sign this form and check statements means that I agree to participate in this project. I know that I can contact Mr Pat Cooke (MA Course Director) at pat.cooke@ucd.ie or +353 1 716 8609, if I have any questions, concerns, or complaints. I am fully aware that my participation is voluntary and that I am free to withdraw at any time.

My questions concerning this interview have been answered to my satisfaction. **MM**

I hereby agree that the information obtained from this interview can be used for the purpose of preparing and writing the MA thesis in Arts Management and Cultural Policy. If any future use of this material is ever proposed, I realise I will be asked for an additional authorization at that time.

Date: 25.06.2018

Signature: 

Please check one or more of the following statements:

- I grant permission to record my voice during the interview**
 I grant permission to use information provided during the interview in the writing of the MA thesis
 I do NOT grant permission for voice recording during the interview
 I do NOT grant permission to use information provided during the interview in the writing of the MA thesis

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CONSENT FORM FOR INTERVIEW

INTERVIEW OF: Catherine O'Donnell
INTERVIEWER: Julia Moughtacchi
DATE: 23/07/18
LOCATION: Via telephone

I Catherine O'Donnell, have read the letter of information which explains the purpose of this research. I understand that I will be providing information for completion of a minor MA thesis in Arts Management and Cultural Policy at University College Dublin.

I understand that the purpose of this interview is to figure out what is the National Gallery approach to VTS and if they consider using it in the future, and if so how.

I fully understand the terms under which I will participate in this project, and I understand that to sign this form and check statements means that I agree to participate in this project. I know that I can contact Mr Pat Cooke (MA Course Director) at pat.cooke@ucd.ie or +353 1 716 8609, if I have any questions, concerns, or complaints. I am fully aware that my participation is voluntary and that I am free to withdraw at any time.

My questions concerning this interview have been answered to my satisfaction. (please initial) nla

I hereby agree that the information obtained from this interview can be used for the purpose of preparing and writing the MA thesis in Arts Management and Cultural Policy. If any future use of this material is ever proposed, I realise I will be asked for an additional authorization at that time.

Date: 23/07/18

Signature: [Handwritten Signature]

Please check one or more of the following statements:

- I grant permission to record my voice during the interview
I grant permission to use information provided during the interview in the writing of the MA thesis
I do NOT grant permission for voice recording during the interview
I do NOT grant permission to use information provided during the interview in the writing of the MA thesis

(Note to student: please retain the original and provide a copy of this consent for to your primary research supervisor)



CONSENT FORM FOR INTERVIEW

INTERVIEW OF: Yoon Kang-O'Higgins

INTERVIEWER: Julia Moustacchi

DATE: July 5, 2018

LOCATION: Skype

I, Yoon Kang-O'Higgins, have read the letter of information which explains the purpose of this research. I understand that I will be providing information for completion of a minor MA thesis in Arts Management and Cultural Policy at University College Dublin.

I understand that the purpose of this interview is to **(CUT AND PASTE FROM PROJECT DESCRIPTION)**.

I fully understand the terms under which I will participate in this project, and I understand that to sign this form and check statements means that I agree to participate in this project. I know that I can contact Mr Pat Cooke (MA Course Director) at pat.cooke@ucd.ie or +353 1 716 8609, if I have any questions, concerns, or complaints. I am fully aware that my participation is voluntary and that I am free to withdraw at any time.

My questions concerning this interview have been answered to my satisfaction. **yk(please initial)**

I hereby agree that the information obtained from this interview can be used for the purpose of preparing and writing the MA thesis in Arts Management and Cultural Policy. If any future use of this material is ever proposed, I realise I will be asked for an additional authorization at that time.

Date: July 16, 2018

Signature:

Please check one or more of the following statements:

- I grant permission to record my voice during the interview
- I grant permission to use information provided during the interview in the writing of the MA thesis
- I do NOT grant permission for voice recording during the interview
- I do NOT grant permission to use information provided during the interview in the writing of the MA thesis

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CONSENT FORM FOR INTERVIEW

INTERVIEW OF: FRED BOSS
INTERVIEWER: JULIA MOUSTACCHI
DATE: 29/06/2018
LOCATION: BY TELEPHONE

I FRED BOSS, have read the letter of information which explains the purpose of this research. I understand that I will be providing information for completion of a minor MA thesis in Arts Management and Cultural Policy at University College Dublin.

I understand that the purpose of this interview is to **(CUT AND PASTE FROM PROJECT DESCRIPTION)**.

I fully understand the terms under which I will participate in this project, and I understand that to sign this form and check statements means that I agree to participate in this project. I know that I can contact Mr Pat Cooke (MA Course Director) at pat.cooke@ucd.ie or +353 1 716 8609, if I have any questions, concerns, or complaints. I am fully aware that my participation is voluntary and that I am free to withdraw at any time.

My questions concerning this interview have been answered to my satisfaction. FB (please initial)

I hereby agree that the information obtained from this interview can be used for the purpose of preparing and writing the MA thesis in Arts Management and Cultural Policy. If any future use of this material is ever proposed, I realise I will be asked for an additional authorization at that time.

Date: 25/06/2018

Signature: F. Boss

Please check one or more of the following statements:

- I grant permission to record my voice during the interview
 I grant permission to use information provided during the interview in the writing of the MA thesis
- I do NOT grant permission for voice recording during the interview
 I do NOT grant permission to use information provided during the interview in the writing of the MA thesis

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CONSENT FORM FOR INTERVIEW

INTERVIEW OF: MARSHA KEATING
INTERVIEWER: JULIA MOUSTACCHI
DATE: July 2018
LOCATION: Central Model Senior School, Dublin

I Marsha Keating, have read the letter of information which explains the purpose of this research. I understand that I will be providing information for completion of a minor MA thesis in Arts Management and Cultural Policy at University College Dublin.

I understand that the purpose of this interview is to (CUT AND PASTE FROM PROJECT DESCRIPTION).

I fully understand the terms under which I will participate in this project, and I understand that to sign this form and check statements means that I agree to participate in this project. I know that I can contact Mr Pat Cooke (MA Course Director) at pat.cooke@ucd.ie or +353 1 716 8609, if I have any questions, concerns, or complaints. I am fully aware that my participation is voluntary and that I am free to withdraw at any time.

My questions concerning this interview have been answered to my satisfaction. MK (please initial)

I hereby agree that the information obtained from this interview can be used for the purpose of preparing and writing the MA thesis in Arts Management and Cultural Policy. If any future use of this material is ever proposed, I realise I will be asked for an additional authorization at that time.

Date: 13-7-18

Signature: Marsha Keating

Please check one or more of the following statements:

- I grant permission to record my voice during the interview
 I grant permission to use information provided during the interview in the writing of the MA thesis
 I do NOT grant permission for voice recording during the interview
 I do NOT grant permission to use information provided during the interview in the writing of the MA thesis

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CONSENT FORM FOR INTERVIEW

INTERVIEW OF: Orla Doyle
INTERVIEWER: Julia Maistacchi
DATE: 25/6/2018
LOCATION: _____

I Orla Doyle have read the letter of information which explains the purpose of this research. I understand that I will be providing information for completion of a minor MA thesis in Arts Management and Cultural Policy at University College Dublin.

I understand that the purpose of this interview is to **(CUT AND PASTE FROM PROJECT DESCRIPTION)**.

I fully understand the terms under which I will participate in this project, and I understand that to sign this form and check statements means that I agree to participate in this project. I know that I can contact Mr Pat Cooke (MA Course Director) at pat.cooke@ucd.ie or +353 1 716 8609, if I have any questions, concerns, or complaints. I am fully aware that my participation is voluntary and that I am free to withdraw at any time.

My questions concerning this interview have been answered to my satisfaction. _____ (please initial)

I hereby agree that the information obtained from this interview can be used for the purpose of preparing and writing the MA thesis in Arts Management and Cultural Policy. If any future use of this material is ever proposed, I realise I will be asked for an additional authorization at that time.

Date: 25/6/2018

Signature:

Please check one or more of the following statements:

- I grant permission to record my voice during the interview
- I grant permission to use information provided during the interview in the writing of the MA thesis
- I do NOT grant permission for voice recording during the interview
- I do NOT grant permission to use information provided during the interview in the writing of the MA thesis

(Note to student: please retain the original and provide a copy of this consent for to your primary research supervisor)



CONSENT FORM FOR INTERVIEW

INTERVIEW OF: Claire Halpin

INTERVIEWER: Julia Moustacchi

DATE: 03.08.18

LOCATION: By email

I Claire Halpin, have read the letter of information which explains the purpose of this research. I understand that I will be providing information for completion of a minor MA thesis in Arts Management and Cultural Policy at University College Dublin.

I understand that the purpose of this interview is to **(CUT AND PASTE FROM PROJECT DESCRIPTION)**.

I fully understand the terms under which I will participate in this project, and I understand that to sign this form and check statements means that I agree to participate in this project. I know that I can contact Mr Pat Cooke (MA Course Director) at pat.cooke@ucd.ie or +353 1 716 8609, if I have any questions, concerns, or complaints. I am fully aware that my participation is voluntary and that I am free to withdraw at any time.

My questions concerning this interview have been answered to my satisfaction. _____ **(please initial)**

I hereby agree that the information obtained from this interview can be used for the purpose of preparing and writing the MA thesis in Arts Management and Cultural Policy. If any future use of this material is ever proposed, I realise I will be asked for an additional authorization at that time.

Date: 03.08.18

Signature:

Please check one or more of the following statements:

- I grant permission to record my voice during the interview
- I grant permission to use information provided during the interview in the writing of the MA thesis
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CONSENT FORM FOR INTERVIEW

INTERVIEW OF: Kathryn Maguire
INTERVIEWER: Julia Glavistacchi
DATE: 13/07/2018
LOCATION: Hugh Lane

I Kathryn Maguire, have read the letter of information which explains the purpose of this research. I understand that I will be providing information for completion of a minor MA thesis in Arts Management and Cultural Policy at University College Dublin.

I understand that the purpose of this interview is to **(CUT AND PASTE FROM PROJECT DESCRIPTION)**.

I fully understand the terms under which I will participate in this project, and I understand that to sign this form and check statements means that I agree to participate in this project. I know that I can contact Mr Pat Cooke (MA Course Director) at pat.cooke@ucd.ie or +353 1 716 8609, if I have any questions, concerns, or complaints. I am fully aware that my participation is voluntary and that I am free to withdraw at any time.

My questions concerning this interview have been answered to my satisfaction. KM (please initial)

I hereby agree that the information obtained from this interview can be used for the purpose of preparing and writing the MA thesis in Arts Management and Cultural Policy. If any future use of this material is ever proposed, I realise I will be asked for an additional authorization at that time.

Date: 13th July 2018

Signature: Kathryn Maguire

Please check one or more of the following statements:

I grant permission to record my voice during the interview
 I grant permission to use information provided during the interview in the writing of the MA thesis

I do NOT grant permission for voice recording during the interview
 I do NOT grant permission to use information provided during the interview in the writing of the MA thesis

(Note to student: please retain the original and provide a copy of this consent for to your primary research supervisor)