

**VICTORIA UNIVERSITY OF WELLINGTON  
ART COLLECTION**

**Development Strategy 2017-2020**

Victoria University of Wellington Art Collection is a representative collection of recent New Zealand art for the benefit of staff, students and the wider public. This document sets out the development strategy for the Collection for the next three years. It builds on the Collection Development Strategy last updated in 2010 and should be read in conjunction with the AAG Collection Development Policy.

Collection development objectives for 2017-2020 are as follows:

1. To strengthen the representation of women artists in the collection.
2. To strengthen the representation of Maori artists in the collection.
3. To strengthen the representation of Pasifika artists in the collection.
4. To recognise the increasing diversity and fluidity of artistic identity and the fact that many New Zealand artists may not be resident in New Zealand and reflect this in the acquisition programme.
5. To keep abreast with art as it develops new forms, understanding their special usefulness as a teaching tool in a university context.
6. To continue to develop photography as a collection focus, building depth in the representation of key artists and rounding out across a range of approaches to the medium.
7. To identify major artists not yet represented in the collection (from the 1960s to the present) using this to connect with collectors and seek gifts and bequests to build support for the collection and enhance its quality and national significance.
8. To use the exhibition programme as a means to deepen knowledge about specific artists and to build on the good faith generated by working with them to acquire works in a timely, cost-effective and focused fashion.
9. On an occasional basis, to commission works that invite artists to respond to the university in some way.

10. To work with the University to provide advice and to manage the commissioning of art works as part of its new building and renovation programmes, ensuring that advice is sought in a timely way so that art can be integrated at an early stage in any new development.
11. To investigate ways to secure works on long-term loan for the Collection.
12. To review the collection and identify works that are not able to be exhibited for reasons of poor quality or damage that would cost more than the work is worth to restore and to instigate a plan for their potential deaccession.