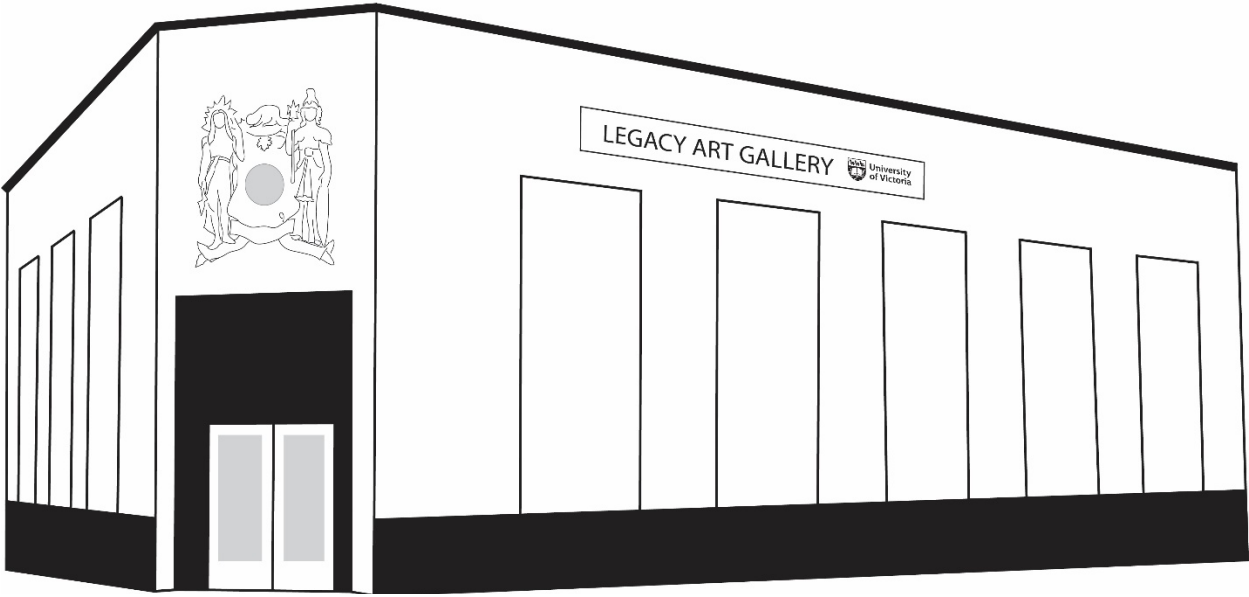


Pathways to Legacy Faculty Survey Report (2020 – 2022)



**University
of Victoria**

Legacy Art Galleries

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Goal

To increase the relevance of UVic Legacy Galleries as a resource for teaching, learning and research for UVic faculty and students.

Introduction and Background

University of Victoria Legacy Art Galleries (Legacy) is the university's art museum, responsible for the accessibility and stewardship of an art collection, which consists of approximately 18,000 objects including Canadian, Indigenous and international historic and contemporary art. Legacy activates the collection for research, teaching and learning for students, faculty and the general public through exhibitions, campus displays, publications, web-projects, public programs, and events—on site and through digital resources.

In 2018, Legacy released our five-year Strategic Plan, which highlighted our need to **enhance relevancy to our audiences and partners**. The plan states:

Legacy has a dual mandate serving academic and broader community audiences. Because we provide leadership in art as a resource to support teaching, learning, and research inside and beyond the university, we must strengthen our relevance and quality of service to a broad range of communities in line with UVic's Strategic Priorities.

Legacy's mission states:

At Legacy Art Galleries art activates research and learning through university and community collaborations. Our exhibitions and programs promote dialogue around issues that matter.

The Legacy staff believe this mission serves faculty and students by providing dynamic learning opportunities and it situates the gallery as a chosen partner in the mobilization of research. Furthermore, the gallery's location in downtown Victoria provides a link for the public to engage with UVic's research and teaching. As Legacy's mission and core values evolve, and in light of our operations being located off campus, we recognize the need to build and strengthen relationships with faculty and ensure our programming is indeed relevant to their academic goals.

In order to strengthen relationship, ensure our programming is relevant and to gather new ideas about the research and teaching needs of faculty, the academic and community programs staff at Legacy designed and facilitated a survey which took place from March 13 to May 15, 2020. Faculty members from across the university spoke with our staff, providing invaluable feedback and suggestions. We have now analysed the results of the survey and developed this report, which extracts **common themes** and suggestions, and presents suggested **action items**, some that will be enacted immediately and others that will be explored over the next two years. This survey and report is the next step in an ongoing effort to engage and create lasting relationships with Legacy Galleries and UVic faculty and students.

Method and Scope

The survey was informed by the work of Jennifer Reynolds-Kaye, Curator of Education and Academic Outreach at the Yale Center for British Art who underwent a similar process in 2017-18.

Questions

The team created a survey of ten questions designed to answer the following:

- How do UVic faculty currently engage with Legacy?
- What are our existing strengths and challenges in engaging with faculty and students?
- How can we continue to foster relationships and engagement?
- What opportunities are faculty looking for, and what new connections can be made?

Participants

In February 2020, we began the process of reaching out to 86 members of faculty from all departments on campus. We determined survey participants through the following guidelines:

- Previous collaborators who have insight into how we work and could help us identify strengths and weaknesses
- New contacts whose research appeared to be in line with our mission, and who could help us identify gaps and new ways to connect
- Among both these groups, faculty chairs and department leaders

Faculties

Out of those we reached out to, we spoke with 29 people in 6 faculties:

- 8 in Fine Arts
- 7 in Social Sciences
- 7 in Humanities
- 4 in Education
- 1 in Public Admin
- 1 in Law

Included in these numbers were the Chairs of Visual Arts, Theatre, Art History, and Writing; the Chair of Indigenous Education; the Chairs of Philosophy, Hispanic & Italian Studies and Pacific & Asian Studies; the Chairs of Psychology and Political Science; the Chair of Child & Youth Care, and the Associate Dean of Fine Arts

As the timing of the survey coincided with the unprecedented shutdown of UVic brought on by COVID-19, the majority of meetings were held virtually with each participant and Legacy's BC Arst Council Education & Programming Intern and Legacy's Academic & Community Programs Coordinator who were both present as facilitators when possible. The facilitators presented the survey questions, and meetings took the form of structured conversations.

Following the completion of the survey, the feedback was consolidated and presented to all gallery staff. Staff identified action items and areas for further exploration. These were gathered by the facilitators and used to create the plan outlined below.

Emerging Themes and Action Items

Our conversations with faculty were enlightening and wide-reaching. Four primary themes emerged throughout the conversations. From these themes we have developed action items that we will work towards achieving over the next two years.

AT Art Technician
 ACIA Associate Curator of Indigenous Art
 CACP Curator of Academic and Community Programs
 CC Curator of Collections
 CEC Community Engagement Coordinator
 CMSC Collection Management System Coordinator
 D Director

1. Increase awareness of Legacy programming, exhibitions and teaching resources among faculty and encourage new collaborations

The work we do at Legacy benefits from dynamic collaborations. Our exhibitions and programming are regarded as high quality by UVic faculty, but there is a need for clarity and clear pathways for faculty to best engage with these as teaching resources. Faculty who had not previously worked with us said they were unclear how to approach the gallery for collaboration. Some did not see Legacy programming as relevant to their teaching and could not imagine how Legacy resources could be integrated into their lesson plans. In response to these comments, we will review our communications plan and incorporate ideas and strategies expressed by faculty to increase collaboration opportunities and awareness regarding how to use our resources.

ACTION ITEM	TIMELINE	STAFF
Review Legacy communications as it relates to faculty engagement: - Increase clarity - Provide examples of previous collaborations - Optimize timing of messaging - Provide varied communications media - Review contact lists	Short-term (0-6 months)	Content review – CACP Timing and delivery – CEC
Increase in-person connection with faculty - Arrange to attend faculty and departmental meetings to share information, continue to develop connections and identify needs - Propose designated departmental contacts	Short-term (0-6 months) On-going	ACPC, Director

<p>Refine the exhibition proposal process for faculty.</p> <ul style="list-style-type: none">- Clarify the process and expectations- Make it readily available	<p>Short-term (0-6 months)</p>	<p>Document development – CC, D Communication - CEC</p>
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2. Provide resources and opportunities for on-campus and online engagement

Legacy Art Gallery's downtown location is the centre of our operations and provides considerable opportunities as well as barriers for faculty engagement. Arranging for classes to visit the gallery during class time can be a particular challenge; we heard from many respondents that it is nearly impossible for most students to fit off-campus visits into their timetables. However, faculty are interested in their students having access to Legacy exhibitions, collection and staff expertise. Increasing on-campus and online opportunities, and working with faculty to integrate Legacy resources with their teaching will provide greater access outside of the downtown gallery setting.

ACTION ITEM	TIMEFRAME	STAFF
<p>Increase on-campus and online presence where possible</p> <ul style="list-style-type: none"> - Indigenous Art on Campus tour (October 2020) - Online exhibition tours (July 2020) 	<p>Short-term (0-6 months)</p> <p>Ongoing</p>	<p>Develop and offer Indigenous Tours – ACIA</p> <p>Identify opportunities and faculty investment – CACP</p> <p>Communications – CEC</p>
<p>Explore new programming opportunities related to art on campus</p>	<p>Long term (1-2 years)</p> <p>Ongoing</p>	<p>CACP, CC, GT</p>
<p>Consider new approaches to implement class curatorial projects on campus (Legacy Maltwood) and online</p> <ul style="list-style-type: none"> - Review Legacy Maltwood programming schedule to consider class projects - Explore feasibility of digital and pop-up spaces on campus that allow for more flexible time frames for class curatorial projects 	<p>Long-term (1-2 years)</p> <p>Ongoing</p>	<p>ACPC with CC</p>
<p>Review current workshop offerings</p> <ul style="list-style-type: none"> - Identify workshop topics for students and faculty to build professional skills, arts awareness and connections to Legacy programming and professional skills 	<p>Mid-term (6m-1 year)</p>	<p>Identify whether workshops meet our mandate – CACP,D</p> <p>Consultation and identify topics of interest – CACP</p> <p>Develop workshops – all staff in with CACP</p>

3. Identify new opportunities for interdisciplinary approaches to programming and events in our downtown location.

Faculty we spoke with said that Legacy is a sought-after venue for events and presentations due to its prime location in downtown Victoria. However, faculty expressed a lack of clarity around our role as a UVic venue, and a desire to see more events highlighting the creative work being done at UVic. They were also interested in more opportunities for students to see themselves in a working gallery and to engage with artists. In consultation with faculty and students, we will determine how we can leverage our downtown venue and continue to make space for public programming related to UVic research and engagement. This will provide greater access to the gallery for members of UVic and greater access to UVic research for the broader community.

Due to the current hold on in-person events at UVic, these actions are necessarily longterm. During review, online alternatives to programming may be considered.

ACTION ITEM	TIMEFRAME	STAFF
<p>Review and clarify Legacy venue rental guidelines in the context of the mandate, programming needs, Legacy staffing and faculty interests.</p>	<p>Long-term (1-2 years)</p>	<p>CEC/D with Legacy staff</p>
<p>Explore programming partnerships with faculty to integrate more teaching and research mobilization opportunities into Legacy programs - Continue to consult with departments to identify programs that both benefit from downtown location and compliment Legacy’s mandate create learning opportunities for students and public.</p>	<p>Long-term (1-2 years) Ongoing</p>	<p>CACP</p>
<p>Continue to provide opportunities for students to engage with contemporary artists. - Highlight contemporary art as a tool for interdisciplinary research and teaching. - Continue to explore and provide connections between practicing artists and UVic research and teaching eg. To Fish artist videos (Sept 2020);</p>	<p>Long-term (1-2 year) Ongoing</p>	<p>CACP</p>

Artists Mentoring Emerging Artists Program (Oct 2020)		
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4. Create more opportunities to access and engage with our art collection as a teaching and research resource.

Legacy has a rich and varied art collection with approximately 18,000 objects. Our conversations revealed that faculty engagement with our collection is hindered by the difficulty of searching and navigating the large size and scope of the collection on our current online database. Faculty told us that use of the collection can be increased by providing clear pathways to themes and highlights, access to images of objects, and resources for teaching with objects.

ACTION ITEM	TIMEFRAME	STAFF
<p>Create pathways to assist faculty in using the collection for teaching and research.</p> <ul style="list-style-type: none"> - Curate online groupings or mini-exhibitions that feature collection strengths eg. Pacific Northwest Coast, Baskets, Asian, Arts and Crafts, Pavelic, Victoria Artists, Indigenous Art on Campus - Include teaching resources and images where possible. - Develop a workshop on how to use Legacy’s New Collection Database 	<p>Mid-term (6m–1 year)</p> <p>On-going</p>	<p>Identify collection strengths and groupings – CC</p> <p>Mini-exhibition sites and packages – CC and CACP with student staff</p> <p>Database workshop - CMSC</p>
<p>Identify collection areas where faculty research could strengthen our records.</p> <ul style="list-style-type: none"> - Collaborate with faculty to identify specific research opportunities. 	<p>Mid-term (6m-1 year)</p> <p>On-going</p>	<p>Identify areas for research – CC and CMSC</p> <p>Communicate with faculty – CACP and CC</p>
<p>Share Legacy’s work toward decolonizing museums through our communications and programming.</p> <ul style="list-style-type: none"> - Topics include decolonizing museum collections and information systems, reconsidering our relationships to objects in our care, and issues and concerns around collecting practices. 	<p>Long-term (1-2 years)</p> <p>On-going</p>	<p>CEC and CACP in collaboration with collections/all staff</p>

APPENDIX 1 - Survey Questions

The goals of this assessment are to understand how UVic faculty currently use Legacy's collection, exhibitions, programming and workshop opportunities in their teaching, and to determine how to improve relevance and engagement to better serve the faculty of UVic. This will take 45 – 60 min.

Engagement/using Legacy

1. Can you tell us about your role/what you do?
2. How have you used Legacy in your research and/or teaching?
(ex: interaction with collection, collaborated on exhibit or program, booked a workshop, class visit to the gallery, included an exhibition in a class assignment)
3. Based on these experiences, what does Legacy do well?
4. What do you see as weaknesses or challenges facing Legacy's engagement with UVic faculty and students?

Relevance

5. How could our programming and exhibitions be more useful to your research/teaching? In a perfect world, how would Legacy support your teaching?
6. Our mandate is to offer exhibitions and programs that encourage dialogue around issues that matter. Are there any topics you teach that you would be interested in seeing in a future exhibition?
7. How can we better serve students, and get them more involved?
8. Do you have any ideas for new programs at Legacy? In particular, in the context of how COVID-19 is changing the ways we work, how can Legacy support your teaching in new ways?
9. Do you use the Maltwood exhibition space (on campus at the Mearns Centre – McPherson Library) in your teaching/research? Can you imagine how this space could work better for you?

Survey Question cont'd

Communication

10. Over the past few years, we've been working on expanding our communications through an education newsletter, sending posters to faculty, campus digital signs, and social media. Are any of these working for you? Ideally, how would you want us to communicate with you?

11. We are developing a campus Indigenous art tour to teach about the territory UVic is on, using the art on campus. We will offer to lead this tour as part of classes and will be developing an on-line self-guided tour. In what way would either of these resources be of interest to you in your teaching?

12. Is there anyone else you think we should talk to?

APPENDIX 2 - Faculty Exhibition Ideas List

Social change/activism

- Exploring the youth/student perspective of protest movements
- Local protest movements, engaging with government
- Settler decolonization and the role of settlers, rethinking settler relationships with land and Indigenous peoples
- The concept of “land back”, rights to land and sovereignty to land
- Activist art and land protection
- Social transformation through art

Governance/politics

- Destruction of Art
- Local history and political movements
- Spanish role in colonization through art
- Democratic process

Indigenous worldview

- Contemporary global Indigenous issues
- Local identity as form of resistance
- Better understanding of legal and political histories
- Understanding history of Canadian oppression and how it impacts learning today
- Gender and feminism
- Decolonizing digital technologies
- Ways of thinking about art collecting and collections; responsibility to objects, reciprocity

Pandemic

- Effect on urban design
- Social aspects
- Disaster and security

Climate change

- Sustainability, 7 generations

People/Social issues

- Women’s role in economy, representations of economy
- Geography of sex work in old Victoria
- Diversity and human variation
- Transcultural movement
- Infant and child development
- Anti-poverty work
- Immigration and movement
- Issues of incarceration

APPENDIX 3 - Workshop/Programming Ideas

Suggestions from faculty survey

- How to use artwork in Indigenous education beyond replication/appropriation
- Workshops with artists, connecting classes with artists in exhibitions (DC)
- Visual arts:
 - Workshops/classes with the gallery and/or with visiting artists
- Installing and lighting, tech installation issues
- Curation/curatorial intent – (*Lorilee – why do you want to curate, different ways we curate, collaboration, Indigenous curating*)
- Artist process – hearing from artists being shown
- Operating a gallery
- Ways collections are considered, especially Indigenous collections (CN) – (*relates to how we curate*)
- Objects and oral tradition (CN) (*relates to curating*)
- Providing resources for using/analyzing visual materials in teaching (RPG) – language classes
- Working with classes to curate exhibitions, creating new pedagogical opportunities (CJ)
- Panel discussion about working with Indigenous collections – Program not workshop

Suggestions from staff in response to Survey (July 7, 2020)

- Curating (art exhibitions for academic use)
- Working w collections
- Writing for the public
- Teaching with objects/through art (are these all available on-line?)
- How to use our database
- A workshop (series?) for Visual Arts students that introduces them to what we do as an academic gallery
- Using our collection/critical lens on the collection and database
- Contributing to Issues that Matter through your art
- The Gallery as a site of Activism
- Roger: Technical Aspects of Installing exhibitions