

DRAFT Policy Document

UCT Works of Art Collection

Curatorial Policy

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POLICY NAME	UCT Works of Art Collection Curatorial Policy
DATE APPROVED	<b>Senate approved PC04/2025</b>
DATE EFFECTIVE FROM	
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<p>UCT REFERENCE DOCUMENTS:</p>	<p>UCT Works of Art Committee Terms of Reference (under revision)</p> <p><a href="https://www.uct.ac.za/downloads/email/Artworks_Report_to_Council.Feb2017.pdf">https://www.uct.ac.za/downloads/email/Artworks_Report_to_Council.Feb2017.pdf</a></p> <p><a href="https://uct.ac.za/sites/default/files/content_migration/uct_ac_za/39/files/Policy_Collection_and_Heritage_Stewardship_2021.pdf">https://uct.ac.za/sites/default/files/content_migration/uct_ac_za/39/files/Policy_Collection_and_Heritage_Stewardship_2021.pdf</a></p> <p><a href="https://www.news.uct.ac.za/images/userfiles/files/publications/UCT_Vision_2030.pdf">https://www.news.uct.ac.za/images/userfiles/files/publications/UCT_Vision_2030.pdf</a></p> <p><a href="https://uct.ac.za/sites/default/files/content_migration/uct_ac_za/39/files/UCT_Statement_of_Values_2016-12-10.pdf">https://uct.ac.za/sites/default/files/content_migration/uct_ac_za/39/files/UCT_Statement_of_Values_2016-12-10.pdf</a></p> <p><a href="https://uct.ac.za/sites/default/files/media/documents/uct_ac_za/39/OIC_Policy_Anti-Racism_June2022.pdf">https://uct.ac.za/sites/default/files/media/documents/uct_ac_za/39/OIC_Policy_Anti-Racism_June2022.pdf</a></p> <p><a href="https://uct.ac.za/sites/default/files/content_migration/uct_ac_za/39/files/DIS_Policy_Disability_December-2021.pdf">https://uct.ac.za/sites/default/files/content_migration/uct_ac_za/39/files/DIS_Policy_Disability_December-2021.pdf</a></p> <p><a href="https://uct.ac.za/sites/default/files/content_migration/uct_ac_za/39/files/Policy_Inclusivity_Sexual_Orientation_December2017.pdf">https://uct.ac.za/sites/default/files/content_migration/uct_ac_za/39/files/Policy_Inclusivity_Sexual_Orientation_December2017.pdf</a></p> <p><a href="https://uct.ac.za/sites/default/files/content_migration/uct_ac_za/39/files/Student-Mental-Health-Policy.pdf">https://uct.ac.za/sites/default/files/content_migration/uct_ac_za/39/files/Student-Mental-Health-Policy.pdf</a></p> <p><a href="https://www.politicsweb.co.za/opinion/why-some-artworks-have-been-pulled-from-display--u">https://www.politicsweb.co.za/opinion/why-some-artworks-have-been-pulled-from-display--u</a></p> <p><a href="https://www.ru.ac.za/media/rhodesuniversity/content/equityandinstitutionalculture/images/Report_of_the_Visual_Representation,_Arts_and_Culture_Task_Team..pdf">https://www.ru.ac.za/media/rhodesuniversity/content/equityandinstitutionalculture/images/Report_of_the_Visual_Representation,_Arts_and_Culture_Task_Team..pdf</a></p> <p><a href="https://www.news.uct.ac.za/article/-2022-11-04-place-and-space-language-names-symbols-artwork-and-identity">https://www.news.uct.ac.za/article/-2022-11-04-place-and-space-language-names-symbols-artwork-and-identity</a></p>
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	<p><a href="https://www.news.uct.ac.za/features/teachingandlearning/-article/2022-09-22-heritage-day-ucts-art-curators-aim-for-representative-researchable-collection">https://www.news.uct.ac.za/features/teachingandlearning/-article/2022-09-22-heritage-day-ucts-art-curators-aim-for-representative-researchable-collection</a></p> <p><a href="https://uct.ac.za/explore-uct-transformation/transformation-overview">https://uct.ac.za/explore-uct-transformation/transformation-overview</a></p> <p><a href="https://uct.ac.za/explore-uct-transformation/place-and-space">https://uct.ac.za/explore-uct-transformation/place-and-space</a></p> <p><a href="https://uct.ac.za/sites/default/files/content_migration/uct_ac_za/39/files/Policy_Conflict_Disclosure_Interest_2014-12.pdf">https://uct.ac.za/sites/default/files/content_migration/uct_ac_za/39/files/Policy_Conflict_Disclosure_Interest_2014-12.pdf</a></p> <p><a href="https://www.uct.ac.za/downloads/email/ArtworksTaskTeam_March2016_n.pdf">https://www.uct.ac.za/downloads/email/ArtworksTaskTeam_March2016_n.pdf</a></p>
CROSS REFERENCES	<p><a href="https://uir.unisa.ac.za/bitstream/handle/10500/29452/dissertation_darries_ms.pdf?sequence=1&amp;isAllowed=y">https://uir.unisa.ac.za/bitstream/handle/10500/29452/dissertation_darries_ms.pdf?sequence=1&amp;isAllowed=y</a></p> <p><a href="https://www.ru.ac.za/media/rhodesuniversity/content/equityandinstitutionalculture/images/Report_of_the_Visual_Representation,_Arts_and_Culture_Task_Team..pdf">https://www.ru.ac.za/media/rhodesuniversity/content/equityandinstitutionalculture/images/Report_of_the_Visual_Representation,_Arts_and_Culture_Task_Team..pdf</a></p> <p>Wits Academic Collections Policy (not available online)</p> <p><a href="https://icom.museum/en/resources/standards-guidelines/code-of-ethics/#:~:text=The%20ICOM%20Code%20of%20Ethics,by%20the%20international%20museum%20.">https://icom.museum/en/resources/standards-guidelines/code-of-ethics/#:~:text=The%20ICOM%20Code%20of%20Ethics,by%20the%20international%20museum%20.</a></p> <p><a href="https://www.satelliteprojects.org.au/artists/curatorial-policy">https://www.satelliteprojects.org.au/artists/curatorial-policy</a></p>

<p>AIMS:</p>	<p>The Works of Art Committee's (WOAC) Terms of Reference mandate it to “promote the display of the collection through engaged curation” and to “contribute to an inclusive heritage expression for the University.” This Curatorial Policy sets out the parameters of how to achieve this.</p> <p>The WOAC Curatorial Policy lays out principles intended to ensure that the UCT Art Collection is used for: supporting and enhancing the University of Cape Town's Vision and Mission, contributing to transformation, creating a culture of inclusivity at the university, and using the collection and its resources for teaching, learning, and exhibiting in a sustainable manner.</p> <p>UCT Vision 2030 notes that transformation and social engagement “must be present in all strategic choices at all levels in order to be effective” (Vision 2030, 5). This document especially details modes of curation that WOAC will follow to realize this transformation driven, socially engaged vision. It also takes guidance from Vision 2030 that calls for an “innovative” and “engaged curriculum” which enables UCT students to “have ready access to the skills and knowledge required to exercise their sense of social citizenship in the creation of a sustainable and regenerative world” (Vision 2030, 12).</p> <p>The WOAC Curatorial Policy guides curators, WOAC members and stakeholders in making curatorial decisions about the use of artworks in the UCT Art collection, the conceptual, immaterial works or activist interventions, as well as artworks or projects that are incorporated into the WOAC programme without being accessioned into the UCT Art Collection.</p> <p>WOAC aims to include as many voices as possible and hence to engage with and commission curators, artists, performers, writers and other creatives to propose, produce and co-produce projects with and for the UCT Art Collection. This policy guides individual students, staff, stakeholders or collectives that want to work with WOAC.</p> <p>The policy also guides the WOAC in its response to and responsibility for artworks on the University of Cape Town campuses that are produced, displayed, bought or commissioned without WOAC input, whether through a formal process of acquisition and curation, or through activist interventions.</p> <p>This policy sets the grounds for transparent, ethical and responsible curatorial practices at UCT.</p>
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SCOPE:	<p>The scope of this policy covers all:</p> <ul style="list-style-type: none"> <li>• Artworks, whether material or immaterial, including performative and electronic artworks, accessioned into the UCT Art Collection, and whether displayed in physical spaces or in digital spaces.</li> <li>• Projects initiated and managed by the WOAC</li> <li>• Artworks on University of Cape Town campuses that are produced, displayed, bought or commissioned without WOAC input.</li> </ul>
BACKGROUND TO THE CURATORIAL POLICY:	<p>The origins of the UCT Art Collection can be traced to the 1920s when the university received bequests of artwork from Frederick Charles Kolbe. The collection was formalised in 1978, at which point it came to be referred to as the UCT Works of Art Collection (UCT Art Collection). This collection was managed without a guiding document on curatorial approaches and principles, other than the WOAC's Terms of Reference.</p>

	<p>Recommendations that the Artwork Task Team<sup>1</sup> made to Council in the wake of the #RhodesMustFall movement helped to re-shape thinking about UCT's art collection, and the work of the committee. It is therefore important to see the #RMF movement, and the consequent Artworks Task team Report, as catalysts that called for re-envisioning of artworks at UCT. The subsequent 2016 events such as #Shackville were similarly significant and reanimated new conversations about the UCT Art Collection. As stated in the Vision 2030 document, "2015–2017 [...] forced the university to engage critically with its colonial history, its current identity, its culture, its relationship to society and its location in Afrika" (Vision 2030, 6).</p> <p>The Artworks Task Team Report to Council in 2017 stipulated the need for a considered and contextually sensitive curatorial policy" to guide the WOAC in its decision making. An interim guiding document was drafted by the WOAC in March 2018.</p> <p>Subsequently, in 2024, the WOAC drew up this policy, which was ratified by UCT Senate on &gt;&gt;&gt;&gt;&gt;&gt; [TO BE COMPLETED ONCE APPROVED].</p> <p>The reference to an <u>active</u> and considered curatorial policy in the article Update from the VC's Desk' dated 11 April 2016 (<a href="https://www.news.uct.ac.za/images/archive/releases/2016/11-04-2016_Removal_UCT_Artworks.pdf">https://www.news.uct.ac.za/images/archive/releases/2016/11-04-2016_Removal_UCT_Artworks.pdf</a>) implies ongoing revision and adjustment to changing landscapes at UCT, and hence this policy is seen as only the first version of what might be further future versions of the curatorial policy.</p>
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<sup>1</sup> Precipitated by the removal of the Cecil John Rhodes's statue in 2015 and broader transformation imperatives, the University of Cape Town's Council set up the Artworks Task Team. The Council Artworks Task Team was set up in September 2015, and mandated, amongst others things, to conduct or commission an audit, an assessment and an analysis of statues, plaques and artworks on campus that may be seen to recognize or celebrate colonial oppressors and/or which may be offensive or controversial. The aim of the Artworks Task Team, as well as other Task Teams set up in the same period, as expressed in the terms of reference, was to deal with transformation issues giving attention to questions of inclusivity and the University's location in an African context as the basis of its work.  
[https://www.uct.ac.za/downloads/email/ArtworksTaskTeam\\_March2016\\_n.pdf](https://www.uct.ac.za/downloads/email/ArtworksTaskTeam_March2016_n.pdf), p1)

TERMS & DEFINITIONS:	<ul style="list-style-type: none"> <li>• Curator: means a staff member or consultant who is a specialist in the arts and who manages, conducts research, provides information, h, and designs curatorial projects.</li> <li>• Non-WOAC work – Artworks displayed on campus that are independently acquired and are not accessioned into the UCT Art Collection database.</li> <li>• Exhibition: means a temporary or permanent presentation of collection items together with information within a unifying theme for the purpose of education and interest of visitors.</li> <li>• Loan: means the transfer of collection items for a fixed temporary period without transfer of ownership.</li> <li>• Public: means all users or potential users of the collections, including students, learners, educators, children, adults, researchers, volunteers, media, institutions, donors, sponsors, etc.</li> <li>• Artworks or art: Original creative work. Can include decorative arts, design objects, immaterial art, activist art interventions or cultural artifacts</li> <li>• Decoloniality: A process made up of “everyday acts of resurgence” that “sets out to change the order of the world” (Fanon, 1963:36),<sup>20</sup> regenerate indigenous or local knowledges, epistemologies, and ways of life which are always adapting, creating and moving forward. (Corntassel, 2012) – please see <a href="https://www.news.uct.ac.za/article/-2020-09-28-decolonisation-in-the-context-of-vision-2030">https://www.news.uct.ac.za/article/-2020-09-28-decolonisation-in-the-context-of-vision-2030</a> for a fuller definition in terms of UCT’s Vision 2030</li> <li>• Redress: Redress is promoted because of how legislated racial discrimination impacted and still impacts lives. Redress implies acknowledging, amending and reforming past and current unfairness, injustice and imbalance. For further clarity on the methodology WOAC uses to work towards redress, please see the section on ‘Parameters around decisions on works that will be displayed and hosted’ on page 9 of this document.</li> <li>• Public space: All exterior and interior spaces, enclosed or not. These include but are not limited to spaces such as sidewalks, plazas, green spaces, corridors and building walls as well as interior spaces including hallways, lobbies, stairways, parking garages, sports and recreational facilities. Whilst most offices at the university can also be understood to be public spaces, due to resource constraints they are not included in the definition of the university’s ‘Public Space’ as defined in this policy, unless they are the offices of Executives.</li> <li>• WOAC: The WOAC Terms of Reference lay out how the committee is constituted and operates.</li> <li>• Sub-Committees: Sub-Committees focus on specific areas identified by the committee and consist of members of the WOAC that have been nominated by the committee for inclusion.</li> </ul>
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	<ul style="list-style-type: none"> <li>• In this policy the words ‘Works’, ‘Art’, Artworks are used interchangeably to describe any artistic creation or intervention, whether material or immaterial, and whether created by an individual or collective generally socially recognised as an artist, or not.</li> <li>• In this policy the phrase ‘Curatorial Projects’ includes exhibitions, performances, workshops or events that combine in a highly considered meaningful and purposeful way the Works and / or intellectual property of one or more artists or contributors</li> </ul>
WOAC MISSION	<p>Located in a leading university in Africa, the UCT Works of Art Collection displays artwork on all UCT campuses. We thus celebrate the cultural diversity of its location and of the people in the city, province and region by promoting a vibrant visual arts presence on campus. The artworks are displayed to create an inclusive and diverse visual and symbolic landscape at UCT. The collection serves as a rich resource for transformative teaching and learning, and research to be shared by communities in and around the university. Furthermore, the collection serves as a brand-differentiator for UCT.</p> <p>WOAC understands this collection as a catalyst for discussion and a springboard for interrogating wider social and cultural issues within the university and beyond.</p> <p>WOAC should always endeavour to demonstrate leadership on teaching and learning innovation, transformation, inclusion and social justice through all its Curatorial Projects.</p>
WOAC ETHICS:	<p>In developing, managing and promoting Curatorial Projects, the WOAC adheres to the following principles, which are consistent with the university’s mission, vision and strategic plan:</p> <ul style="list-style-type: none"> <li>• Engaged, ethical, responsible and responsive curating</li> <li>• Integrity and transparency</li> <li>• Inclusiveness</li> <li>• Just and equitable collection planning</li> </ul> <p>In light of these principles, WOAC will</p> <ul style="list-style-type: none"> <li>• Provide public access to the UCT Art Collection</li> <li>• Demonstrate leadership in transformation, inclusivity and social justice</li> <li>• Contribute to teaching and learning and research by encouraging the use of curatorial projects for pedagogical and discursive use</li> <li>• Support and demonstrate leadership in curriculum innovation transformation, inclusivity and social justice.</li> <li>• Take accountability, and ensure that projects linked to the UCT Art Collection represent the</li> </ul>



	<p>diversity, relevance and/ or excellence of African and South African- focused curation, fine and creative arts</p> <ul style="list-style-type: none"> <li>• WOAC will maintain circulation of artworks on campus in accordance with the values expressed in this document and to ensure relevance</li> <li>•</li> <li>• Ensure that public funds and donor funds are used as efficiently and effectively as possible</li> <li>• Provide opportunity for public engagement, expression, participation and feedback</li> <li>• Endeavour to include multilingual and braille communication</li> <li>• Guard against any conflict of interest</li> <li>• WOAC will carefully consider and weigh up any funding or collaboration with external parties whose work or approach runs counter to the principles laid out in this policy.</li> </ul>
CURATORIAL OBJECTIVES – TRANSFORMATION AND INSTITUTIONAL CULTURE.	<p>In all its Curatorial Projects, WOAC must endeavour to:</p> <ul style="list-style-type: none"> <li>• Through the UCT Art Collection, its curation and aligned events, support the university’s vision and objectives as outlined in the UCT Mission Statement and Vision 2030 documents.</li> <li>• Contribute to an inclusive, decolonial and diverse institutional culture and character that offers a unique experience of the University.</li> <li>• Contribute to transformative, Africa-centric knowledge production, understanding and dissemination.</li> <li>• Develop an excellent art collection that is made accessible to engage visitors and the wider University community through exhibitions, seminars, lectures</li> <li>• Raise visibility of African artists and makers</li> </ul>
CURATORIAL OBJECTIVES - TEACHING AND LEARNING AND RESEARCH	<p>The UCT Vision 2030 document (p7) defines the core responsibilities of the university thus:</p> <p>‘[a]s a university, UCT by definition has two fundamental responsibilities: to cultivate and nurture the capabilities of the younger generation for them to become leaders in different spheres of life, and to provide the conditions for academics to produce research that broadens our understanding of the social and natural worlds and the relationship between them.’</p>

	<p>Artworks are products of scholarly and intellectual engagement., WOAC curatorial projects will therefore enhance ways in which artworks can be seen and used as educational teaching and learning resources and resources for UCT to generate research. The collections especially lend themselves to interdisciplinary and multidisciplinary curriculum and pedagogical innovations that emphasize key life-skills of emotional intelligence, creativity, critical thinking and cognitive flexibility (as mentioned as teaching and learning goals in UCT's Vision 2030 document), as well as deep observation, interpretation, and multi-faceted communication. WOAC will encourage and create new research through supporting, championing and commissioning of artists. Additionally, WOAC will allow access to the collection and provenance data for scholarship and research linked to the Collection.</p>
<p>PARAMETERS AROUND DECISIONS ON WORKS THAT WILL BE DISPLAYED OR HOSTED</p>	<p>It is incumbent on WOAC to ensure that all curatorial choices promote, support and enhance the Vision and Mission of UCT, especially as laid out in the Vision 2030 document.</p> <p>WOAC must acknowledge the important role it plays in creating and shaping UCT' s symbolic landscape. The symbolic landscape of UCT consists of public sites and WOAC is tasked with reshaping such public sites in line with the ethos of Vision 2030.</p> <p>The symbolic landscape of UCT also extends beyond physical sites to include signage, brochures, websites, online material, workshops, performance and other interactions. Where they relate directly to WOAC Work, WOAC is tasked with reshaping such aspects of UCT's symbolic landscape in line with the ethos of Vision 2030.</p> <p>WOAC must have transformation at UCT as the guiding principle in its curatorial projects. This is in line with the recommendations of the Artworks Task Team, which states that artworks and symbols must play an essential role in the transformation of the University.</p> <p>The definition of transformation at UCT is given in the Transformation Overview website at <a href="https://uct.ac.za/explore-uct-transformation/transformation-overview">https://uct.ac.za/explore-uct-transformation/transformation-overview</a>. This spells out that: 'the transformation process at the University of Cape Town (UCT) involves all its staff and students in an endeavour to make the institution inclusive and reflective of South Africa's demographic profile and to make it a place where everyone can work together with pride and a sense of belonging, to uphold our position as Africa's top university.'</p> <p>As such, WOAC projects embrace a decolonial approach with curatorial projects that offer strong responses to South Africa and UCT's colonial and apartheid history and legacy and contribute to unsettling</p>

	<p>Eurocentric frames of reference. WOAC's curatorial projects seek to foreground marginalised and neglected histories, memories and practices. In its curatorial projects, WOAC should actively include underrepresented artists and voices, giving priority to works that amplify overshadowed narratives.</p> <p>The university may, through the WOAC, commission artworks, symbols and portraits that celebrate especially previously neglected important events in its history.</p> <p>Additionally, in relation to WOAC's curatorial projects, this requires the inclusion of alternative aesthetics to allow for unconventional reading of the past and challenge neutrality of the archive.</p>
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	<p>In line with a decolonial approach, WOAC must focus on Africa-centric curatorial conversations, and must focus on approaches that reflect and speak to the university's location in the Western Cape, in South Africa, and on the African continent.</p> <p>WOAC accepts that artwork exists in ever-shifting social contexts with shifting understandings by members of the campus community of what can be considered culturally, religiously, or politically offensive. Whilst offence of individual sensibilities may under circumstances be unavoidable, WOAC must as a guiding principle continuously re-evaluate existing and new curations to ensure that the unintended cumulative effect of the works chosen for display, and their juxtapositions, are not perpetuating, promoting or condoning cultural, religious, political or other offence.</p> <p>In doing so, members of the WOAC need to remain cognisant of diverse social contexts and concerns.</p> <p>WOAC needs to engage with members of the UCT Campus and UCT stakeholders to be able to adequately learn from, understand and reflect the social contexts of the university community.</p> <p>WOAC also needs to engage with and draw on external curators, art historians, artists and other publics in order to stay informed as a committee, and to broaden the conversation around art and social context within UCT. To this end, the WOAC may invite proposals for works or curatorial projects aimed at achieving redress and balance.</p> <p>WOAC will ensure that WOAC curations cumulatively represent the country's different communities. This should be in terms of topics and concerns addressed and reflected, as well as in terms of artists represented.</p>
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	<p>Whilst WOAC strives for broad representation in its work, it acknowledges that within the context of South Africa and the university's historical context, such representation relies not only on inclusivity but also redress. The curatorial choices WOAC makes, both in terms of which work to display, external curators to engage, as well as the juxtaposition of these works, should thus strive to promote and support redress.</p> <p>As a starting point for redress, the WOAC must at a minimum ensure its curatorial projects affirm dignity and acknowledge the contributions and experiences of those who have been historically marginalised.</p> <p>The university at this stage exhibits and hosts works in an open gallery context, where 'audiences' do not choose to be confronted by the work, but unavoidably are confronted by the work as it is placed in everyday public spaces on campus. WOAC acknowledges that this 'open gallery' context limits the possibilities for meaningful contextualisation and explication. For this reason, for each proposed curatorial project, the WOAC must carefully consider whether the project can be adequately explicated and contextualised within the public gallery spaces available at the university.</p> <p>Where WOAC deems that a curatorial project cannot be adequately contextualised and explicated within the constraints of an 'open gallery', WOAC must either re-plan the exhibition or hosting to be within a gallery or space where works are engaged with by choice, or must reject the curatorial project.</p> <p>Given the restrictions outlined above, WOAC should continue to champion for a dedicated gallery space on campus, including the possibility of repurposing existing unused social spaces on campus for this purpose.</p> <p>WOAC curatorial projects do not seek to echo and/or directly relate to aspects of particular disciplines taught in spaces used for hosting the project. Rather, in line with Vision 2030's understanding of curricula at the university (2023, 12f), the emphasis regardless of department should be on socially engaged curatorial projects which "call [...] for creative thinking [..and] interdisciplinary [subjects]", "using inter-, multi- and transdisciplinary approaches"</p>
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<p>PARAMETERS AROUND DECISIONS ON WHERE WORKS WILL BE DISPLAYED OR HOSTED</p>	<p>To ensure public access, works from the UCT Art Collection will be where possible on display in university sites and are available for such display in the following order of priority:</p> <ol style="list-style-type: none"> <li>1. Display in a future gallery or museum</li> <li>2. Display in key public areas of the University (eg Council Rooms, Chancellery, UCT Libraries, Campus Reception areas)</li> <li>3. Display in high footfall sites on the University campuses</li> <li>4. Display in other public sites on the University campuses</li> <li>5. Display in offices of Executives</li> </ol> <p>Historically, certain works have been associated with a particular campus, school or organisational unit, and due consideration of the provenance of a work of art will be given.</p> <p>Where WOAC agrees that an artwork will be installed in a private office, WOAC will have minimal involvement with the choice of the works to be installed, provided that they are not overtly problematic and contrary to the ethos spelled out in this policy.</p> <p>The siting of WOAC curatorial project that are not based on material objects, such as activations, workshops and events not linked to exhibited work, will follow the same order of priority as above.</p> <p>The WOAC must install artworks only in spaces that can meet or near-meet generally accepted professional standards applicable to the display of the object, based on the artwork's insurance value. The WOA Collection includes high-value works, which should only be displayed in venues with 24-hour high security and acceptable environmental control.</p> <p>The WOAC supports and is willing to actively engage around any future GLAM strategy at UCT, and strongly encourages the establishment of a future dedicated art museum at UCT.</p>
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SUBMISSION OF PROPOSALS FOR CURATORIAL PROJECTS	<p>Proposals / recommendations for Curatorial Projects may be made to the Curatorial Sub Committee by any member of the UCT staff or student body, provided that any conflicts of interest are mentioned in writing to the Chair and Curator of WOAC. Additionally, and in line with UCT's Conflict of Interest Policy, payment for UCT staff and students has to be first approved by Council.</p> <p>The WOAC has in the past preferentially commissioned curatorial projects by UCT curators/ artists or curators/ artists affiliated with UCT. The result was that the acquisition pattern and profile reflected the racial composition of the art school and its graduates. The WOAC is not encouraged to preferentially work with UCT curators /artists linked to UCT, unless doing so will also meet the other criteria set out in this policy.</p> <p>Proposals / recommendations for curatorial projects may be made to the Curatorial Sub Committee by any person or entity external to UCT, provided that any conflicts of interest are mentioned in writing to the Chair and Curator of WOAC. Such proposals should be emailed to <a href="mailto:woac@uct.ac.za">woac@uct.ac.za</a>.</p> <p>The WOAC encourages a wide understanding of creative work and hence encourages proposals that include performance, live art, video, or other immaterial expressions.</p>
ENGAGEMENT WITH IMMEDIATE STAKEHOLDERS RE WORKS AND PROJECTS	<p>The WOAC Curatorial Sub-Committee must consider all submitted proposals and has the right to reject any proposals for any reasons it considers important, provided these reasons are in line with this policy.</p> <p>All internal and external WOAC curatorial projects are expected to be in full compliance with this policy, with applicable laws and regulations governing the transfer and movement of cultural properties, and with the ICOM Code of Ethics around the display of sensitive objects.</p> <p>The WOAC under some circumstances reserves the right to not give feedback on why a proposal was not accepted.</p> <p>The WOAC, when approving a curatorial project, will bear in mind the management and resource implications of accepting the curatorial projects.</p> <p>The WOA Curatorial Sub-Committee must inform the WOAC quarterly of accepted curatorial projects,</p>
ADDRESSING	The University may, through the WOAC, commission artworks, symbols and portraits that celebrate

NON WOAC WORK AT UCT	<p>important events in its history. This may form part of the institution's broader heritage strategy. However, this must not take away the rights of individual departments and faculties in making their own acquisitions and commissions of the same</p> <p>Works of art which are not part of the UCT Art Collection, but which are owned by units of the University, are assets of the University. The organisational unit deemed to own such works will be responsible for good management of the works and for maintaining an appropriate record of such assets.</p> <p>The display of privately owned works of art and works of art belonging to organisational units which are not recognised as being a part of the UCT Art Collection will be the responsibility of the individual owner or unit.</p> <p>Where capacity allows, WOAC is willing to in good faith give guidance to any unit or department considering the acquisition or display of artwork.</p> <p>Where departments retrospectively want the artworks they acquired to become part of the UCT Art Collection, the acceptance of these artworks into the UCT Art Collection will go through the same acquisitions process as outlined above.</p>
NON WOAC WORK AT UCT – INTERVENTIONS ON CAMPUS	<p>Interventions that can be seen as art interventions are part of expression on the University of Cape Town campuses. Art interventions and installations tend to be unofficial, often challenging sedimented hierarchies. WOAC recognises the creative egalitarian impulse that frequently underlies these interventions. The WOAC also recognises that such interventionist artistic expressions do not fall within the ambit of the committee.</p> <ol style="list-style-type: none"> <li>1. Guidelines and context <p>The committee understands that from time-to-time interventionist initiatives could benefit from contextual and artistic input, guidance or discussion. As such the WOAC will make itself available where requested by creators, to provide such input, guidance or discussion. WOAC will use online resources to provide a context and awareness of support available.</p> <p>The WOAC will also provide online guidance that creators may want to consider.</p> </li> <li>2. Record-Keeping:</li> </ol>



	<p>The committee will on an ad hoc basis keep basic and rudimentary records of non-WOAC installations on campus where the committee is aware of such installations. If information is shared with the committee by creators or third parties, then WOAC will similarly keep this information on file. These records are understood as an insufficient and interim solution until the University has a more comprehensive way of recording and archiving the intangible heritage that these interventions represent.</p> <p>3. Timeframes for removal of installations:  WOAC will support and encourage UCT to communicate through various channels that installations will have to be removed when the installations have lost their physical integrity to the extent that they are no longer communicating the message that they conveyed when first installed, or communicating another message that was subsequently added to the original installation. Where the installations emerged as a result of student initiatives, WOAC in consultation with the SRC could flag which installations should be removed. The SRC or WOAC may follow up with Maintenance to get such installations removed.</p> <p>Where WOAC wants the activist intervention artworks to be accessioned into the collection, the acceptance of such an acquisition into the collection will go through the same acquisitions process as outlined above.</p>
GUIDELINES FOR COMMUNICATION	<p>All WOAC curatorial projects must be accompanied by texts and/ or labels that inform viewers and participants that:</p> <ol style="list-style-type: none"> <li>1. The curatorial project is a WOAC initiative</li> <li>2. What the mandate and principles of WOAC are</li> <li>3. Where more information on WOAC can be obtained via the WOAC website and social media</li> <li>4. How WOAC can be contacted</li> <li>5. Information on individual artworks and / or artists biographical information</li> </ol> <p>Members of the WOAC Communications Sub-Committee will engage with UCT News Department and UCT Libraries' Marketing Manager to encourage the wider publishing of information about WOAC curatorial projects.</p> <p>Members of the WOAC Communications Sub-Committee will explore ways of using digital resources to expand the reach of WOAC curatorial projects, including making information on all larger curatorial projects available on the UCT Art Collection website and UCT Art Collection social media.</p>

GUIDELINES FOR LOANS OUT	<p>Works of art from the UCT Art Collection may be available for temporary exhibition loans not organised by WOAC, whether within the University or beyond the University. Such loans are subject to the stipulations in the UCT Heritage Stewardship Policy, and subject to the borrower's signing the WOAC Loan Agreement Form, or a loan agreement form approved by UCT Risk Office</p> <p>Such loans can only be agreed to by the Chair of WOAC under guidance from the WOAC Curator and, where relevant, guidance from the WOAC Curatorial Sub-Committee. The full WOAC committee will be informed of loans during quarterly meetings.</p> <p>WOAC must ensure that projects the artworks are lent to are in line with the principles laid out in this policy.</p> <p>WOAC must ensure that the absence from campus of the work during the loan period will not unduly negatively impact the use, appreciation and impact of art at UCT.</p> <p>Collection loan requests will be made through the Curator, who will in turn engage with the Chair and, where relevant, select committee members to consider and address such requests.</p>
THE CURATOR AND COLLECTIONS MANAGER	<p>The UCT Works of Art Curator and Collections Manager is responsible for conceiving, curating, designing, planning and managing exhibitions and events, while being attentive to the principles laid out in this policy.</p> <p>The UCT Works of Art Curator and Collections Manager should include the WOAC Curatorial Sub-Committee in the decision-making processes around conceiving and curating exhibitions.</p> <p>Where external participants conceive and curate exhibitions and events for the WOAC, the Curator will be the main point of contact and will ensure that the external participants are aware of and honour the principles laid out in this policy. Additionally, the WOAC Curator will assist external participants in the conceiving, curating, designing, planning and managing of exhibitions and events.</p>

	<p>The WOAC Curator should include stakeholders in UCT departments and units that will house the exhibitions and events and the WOAC Curator should guide these UCT departments and units to ensure the projects realised in their spaces are in line with the principles of this policy.</p> <p>The WOAC Curator must foster collaborations with faculties, departments and units at all UCT campuses to ensure relevance, inclusivity, innovative pedagogic strategies, and scholarly development in line with the principles of this policy.</p> <p>The WOAC Curator must quarterly report to the WOAC on all larger curatorial projects.</p>
THE COMMITTEE AND CHAIR	<p>Where possible, individual members of the WOAC Curatorial Sub-Committee will be involved in conceptualising and curating exhibitions and events. The WOAC Curatorial Sub-Committee will also be actively involved in looking for possibilities – whether exhibitions or events by non-WOAC curators or learning practitioners that UCT could host, or highlighting possible themes or concerns that WOAC exhibitions and events should address.</p> <p>In cases of urgency, where this urgency does not allow for the committee to be informed and invited to give feedback, the Chair may make decisions on behalf of the committee.</p>
SENATE AND COUNCIL	<p>WOAC will annually via the Chair report to the Senate and Council on all larger curatorial projects.</p>
LIBRARIES	<p>WOAC's relation to UCT Libraries is spelled out in the MOA between UCT Libraries and the WOAC, signed 21 August 2023.</p> <p>As a structure that falls under UCT Libraries, WOAC embraces the collective vision of an integrated cultural and knowledge hub that is dynamic, transformed, diverse, and inclusive, encompassing UCT's books, art, films, periodical and various archives.</p>

	<p>As a part of UCT Libraries, WOAC curatorial projects should consider the significance of conservation, archiving and information stewardship.</p> <p>The WOAC supports and is willing to actively engage around and support a future GLAM strategy at UCT, and strongly encourages the establishment of a future dedicated art museum at UCT.</p>
PROCEDURES AND DISPUTE RESOLUTION	<p>See Collections Management and Procedures Document (pending),</p> <p>The Collections Management and Procedures Document outlines day-to-day management practices, including acquisitions, deaccessioning, inventories, conservation, and restoration. This document also spells out how the UCT Works of Art Collection is managed in accordance with the UCT Policy for Collection and Heritage Stewardship, whose purpose is to “identify collections within UCT to ensure their proper management, stewardship, and to identify and sustain UCT’s heritage footprint” (page 1).</p>