

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	
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LAST UPDTAED	
AUTHORISED BY	

<p>UCT REFERENCE DOCUMENTS:</p>	<p>UCT Works of Art Committee Terms of Reference</p> <p>https://www.uct.ac.za/downloads/email/Artworks_Report_to_Council.Feb2017.pdf</p> <p>https://uct.ac.za/sites/default/files/content_migration/uct_ac_za/39/files/Policy_Collection_and_Heritage_Stewardship_2021.pdf</p> <p>https://www.news.uct.ac.za/images/userfiles/files/publications/UCT_Vision_2030.pdf</p> <p>https://uct.ac.za/sites/default/files/content_migration/uct_ac_za/39/files/UCT_Statement_of_Values_2016-12-10.pdf</p> <p>https://uct.ac.za/sites/default/files/media/documents/uct_ac_za/39/OIC_Policy_Anti-Racism_June2022.pdf</p> <p>https://uct.ac.za/sites/default/files/content_migration/uct_ac_za/39/files/DIS_Policy_Disability_December-2021.pdf</p> <p>https://uct.ac.za/sites/default/files/content_migration/uct_ac_za/39/files/Policy_Inclusivity_Sexual_Orientation_December2017.pdf</p> <p>https://uct.ac.za/sites/default/files/content_migration/uct_ac_za/39/files/Student-Mental-Health-Policy.pdf</p> <p>https://www.politicsweb.co.za/opinion/why-some-artworks-have-been-pulled-from-display--u [look for original document]</p> <p>https://www.ru.ac.za/media/rhodesuniversity/content/equityandinstitutionalculture/images/Report_of_the_Visual_Representation_,_Arts_and_Culture_Task_Team..pdf</p> <p>https://www.news.uct.ac.za/article/-2022-11-04-place-and-space-language-names-symbols-artwork-and-identity</p>
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	<p>https://www.news.uct.ac.za/features/teachingandlearning/-article/2022-09-22-heritage-day-ucts-art-curators-aim-for-representative-researchable-collection</p> <p>https://uct.ac.za/explore-uct-transformation/transformation-overview</p> <p>https://uct.ac.za/explore-uct-transformation/place-and-space</p> <p>https://uct.ac.za/sites/default/files/content_migration/uct_ac_za/39/files/Policy_Conflict_Disclosure_Interest_2014-12.pdf</p>
CROSS REFERENCES	<p>https://uir.unisa.ac.za/bitstream/handle/10500/29452/dissertation_darries_ms.pdf?sequence=1&isAllowed=y</p> <p>https://www.ru.ac.za/media/rhodesuniversity/content/equityandinstitutionalculture/images/Report_of_the_Visual_Representation_-_Arts_and_Culture_Task_Team..pdf</p> <p>Wits Academic Collections Policy (not available online)</p> <p>https://icom.museum/en/resources/standards-guidelines/code-of-ethics/#:~:text=The%20ICOM%20Code%20of%20Ethics,by%20the%20international%20museum%20community.</p> <p>https://www.satelliteprojects.org.au/artists/curatorial-policy</p>
AIMS:	<p>The WOA Committee (WOAC) Terms of Reference mandate the WOAC 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 UCT WOA Collection Curatorial Policy lays out principles intended to ensure that the UCT WOA Collection is used for: supporting and enhancing the University of Cape Town’s Vision and Mission, and specifically Vision 2030, contributing to transformation, creating a culture of inclusivity at the university,</p>

	<p>and the use of the collection and its resources for education, research, conservation, preservation, and or exhibition purposes in a sustainable manner.</p> <p>The UCT Vision 2030 document states of UCT that “transformation and social engagement were regarded as the cross-cutting elements of our ethos; they must be present in all strategic choices at all levels in order to be effective. (vision 2030 p5). This document thus sets out how the UCT WOA Collection should be curated to ensure that these cross-cutting elements of the UCT ethos are present.</p> <p>The UCT WOA Collection Curatorial Policy guides curators, WOAC members and stakeholders in the curatorial choices made around the use of objects in the collection, curatorial choices around conceptual, immaterial works or activist interventions in the UCT WOA Collection, as well as curatorial choices around artwork or projects that are incorporated into the WOA programme without drawing on or being accessioned into the UCT WOA Collection.</p> <p>The WOAC aims to include as many voices as possible and hence to engage with and commission curators, artist, performers, writers and other creatives to propose, produce and co-produce projects with and for the UCT WOA 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 were produced, displayed, bought or commissioned without WOAC input, whether through a formal process of acquisition and curation, or through activist interventions. .</p> <p>By writing and making available this policy the Committee overseeing the UCT WOA Collection hopes to make its curatorial processes transparent for university students, staff and stakeholders, artists, audiences and collaborators. In this, the policy acknowledges that the workings of WOAC have been largely re-active, and this policy and the making available of it should be seen as a desire by WOAC to be proactive.</p>
SCOPE:	The scope of this policy covers all:

	<ul style="list-style-type: none"> • Artworks, whether material or immaterial, accessioned into the UCT WOA Collection • Projects realised under the instruction of the WOAC • Guidance to the WOAC re: responses to, and responsibility for, artworks on the University of Cape Town campus that were produced, displayed, bought or commissioned without WOAC input
<p>BACKGROUND TO THE CURATORIAL POLICY:</p>	<p>The UCT WOA Collection had its genesis in the 1920s with bequests and donations of artwork to UCT. The collection was formalised in the 1980s, at which point it started being referred to as the UCT Works of Art Collection (UCT WOA Collection). This collection was managed without a guiding document on curatorial approaches and principles, other than the WOAC's Terms of Reference.</p> <p>WOAC was re-shaped by the recommendations made to Council by the Artwork Task Team, which was set up in October 2015 and was largely shaped by the events around the #RhodesMustFall (#RMF) movement at the University of Cape Town. It is therefore important to see the #RMF movement as a catalyst that called into question a re-envisioning of artworks at UCT. Subsequently, the 2016 events around #Shackville were similarly significant and have reanimated new conversations and put a spotlight on the UCT WOA 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” (2023, p6).</p> <p>The Artworks Task Team Report to Council (February 2017), as adopted by Council, stipulated the need for a “considered and contextually sensitive curatorial policy” (2017, p3) 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 >>>>>> [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 (https://www.news.uct.ac.za/images/archive/releases/2016/11-04-2016_Removal_UCT_Artworks.pdf) 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>

<p>TERMS & DEFINITIONS:</p>	<ul style="list-style-type: none"> • Policy: A policy is a concise formal statement of principles which indicate how the University will act in a particular area of its operation. It provides members of the University with the approved way of operating in relation to a particular matter. • Curator: means a staff member or consultant who is a specialist in a field of study and who manages, provides information, does research, and designs projects • Non-WOA work – Artworks on campus and independently acquired artworks that are not artworks accessioned into the UCT WOA Collection database. • 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 • Loan: means the transfer of collection items for a fixed temporary period without transfer of ownership. • Public: means all users or potential users of the collections, including students, learners, educators, children, adults, researchers, volunteers, media, institutions, donors, sponsors, etc. • Artworks or art: Original creative work. Can include decorative arts, design objects, immaterial art, activist art interventions or cultural artifacts • Decoloniality: A process that “sets out to change the order of the world” (Fanon, 1963:36) and made up of “everyday acts of resurgence” that regenerate indigenous or local knowledges, epistemologies, and ways of life which are always adapting, creating and moving forward. (Corntassel, 2012) – please see https://www.news.uct.ac.za/article/-2020-09-28-decolonisation-in-the-context-of-vision-2030 for a fuller definition in terms of UCT’s Vision 2030 • 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 8 of this document. • Public space: All exterior and interior spaces, enclosed or not, with the exception of personal office space. 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. • WOA Committee (WOAC): The WOAC Terms of Reference lay out how the committee is constituted and operates. • 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.

	<ul style="list-style-type: none"> • In this policy the word ‘Works’ is used 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. • 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
WOAC MISSION	<p>Located in a leading university in Africa, the UCT Works of Art Collection celebrates 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 collection is an inspiring and transformative resource for research and scholarship, shared by communities in and around the university.</p> <p>WOAC understands this collection as a starting point 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 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"> • Provide public access to the UCT WOA Collection • Demonstrate leadership in transformation, inclusivity and social justice • Lead in education and researching platforms by encouraging the use of curatorial projects for pedagogical and discursive use • Take on accountability in ensure that projects linked to the UCT WOA Collection are representative of the diversity, relevance and/ or excellence of African and South African-focused curation, and fine and creative arts • Pro-actively remove artworks that no longer represent the principles WOAC stands for • Ensure that public funds and donor funds are used as efficiently and effectively as possible • Provide opportunity for public engagement, expression, participation and feedback • Endeavour to include multi-lingual and braille communication • Demonstrate leadership in transformation, inclusivity and social justice. • All WOAC members will guard against any position that will place them in a conflict of interest

	<ul style="list-style-type: none"> • 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.
CURATORIAL OBJECTIVES	<p>In all its Curatorial Project WOAC must endeavour to achieve:</p> <ul style="list-style-type: none"> • Through the UCT WOA Collection, its curation and aligned events, support the university’s vision and objectives as outlined in the UCT Mission Statement and Vision 2030 documents. • Contribute to an inclusive and diverse institutional culture and character that offers a unique experience of the University. • Contribute objectives of the University with regards to transformation, decolonising and inclusivity • Demonstrate pro-active leadership on transformation, inclusion and social justice at the University and beyond • Contribute to transformative, Africa-centric knowledge production, understanding and consumption • Contribute to teaching and learning • Create an environment conducive to learning • Develop an excellent art collection that is made accessible to engage visitors and the wider University community through exhibitions, seminars, lectures • Raise visibility of artists and makers
PARAMETERS AROUND DECISIONS ON WORKS THAT WILL BE DISPLAYED OR HOSTED	<p>WOAC must acknowledge the important role it plays in creating and shaping UCT’s symbolic landscape, and hence it is incumbent on WOAC to ensure that all curatorial choices made promote, support and enhance the Vision and Mission of UCT, especially as laid out in the Vision 2030 document.</p> <p>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>

WOAC, in line with its Terms of Reference, must have transformation at UCT as the guiding principle in all 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.

The definition of transformation at UCT is given in the Transformation Overview website at <https://uct.ac.za/explore-uct-transformation/transformation-overview>. 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.”

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 Eurocentric frames of reference. Curatorial projects should guide toward the dismantling of normative paradigms that privilege certain ways of knowing, seeing and curation over others.

In relation to WOAC’s curatorial projects, this requires the foregrounding of marginalised and neglected histories, memories and practices. In its curatorial projects, WOAC should actively seek out underrepresented artists and voices, giving priority to works that amplify narratives and perspectives often marginalised in mainstream spaces.

The university may, through the WOAC, commission artworks, symbols and portraits that celebrate especially previously neglected important events in its history.

Additionally, in relation to WOAC’s curatorial projects, this requires Include alternative aesthetics to allow for unconventional reading of the past and challenge neutrality of the archive.

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.

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 understood unavoidable, the 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.

In doing so, members of the WOAC need to ongoingly remain cognisant of, stay abreast with, and educate itself about social contexts and concerns.

WOAC needs to engage with members of the UCT Campus and UCT stakeholders to be able to adequately learn from, understand, engage with and reflect the social contexts of the university community.

WOAC also needs to engage with and draw on external curators, art historians, artist 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.

WOAC will ensure that cumulatively all WOAC curations reflect a balanced representivity. This should be in terms of topics and concerns addressed and reflected, as well as in terms of artists represented.

Similarly, WOAC will strive to equally reflect a balanced representivity in individual WOAC curatorial projects.

Whilst WOAC strives for broad representivity in its work, it acknowledges that within the context of South Africa's and the university's historical context, such representivity relies not only on inclusivity, but also on 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.

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.

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.

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.

The UCT Vision 2030 document (2023, p7) defines the core responsibilities of the university thus:

"[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." Works are products of scholarly and intellectual engagement, and especially so within a context of a university, and, as such, WOAC curatorial projects should enhance the possibilities of artworks to be seen and used as educational resources and resources for UCT to generate research.

WOAC may present curatorial projects that relate to knowledge production in disciplines and fields taught and researched at the university, especially where requested to do so by departments and building users.

	<p>The WOAC is, however, under no obligation to present curatorial projects which echo and relate to the discipline taught in a space that will be used for the hosting of a curatorial project. Rather, in line with Vision 2030’s understanding of curricula at the university (2023, p12f), 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>
<p>PARAMETERS AROUND DECISIONS ON WHERE WORKS WILL BE DISPLAYED OR HOSTED</p>	<p>To ensure public access, works from the UCT WOA 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"> 1. Display in a future gallery or museum 2. Display in key public areas of the University (eg Council Rooms, Chancellery, UCT Libraries, Campus Reception areas) 3. Display in high footfall sites on the University campuses 4. Display in other public sites on the University campuses 5. Display in private offices of Executives <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 by being contra to the ethos spelled out in this policy.</p> <p>The siting of WOAC curatorial prsoject 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>
<p>SUBMISSION OF PROPOSALS FOR CURATORIAL PROJECTS</p>	<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 met 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 woac@uct.ac.za.</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>

	<p>The WOA 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 WOA 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 is under no obligation to 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>
<p>HOW WOAC WILL ENGAGE WITH IMMEDIATE STAKEHOLDERS RE WORKS AND PROJECTS</p>	<p>WOAC will structure its projects to include open consultative processes and discussions that include, encourage and incorporate the different voices on the UCT campus.</p> <p>Where WOAC is instructed to remove artwork from sites where building users consider the works offensive, WOAC will as a first measure remove the work and then make every attempt to create a constructive, engaged dialogue around questions and concerns raised about the works. The decision to re-install such works should only be reached in consultation with building users and must involve a close scrutiny of how works can be better curated, contextualised and explicated to ensure better acceptance.</p>
<p>NON WOA WORK AT UCT - HOW WOAC ENGAGES AND PROCESSES</p>	<p>WOAC accepts that this policy does not extend to the art collection of individual departments and units, However this policy can be used as a guide for the commissioning, purchasing and display of works throughout the UCT context.</p>

<p>AROUND SUCH WORKS</p>	<p>The University may, through the WOAC, commission artworks, symbols and portraits that celebrate 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 WOA 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 WOA 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 WOA Collection, the acceptance of these artworks into the UCT WOA Collection will go through the same acquisitions process as outlined above.</p>
<p>NON WOA WORK AT UCT – INTERVENTIONS ON CAMPUS</p>	<p>Interventions that can be seen as art interventions are part of expression on the University of Cape Town campuses. The nature of these installations tends to be unofficial, anti-authoritarian and non-hierarchical. WOAC recognises the nature of these interventions as such. The WOAC recognises that any such interventionist artistic expression does not fall within the ambit of the committee.</p> <ol style="list-style-type: none"> 1. Guidelines and context <p>The committee nonetheless understands that from time to time such 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> 2. Record-Keeping:

	<p>The committee will on an ad hoc basis keep basic and rudimentary records of non-WOA 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. WOAC in consultation with the SRC could flag which installations should be removed. WOAC and 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>
<p>GUIDELINES FOR COMMUNICATION</p>	<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"> 1. The curatorial project is a WOAC initiative 2. What the mandate and principles of WOAC are 3. Where more information on WOAC can be obtained via the WOAC website and social media 4. How WOAC can be contacted 5. Information on individual artworks and / or artists biographical information <p>Members of the WOA 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 WOA 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 WOA Collection website and UCT WOA Collection social media.</p>

<p>GUIDELINES FOR LOANS OUT</p>	<p>Works of art from the UCT WOA 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 WOA Curator and, where relevant, guidance from the WOA 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>
<p>THE CURATOR AND COLLECTIONS MANAGER</p>	<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 WOA 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 WOA Curator will assist external participants in the conceiving, curating, designing, planning and managing of exhibitions and events.</p>

	<p>The WOA Curator should include stakeholders in UCT departments and units that will house the exhibitions and events and the WOA 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 WOA 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 WOA Curator must quarterly report to the WOAC on all larger curatorial projects.</p>
THE COMMITTEE AND CHAIR	<p>Where possible, individual members of the WOA Curatorial Sub-Committee will be involved in conceptualising and curating exhibitions and events. The WOA Curatorial Sub-Committee will also be actively involved in looking for possibilities – whether exhibitions or events by non-WOAC curators 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 the behalf of the committee.</p>
SENATE AND COUNCIL	<p>WOAC will annually via the Chair report to 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 knowledge production, teaching and learning.</p> <p>The WOAC supports and is willing to actively engage around any and supports a future GLAM strategy at UCT, and strongly encourages the establishment of a future dedicated art museum at UCT.</p>
PROCEEDURES AND DISPUTE RESOLUTION	See Practice Document (pending)