

## Introduction

The Maltwood Art Museum and Gallery at the University of Victoria was established in 1964 with the bequest of John and Katharine Maltwood and houses their collection of fine, decorative and applied arts. Over the past four decades, the collection has grown to over 27,000 objects and acquisition is now focused on Pacific Rim art and artefacts. The Maltwood's multidisciplinary art collection has increasingly brought together the teaching and research interests of faculty and students at the University of Victoria. In particular, the Community University Research Alliance (CURA) project at the University of Victoria, a program based on a \$920,000.00 Social Sciences and Humanities Research Council (SSHRC) grant administered between 2001 and 2005, allowed UVic faculty and community partners to engage in in-depth collections based research at the Maltwood. Following the success of the CURA program, a number of initiatives were begun to sustain and expand the collaborative relationships established between the Maltwood, UVic faculties (particularly the History in Art and Anthropology departments), and community partners.

This document is an update to the original 2005 *Academic Involvement Plan Discussion Paper*. This report will update the University of Victoria Art Collections and Galleries' (UVACG) current activities with regard to academic involvement on campus and provide 'next step' recommendations regarding increasing and improving the academic integration of the UVACG's collections, exhibitions and programs with course offerings at the University of Victoria and sustaining these initiatives.

## Operations Profile - University of Victoria Art Galleries & Collections

### Galleries



#### **Maltwood Art Museum and Gallery**

University Centre Building

3500 square feet, 3-4 exhibitions per year

Study Gallery with seminar space for 10 students  
Resource library with seminar space for 10 students

Attendance: 100,500 per year



#### **McPherson Library Gallery**

University campus

1200 square feet, 10 exhibitions per year\*

As of Fall 2010 this space will move to a newly renovated space which will house and exhibit UVAC's permanent collection of works on paper.

Attendance: 30,000 per year



## **Legacy Art Gallery and Cafe**

630 Yates St.

**Main Gallery** 3000 square feet, 4 exhibitions per year

**Small Gallery** 300 square feet, 10 exhibitions per year

Meeting space available for up to 30 students.

Onsite storage housing approximately 1000 objects.

Attendance: 27,000 per year (average since 2007)

## **Staffing Levels**

Martin Segger, Director, UVAC

Caroline Riedel, 1.0 FTE, PEA, Curator of Collections

Cheryl Robinson, 0.5 FTE, CUPE 951, Secretary to Director

Casual and Contract Staff

Cindy Vance, 1.0 FTE, CUPE 4163 (to September 2010)

Work Study Students 4-5 students/year

History in Art Graduate Internship 1-4 students/year

Summer funded full time work programs 3-4 students/year

Volunteers 2-12 per year (varies according to staff's ability to provide supervision)

## **Accomplishments 2005 - 2010**

- 1. The University of Victoria Art Collections and Galleries (UVACG) develops and maintains an exhibition program of design, decorative, indigenous, and fine art in three galleries and numerous public spaces on and off campus.**

### ***What we have done:***

UVACG now administers over 7,500 works in 25 buildings (up from 6,500 in 20 buildings in 2005). As new buildings are constructed, a budget for art (typically \$10,000-\$15,000) is now included. Major installations in new buildings on campus over the past two years include: First People's House, Social Sciences and Math, Administrative Services, Bob Wright Centre for Earth and Ocean Sciences and the Mearns Centre for Learning.

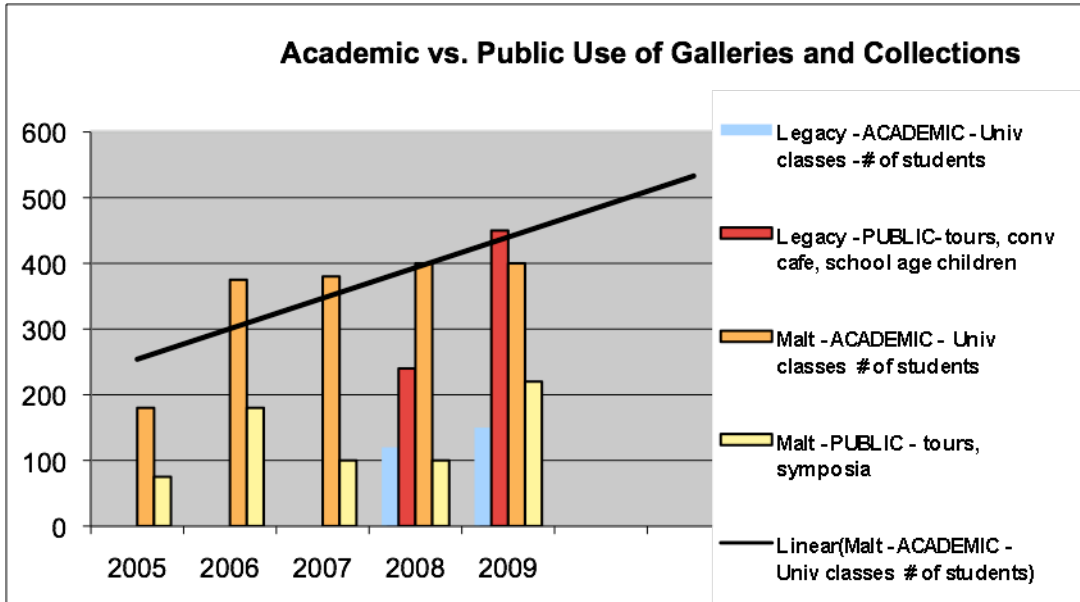
UVACG now includes three main gallery spaces, the Maltwood Art Museum and Gallery; the McPherson Library Gallery and the Legacy Art Gallery and Café (opened summer 2007).

### ***What we are going to do:***

Relocate the McPherson Library Gallery to the ground floor of the library in the fall of 2010 and establish this gallery as a 'works on paper' storage, reference and exhibition area for our permanent collection.

Establish a chargeback system for art loans and curation including at Government House, Swans Hotel, University Club, which will allow more of our collection to be accessible and sustain our student employment initiatives.

**2. UVACG promotes the use of the collection and current exhibitions for university classes.**



***What we have done:***

The reclassification of the Secretary/Registrar position to a full time Curator of Collections appointment in 2004 meant that more staff time could be devoted to academic involvement initiatives and experiential learning opportunities. As a result, class use of UVACG’s facilities and its collections doubled in one year and has continued to increase.

In 2008 the department of History in Art hired a tenure track “Williams Chair in modern and contemporary art of the Pacific Northwest,” with a mandate to develop seminars, exhibitions and community engagement opportunities based on the Michael Williams art collection at the Legacy Gallery. Annual exhibitions and programs drawing on the collection have been developed over the past two years by her undergraduate and graduate students.

Undergraduate and graduate seminars are held at the Legacy Gallery, making direct use of the facility, its collections, and staff experts who present on marketing, exhibition design and installation, care and handling of objects. Additionally, the department of Visual Arts holds its annual MFA graduating class exhibition at the Legacy Gallery.

Masters students in History in Art have been engaged over the past two years to work on collections under the supervision of Dr. Marcus Milwright (Middle Eastern sherd collection), Dr. Anthony Welch (R.R. Bayne Collection), Dr. Alan Antliff (Graphic Radicals exhibition).

***What we are going to do:***

Summer 2010 will be a test of a new model for collections research and exhibition development. A third year summer intensive course in Anthropology will be devoted to the Robert Aller Indigenous art collection and include cataloguing, inventory, condition reporting, photography, research, exhibition design, producing a publication, public programming and marketing.

A second such course, in History in Art will focus on the Hal Knight Inuit art collection and will take place in 2011. This “field school” model will provide both experiential learning and training to students in museum work, cataloguing, collections care and handling, research, exhibition design and installation.

**3. Provide experiential learning, training and employment opportunities to students.**



UVACG provides professional training, supervision, and challenging academic opportunities for work study, co-operative education, directed study, graduate students and government funded summer students.

There are typically between five and ten students employed by the gallery per term as well as volunteers, thesis candidate(s) and directed studies students.

***What we have done:***

**UVACG has implemented a jointly funded graduate internship with History in Art** (four students in 2008-2009, one student in 2009-2010 and plans for 2 students in 2010-2011) Our volunteer program has increased from 1-2 students per year to 8 undergraduate and 1 graduate student in 2010.

***What we are going to do:***

Assess the feasibility of our funded internship in terms of students’ ability to work the number of hours allotted. Consider administrating the position over two years instead of one.

**4. The UVACG links the University and the community and heightens its public profile** through the production of local, touring and loan exhibitions, inter-institutional collaborations, scholarly publications, popular films and educational videos, websites and topical public forums.

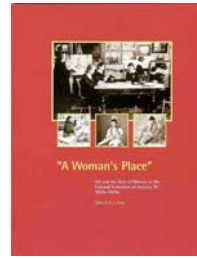
***What we have done:***

**A catalogue template** has been created to make future publications more cost effective and efficient to produce using on campus printing services. A print on demand catalogue template is also in progress. Catalogues are typically distributed to all local high schools, colleges and universities, and cultural institutions.

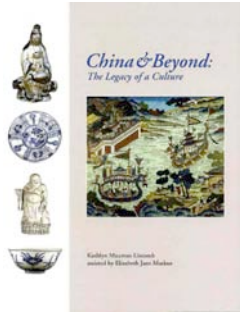
**Recent Publications**



**The Williams Legacy Contemporary Art of the Pacific Northwest**  
*Nicholas Tuele Maltwood, 2003*



**"A Woman's Place"**  
**Art and the Role of Women in the Cultural Formation of Victoria, BC 1850s – 1920s**  
*K.A. Finlay, ed. Maltwood, 2004*



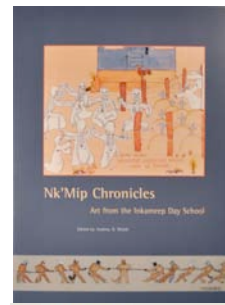
**China and Beyond The Legacy of a Culture**  
*Kathlyn Maureen Liscomb assisted by Elizabeth J. Markus Maltwood, 2002*



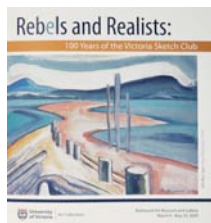
**From A Modern Time: The Architectural Photography of Hubert Norbury, Allan Collier, Martin Segger, University of Victoria, 2009.**



**Seeker, Sentry, Sage: Shades of Islam in Contemporary Art.** *Astri Wright, Maltwood, 2006.*



**Nk'Mip Chronicals: Art from the inkameep Day School.** *Andrea Naomi Walsh, 2005.*



**Rebels and Realists: 100 Years of the Victoria Sketch Club.** *Caroline Riedel, Maltwood, 2009.*



**Ted Harrison: Painting Paradise.** *Katherine Gibson et al. Maltwood, 2009.*



**Copper Thunderbird: Invention, Inspiration, Transformation.** *Marlaina Buch, Martin Segger, Mary Kerr et al. 2008.*



**Changing Hands: The SW Jackman Collection.** *Danielle Hogan, Caroline Riedel, Martin Segger. Maltwood, 2005.*

**Conversational Café series** at the Legacy Gallery received BC Arts Council funding in 2009-2010. Five ‘cafes’ held over one year, attendance ranged from 40-60 per event.

**The Victoria Children's Museum** has run programs from the Legacy Gallery, one on Norval Morrisseau for grade fours and one on Ted Harrison for grade twos. Both programs were extended by four weeks due to high demand. UVic students were contracted to carry out the programming as guides and story tellers.

***What we are going to do:***

Assess the feasibility of continuing these programs. Conversational Café event provided opportunity to build an audience and clientele for the Legacy Gallery.

## **Priorities**

A clear set of priorities and strategies must be established in order to implement and sustain an effective academic involvement plan for the University of Victoria Art Collections and Galleries. The following points are intended to highlight priorities over the next five years.

**Priority 1. Continue to increase and strengthen the academic use of the museum and its collections.**

***What we've done:***

Positioned UVACG's academic involvement project as one supported by the University President and Deans and referencing UVic's Strategic Plan under experiential learning and community engagement.

Found ways in which students can become stronger advocates of the UVACG by creating a "Friends of the University of Victoria Art Collections and Galleries", elect a student representative for our Exhibitions and Programmes Committee, created a Facebook "Fan Page" with 106 members, online campus art tour begun on website; and UVACG direct liaison with History in Art undergraduate students society.

***Next Steps:***

Develop a manual or website that provides guidelines on the development of an exhibition and indicate the level of support that staff can provide. Such a resource could encourage faculty to use the gallery to showcase research work or student projects.

Seek out and define measurable outputs such as curriculum fit and course assignments. Consider partnering with a selected faculty and a particular course as a test case or model. E.g. *New course model with Anthropology*

Clear priorities and goals must be established. A museum staff that focuses time and energy on organizing and installing exhibitions is less available for personal consultation with, and service to, the academic users of the collection. On the other hand, an art museum is not cost-effective if the main purpose is to serve as a 'support unit' for a few academic departments of the university.

Staffing concerns must be addressed. Relying on dwindling work study student hours to meet even current operational needs has been challenging thus far. Cross training of

permanent staff from University Centre Farquhar Auditorium begun in 2009 – care and handling, exhibition installation. With the retirement of the Director scheduled for December 2010, another staff person to supervise the growing student pool would ensure the delivery of a well supervised program.

**Priority 2. Improve access to the collection and to UVACG facilities.**

One of the most important aspects of improving physical access to the Study Gallery will depend on UVACG having an efficient public catalogue system; accessible and well-organized storage areas; suitable space for classes to meet and examine objects, or to hold seminars; and service-oriented registration and curatorial staff with enough time to devote to assisting researchers.

*Next Steps:*

**Database** –Funding must now be secured to streamline and systematize the information in our online database. The current online catalogue does not always provide accurate search results and a backlog of images need to be attached to computer records. An accurate and up-to-date system is essential for academic use. Develop budget and plan for upgrade to online database.

2010 project to deal with accessioning backlog, items on loan on and off campus and associated **risk mitigation**. Physical storage - A Museum Assistance Program grant for collections improvement or similar funding should be pursued so that these areas can be brought up to professional standards and used more efficiently. Currently there is only one full-time curatorial staff member to serve potential users.

**Priority 3. Establish sustainable programs and projects by securing long term funding.**

Social Sciences and Humanities Research Council, Canada Council, Museum Assistance Program grants are all potential sources. Funding must be accompanied by additional staff support.

*Next Steps:*

Museum Assistance program, BC Arts Council, Canada Council, Youth employment programs have all been applied for in 2010.

Chargeback program has been established for art in new buildings and larger curatorial projects for clients such as the University Centre, Government House, Swans Hotel.

Establish and award fellowships to students: Jack Wise scholarship should be established by 2012 and Judith Foster scholarship by 2011.

**Priority 4. Establish an onsite course in curatorship or a directed studies course in conjunction with History in Art, Visual Arts and/or Cultural Resource Management (see Visual Arts 380 and History in Art 490 curatorship courses) to encourage collections research and the development of curatorial skills. Courses offered in conjunction with the UVACG's collection research may be interdisciplinary and should be part of a sequence of structured student experiences.**

***Next Steps:***

- Maintain a jointly funded graduate level research fellowship from the UVACG endowment and another department such as History in Art or establish an internship for academic credit.
- A specialization in curatorship will be offered for graduate students in the department of History in Art, emphasizing practical training and utilizing the University of Victoria Art Collections' and Galleries' staff and facilities.
- Since 2008 we have established a graduate internship/fellowship with History in Art with four students in its first year.

**Priority 5: Continue to cultivate faculty, student and community involvement and engagement.**

Faculty can and do provide an extremely important means of augmenting the Maltwood's resources. In addition to depth of expertise in numerous fields, faculty can provide fine-tuned grant-writing skills and access to funding vehicles. Faculty involvement in UVACG programs and exhibits also fulfills the University *Vision for the Future's* emphasis on community service and involvement.

***Next Steps:***

- Establish advisory/discussion groups. Establish and maintain links to researchers. Look for cross-disciplinary linkages. Showcase high quality products. Consider an annual exhibit which would showcase research on campus and use UVic Communications ads and press releases to feature these projects.
- Be more proactive about selling the educational use of exhibitions and collections to faculty. Create more publicity concerning the nature and range of the University's collections. For example, publicize potential research topics and new acquisitions via departmental list serves, websites, and interdepartmental publications. Have this list featured on the Maltwood website or develop a brief publication on current and potential projects to circulate to faculty. Maintain communication with interested faculty members.
- Find ways that exhibits intersect with high school curriculum. Link with the Faculty of Education to engage the interest of Education practicum students. Considering adopting a school on a longer term basis to develop a strong program. Partnership with Victoria Children's Museum has developed programs for grades 2 and 4 and employed History in Art, Education and Theatre students to carry out the programming.
- One way to promote faculty and graduate student involvement with exhibits and programs has been via symposia. These symposia could also generate some revenue to support future programs. UVACG should seek sponsorship for events and charge registration fees to some or all participants. School programs at Legacy Gallery/Victoria Children's Museum were charged at \$5 per student.

**Priority 6. Work to raise the profile of UVACG on campus.** The majority of students are

unaware that there is a University museum and gallery on campus or the Legacy Gallery downtown. Consider a five-year plan to establish a higher profile, which would include updated policies, procedures, mandate and vision.

**Next Steps:**

UVACG will participate in a number of ways in the 2013 50<sup>th</sup> anniversary celebrations of the University of Victoria, which will provide a number of opportunities to chronicle the history of the Galleries and collections.

Ensure that the galleries are included on all campus tours, new faculty orientations, and student orientation programs.

Have better signage (e.g. have a call for submissions for Visual Arts students to design banners for the foyer and exterior of the University Centre building). Updating the signage outside the gallery to include less textual information in favour of more visual impact. The tone of our signage should be more celebratory, acknowledge our donors and the rich resource they continue to provide for our students and faculty, and should include a strong statement about UVACG's commitment to academic relevance and involvement.

Ensuring that all satellite displays on campus have a professionally designed, unified, recognizable plaque that briefly describes UVACG, its collections and shows its location. Have a regular maintenance schedule for displays. Remove any outdated, "tired-looking" displays and focus on maintaining those that are successful in design. Engage students or a class to develop new, innovative, well-researched displays.

Update the UVACG's brochure (last done over 10 years ago), campus art tour map, and website (last updated 2009). These will conform to UVic's identity and branding guidelines. **2010 update:** brochure in progress, campus art tour is online, website redesigned spring 2009.

## **Concluding Observations**

Future academic involvement planning must have the support of the Deans of the University and of the University President in order to recruit and retain strong faculty input and support. Community-based projects, faculty research projects, collaborative linkages to communities and interdisciplinary study, promoting multi-culturalism, and diversity can become strong themes for the UVAC's identity and branding. Funding sources must be sought out and consistently applied for under a long-term plan so that successful programs can be built and sustained. Additional permanent staffing must be secured to ensure that service is maintained at a professional and competent level.

## **Appendix:**

## **Key Initiatives and Objectives Over Next Three Years**

- Improve collections access by upgrading Maltwood Inventory System database, streamlining RFID system, improving physical access including works on paper reference and exhibition area at McPherson Library
- Accession 3,000 recently acquired objects (acquired 2006-2010) by August 2010
- Massive data edit and location check on existing digital records including 3,400 items listed as out on loan
- Security analysis and upgrade – including new video cameras, update of insurance values, physical check of work on loan
- Policy review
- Staffing analysis – e.g. Auditorium tech staff cross training; additional professional Curatorial employee
- Develop exhibitions from our own collections – greater opportunities for collaboration with other departments
- The University of Victoria Art Galleries cannot continue to rely on part time student help in the manner that it currently does. UVACG will have to employ additional staff to accomplish the above goals, particularly in light of CCPERB's cross Canada audit of Category A institutions. Consider creating one new professional staff position in the area of collections management and a continuing part time museum technician position.

