

ART ACQUISITION POLICY OF THE UNIVERSITY OF SOUTH AFRICA
(UNISA) ART GALLERY DURING AND AFTER APARTHEID: A CRITICAL
ANALYSIS

by

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Submitted in accordance with the requirements for the degree of

DOCTOR OF PHILOSOPHY

in the subject of

ART

at the

UNIVERSITY OF SOUTH AFRICA

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JUNE 2019

DECLARATION

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I declare that “Art acquisition policy of the University of South Africa (Unisa) Art Gallery during and after apartheid: a critical analysis” is my own unaided work, and that all the sources that I have used or quoted have been indicated and acknowledged by means of complete references.

I further declare that I submitted the thesis/dissertation to originality checking software and that it falls within the accepted requirements for originality.

I further declare that I have not previously submitted this work, or part of it, for examination at Unisa for another qualification or at any other higher education institution.


.....

Signature

BW Mkhonza

.....21 April 2020.....

Date

SUMMARY

Title:

Art acquisition policy of the University of South Africa (Unisa) Art Gallery during and after apartheid: a critical analysis

Summary:

In the thesis, I critically examine the art acquisition policy of the Unisa Art Gallery (UAG) during and after apartheid in South Africa. The Unisa Art Gallery acquisition policy (UAGAP) is investigated against the transformation imperatives as informed by national policies on arts and culture. I take the view that the process of art acquisition does not exist outside of the sociopolitical discourse. Although the thesis is registered in the subject of Art History, the research adopts a multidisciplinary approach as it straddles the domains of visual art and cultural policy. Therefore, its focus on acquisition policy requires a combination of methodologies that can accommodate the intended research objectives.

The study is based on the hypothesis that the collecting of art and acquisition policies are still untransformed from the Eurocentric paradigm of thought. I adopt Afrocentricity and decoloniality as theoretical frames of analysis. University museums are public cultural institutions, and the South African Constitution guarantees the right to culture. Therefore, the reluctance of public institutions to uphold the imperatives demonstrates a level of resistance to transformation.

In the study, I investigate circumstances that influence the positive or negative way the UAGAP seemingly responds to the socio-economic and political imperatives of national policies in post-apartheid South Africa. Data analysis shows that there is no explicit relation between the White Paper on Arts, Culture and Heritage (WPACH) (DAC 1996) and the UAGAP. Another finding is that artworks collected in the past were mainly informed by epistemologies which were predominantly Eurocentric, whereby especially the black society has little or no say in the development of university museum policies. Lastly, the perception of arts practitioners is that the pace of transformation of university art collection policies is slow. The findings give rise to a recommendation that government should go beyond “the arms-length approach” (Deacon 2010) in the transformation of arts institutions, and intervene. Another recommendation is that unless the government White Papers are translated into law, they will continue to be ignored by public institutions.

List of key terms:

Acquisition policy; Afrocentricity; art acquisitions; cultural policy; decoloniality; discourse analysis; social transformation; university art collections.

NGAMAFUPHI

Isihloko:

Umgomo omayelana nokutholwa komsebenzi wobuciko kwisikhungo Sombukiso Wobuciko saseNyuvesi yaseNingizimu Afrika ngesikhathi sombuso wengcindezelo nangemuva kwesikhathi sombuso wengcindezelo: Uhlaziyo olunqala (*Art acquisition policy of the University of South Africa (Unisa) Art Gallery during and after apartheid: a critical analysis*)

Ngamafuphi:

Kule thesisi, ngiphenya ngendlela egxekayo ukutholakala komsebenzi wobuciko. Umgomo omayelana nokutholwa komsebenzi wobuciko kwisikhungo Sombukiso Wobuciko saseNyuvesi yaseNingizimu Africa (*Unisa Art Gallery*) ngesikhathi sombuso wengcindezelo nangemuva kwesikhathi sombuso wengcindezelo eNingizimu Africa. Umgomo omayelana nokutholakala kwemisebenzi yobuciko yesikhungo Sombukiso Wobuciko eNyuvesi yaseNingizimu Africa uphenywa kubhekwe kwezinto ezinhle ezilethwa yizinguquko njengoba lokhu kugunyazwa yimigomo yezwe kwezobuciko kanye namasiko. Ngithatha umbono othi uhlelo lwezokutholakala kobuciko alwenzeki ngaphandle kwemithelela yezenhlalakahle yabantu kwezepolitiki. Yize ithesisi ibhaliswe kwisifundo soMlando weZobuciko, ucwaningo lwamukela indlela equkethe izifundo eziningi njengoba le thesisi ifinyelela emikhakheni yomsebenzi wobuciko obukwayo kanye nakumgomo wosiko. Ngakho-ke, impokophelo yale thesisi kumgomo wokutholakala komsebenzi wobuciko ifuna inhlanganyela yezindlela zokuhlaziya ezingaxuba phakathi izinhloso zocwaningo eziqondiwe.

Ucwaningo lususelwa kwihayiphothesisi/isihlambiselelo esithi imigomo emayelana nokuqoqwa kwemisebenzi yobuciko kanye nokutholakala kwemisebenzi yobuciko ayikaguquki kwizimpande zemibono yaseNtshonalanga/yaseYurophu. Ngamukela imibono egxile kubu-Afrika nemibono eqeda ubukoloni njengezinhlaka zemibono yokuhlaziya. Izikhungo zokugcina amagugu asenyuvesi zingamaziko wamasiko omphakathi, kanti uMthethosisekelo waseNingizimu Afrika unikeza ilungelo lokwenza usiko. Ngakho-ke, ukuba manqikanqika kwamaziko ombuso ukuphakamisa ubuhle bamasiko ngokuhlukahlukana kwawo njengokomgomo kukhombisa izinga lokunqaba ushintsho.

Kulolu cwaningo, ngiphenya izimo ezinomthelela phezu kwendlela enhle noma embi uhlelo lwe-UAGAP elibonakala libheka ngayo nezindaba ezimayelana nenhlalakahle yabantu kwezomnotho nakwezepolitiki, ezindabeni zemigomo yezwe esikhathi sangemuva kombuso wengcindezelo eNingizimu Africa. Ukuhlaziywa kwedatha kukhombisa ukuthi abukho ubudlelwane obubonakalayo phakathi kwe-*White Paper* kwezoBuciko, ezamaSiko kanye nama-Gugu (WPACH) (DAC 1996) kanye nohlelo lwe-UAGAP. Okunye okutholakele ukuthi imisebenzi yobuciko eqoqwe esikhathini esedlule beyincike kakhulu kuma-ephistemoloji ebegxile kwingqubo yase-Yurophu/yaseNtshonalanga, kanti-ke, umphakathi ompisholo ikakhulu akukho nokuncane noma akukho ongakukhuluma mayelana nemigomo yokuthuthukiswa kwezikhungo zokugcina ubuciko bamagugu. Okokugcina, umqondo wabasebenzi kwezobuciko uthi izinhlelo zezingquko zemigomo yokuqoqwa kwemisebenzi yobuciko emanyuvesi zihamba ngonyawo lonwabu. Ulwazi olutholakele kucwaningo

luphakamisa isinqumo sokuthi uhulumeni kufanele asebenze ngomgomo owodwa “*the arms-length approach*” (Deacon 2010) kuhlelo lwezinguquko kumaziko obuciko, bese angenelele. Esinye isinqumo ukuthi ngaphandle kokuthi ama-*White Paper* kahulumeni ashicilelwe abe wumthetho, amaziko ombuso azoqhubeka nokuwashaya indiva.

Uhlu lwamagama asemqoka:

Umgomo wokuthola; Okunezimpawu zobu-Afrika, ukutholakala komsebenzi wobuciko; umgomo wezamasiko; uhlelo lokuqeda ubukoloni; ukuhlaziywa kwesifundo; uhlelo lokuguqula umphakathi; Uhlu lwemisebenzi yobuciko eqoqiwe.

TSHOBOKANYO

Setlhogo:

Pholisi ya phitlhelelo ya botsweretshi ya Lefelo la Botsweretshi la Yunibesiti ya Aforika Borwa (Unisa) ka nako ya, le morago ga tlaolele: Tokololo e e sekasekang

Tshobokanyo:

Mo polelotheong eno, ke thatlhobile pholisi ya phitlhelelo ya botsweretshi ya Lefelo la Botsweretshi la Unisa (UAG) ka tsela ya tshekatsheko ka nako ya, le morago ga tlaolele mo Aforikaborwa. Pholisi ya phitlhelelo ya Lefelo la Botsweretshi ya Unisa (UAGAP) e batlisisiwa e bapisitswe le ditlhokego tsa phetogo jaaka di kaelwa ke dipholisi tsa bosetšhaba tsa botsweretshi le setso. Ke akanya gore tirego ya phitlhelelo ya botsweretshi ga e diragale kwa ntle ga puisano ya politiki ya loago. Le fa e le gore polelotheo e kwadisitswe mo setlhogong sa Hisetori ya Botsweretshi, patlisiso e tsaya boitlhagiso jwa melebomentsi jaaka fa e paraletse mo mefameng ya botsweretshi jwa pono le pholisi ya setso. Ka jalo, go tota ga yona pholisi ya phitlhelelo go tlhoka motswako wa mekgwa e e ka amogelang maikemisetso a patlisiso a a lebeletsweng.

Thutopatlisiso e ikaegile ka tshitshinyo ya gore dipholisi tsa kokoanyo le phitlhelelo ya botsweretshi di sa ntse di sa fetoga go tswa mo mogopolong wa setso sa Yuropa. Ke tsaya boikaego jwa Aforika le tloso ya bokoloniale jaaka letlhomeso la tiori la tokololo. Dimusiamo tsa diyunibesiti ke ditheo tsa setso tsa

setšhaba, mme Molaotheo wa Aforikaborwa o sireletsa tshwanelo ya setso. Ka jalo, go belaela ga ditheo tsa setšhaba go tswelletsa ditlhokego go bontsha go kgaratlha kgatlhanong le diphetogo.

Mo thutopatlisisong, ke batlisisa mabaka a a tlhotlheletsang mokgwa o o siameng gongwe o o sa siamang o go lebegang e kete UAGAP e tsibogela ka ona ditlhokego tsa ikonomiloago le sepolitiki tsa dipholisi tsa bosetšhaba tsa Aforikaborwa ya morago ga tlhaolele. Tokololo ya *data* e bontsha gore ga go na kgolagano e e tlhamaletseng magareng ga Pampiritshweu ya Botswana, Setso le Ngwaoboswa (WPACH) (DAC 1996) le UAGAP. Phitlhelelo e nngwe ke ya gore ditiro tsa botswana tse di kokoantsweng mo nakong e e fetileng di ne di ikaegile bogolosegolo ka diepisetemoloji tse di neng di na le pheketso e kgolo ya setso sa Yuropa, moo tota setšhaba sa bantsho se nang le tshwaelo e e seng kalo gongwe se se na tshwaelo epe mo go tlhamiweng ga dipholisi tsa dimusiamo tsa diyunibesiti. Kwa bokhutlong, kakanyo ya badiragatsi ba botswana ke gore kgato ya diphetogo ya dipholisi tsa kokoanyo ya botswana jwa diyunibesiti e bonya. Diphitlhelelo di baka katlenegiso ya gore puso e tshwanetse go dira go feta “molebo o o sa gateleleng taolo gongwe tekanyetso” (Deacon 2010) mo diphetogong tsa ditheo tsa botswana, mme e tsereganye. Katlenegiso e nngwe ke ya gore kwa ntle ga gore Dipampiritshweu tsa puso di fetolelwe go nna molao, ditheo tsa setšhaba di tlaa tswelela go di ikgatholosa.

Lenane la mareo a botlhokwa:

Pholisi ya phitlhelelo; Boikaego jwa Aforika; diphitlhelelo tsa botsweretshi;
pholisi ya setso; tloso ya bokoloniale; tokololo ya puisano; diphetogo tsa loago;
dikokoanyo tsa botsweretshi tsa diyunibesiti.

OPSOMMING

Titel:

Die kuns aankoopbeleid van die Universiteit van Suid-Afrika (Unisa) se kunsgalery tydens en ná apartheid: 'n kritiese ontleding

Opsomming:

In hierdie tesis ondersoek ek die kuns aankoopbeleid van die Unisa Kunsgalery (UKG) tydens en ná apartheid. Die kuns aankoopbeleid van die Unisa Kunsgalery (KABUKG) word volgens die nasionale transformasiebeleid oor kuns en kultuur beoordeel. Kuns aankope staan na my mening nie los van die sosiopolitieke diskoers nie. Ofskoon hierdie tesis onder die vak Kunstgeskiedenis ingeskryf is, word 'n multidissiplinêre benadering gevolg aangesien die navorsing die terrein van die visuele kunste en dié van kultuurbeleid bestryk. Om die navorsingsdoelwitte te behaal, is 'n kombinasie van metodologieë dus nodig.

Die studie berus op die hipotese dat die versameling van kunswerke en die aankoopbeleid steeds Eurosentries gerig is en nie getransformeer het nie. Ek neem Afrosentrisiteit en dekolonialiteit as teoretiese ontledingsraamwerke. Universiteitsmuseums is openbare kultuurinstellings en die Suid-Afrikaanse Grondwet waarborg burgers die reg op kultuur. Openbare instellings se onwilligheid om die opdragte uit te voer, dui op 'n weerstand teen transformasie.

Ek verken die omstandighede wat bepaal hoe die KABUKG ná apartheid op die sosioëkonomiese en politieke opdragte reageer. Die dataontleding toon dat daar tussen die Witskrif oor Kuns, Kultuur en Erfenis (WKKE) (DAC 1996) en die KABUKG geen verband bestaan nie. Voorts is bevind dat kunswerke wat in die verlede aangekoop is, oorwegend Eurosentries was. Buitendien het swart mense tans weinig of geen seggenskap in universiteite se museumbeleide. Ten slotte is die tempo waarteen universiteite se aankoopbeleide transformeer volgens kunspraktisyns uiters traag. Daarom word op grond van die bevindings aanbeveel dat die regering sy armlengtebenadering (Deacon 2019) tot die transformasie van kunsinstellings laat vaar, en ingryp. As witskrifte nie wet gemaak word nie, sal openbare instellings aanhou om hulle te ignoreer.

Sleutelbegrippe:

aankoopbeleid; Afrosentrisiteit; kuns aankope; kultuurbeleid; dekolonialiteit; diskoersontleding; sosiale transformasie; universiteitskunsversamelings.

DEDICATION

First and foremost, I dedicate this thesis to my parents.

My mother, Beauty Aliyah Celiwe Mkhonza, is a gifted teacher and a strong woman. She has shaped me and continues to contribute much to what I am and am able to achieve in life. Since the age of six, she instilled in me the love for art and learning and encouraged me to pursue my goals. Mother, thank you for being a wonderful mother and for affording me the opportunity to study Art.

I would like to thank my late father, Isaiah Mkhonza, who has passed on for being a loving and supportive father. He truly led by example and his wisdom and principles continue to guide me through life. Mhlungwane! Khathide! Malobiza! you are sincerely missed.

To my wife, Khanya, and our children, Bandile, Naledi, MisiZwi and Wangiwe: Thank you for allowing me time away to see this thesis through. Your words of encouragement and support kept me going during the difficult times.

To Africa and our ancestors: the project of re-humanising the “wretched of the earth” continues.

Above all, this labour of love is dedicated to the Creator of all, my GOD ALMIGHTY, to whom I owe my whole existence. May Your grace continue to guide and protect me!

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PREFACE

The aim of this research is to examine the extent to which the Unisa Art Gallery Art Acquisition Policy (hereinafter-abbreviated UAGAP) responds to South Africa's post-apartheid national political imperatives of social transformation encapsulated in the country's legislation.

In my view there is a general tendency among universities to craft their own individual policies outside existing national mandates. Worse still is that, when national guidelines do not exist, institutions tend to think that they are given *carte blanche* to pursue their own agendas. I argue that as a result, the national cohesion sought to remedy the legacy of the country's racial segregation is set aside. Furthermore, the lack of coalescence or convergence of various theoretical orientations globally in the cultural studies arena, especially the cultural policy division in which art acquisition policy is located, exacerbates the situation.

Through qualitative research methodology, the study makes several empirical enquiries in respect of the aforementioned. Among others, it appears that, although the South African government provides some policies on social transformation at institutions of higher learning, none are specific to arts and culture in general and especially to art acquisition policy. Arts and culture-specific national legislation is not only weak on art collecting but also does not link to nor pronounce on the subject of art acquisition policies at universities. Consequently, the structures are without benchmarks against which they could measure themselves.

In this context, although the research findings portray positive progress by the UAGAP in responding to post-apartheid political objectives of socio-economic transformation, some gaps were found to be clearly visible. Moreover, it appears that the UAGAP deficiencies are representative of other South African universities' art collections, some of which do not have an acquisition policy.

The study explores the complex phenomenon of historical exclusion from and, under- and misrepresentation of black South African artists in major national art collections. The objective is to investigate criteria and categories that are often at play in under- and misrepresentation of the previously disadvantaged groups, especially of black artists.

To this end, I review the art acquisition policy of the UAC which is included in Appendix 01. Appendix 02 research script was included to provide access and reference to the questions used in the interviews to collect data. Appendix 03 catalogue of artworks in the Unisa Art Collection (acquired 2009-2012), was included to show more examples of artworks in the collection. The catalogue also provides reference to my critique on the socio-political circumstances around the producers of artworks in the UAC; the medium of expression and its impact to policy.

I should like to acknowledge the following individuals and organisations:

- My thesis promoter, Dr Lebogang Lancelot Nawa, for his unwavering support during the preparation of this thesis. I am forever indebted to him for his patience, insights, guidance, inputs on cultural policy and constructive criticism. His dedication to excellence inspired me to extend myself to achieve more.
- My thesis co-promoter, Prof Bernadette Van Haute, for her caring ways, her soft, yet admirably purposeful drive and her patience. Her experience with the Unisa Art Collection and her nuanced approach to research were paramount to the realisation of this thesis.
- Mrs Magda Botha, for conducting the data transcription of research interviews from audio to text format. It is greatly appreciated.
- The University of South Africa, the Robin Aldwinckle Bursary and my Mkhonza family, for financial support. In addition, the financial assistance of the National Institute for the Humanities and Social Sciences, in collaboration with the South African Humanities Deans Association towards this research is hereby acknowledged. Opinions expressed, and conclusions arrived at are those of the author and are not necessarily to be attributed to the NIHSS and SAHUDA.
- All the participants who took time from their busy schedules to participate in the study through interviews and filling in the research script. I thank you for your participation.

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LIST OF ABBREVIATIONS

AAP	Art acquisition policy
ACTAG	Art Culture Task Group
AGC	Art gallery committee
ANC	African National Congress
CDA	Critical resource analysis
CHET	Centre for Higher Education Transformation
CPRC	Cultural Policy Review Commission
DA	Democratic Alliance
DA	Discourse analysis
DAC	Department of Arts and Culture
DAG	Durban Art Gallery
DBCAG	De Beers Centenary Art Gallery
DBET	Department of Basic Education and Training
DHET	Department of Higher Education and Training
DOE	Department of Education
EFF	Economic Freedom Fighters
FET	Further Education and Training
GEAR	Growth, employment, and redistribution
HC	Heritage Committee
HESA	Higher Education in South Africa
ICOM	International Council of Museums
ILF	Ifa-Lethu Foundation
JAG	Johannesburg Art Gallery
KZN	Kwa-Zulu Natal
MEC	Museum of Ethnology Collection
MOA	Memorandum of agreement

NCHE	National Commission on Higher Education
NDP	National Development Plan
NIHSS	National Institute for the Humanities and Social Sciences
OAM	Oliewenhuis Art Museum
OECD	Organisation for Economic Co-operation and Development
PAM	Pretoria Art Museum
RDP	Reconstruction and Development Programme
RU	Rhodes University
RWPACH	Revised White Paper on Arts, Culture and Heritage
SAHUDA	South African Humanities Deans Association
SANG	South African National Gallery
SCR	Sirayi Commission Report
TIC	Technical Intergovernmental Committee
UAC	Unisa Art Collection
UAG	Unisa Art Gallery
UAGAP	Unisa Art Gallery Acquisition Policy
UCT	University of Cape Town
UDUSA	Union of Democratic University Staff Association
UFH	University of Fort Hare
UFHAC	University of Fort Hare Art Collection
Unisa/UNISA	University of South Africa
UP	University of Pretoria
UPACP	University of Pretoria Art Collection Policy
USA	United States of America
WAM	Wits Art Museum
Wits	University of the Witwatersrand
WPACH	White Paper on Arts, Culture and Heritage

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CHAPTER 1

Introduction

1.1 INTRODUCTION

The purpose of this Chapter is to present empirical arguments for the entire study. It introduces the research problem by explaining the background to the study and a justification for the research. It also presents the research objectives and assumptions, as well as the research methodology and theoretical framework. The significance of the study and its limitations are also identified, and the contents of the various Chapters are outlined.

1.2 BACKGROUND TO THE STUDY

During the apartheid era in South Africa, the collection, exhibition and archiving of visual artworks by black South African artists was the exception rather than the rule. True to the segregatory nature of the apartheid doctrine, which generally regarded black South Africans as secondary citizens through exclusion from mainstream public discourse, black South African artists were side-lined, ignored or neglected in the production and consumption of the arts in general and in the context of this thesis especially in the fine arts. Art collection policies of museums and galleries followed this exclusion philosophy in the acquisition of artworks.

The complex phenomenon of historical exclusion from and under- and misrepresentation of black South African artists in major national art collections is a major concern. The existing collection policies and inventories still categorise artists based on old apartheid race distinctions, like “black self-taught artists” and

“township artists”. Often artists are misrepresented based on their age and race. For example, Gerard Sekoto is listed in many collection documents as a “black self-taught artist”. Yet, there is enough evidence to show that “Sekoto was trained indirectly at the Diocesan Teacher Training College near Polokwane from 1930 to 1934” (Sidogi 2011:25). Such distinctions, in certain cases, result in misrepresentation, and are in the end not sustainable. They also lead to a compromise in the expectation of academic and artistic qualities of artworks produced by such artists. Perhaps the most pertinent motivation here is the lack of policy development pertaining to the refinement of the acquisition process and clear criteria for the acquisition of artworks from black self-taught artists, since acquisition committees might prefer to acquire works produced by qualified, well-established and well-known white artists. This racial categorisation goes against the ethos of the new democratic dispensation as enshrined in the country’s constitution, Act No 108 of 1996 (hereinafter referred to as the Constitution) and other legislation.

It is noted that art critics and academics in the days of apartheid generally trivialised or degraded art produced by black artists through labels like “township art”, “emerging black art” or even “black crafts”. On the other hand, works by white artists received glowing labelling in line with international trends. Furthermore, they enjoyed huge support from the apartheid state through the commissioning and acquisition of works that presented idyllic images imposed by Europeans as well as tranquil pastoral African landscapes devoid of African people – except in subjective undertones. For example, Jacobus Hendrik Pierneef (1886–1957), well known for his unique style of painting mostly bright afternoon

empty South African landscapes, was in 1929 commissioned by the then new Johannesburg Railway Station to paint 32 panels for their interior. Later, in 1933, the same artist was also commissioned to paint seven murals for the South African embassy building on Trafalgar Square in London (Visual Arts Theory Artists 2013). Similarly, whether by design or omission, South African universities perpetuated the system by exclusively promoting works by white artists at the expense of their black counterparts. These works ultimately formed the content of the visual arts education curriculum across the education system. To date, such artworks still decorate several university art collections as referral points for the DNA or the mainstream of South African fine arts.

In exploring the nexus of exclusions, underrepresentation and misrepresentation of black South African art, three major art collections in the country are instructive for reference. They are the Johannesburg Art Gallery (JAG), the IZIKO South African National Gallery (SANG) in Cape Town and the Durban Art Gallery (DAG). Considered to be one of the country's leading collectors of canonised local and international art, JAG commenced collecting art in 1910. Yet, it was only in 1940 that, for the first time, the gallery purchased an artwork produced by a black African artist, namely Gerald Sekoto's *Yellow Houses–Sophiatown*¹ (Carman 2010:22).

Jillian Carman (1988:207) reveals that it took another 32 years before JAG acquired an artwork by another black African artist. Barbara Lindop (1995:17) confirms that “until the 1980s Sekoto's work remained the only painting in the

¹ Gerard Sekoto, *Yellow Houses Sophiatown* (1940). Oil on cardboard, 50,8 x 74,5 cm. Johannesburg Art Gallery, Johannesburg.

gallery by a black South African artist”. The absence of artworks by black artists in the inventory of art collections seems to replicate their representation in people that make decisions about their welfare. For instance, it took JAG 82 years to appoint, in 1992, the first black African female artist, Bongi Dhlomo, as a member of its art gallery committee (AGC) (Carman 2010:35). This tendency also seems to apply to other museums, like the Pretoria Art Museum (PAM), the Iziko South African National Gallery (SANG), Oliewenhuis Art Museum (OAM), and the KwaZulu-Natal-based Durban Arts Gallery (DAG).

Although the SANG was established in 1871, it formally exhibited the works of a black artist, Moses Tladi (1903-1959) for the first time in 1931 (Jolly 2015). Commenting on Tladi’s art exhibition titled “Moses Tladi Unearthed”, Lee-Shay Collison (2015) claimed that Tladi was not only the first black artist to exhibit at the SANG in 1931, but also the first black artist to exhibit formally in South Africa.

To date, DAG still possesses two accession books that have been used to catalogue their collections, namely the DAG permanent art collection, and what is referred to as “The Study”. Artworks by black African artists were mostly registered and catalogued in “The Study”, while white artists’ works were catalogued in the main permanent art collection accession book. Most black African artists in “The Study” are nameless – they are simply registered as “unknown black artists”. According to DAG director, Mr Mduduzi Xhakaza (2016), the status quo has not changed: it remains as it was during apartheid (Personal interview 20 June 2016).

With the demise of apartheid in 1994 through the first democratic general elections, it was hoped that the situation would change drastically through the radical policies of the governing party, the African National Congress (ANC). Although some progress has been achieved in the overall transformation of society since then, preliminary investigations suggest that university art galleries have made far too little progress with the collection of artworks by black artists. Similarly, while it is acknowledged that some museums revised their acquisition policies after 1994 to embrace the new ethos of cultural inclusivity of previously disadvantaged constituents of the society, to a greater degree the intervention has not yet moved full circle. Therefore, the question may be asked whether the revised museum policies query the epistemology that privileged, and may continue to privilege, the acquisition of art. They still seem to conceive the collection of works by black South African artists as acts of tolerance to merely fill the gaps in the already existing exceptional art collections. Such assumptions are patronising and provocative.

The principle of democratisation requires that the governance of higher education and individual institutions should be democratic, representative and participatory; characterised by mutual respect, tolerance and the maintenance of a well-ordered and peaceful community life (DBE 1997:12). From Government's perspective, university art galleries fall within two structural domains, namely the Department of Higher Education and Training (DHET) and the Department of Arts and Culture (DAC). From this vantage point, I seek to explore, as a case study, the policy matrix and the extent to which it continues to sustain historical imbalances and inequalities of the past in the current visual arts arena as explained in the

Revised White Paper on Arts, Culture and Heritage (2013:51). I aim to identify and examine gaps or disconnections between policy principles, as prescribed at national sphere, and their translation and implementation across lower tiers, which include public institutions such as universities and particularly the Unisa Art Gallery (UAG).

According to Carman (2011), higher learning institutions' ownership of art collections not only define their academic character and vision, but arguably also constitute an extension of who they are aligned with; an assertion that "ownership is the most intimate relationship that one can have to objects. Not that they come alive in [the collector]: it is he who lives in them" (Benjamin 1968:67). Accordingly, Carman (1988:203) postulates: "No matter how a particular museum may develop, it remains essentially shaped by the policies of its founders".

Carman's statement is instructive for the purposes of this study as it resonates with the study's major concern that university acquisition policies in general, and especially Unisa's, seem not to respond satisfactorily to the post-1994 national imperatives of social transformation underpinned by values of fair and equitable access to and distribution of resources and opportunities along race, age, gender, geographic spread, cultural inclusivity, education, and disability. Some of the acquisition policies have been static over time, while others are adapting to the changing political environment at a snail's pace. The final assessment of both scenarios is best captured by the following declaration:

A policy is useless if it is outdated, ignored, too complex to be followed, too simplistic to be useful, or does not serve the museum's mission. Good policies help the museum achieve its mission and demonstrate its commitment to professional standards and best practices (Simmons 2004:30).

In line with the above, in this study I seek to ascertain whether the current Unisa Art Gallery Acquisition Policy (UAGAP) is obsolete, ignored, too cumbersome for implementation and; incompatible with the institution's mission statement. The question also arises whether it is simply too naïve in relation to national imperatives as contained in the Department of Education (DoE) White Paper 3 (1997) which, in turn, is informed by the White Paper on Arts, Culture and Heritage (WPACH) (1996) as the *de facto* national cultural policy. Stated differently, I examine the extent to which the UAGAP responds to the socio-economic and political imperatives as prescribed by the electoral mandate of the ANC as the governing party. Ultimately, this exercise is expected to yield an arts collection policy that is informed by a set of value judgments, namely integration, access, inclusivity, participation, equality, equity, redress, social inclusion, social relevance, democratisation, effectiveness, efficiency and public accountability. By doing so, the exercise is located within the decolonisation theoretical paradigms that will be discussed fully in Chapter Two.

1.3 JUSTIFICATION FOR THE RESEARCH

I have been employed as curator of the Unisa Art Gallery since 2009. During my tenure, I increasingly became curious as to whether the UAGAP was addressing the socio-economic and political demands of the DHET White Paper 3 (1997) in many respects. Confronted with untested evidence at my disposal, I pondered the question and began to doubt if indeed it was relevant for the current dispensation. For instance, I discovered through interactions with colleagues that in 2014 alone, some university collections housed less than five per cent of artworks by black

artists, as opposed to UAG with more than forty per cent of artworks by black artists.

Exposure to the literature reinforced my gradual observations. According to Carolyn Hamilton (2013:65), art collections, archives and other preservatory forms are artefacts with linked practices and processes “forged and continually refashioned in the crucible of ongoing socio-economic and political life” of the country. They must be continually scrutinised and examined to be improved. Hamilton argues further that “many archival holdings in former colonies suffer from a taint as being the records of the time of colonial domination, and in South Africa, also of the apartheid system”. Michael McNulty (1995:10–45) adds that archives and art collections hosted by different institutions are met with antipathy because of the way in which certain records “were used historically to effect dispossession, and others to buttress the racial sciences”.

It could therefore be argued that if the UAGAP, which was established during the years of apartheid, still contains elements of the past, it is in urgent need of transformation. A preliminary analysis of the existing UAGAP yielded a strong impression that it lacks synergy with the source of its formulation, namely the DHET White Paper 3 (1997). This scenario can create an environment whereby different interest parties may misinterpret or even manipulate the policy to suit their agenda, which might not be in line with the White Paper 3 (1997). It also allows for a situation where institutions simply do not use formalised policy which might stifle the transformation agenda as stipulated in the White Paper 3 (1997). I also found that there is no collaborative dialogue around art collection

and management policies between UAG, its local community and other universities to synchronise art collection approaches, resources, and networks. For this reason, the art collection policies of South African universities continue to display contradictions in their purpose and goals.

Contained within this “complex skein of discriminatory political and cultural attitudes, dispositions and orientations” (Soudien 2010b:4) are underlying matrices of antithesis that have sought to stifle and undermine the advancement of many of our cultural transformations in South Africa since 1994. According to Crain Soudien (2010b:4): “In reflecting upon where the country currently finds itself, the sheer weight of what apartheid left behind must not ... be underestimated”.

The foregoing observations inspired me to conduct this research to test, validate or disprove through empirical methods what is transpiring in my presence.

1.4 PROBLEM STATEMENT

This study is based on the hypothesis that national policy guidelines are a prerequisite to standardise acquisition policies of university art galleries to successfully meet the demands of the DHET White Paper 3 (1997). Properly coined arts policies advance genuine social transformation.

However, the problem in South Africa is that the apparent lack of national guidelines for the composition of art acquisition policies leads to an uneven access to and distribution of resources and opportunities for visual artists in the country. This emboldens universities to draft their own art acquisition policies that do not

respond to the country's social transformation agenda. Since no such linkages exist, compliance and accountability to national mandates by universities are difficult, if not impossible, to enforce. Based on this premise, the present study explores the art acquisition policy of the UAG as the main case and three other universities' collection policies to postulate that university art collections and art acquisition policies are not transformed in South Africa. It is further surmised that the criteria employed to collect artworks by university art collections pre and post 1994 are based on Eurocentric epistemologies. In the study, I investigate this hypothesis by establishing and analysing the views and reactions of art practitioners.

1.5 PURPOSE OF THE RESEARCH

The purpose of this research is to examine the extent to which the UAGAP responds to the post-apartheid national political imperatives of social transformation encapsulated in various pieces of legislation.

Five research objectives have been identified for this study:

- (1) Investigate the circumstances that bear influence on the positive or negative way the UAGAP seemingly responds to the socio-economic and political imperatives of the DHET White Paper 3 (1997) in post-apartheid South Africa and discuss the implications thereof.
- (2) Establish and analyse the views or reactions of arts practitioners to the status quo.

- (3) Explore if the UAGAP scenario is representative of other university art galleries as well, so as to create general standards on art collecting at tertiary education institutions level.
- (4) Ascertain the extent of the synergy, linkage or correlation between university art collections and the municipalities in which they are situated, in this case, the City of Tshwane.
- (5) Propose recommendations on how to remedy any shortcomings uncovered in the empirical research results.

1.6 RESEARCH ASSUMPTIONS

Although the thesis is registered in the subject of Art History, the research adopts a multidisciplinary approach. It straddles the domains of visual art and cultural policy. Therefore, its focus on acquisition policy requires a combination of methodologies that can accommodate the intended research objectives. The following assumptions inform the research:

- (1) There is a general perception that the UAGAP is outdated and fails to address the socio-economic and political demands of the DHET White Paper 3 (1997) adequately.
- (2) There appears to be a lack of national policy guidelines for the standardised establishment of art acquisition policies by and for universities in general and Unisa in particular.

- (3) Arts practitioners are generally dissatisfied with the way the UAGAP responds to their needs and interests.
- (4) Failure to question and reimagine policy paradigms in art acquisition will continue to disadvantage artists from previously marginalised communities and enrich those who are historically well endowed and connected. This is in defiance of the post-apartheid government's imperatives as articulated in the White Paper for Post-school Education and Training (2013).
- (5) The current policy is too simplistic to adequately address the stated national political imperatives of social transformation and thus runs the risk of being obsolete and irrelevant to the Unisa art community and society.

1.7 RESEARCH METHODOLOGY

In this thesis, I apply a multipronged research methodology by using various qualitative methods to collect data while carefully navigating the thin line between multi- or multiple methods. According to John Cresswell and Plano Clark (2007:273), in multi-method studies, multiple types of qualitative or quantitative data are collected, whereas mixed methods studies incorporate collecting both qualitative and quantitative data. Janice Morse (2003:[sp]) argues that a multiple-method study can be from a singular paradigm or from multiple paradigms of the same canon. However, Lebogang Nawa (2012:69) retorts that the “two concepts (quantitative and qualitative) are not necessarily mutually exclusive”. He argues that even if the study has applied only qualitative methods to collect data, the analysis of its sources and findings can yield quantitative statistics.

This research study is generally qualitative in nature, though it also contains some elements of quantitative research (Patton 1990; Babbie 2007). It uses, among others, semi-structured interviews to collect data from respondents in various capacities within the art collection value chain. Respondents include art students, lecturers, art practitioners, art gallery board members, art funders and philanthropists, and university art curators. The respondents are clustered into groups with similar characteristics consequently evoking cluster research sampling. According to L. Ellis (1994:168–169 as cited in Nawa 2012:71), cluster sampling is best suited when there is “an already existing ‘naturally occurring group’ of subjects within a particular environment, organised according to interests, roles and status”. Cluster sampling is also ideal in situations where the overall population from which a sample is to be extracted is not definite or cannot easily be quantified (Nawa 2012:71).

The present study also has characteristics of applied research due to my being curator of the UAG since 2009. My position presented the opportunity to access works of art around which certain discourses emerge informally behind the scenes, and formally in the literature, meetings, seminars, conferences and so forth. Being privy to information extracted from this scenario places me on the forefront of trends in art collection at both Unisa and a national level, and I will be drawing from this experience to inform the research. The UAG has been chosen as the study site for the collection of data for two reasons: firstly, the university possesses one of the largest university art collections in South Africa, and secondly, my position as curator at the UAG has afforded me the opportunity to observe currents and prospects of participation in relevant art collection

discourses at Unisa, on a national level and on international private and public platforms.

The thesis also has minor elements of comparative research methodology. Chapter Three offers a brief review of a sample of other university art collection policies to compare them with the UAGAP in order to develop an all-encompassing model or template. Within the context of the study, art acquisition policy refers to processes and policies involved in acquiring artworks for a museum or an art gallery. When an artwork is acquired, it is catalogued, and its provenance checked and then stored properly. There are two types of art acquisition policies: the formal acquisition policy and the informal acquisition policy. Formal acquisition policy is a written document that sets out criteria, which inform selection processes and decisions, and identifies artworks that fall within the collecting scope of the art collection. Informal acquisition policy is a policy that is not in a regular or established form; not recorded or conventionally described; based on experience but not formally written.

Since I collect different types of data, different analysis strategies are also employed. Two types of coding are used for data analysis in this study. They are called “closed coding” and “axial coding” (Blair 2015:17). The two above-mentioned types of coding do not refer to codes normally used to identify groups of respondents. However, it refers to the coding of text into statements/concepts. Axial coding is used when instruments use pre-identified categories. This type of coding is also used to categorise the initial codes into key codes (Blair 2015:26). Open coding involves reading through the data, picking up the patterns or trends

arising from the results and categorising and naming the trends (2015:26). Ultimately, the coded data forms the empirical research findings. I embrace the element of subjectivity in coding. To address this, the “interpretivist” consciousness (Blair 2015:14) is adopted. The interpretivist view is the “understanding the world through my interaction with others; acknowledging my dynamic relationship with the data, and accepting my place within the research” (Greenbank 2003 cited Blair 2015:14). In the data codification section, coded data from the respondents is referred to as statements.

1.8 THEORETICAL FRAMEWORK

Within the context of this study, art history is not seen as a mechanical chronological subject study of art production and public exhibition, but rather from the perspective of decoding, through policy formulation and implementation, the investigation of the socio-economic and political undercurrents as enabling or disabling certain arts production and preservation processes. This approach is buoyed by the statement that “the form and operation of planning systems are embedded in their historical context, the socio-economic, political and cultural patterns that have given rise to particular forms of government and law ... underlying the contextual differences is the social model” (Nadin & Stead 2008:35).

Universities are very important centres of knowledge production in society. University art collections are not neutral storehouses of objects and source material or monuments to past ideologies that are sacrosanct. Contained in university art collections are tangible objects that are evidence of human

intelligence participating or not participating at the time of their acquisition. According to Jules David Prown (1982:1-2), artefacts acquired in art collections reflect consciously or unconsciously, aimed or not aimed, the people who created them, the institutions that purchased them and used them, and by extension, the beliefs of the larger society to which they belong. Artefacts and cultural objects are collected into art collections consciously or subconsciously to make sense of our history. Prown (1982:3) further posits that “objects created in the past are the only historical occurrences that continue to exist in the present ... artefacts may not be important historical events, but they are, to the extent that they can be experienced and interpreted as evidence, significant”. Art collections offer the possibility to “encounter the past at first hand; we have a direct sensory experience of surviving historical events” (Peter Gay 1976:3). It is for this reason that I seek to understand the subject within a theoretical paradigm that moves from seeing “art for arts’ sake” to viewing art from a socially conscious or sensitive perspective within the African context.

From an Afrocentric perspective, Molefi Asante writes: “Understanding the subject means that the scholar knows something of the interrelationship of his subject and the world context” (Asante 2002:78). In this way, Asante argues (2003:78), the scholar “approaches the subject in relationship to the world at large and is able to analyze the phenomenon occurring in and around the subject, the parts comprising the subjects and the events constituting an Afrocentric focus of study”. The Zimbabwean sculptor Michele Mathison adds that “without context, without history, the objects remain objects” (Mathison 2016 cited in Roberts 2016:19). Within the same breath, he also emphasises that “the word for the

object is just as important as the object and that the meaning of the work, all that lies behind it, is vital to the work itself". This perspective explains concepts around how Afrocentric thinking understands objects in relation to their context. It constitutes, in its broad scope, the major theoretical leitmotif of the research, which is combined with other theories related to cultural studies in general and cultural policy in particular.

1.9 SIGNIFICANCE OF THE STUDY

This study breaks new ground in the field of art collection in South Africa in that it is the first in a country that attempts to broaden and deepen the understanding of cultural policy complexities around the drafting of art collection policies at international level, and more importantly, at its universities during and after apartheid. It is thus at the cutting edge of cultural policy studies in the country in that it explores dominant socio-political and epistemological imperatives that must inform university art collection policies in response to the national call for overall social transformation in the post-1994 political dispensation.

Theoretically, from a global perspective, this new canon contributes towards the ongoing discourse on "decolonising the westernised university" and its museum management policies (Mignolo 2010; Mbembe 2016; Grosfoguel 2011; Maldonado 2011; Ndhlovu-Gatsheni and Zondi 2016) by specifically exploring their art acquisition policies. I premise the study upon the claim that injustice has been perpetuated by the way Eurocentric philosophies have "historically worked to subordinate and negate 'other' frames 'other' knowledge, and 'other' subjects and thinkers" (Walsh 2007:224). Catherine Walsh supports this claim by asserting

that “to speak of the geopolitics of knowledge and the geopolitical locations of critical thought is to recognize the persistence of a Western hegemony that positions Eurocentric thought as universal while localizing other forms of thought as at best folkloric” (2007:225). African cultures have generally been portrayed by museums in this inferior fashion for many years.

Finally, it is anticipated that the outcome of the study will be of great value to university curators, lecturers and cultural policymakers. I also hope that the findings could influence the formulation of new university acquisition policy guidelines. Furthermore, as the intention of the thesis, the new policy guideline document can help with the effective implementation of the DHET White Paper 3 (1997) and other legislation related to the arts. The research undoubtedly adds another sought-after voice in the cultural policy community in South Africa’s academic sphere. The authenticity of this claim is already validated by special reference to this study in the recent review of the WPACH (Nawa 2017).

1.10 LIMITATIONS OF THE STUDY

Substantial limitations of the study emerged during the course of research. Notable among these is the limited literature on art acquisition policies in South Africa. Compounding the situation is the fact that the cultural policy discipline within which the acquisition policy is located is yet to become an established academic discourse in South Africa. Related to this is the discovery that some universities do not possess acquisition policies or such policies could not be traced due to a lack of cooperation from relevant personnel.

I nevertheless also concede that it is impossible to develop a perfect one-size-fits-all acquisition policy for all university art collections. In the clusters interviewed for the study, policy makers constitute a group whose representation was numerically weak. The lack of participation from this sector, which was composed mainly of public representatives in parliament as a legislative institution, is not so much an indictment on the study *per se*, but rather on the attitude of politicians towards the arts in the country. Already, the acute political apostasy of and inertia about culture in South Africa have been noticed and lamented by scholars (Hagg 2003; Kgositsile 1992; Nawa, Sirayi and Ebewo 2014). Lebogang Nawa, Mziwoxolo Sirayi and Patrick Ebewo (2014:1-2), for example, recount that “during the negotiations towards a post-1994 new political dispensation in South Africa, the African National Congress expected culture to play a pivotal role in the development of a new country and society”. However, in the new South Africa, the focus of the ruling party towards culture deviated in that culture “is applied as an after-thought..., [and for example] it is mentioned in passing in a new National Development Plan (NDP)” (Nawa, Sirayi and Ebewo (2014:2). Nevertheless, by anticipation, the advantage of the selection of clusters mitigates challenges of participation in certain research populations through insistence on representation rather than representativity.

1.11 OUTLINE OF THE CONTENTS

Chapter One introduces the research topic and sets forth its scope by outlining the route map. It does so through an explanation of the background to the study; a substantiation for the research, problem statement, research purpose, research

objectives, research assumptions, research methodology, theoretical framework, significance of the study, limitations of the study, format of the thesis, and summary of the Chapter. In Chapter Two, the literature review is presented in a theoretical context. This occurs broadly within the academic discipline of cultural studies, where important voices in the field of art collection and particularly art collection policy are revealed and analysed. The literature reviewed includes legislation and research-based texts. In this context, the literature refers to written texts in the form of legislation and research-based publications referencing the South African situation. It is noteworthy that the arguments have been presented from broad Afrocentric theoretical perspectives. Chapter Three, reviews of several other university art collection policies. Chapter Four presents an analysis of the UAG. The Chapter critical appraise of the profile and character of the art collection of the UAG, and especially its acquisition policy, is undertaken. The story of the UAG is traced from its inception to present. The disconnect between the policy and the interests of the arts community and broader society which the gallery serves is illustrated. Arguments about some of the fundamental claims that were propounded by its founders are also presented. Chapter Five, deals with the research methodology applied to collect, code, and interpret data for this research study. The research tools used are explained, and the data collected are analysed, coded, and refined using the thematic approach. In the Chapter, the use of research tools, like interviews, is also justified. The selection of research participants through cluster sampling is explained in detail. Data collected from the research fieldwork are analysed and the empirical results presented. Chapter Six presents data analysis and findings. Data is codified and analysed using

cluster sampling. Chapter Seven presents conclusions and recommendations. Recommendations emanating from the research findings are presented with the view to deepen administrative justice, academic discourse, political awareness and commitment in the field of arts acquisition in South Africa. The Chapter draws together arguments and information provided in the previous Chapters. It also offers conclusions, practical steps and technicalities regarding the implementation of the research. In the study, I envisage that the recommendations will be used by the university museums as common policy guidelines.

CHAPTER 2

Literature review in theoretical context

2.1 INTRODUCTION

Almost two-and-a-half decades post the 1994 democratic dispensation, South Africa finds itself facing a philosophical dilemma. On the one hand, the slow pace of social transformation since the first post-apartheid national general elections in 1994, coupled with a combination of political, cultural, social and economic let-downs, threatens the very meaning of the new South Africa.¹ The recent burning and looting of artworks by students at some universities, as is expatiated on later in this Chapter, points to a potential disaster looming large on the horizon. In that these regrettable activities seem to be a barometer of the heightening of the general societal feeling of particularly black people, that the current educational institutions, their curricula and culture do not reflect the envisaged African cultural identity as promised by the ANC during their first and subsequent election campaigns. On the flip side, the over-elaborate and hasty restitution of the previously marginalised cultures, pressured by public socio-political unrests around the Africanisation² of educational and cultural institutions, could be

¹ National identity is a very complicated and multi-dimensional matter (Feyzullah Ünal, 2013:229). This present study believes South Africa embraces NuriYurdusev's (1996) definition of national identity. Yurdusev establishes a correlation between national identity and the state and claims that national identity is the yield of nation-building and national ideology, in İnaç and Ünal (2013:229).

²Africanisation is a term inspired by the writings of seasoned Afrocentric scholars, such as Cheikh Anta Diop (1974) and Ifi Amadiume (1997). Africanisation is part of post-colonial discourse, and it "is often described as a renewed focus on Africa and entails salvaging what has been stripped from the continent. Applied to higher education it can be viewed as a call to adapt curricula and syllabuses to ensure that teaching and learning are adapted to African realities and conditions" (Letsekha 2013:1). The re-Africanisation of educational institutions relates to the assumption that education is not African, and according to Simphiwe Sesanti, an associate professor at Nelson Mandela Metropolitan University (NMMU), the assumption that has been imposed and entrenched by the western world is that they have given us education. (Fekisi, L. [Sa]. Frank talk)

perceived as intending to obliterate or create a genocide of minority cultures; further polarising instead of reconciling fractured components of the society. Therefore, the need for a balanced theoretical disposition of meeting national imperatives towards just and equitable social transformation becomes sacrosanct.

Accordingly, in the present inquiry I examine the philosophical underpinnings and contextual factors that informed the seemingly uneven inception of university art collection policies, their development and the processes involved in their recent assessment and amendments.

I base the study on the premise that “policies that come out of academia usually become policies of a country and so, if we want to change society, we need to start at universities” (Amponsah, 2016:01). The search for a new cultural vista with regard to a fair and equitable art collecting in South Africa is established through a literature review of the theoretical domain of cultural policy studies in South Africa in order to discount the notion that art collection in museums or art galleries are Western impositions on Africa. In this way, in the study I make an intellectual contribution towards decolonising³ university art collections in Africa and South Africa, and particularly at Unisa.

³Decolonising was “announced by WEB du Bois in the early twentieth century and made explicit in a line of figures that goes from Aimé Césaire and Frantz Fanon in the mid-twentieth century, to Sylvia Wynter, Enrique Dussel, Gloria Anzaldúa, Lewis Gordon, Chela Sandoval, and Linda Tuhiwai Smith, among others” (Maldonado-Torres 2011:2). The term refers to families of struggle epistemic and political positions taken by those aiming to liberate the minds and cultures of people that were colonised.

A review of the literature within “the theoretical universe of cultural policy” is applied to understand how recent local and international intellectual trends or developments have shaped the discourse of art collection policies globally and, their mapping in South Africa (Frenander 2007:1). I subscribe to the view that “cultural policy research today is a truly multidisciplinary field and in no way dominated by one disciplinary or theoretical perspective” (Frenander 2007:2). Thus, since the literature linkages between acquisition policies and theory in cultural studies are undeniably limited, a panorama of Afrocentric theoretical perspectives will be employed throughout the literature review in this Chapter.

The literature review is conducted with an acute shortage of empirical data on art acquisition policies in general. In fact, there is no specific discipline or theory that connects the study of university art acquisition policies with the cultural policy schools of thought in South Africa. The cultural studies and cultural policy arenas are yet to have consolidated views on what constitutes representative theories in both fields. Reasons for the deadlock vary. David Landes (1998:516) believes that “culture, in the sense of the inner values and attitudes that guide a population, frightens scholars [because it] has a sulphuric odour of race and inheritance, an air of immutability”. Robert Klitgaard (1994) argues that the quest for coherent theories and practical guidelines for cultural studies and arts management policymakers is difficult to fulfil due to problems of definition and measurement, as well as the causal relationship between variables like policies, institutions and economic development flurry in different directions.

Also emanating from a Western setting, Colin Mercer (1998:6) reports that “the cultural policy discipline does not yet exist as a clearly defined area of academic inquiry with agreed terms of reference”. Anders Frenander (2007:2) concurs: “The independent academic research [on cultural policy] is younger and has its origin towards the end of the 1980s mainly in a context of political science”. According to Nawa (2012:29), the scenario is replicated in South Africa, but he concedes that despite shortcomings, academia in the Western hemisphere have made great strides in the cultural policy inquiry in that many universities specialise in the subject and publications are frequently launched.

Having said this, I adopt a multidisciplinary approach to view the literature on art collections and the theories behind them with the aim to extract inferred policy dimensions and analyse a few of South Africa’s existing university art collections. In doing so, the review brings together diverse perspectives on exploring university art acquisition policies as part of an ongoing major discourse on cultural and museum management studies. Perspectives examined in this section are multilayered and emerge from cultural policymakers, museum studies, cultural studies and material culture studies. It also offers a review of new decolonial advancements pioneered by influential scholars from cultural; theoretical schools of thought, feminist studies and postcolonial studies from Latin America and the global South; of which South Africa is a part.

The Chapter is divided into four parts, each part deals with a specific theme. The first part presents a brief background of the consequences of an uneven history of art collection in South Africa with reference to universities and the need for

legislation to rectify this. It then reviews the legislative deficiencies in South Africa in respect of art collecting in society and especially at tertiary institutions.

The second section maps the colonial art collection landscape in the context of the broad spectrum of museum and cultural studies. For clarity and distinction, in the study the university art galleries, which house art collections and other art objects, are referred to, reviewed or included as part of the museum sector.

The nature of colonial art collecting necessitates a theoretical framework that makes provision for the notion of the other. Hence, I have opted for a decolonial approach which is elaborated in the third section. It reviews literature that interrogates and counters colonial ontology of African arts and culture.

The fourth section locates art collecting within the public policy domain and cultural policy theoretical paradigm. Here a link is made between public policy and cultural policy by characterising the latter as a part of the former, but with special features.

The last segment examines art collection policy within the African and South African context. The scrutiny is applied to a sample of art collection policies from academic institutions in South Africa to expose the nuances of persistent colonial and apartheid influences that continue to plague art collections in the country. Observations from this section will inform the research methodology and the actual data collection fieldwork.

2.2 LEGISLATION IN RESPECT OF ART COLLECTIONS IN MUSEUMS AND GALLERIES IN SOUTH AFRICA

2.2.1 Historical background

The advent of a post-apartheid political dispensation for South Africa in 1994 brought to the fore innovative national imperatives for an envisaged new society. Among these is social transformation, which refers to the configuration or reconfiguration of state institutions and policies to create a new social order; also in the arts arena. Notable in this regard is the transformation of the visual arts arena from the old order, which only benefitted a minority of the society, to a new cultural vista where all South African artists are exposed to equitable opportunities for the production and distribution of their works.

Universities are expected to confront the challenges head-on through the formulation of art collection policies to mediate these challenges. However, 24 years after the inception of a new and first democratic order, evidence shows that very little has been done by universities in South Africa, and Unisa in particular, to fulfill the mission of social transformation. Although some universities in South Africa claim that they are on the leading edge of “adapting” to changes in the country after 1994, new complex challenges show that there is a need to constantly review art collection policies in order to adapt to the ever-changing circumstances.

While the transition from apartheid to post-apartheid cultural policy in the area of higher education has already been widely studied by several researchers around

the world⁴, relatively little has been done in regard to university art collection management policies in South Africa. Art collecting at South African universities is complex: universities are not simply institutions that serve to preserve national heritage and acquire new expressions of South African contemporary cultures for educational purposes. Art collections should also be an expression of cultural diversity to renegotiate that which symbolises the old divisive past and to usher in a new direction of addressing the cultural imbalances brought on by the historical exclusions of the apartheid system. In this regard, the relevance, effectiveness and efficiency of cultural policy on collecting artworks are crucial to the transformation of university art collections in South Africa. Accordingly, a broader definition of cultural policy is imperative due to the country's legislative character.

South Africa is a representative democracy with a centralised governance system. The national sphere puts in place legislation that is supposed to cascade to all tiers of government, including public institutions. As public institutions, universities are established in terms of laws passed by the very government from which they are supposed to be autonomous or independent. However, certain laws enjoin universities to comply with government expectations pursuant to the execution of the governing party's electoral mandate. National government also provides financial subsidies to universities to implement its imperative national policy

⁴See Mamdani M., "University Crises and University Reform: A Reflection on the African Experience", 'Academic Freedom' lecture (Rhodes/Natal), April-May 1993. Source: EPU, UWC, Cape Town, S.A.

Bunting I. (ed.), *Reconstructing Higher Education in South Africa, Selected Papers, The UDUSA Policy Forum*, 1994. Introduction, 4. Source: UDUSA, Braamfontein, Johannesburg
Khosa, "New Wine in Old Bottles," in Cross M. (ed.), *No Easy Road: Transforming Higher Education in South Africa*, Maskew Miller Longman, Cape Town, S.A., 1999. pp. 81.

mandates. These include “democratising the education system, overcoming unfair discrimination, expanding access to education and training opportunities, and improving the quality of education, training and research” (DHET 2013:1).



Figure 1. Students burn art belonging to UCT.

However, from 2016, South Africa has heard strong voices of discontent on issues of perceived social exclusion. At tertiary institutions, these contending voices of condemnation culminated in student-driven campaigns, which rallied around calls for the transformation and decolonisation of South African universities. As protests turned riotous, artworks became collateral damage. On 16 February 2016, students at the University of Cape Town, under the banners of the #RhodesMustFall and #FeesMustFall movements, went on a rampage on campus, protesting over the lack of transformation at the institution. In the process, they confiscated artworks from campus buildings and burnt them. Ironically, what made this development more complex was that a painting by a black artist,

Keresemose Richard Baholo was among the artworks that were burnt. Baholo condemned the actions of the students for burning his painting entitled *Extinguished torch of academic freedom*⁵, which “can never be reproduced”. Yet, he simultaneously supported the students’ grievances. He argued that he was against the presence of art with colonial representation at universities, because it “create[s] a contradictory atmosphere where learning may not be effective enough because it does not reflect the values that the university is currently striving for” (Baholo 2016 cited Pather 2016:15). He further disclosed that one of his paintings, *Sixpence*⁶, was “banished to storage” in 1992 while the “university was grappling to change the image of Bremner Administration Building and do away with art that amounted to ‘homage to white male-dominated history’”. Against this background, it becomes opportune to investigate relevant national policy documents and legislation that guide programmes for social transformation through the arts within two government domains, namely the higher education sphere and arts and culture department.

2.2.2 A critique of the Department of Education’s White Paper 3: a Programme for the Transformation of Higher Education

According to Philippa Hobbs and Elizabeth Rankin (1997:8), “art education in South Africa ... followed western models and was directed to Whites”. This is a perspective that the post-1994 new inclusive South African government sought to rectify. Soudien (2010b:4) states that the first initiative of the transformation

⁵ Keresemose Richard Baholo *Extinguished torch of academic freedom* (1993). Oil paint on canvas, 116 x 83 cm. University of Cape Town Art Collection.

⁶ Keresemose Richard Baholo *Sixpence* (1991). Oil on canvas, (measurements not recorded). University of Cape Town Art Collection.

agenda post-1994 was the appointment of a National Commission on Higher Education (NCHE) in 1995 by President Mandela. The NCHE report, titled *An overview of a new policy framework for higher education*, identified several challenges and opportunities in the existing system. Central amongst these was the proposal that South Africa should seek to establish a single, coordinated, national system of higher education premised on a programme-based definition of higher education (NCHE 1996).

The NCHE report led to the formulation of the White Paper 3- A Programme for the Transformation of Higher Education (1997), which is regarded as the most progressive document in higher education. It enshrines the following principles, amongst others:

(i) promot[ing] equity of access and fair chances of success to all ... while eradicating all forms of unfair discrimination and advancing redress for past inequities; (ii) meet[ing], through well-planned and coordinated teaching, learning and research programmes, national development needs ... [for] a growing economy operating in a global environment; (iii) support[ing] a democratic ethos and culture of human rights; (iv) contribut[ing] to the advancement of all forms of knowledge and scholarship, and in particular address[ing] the diverse problems and demands of the local, national, southern African contexts; and (v) uphold[ing] rigorous standards of academic quality (DoE 1997:14).

The socio-economic and political imperatives of the White Paper 3: A Programme for the Transformation of Higher Education (1997) which represent a cornerstone for transforming higher education are informed by the Bill of Rights and the Constitution. Saleem Badat (2010:3) reiterates that the Constitution committed the Republic of South Africa and its institutions to an assertion of the principles of human dignity, the achievement of equality, the advancement of non-sexism and non-racialism and the human rights and freedom that the Bill of Rights section of the Constitution proclaims; and to “respect, protect, promote and fulfil the rights”

embodied in the Bill of Rights (South Africa 1996). The Higher Education Act (Act No 101 of 1997), hereafter referred to as the Higher Education Act, later also declared the desirability of creating “a single co-ordinated higher education system,” restructuring and transforming “programmes and institutions to respond better to the human resource, economic and development needs” of South Africa, redressing “past discrimination,” ensuring “representivity and equal access” and contributing “to the advancement of all forms of knowledge and scholarship, in keeping with international standards of academic quality” (Badat 2010:3).

The Draft White Paper on Higher Education (DoE 1997:1) identified various social purposes that higher education was intended to serve, namely:

[to mobilise] human talent and potential through lifelong learning and provide the labour market, in a knowledge-driven and knowledge-dependent society, with the ever-changing high-level competencies and expertise necessary for the growth and prosperity of a modern economy; [to undertake the] production, acquisition and application of new knowledge [and] contribute to the creation, sharing and evaluation of knowledge; [to] address the development needs of society [and] the problems and challenges of the broader African context; [to contribute] to the social ... cultural and intellectual life of a rapidly changing society, [socialise] enlightened, responsible and constructively critical citizens [and] help lay the foundations of a critical civil society, with a culture of public debate and tolerance.

I test the foregoing objectives in the study against the reality on the ground through critical analysis, with specific reference to UAG.

2.2.3 Transformation within the university art sector: UAG perspective

According to the HESA Differentiation in Higher Education Document produced in 2014, a transformed university sector is in the best interest of South Africa. But what are the complexities involved in the process of transforming the university sector? HESA identifies four principles as main pillars of transformation: equity, democracy, efficiency and responsiveness (HESA 2014:5). These principles are in

line with the central goal of the policy framework for the transformation of higher education systems, as outlined in the White Paper 3 (DoE 1997:[sp]) which states that “graduates are not just capable professionals, but also conscious and sensitive intellectuals and critical citizens”.

In 2009, amendments were made to the Higher Education Act 101 of 1997, resulting in the establishment of the Transformation Oversight Committee to advise the Minister of Higher Education on “policy and strategies for the promotion of transformation” and to “produce an annual report on policies and practices impacting on transformation within universities, including both achievements and challenges” (HESA 2014:4). Universities’ academic programmes, together with their institutional culture and practices, are envisaged to adhere to ethical standards in the advancement of the democratic ethos and a culture of human rights (HESA 2012:4).

In the White Paper 3 (1997), the Ministry drew up fundamental principles that “should guide the process of transformation in the spirit of an open and democratic society based on human dignity, equality and freedom” (DoE 1997:11). One of the guiding principles is the institutional autonomy which refers to “a high degree of self-regulation and administrative independence with respect to student admissions, curricula, methods of teaching and assessment, research, the establishment of academic regulations and the internal management of resources generated from private and public sources” (DoE 1997:12). The White Paper 3 (1997) uses the principle of institutional autonomy as motivation for university art galleries to draw up policies which allow them to govern themselves

outside national policy guidelines; hence, it states that “there is no moral basis for using the principle of institutional autonomy as a pretext for resisting democratic change” (DoE 1997:13). The broad understanding of the principle of public accountability implies that “institutions are answerable for their actions and decisions, not only to their own governing bodies and the institutional community, but also to the broader society” (DoE 1997:13). Failure to monitor the implementation of these principles, as is the case with Unisa Art Gallery Acquisition Policy (UAGAP) and its implementation, renders the White Paper 3 (DoE 1997:13) a total failure, especially since it does not provide a clear policy guideline on the transformation of institutions like university art galleries and their collections.

The reviews of national policies for education in South Africa conducted by the Organisation for Economic Cooperation and Development (OECD) in 2008 notes that “a far more equitable, efficient and better-quality system of education has been created; nevertheless, Apartheid’s many inequalities have not yet been eradicated” (South Africa 2008:38).

Contrary to expectations of legislative intervention, it is observed that artworks informed by historically dominant epistemologies are still elevated and used as curriculum resources, while only it is only recent that attempts have been made to infuse a considerable number of artworks informed by African epistemologies into curricula. Previously artworks informed by African epistemologies were either suppressed or marginalised. I therefore argue that while a measure of progress is registered with respect to curriculum reforms by some universities in

South Africa, it is too small, too slow and negligible. Accordingly, Jansen in 2003 cited by Soudien (2010b:6), expressed that “in the 15 years of democracy, most reforms occurred in mostly formerly white higher education institutions which were, in any event, already positioned to expand their market share in the mid-1990s. Beyond this development, growth was limited”. Soudien (2010b:4) identifies two approaches to transformation in South Africa. The first sees “transformation as a demographic intervention around the imbalances of race, class, gender and language while the second argues that it is about the nature of privilege and power”. This approach corresponded with a broader “decolonial” context explained later in this Chapter in section 2.4: theoretical framework: a review of the ontology of art collecting. Soudien’s second approach regards the nature of privilege and power as most critical and relevant within the South African universities’ transformation context, because the power and privilege that was exclusively awarded to white academia by the apartheid education policies still pervasively prevails (2010b:4). Unsurprisingly, this is one of the challenges identified by HESA (2014:2) in respect of the university sector. It states: “Access, success and completion rates continue to be racially skewed, with completion rates of white students being on average 50% higher than those of African students” (HESA 2014:2). These disparities exposed by HESA address the post-apartheid condition of power and privilege by one group over another which continues to replicate itself through South Africa’s university system and its policies.

According to John Simmons (2006:30), art management policies are the institutional backbone that governs everything that exists under a museum’s roof.

They help to expand the museum's collections and make them accessible to the public, researchers and academics. Collection management policies encompass the whole value chain of art acquisition, more specifically accession, registration, security, storage, access, research and funding. They also prescribe participation in the management and exhibition of the collections.

My policy examination in this study goes beyond the practical issues of access and probes deeper into social inclusion (Silver 1995). For social inclusivity to be applied appropriately, it is imperative that its antonym also be clarified. While “[s]ocial inclusion” is understood to mean the “incorporation of people”, “social exclusion”, a term that originated in France (Sandell 2003:45), is used to describe a process of social disintegration, an erosion of the bonds between the individual, society and the state. As demonstrated earlier, social exclusion in South Africa applied to legislation like the permit system of 1959.⁷ Under the apartheid education system, culture policy was a mechanism used to control the oppressed African people's cultures, to “reinforc[e] their exclusion from full social and economic participation and from political power, and [to] enforc[e] the cultural agenda of the ruling white group” (ANC 1994b).

The aforementioned lack of policy cohesiveness in the post-apartheid South Africa context created a void in the formulation of arts acquisition and collection policies for universities and Unisa in particular. It is against this background that

⁷ In South Africa under the Apartheid system, the governing National Party used the permit system as one of the legal constraints to prevent especially black people from enrolling in the universities designated for the use by whites only (Bunting (2006:37). See, the Extension of University Education Act No. 45, which was passed in 1959. According to Bunting (2006:37), “permits were supposed to be granted only if it could be shown that the applicant's proposed programme of study was not available at any institution designated for the race group to which she/he belonged”.

the critique of selected universities' art acquisition policies in undertaken by the study to remedy the problem. The study will now look briefly at the dimensions of the Constitution of the Republic of South Africa and the WPACH in order to establish whether they are useful in providing guidelines for art collecting in South Africa.

2.2.4 The Constitution of the Republic of South Africa and the White Paper of Arts, Culture and Heritage with regard to the university art collection

The Constitution promulgates under the Bill of Rights section that “(i) [e]veryone has the right to freedom of expression, which includes ... freedom of artistic creativity” (Paragraph 16); and “(ii)[e]veryone has the right to use the language and to participate in the cultural life of their choice” (Paragraph 30). The role of Government is to facilitate optimum conditions in which these rights may be enjoyed and practised. In Schedule 4, the Constitution proclaims culture as a functional area of concurrent national and provincial legislative competence. It directs provincial executives and legislatures to formulate detailed policy frameworks related to their roles in line with the national framework (Constitution of the Republic of South Africa, 1996). Several scholars (Gerard Hagg 2003, 2010; Lebogang Nawa 2012; Christa Roodt 2006; Mzo Sirayi & Godfrey Anyumba 2007) have raised queries about how legislation in South Africa marginalises or disempowers various spheres of government in respect of the allocation of mandates on culture.

To start with, the Constitution is silent about how it empowers legislation like the WPACH to allocate responsibilities to universities in the promotion and development of culture through their art collections. As a result, university art collection policies in South Africa are not standardised and thus universities end up formulating art collection policies that are not aligned with national framework policy. Each university formulates its own individualised art collection policy based on its academic context and strategic needs. The UAGAP also blunders by not being able to respond efficiently and effectively to the socio-economic and political imperatives of the communities that it is mandated to serve.

Since enactment to date, the WPACH (DAC 1996) has been subjected to numerous reviews. In almost all the reviews, the matter of visual arts, particularly the art collecting aspect, receives little or no attention at all. The third review attempt that culminated in the Revised White Paper on Arts, Culture and Heritage (RWPACH) (DAC 2017:19) recommends “enhanced acquisition budgets for public galleries and museums” without specific reference to such facilities at tertiary institutions. In his second submission to the review process, Nawa (2017:7) argues that the “issue of art acquisition is more than just a financial exercise of collecting artefacts for posterity ... it is also at the heart of addressing the socio-economic and political imbalances of the past”. Incidentally, Nawa thus cites this present study as a necessary intervention “that advocates ... [an] ideal arts collection policy that is informed by a set of value judgments like integration, access, inclusivity, participation, equality, equity, redress, social inclusion, social relevance, democratisation, effectiveness, efficiency and public accountability”. These values, Nawa (2017:7) argues, “are supposed to be influential in ...

addressing ... issues such as the cultural rights of visual artists, their labour matters, social security, and the repatriation of cultural goods or persons and intellectual property appropriated from the country during colonialism and apartheid”. Accordingly, the scholar advocates the provision of guidelines on art collection in the WPACH for both academic institutions and public galleries.

2.2.5 Review of the Museum Code of Ethics in South Africa

Art galleries, museums and their policies, which include the university-based ones, are generally guided and regulated by the International Council of Museums’ (ICOM) Code of Ethics (2013) which comprises eight principles. Relevant to this study is the principle on acquisition policies which states that: “The governing body for each museum should adopt and publish a written collections policy that addresses the acquisition, care and use of collections” (ICOM 2013:3). Furthermore, ICOM posits that “the museum collections policy should indicate clearly the significance of collections as primary evidence ... ; [it] should not be governed only by current intellectual trends or present museum usage” (ICOM 2013:6). Historically, museum agendas in South Africa were part of the overall government’s apartheid cultural policy, whether explicit or concealed through clandestine means (Nawa 2012:6). This notwithstanding, the former apartheid ruling party understood cultural policy to be central to governance and development. The museum, which according to the ICOM Code of Ethics is supposed to be a public institution, charged with the care of the nation’s culture, “became an institution which was absorbed into, and became part of the apartheid system” (Hall & Kros 1994:15). In her unpublished essay

“Transformation in SA Museums”, Anziske Kayster (2014), the principal of Graaff-Reinet Museum, traces some of the most significant episodes under apartheid cultural policy:

- At South African museums, the focus has been on the tangible heritage of European origin with a bias towards middle and upper classes and metropolitan and male interest. The accepted notion of heritage was one that ignored and avoided the history of black South Africans, except to display it as part of archaeological and natural history exhibitions (Kayster 2014:2).
- The South African Cultural History Museum exhibited Greek and Egyptian artefacts, European costumes and silver, as well as Japanese ceramics and costumes. With these exhibitions, the message was conveyed that culture, art and history came from Europe. Western cultures were regarded as superior to African cultures and deserving of a place in the South African museum, which also represented a place of exclusivity (cited Crooke 2005:135).
- In the 1950s, South African museums began to portray the history of colonisation actively; often displaying the victories of white cultures over black cultures (cited Galla 1999:38).
- During the 1960s, the division in displays at the South African Cultural History Museum where white culture was displayed in the cultural history section and black culture in the natural history section demonstrated how

the museum made a clear distinction between what they perceived as primitive and civilised of nature and culture (cited Gore 2005:75). European cultures were regarded “progressive”, as opposed to the “primitive” and “uncivilised” culture of Africa (cited Gore 2005:33).

- For the first time in 1983, museums were classified according to the Tri-cameral Constitution which had apartheid as foundation. Cultural history museums fell under the Own Affairs Department, under control of the Department of Education and Culture and part of the white House of Assembly. Museums of natural history which held material of indigenous Africa and those which focused on audiences across the racial divide were grouped together under control of the Department of National Education and classified as General Affairs” (Kayster 2014:2-3).
- On Heritage Day 1997, President Nelson Mandela used the opportunity to criticise museums as institutions which reflected colonial and apartheid sentiments. Mandela demanded a change in the status quo: museums had to change to reflect the democratic ideals and experiences of the majority, instead of focusing on a privileged few (Kayster 2014:3).

In 2017, 20 years after President Nelson Mandela’s call for the transformation of museums in the context of South African cultural policy, there is still a void. Over time, the government has changed its stance towards global and economic agendas. The reconstruction and development (RDP) (ANC 1994) project was replaced by the growth, employment, and redistribution (GEAR) project. The language shifted as the government’s overarching policy shifted within the DAC,

which began to use the global language of world cities discourse ... white papers and projects like Mzansi's Golden Economy began to push the agenda of arts and culture as "economic drivers within a global context" (Preston 2007:41).

In his critique of the RWPACH (2013), Mike van Graan, one of South Africa's outspoken cultural activists, raises questions about this sudden detour by the government from the RDP (ANC 1994) founding tenets. He ponders:

(a) Whether the arts, culture and heritage sector is able to do this at all or on the scale required to warrant such a policy emphasis (and if not, what this might mean for the positioning of arts and culture within the political landscape – are we setting up the arts, culture and heritage sector for failure?); (b) whether by using a different starting point – one that promotes arts, culture and heritage in their own right – we might arrive at different strategies but achieve similar and more sustainable ends, without the trauma of conforming to an overtly political imperative; and (c) the extent to which government – and specifically the DAC – can stimulate job creation in the cultural and creative industries, which are privately rather than publicly driven and dependent on markets as opposed to government's more traditional engagement in the sector, which is the non-profit, subsidized realm (Van Graan 2013:4).

Van Graan shows the South African government's lack of vision towards a well-thought-out cultural policy. In the present study, I not only subscribe to Van Graan's views which support a single Afrocentric developmental-orientated national cultural policy that should influence or inform university art collections, but also locate the discourse within a global and Pan African context.

The next section gauges a few universities' art collection policies against the discourse by ascertaining the extent to which they respond to the research objectives and assumptions listed in Chapter One.

2.3 MAPPING THE COLONIAL ART COLLECTION AND ITS UNDERLYING AGENDAS

In this section, I apply the two terms “museum” and “art gallery” interchangeably because in the university setting in South Africa art museums and art galleries do not have a fixed function. Some universities have art galleries that mostly serve to show student and temporary exhibitions while at other universities galleries do the work of museums that is, keeping and conserving collections as in the case of UAG.

Museums have “a long history going back to the third century BC when the first known museum was opened at the University of Alexandria in Egypt” (Arinze 1999:1). For humans, the act of collecting objects is an innate natural tendency. Collected “objects [on the other hand] take on meanings at certain times or because of their association with events and that is as much a part of their value as their function. Items kept in archives thus reflect social attitudes to birth and death across generations ...” (Gloyn, Crewe, King and Woodham 2018:168)

Multiple meanings of objects gathered for supply and storage in museums emerge from different theoretical aspects and fields like ethnography, anthropology and material culture theory. The elements from which meanings can be derived broaden the scope of museum studies and allow for objects and artefacts to be consistently interpreted and reinterpreted from a wide range of theoretical approaches to deepen the knowledge on the items kept (Antoš 2014:115). John Mackenzie (2009) examines in detail the origins and development of museums in six former colonies of the British Empire in the 19th and 20th centuries, including South Africa. He exposes the political and ideological reasoning behind the

question of why museums collect. He posits that museums are not neutral cultural spaces, but have policies, either formal or informal, designed around particular ideologies. He specifically pinpoints this logic on the power relationship between the coloniser and the colonised. He argues that imperial powers often collect, define, classify and represent the cultures of the colonies in a predetermined way to create a particular way of thinking about the coloniser and colonised. He also states that “natural history and ethnography went together as representative of the African environment-cultural history, whether of whites or ancient cultures, was something quite distinct” (2009:115).

Indeed, museums in Cape Town, for instance, always made clear distinctions between artefacts of natural history, ethnography, and cultural history based on colonial logic and even housed them in different buildings. Elizabeth Rankin (2013) expresses a common attitude in demonstrating how such cultural traditions were reconfigured, especially after 1994 in South Africa. Rankin (2013:80) states: “The Social History Museum, which had since 1960 represented European settler history (together with some antiquities), has set that material aside and been redeveloped as the Slave Lodge Museum—the original function of the building it occupied”. Moreover, Rankin goes further to divulge that “White culture had been separated from ethnographic material [supposedly of Black cultures]” (Rankin 2013:80).

From an international perspective, on 17 May 1999, Emmanuel Arinze, President of the Commonwealth Association of Museums, delivered a public lecture at the National Museum, Georgetown, Guyana in which he expanded the definition of a

museum in respect of post-colonies. Arinze (1999) proclaimed that a museum is “an institution [that] tells the story of man the world over and how humanity has survived in its environment over the years ... it houses things created by nature and by man and in our modern society it houses the cultural soul of the nation” (Arinze 1999:1).

In the context of postcolonial Jamaica, “as a result of their historical beginnings in many developing nations, museums are seen as places where unwanted objects or materials are deposited; in addition, they are regarded as places where objects associated with idolatry and fetish religions are kept” (Arinze 1999:1).

William Simmons (1988) draws parallels to Arinze’s insights. He lists the following five points:

- (1) “Euro-colonial history tended to depict native people in terms that validate Euro-colonial actions” (1988:2).
- (2) “In early modern times, such ideas continued to influence historical writing about native people and why it was legitimate or inevitable that they be displaced” (1988:2).
- (3) “Anthropologists abandoned conjectural history for synchronic theory and sought out societies that had been the least changed by colonial intervention” (1988:3).
- (4) Claude Levi-Strauss (1963 cited by Simmons 1988:4) reports "history organises its data in relation to conscious expressions of social life, while anthropology proceeds by examining its unconscious foundations".

- (5) Simmons (1988:4) recounts one example about the Kwakiutl Amerindian's information, of what he (Simmons) considers "Levi-Strauss would have described as resistance on the part of indigenous people to allowing history a point of entry into their lives" as the following:

The Kwakiutl Indian whom Boas sometimes invited to New York to serve him as an informant was quite indifferent to the panorama of skyscrapers and the streets ploughed and furrowed by cars. He reserved all his intellectual curiosity for the dwarfs, giants and bearded ladies who were exhibited in Times Square at the time, for automats, and for the brass balls decorating staircase bannisters. For reasons which I cannot go into here, all these things challenged his own culture, and it was that culture alone which he was seeking to recognize in certain aspects of ours. Claude Levi-Strauss (1967 cited by Simmons 1988:4).

According to Simmons, the above examples of bias are, to a considerable extent, "an expression of the widespread ethnocentric idea that one's society is the norm and what lies outside is a distortion of that standard" (Simmons 1988:1). From this perspective, it becomes clear how "historians and anthropologists have interpreted the encounters between Europeans and native people" (Simmons 1988:1). Examples of such collections of history, artefacts and cultures are still exhibited in ethnographic museums until this day. Researchers from certain universities use these collections and exhibitions to produce knowledge about those cultures. Such prevailing knowledge systems are shaped by a European bias towards native colonised cultures; a faux pas that the present study seeks to counter. To this end, it is important to measure the impact of museums and art galleries on the cultural greatness of the society.

Museums, their missions, their civic, social responsibilities, and their modes of engagement with communities are in a constant process of transformation in response to social and economic imperatives at local, national and global levels. There is a need for museums to stay relevant and be responsive to pressing social and environmental issues such as population and sustainability, social justice and Indigenous rights (Kelly 2006:1).

Some scholars prefer to use different scopes and approaches to measure the role of museums in and their impact on society (Bunting 2007; Evans 2001; Matarosso 1997; Parker, Waterston, Michaluk & Rickard 2002; Persson 2000; Sandell 1998; Sheppard 2000; Williams 1997). The sum total of their arguments is highlighted by several recent studies in the formal evaluation of museums' roles in community empowerment and capacity building. A good example is Richard Sandell's (2002) scholarly article in which he concludes that "project experiences that have been documented point to the potential for museums to engage and enable groups that have previously been deprived of decision-making opportunities" (2002:7). Similarly, another research study by Lynda Kelly (2006), attempts "to develop methodologies to evaluate the range of impacts of local museums on their local communities and through this to identify types of program[me]s or processes that lead to positive impacts of museums" (2006:2). However, a more divergent perspective from a study conducted by the Sara Selwood Associates (2012) for the Museums Association in England (MAE) raises issues that problematise methods around "how to capture public attitudes to the role of museums" (2012:7).

From these multiple perspectives, it is deduced that museums are not simple spaces. Steven Dubin (2006:2) states that museums are complex multifaceted spaces that are known to have audiences that range from those for "whom the arts [are] an important aspect of life outside work and a means of escape from everyday pressures and difficulties, to those who currently [have] little or nothing to do with the arts". In South Africa, for example, after 1994 museums became spaces where "contradictory narratives are confirmed or nullified ... asserting

ownership over objects or knowledge that has been forbidden or denied” (Dubin 2006:2).

2.4 ADDRESSING THE PHILOSOPHICAL FRAMEWORK: A REVIEW OF THE ONTOLOGY OF ART COLLECTING

The history of art collections is closely linked to two questions: why museums collect objects, art and artefacts, and when the process of collecting was initiated. Several scholars have produced a repository of literature that traces various ancient periods of art collecting (Elexandra Bounia 2004; Craig Clunas 1991; Oliver Impey & Arthur MacGregor 1985; Mark Schuster 1995; Douglas Rigby & Elizabeth Rigby 1944). However, to address these fundamental questions from a philosophical perspective, the present study explores how university museums play a major role in institutionalising the conception of a collection (Macdonald 2006:82). The process of collecting by museums in general, “recontextualise[s] objects ... collecting removes objects from their original contexts and place them in the new context of the collection ... this recontextualisation of objects primarily in terms of other objects with which they are considered to be related, is a fundamental aspect of the kind of collecting legitimised by the museum” (Macdonald 2006:82). In this sense, the act of collecting from its inception involved context and meaning-making. The idea that artworks are intentionally or unintentionally re-contextualised by museums through an act of collecting is not new. Tony Bennett (1995:92) states:

The space of the museum ... thus becomes one in which art, in being abstracted from real-life contexts, is depoliticized, The museum, in sum, constitutes a specific form of art's enclosure which, in Crimp's postmodernist perspective, art must break with in order to become once more socially and politically relevant.

Bennett traces the emergence of collecting artefacts for museum purposes from as early as “the first half of the nineteenth century” (1995:92). The advancements from the available literature on why museums collect artefacts provides the researcher with clear evidence to construct a thesis to address the question at hand. Herein, I rely the study on René Descartes’ *Second meditation* (Beck 1965) to map the thinking around the genealogy of museums and their practice of collecting objects and artefacts. According to the Western philosophical traditions of Descartes, “reason” is a reflexive process where humans question elements of being human. Thus “reason” created reflexivity for Descartes: suspicion regarding the elements of his humanity that needed to be questioned and addressed (“I am therefore I exist”). “‘Reason’ is self-determining, [in] that it is the embodiment of our power of self-determination” (Kompridis 2010:272). Thus, part of being human is the capacity to consciously self-determine and to make sense of things around you. However, for humans to apply logic, they need consciousness, which distinguishes the “thing that thinks” (Descartes 1637) from the body. To be conscious of the process of applying logic is characteristic of humans who think for and away and without the body. “It is certain that I [that is, my mind, by which I am what I am] is entirely and truly distinct from my body, and may exist without it” (Descartes [1637], 1924, 1996:115). By being able to achieve this, Descartes succeeds in using his mind separately to be sceptical; to doubt and to distinctly make meaning of his existence.

The paradoxical relationship between the mind and its material existence, as elaborated in Cartesian philosophy, is at the heart of addressing the question: why do museums collect objects and artefacts? The propensity in the discourse of the

Cartesian philosophy to separate the thinking mind from the body creates hierarchies of importance within itself. The mind is positioned at an active level which allows it to process thinking that creates certainty about its existence and enables it to produce knowledge about the body. I conceive this philosophy as fundamental in the modelling of the paradoxical power relationships which privileged the European thinking “mind” over the non-European peripheral “body” (Maldonado-Torres 2007:252). In accordance with this philosophy, the notions of a modern museum were framed by the European thinking “mind” situated at the centre as the apparatus to be used to collect, arrange, classify and study the cultures of the non-European exotic periphery.

From the perspective above, it is evident that the epistemic sustenance of modern museums and their art collections can never be conceived outside of this logic of Western philosophy, which must, as its most effective function, misrepresent non-European cultures as part of its colonial mission. In this context, since its inception, the main purpose of art collecting by a typical conservative European mind was to capture and create new ethnographic knowledge systems about the non-European-colonised other, which would later on be used to query their humanity. Hitherto, the agenda was to maximise prospects of success of conquest and mastery of the existence and life experiences of the non-European other. For example, in the so-called former southeast Belgian Congo, colonial “administrative officers were expected to spend 20 days per month in the bush and were encouraged to publish their ethnographic impressions in one of the Belgian Congo’s numerous ‘native affairs’ journals” (Young 1965:10–12). David Maxwell (2008:329) goes further to reveal that in the Congo, “a strong impetus to

collect and classify came from the Belgian museums, particularly the great engine for research, and the colonial museum in Tervuren” (Bastin 1997:436–437; and Lagae 2005:131–135). This understanding, therefore is theorised in the present study as, configuring the Cartesian philosophy from “I think therefore I am” to “I am therefore I collect”, and finally to, “I collect therefore I conquer”. Nelson Maldonado-Torres (2007:244) refers to this condition as “coloniality”. For Maldonado-Torres, “the Cartesian idea about the division between *res cogitans* and *res extensa* (consciousness and matter) which translates itself into a divide between the mind and the body or between the human and nature is preceded and ... built upon an anthropological colonial difference” (Maldonado-Torres 2007:245). This model was perfected using museums and “it became a model of power, as it were, or the very basis of what was then going to become modern identity” (Maldonado-Torres 2007:244).

Museums, and art collections in general, are institutions of power and knowledge production. According to Maldonado-Torres, after the knowledge systems that create hierarchies in understanding humanity were produced, “the whole world was practically seen in the light of this logic” (Maldonado-Torres 2007:243). Corresponding with the model of Euro-colonial advancements, it goes without saying that, “over the years the museum culture has spread to nearly every part of the world and today it has become uncommon to find any country that does not have a museum” (Arinze 1999:1). I draw a parallel with Maldonado-Torres’s theory on coloniality which purports that: “The Cartesian idea about the division between consciousness and matter to some extent built upon an anthropological

colonial difference between the ‘ego conquistador and the ego conquistado’” (Maldonado-Torres 2007:244). For Maldonado-Torres,

the very relationship between colonizer and colonized provided a new model to understand the relationship between the soul or mind and the body; and likewise, modern articulations of the mind/body are used as models to conceive the colonizer/colonized relation, as well as the relation between man and woman, particularly the woman of color ... this difference translates itself into European and non-European and into lighter and darker peoples (2007:244).

Franz Fanon refers to the above scenario as a relationship between people in the “zone of being and in the zone of non-being” (Fanon 1967:2). Within this context, it is worth noting that in the post-colonial era, museums around the world and especially in the former colonies, have been changing their epistemic position with regard to the power relations symbolic of where they started. Such advancements are encouraged and credited to museum associations and various cultural research practitioners like Robert Aldrich (2009), Emmanuel Arinze (1999), Jillian Carman (1988), Annie Coombes (1994) and Clive Gray (2011). Arinze, for example, advocates a totally transformed version of a museum. He states that:

In our modern society, it has become necessary and indeed urgent for museums to redefine their missions, their goals, their functions and their strategies to reflect the expectations of a changing world. Today, museums must become agents of change and development: they must mirror events in society and become instruments of progress by calling attention to actions and events that will encourage development in the society. They must become institutions that can foster peace, they must be seen as promoting the ideals of democracy and transparency in governance in their communities, and must become part of the bigger communities that they serve and reach out to every group in the society (1999:1–2).

The epistemic colonial residue that is still reflected on the image of museums can no longer be sustained. The proclamation by Arinze (1999:1-2) below is a call for the transformation of museums i.e., the transformation of not only the image but also the plural epistemic representation of objects, artefacts and artworks. Such

transformation however, should not conceal “the tensions and contradictions of colonialism” (Comaroff 1989:661). The above henceforth paves the way for immediate in-depth exploration of theoretical insights on Africa from both sides of the proverbial fence.

The initial contact between African culture and Europe occurred through colonialism and imperialism. According to Nawa (2016), for imperial forces to achieve their agenda of political conquest, they consider culture their first main target. This subtle approach is intended to lull the unsuspecting prospective victims into a sense of comfort, complacency and affinity with the conqueror in almost the same way as in the infamous Stockholm syndrome⁸, whereby over time as a coping mechanism, a victim of kidnapping fell in love with the perpetrator. Metaphorically, cultural flirting is like removing original software from a computer and replacing it with another version. In this sense, culture is the first site of combat and the last outpost between imperialists and their subjects in that its remnants linger long after the intruder has vacated the scene, leaving local vestiges as agents for further propagation of the new order. Other scholars (Dubin 2009; Mudimbe 1988; Mungazi 2005; Wilkinson 2000) suggest that during colonialism, African artefacts were archaeologically excavated, collected and

⁸ In the field of psychology, the Stockholm syndrome refers to “the paradoxical development of reciprocal positive feelings between hostages and their captors, which may enhance captives’ coping with traumatic experiences” (Cantor & Price 2007:378). According to Chris Cantor and John Price (2007:378), “The Stockholm syndrome originally referred to a 1973 bank robbery in Stockholm, in which four hostages were held captive for several days [14]. Following release, the hostages displayed paradoxically positive feelings towards their captors, and to a lesser extent the captors to their hostages. The hostages defended their captors, condemning the police, their rescuers. One female hostage subsequently developed an intimate relationship with one of her captors, illustrating the depth of the bonds”. Also, see: Auerbach SM, Kiesler DJ, Strentz T, Schmidt JA, Serio CD, in, *Interpersonal impacts and adjustment to the stress of simulated captivity: an empirical test of the Stockholm syndrome*. *Journal of Social and Clinical Psychology* (1994; 2:207-221).

exported to museums in Europe to be studied and appreciated ethnocentrically. This, coupled with other more abrasive cultural assimilation methods, altered the way African culture was created, seen, read and interpreted. This modification extended colonisation to the aestheticisation of art in Western terms. Henceforth, studies produced during this era mostly depicted African art as inferior, primitive or absurdly romanticised.

Some European philosophers used their experiences to develop, for the first time in history, ways of seeing and reading African culture. “Prominent among such infamous European scholars were the eighteenth-century Scottish philosopher, David Hume, and the nineteenth-century German philosopher, Georg Hegel” (Botwe-Asamoah 2005:6). Hegel’s thinking on Africa was strongly influenced by the School of Theological Rationalism. Its thinkers include Jean-Jacques Rousseau, Gotthold Lessing, Immanuel Kant, Hermann Cohen, Johann Herder and Heinrich Paulus. Georg Hegel states that Africa “is the land where men are children, a land lying beyond the daylight of self-conscious history, and enveloped in the black colour of the night. At this point, let us forget Africa not to mention it again ... Africa is no historical part of the world” (Hegel 1956:99). By and large, these philosophers developed absolute tools to analyse African art and culture that did not exist before colonialism. They merely assisted in making visible to the Europeans and Africans the fields of culture that had never been conceived outside of their original context before colonialism. Thus, museums played a major part and became centres of knowledge production in this context. Cultural objects in museums were brought and analysed by missionaries, travellers, and philosophers using the newly-constructed ways of reading non-

European cultures. Amongst the backward views on Africa, we find the following statement on African art and science: “I am apt to suspect the Negroes and in general all the other species of men to be naturally inferior to whites. There never was a civilised nation of any other complexion than white or even an individual eminent either in action or speculation, no ingenious manufacturers among them, no art, no science” (Hume 1875:252).

In her article, Jennifer Wilkinson states that “the problem when so specified can be seen to be that previous attempts to show what is African about African art and the thought manifested by it, being either descriptive accounts by foreigners who studied Africa as an object of curiosity, or reactions to these efforts, have indeed anthropologised and so demeaned it” (2000:293). Therefore, it is not surprising that, years after ‘colonialism ended’, Africa and more specifically African cultures are still grappling with issues of re-defining themselves, beyond the narrow, distorted and sometimes demeaning colonial readings.

As a counter, Kwame Nkrumah, the first President of post-colonial Ghana and a foremost African philosopher, lobbied for a liberated postcolonial African self-construction. Cited in Alex Quaison-Sackey (1975:75), Nkrumah laments “... for too long in our history, Africa has spoken through the voice of others”. Valentin-Yves Mudimbe (1988:62) illustrates how postcolonial Africa is a construct of Western foreigners who, coming with their own categories and conceptual schemes, interpreted Africa as the dark and mysterious continent inhabited by people whose lives were said to be “infiltrated” by paganism, mysticism,

fetishism and witchcraft (Wilkinson 2000:294). Following up on Mudimbe (1988), Wilkinson (2000:294) states:

It is little wonder therefore that although artifacts of some aesthetic value were found there, because these were used for the various mystical and other ceremonies making up part of the ritualised life of these people, they were originally accepted only for their curiosity value and for the information they could provide about the strange practices of the equally strange inhabitants who were observed to throw bones, dance themselves into a trance, worship their ancestors as well as a variety of obscure deities, and who believed in spells, evil spirits, sacrifices and magic.

An ongoing by-product of this perception is that African art continues to be collected and its value seen and examined through Eurocentric colonial tools of analysis and interpretation. The use of Eurocentric art history and philosophy has somewhat universalised these tools of analysis. The idea of art history as a subject taught at many universities in Africa is “inspired by a vision of history as a linear evolution, and [African art is] conceived of as a way of ‘catching up’ with [Eurocentric] ‘modernity’” (Verhelst & Tyndale 2002:1-2). Triangulating Pierre Bourdieu’s theory of “generative structuralism” and other decolonial perspectives, it is clear that over the years, and such colonial thinking has immersed itself deeply into the policies of cultural institutions like university art collections. Thus, looking into the policies of cultural institutions, in the study I critically analyse the discourse and practices that continues to maintain the foundation of the museums as epistemically located at the European as the epicentre and its former colonies in the periphery. On the other hand, it is clear that such a complex power structure forged over the years cannot be simply abandoned. Such an equivocal move is sure to result in a depreciation of the values and attributes that were awarded to African cultures and artefacts using the globalised Eurocentric tools of analysis. To this end, African art produced in the pre-colonial, the colonial and postcolonial

eras remains dependent on the Eurocentric institutional structures and laws of aesthetics in terms of its philosophical readings, intrinsic value and interpretation.

Among contemporary Afrocentric theorists, it is common to view the task of undoing such a colonial project as entirely feasible. Some of these scholars have, “in trying to reconstruct African thought by evaluative analyses of its intellectual foundations, shown how there can be a different and more worthwhile way to identify what is authentically African about African thought and therefore African art” (Wilkinson 2000:293). One way of doing so is to adopt an Afrocentric approach.

I question the situatedness (Daniel & Greytak 2013; Mignolo 2003; Walsh 2007) of the existing acquisition policies with regard to the philosophies that inform them in Africa and South Africa in particular. I then argue that, because of the legacy of colonialism in Africa, university art acquisition policies, tastes and aesthetics are still largely influenced by Eurocentric epistemologies and their imagination of Africa even though colonialism has ended (Mungazi 2005:45). In South Africa, like in many other former European colonies, “the production of knowledge ... , has long been subject to colonial and imperial designs, to geopolitics that universalizes European thought as scientific truths, while subalternising and invisibilising other epistemes” (Walsh 2007:224). Under the guise of neutrality and universality of philosophies as shaped by postcolonial theories, “provocative arguments have been advanced to the effect [that] African philosophies were very few ... moreover, were a reaction to colonialist

imagination of Africa as an ahistorical and dark space that is bereft of humanity” (Mpofu 2004:1).

According to Sarah Gardener (2012:2), “cultural policies are not a static, transportable model but should be a result of social dialogue, participatory action and protection of cultural participation”. This present study is part of that negotiated process of exploring possibilities beyond the Eurocentric policy positions. My participation in this process is informed by the fact that the responsibility of developing cultural policies goes beyond the government and involves cultural policy researchers (Gardener 2012). To this end, in the study I adopt the decolonial critical theory (Dussel 2002; Walsh 2007) to explore the geopolitics of philosophies and criteria which are employed to determine what is collected into university art collections. This section explains the decolonial theory.

In the 1960s, Aimé Césaire pioneered a movement of scholars who objected against the positioning of Eurocentric thought as universal while stagnating and localising African thought and imagination to merely ethnographic data that existed outside of any philosophy. Molefi Asante postulates:

The idea of examining African phenomena from the standpoint of Africans as human agents is not a reactionary idea, but rather the only correct and normal way to engage the information ... it is not Eurocentrism that gives rise to Afrocentric perspective but rather the idea of Africans speaking for themselves. While it is true that dominant interpretations of Africa have been Eurocentric, the Afrocentric response would have been necessary regardless of the previous centricities (1993:62).

According to Asante (1993), cited in Houessou-Adin (1995:188), Afrocentricity is “non-hegemonic, it is not a philosophy that claims blindly African superiority over other cultures ... [but rather] posit[s] that it is possible that many

perspectives cohabit, live side by side”. Elsewhere, Ayele Bekerie (1994:131) argues that “the idea of centeredness finds perhaps its most dynamic articulation and movement in the theory and praxis of Afrocentricity”. According to Bekerie, Afrocentrism is a theory that:

recognises the need to look at Africa's cultures and history from their own centres or locations ... it is a proposition to “validate, regenerate, create, and perpetuate African life and living-whole and unhindered, informed by African perspective or world outlook” (1994:131).

Asante (1987) (quoted in Bekerie 1997:12) elaborates that “the theory posits that African peoples are active, primary, and central agents in the making of their histories”. It is undisputed that Africa, like other continents, has its own authentic history, philosophies and indigenous knowledge systems. Yet, cultural policies in Africa are not centred on African thought, as Kariamuwelsh-Asante (1993) asserts.

In concluding this section, I submit that centring our acquisition management policies onto our Afrocentric history, philosophies and indigenous knowledge systems is what must drive art collection policies in South Africa. However, this submission does not automatically translate to the discarding of prevailing knowledge systems. It is an outlook that affirms the multifaceted existence of different knowledge systems and philosophies.

2.5 DEPLOYING ART COLLECTING WITHIN THE PUBLIC POLICY AND CULTURAL POLICY DOMAINS

This section connects public policy with cultural policy. As a prerequisite to this objective, it is necessary to narrow down our understanding of what is public

policy and what is cultural policy. It is folly to assume a linear unified definition of policy as the source of either public or cultural policy. Several scholars agree that policy “is a broad concept that embodies several different dimensions ... and the challenge is to articulate in a comprehensible and cogent way the meaning of this term” (Torjman 2005:4). The Australian Concise Oxford Dictionary offers the most basic understanding of “policy” as a “course or principle of action, adopted or proposed by a government, party, business or individual”. From this perspective, Nawa (2012:21) deduces that policy is a driver, an instrument and a catalyst that guides the overall workings of a government or organisation to be “applied in conjunction with other developments and tactics.” Policy is conceived as a fundamental course of action, which regulates what actors can do and are not allowed to do. For Thomas Dye, “public policy is whatever governments choose to do or not to do” (1995:4), while William Fox and Ivan H. Meyer (1995:107) see policy as “authoritative statements made by legitimate public institutions about the way in which they propose to deal with policy problems”.

Given that policy formulation involves the public, it lends itself to the public policy domain. Cris Shore and Susan Wright (2011:3) state:

If part of the “work of policy” is to classify and organise people and ideas in new ways, then it becomes easy to understand why policies can be such powerful vehicles for social change. Policies can serve as instruments for consolidating the legitimacy of an existing social order or they can provide the rationale for “regime change” and the subversion of an established order.

The last part of Shore and Wrights’ comment, which refers to the “subversion of an established order”, is consistent with counterstatements of defiance of transformation in some policies. The subversion of a newly established order also talks to “how power relations between classes persist and are reproduced”

(Rodney 2012:75). Peire Bourdieu (1984 cited Rodney 2012:75) makes a case that “the dominant class seeks to conserve its position of dominance symbolically through the museum, securing that dominance by representing precisely these middle-class aesthetics”. To this end, it is stated that:

Finally for the ideological circle to be complete, it is sufficient that they derive the justification for their monopoly of the instruments of appropriation of cultural goods from an essentialist representation of the division of their society into barbarians and civilized people [...] museums betray their true function, which is to reinforce for some the feeling of belonging and for others the feeling of exclusion (Bourdieu 1984:112).

Now that we have contextualised our understanding of public policy, the final double-barrel question at hand is: What *is* cultural policy and what *is not* cultural policy? To arrive at this distinction, there is a need to refer to the cultural studies scholarship where the terminology is anchored. Recent studies on cultural policy (Belfiore 2009; Gray 2008) have produced scholarly works that suggest that cultural actors should approach cultural policy with caution. This caution emanates from the complexity of locating cultural policy within a particular discourse mostly because there is no “exclusive notion of what constitutes critical cultural policy studies” (Bennett, 2007:238). Bennett traces suspicious formulations of cultural policy studies from the times of Theodor Adorno’s in the 1940s when assumptions were made that “there is some alliance of agencies ‘out there’, consciously directing cultural policies, and that these policies do indeed have the capacity to produce the psychological effects described” (2007:238).

The above sentiments were recently re-enforced by Justin Lewis and Toby Miller (2003) when they suggest that cultural policy has traditionally been deployed to:

(i) instill fealty in the public [and], (ii) to produce a compliant citizen, who learns self-governance in the interests of the cultural-capitalist polity ... cultural policies have thus

involved (iii) the management of populations through suggested behaviour [and] (iv) the formatting of public collective subjectivity (Lewis & Miller 2003:358).

Meanwhile, Yudhishtir Raj Isar (2009) reflects on two authors who have apparently come to demystify the concept of cultural policy. Augustin Girard (1983:13 cited Isar 2009:52) understands cultural policy as “a system of ultimate aims, practical objectives and means, pursued by a group and applied by an authority [and] ... combined in an explicitly coherent system”. Then there is Raymond Williams (1984:90), who takes a public administration view by defining cultural policy as what governments (as well as other entities) envision and enact in terms of cultural affairs – the latter is understood to relate to “the works and practices of intellectual, and especially artistic activity”. Isar summarises these two definitions as “studying how governments seek to support and regulate the arts and heritage” (2009:52). In other words, cultural policy is a component of public policy relevant to the arts as part of culture in the same way as the business sector can have economic policies as part of public policy. Therefore, public policy and cultural policy are not synonymous. The former is the umbrella of the other.

As an academic inquiry, cultural policy is a specialised field spanning more than five decades with a long list of research and academic institutions and publications, such as books and journals, and a galaxy of distinguished scholars (Nawa 2016). In this context, cultural policy studies refer to “the politics of discourse between contending schools of thought based on ideologies, rather than apolitical technical engagement of what policy means in actual fact or reality, from a practical point of view” (McGuigan 1996:6). The definitions of cultural

policy can constitute full-blown studies due to the vastness and complexities informed by the angles and sources from which they are drafted. Elements of the arguments are expressed in Chapter Two. For this section, I adopt a line of thought that views cultural policy “as authoritative documents formulated by state departments of arts and culture, local authorities or any other public institution that works in the cultural sector with a view to addressing behaviour that poses problems for cultural communities” (Roodt 2006:203). Reference to the word “document” does not infer that cultural policy is only considered such when written. Several scholars (Ahearne 2009; Dye 1998) agree that cultural policy can either be explicit or implicit. It is explicit when formally announced, as in written text. It is implicit when it is not written but exists in nuances in practice.

Cultural policy studies are internationally framed against the major works of Tony Bennett, Michel de Certeau and Brian Rigby’s critique of Pierre Bourdieu’s work on the state-driven cultural action (Ahearne 2004:12). Disputing Bourdieu’s hostility to the state driving cultural action, it advocates more involvement of national government cultural policies as part and parcel of nation-building, linking construction and development, as well as providing a means of consolidating the democratisation of South Africa (Coombes 2003:166). These propositions go against what Bourdieu refers to as “state interference” (1996 cited Ahearne 2004:12). However, I align the thesis to Bourdieu’s theory of generative structuralism which examines “the formation of the ‘fields’ within which cultural institutions and works operate and take on meaning, and the ‘dispositions’ which cultural agents bring to their work” (2004:12).

Cultural institutions, like university museums, are correlated to educated social and privileged elite groups that are “cultured” and known to “understand” art. Ideologically, being cultured means having the ability to share systems of meaning and understanding. If to speak of being ‘cultured’ carries the weight of being educated and elite, then to be able to understand, love and appreciate art and be cultured is being civilised by some form of a ‘field’ or discipline as taught by universities using particular theories. Moreover, according to Walsh (2007:225), “the historical and present-day nature of critical thought or theory ... its centeredness is in Western paradigms, frameworks, and theory”.

This notwithstanding, as can be deduced from several citations already made, there are indeed a few emerging voices in South Africa on cultural policy (Hagg 2010; Nawa 2012; Roodt 2006; Sirayi 2004). Although not necessarily cultural policy experts, other scholars in the country also explored notions of inclusive museums, proper administration and good management of cultural institutions within the cultural policy domain (Carman 1988; De Jager 1973; Jantjes 2009; Koloane 1998; Leeb-du Toit 1999; Mudimbe 1999; Sack 1988). However, their work pays little or no attention to art museums and art collections that are housed and managed by universities. This point leads to the next section which seeks to probe the art collection practice in Africa within the cultural policy terrain.

2.6 CONCLUSION

In concluding, in this Chapter the background of art collections in museums and galleries in South Africa was discussed in broad theoretical context. The discussions helped to establish clear parameters of the characteristics of museum

art collections. For centuries, museums, just like university art collections, have been perceived as centres of research. However, in terms of dominant epistemologies, the literature on rethinking cultural studies from the local indigenous African point of view is limited. In South Africa, university art policies are still framed within the Western Eurocentric thought. The phenomenon of universities' giving privilege predominantly to Western thinkers is what Ramon Grosfoguel refers to as a "westernised universities" project (2011:3).

The literature review shows that the university acquisition policies in South Africa are constructed in such a way that "there is only one sole epistemic tradition from which to achieve truth and universality" and that is of the fundamental Euro-West (Grosfoguel 2011:4). Notwithstanding, it should be noted that cultural policy research is a multidisciplinary exercise in that "it adopts a wide repertoire of research methodologies from a raft of academic discourses ... and its foundations and aspirations of research in this field remain unclear for many" (Scullion & García 2007:113). Cultural policy is a pillar in the formulation of public policies. However, because of Africa's long history of colonialism, the old traditional ways in which culture was, and is still, produced and preserved to serve the greatness of its society have been disrupted. Consequently, many years after colonialism has ended, the world continues to hold "erroneously the opinion that the African continent has made no contribution to modernity, and that its people are naturally backwards" (James 2009:11). I maintain that colonialism and imperialism used archaeology, anthropology and museums as their main ideological structures to create and sustain this narrative. To this extent, art collections are not merely randomly accumulated things (Hooper-Greenhill 1992). They are important

objects and spaces that use their acquisitions to define the identity, ideological image and heritage of the people they serve. Thus, I propose that cultural policy that is Afrocentric is a critical necessity in centring Africans onto their locality while interacting on a global stage. Afrocentricity needs to be complemented by self-consciousness at an individual level to continuously deconstruct the colonised out of the structures of colonialism. To this end, it is encouraging to see the emergence of Afrocentric museums and institutions, like Freedom Park and Liliesleaf Farm, from which universities must take cues for the collection of artworks.

CHAPTER 3

Review of selected other university art collection policies

3.1 INTRODUCTION

As discussed extensively earlier in Chapter Two, the imperatives of South Africa's WPACH do not coherently and appropriately address critical issues relating to the acquisition policies of cultural institutions like university art galleries. As such, it is not necessary to recycle their insights on the topic, save to now contextualise the discussion through the review of art collection policies from selected universities as a response to the question, whether the UAG situation is also a proxy for other tertiary institutions. Engaging other university policies extends the impact of the study while identifying the effectiveness of each policy. This is guided by Goran Nylof's insights as "probably the deepest theoretical study of the methodology of the evaluations of cultural policies" (Nylof 1997 cited in Carl-Johan Kleberg 2002:3) in which three fundamental questions that should guide cultural policy review emerge, namely:

- (1) What were the policy's original goals, aims or intentions?
- (2) What were the policymakers' efforts, remedies, activities or input in the implementation?
- (3) What were the results, outcomes or output as expressed in relation to the policy goals?

In turn, these questions are supposed to inform at least three perspectives from which policy review should be conducted: the political perspective (an evaluation

based on political goals), the administrative perspective (an evaluation against the background of goals of administrative activity, either on national, regional or local level), and the actors' perspective (an evaluation against the background of the perspectives of actors, such as cultural institutions, organisations, groups or individuals).

Unisa is employed here as the main case study to obtain answers to these questions. In line with one of the research objectives, three other universities were selected in order to find out if the Unisa experience is representative of other institutions. As such, these institutions are deployed here as sounding boards – or control variables in technical terms - and not necessarily the primary inspection sites. Hence even the field work interviews were limited to their art galleries curators at the exclusion of other constituent parts.

Of the three universities, only the University of Pretoria (UP) owns a written art acquisition policy like Unisa. The University of the Witwatersrand (Wits) does not have one, while it is not certain whether such a policy exists at the University of Fort Hare (UFH). Initially, it was assumed that all three institutions would have policies, and this would have meant that a critique of each could be conducted. Since the situation turned out to be different, a change of approach was necessary. Hence policy review is confined to the UP, while in the case of the other universities a different approach is adopted, namely to scrutinise other institutional variables from which to draw potential policy dimensions in line with the mantra of “implicit” cultural policy elucidated by scholars earlier in this study.

These variables include the history of the art gallery, processes and protocols of acquiring art and structures put in place for them.

Before profiling each of the tertiary institutions, it is necessary to explain the reasons for their selection. Wits is chosen because it is listed as one of the oldest universities in South Africa and located in the city centre of Johannesburg, the vibrant, culturally diverse and leading commercial city on the African continent (www.wits.ac.za/about-wits/history-and-heritage/#sthash.y3H8csNc.dpuf). The Wits Art Museum (WAM) is an asset not only to Wits, but also to the whole country and offers a unique resource, fulfilling both responsibilities of academic citizenship and community involvement and service. (WAM Review Panel Report 2018).

UFH is selected for its importance as cradle of political consciousness and the black political liberation struggle in South Africa and on the whole continent. It is where many distinguished African leaders and presidents studied. Maaba (2013:58) attests to the fact that the UFH “was for many years the only institution of higher learning for blacks south of the equator ... [which] included members of the westernized African elite who later led African nationalist movements in their respective countries during decolonization”. Notable amongst the political cohorts who became heads of state are “Robert Mugabe of Zimbabwe, Sir Seretse Khama of Botswana, Ntsu Mokehle of Lesotho, and Yusufu Lule, a brilliant scholar who ruled Uganda for a brief period in 1979 after Idi Amin was toppled” (Maaba 2013:58). Furthermore, it also falls within the domain of previously disadvantaged universities that allowed black students to study during apartheid. UP, on the other

hand, is historically known as the academic bastion of Afrikaner nationalism, though its student demographics are gradually changing. It is further chosen since it hosts one of the most important pre-colonial artefact collections in the country, the Mapungubwe Collection.

3.2 WITS ART MUSEUM (WAM)

WAM curator, Fiona Rankin-Smith confirms the unavailability of an art acquisition policy thus:

Okay, so there are a number of collections at Wits Art Museum. [But] We do not have a formal acquisition policy that I can share with you because it hasn't been sort of formally ratified. Obviously, we have had a number of discussions ... over the years (Rankin-Smith OUC16 2018).

Apparently, art collecting at WAM started informally through the benevolence of a few donations. University art collections in general “evolved according to the agendas of the wealthy individuals who bequeathed or donated the collections, and the curators or scientists who worked with substantial autonomy” (ICOM 2013). According to information obtained from interviews, the WAM collection was housed in a little space in the old library, downstairs from the main library. Notable were a few works by mainly white sculptors. The collection was initiated in the 1950s by a cluster of people who worked in the History of Art department and was established by soliciting donations from people whom they were connected to. There was no acquisition budget set aside. Later, grants were set aside and individuals donated works. One such person was Maria Stein-Lessing who was involved with the university at the time.

In 1979, a property developer John Slazenger, who worked in Johannesburg and was leaving to live overseas and people who were working closely with him managed to secure a significant donation of works to the university in the name of his company, the Slazenger Foundation. The collection consisted mostly of works from white modernist artists, and to a lesser degree, those from black artists attached to an informal art school in Polly Street designated exclusively for people of their race. The WAM web page states that its African art collection was founded in 1978 through a generous donation by art collector Vittorino Meneghell. Overtime, the collections have been funded by additional grants from the University and Standard Bank, and by donations from individuals, artists and a range of organisations (<https://www.wits.ac.za/wam/collections/>).

I posed this question to the curator in the interview script: “What were the WAM policy efforts, remedies, activities or input in the implementation?” in order to explore whether there is at WAM “good practice, political strategy and policy failure and success in order to identify what can be built on and what gaps need to be filled” (McConnell 2010:345). Another compelling curiosity which talks to the political strategy and acquisition policy failure and success emanates from the Wits Museum of Ethnology Collection (MEC) which, according to WAM, was “established in the 1930s by Winifred Hoernland. It was developed further by Audrey Richards, and all these collections have been administered by WAM since 2001 ... material from many parts of Africa, as well as other regions of the world, is included” (<https://www.wits.ac.za/wam/collections/>). However, what is most notable is the revelation that the Wits MEC was assembled by William Burton (known as WFP Burton) in the then Belgian Congo. Burton was a missionary

involved with the study of colonial science in the Katanga region to produce knowledge in ethnography side by side with the International African Association (IAA) in Katanga. Authors, like Harold Womersley (1973) and Colin Whittaker (1982), have written about Burton's life and involvement with various missionary projects around the world. Notable is that Burton is "remembered for his scientific and material culture and ethnographic photographs research on Luba people of South-East Belgian Congo" (Maxwell 2008:326). When Burton collected material for this assignment, he purportedly could not resist condemning certain Luba practices as "vile", "filthy" or "immoral" (Maxwell 2008:3267).

Former WAM curators, Anitra Nettleton (1992) and Nooter Roberts (1996), acknowledge that Burton's collections of Luba material culture and ethnographic photographs now held at Wits, South Africa, and Le Musée Royal de l'Afrique Centrale (MRAC) in Tervuren, Belgium, have played a crucial role in the realisation of "two successful exhibitions of Luba art in South Africa in 1992, and the USA in 1996" (Maxwell 2008:326). Ethnography as science, was according to David Maxwell, "an important source of legitimisation for Belgian colonisation of the Congo ..., functioning on a symbolic level as much as a practical one, and had a strong applied dimension, being knowledge for domination" (2008:329). This concurs with King Lodewijk Filips Leopold II's view, expressed at the opening of the famous 1876 conference of explorers like Burton when he said: "To open to civilisation the only part of our globe which it has not yet penetrated, to pierce the darkness which hangs over entire peoples, is, I dare say, a crusade worthy of this century of progress" (Leopold 1876 cited Hochschild 1998:44).

From the above statement, it can be deduced that the Burton collection was to a greater degree a product of civilising the darkness that was hanging over the people of Congo. WAM's acquisition of this art collection from the Luba tribes of Congo during the height of colonisation is highly problematic. Even though the acquisition register reveals that the collection was ethically obtained, the power relations that existed between Burton, a colonial and religious authority, and the Congo artists were unlevelled. The acquisition process, whereby artefacts were either donated or purchased, took advantage of the political climate which dominated the Luba people at the time of the acquisitions. In my view it is undeniable that Burton's, and consequently also WAM's acquisition of works from the Luba, like the British Museum's confiscation of African artefacts during the colonial era, was unethical and flawed. This also brings us to the question of South Africa's perceived hypocrisy with regard to the issue of repatriations. For example, organisations such as Ifa-Lethu were established in South Africa after 1994 to repatriate artworks that were acquired unethically and shipped out of the country under colonialism and apartheid. However, within the same spirit, South African public institutions, like WAM, in collaboration with Standard Bank, are not entering into dialogue about the repatriation of the Luba artworks to Congo. It is hoped that, by critically exploring the acquisition policies and practices of university art collections such as WAM, a cultural discussion on good acquisition practices will be sparked.

To its credit despite the lack of an art acquisition policy, WAM is proven to have contributed, as it currently still does, immensely to the visual arts arena in Johannesburg and South Africa as a whole. Its website reports that in "1979 Wits

and the Standard Bank established the Standard Bank African Art Collection, located at Wits and funded by an annual purchasing grant from Standard Bank” (<https://www.wits.ac.za/wam/collections/>). However, the details of to whom the Standard Bank African Art collection really belongs is not revealed. It can thus be queried how Standard Bank, as a private corporation, benefitted and perhaps continues to benefit from such a venture with a public institution which goes back to apartheid times. Moreover, in a political dimension, one can question how such a private venture might have facilitated ad-hoc acquisition processes that subvert the public policy agenda of transformation and redress. This notwithstanding, the inception and development of the WAM art collection, without a formal written policy, challenges well-accepted notions that a successful art collection needs a formal written policy to thrive. Though the original goals, aims and intentions were not clearly and formally defined, it is undeniable that passion and a strong vision from the Wits Art Department staff members gave birth to a national treasure, namely WAM.

The acquisition of Burton’s collection presented a major opportunity for WAM and African university collections in general. Today, WAM prides itself as “the only African art museum collection in South Africa with both classical, modern and contemporary African art which gives immense cultural capital value, not just to the university but to the city of Johannesburg and the continent of Africa” (Wits Art Museum Review Panel Report 2018:[sp]). This development shows the results and outcomes despite the absence of policy goals. WAM, under the curatorship of Nettleton, was also able to build on the foundation of the Burton collection and acquired more-traditional South African art. Nettleton, who joined WAM as a

student, became the first to write a doctoral thesis on African arts inspired by the Burton collection. Through her research and PhD, she then initiated in the history of art department a specific course for students in the third-year, on African art from South Africa. In so doing, making Wits one of the first tertiary institutions to offer a course on African art. As a result, the major collection of African art that WAM houses has provided Wits the opportunity to position itself to attain even greater achievements through collaboration with various players or members of the visual arts community on campus and elsewhere.

In conclusion, the memorandum of agreement (MOA) between WAM and Standard Bank, which generously provides the annual acquisition budget for African art, gives WAM acquisition budgets to continue acquiring contemporary African art. These are positive results, outcomes and output in relation to non-written acquisition policy goals and strategies. In acknowledging all its success, for an internationally recognised collection like WAM to be perceived as transparent, it needs to openly draw up a formal acquisition policy to which it must be held accountable. The policy must be in line with the national imperatives of transformation and redress as promulgated by the WPACH (1996).

3.3 THE UNIVERSITY OF FORT HARE ART COLLECTION

Several enquiries into the availability of an art acquisition policy at UFH remained unanswered, mainly due to the non-operation from relevant personnel who were contacted repeatedly. The surfing of the UFH website also yielded no results. In terms of its origins, the UFH Art Collection was conceived in 1964. It is undeniably a uniquely black South African art collection. It houses the art of

more than 170 exceptional black artists, like Cyprian Shilakoe, Gerard Sekoto, George Pemba, Julian Motau, John Muafangejo, Sydney Kumalo, Stanley Nkosi, Gerard Tito Zungu, Johannes Segogela, Noria Mabasa, Tommy Motswai, Nat Mokgosi, Lucky Sibiya, Michael Zondi, Dan Rakgoathe, Azaria Mbatha, Durant Sihlali, George Msimang, Lucas Sithole, Gladys Mgudlandlu and many others. However, the review of the UFH art collection in the present study shows that the UFH is no exception to the ethnographic colonial museum practices and to receiving funding from the rich benevolent corporations that have their roots in Europe.

The period between the late 1980s and the early 1990s marked a paradigm shift in the political landscape in South Africa. In capturing this history, Lucius Maaba (2013:57) writes: “The announcement by FW de Klerk in 1990 that the government was to end apartheid impacted on Fort Hare as it did throughout the country”. Within that context in 1988, De Beers Consolidated Mines Limited made a generous monetary gift to UFH as part of their centenary celebrations. The money was used to build an art gallery for its extensive collection. The De Beers Centenary Art Gallery (DBCAG) was inaugurated in 1989 (De Jager 1992).

According to a historian Patrick Cartwright (1967), the period 1888 to 1988 marked hundred years after the launch of the De Beers Consolidated Mines mining company in Witwatersrand, South Africa, by Cecil John Rhodes and Charles Rudd. After the launch, Rhodes, Alfred Beit, Rudd, Barney Barnato, Julius Wernher, JB Robinson, Jules Porgès, HL Eckstein, Lionel Phillips and others formed, what soon earned the colloquial reference “the diamond cartel” in

the South African mining industry. A hundred years later, De Beers Consolidated Mines Limited's presence is still felt in the cultural sector of universities in South Africa. Interestingly, this was not the first time that Rhodes' monies and universities crossed paths. Prince Mashele (2016) paints a clear picture of a long-standing relationship between the universities in South Africa and the legacy of Rhodes. In his article, Mashele (2016) points out that, "some of the country's top universities at which today's students wage protests are in existence thanks to the Randlords..., this includes Wits, Rhodes University (RU) and the University of Cape Town (UCT), even those not linked directly to the Randlords were built by the state using funds from the mining industry". A slight digression is condoned here to use the removal of Rhodes's statue at UCT to expand on the extent of student disquiet over universities which were perceived to continue preserving colonial symbols. It is believed that a political overview of the UFH juxtaposed with recent developments led by student movements provides a greater understanding of the situation that the UFH's De Beers Centenary Art Gallery is facing at present.

The #RhodesMustFall movement views the legacy of Rhodes and his symbolic representation as previously celebrated by the universities through statues as a constant reminder of the dreadful chain of colonialism that brought about the unjust and unabating social, cultural and material conditions that still exist through the subjugation of South Africa's African cultures. Rhodes is perceived as a British imperialist whose main ambition was to take the British imperial project to its extreme by colonising Africa from Cape to Cairo (Jones & Neville 2013; Lockhart & Woodhouse 1963; Rotberg & Shore 1988).

Against the aforementioned background, the continued absence of an acquisition policy at UFH, a place where colonial legacy is conspicuous through symbols like statues and geographical names – including that of the university – supports the importance of policy formulation to create a systematic approach to eradicate centuries of cultural domination. Otherwise, Marta Lourenço cautions:

If the nature, history and modus operandi of universities are not taken into account, one is likely to find the complexity of university museums and collections overwhelming, the reasons for their existence chaotic and arbitrary, and their public performance well below standards (2005:19).

3.4 THE UNIVERSITY OF PRETORIA (UP) ART ACQUISITION POLICY

While the UP Art Collection is considered one of the oldest in South Africa, dates of the inception of the UP Art Gallery are inconsistent. According to Gerard De Kamper (2018:119) “the actual origin of the collecting of the UP art collection remains unclear ... [it] began unofficially in the first decade and a half of the twentieth century”. Two conflicting dates are tossed around: the first indicating that the collection was established around 1902 and that it took 78 years before the art of black artists was acquired (Kamper 2018). However, Kamper (2018:119) reports that elsewhere it is recorded the art collection was established in 1908. It is further reported that departments and individuals started to collect art unofficially on behalf of the university as early as 1922. Those works became part of the UP collection when it was founded in 1931 (Kamper 2018:119).

Originally, the UP Art Collection was housed in the Old Merensky building. In 1933, it was decided to construct a separate building for the library which was then located in the Old Arts Building with a contribution of £5 000 from mining

geologist Dr Hans Merensky.¹ Construction commenced on 11 October 1937 after General Jan Smuts symbolically laid the foundation stone. Nicole Hoffmann (2019:[sp]) writes: “The building was completed and officially opened on 15 April 1939”. Another nodal moment occurred in 1949 when the first asset register was recorded by CH Cilliers: “[T]he University then started to actively acquire capital assets from 1951 of which it seems the acquisition of Art might have been part” (2019 :[sp]). UP has several art collections and museums, for example the UP Art Collection, Van Glybland-Oosterhoff Collection, Van Tilburg Collection, Mapungubwe Collection, UP Portrait Collection, Schoonraad Collection, Political Cartoon Collection, Mike Edwards Collection and Armando Baldinelli Collection. UP museums, include the Anton van Wouw Museum and the Edoardo Villa Museum.

The two major areas of review of the UPACP (University of Pretoria 2008) are structural dimensions and collection criteria. The UPAC is managed by the Heritage Committee (HC) through an existing written art acquisition policy called the University of Pretoria Corporate Policy (UPCP) for the University of Pretoria Heritage Collections. The function of the HC is to collectively develop all the collections of the University for the purpose of promoting intellectual knowledge, teaching, research and enjoyment of visual culture and heritage. The title of the UPCP reflects the dynamics of the different collections housed under the umbrella

¹Hans Merensky’s name is synonymous with South African geology and mining (De Kock 1972). He discovered many minerals in South Africa and has a mineral named after him. Merenskyite, (Pd,Pt)(Te,Bi), is the palladium analogue of melonite. It was originally discovered in the Merensky Reef of the Rustenburg Layered Suite at the Rustenburg mine near Rustenburg, North West Province, South Africa. Though it is said that the discovery of vast mineral resources, especially the diamonds on the West Coast and the creation of a showpiece estate at Westfalia, were Hans Merensky’s most important achievements. In his lifetime he accumulated so much land in South Africa that Merensky’s total owned and managed plantations included 59 400 ha pine and 15 300ha of eucalyptus plantations (Cairncross 2002).

of heritage collections. The policy vision posits: “The Heritage Committee and its specialist area committees/clusters seek to enhance the cultural environment of the University community through research and unique educational experiences and encounters with the resources of the University’s heritage collections” (University of Pretoria 2008). The statement does not reflect the greater vision of the university, namely that of a leading research-intensive university in Africa which is recognised internationally for its quality, relevance and impact, as also for developing people, creating knowledge and making a difference locally and globally. While the university vision locates UP around African epistemologies, the UPACP is inward looking and misses the opportunity to align its collections with or locate and envision these collections as part of the leading African collections. The UPACP’s vision is limited to research and conversation issues which, to a greater degree, address the heritage dimension. The heritage dimension of university acquisition policies should be informed by national legislation like the WPACH (DAC 1996). To this end, the vision of the UPACP policy does not seem to foster the current acquisition approaches that seek to transform and Africanise its collections.

There are two further problems related to structural arrangements in the UPACP. A close reading of the UPACP reveals that the HC commands too much power. It appoints specialist area committees and clusters to deal with all the heritage collections of the university and to advise it in matters pertaining to the different collections. Furthermore, the HC also governs the functioning of the museums, monitors the collection of heritage objects and artworks and approves certain categories of exhibitions at the University of Pretoria. Yet, the HC, as a collection

management body, does not have students serving on the committee. This is a rather conspicuous omission in that students constitute the university's primary constituency. There is also only one external representative from outside the university. All new works presented to the committee are suggested by the curator. This makes the curator the ultimate collector or arbiter. (De Kamper 2018; Stone 1998). Once again, this is too much power concentrated on one executive administrator.

While the UPACP lists five criteria for the acquisition of artworks into the collections, in the present study I scrutinise the first two that are relevant to its objectives in order of their appearance:

- (1) In the case of artworks, the aesthetic quality should be the highest possible in relation to the artist's career production, within the historical period, and finally within its cultural context.
- (2) Historical importance: a work or collection of works may be acquired because of exceptional historical importance (University of Pretoria 2008:7).

The definition of aesthetics, in respect of the first clause, is not provided in the policy. The notion of aesthetics and the cultivated ability to appreciate beauty does not reside outside of politics and subjectivity. For example, the University of Pretoria Art Collection (UPAC) is a university art collection with a mandate to serve both young students and academics. However, De Kamper divulges that it is generally "perceived ... as an older collection with artworks that date from earlier in the previous century" (2018:123). Another important point De Kamper

(2018:122) raises alludes to the subjectivity of aesthetics: “If the taste of the average personnel member of the University is taken into account, about nine out of every ten people will be able to find an artwork that caters to their ‘taste’ in the collection”. The clear implication of this point is that the notion of aesthetics in the UPACP somehow conforms with the subjective tastes of its curator and the collection committee.

As a bastion of Afrikaner nationalism, the UP is historically known for its racial exclusivity. De Kamper states:

The UP Art Collection was for the most part, when it started out, set on collecting the artworks of white English and Afrikaans South African artists especially in the time when the Department of Visual Arts and Art History was responsible for it. During this time the then Head of the Art Committee refused, for example, to purchase works from artists of other institutions as well as Black artists. This collection theme continued until 1980 when the University hosted the Phafa-Nyika exhibition of Black South African graphic artists, and resulted in the first collection of Black artists (2018:122).

The demands of the post-1994 era led to increased efforts to change the perceptions prevalent in the 80s that the UPAC was an “Afrikaner Nationalistic” collection (De Kamper 2018:122).

The second UPACP criterion, as listed above, admits the historic importance of art as part of its collection standard, but does not provide the definition of “historical importance”. It does not, for instance, declare its commitment to acquire modernist, postmodernist, decolonial and Afrocentric artworks, and neither does it divulge the strategic direction of its collection within a historical and contemporary context. Therefore, the question arises: is the UPACP committed to eradicating the social injustices of the segregation from which it originates, or is it content with conducting its art collecting as usual?

3.5 CONCLUSION

The inspection of the art collection and policy landscape of three universities other than the UP reveals a chilling reminder that the road to a truly South African national cultural identity will be long and extremely delicate, unless Government, academia and business and arts communities intervene in the policies right away. The review of the WAM Collection focussed on its African arts holdings from West and Central Africa and questioned the ethical existence of such a collection as part of WAM. However, it was also appreciated that despite missing the prospect of having an art acquisition policy, WAM is recognised to have cultivated and energised, as it currently still does, immensely the visual arts industry in Johannesburg and South Africa. The review of the UFH Art Collection revealed no exception to the ethnographic colonial museum practices and to receiving funding from the rich benevolent corporations that have their roots in Europe. The UFH Art Collection was observed as the uniquely black South African art collection. Lastly, reviewing the UP Art Collection showed its historic character of Afrikaner Nationalism and it still being exclusive. A positive aspect is that the UP Art Collection has a progressive and functional art acquisition policy.

CHAPTER 4

The Unisa Art Gallery, collection and acquisition policy in context: a critical appraisal

4.1 INTRODUCTION

Collection Management has traditionally been seen as a neutral activity. However, the accumulation of knowledge, information and tangible things, and the shaping of that collection resource, is neither impartial nor objective – in practice it can often be deeply exclusive (Wallace 2001:81).

One of the imperatives of a transforming nation like South Africa is that its cultural institutions formulate policies that are as inclusive and representational as possible. However, as demonstrated in Chapter Two, the recent attacks on artworks from the university art collections in South Africa are disconcerting. These events illustrate national discontent and impatience about the continued existence of colonial cultural symbols and narratives.

In this Chapter, critical questions when reconsidering the policy position of the UAC are addressed. The critical questions which unfold for curators and cultural policy researchers after witnessing the violent student protests of 2016 are:

- (1) What policy paradigms have been tabled to transform the university art collection and management policies?
- (2) What are the policy blind spots, silences, rhetoric, insinuations and connotations on inclusion and representation that might have sustained the negative colonial identity of university art collections?

- (3) What are the policy implications of such views by students for the future of university art collections, especially the UAC?
- (4) Could centering the UAC management policy within an Afrocentric conceptual space be a possible panacea?

Discourse analysis proffers impeccable perspectives for addressing these questions, especially at the level of policymaking. Maarten Hajer (2006:68), for example, employs discourse analysis “to the study of policy making and politics to see how discourse, cognition, strategic behaviour [and] institutional patterns interrelate” (2006:68). To address these questions adequately, one will need to focus on the history and location of the UAC. While recognising that Unisa is an open-distance learning institution, I advance that the geographical location of the UAC should play an important role in providing service to its local community. Thus, to address these questions, the locality and community involvement of the UAG within the City of Tshwane is considered and discussed.

In approaching the history of an institution, it is sensible to adhere to a structure. In my discussion of the history of the UAC, the three following elements will be considered: the socio-political context, culture and cultural objects and the identity of key role players. However, “this is not [to assume that] the actors involved are themselves always aware of that key role in institutional politics” (Hajer 2006:69). I analyse the UAC policy from the discursive traditions of discourse analysis (DA) as inspired by Foucault. Foucault’s DA in policy analysis is concerned with concepts of knowledge and power (Hewitt 2009). The concept of power, according to Foucault’s discursive tradition, is “prior to language”

(Hastings 1999:10), so elements of power relations are reflected in the language that is used in policy (Hewitt 2009:2). Sally Hewitt (2009:2) traces the evolution of traditions of DA to have emerged from a variety of social theories, such as those of Ernesto Laclau, Chantal Mouffe, Pierre Bourdieu and Michel Foucault. Its evolution allowed researchers from many different disciplines to employ Foucault's ideas on discourse. As part of DA, Norman Fairclough (1995) and others like TeunVan Dijk (1997) developed critical discourse analysis (CDA) within the linguistic tradition (Hewitt 2009:2). CDA is also relevant to this study on policy analysis of the UAC because it "understands discourse to be represented by text and spoken communication, whilst also recognising that discourse is shaped by social practices" (2009:2). According to Hewitt (2009:4), Foucault's concepts allow researchers to approach public policy "as a process which is dynamic and continuous and involves many elements".

Researchers Bill Jenkins (1993) and Michael Hill and Peter Hupe (2006) acknowledge that the policy process is complex and that policy decisions can be contradictory or have unforeseen results. Analysis of policy process in this Chapter takes into consideration how "power relations produce dominant discourses and marginalise others" (Hewitt 2009:13).

In this section, I analyse three sections of the UAC acquisition policy (2009):

The first section reviews the dominant narratives, conversations and socio-political context that gave rise to the inception of the UAC. It relies heavily on the first-hand experiences extracted from conversations with and written texts by the "founder" of the UAC. It follows a deep reflexive approach to the analysis of the

UAC, especially because it responds to the initial stages when the UAC had no formal acquisition policy. The earliest known version of the UAC acquisition policy was drafted in the late 1990s and amended in 2009 (See Appendix 1 Revised Version 2009). The absence of an earlier acquisition policy alludes to different strategies of collecting artworks. The question of implicit and explicit policy comes to the fore. Text, conversations, informal processes and insider observations become crucial and necessitate an analysis of the story of the UAC. Understanding the power dynamics of the position from which the story is told, by whom the story is told and their proximity to the discourse allows us to encode “social practices which go beyond units of text” (Hewitt 2009:2). Therefore, in the absence of a formal acquisition policy from the period of its inception until the late 1990s, DA is employed as a reflexive approach. DA will strengthen the analysis because it “recognises the rules of formation, and ... understand[s] the patterns of power relations” (England 1994:82).

Excerpt 1. Introduction of the UAAP (Source: Unisa Art Acquisition Policy 2009).

1. INTRODUCTION
- 1.1 The Unisa Art Gallery was established in 1961 in conjunction with the Department of History of Art and Fine Art. From its inception, the collection was based on acquiring art from all South African artists thus reflecting the open character of the University of South Africa in a segregationist era. Historically, this makes the extensive holdings of the Unisa Art Gallery one of the unique public collections in South Africa.
- 1.2 Its initial focus, firstly, was on South African art conceived as “national art”; and secondly, on European and American, understood as “international art”. The rationale for the collection was to provide students and researchers with an exemplary educational and heritage resource in the visual arts.
- 1.3 Presently, it is aligned to the developmental vision of the University of South Africa in relation to its research and educational roles and the African agenda in the context of both transformation and globalization.

The second section of the Chapter is an analysis of the UAC acquisition policy document. This section selects and zooms in on the introduction of the UAC acquisition policy that covers the background and vision of the collection. The introduction (Excerpt 1) is analysed to gain insight into the essence of the UAC, to pinpoint problematic areas and to review the outdated aspects of the policy. The third section of the Chapter analyses the UAC acquisition policy’s criteria for acquiring artworks (Excerpt 2). This is done to expose patterns and hidden rules of valuing styles, aesthetics and hierarchies. Moreover, this section considers how language is used to create dominant narratives. Terms like contemporary art and African art, as contained in the criteria section of the policy, are examined in detail to gain new insights. Moreover, such terms are scrutinised to see how their use might be setting boundaries in terms of what should and should not be collected. Discourse analysis “put[s] the spotlight on the boundaries of thought and action” (Richardson 2001:354). In response to that, CDA (Fairclough 1995) is

employed to analyse how power dynamics are embedded in language usage to install such boundaries.

Excerpt 2. Criteria for selecting artworks for acquisition (Source: Unisa Art Acquisition Policy 2009).

Given the scope, financial and accommodation limitations it will not be practically or ethically possible for the unlimited expansion of the collection. Works obtained must comply with the following conditions and criteria:

- 4.1.1 No work of art may be acquired or alienated without the approval of the Advisory Board of the Unisa Art Gallery and authorization of the Executive Dean.
- 4.1.2 The work must relate to the vision and objectives and of the Gallery, Department, School and College and manifest creative mastery of medium and concept.
- 4.1.3 The Gallery must have the capacity to accommodate the work of art in such a way that it can be housed under conditions that comply with professional standards that will ensure that the work is available for educational and promotional purposes.
- 4.1.4 Acquisitions must relate to the historical and contemporary developments in South African and African art as well as art from elsewhere and improve or supplement the existing collection.
- 4.1.5 Acquisitions whether by purchase or donation will only be approved if the Gallery Advisory Board is assured of the aesthetic value and legal ownership of the work.
- 4.1.6 The diversity of artistic traditions and forms practised by South African artists must be considered with special attention given to under-represented traditions in the collection.
- 4.1.7 The artist and the artwork must be of significance in the art history or contemporary artistic practices of South Africa, Africa and elsewhere.
- 4.1.8 Acquisitions must be based on current market value and fair pricing.
- 4.1.9 Damaged works or works determined to have lost their value, both commercially as well as in view of the changing needs of the Gallery, Department, School and College, will be de-accessioned, ratified by the Advisory Board and approved by the Executive Dean.

4.2 UAG WITHIN THE CITY OF TSHWANE LOCALITY AND COMMUNITY INVOLVEMENT

The UAG shares a geopolitical space with its municipal counterpart, the Pretoria Art Museum (PAM) under the City of Tshwane. They are both situated in the same municipal jurisdiction with common demographics. As public cultural entities, they serve the same clientele/community.

Historically, this was not the case, however. Before the year 2000, the town Pretoria and its surrounding white suburbs – which were in the majority, and a sprinkle of black townships like Mamelodi and Atteridgeville, used to fall under the Pretoria City Council (PCC). The PCC built the Pretoria Art Gallery (now changed to the Pretoria Art Museum) which served the white populace exclusively according to erstwhile apartheid laws. Much did not change even after some were repealed before 1994 because of stigma and slow pace of social transformation. In 2000, a new entity called the City of Tshwane Metropolitan Municipality (CTMM) was formed after the dissolution of thirteen other municipalities, including the PCC, which were now amalgamated into one entity. In 2011, there was a further absorption of areas to the east of city towards Cullinan and Bronkorspruit, “making the newly configured municipality the third largest in the world in terms of land mass after New York and Tokyo/Yokohama, respectively” (Nawa 2018:260).

In a recent research, Nawa has discovered a skewed distribution of cultural facilities in the constituent parts of the municipality as a result of the history of segregation referred to earlier. The new demarcation meant additional political

constituencies with concomitant community needs according to order of scaling created by backlogs from previous uneven provision of services.

The absence of arts acquisition policy in the PCC as well as the CTMM, brings to doubt whether the community is served fairly and equitably in its spatial diversity that seems to have stagnated the laws of motion. It is against this background that I identify the need to involve the art gallery under CTMM [PAM] in the field survey to ascertain the extent of synergy between itself and UAG in their servitude to the community.

In probing Nawa's claim further, I then interviewed the curator of PAM. Q.1 The first question asked to the respondent LMMCR37 was '*what type of artworks are dominating at Unisa and other university art collections in South Africa, and why?*' The respondent understood the following: local municipality museum [collection] cannot be compared with university collection; collections vary vastly; to address this question, different factors must be considered, such as funding. From the respondent's inputs, it appears as if even though PAM and UAG is physically located at the same geographic space, the two institutions vary vastly; they are managed by different acquisition policies, they are funded differently.

Q.2 '*what does the dominance mean to you as curator?*' The respondent did not offer any answer.

Q.3 *'could you kindly explain your understanding of the art acquisition policy and its relation to the White Paper of Art, Culture and Heritage and related policy documents like the Education White Paper 3: a programme for the transformation of higher education, and national plan for higher education?'* The respondent indicated that she did not have first-hand experience of setting up the acquisition policy. It is interesting to note that the respondent did not draw any relation between the art acquisition policies and national arts and culture legislations.

Q.4 *'how do you think the art acquisition policy at Unisa and other higher education institutions relate to the following national imperatives? (i) restructuring and social transformation (ii) inclusivity and diversity (iii) equity of access, and redress for past inequalities (iv) non-racial, non-sexist (v) cultural tolerance and diversity.'* The respondent's response was with reference to the local municipality museum: We do not have preferences in our policy, but because we do not collect anymore we cannot correct any inequalities of the past.

Q.5 *'how do university art collections relate to the country's education system/curricula at various levels? A. Basic education, B. Higher education.'* In responding to the question, the respondent gave a wide range of opinions based on her experience. The views as follows: collections relate to both basic education and higher education; museum collection offers a good variety of the artists included in curricula for learners; workshops presentation, not only for learners but also for teachers to assist in the education of arts; in higher education, the

collection offers a good variety of the artists included in curricula for learners; collections host art exhibitions to promote contemporary trends for learners.

Q.6 *'which of the following areas do you think the transformation of educational/cultural institutions should concentrate on? You may choose more than one option but not more than three. A. Western orientation; B. structural exclusion; C. patriarchy; D. privilege; E. unilateral decision making; F. ageism; G. appropriation.'* Two main areas of transformation were cited by the respondent as the following: Western orientation and privilege. Q.7 *'do you know of any other university acquisition policy that stands out for you and how do you describe it?'* The respondent indicated that she knew of none that stands out. And the respondent ended the interview with nothing further to add.

It is interesting to note that the PAM conceives of the concept of 'community' differently from the UAG. The PAM's approach to community is in line with the understanding (Andrea Witcomb 2003; Shashi Cook 2009) that it is informed by the history of exclusion. To expand on this understanding, Witcomb (2003:79) explains that "the centrality of "community" in ... accounts of the purpose of museums tends to associate the concept of community with radical democracy and resistance to the dominant culture. Communities tend to be understood as existing outside of government and even in opposition to it". Therefore, the local museums work consciously to include the community or general public into their programs. In contrast, the university museums view their students, staff and academics as their main community to be served. Notwithstanding this view, at

the UAG the curators are expected to conduct community engagement, as part of their key performance area. While it is an accepted fact that university art galleries mainly exist for educational and research purposes. The acquisition policies must promulgate on “new ways to engage students, researchers and external communities” (Simpson 2014a:18). To a large extent, the community needs should be addressed as part of the university art gallery education programmes.

4.3 THE HISTORY OF THE UAC

From the very beginning, particular attention was given to the work of urban Black artists such as Julian Motau, Azaria Mbatha and Leonard Matsotso. At this stage, there was neither a specific budget, nor a committee in charge of acquisitions. There was no acquisitions policy either and **I bought works, which I felt, would be appropriate for a collection of southern African art** (my emphasis). (Skawran 2011b:23).

The bold move by the UAC to collect artworks by black artists from its inception in the 1960s has been of major importance in the recent narration of its history. Reflecting on the history of the UAC presents an opportunity to consider the discourse that is constructed by “post-colonial” recollections of the past. In this section of the Chapter, I analyse the dominant narratives to provide a greater understanding of “what were the collection and policy’s original goals, aims, intentions?; what were the policymakers’ efforts, remedies, activities or input in the implementation?; and what were the results, outcomes or output as expressed in relation to policy goals?” (Kleberg 2002:3).

The UAC features established and emerging South African and African artists working in different media like painting, ceramics, photography, multimedia and sculpture. The collection is housed at the Unisa Art Gallery on the ground floor of the Kgorong Building on the Unisa main campus in Pretoria. The UAC falls under

the Department of Art and Music, formerly known as the Department of History of Art and Fine Arts. In terms of structure, Unisa generates its income from student fees and also receives money in subsidies from the DHET. The UAG receives its acquisition budget from the Dean's Fund. The Dean's fund is located in the office of the Executive Dean in the College of Human Sciences. The School Director is the Chairperson of the Acquisition Board and the Chairperson of the Department of Art and Music is the Deputy Chairperson. The Curators present artworks to the Acquisition Board for their approval. Hence the UACAP reflects the institutional culture of the university.

The story of the UAC and its great moments of inspiration were elucidated to me personally by the collection's first official curator, the late Prof Karin Skawran (1937–2015). Upon my request, Skawran recorded the history which was included as part of the essays compiled for a catalogue of the art exhibition that I curated to commemorate the UAC's 50 years of existence in 2011. I also invited Skawran to co-curate this milestone exhibition to which she agreed. Beyond doubt, her contribution to the UAC is outstanding and invaluable.

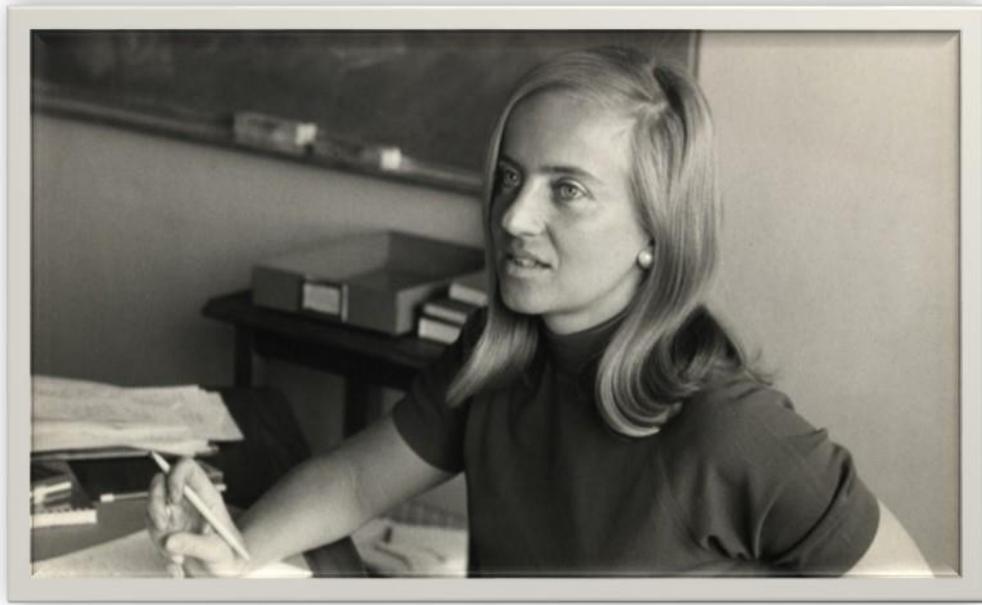


Figure 2. Professor Karin Skawran, first curator and founder of the UAC.

According to Skawran (2011b), the Department of History of Art and Fine Arts was established in 1961 under her leadership. In the budding years of the Department, Skawran was the only member of staff. The collection was born out of “three or four paintings decorating the Unisa Senate Hall, then still housed in the Unisa building in Skinner Street, Pretoria” (Skawran 2011b:23). The first two artworks were by Bettie Cilliers-Barnard (Illustration 1) and Gregoire Boonzaier (Illustration 2).



Illustration 1. Bettie Cilliers-Barnard, *Untitled* (1964).



Illustration 2. Gregoire Boonzaaier, *Still Life with Flowers* (1959).

The late Prof JL Steyn, then head of the Department of Afrikaans-Nederlands, acquired the two artworks in his own interest. Captured by the interest the two artworks created in sparking dialogues along the corridors of the Senate Hall, Prof JL Steyn initiated a university collection of artworks. Skawran (2011b:23) admitted that, at the time, there were no acquisition committees, no formal acquisition budget and no collection management policy.

The late Prof AJH van der Walt's generosity, kindness and vision motivated him to make the money available to kick-start the collection. The subsequent principal and vice-chancellor (VC), the late Prof Samuel Pauw, followed suit and extended the funding for the initial collection and acquisitions. The outcome was the acquisition of paintings, drawings and graphic prints from individual artists, auctions, art galleries or private collectors. Skawran categorised the acquisitions into three broad categories: southern African art, international graphics and works for teaching purposes.

I must point out that it was indeed quite rare, unusual and unique for an academic art collection during the times of apartheid to “from the very beginning [give] particular attention ... to the work of urban black artists” (Skawran 2011b:23). Since the UAC did not have a committee in charge of acquisitions and an acquisitions policy, Skawran took it upon herself to buy artworks which she felt “would be appropriate for a collection of southern African art” at the time (Skawran 2011b:23).

Moreover, what makes UAC remarkable is the fact that artworks by black artists were collected within the context of cultural boycotts in South Africa and

internationally. In December 1965, for example, “the United Nations General Assembly made the request to all States and organisations to suspend cultural, educational, sporting and other exchanges with the racist regime and with organisations or institutions in South Africa which practice apartheid” (www.un.org.za/about/the-United-Nations-partner-in-the-struggle-against-apartheid/)

From an institutional accountability level, Prof Samuel Pauw, as vice-chancellor, approved all acquisitions. The university did not have an art gallery. Therefore, as the number of artworks grew “[they] were displayed along the walls of the corridor and in the offices of the Department of History of Art and Fine Arts, as well as in the rectorate” (Skawran 2011b:23). The main objective was to collect artworks which could be used as educational resources for art students. This collection was not just a repository of different cultural artefacts, but more importantly instruments of knowledge production. However, in contrast to the times of the inception of the UAC, especially in pre-colonial times, modes of art production and notions of what constitutes art were so boundless that the idea of formulating art collections to produce knowledge was practically impossible. The world, then and now, had knowledges, not a singular knowledge system (Gordon, 2014)

As time passed, a very dynamic member of staff was appointed to the Department. Professor Walter Whall Battiss became the new head of the Department of History of Art and Fine Arts in 1964 (Figure 3).

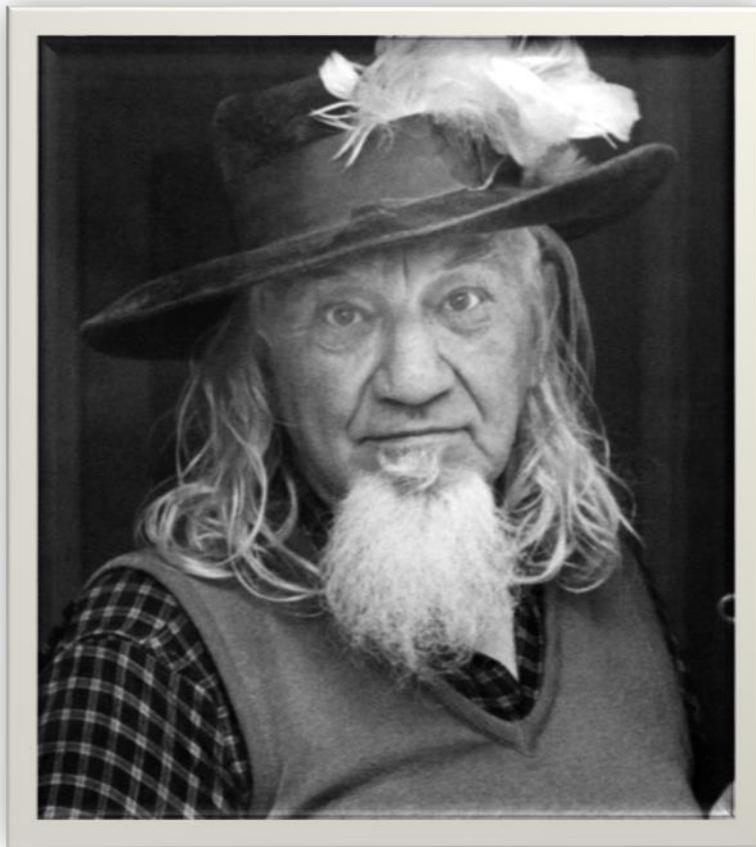


Figure 3. Professor Walter Battiss, Unisa's first professor in Fine Arts and Head of the Department of History of Art and Fine Arts.

Battiss played a crucial role in supporting Skawran to grow the collection. According to Skawran (2011b:23), “As a result of his personal contact with many artists, the collection, especially of black urban art, was extended substantially ... [and] some fine examples of so-called ‘township art’ were acquired”. In this regard, the work of Julian Motau titled *Crucifix* (1967)¹ was amongst those acquired as township art with the intervention of Battiss. The UAC also acquired works that are categorised as international graphics. These include artworks by artists, such as Marc Chagall, Marino Marini, Max Liebermann, Lovis Corinth

¹ Julian Motau, *Crucifix* (1967). Charcoal, 90,3 x 58 cm. Unisa Art Collection, Pretoria.

and Antoni Tapiés, and graphic works by Joan Miró, Jim Dine, Christo, Paul Wunderlich, Friedensreich Hundertwasser, Sidney Nolan and others, were made available by a private dealer, Mr Bill Heimann of Johannesburg. At a later stage, a valuable print by Francisco Goya was purchased at an auction in London (Skawran 2011b:23).



Figure 4. The staff of the Department of History of Art and Fine Arts at Unisa c 1970: Walter Battiss, Karin Skawran, Frieda Harmsen and Joy Mayhew.

In an effort to show the university the investment value from collecting artworks, Skawran acquired an early landscape by Pierneef for R8,00 and the Constantine Cavafy-David Hockney Portfolio for R18,00 at the Volks Auctioneers in Pretoria. She reported the amazing appreciation in value when the portfolio was sold years later at a London auction for around £18,000 (2011a).

In the 1970s, several of Battiss's works were purchased for the UAC. The year 1979 was significant for the UAC and for Unisa. In November 1979, the major part of the UAC was exhibited for the first time at the Gertrude Posel Art Gallery at Wits in Johannesburg. The then Vice Chancellor of Unisa, the late Prof Theo van Wijk, opened the art exhibition. Also important is that during this year, Unisa did away with the separation of amenities between blacks and whites, such as separate toilets, tearooms and other amenities, as promulgated by the apartheid laws (Figure 5) which the policy of apartheid called for. Furthermore, in 1979 the first catalogue of the UAC, which then boasted about two hundred works, was published. When Valerie Evangelidis, a lecturer in History of Art, was appointed as the first temporary curator of the art collection from 1983–1985, the university was convinced that the UAC needed an art gallery. According to Karin Skawran (2011b:26), “in 1985, Unisa made available to our Department one of its two examination halls as a temporary art gallery”, which led to the establishment of the first UAG. The gallery was provided with a small annual budget of R2 000,00 for the acquisition of artworks, which formalised the acquisition processes of the UAC. This move was followed by the approval of the Department to appoint a committee and formulate an acquisition policy (Skawran 2011a.). In 1985, Lucy Alexander was appointed as the gallery's first permanent curator.

Alexander's tenure as curator continued until 1989. Amongst her most important achievements at the time was showcasing art exhibitions to promote photography as a serious art form. According to Skawran (2011b:26), during Alexander's tenure “import restrictions made it difficult to extend our collection of international art; instead, greater efforts were made to fill the gaps in the

collection of southern African art”. One entire year’s budget of R20 000 was used to purchase a collection of six major paintings and several drawings from the estate of Alexis Preller. His work titled *Primavera* (1965)² was one of the works from his estate. At a later stage, the day before Preller died unexpectedly, *Marathon* (1968)³ was acquired for the collection. In 1988, the university finally moved the gallery and the UAC to the fifth level of the Unisa Old Library premises in the Theo van Wijk building. Gerda Engelbrecht was appointed curator in 1989. The university also created the post of assistant curator which was filled by Julia Charlton from 1988 to 1990. The gallery and its collection, at this point, became the portfolio of the vice-rector (tuition), and a gallery management committee was appointed to deal with policy matters and approve new acquisitions recommended by a departmental advisory committee. The gallery management committee included the vice-principal (Finance), the two curators of the gallery, the head of the Department of History of Art and Fine Arts, two other members of the Department, one or two members from other Unisa departments and the chairperson of the Association of Friends of the UAG.

Important to the UAC at the time was the “Friends of the Unisa Art Gallery” association. Friends did not only support the gallery at openings of exhibitions, but occasionally also gave financial support to the gallery for the acquisition of works and for social and cultural activities. The Friends made several valuable bequests and donations to the gallery.

² Alexis Preller, *Primavera* (1965). Oil on canvas, 200 x 230 cm. Unisa Art Collection, Pretoria.

³ Alexis Preller, *Marathon* (1968). Oil on canvas, 125 x 135 cm. Unisa Art Collection, Pretoria.

Frances Verstraete was appointed curator in 1990, assisted by Frieda Hattingh who, when Frances left, took over her position in 1992. The sculptor, Bonita Alice, was appointed assistant curator from 1991 to 1992, to be followed by Helen Weldrich (1993–1995).

The years 1991–1992 are considered a nodal point in our country's democracy. In 1992, white South Africans voted for political reform to end apartheid and create a power-sharing, multiracial government. This multiracial participation was also evident at the UAG, and it was during Frieda Hattingh's tenure as curator that the transformation of the gallery became more noticeable. A panel discussion was held in 1991 to discuss the problems urban black artists experienced in taking part in art competitions and attending exhibition openings and other functions. Prof CN Marivate, who had especially composed a poem for the event, introduced the debate. More than 170 artists from various cultures took part in this event at Unisa largely curating the exhibition and mounting the artworks themselves. Though the title of the event was unrecorded, as a supplement to this exhibition, Steven Sack, a member of the Department's Acquisitions Committee, curated a photographic exhibition, entitled *Peoples' Parks*. Quoted by Eben Lochner (2011:86) according to Sack (1989) "parks were examples of spontaneous expression which allowed for "open-ended popular participation from untrained artists" (Sack 1989:194, 201) whereby 'the community' itself engaged in acts of reclaiming space". Such exhibitions signalled change towards the democratisation of art.

The art collection grew with the acquisition of work from Unisa lecturers, such as John Clarke, Keith Dietrich, Nina Romm, Marion Arnold, Deborah Bell and

several others. According to Skawran (2011b), the gallery also featured exhibitions in 1994 and 1995 of two South African artists, Breyten Breytenbach and Lefifi Tladi, who lived in exile during apartheid in France and Sweden respectively. Works by Tladi and Breytenbach were previously linked to the anti-apartheid struggle. By hosting these two figures, the UAG positioned itself as a space that was open to sensitive cultural dialogue. Breytenbach presented a lecture to a capacity audience at the Unisa auditorium. A retrospective exhibition of the work of Port Elizabeth artist, Fred Page, was curated in 1992; Cyril Coetzee showed his work in 1993; and Fikile Magadlela in 1995. The late Magadlela worked within the tradition of black consciousness.

From that point onwards, the UAG attracted and curated art exhibitions that reflected the diversity of new artistic traditions. One of the crucial moments was when the UAG hosted the DASART contemporary art exhibition in 1994. The DASART exhibition was unique and cutting edge at the time in that it explored unusual materials. International exhibitions were also hosted at the UAG such as the 1996 exhibition of German graphics of the 1960s that the UAG hosted in 1996. Several other exhibitions of a selection of works from the UAC, as well as artworks of local artists, were held regularly at the Gallery.

The artworks, main actors and the gallery catalogue of the Unisa Art Collection (1961–1979) are valuable sources for illuminating the nodal moments of the UAC. However, the conceptual lens afforded by discourse analysis suggests a need for the story to be re-interpreted from different points of power dynamics. Notable among these, the documentation relating to the controversial phenomenon

where the UAC made claims to collect art by black artists during apartheid. To co-construct plural narratives successfully, one needs to recognise that major political and ideological shifts in South Africa around 1994 and beyond force us to revisit our conception of what the story of the UAC meant to black and white artists.

To this end, I use DA to assemble ideas through which a more critical understanding of the story can be advanced. Presenting a new understanding is by no means a contestation of the older dominant narratives. It is, however, an attempt to reframe the story by adding new ways of thinking and different voices, thus actively encouraging policy debates on university collections. It also emerges from a humble place of pursuing an understanding that hi/storytelling is not just a neutral practice, but also an interpretative socio-political science where meanings are created. Those meanings are crystallised when the history is told only from the side of the powerful role players that were actively involved with institutions like university collections during the time of their inception and evolution.

Thus far, available data show that the history of the UAC has only been narrated from the position of power, especially by white art historians and former curators. The authority of academics and curators to construct the UAC story emerges from the position of the “greater cultural capital” (Bourdieu 2011:86) they possess. Bourdieu and Passeron (1990:4) maintain that “every power which manages to impose meanings and to impose them as legitimate by concealing the power relations which are the basis of its force, adds its own specifically symbolic force to those power relations”. Hence, discourse analysis philosophers agree that

history is not just a description of events that took place, but sometimes the act of telling history is a social activity. Other DA writers, like Liz Sharp and Tim Richardson (2001), note that new insights are gained “by asking questions about the difference between policy rhetoric and how the policy plays out in practice” (Hewitt 2009:11). In addition, as Okwui Enwezor classically put it, “it appears that the struggle for ... meaning hinges on who controls the representational intentionality of the body politics, especially its archive of images: symbolic and literal” (1997:25). Enwezor’s statement alludes to power structures that are involved in the language of literal and symbolic representation. Therefore, in this thinking, stories of our past construct our present social world. In this regard, if they are not analysed, they can be used as a façade for the social unit to stop questioning further. Araeen, for instance, attributes history as existing within two opposites; “history contains both what is imposed upon it – often an ideology – and what confronts and transgresses it in an endeavour to maintain the ability of the human imagination to create with total freedom” (2010:277). The meaning created by the history of the UAC is that its policies have always been diverse and have embraced the principles of inclusion from its inception. If we accept this meaning as Enwezor and Araeen conventionally reflect it, we are in danger of blocking policy debates and thus further transformation agendas. That kind of occurrence is what Hajer (2006:70) calls “discourse structuration”. It refers to a situation where a discourse starts to dominate the way a given social unit or policy domain conceptualised the world.

My observation is that complex developments have taken at UAG. Some of the gaps in acquisition policy still existed. In terms of statistics, when I joined the

UAG as a curator in 2009, the collection consisted of 1287 registered artworks. During the first three years of my employment (2009-2012), 128 artworks were collected. Out of these 128 works, 73 artworks were acquired from white artists, 45 from black artists, 4 from coloured artists, 4 from Indian artists and 2 artworks were collected from uncategorised race (see Appendix 03). The catalogue illustrates the aesthetic nuances of the art trends acquired by the UAC. To a greater extent, the catalogue shows that even in the period 2009-2012 the vast majority of artworks acquired were still by white artists. And admittedly, at the beginning stage of the study, the racial bias of artworks acquired (as reflected in the catalogue) motivated me to pursue the study. However, when probing the dynamics further, the objectives of the study shifted to avert advancing simplistic interpretations of the UAC purely based on racial imbalances. Thus notably, the focus of the study shifted from examining racial imbalances in the UAC to understanding the epistemic location of the philosophies that inform art trends which are deemed collectable by the UAGAP.

4.4 ANALYSIS OF THE INTRODUCTION, VISION AND POLICY POSITION IN THE UAC ACQUISITION POLICY

This section presents an analysis of the UAC acquisition policy document. It zooms into the introductory section of the UAC acquisition policy that deals with the background and vision of the collection. DA is used here as a method of analysis to ensure that collections that are at risk of challenges that affect their ability to serve the community can be understood and remodelled. Therefore, my focus lies on analysing the acquisition policy of the UAC, especially the statements made in the introduction. The main objective is to explore how the

UAC acquisition policy addresses and deals with issues of inclusion, representation and the reproduction of culture.

As established in Chapter Two, issues of inclusion, redress and equity are part of the guiding principles as promulgated in the WPACH (1996). Arguments in the previous Chapter are also predicated on the observation that the WPACH and other government policies at national level lack the commitment to adequately inform the formulation of institutional policies, especially in the visual arts sector. This restricted commitment in state institutions' policy relationships affirms a degree of policy dissonance between the state, society and its institutions. Subsequent to that is the assumption that university museum management policies are generally "formulated by [academic] elites, [and tends] to reflect the structure and concerns of the intellectual field of which they are a part" (Levine 1993:318). Thus, elitist policies are purported to employ the discourse that does not reflect the greater part of society that they seek to serve.

Contrary to this assumption on elitist policies, it would be more accurate to say that the UAC has been one of the few art collections known to have acquired artworks by black artists from its inception. As the UAC's first official curator, Skawran proudly points out that "from the very beginning particular attention was given to the work of urban Black artists" (Skawran 2011b:23). This unparalleled policy position by the UAC to collect art by black artists during apartheid is galvanising. Moreover, it forces us to revisit the management and acquisition practices of the UAC to understand what trajectory was pre-set for it to adapt to that course of ideological thinking during those augmented years of apartheid.

In that respect, the present research is not yet another simple diagnostic study on university museum policy. It differs from the rest in that it goes further: it casts light not only on the expressive, but also on the rhetorical nature of the commitment that the UAC appeared to be making towards inclusiveness. An analysis of its policy tests the fundamental, in retrospect highly improbable, view as advanced by the UAC that from its inception, the UAC conscientiously collected and continues to collect artworks equally from both the dominant Western traditions and the previously disadvantaged black artists. This makes the UAC “one of [the] unique public collections in South Africa” (Unisa 2009) and a “black swan” phenomenon (Taleb 2008:[sp]).

The introduction to the UAC acquisition policy looks more like a preamble than an introduction. It clearly states the year of the UAC’s inception as 1961. This was just 13 years after apartheid was signed into state policy in South Africa. Apartheid’s main feature was to institutionalise its ideology of racial “apartness”; hence its name. From that moment, policies and institutions of the state, such as universities, were governed by the apartheid ideology.

However, the introduction of the UAC acquisition policy claims that, despite the alarming circumstances, UAG went against the tide by “acquiring art from all South African artists thus reflecting the open character of the University of South Africa in a segregationist era” (Unisa 2009). This policy position contradicts what was happening at universities at the time. For example, in 1957, literary four years before the inception of the UAC, deeper segregation of universities was announced. The Extension of University Education Act, Act No 45 of 1959, was

passed. The prescriptions of this Act created four new “non-white” university colleges and prohibited “non-whites” from registering at formerly open universities without written permission from the Minister of Internal Affairs. This demonstrates the extent to which the agents of apartheid were willing to go to exclude black people from universities. Although Unisa allowed black students to enrol and study as long-distance learners, it still supported the state segregation law and racism policies of the apartheid state. For example, the Reservation of Separate Amenities Act, No. 49 of 1953 (see Figure 5), which enforced the racial separation of toilets, tearooms and other amenities, was practised at Unisa campuses until 1979.



Figure 5. A public signage display for the Reservation of Separate of Amenities Act , No 49 of 1953.

It is argued that, if the university art collections claim to be addressing the inequalities of the past, change means coming together to improve and learn from one another. This research has revealed that some universities are more privileged while others are struggling to sustain their collections. When I analysed the artworks collected by the UAC from 2009 to 2012, evidence showed that the choice of the medium of expression is connected to the availability or lack of resources (see Appendix 03). In the register artworks collected from black artists are mostly created from 'found' or cheaply obtained objects such as wood, fabric, found metal pieces, and mixed media. Moreover, the artworks by black artists were generally of a small scale which seems to suggest a lack of space to work and create artworks. Meanwhile, artworks collected by their white counterparts were produced using real and durable art materials such as oil paints, bronze, Digital print on Backlit film and animation. The bigger scale of artworks by their counterparts seem to suggest the accessibility of studios to work and create artworks. These particular artistic trends are not by default. The policy should take these factors into considerations to address the imbalances of the past. Addressing this will also assist to level the ground while improving the quality produced by all artists.

These examples illuminate the pervasive nature of the strained interplay and engagements between state policy and government agencies. It also draws a picture of how highly improbable it was that the UAC would go against the grain and adopt principles of inclusion under those ideological and physical circumstances. The policy claims of the UAC then raised deep reflective questions not only about UAC, but also about the kind of black art and artists that were

“allowed in” to the collection. To address these questions, DA appreciates that we engage with philosophies relating to the use of words, for example, the words black and white, in the construction of meanings. As a start, the immediate question is: what did collecting “all” art as stated in the UAC acquisition policy mean? Did it include collecting African art or art by black artists?

Predominantly, in most recent documents and policies the concepts “art by black artists” and “African art” have been employed interchangeably. I followed this example where relevant for cohesion and flow. However, that does not necessarily translate to a direct assumption that African art is art produced by black artists only. Both concepts are framed by apartheid ideology and its social construction of race within the context of South African history. To distinguish between the two concepts, a complex definition of the term “blackness” is juxtaposed with “whiteness”. The perception of the concept “black” is based on Hall’s thinking of the term as reflecting a collective black experience (1996). According to Stuart Hall (1996:442), the term “black” was “coined as a way of referencing the common experience of racism and marginalisation ... to provide the organising category of a new politics of resistance”. Hall’s concept of blackness is what critical phenomenologists, including Enrique Dussel (2002), Cecil Foster (2007) and Pius Ojara (2006), refer to as “the community of victims of globalization, sexism, racism, anti-Semitism, heterosexism, colonialism, and prejudice/discrimination/oppression on the basis of age, nationality, economic class, location, disability, and so on” (Paradiso-Michau 2008:91).

In contrast, “whiteness” was created as the elusive pinnacle of humanity. Additionally, and in agreement with Okwui Enwezor (1997:22), “to be white in many senses is an ideological fantasy”. What is most crucial to the present study is that, from Hall’s articulation of the concept of blackness, and his adequate arguing of the complexities involved in the notion of cultural inclusion, both concepts of African art and art by black artists are traced to the decolonial perspectives of Frantz Fanon (1963), Enrique Dussel (1996), William Du Bois (1999) and Steve Biko (1978). In this study, I combine two perspectives to make sense of how the notion of blackness is framed by the UAC acquisitions policy.

According to decolonial perspectives, black culture is conceived in propinquity to knowledge, time and space. I align the decolonial perspectives with Hall’s perspectives that indicate black art and culture are not limited to ethnicity or race (1996). I then advance a new proposition of blackness that is transposed to the geopolitics of knowledge and the colonial difference thinking (Mignolo 2000): from when (time) and where (space) the artist creates (knowledge/ epistemology). Mignolo (2000) draws parallels between the notions of blackness and the plight of the colonised cultures from the Global South. I then advance the dimension that African art is then considered art produced from African-centred perspectives, philosophies, cosmologies, ideologies, geo-spaces and beyond – responding to or reflecting the times of its production – while black culture is propounded in the propensity to how black subjectivities are formed in relation to time and space. For example, during apartheid the distinction between the notions of the culture of black and white art and artists was based largely on race and racism as a state policy. That policy forced black art and artists and their cultural products to a

space of negation, while Eurocentric art and culture by their white counterparts occupied the dominant cultural space. This entails that the socio-political conditions imposed by apartheid forced black art and artists to either become resistant and struggle for equality and social justice, or to be coerced and co-opted into the realm of the prevailing dominant Eurocentric culture.

I argue that the acquisition practices of most state institutions, like university museums and the mother state, characterised the art produced by blacks who resisted the dominant Eurocentric aesthetics and cultural discourse. At the heart of the predominantly white Eurocentric aesthetics and cultural discourse was an assumption that, for its visibility to exist, a black subject had to position himself or herself as “the unspoken and invisible ‘other’ of itself” (Hall 1996:442). Therefore, in line with this argument, the Black art/artist, aesthetics and cultural discourse by virtue of their blackness referenced the binary opposition of the accepted Eurocentric norms and standards. Enwezor (1997:23), while describing the cultural landscape of old South Africa, expressed that “the pragmatic value of everything was derived from the interregnum of white nationalism and Black resistance in art”. The ontology of blackness was equated to resistance. For it to become or to remain black, it relied on a condition to produce anti-establishment, anti-systematic, anti-state-institution paradigms of thought, art, literature, language and religion.

On the other side of the spectrum, black artists, who saw no reflection and no representation of themselves and their cultures in public institutions and museums like those of the UAC, began to see themselves through the eyes of the white

dominant Eurocentric culture which had colonised them. Drawing from the classical work of Fanon, Enwezor (1997:25) humanises this condition by adding emotions to it. For Enwezor (1997:25): “Surely, the Black South African is envious of the position of the white South African, who has always designed, and seen it as natural, to speak on his behalf, for his presence, history, socio-political position and place within South Africa”.

In the “envious” eyes of those “black artists” to be accepted, to be visible, to be recognised, and to be collected, they had to transform their artistic expressions, ideologies, and aesthetics to mimic and assume those of the dominant colonising culture. Their blackness as critical culture and a site of struggle and resistance had to be negated. This phenomenon had, and still has, a devastatingly negative effect on policy discourse, especially within the larger scope of colonial and post-colonial world views. Upon experiencing this trauma, black art and artists or the colonised culture enter a state of “coloniality” (Maldonado-Torres 2007; Mignolo 2000; Wynter 2003). Coloniality is a condition where the colonised cultures see themselves through the eyes of the coloniser’s culture. Under the spell of coloniality, which is still in place, black artists and artworks negate their being and their critical culture by assuming the discourse of the dominant culture. In doing so, black artists negate the authentic form of their existence as black artists, which, it is argued, only emerges from a critical understanding of their *being* as informed by a realisation that being collected into art collections that are not critical of their blackness is a “prison of the benevolent or liberal colonial discourse which ... [they] must defy in order to realise and maintain the freedom of ... [their] creative imagination” (Araeen 2010:280).

Therefore, once art by black artists ceased to be part of a collective critical black culture of resistance, social justice and equality, their art entered a field where it became “anti-black” and was thus collectable into public museums like the university art collections. Such a condition of collectability is a mechanism employed to cleanse black art of its blackness. Although still produced by black or even sometimes African artists, such artworks negate their blackness and serve a niche function of satisfying other requirements, like academic collection sensibilities. For its maximum success, this existential dimension is mainly achieved in two ways by black artists: by producing art that shows a direct influence from the dominant Eurocentric artistic traditions, or by producing art that metaphorically, ideologically or literally adopts a non-critical content and subject matter strongly influenced by Christendom and Calvinist symbols of whiteness. However, Christendom is just one of the many Western norms of iconography and aesthetics that such “black artists” can buy into. The basic philosophy here is that a black artist must imaginatively “learn to die” (Heidegger 2014; Montaigne 1580; Scranton 2015) to survive and be visible. As the theory of double consciousness articulates it, they enter into a contract where they take an estimate of themselves through the eyes of other people (Du Bois 1999).

This position betrays the black critical culture projects which directly address the complexities of “trans-ontological” (Dussel 1996) relationships that formulated their black subjectivities in the first place. Hence, it can be concluded that coloniality as an existential dimension caused the works of those black artists to be collected into the UAC, especially those that were collected during the time of the merciless state policy of apartheid. Examples that serve to illustrate this

argument are works by from the first two “black artists” to be collected for the UAC, Azaria Mbatha’s *Scenes from the Old and New Testaments* (1966/67) (see Illustration) and Julian Motau’s *Crucifix* (1967) (see Illustration 3).

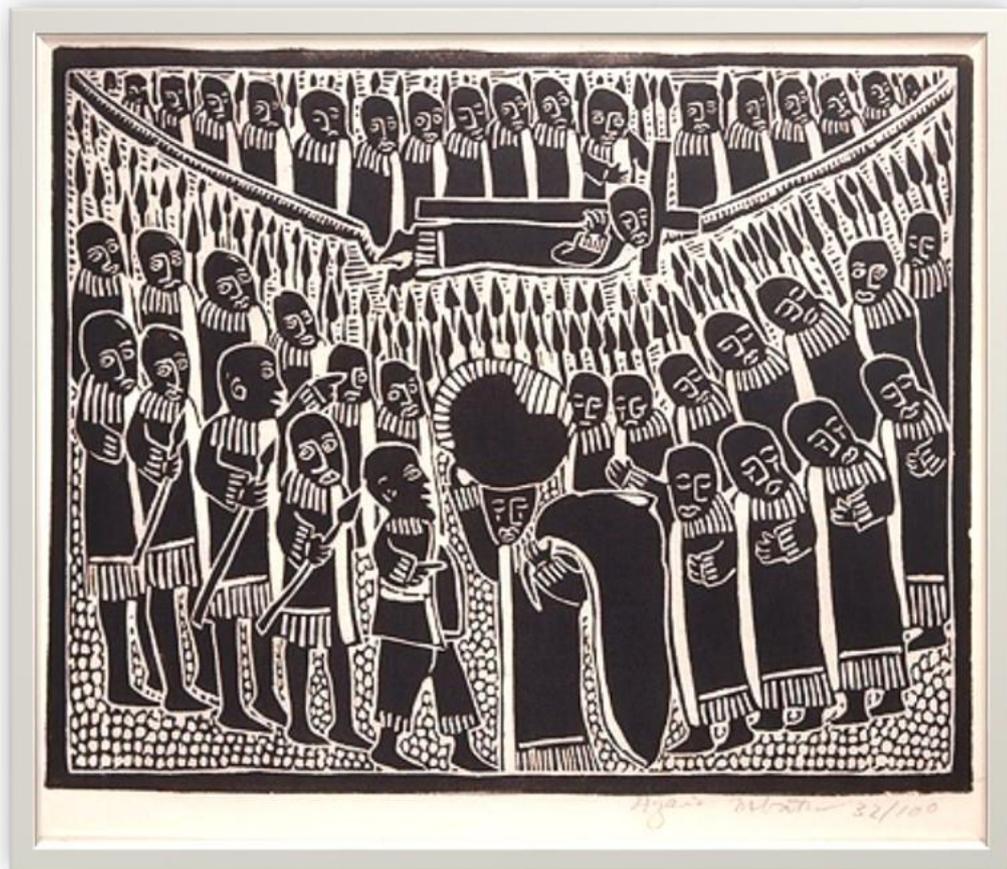


Illustration 3. Azaria Mbatha, *Scenes from the Old and New Testaments* (1966 1967).

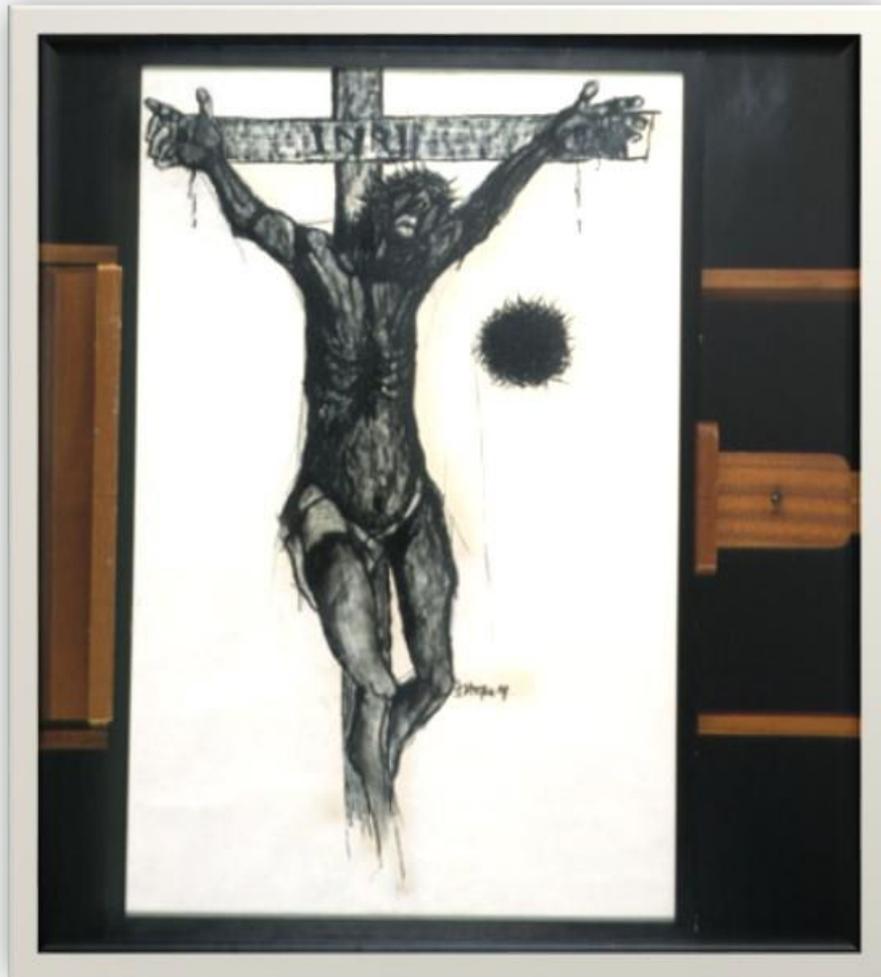


Illustration 3. Julien Motau, *Crucifix* (1967).

There were black artists practising around the times of Motau and Mbatha who consciously decided to remain dedicated to black culture as a critical culture. Scenes from the Bible also inspired some of those artists' work. However, as part of their resistance and struggle, they consciously subverted the system and "Africanised the prevailing Western norms of iconography and aesthetics" (Miles

2003:12). Rather than assimilate the dominant culture of the time, they produced black art. It may be assumed that these artists were either very selective or refused that their artworks be collected. Many artists of such a calibre, both black and white, subjected themselves to self-exile. Amongst them were Ernest Cole, Dumile Feni and anti-apartheid writers like Nathaniel Ndazana Nakasa, to name a few.

What is, in fact, generally recognised and celebrated, even by most of Africa's own historians, is what began as mimicry under the tutelage of colonial paternalism and patronage. In order, therefore, to recognise Africa's true modern voice and its historical significance, it is important to separate it from a misguided notion of Africa's entry into modern history" (Araeen 2010:277).

In considering the types of artworks that were not collectable for the UAC, the work of Ernest Mancoba serves as a good example. I argue that Mancoba's works epitomise the true spirit of black culture as critical culture; thus it embodies black art that was not collectable. Mancoba's sculpture of *African Madonna (Bantu Madonna)* (1929) (Figure 10), is known to be "the earliest South African interpretation of the Holy Virgin which is not European" (Miles 2002). Miles points out that, for Mancoba, to further Africanise his Bantu Madonna, opted to carve her using the indigenous yellowwood, "unlike most church sculptures for which imported oak or teak was favoured".

Mancoba was, without a doubt, "the first urban-born South African artist to break the tyranny of representative imitation and the Western canons of proportion" (Miles 2002). Another prominent example of Mancoba's artworks that radically maintains black culture as a critical culture is the work titled *Faith* (1936)⁴. Also

⁴ Ernest Mancoba, *Faith* (1936). Wood, dimensions unknown. Current whereabouts unknown. Originally published in *The Star* (June 8, 1936): 15. Also published in Elza Miles. *Lifeline out of*

known as *Mother and Child*, it depicts a scene that might be interpreted as Mary and Jesus from the Bible. However, Mancoba's rendering and proportions suggest body features associated with black bodies. Mancoba's understanding of the role of black art at the time of anti-blackness makes him one of the iconic contributors to our understanding of the kind of black art that was not collected by museums that were not critical of the dominant culture. Miles (2002) also notes that when Mancoba "was offered a commission to carve models of Natives and cattle for the display of the Department of Native Affairs at the Empire Exhibition in 1936 he declined the offer", again demonstrating critical culture theory. It is therefore correct to pronounce that, "if there has been one artist from Africa—indeed from South Africa—who confronts successfully the colonial genealogy of art in Africa and the Eurocentricity of the mainstream history of modernism, it is Ernest Mancoba" (Araeen 2010:280).

Africa: The Art of Ernest Mancoba (Cape Town: Human & Rousseau, 1994), Cat. 15. See: (https://post.at.moma.org/content_items/1144-identity-and-abstraction-ernest-mancoba-in-london-and-paris-1938-1940).



Illustration 4. Ernest Mancoba, *African Madonna (Bantu Madonna)* (1929).

After 1994, notions of blackness and whiteness evolved and adopted a new configuration as a social construct. According to Enwezor (1997:22), “the archaic formulation of whiteness as a nationalistic desire” weathered. However, within this new locality, for whiteness to sustain its visibility as a field, it constructed blackness. Ontologically, in such time and space, the notion of race collapsed its biological properties. The concept of black art, artists and culture is produced as critical fields of resistance and struggle against socio-economic conditions, which affect people who exist outside of whiteness and its privileges. For example, under such complexity, not all black people produce a black culture of African art. Furthermore, not all art produced by black artists is black or even African. Therefore, black art as a critical project can be undertaken, produced and studied

by anybody (Spillers 2006). Similarly, African art is seen not only as art produced by black African people. In doing so, the character of African art is activated by its centeredness on Afrocentric philosophies, paradigms and cosmologies (Asante 2015). These paradigms and cosmologies are as complex as the composition of the continent itself.

4.5 ANALYSING THE CRITERIA FOR THE SELECTION OF ARTWORKS

Criteria for selecting artworks in the UAC acquisition policy are analysed in this section to expose patterns and hidden rules of valuing styles, meanings, aesthetics and other hierarchies. I have put forward that models of cultural policy are employed by state institutions to produce specific kind of subjects in parity with its envisaged national identity. I argue that the UAC acquisition policy uses nuances embodied in language and criteria for acquiring artworks to control the process of acquiring artworks. Thus, like any other cultural policy, the UAC acquisition policy applies criteria to control meaning and the way cultural subjectivities are shaped. Moreover, in this section I observe and analyse how expressions and vocabularies are interchanged in the criteria to advance selective narratives.

The UAC acquisition policy is the only guidance document for building a collection of historical, educational and aesthetic significance. However, for this document to be effectively enforced, it needs an acquisition committee with a strong vision. Furthermore, the composition of such committee should reflect the principles of diversity, equality and inclusiveness. Diverse cultural representation

in acquisition committees synergise well with the inclusion criteria for selecting artworks into art collections. While elaborating on the diverse nature of the UAC since its inception, Skawran, who was part of the gallery committee, expressed that:

Although the emphasis was on Southern African art, we were always also on the lookout for reasonably priced graphic works from Europe and elsewhere, so as to provide our students with a few examples of work by major exponents of mainstream art in Europe and America” (Skawran 2011b:28).

Though Skawran carefully framed the committee’s diverse areas of focus that determined the scope used to draw up policy criteria for collecting artworks, the preferences, however obliviously, excluded African art. From southern African art, the gaze extends to Europe and America. This disconnection with the continent is linked to a lack of cultural diversity in the acquisition committee at the time: all committee members were then white South Africans. On a different level, Skawran (2011b:28) includes “reasonably priced” in her statement which points to “finance” as a valuable but limited resource. A shortage of money is established as one of the criteria limiting what is acquired. Moreover, financial obligations are also mentioned as follows in the opening paragraph of the policy under the subsection “criteria”: “Given the scope, financial and accommodation limitations it will not be practically or ethically possible for the unlimited expansion of the collection. Works obtained must comply with the following conditions and criteria” (Skawran 2011b:28). These points clearly explicate that an art acquisition committee complements policy as a major role player in the heterogeneity of the criteria for collecting artworks in an inclusive matter.

Procedurally, works of art are physically brought into the gallery from various sources all over the country. Gallery curators present artworks for possible acquisition. Hereafter policy criteria are used to determine what should and what should not be considered. The gallery committee considers the acquisition of artworks by debating and evaluating them according to the policy criteria. Recommendations are made to the Gallery Board for final decisions. These procedures elucidate how important the criteria of the policy are: they are applied as a robust filter before any debates on and evaluations of the merits of the artworks take place. Below, selected points from the criteria section of the UAC acquisition policy (Annexure 01 2009) relevant to the study are analysed.

- (1) Point 4.1.1 states that: “No work of art may be acquired or alienated without the approval of the Advisory Board of the Unisa Art Gallery and authorization of the Executive Dean”. By Advisory Board, the policy is referring to the Gallery Board. This criterion is impractical and outdated. It was carried over from old practices and procedures when the executive dean of the college used to be the chairperson of the Gallery Advisory Board. After the acquisition policy was amended in 2009, the school director was elected to chair the Gallery Advisory Board. Hence, it is recommended that the school director should approve and authorise the acquisitions.
- (2) Point 4.1.3 states that: “The Gallery must have the capacity to accommodate the work of art in such a way that it can be housed under conditions that comply with professional standards that will ensure that the work is available for educational and promotional purposes”. While this is a useful

criterion, especially regarding fragile works, it is also limiting. It is based on traditional forms of artworks such as oil paintings on canvas and works on paper. Some of the new contemporary artworks do not necessarily have to be housed inside the collection storerooms. Likewise, certain sculptures, for example, can be kept outside around the university gardens. New art movements are moving away from the notion of a gallery as an extension of a traditional museum. More curators are curating art exhibitions that encourage artists to respond to their environment outside. Artworks acquired from such art exhibitions do not necessarily need a space in storerooms.

Point 4.1.4 states that: “Acquisitions must relate to the historical and contemporary developments in South African and African art as well as art from elsewhere and improve or supplement the existing collection”. Contained at this point are two somewhat complex concepts, “contemporary” and “African Art”. When confronted with such complex words like contemporary art, Stephen Finn (2011:43) argues that “we must consider Paul Virilio’s (2003) questioning (in *Art and fear*) – what is contemporary art contemporary with?” Karl Ruhberg (2005:390) provides an answer when he says: “Art always reacts to the period in which it is made, and to the problems and issues of that period”. Contemporary art should indeed reflect not only the concerns of the time of its production, but also the context in which it is created and the modes of its interpretation. The launch of Pablo Picasso’s (1881–1973) famous *Les Femmes d'Alger (O.J.)* (1907)⁵ painting

⁵ Pablo Picasso, *Les Femmes d'Alger (O.J.)* (1907). Oil on canvas, 243.9 x 233.7 cm. Museum of Modern Art, New York. Catalogue number: 333.1939.)

is known as a paradigm shift that kick-started modernism in 1907 (Harrison 2002).

From that moment onwards, modern art moved quickly to reflect the contemporary times and context of its production. However, when contemporary art is used as a criterion, it brings to the fore the discourse analysis of the term “contemporary”. The shock of Picasso’s painting lies at the centre of the analysis: *Les Femmes d'Alger (O.J.)* (1907) broke with the previously accepted canons of Eurocentric aesthetics, since Picasso drew his inspiration for this painting from what was referred to as primitive art from non-European worlds.

This was a violation of Eurocentric aesthetics at the time, and “through the following decades, Picasso continued his assault on the taste of the cultured classes with further explorations of primitivism” (Harrison 2002). Picasso’s example illuminates an extrapolation of the fact that historically the binary opposite of high Eurocentric aesthetics has always been the art of the colonised “primitive” cultures. Within this line of thought, theories of the origin of the works of art place African art outside the space and time of contemporary art.

The fact that the UAC acquisition policy criterion demarcates contemporary art and African art as two different fields (point 4.1.4), illustrates my main arguments very clearly. I therefore propose that this criterion should read: “Contemporary art in (Southern) Africa”. The criterion, as it stands, is based on colonial modes of classification. The details revealed by Skawran when narrating the story of the UAC raises serious concerns. Skawran (2011b:28) refers to some of the finest works of African art in the collection as “textiles and functional objects from

Africa which have hitherto been relegated to the sphere of anthropology, archaeology or the crafts”. She also notes that “a beaded Zulu apron, a beautifully shaped clay pot or a sangoma figurine were considered just as creatively and aesthetically valid as the framed paintings or bronze sculptures which belong to mainstream South African art” (Skawran 2011:28). While she acknowledges the significant influence that Africa has had on the art of Western Europe (Skawran 2011), these comparisons confirm the status of the mainstream contemporary South African art as hierarchically superior and as a benchmark for all other art.

Skawran (2011a) also acknowledges the significant influence Africa has had on the art of Western Europe. As such, artists such as Picasso, and Cubists, like Georges Braque and Marc Chagall, were influenced by African art.

4.6 CONCLUSION

This Chapter set out to review the UAC management and acquisition policy before and after 1994. DA is employed to interrogate some of the issues in relation to the evolution of the UAGAP and to challenge some of the accepted dominant narratives about particular cultures as promulgated in their acquisition policies. The Chapter is based on three strands which began by reflecting on the history of the UAC and the reading of events that led to the inception of the UAC. The history of the UAC is inextricably linked to the socio-political developments of Unisa as its mother body and the context of the country at large. By examining the history of the UAC, I have shown how policies, collecting practices and acquisition committees were, over the years, able to evolve from exclusionary to inclusive and participatory practices. However, there are still challenges with

regard to the centeredness of the philosophies guiding the acquisition policy. The story of the UAC has only been narrated from the position of power by historian academics and former curators in particular.

The second strand reviewed the introduction, the background and the vision of the UAC acquisition policy. The claim in the introduction of the policy that the UAC collected art by black artists in the sixties was analysed using discourse analysis. I argue that black artists whose works were collected during the sixties had to denounce their black culture as a critical culture for their artworks to be collected. This demonstrates that the participation of any disadvantaged culture within the prevailing dominant culture does not necessarily translate to genuine representation, inclusiveness, equality and plural existence. However, there are cases where language, meanings and other nuances contained in cultural policy are pervasively deployed to conceal while still sustaining domination. The analysis of the UAC acquisition policy has taken this thinking into account, showing that *the previously disadvantaged black cultures were and continue to be co-opted by the acquisition policy to amalgamate themselves into a dominant white culture and its modes of interpretations*. In a United Kingdom context, Were (2010:291) points out that “while a participatory museology has ... influenced the policies and practices of museums ... only a small body of work in museum studies has explicitly addressed the changing relationship between knowledge and participation in the context of ... university museums”. Were’s assertion also applies to the South African context in that cultural policy researchers have for too long overlooked this important area of research.

The last strand analysed the criteria listed in the UAC acquisition policy by using discourse analysis (DA), as introduced by Fairclough (1995) and Van Dijk (1997), as the main tool of analysis. DA was employed to raise issues about the politics involved in representing the interests of different stakeholders. Moreover, it enabled me to illuminate the underplayed policy ideologies and frameworks guiding the UAC. The criteria for the selection of artworks were analysed to determine to what extent the language, content and prescriptions contained in the policy are able to address or represent complex cultural interests. In cases where there were no formal policy implementations, extracts from the policies, photographs, artworks and internal acquisition procedures were most helpful in gaining insight into those matters that the UAC policy implementation never made public.

What also transpires from the above investigation is the fact that UAC policy and its practices, while fulfilling their mandate of collecting, preserving, educating and researching, play a central role in how meanings are created around cultures. Collecting, preserving, educating and researching raise questions of knowledge and power relations. Knowledge production by powerful institutions, like university museums, reflects the power dynamics between the cultures that they collect, preserve and represent.

Unisa, the mother body of the UAC, is part of the world of “westernised universities” (Grosfoguel 2013). Westernised universities use Eurocentric modernity to attach meanings to non-Western cultures. In the context of a westernised university, modernity tends to be conceived as an integral part of the

process by which meanings are produced and exchanged between dominant Western culture and disadvantaged non-Western cultures. Euro-Western cultures and modes of knowledge production are universalised, while non-Euro-Western cultures are either put on the periphery or co-opted to serve under the dominant culture.

CHAPTER 5

Research methodology

5.1 INTRODUCTION

This Chapter explains the methodology applied to conduct the present study. The methodology is a holistic all-inclusive conceptualisation of the research process. It consists of two components. The first juncture takes into consideration the research problem and questions outlined in Chapter One. The principal research site for this inquiry is the policy experience of Unisa Art Gallery. The current undertaking is a systematised effort to gain empirical and exploratory knowledge about acquisition policies at university art galleries. The main research problem examines the apparent lack of national policy guidelines for the composition of art acquisition policies that lead to an uneven distribution of resources and opportunities for visual artists in South Africa. The uneven distribution of resources and opportunities at universities discords with “a single coordinated system” in higher education as promulgated by the DAC’s Education White Paper 3 (1997). Unambiguously put, Chapter Two of this paper, under the section about “Structure and growth of higher education” stipulates that:

Higher education must be planned, governed and funded as a single national coordinated system, in order to overcome the fragmentation, inequality and inefficiency which are the legacy of the past, and successfully address the present and future challenges of reconstruction and development. This is a fundamental point of policy on which all stockholders in the higher education system are agreed (Department of Arts, Culture and Heritage, 1997:[sp]).

Therefore, the methodology selected to conduct this research uses strategies to examine the extent to which the UAAP responds to the socio-economic and political imperatives of the DoE White Paper 3 in post-apartheid South Africa. To elaborate, it aims to establish issues of parity and consistency in the implementation of the White Paper 3 at university gallery policies.

The second juncture, not separate from the first, considers the research paradigm as qualitative because policy experiences of the UAC users are explored. Accordingly, the methodology explores qualitatively how people make meaning of their world. Nevertheless, the second juncture also accommodates some elements of quantitative research, as Nawa (2012:69) attests that “the two concepts are not necessarily mutually exclusive”. This distinction dictates a brief differentiation between the two types of research before unpacking features of the preferred type throughout the Chapter.

The qualitative data collection method applied in the study is by semi-structured interviews using a pre-structured interview script. To that end, the purpose of the second juncture is to provide the philosophical positioning of this research to the qualitative methodological choices of data collection. Subsequently, it expands on how those qualitative data methodological decisions were able to influence the development of the interview scripts and the analysis of data. The Chapter engages with the strategies followed during data collection, given the nature and circumstances around the arts industry.

Exploratory research design is the main strategy used to align research interview scripts to solicit qualitative data. In line with this, exploratory research design was used in this Chapter to “increase the researchers’ knowledge on the field of study and [provide] valuable baseline information for further investigation” (<http://uir.unisa.ac.za/bitstream/handle/10500/2231/04chapter3.pdf>). The Chapter is concluded by a discussion of the ethical considerations and limitations of the study.

5.2 RESEARCH DESIGN

Research design describes the architecture of the study. It entails describing what type of data is collected, which techniques of data collection are used and how the data are analysed. In other words, it is the major package of the research study containing all its features, starting with the proposal up to the findings. Its purpose is to facilitate “the smooth sailing of the various research operations, thereby making research as efficient as possible yielding maximal information with minimal expenditure of effort, time and money” (Kothari 2004:32). As indicated, I mainly adopt a qualitative exploratory methodological approach because it effectively addresses the research problem. The flexible nature of exploratory research allows for employment of a qualitative approach with a research design capable of addressing research questions of all types. Kothari (2004:36) substantiates that the “inbuilt flexibility in research design is needed because the research problem, broadly defined initially, is transformed into one with a more

precise meaning in exploratory studies, which fact may necessitate changes in the research procedure for gathering relevant data”.

In the policy arena, exploratory studies “help establish research priorities and where resources should be allocated” (<https://acasestudy.com/the-purpose-of-exploratory-research-design/>). Put differently, “the main aim of exploratory research is to identify the boundaries of the environment in which the problems, opportunities or situations of interest are likely to reside and to identify the salient factors or variables that might be found there and be of relevance to the research” (Van Wyk 2012:[sp]). As such, flexibility allows the present study to triangulate both qualitatively and quantitatively when designing research questions.

There are many different types of research designs. However, they are predominantly divided into two categories with allocated attributes: those that generate primary data (for example surveys, experiments, case studies, programme evaluation and ethnographic studies) and those that analyse the existing data (for example, text data (by means of discourse analysis, content analysis, textual criticism, historical studies) or numeric data (by means of secondary data analysis and statistical modelling).

The research problem in this study explores not only policy but also the concomitant lived experience. Thus, the research design encompasses both the first and the second category: the first category because this research is a case study that focuses on the UAG and a few other complementary cases. Various

scholars (Anastas 1999; Gerring 2004; Kushner 2015) concede that research using a case study design can apply a variety of methodologies and rely on various sources to investigate a research problem. The second category is incorporated because in the research analysis the study explores discourse analysis, content analysis, textual criticism and historical experiences.

5.3 POPULATION SAMPLE PROFILE

This section outlines the population under study, the sampling procedure, and the method that was used to collect data. In research, the population outlines an aggregate or totality of all the objects, subjects or members that conform to a set of specifications (Polit & Hungler 1999:37). Simply put, the research population is delineated as encompassing all the people from and about whom the research wants to draw conclusions. In this study, the population is the users of the Unisa Art Gallery. The population includes gallery patrons, students as clientele, art curators, artists, visitors, guests and acquisition board members as part of management. This population forms a pattern of an already existing “naturally occurring group of subjects within a particular environment, organised according to interests, roles and status” (Ellis 1994:168–169).

A sample profile, on the other hand, is described as a carefully selected group of people from within the population from whom the researcher collects data for the study. Sample profile functions as a substructure of the research population such that if “carefully considered and meticulously carried out, the research gains

immeasurably in efficiency and soundness of results” (Anastas 1999:273). In the present study I adopt cluster sampling from the research population of UAG users. As identified by Ellis (1994:168–169) in the previous discussion, UAG users are an already naturally occurring community of people organised according to interests, roles and status. For this reason, the researcher finds the UAG users most suitable for cluster sampling.

One of the main benefits of cluster sampling “is that a list of the units in the population is only needed for those clusters that are selected” (Hoshaw-Woodard 2001:3). Stated differently, Hoshaw-Woodard (2001:3) provides the following reason why cluster sampling is important: “Clusters are chosen to be as heterogeneous as possible, that is, the subjects within each cluster are diverse and each cluster is somewhat representative of the population as a whole”. However, when conducting cluster sampling there is a chance that the researcher can have an overrepresented or underrepresented cluster, which can misrepresent the results of the study. For this reason, I have carefully selected the inclusion of all strata to represent the population in this study.

In determining the research sample a balanced spread of demographics is struck, for example: race, gender, age, religion and sexual orientation. The number of respondents from the Unisa Art Gallery is higher than from other clusters for various reasons, but mainly because Unisa is the main research field-work site where the population, interests and impact were higher. The diagram below represents the detail of the cluster sample from the study location.

DEMOGRAPHIC FEATURES OF THE CLUSTER SAMPLES AND POPULATIONS								
Demographic factor	Number per cluster sample							Total numbers per population
	ABM	A	US	OUGC	UC	GA	PPR	
	Tenure years 1990s (1) 2000s (1) 2010s (1)	(17)	(17)	Wits (1) UP (1) Fort Hare (1)	(3)	National DAC (3)	(3)	41
GENDER								
Female	0	6	6	2	2	0	1	17
Male	3	8	8	1	1	2	0	23
RACE								
African	3	10	11	1	1	2	1	29
White	0	4	3	2	2	0	0	11
LOCATION								
Urban	3	10	8	2	1	2	1	27
Township	0	4	4	0	1	0	0	9
Rural	0	0	2	1	1	0	0	4
TRAINING								
Self-taught	0	4	0	0	0	0	0	4
Trained	3	10	14	3	3	2	1	36
AGE								
18-30	0	7	7	0	0	0	0	14
30-45	1	4	4	1	1	0	1	12
45-65	2	3	3	2	2	2	0	14

Key:

ABM Acquisition board member

A Artist

US Unisa student

OUC Other university gallery curator

UC Unisa Curator

GA Government affiliate

PPR Political party representative

Table 1. Sample profile.

A specific research process that speaks to the research design was followed using cluster sampling. Table 1 below represents the detail of the cluster sample used in this study. A sample, as previously captured, is a term used to define “a group of a relatively smaller number of people selected from a population for investigation purposes” (Alvi 2016:11). I employed cluster sampling because the research population is heterogeneous. To elaborate, one characteristic variable differs from all the other elements while it meets the rest of the criteria that define the target population (Alvi 2016:10). Alvi (2016:23) further indicates that in cluster sampling, the cluster itself “ought to be homogenous among them on the characteristic variable of the research”. Thus, table 1 below represents the diversity and homogeneity of the research participants. One might note that sponsors of the UAC are missing from the population as drafted in Table 1.

The UAC, unlike the Wits Art Collection and the Fort Hare University Collection which are sponsored by Standard Bank and De Beers respectively, does not have external sponsors apart from the formal funding structure from the DHET. The total funding and ownership of the UAC by Unisa was perceived as an advantage by the present study because of the demands and conditions that generally accompany sponsorship. Wits, for example, their African Art Collection is jointly owned with the Standard Bank. The bank supports the university with annual donations of approximately R450 000. According to Section 5 of WAM’s Final African Art Policy Agreement (2004:5–6), the five points that serve as the guidelines for acquisitions are enlisted as follows:

- (1) For the purchase of historical and contemporary African artworks for the Collection;
- (2) For the exhibition of the Collection at the University;

- (3) For the exhibition, including the ancillary costs of the exhibition, of the Collection as part of a travelling exhibition from time to time, as agreed to by the parties;
- (4) Up to a maximum of 5% of 80% of the total grant may be used, if necessary, for the maintenance, conservation, preservation and research on the Collection;
- (5) An amount equal to 20% of the annual grant, or such lesser amount as may result from the implementation of clause 5.4.4 above, will be allocated to promotion of the collection, subject to both parties giving written approval while the remaining 80% shall be used strictly for the purchase of artworks (Final African Art Policy 2004:5-6).

To this end, these conditions prescribe the process of acquisition of artworks at WAM beyond the national imperatives of the country.

5.3.1 Biographical profile of the respondents and clusters from which they are drawn

Sipho Mdanda (UABMR3) is museum curator at the Freedom Park Trust and research associate at the Visual Identities in Art and Design Research Centre (VIAD) at the University of Johannesburg. He serves as an external member for the Unisa Acquisition Board. Mdanda has published articles and chapters about museums and heritage. He has taught art education at Wits Technikon (UJ) and Fort Hare University and is currently external examiner at Unisa and Wits Schools of Art. He has published in accredited, peer-reviewed journals, edited books and journals and curated exhibitions both nationally and internationally. In 2013, he won the Fitz Simons Award for the best paper titled *Social cohesion versus coercion: how Freedom Park seeks to unite South Africans through inclusive nationalism in Kimberley*.

Zingisa Nkosinkulu (AR4) was born in the Eastern Cape, South Africa. Nkosinkulu is a visual/graffiti artist, PhD scholar in Art History at Unisa and a decolonial curator with a calling to use art and decoloniality as a

mediator to transcend beyond our living conditions and colonial legacies. Nkosinkulu served as a Unisa Acquisition Committee Member while he was based at the Unisa Art Gallery. Nkosinkulu has presented papers on art and decoloniality nationally and abroad (Spain).

Professor Andries Oliphant (GAR1) served as member of the Unisa Acquisition Board from 2005 to 2008. He is an associate professor at the Department of Afrikaans and Theory of Literature at Unisa. Oliphant has a BA (Western Cape, 1976), BA Honours (Western Cape, 1977) and MCompLit (Oregon, 1986). Oliphant holds several professional positions, fellowships and awards. Some of these positions include chair: Ministerial Culture Task Team (1994-1995); co-writer: White Paper on Arts, Culture and Heritage (1996); writer: National Strategy for Social Cohesion and Nation-building, Department of Arts and Culture (2013); diagnostic on Social Cohesion and Nation-building National Planning Commission (2012); editor: *Staffrider* magazine (1987–1994); co-editor: *Journal of Literary Studies* (2004–date); founding editor: *Baobab: South African Journal of New Writing*; member of editorial boards: *Alternation and Scrutiny*²; *De Arte* participant: White House Conference on Cultural and Diplomacy, hosted by former US President Bill Clinton (2000); founding chair: Arts and Culture Trust (1994–2007); member: South African Book Development Council (2005–2016); and more important to the present study is that he served on the reference panel for the White Paper on Arts, Culture and Heritage (2015–2016).

Professor Tendayi Sithole (AR7) is Associate Professor at the Department of Political Sciences, Unisa. He obtained a doctorate in African Politics which is based on Achille Mbembe's political thought. Sithole is the founding member of the Africa Decolonial Research Network and an executive council member of the South African Association of Political Studies. Thematic areas of his research are black radical thought, decolonial critical theory, Africana existential phenomenology, public intellectuals and literary studies. He is the author of *Steve Biko: decolonial meditations of black consciousness* (2016) and *Meditations in black: essays from the limits of being* (forthcoming). His jazz poetry collection *Blue scripts for Johnny Dyani* are also forthcoming. He is an artist in his own right. He writes and performs poetry. Sithole has a particular interest in the arts and supervises one post-graduate art student from the Department of Art and Music.

Jacob Lebeko (UCR8), is studying towards his master's degree in Visual Arts and works as assistant curator at the Unisa Art Gallery. Lebeko acted as curator between 2007 and 2009. He is the longest-serving member of the Unisa Acquisition Board. He also served as board member for the National Arts Council 2017–2018.

Simon Goitsimodimo Motlhanke (GAR9) is deputy director, Department of Higher Education and Training. He has 13 years' experience with the DHET. In the DHET, Motlhanke serves under the Directorate: Universities Policy and Development Support.

Richard Moloi (AR10) is an artist, musician and academic working at Unisa in the Department of Development Studies. He holds a BA (Hons) (Unisa) and MA (Unisa). Moloi is presently pursuing a PhD in Development Studies.

Mashifane Makunyane (GAR11) is a former student in Fine Arts at Unisa. He has worked for the Gauteng Department of Education as deputy chief art education specialist. Makunyane is an artist whose artworks are part of the Unisa Art Collection. He has participated in group exhibitions in South Africa and abroad since the 1980s.

Frieda Hattingh (UCR2) is a former curator of the Unisa Art Gallery in the 1990's. Hattingh curated art exhibitions that involved artists from the greater Pretoria and including its townships. Some of her publications include *New acquisitions = Nuwe annwinste*: Unisa Art Gallery in the *De Arte* in 1992, 1996 and 1997.

The late Professor Karin Skawran (UCR12 1937-2015) was the former head of the Department of Art History, Visual Arts and Musicology at Unisa. Skawran was also instrumental in the establishment of the UAG and UAC. Skawran's fields of expertise in art history, was Byzantine art. In 1983, Skawran published a book on Irmin Henkel in collaboration with his wife Margot Henkel. In 1985, she co-edited a book on artist Walter Battiss. She also edited and contributed to many catalogues on artists, among them Edoardo Villa, Willem Strydom, Alan Crump, Neville Dubow and Jan Neethling. In addition to her academic career and many other activities, Skawran was a member of the South African National

Gallery board of trustees for many years and also served as chairwoman. Skawran was deeply involved in the accreditation and examination processes of the Umalusi Grade 12 art syllabus where she played a pivotal role for many years. As member of the Soroptimist International, Skawran also helped found the Mapula Embroidery Project north of Pretoria. The creative work of this embroidery collective is today world renowned.

Meredith Randall (UCR13) is a curator and lecturer of contemporary art who lives in New York in the United States of America. Randall is a former curator of the UAG and UAC. As curator of the UAG, and was instrumental in convincing the Unisa Council to increase the acquisition budget. In 2011, Randall authored an introductory essay entitled *The land is a canvas* for South Africa's first international Land Art event/happening, entitled *Site-Specific* (2011). Randall has curated several exhibitions on four continents: at the Iziko South African National Gallery, the Sao Paulo Biennale and the Pitt Rivers Museum. Randall was educated at the University of Chicago and Oxford University where she obtained her BA and her Masters' in the History of Art respectively. She has worked at the Metropolitan Museum of Art in New York, the Yale University Art Gallery in Connecticut and the Unisa Art Gallery in South Africa.

Mandisa Mashego (PPRR14) serves as Gauteng Economic Freedom Fighter (EFF) chairperson. Mashego started her political career in 1990 after she had joined the ANC Youth League. Born in King Williams Town in the

Eastern Cape and raised in the rural village of Mayfern near Mbombela, Mpumalanga, Mashego moved to KwaZulu-Natal province to study a B Tech in Public Relations at the Durban University of Technology. After obtaining her degree, she worked in the public relations corporate field.

Dr Gerard de Kamper (OUCR15) is currently the collections manager and chief curator of the ceramics and art collections in the Department of Visual Arts at the University of Pretoria (UP). Kamper obtained his Bachelor of Arts degree in History and Archaeology (1999), followed by two Honours degrees in Archaeology (2000) and History (2001) and a Postgraduate Diploma in Heritage and Museum Studies in 2000 at the University of Pretoria. In 2018, he completed his master's degree with a research focus on the history of collections at the University of Pretoria. With a curatorial career spanning more than 17 years, he holds several professional memberships, has curated over 30 major exhibitions and published several books on well-known South African artists, such as Fanie Eloff, Edoardo Villa and Jacob Pierneef. He also serves on the University of Pretoria's Heritage Committee, Art Committee, Museum Committee and Documents Committee and is the South African Museums Association (SAMA) representative on the Heritage Firearm Forum of the South African Police Service (SAPS).

Fiona Rankin-Smith (OUCR16) works as special projects curator at the University of the Witwatersrand, Johannesburg. Rankin-Smith has curated several art exhibitions and published various art-related books. As curator,

Rankin-Smith is involved in the acquisition processes for the Wits Art Museum. In 2014, Rankin-Smith edited the topical book titled *A long way home: migrant worker worlds 1800–2014*.

Sinazo Mtshemla (OUCR17) works as an archivist at the University of Fort Hare (UFT). Mtshemla was appointed to represent the acquisition policy position of the UFT art collection in the study. She resides in the Eastern Cape in East London. Mtshemla's experience includes working as a researcher at the Nelson Mandela Museum.

Mthunzi Ndimande (AR18) currently works as a deputy director at the Gauteng Department of Sport, Arts, Culture and Recreation. Ndimande has a three-year fine arts diploma from Pelmama Art Academy in Soweto, and also completed a six-month Wits Business School arts and culture management course. In 2014, Ndimande became a director and founding member at Artzi Art Consultant Closed Corporation (CC). Artzi Art Consultant ran a project funded by the National Arts Council, which addressed the acquisition of artworks from black artists, mostly from the townships.

Maneke Rabothale (AR19) is a 19-year-old artist from Ekurhuleni Municipality in Germiston. Rabothale's medium of expression is ceramics.

Vulelo Makhuthu (AR20), who is 23 years of age, is an artist from Ekurhuleni Municipality in Germiston. Makhuthu is also a vocalist and acts at the Market theatre.

Vusiso Ngcobo (AR21), who is 26 years of age, was born in Benoni, east of Johannesburg. Not only is she is an artist from Ekurhuleni Municipality in Germiston, but also a rapper and music producer.

Thomas Masenge (AR22) is an artist from Polokwane. Masenge is studying art and music at Unisa.

Stephanie Neville (AR23) is a South African artist residing in the United Arab Emirates (UAE) in Sharjah village. Born in Pretoria in 1973 her formal art education began in high school, where one of her subjects was graphic art. Neville went on to study Communication Management at the University of Pretoria, receiving her degree in 1995. She completed her Bachelor of Visual Arts degree at Unisa in 2014 and is currently enrolled for the Master's in Visual Arts degree. She has exhibited both nationally and internationally. Her conceptual works explore her interest in the feminine: women's sexuality, fantasies and exploration of the self.

Angeline-Ann Le Roux (AR24) is an artist working and living in a small village called Slanghoek, Rawsonville, near Cape Town, South Africa. She obtained her Bachelor of Visual Arts degree in textile design at Unisa. Le Roux is also a post-graduate student at Unisa in the Department of Art and Music. Le Roux's achievements include the Sanlam Vuleka 2005 Best Sculpture award; Sasol New Signatures 2006 merit award; Sanlam Vuleka Best Three-dimensional work and best work over all (2009); Thami Mnyele Fine Arts award, first place (2010).

Anonymous Respondent J2 (UABMR25) is an academic and curator working in and around Johannesburg and Rhodes in the Eastern Cape. She is a former member of the Unisa Acquisition Committee (2016-2018). She has curated exhibitions nationally and internationally.

Anonymous Respondent K2 (USR25) is 32 years of age and a Unisa student from KwaMhlanga in Gauteng. She is studying towards a degree in the Department of Political Science.

Boitumelo Thage (AR26) is a 22-years-old Tshwane resident. Thage is an artist and works with different art initiatives around the City of Tshwane. She enjoys contemporary art and has exhibited her artworks across the country.

Dineo “JahRod” Mashabela (AR27) is a 43-year-old male. Mashabela is an artist working with art collectives in the City of Tshwane.

Fiwa Maphutha (USR28) worked as a Multimedia Laboratory Manager in the Department of Art and Music at Unisa. Maphutha is an artist and a Unisa student. His artworks employ multimedia techniques as medium of expression.

Nomonde Khumalo (USR29) is a 20-year-old female Unisa student. She lives in Pretoria.

Mduduzi C, Khathamzi (USR30) is a 26-years-old artist and student at Unisa. Khathamzi resides in Hammanskraal in Gauteng.

Mokgale Kadiège (USR31) is a 25-year-old Unisa student.

Lehasa Moloi (USR32) is a 43-year-old Unisa student. Moloi lives in Atteridgeville in Tshwane.

Bomikazi Maquthu (USR33) is a 25-year-old Unisa student. She stays in Pretoria, Gauteng Region.

Libby Norton (PPRR34) works as researcher, drafting and publishing media for the African Christian Democratic Party (ACDP) in the office of the Member of Parliament and parliamentary whip, Cheryllyn Dudley, in Cape Town.

Witty Nyide (USR35) is 34 years old. She is an artist and works at the UAG as an education officer. She serves as a member of the Unisa Acquisition Committee. Nyide holds an MA in Fine Arts from the University of KwaZulu-Natal.

Anonymous CM (UABMR36) is a 44-year-old former member of the Unisa Acquisition Committee. He resides in Pretoria, Gauteng Province. His experience is in curatorship and he has worked in various educational institutions across the country.

Nomlindo Majija (USR36) is a 24-year-old Unisa student from the Eastern Cape who now resides in Pretoria.

Anonymous curator (LMMCR37) works as curator for paintings, ceramics, textiles and media relations at PAM. PAM is one of the local municipality museums in Pretoria.

Andrew Peter Swanepoel (AR38) is a 54-year-old artist and student in the Department of Art and Music at Unisa. Swanepoel obtained his master's degree in Visual Arts with distinction. He works and lives in Salt-Rock, KwaZulu-Natal as an artist.

Rudorwashe Mpofu (UAR39) is a 24-year-old Unisa student, who lives in Hatfield, Pretoria East. She is interested in student politics.

Charles Dlamini (UAR40) is a 39-year-old Unisa student. He lives in Pretoria.

Anonymous PS (AR41) is a 34-year-old artist and poet. He was born in the Eastern Cape. He is one of the founding members of the Pretoria Fire-Station Artists' Collective. He also worked at Unisa in the Department of African Languages.

5.4 SAMPLING

The sampling process is as follows. I firstly acquired contact details of research respondents. Profiles of research respondents were grouped into different clusters and the heterogeneity of the research population was based on the value chain that feeds the university art collections. The seven major clusters configured for the purposes of the survey were: the acquisition board members, artists, Unisa students, Unisa curators, other university curators, government affiliates and political party representatives. To address confidentiality, the identity of the

respondents were protected through the use of codes representing their respective clusters. For example, the acquisition board members is accompanied by ABMR, artists are represented by AR, Unisa students are shown as USR, UCR stands for Unisa curators, OUCR denotes other university curators, GAR means government affiliates and political party representatives is represented as PPRR. The R at the end stands for: respondent. The respondents from different clusters were allocated a number. For instance: a respondent from the political party representative cluster was allocated an abbreviation code PPRR34. The number is showing that he/she is number 34 respondent to be interviewed. However, it is important to point out that some respondents were interviewed as a group, so even though they were categorised from different clusters, they were allocated the same numbers.

The population is sub-structured into a sample profile suitable for this study (See Table 1). I made the initial contact with each research respondent that was part of the sample. A personal letter introducing the researcher and explaining the purpose of the research project was furnished and discussed with the respondents (See Table 1).

Appointments for face-to-face interviews were scheduled as part of a pilot phase of the research study to extract observations on the strengths and weaknesses of the research with a view to establish options for its improvement. Semi-structured interviews were then conducted over a period of four months from October 2017 to January 2018. Follow-up interviews were also made telephonically and by email to take notes and probe further submissions.

Other forms of data were collected based on my readings of artworks collected into the Unisa Art Collection. Data analysis was conducted to make meanings of the data based on the main research problem and the researcher's conscious experiences as curator of the Unisa Art Collection. Crotty (1998:43) advocates for research methods that use sense[s] in that, "reality emerges when consciousness engages with objects, which are already pregnant with meaning". This assertion guides both the researcher and readers to understand that "reality is constructed through the interaction between language and aspects of an independent world" and carries within it some elements of subjectivity (Scotland 2012:11). This approach to data analysis is in line with the epistemic position of this study, which affirms that "knowledge has the trait of being culturally derived and historically situated" (Pring 2000:251).

5.5 RESEARCH METHODS AND DATA COLLECTION

James Scotland (2012:9) describes research methods as "the specific techniques and procedures used to collect and analyse data" (Crotty 1998:3). As such, data collected in the present study were mainly qualitative, but contained some elements of quantitative methodology (Refer to Section 5.2 Research design).

Multi-methodology or triangulation identified by Bill Gillham (2000:81) and Nawa (2012:70) is "common in case studies". Triangulation of more than one research method has strong merits for increasing the validity of findings (Polit & Hungler 1995:[sp]). According to IS Ziyani, LJ, King and VJ Ehlers (2004:12) "the blending of qualitative and quantitative data in a single project is

advantageous because they are complementary and represent the two fundamental languages of human communication: words and numbers”.

Taking a leaf from this assertion of Ziyani et al (2004), I employed the qualitative approach to explore the extent to which the socio-political imperatives, as promulgated by the WPACH policy document (DAC 1996), are addressed by the UAAP, while I also use quantitative graphs and charts to represent information about the interview profiles and figures.

5.5.1 Semi-structured interviews

Research suggests that semi-structured interviews are regarded an effective method of collecting valid and reliable data (Isaksen, Hertel & Kjær 2013:5). Typically, semi-structured interviews were used to collect qualitative data. One of the natural advantages of semi-structured interviews emanates from face-to-face interaction. This process allows for open-ended questions to be asked and responded to smoothly. In the present study, I structured questions in an open-ended way, for example, instead of asking, “Do you like the acquisition policy for the Unisa Art Collection?”, I would ask, “What do you think about the acquisition policy governing the Unisa Art Collection?” Instead of asking, “Would you like to exhibit your artworks at the Unisa Art Gallery (Yes/No)?”, I would ask, “What does exhibiting your work at the Unisa Art Gallery mean to you?” This approach shows that open-ended face-to-face contact adds more qualitative value and comes naturally in our everyday lives. Hence, face-to-face contact with the respondents in the study motivated them to participate freely; even those who would otherwise not have bothered to respond to a written interview script

(Gorden 1975). Moreover, semi-structured interviews include the following steps: conducting a semi-formal interview with the respondent; then drafting an interview script; the script is used as a guide and not necessarily followed verbatim.

In the interview script there were different areas of content covered. It was preferable that a particular order was followed during the dialogue for purposes of consistency and analysis. Recently, it has become accepted that the response may bring in new topics that are not covered by the interview script or that some topics may be elaborated further. However, earlier researchers, like Raymond Gorden (1975), advocate for a standardised interview script with similar wording and sequences. The standardised interview script was applied but I allowed the respondent to introduce new knowledge or stray to other areas. Success in achieving this depended on employing probing as a technique to explore further cases of unclear or ambiguous words and phrases. According to Louise Barriball and Alison While (1994:331), probing can be an invaluable tool for ensuring reliability of the data since it:

- (1) allows for the clarification of interesting and relevant issues raised by the respondents (citing Hutchinson & Skodal Wilson 1992);
- (2) provides opportunities to explore sensitive issues (citing Nay-Brock 1984; Treece & Treece 1986);
- (3) can elicit valuable and complete information (citing Austin 1981; Bailey 1987; Gorden 1975);

- (4) enables the interviewer to explore and clarify inconsistencies within respondents' accounts;
- (5) can help respondents recall information for questions involving memory (citing Smith 1992).

Semi-structured interviews were employed in this case study to solicit data from research participants. To that end, an interview script was constructed based on a research design and approach selected to respond to the main research problem. Interpretive exploratory paradigm was positioned as the framework for choosing semi-structured interviews as the main research method of collecting data. Interpretive exploratory paradigm places the importance of human beings at the centre of the construction of knowledge. Jonathan Grix (2004:83) contends: "the world does not exist independently of our knowledge of it". This connects precisely to the exploratory research approach. James Scotland (2012:11) also describes interpretive exploratory paradigm as based on relativism. In short, "relativism is the view that reality is subjective and differs from person to person" (Guba & Lincoln 1994:110). Semi-structured interviews were employed precisely for their quality in allowing research participants space for relativism, while still fulfilling the objectives of the study. During the data collecting process, I used semi-structured interviews to take notes on some aspects of the submissions.

An audio tape recorder was used to capture and record interviews. Evidence shows that "audio taping also reduces the potential for interviewer error by, for example, recording data incorrectly or cheating by logging an answer to a

question that was not asked” (Barriball & While 1994:332). Interviews recorded in audio format were later transcribed into written text or captured as data.

5.5.2 Piloting the research

Piloting is simply a research term for testing a research interview script. Researchers pilot their interview scripts to fine-tune research to a point where they can explore the research problem effectively. A. N. Oppenheim (1992:60), cited by Nawa (2012:76), is of the opinion that, “questionnaires have to be crafted and tried out, improved and tried out again, often several times, until researchers are certain that they can do the job for which they are needed.” In response to this, I conducted the first round of interviews at an exploratory level to test the communication process considering the diversity of respondents in terms of gender, age, level of education and geographic space.

It should be remembered that art is one of the most complex industries when it comes to diversity and accessibility. After the first interviews, the following areas were explored: quality of questions, question length, grammar, specificity and simplicity and respondents’ expectations. To that end, I observed the following: the interview script contained questions that were quantitative rather than qualitative; some of the questions were closed-ended instead of open-ended for follow up questions; there were too many questions and they were not specific enough; some respondents expected the researcher to provide them with incentives. To rectify and fine-tune these oversights, I devised new strategies. The interview script was revised to incorporate the following: questions that are more open-ended, plain language, short questions and follow-up questions. Lastly, as an

incentive I explained the possible long-term benefits of the research outcomes to the respondents.

5.6 LIMITATIONS

In conducting semi-structured interviews, non-responses are amongst the most challenging limitations to a research study. According to Barriball and While (1994:328), citing Williamson (1981), “non-respondents can distort the final results of any research project and if response rates are low or particular groups are unrepresented within the whole sample, valid conclusions cannot be drawn”. In the present study, non-responses were received from respondents in high-profile clusters, such as the Arts and Culture Portfolio Committee and the former Director General (DG) of the DAC. As a result, the research project could have ended up being left with only a “highly selective sample of individuals who [were] unrepresentative of the total population” (Barriball & While 1994:328–329).

Cluster sampling can “sometimes lead to sampling biases and systemic errors” (Alvi 2016:23). Since much of the selection of the cluster was conducted within the value chain of university art collections, some invisible, but crucial players may have been left out. These omissions could distort the research findings in a particular direction. Further discrepancy could stem from respondents who were not truthful and sincere in their responses to research questions because of a desire to be accepted as “cultured”. Art is often perceived as a very sophisticated field in society; thus, some respondents could have felt insignificant or even illiterate if they had to say that they were not aware of university museums and their

acquisition policies. Therefore, I had to create a conducive environment: one where the respondents would be comfortable to visit their art studios and conduct the semi-structured interviews in their own setting. Where art terminology became a barrier, the interview scripts were translated to indigenous languages. The responses then needed to be translated back to English. The translation presented itself as one of the challenges. It is a long-accepted fact that language is part of culture. Languages in diverse cultures have different structures. When some phrases are translated directly to another language, some meanings might be altered or even lost. In most African languages, for example, people use idiomatic language. Those idioms and expressions are accompanied by facial expressions and hand gestures during interviews. Audio recordings were unable to capture these expressions and the non-verbal communication. Lastly, it is important to remember that the arguments advanced in the study are based on my specific experiences and those interviewed work within a particular environment. This may not hold true in all research settings and therefore the study findings should not be applied or appropriated blindly.

5.7 ETHICAL CONSIDERATIONS

The Ethics Committee approved the research process and the calibre of the research participants in 2014 as part of the research proposal.

The study meets all the ethical standards of the rules and regulations of Unisa research. To comply with these requirements, I duly submitted an ethical clearance form to the Department of Art History, Visual Art and Musicology who oversaw the research. The Department's Higher Degree Committee provided the

ethical clearance as part of the research proposal module. The approval entailed that the confidentiality of the respondents and the data submitted would be protected. Furthermore, participants would be given the option to reveal or withhold personal details, particularly their identity. Additionally, I used a code to represent a cluster, for instance, a member of the Unisa Acquisition Board was represented by the code MAB. Great care was also taken to design the interview script in such a way that it was devoid of prejudice and insensitive wording.

Data collected were shared with the participants before publishing the research findings. To that end, all ethical clearances and “possible implications have been canvassed and steps were taken to ensure the protection of participants” (Clare & Hamilton 2003:29). Accordingly, the study complies with the ethical considerations of Unisa as endorsed by its ethics committee.

5.8 DATA ANALYSIS

This section grapples with issues of data analysis as conducted in this study. Although the focus was on qualitative methods, I used mixed methods which employed both qualitative and quantitative methods to collect data. Before data analysis, qualitative and quantitative data sets were linked, preserving the numbers and words in each data set. Early proponents of data linking proposed that linking data allows “data to be transformed to create one dataset, with qualitative data converted into quantitative data, or quantitative data converted into qualitative data” (Caracelli & Greene 1993 cited Sandelowski 2000:252). In the process of linking data, Margarete Sandelowski (2000:252) goes on to attest that “qualitative techniques are [then] used to analyze qualitative data and

quantitative techniques are used to analyze quantitative data”. To that end, discourse and critical narrative analysis were used in this study to analyse the research interviews.

Statistical Package for Social Sciences (SPSS) computer program was also used to analyse quantitative data. SPSS is a platform that offers incredible analysis of text and mostly quantitative data. Firstly, the data collected are transcribed and then coded. A code in this instance refers to a “conceptual code” (Mojtaba, Jones, Turunen, 2016:103). Coding employed in the present study is “in line with the reductionist nature of qualitative data management, [where] the researcher converts large masses of data into smaller, more manageable segments as codes” (Mojtaba, Jones, Turunen, 2016:103). So, long phrases of data received from the respondents were coded into key statements or concepts. For example, in the study of university art collection policies, when research participants were asked, “What do you think should be done to improve the acquisition strategies?”, one may conclude that the involvement of external acquisition board members is critical. Then a code would be “external board member (EBM) support”.

During the process of coding, data are categorised into codes/statements. The main objective of coding is to organise data into similar segments called code structures. Code structures are a form of conceptual domains with different levels of codes. In this study, code structures were used to analyse the experiences, assumptions and perceptions of research participants. Data from the interviewees were then categorised. I began with broad codes and then developed sub-codes from those data.

5.9 CONCLUSION

This chapter outlines the framework of the research process used in the present study. It presents the research approach, design and methods of data collection and analysis as used in the study. Moreover, it explains the reasons for using both qualitative and quantitative methods in the collection and analysis of the empirical data. The Chapter set out by presenting an argument for the reasoning behind the multimethodology or triangulation approach. It then created a space for discussing the exploratory quality of the research that informed the employment of a multimethodology approach. Thereafter, I considered the framework of data collection and analysis, which was informed by the critical discourse narrative paradigm.

To summarise, this Chapter on methodology shows that both qualitative and quantitative research methods were employed to examine and analyse the impact of the art acquisition policy of the UAC. This was achieved by soliciting data about the policy experiences of mainly the end users and clientele. While the quantitative analysis showed numbers and levels of service as provided by the Unisa Art Gallery, the qualitative approach spoke to the framework of “critical discourse analysis (Foucauldian) that requires a contextualization of contemporary perspectives in light of historical shifts and moves” (Burke 2015:66). While interacting with the data, new interpretations and configurations emerged.

In the next chapters, I used the findings to propose an integrated acquisition policy framework. I appreciated and was aware of the autonomy of different universities and thus do not seek to impose those policy frameworks on all universities in

South Africa. However, it was envisaged, based on the analysed data, that such a policy framework would provide the mechanisms, strategies and capacity building to facilitate the drafting of an inclusive, well-thought-out, research-based and transformed university art collection policy.

As previously discussed, universities were established under different circumstances and differ in their visions. However, it was anticipated that collaborative and coordinated policy strategies could assist significantly to overcome challenges, such as acquisition budget cuts and limited resources. The proposed collaborations might open opportunities, such as the inter-lending of artworks, shared access to collections for curriculum development and access to permanent loans. To this end, the proposed policy framework would certainly serve as a new body of knowledge, as was propounded in Chapter Six.

CHAPTER 6

Data analysis and findings

6.1 INTRODUCTION

This Chapter presents the research findings extracted from data collected. The data are categorised into themes and analysed using coding and mixed methods. The research population base is university museum users. The university museums, such as the UAG, are confronted with complex realities and policy dilemmas in driving the programme of transformation and redress within the changing and highly politicised higher educational environment. Hence, the research questions were designed to uncover the extent to which the UAG acquisition policy responds to the socio-economic and political imperatives of the White Paper 3 (DoE 1997) and WPACH (DAC 1996) in a post-apartheid South Africa. The policy developments that took form before 1994 are also considered. The focus is on identifying issues of parity or inconsistency in the implementation of the national cultural imperatives on collections at university level.

Different approaches to reality determine the kind of research method that the researcher chooses to employ. In this research study I considered multiple realities that are shaped by different contexts. Therefore, the process of data collection took into consideration that the truth is complex and that its evolution depends on the geo-politics of reason, context and experiences. As the central ontological position of the study, the critical relativist approach is in line with the theoretical framework of Afrocentricity. Afrocentricity is an approach that proposes the search for knowledge from the perspective and reality of the African context

(Chawane 2016:78). Scholars of Afrocentricity, like Sarita Davis, Aisha Williams and Makungu Akinyela (2010:339) “advocate cultural grounding to tell the stories of the people whom [we] serve, acknowledging their lived experiences, realities, and other ways of knowing”. Therefore, the research questions were scripted to solicit “those other ways of knowing” that are either unique or shared.

6.2 DATA COLLECTION

Data presented and analysed in this Chapter were collected mainly from qualitative semi-structured and unstructured research interviews. The research interviews were conducted over a period of two years, from March 2017 to March 2019. The research population was identified as the UAG and UAC users. The population was identified from community of the UAG and UAG users. The population was categorised using cluster sampling. Seven clusters were identified, namely acquisition board members, artists, Unisa students, other university gallery curators, the Unisa curators, government affiliates, political party representatives.

Data were collected about the state and extent of transformation, equality and redress of the UAC as translated through the perceptions and experiences of policy stakeholders. Discussion notes, artwork analyses, articles, and stories of personal experiences that reflect the respondents’ perceptions and experiences were also collected. One of the primary grounds for commissioning qualitative research interviews was a rationale of gathering and highlighting significant first-hand experiences from UAC users as part of its value chain. Value chain analysis is prevalent within the accounting management field and is “based on the

principle that organisations exist to create value for their customers” (Chartered Global Management Accountant 2013:[sp]). Though not typically used in cultural studies, the use of value chain analysis was proclaimed a research strength. This is due to its ability to solicit measurable forms of data which are unprecedented in cultural studies. Such measurable forms of data are compatible with the qualitative data collected through interviews in the present study. Over and beyond that, it was noted that conducting personal interviews proffered some empowering tools within the concept of transformation. Within the same breath, it would be naïve to assume that all data produced through interviews should be treated as truth. This limitation emanates from an observation that, for political, personal or other unexplained reasons, some participants conserve, withhold or intentionally provide misleading information. Therefore, data provided were scrutinised and referenced against valid gallery files, minutes of old meetings and collection records for validity and authenticity.

The research script’s design was based on the research objectives discussed in Chapter One. Administrative care in formulating the questions of the research script was central to collecting relevant quality data through cluster sampling. During the collection process, it was interesting to observe that an array of diverse perspectives emerged from the different groups. There was no doubt that such a variety of perspectives clearly reflected that there is no single way to experience culture. Shared experiences and contradictions around policy expectations also demonstrated that the strata of stakeholders from dissimilar occupations, races and languages experience culture differently. Thus, it was crucial that I remained unbiased in analysing the data.

The afore-mentioned clusters were selected mainly for two reasons: the policymaking process and power structures. Firstly, a good policy is determined by fair consultative processes with stakeholders from different power structures. Secondly, it is envisaged that the findings and recommendations of the study will add value to the ways in which stakeholders access and experience university art collections, particularly the UAC. This is in line with the understanding that the acquisition policy (as a policing document) is at the centre of what is collected and how the end-users experience the collection process. Thus, the various unique or shared experiences as solicited from the different clusters ensure the complex multidimensionality of the research analysis and findings.

To conclude this section, after data collection, all audio data were transcribed into text format. This laborious process was conducted to maximise the effectiveness of the analysis. In this regard, two important elements need to be highlighted. Firstly, in recording the data, different styles of narrating and the diversity of articulations were not edited and “cleaned up” and are presented as such in the findings. Secondly, some interviewees preferred to respond directly to the research script, while others responded in a discussion manner and did not follow the script verbatim. Moreover, some respondents preferred to remain anonymous, while others gladly provided their names. Therefore, for ethical reasons, some names of participants will appear, while other participants will remain anonymous, honouring their request.

6.3 DATA CODIFICATION

Data in text format were then codified and themed into main themes using qualitative data analysis software called Atlas.ti 8.¹ Other programs used to diversify data analysis include Microsoft Excel and Word Processor. Sub-themes were developed from the second phase of data reading and coding. Emerging patterns were grouped together into theme and code groups. From analysing code groups, different meanings were discerned in line with the five research objectives as formulated in Chapter One. The performance of different clusters in relation to the main and sub-themes is demonstrated in the Section: Discussion and analysis.

Data in this Chapter are presented in line with the research script the research participants responded to. The research script was presented to eight different clusters and consisted of nine questions. The transcripts were sorted per cluster and carefully read. The researcher drafted notes about his comprehension of the data. Relevant sections and texts that stood out as experiences, opinions and perspectives of participants were highlighted. This is the most important step in the analysis of qualitative data, since it enables me to understand their in-depth meanings (Crabtree & Miller 1999; Pope, Ziebland & Mays 2000). Various research disciplines refer to this process as coding or indexing. Coding is an inductive process that is grounded in developing specific code structures. In the process of coding, “data are reviewed line by line in detail and as a concept becomes apparent, a code is assigned ... , upon further review of data, the analyst continues to assign codes that reflect the concepts that emerge, highlighting and

¹ Atlas.ti 8 is a computer-assisted qualitative data analysis software (CAQDAS) which “facilitates the qualitative analysis of unstructured and semi-structured data: identification of themes, patterns and meanings” (Radivojevic 2018).

coding lines, paragraphs, or segments that illustrate the chosen concept” (Bradley, Curry & Devers 2007:1762). A combination of different techniques was used to decipher data into codes. To formulate the statements or codes, the researcher relied mostly on reviewing the interviewees’ responses to questions as presented in the research scripts. Moreover, the way in which something was stated or expressed by participants was taken into consideration. For example, some interviewees would repeat a fact to stress its importance, while others would explicitly say that it was important.

Some codes were developed from data because they spoke to the theoretical framework of the present study. An important observation is that the codes formed unprogrammed underlying patterns. Those patterns were categorised into codes and themes. Thus, this section presents the data which were reviewed using this method.

6.4 PRESENTATION OF DATA GATHERED FROM THE RESEARCH CLUSTERS

This section presents profiles of respondents, the empirical data collected from the respondents and clusters from which they are drawn so as to discern findings and corresponding extrapolation in line with the research design. The research script (see Appendix 02) with nine research questions was presented to eight different clusters of art practitioners.

6.4.1 Other universities' gallery curators cluster (OUGCC)

This section presents data reviewed from the “other university curator” cluster. The cluster had a projected population of three participants from the three other universities with art collections. All three universities responded, which translates to a 100% response rate.

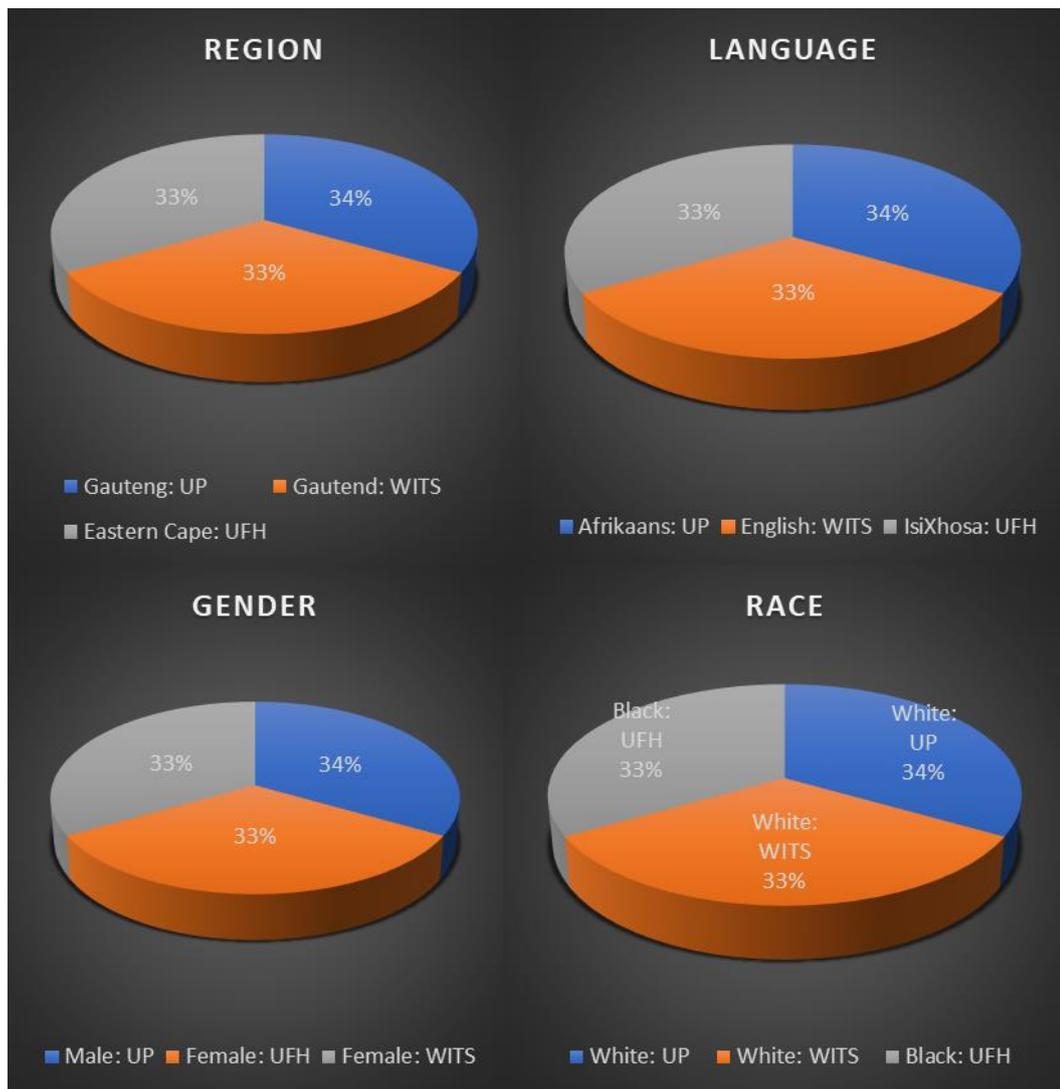


Figure 6. Profile of respondents in the “other universities gallery curator” cluster (OUGCC) according to race, region, language and gender.

The following table indicates the responses of the other university gallery curator cluster to questions one to nine:

Q1. What type of artworks are dominating at Unisa and other university art collections in South Africa, and why?	
University respondents	Statements uncovered from responses given
UFH	Contemporary South African black art. Different art genres. Historically anthological/anthropological. Liberation movement collection.
UP	Donations. Patriarchy (males). Racially white dominated. White Afrikaans males. Structural exclusion.
Wits	Appropriation. Contemporary SA black art. Donations. Ethnological/anthropological. Historically colonial. Racially black West African. Structural/racial exclusive.
These statements were categorised into themes and were critically analysed in Section 5.5 Discussion and analysis.	
Q2. What does the dominance mean to you as acquisition board member, artist, Unisa student, Unisa curator, other university gallery curator, government affiliate and political party representative?	
Respondents	Statements uncovered from responses given
Six quotations from three respondents	No answer. You [must] have the context. Challenges of transformation. Collections reflect the times. We are also buying black artists dealing with political content. No answer.
Q3. Could you kindly explain your understanding of the art acquisition policy and its relation to the White Paper of Art, Culture and Heritage and related policy documents like the Education White Paper 3: a programme for the transformation of higher education, and national plan for	

<i>higher education?</i>	
Respondents	Statements uncovered from responses given
Nine quotations filtered from 3 respondents.	<p>Acquisition policies should focus on rural black communities.</p> <p>Acquisition policies should challenge the previous definitions of art.</p> <p>Acquisition policy should address the previously marginalised groups, such as women artists.</p> <p>Art acquisition policy should aim to address previous imbalances.</p> <p>No understanding of the art acquisition policy.</p> <p>No understanding of the WPACH and related policies.</p> <p>Policies should talk to the division that has been maintained between art and craft.</p> <p>Question not clear.</p> <p>Transformation should have happened [a] long time ago.</p>
<p>Q4. <i>How do you think the art acquisition policy at Unisa and other higher education institutions relate to the following national imperatives?</i></p> <p>(i) <i>Restructuring and social transformation</i></p> <p>(ii) <i>Inclusivity and diversity</i></p> <p>(iii) <i>Equity of access, and redress for past inequalities</i></p> <p>(iv) <i>Non-racial, non-sexist</i></p> <p>(v) <i>Cultural tolerance and diversity.</i></p>	
Respondents	Findings from responses given
Three interview scripts from three respondents	See Table 2 below

Table 2. Other universities art gallery curator cluster (OUGCC): respondents' opinions on national imperatives.

A. Racial equality	White	100%	Black	0%	No response	0%
B. Gender parity	Male	66.6%	Female	0%	No response	33.3%
C. Geographic spread	Urban	0%	Rural	0%	No response	100%
D. Cultural inclusivity	Eurocentric	66.6%	Afrocentric	0%	No response	33.3%
E. Educational divide	Trained artist	100%	Self-taught artist	0%	No response	0%
F. Physical ability	Abled artist	66.6%	Disabled artist	0%	No response	33.3%

G. Equal opportunity	Access: special preference	100%	Access: open, fair and equal	0%	No response	0%
H. Age polarity	Young	0%	Old	100%	No response	0%
<p>Q5. <i>How do university art collections relate to the country's education system/curricula at various levels?</i></p> <p><i>A. Basic education</i></p> <p><i>B. Higher education.</i></p>						
<p>Statements uncovered from responses given</p>						
<ul style="list-style-type: none"> • Basic education is not related to the university art collections. • Schools do bring art learners for walk-about[s] and art tours. • Higher education is strongly related to the university art collections through curriculum. • Some students [at] universities use the university art collection as an educational resource. 						
<p>Q6. <i>Which of the following areas do you think the transformation of educational/cultural institutions should concentrate on? You may choose more than one option but not more than three.</i></p> <p><i>A. Western orientation</i></p> <p><i>B. Structural exclusion</i></p> <p><i>C. Patriarchy</i></p> <p><i>D. Privilege</i></p> <p><i>E. Unilateral decision making</i></p> <p><i>F. Ageism</i></p> <p><i>G. Appropriation</i></p>						
<p>Statements uncovered from responses given</p>						
<p>Three main areas of transformation were cited:</p> <ul style="list-style-type: none"> • Western orientation. • Unilateral decision making. • Structural exclusion. 						
<p>Q7. <i>Do you know of any other university acquisition policy that stands out for you and how do you describe it?</i></p>						
<p>Statements uncovered from responses given</p>						
<ul style="list-style-type: none"> • University collection policies are non-existent. • Policies are not accessible to the public. • Vague question. • Information not publicly available. 						
<p>Q8. <i>What for you constitute best features of university art acquisitions?</i></p>						
<p>Statements uncovered from responses given</p>						

<ul style="list-style-type: none"> • Inclusivity is very important. • Acquired artworks from different age groups of people. • Should also include students' works. • Include the community members who have not necessarily been trained to be artists. • Should have a greater representation of women from rural and urban areas. • Different genres. • Be well funded.
<p>Q9. <i>Is there any other issue or point not covered by the interview that you would like to raise? If yes, please discuss.</i></p>
<p>Statements uncovered from responses given</p>
<ul style="list-style-type: none"> • Nothing more to discuss.

6.4.2 Artist cluster (AC)

This cluster consists mainly of the artist community. Artists are the backbone of every art collection; without them there will be no collection. The artist cluster had a projected population of 17 participants from whom 14 responses were received. This response rate translates to 82% of the population's respondents, which is a substantial population from which to deduce in-depth perspectives and different experiences of the artists' diverse forms of realities.

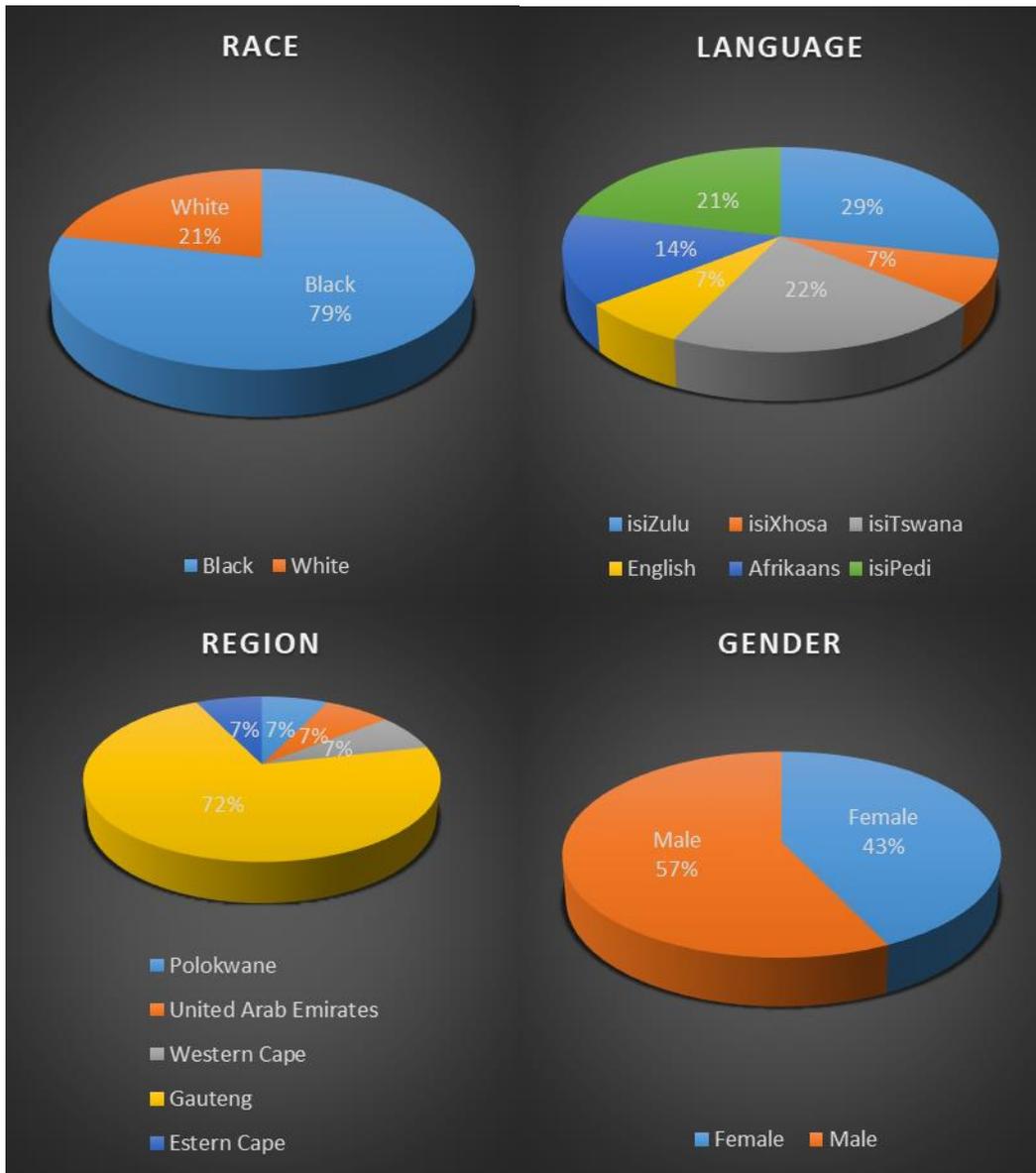


Figure 7. Profile of respondents in the artist cluster (AC) according to race, region, language and gender. Some of the respondents interviewed were Unisa international students.

The following table indicates the responses of the artist cluster to questions one to nine:

<i>Q1. What type of artworks are dominating at Unisa and other university art collections in South Africa, and why?</i>	
Respondents	Statements uncovered from responses given
Twenty-six quotations from 14 artists.	<p>The absence of black artists.</p> <p>Old collection.</p> <p>Archive collection.</p> <p>Art is exclusive.</p> <p>Art represents the minority.</p> <p>Collection is exclusive.</p> <p>Contemporary art.</p> <p>Education and amazing collection.</p> <p>Educational collection.</p> <p>Elitist.</p> <p>Eurocentric.</p> <p>Inclusive.</p> <p>Collection not accessible.</p> <p>Old and new traditions.</p> <p>Old apartheid art.</p> <p>Old masters.</p> <p>Privilege.</p> <p>Promotes diversity.</p> <p>Racially exclusive.</p> <p>Relevant to the times.</p> <p>Responds to the times.</p> <p>Collection part of social space.</p> <p>South African contemporary art.</p> <p>Structural exclusion.</p> <p>Student artworks.</p> <p>Not transparent to public.</p>
These statements were categorised into themes and were critically analysed in Section 6.5 Discussion and analysis.	

Q2. What does the dominance mean to you as acquisition board member, artist, Unisa student, Unisa curator, other university student, government affiliate and political party representative?	
Respondents	Statements uncovered from responses given
One quotation from one respondent. Two participants did not respond.	There are still challenges with transformation.
It is important to note that because of the size of this cluster, responses were calculated against the projected sample unit.	
Q3. Could you kindly explain your understanding of the art acquisition policy and its relation to the White Paper of Art, Culture and Heritage and related policy documents like the Education White Paper 3: a programme for the transformation of higher education, and national plan for higher education?	
Respondents	Statements uncovered from responses given
Twenty-five quotations were filtered from the 13 respondents in this cluster	<p>Those policies are just on paper.</p> <p>Policy developers [do not] know what transformation of the museums is all about.</p> <p>WPACH did not change how museums conduct their business.</p> <p>Aligning the acquisition policy with national policies safeguard democracy.</p> <p>[Feel] inadequate [sic] to answer this question.</p> <p>Acquisition policies support decadence.</p> <p>Acquisition policy needs to be guided by the Constitution and [the] country's policies.</p> <p>Acquisition policy should be understood in relation to other national policies.</p> <p>Acquisitions need to be guided by policy and committees.</p> <p>Before 1994, museums were Eurocentric and they remain Eurocentric.</p> <p>Not aware of acquisition policy.</p> <p>Not familiar with the UAC acquisition policy.</p> <p>Policies are westernised and Eurocentric.</p> <p>Policies do not help us as artists.</p> <p>We receive no help from the government.</p> <p>Policy developers do not know what is happening in museums.</p> <p>Acquisition policy is not accessible.</p> <p>Policy does not reflect South Africa's art landscape.</p> <p>Some policies hinder the progress.</p>

	<p>Some policies favour a certain race.</p> <p>The policies are Western in their approach.</p> <p>Those policies do not have any impact; people continue to do what they want.</p> <p>University should be independent.</p> <p>Policies fail to deal with [the] problem of exclusion.</p> <p>Policies are not transforming the industry.</p>
<p>Q4. <i>How do you think the art acquisition policy at Unisa and other higher education institutions relate to the following national imperatives?</i></p> <p>(i) <i>Restructuring and social transformation</i></p> <p>(ii) <i>Inclusivity and diversity</i></p> <p>(iii) <i>Equity of access, and redress for past inequalities</i></p> <p>(iv) <i>Non-racial, non-sexist</i></p> <p>(v) <i>Cultural tolerance and diversity.</i></p>	
Respondents	Findings from responses given
Summary of responses from 14 participants	See Table 3 below.

Table 3. Artist cluster (AC): respondents' opinions on national imperatives

A. Racial equality	White	85.7%	Black	14.2%	No response	0%
B. Gender parity	Male	64.2%	Female	35.7%	No response	0%
C. Geographic spread	Urban	92.8%	Rural	7.1%	No response	0%
D. Cultural inclusivity	Eurocentric	85.7%	Afrocentric	14.2%	No response	0%
E. Educational divide	Trained artist	92.8%	Self-taught artist	7.1%	No response	0%
F. Physical ability	Abled artist	100%	Disabled artist	0%	No response	0%
G. Equal opportunity	Access: special preference	85.7%	Access: open, fair and equal	14.2%	No response	0%
H. Age polarity	Young	42.8%	Old	57.1%	No response	0%

<p>Q5. <i>How do university art collections relate to the country's education system/curricula at various levels?</i></p> <p>A. <i>Basic education</i></p> <p>B. <i>Higher education.</i></p>
<p>Statements uncovered from responses given</p>
<ul style="list-style-type: none"> • Not exposed to that information. • Higher education is related to the university art collection.
<p>Q6. <i>Which of the following areas do you think the transformation of educational/cultural institutions should concentrate on? You may choose more than one option but not more than three.</i></p> <p>A. <i>Western orientation</i></p> <p>B. <i>Structural exclusion</i></p> <p>C. <i>Patriarchy</i></p> <p>D. <i>Privilege</i></p> <p>E. <i>Unilateral decision making</i></p> <p>F. <i>Ageism</i></p> <p>G. <i>Appropriation</i></p>
<p>Statements uncovered from responses given</p>
<p>Three main areas of transformation were cited:</p> <ul style="list-style-type: none"> • Western orientation. • Structural exclusion. • Patriarchy.
<p>Q7. <i>Do you know of any other university acquisition policy that stands out for you and how do you describe it?</i></p>
<p>Statements uncovered from responses given</p>
<ul style="list-style-type: none"> • No information of other universities' acquisition policies.
<p>Q8. <i>What for you constitute best features of university art acquisitions?</i></p>
<p>Statements uncovered from responses given</p>
<ul style="list-style-type: none"> • Inclusivity. • Diversity. • Democratic. • Transparency.
<p>Q9. <i>Is there any other issue or point not covered by the interview that you would like to raise? If yes, please discuss.</i></p>
<p>Statements uncovered from responses given</p>
<ul style="list-style-type: none"> • No further comments.

6.4.3 Unisa student cluster (USC)

The Unisa Art Collection is a university art collection. Its main mandate is education and research. As such, Unisa students are its main audience and value chain users. The Unisa student cluster had a projected population of 17 participants, but only 14 responses were received. This translates to 82% of the population's respondents, which is an acceptable percentage from which to draw an in-depth analysis of the Unisa students' experiences of and perspectives on the kind of art that dominates the UAC.

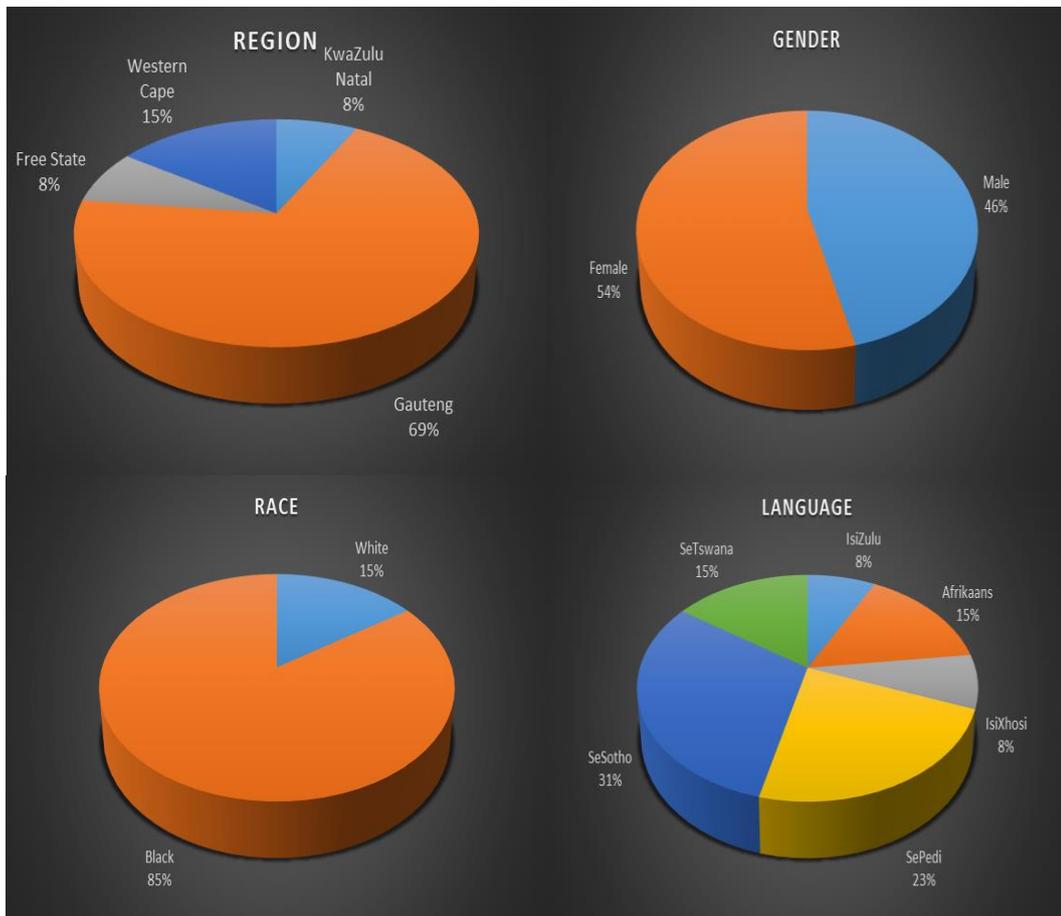


Figure 8. Profile of respondents in the Unisa student cluster (USC) according to race, region, language and gender.

The following table indicates the responses of the Unisa student cluster to questions one to nine:

<i>Q1. What type of artworks are dominating at Unisa and other university art collections in South Africa, and why?</i>	
Respondents	Statements uncovered from responses given
Twenty-three quotations received from 14 scripts	Part of a bigger political agenda. Biased towards European culture. Part of political ideology of the time. Before 1994 collection was white. Collection not neutral. Conceptual art. Contemporary. Educational. Eurocentric (from two respondents). High art. Inclusive. Multimedia. No answer. Not sure (from two respondents). Not accessible. Old and new art traditions (from two respondents). Old masters. Prominent and classy. Promotes diversity. South African art history. Strange art. Understood as part of political context. Western culture.
These statements were categorised into themes and were critically analysed in Section 6.5 Discussion and analysis.	
<i>Q2. What does the dominance mean to you as acquisition board member, artist, Unisa student, Unisa curator, other university student, government affiliate and political party representative?</i>	
Respondents	Statements uncovered from responses given
Fifteen quotations from 13 respondents	African savages labelled by history of whiteness. Art is not understood. Collection is not engaging with the community.

	<p>Dominance resonates with political hegemony.</p> <p>Means African domination.</p> <p>Means policy gaps.</p> <p>Must be understood as a political agenda.</p> <p>Part of [a] bigger political agenda.</p> <p>Must be understood in the context of history.</p> <p>No answer.</p> <p>Policy hinders some people from taking part.</p> <p>Privileges some.</p> <p>Speaks to the times when artworks were collected.</p> <p>University was there to guide people.</p> <p>Eurocentric.</p>
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3. Could you kindly explain your understanding of the art acquisition policy and its relation to the White Paper of Art, Culture and Heritage and related policy documents like the Education White Paper 3: a programme for the transformation of higher education, and national plan for higher education?

Respondents	Statements uncovered from responses given
Thirteen quotations filtered from 13 respondents	<p>Acquisition policy of UAC is only known to Unisa.</p> <p>Artists do art for art[‘s] sake and they are not aware of policies.</p> <p>AUC policy has made a concerted effort to include more black South African artists.</p> <p>Cannot find the UAC acquisition policy anywhere.</p> <p>Collection policy must represent diversity.</p> <p>Departments at national level do not know what is happening at university level.</p> <p>Never seen the UAC acquisition policy.</p> <p>Not aware.</p> <p>Not familiar with the acquisition policies.</p> <p>Policy not accessible.</p> <p>Policy should include younger diverse groups.</p> <p>Without understanding the context, the acquisition policy will be misunderstood.</p> <p>WPACH policy imperatives are politically motivated.</p>

Q4. How do you think the art acquisition policy at Unisa and other higher education institutions relate to the following national imperatives?

(i) Restructuring and social transformation

(ii) Inclusivity and diversity

(iii) Equity of access, and redress for past inequalities

(iv) Non-racial, non-sexist

(v) Cultural tolerance and diversity.

Respondents	Findings from responses given
Thirteen participants responded	See Table 4.

Table 4. Unisa student cluster (USC): respondents' opinions on national imperatives

A. Racial equality	White	11	Black	2	No response	0
B. Gender parity	Male	8	Female	5	No response	0
C. Geographic spread	Urban	12	Rural	1	No response	0
D. Cultural inclusivity	Eurocentric	13	Afrocentric	0	No response	0
E. Educational divide	Trained artist	9	Self-taught artist	4	No response	0
F. Physical ability	Abled artists	13	Disabled artists	0	No response	0
G. Equal opportunity	Access: special preference	11	Access: open, fair and equal	2	No response	0
H. Age polarity	Young	6	Old	7	No response	0
<p>Q5. How do university art collections relate to the country's education system/curricula at various levels?</p> <p><i>A. Basic education</i></p> <p><i>B. Higher education.</i></p>						
<p>Statements uncovered from responses given</p> <ul style="list-style-type: none"> • Not related to basic education. • No answer. • Not exposed to that information. • University art collections are related to higher education. • [The art of] university students who produce art can be collected into the collection. 						
<p>Q6. Which of the following areas do you think the transformation of educational/cultural institutions should concentrate on? You may choose more than one option but not more than three.</p> <p><i>A. Western orientation</i></p> <p><i>B. Structural exclusion</i></p> <p><i>C. Patriarchy</i></p> <p><i>D. Privilege</i></p> <p><i>E. Unilateral decision making</i></p> <p><i>F. Ageism</i></p> <p><i>G. Appropriation</i></p>						
<p>Statements uncovered from responses given</p> <p>Three main areas of transformation were cited:</p> <ul style="list-style-type: none"> • Western orientation. 						

<ul style="list-style-type: none"> • Structural exclusion. • Privilege.
Q7. Do you know of any other university acquisition policy that stands out for you and how do you describe it?
Statements uncovered from responses given
No information.
Q8. What for you constitute best features of university art acquisitions?
Statements uncovered from responses given
<ul style="list-style-type: none"> • A call for decolonisation. • Collect local artists. • Transparency.
Q9. Is there any other issue or point not covered by the interview that you would like to raise? If yes, please discuss.
Statements uncovered from responses given
Nothing more to add.

6.4.4 Unisa acquisition board member cluster (UABMC)

Acquisition processes are managed by the Acquisition Board. The Acquisition Board is also referred to as the Advisory Board. Its function is “to advise the Department of Art History, Visual Arts and Musicology on all acquisitions, de-accessions and loans, as well as in policy matters related to the Art Gallery” (University of South Africa 2009:1). It also ensures that acquisition processes adhere to the policy. Hence, the Acquisition Board is an important body to include when reviewing acquisition policies. The acquisition board member cluster had a projected population of three participants. Three responses were received which translates to 100% of the population’s respondents. This is a most meaningful population from which to draw an in-depth analysis of the acquisition board members’ experiences of and perspectives on the kind of art that dominates the UAC.

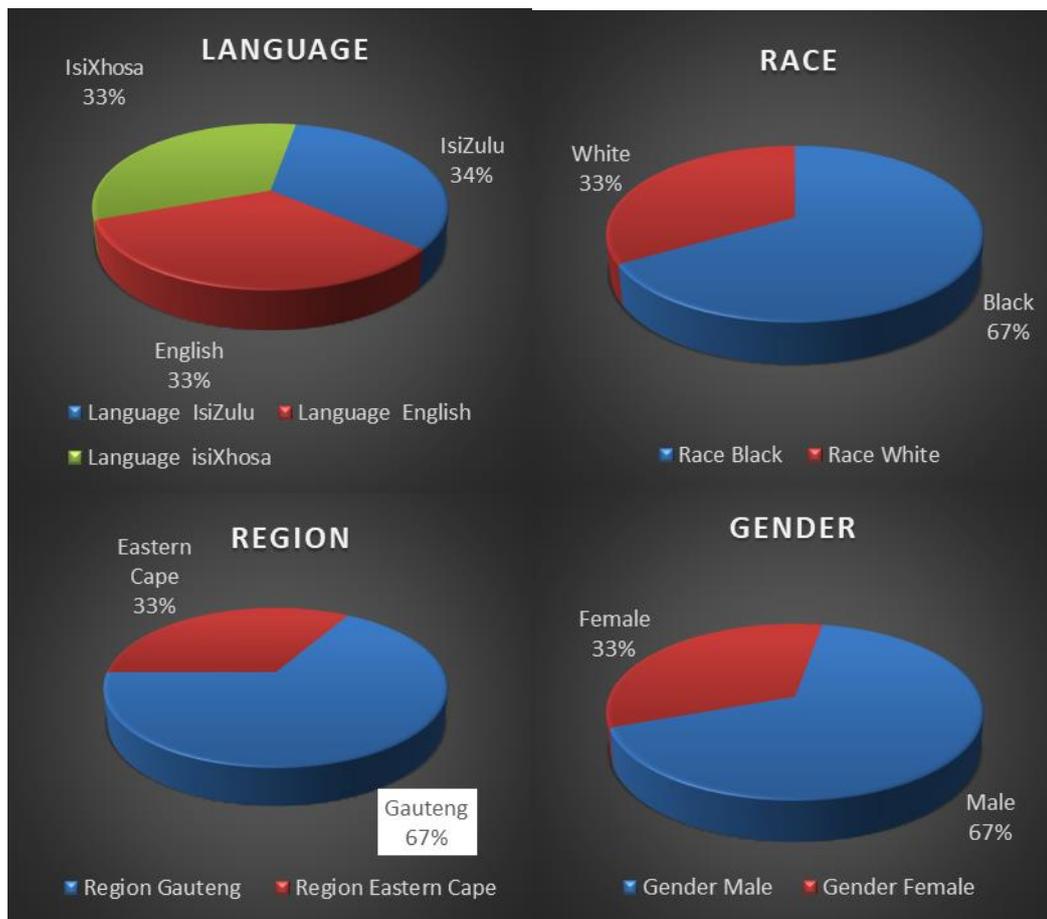


Figure 9.1 Profile of respondents in the Unisa acquisition board member cluster (UABMC) according to race, region, language and gender.

The following table indicates the responses of the acquisition board member cluster to questions one to nine:

<i>Q1. What type of artworks are dominating at Unisa and other university art collections in South Africa, and why?</i>	
Respondents	Statements uncovered from responses given
Ten quotations from three scripts	<ul style="list-style-type: none"> Relevant to the times. Carries the history of apartheid. Contemporary. Contemporary South African art. Current and theoretical. Cutting edge. Diverse art genres.

	<p>Eurocentric.</p> <p>Privileges particular traditions.</p> <p>Made up of well-established artists.</p>
<p>These statements were categorised into themes and were critically analysed in Section 6.5 Discussion and analysis.</p>	
<p>Q2. <i>What does the dominance mean to you as acquisition board member, artist, Unisa student, Unisa curator, other university student, government affiliate and political party representative?</i></p>	
Respondents	Statements uncovered from responses given
<p>Eight quotations filtered from three respondents</p>	<p>Being remotely controlled.</p> <p>Happy to be associated with the UAC.</p> <p>New policy open-ended.</p> <p>Open process.</p> <p>Very happy with policy.</p> <p>Very transparent institution.</p> <p>Very transparent.</p> <p>Nothing is hidden.</p>
<p>Q3. <i>Could you kindly explain your understanding of the art acquisition policy and its relation to the White Paper of Art, Culture and Heritage and related policy documents like the Education White Paper 3: a programme for the transformation of higher education, and national plan for higher education?</i></p>	
Respondents	Statements uncovered from responses given
<p>Seventeen quotations filtered from three respondents</p>	<p>White Paper has failed.</p> <p>Inequalities still prevail.</p> <p>White paper challenges the past where black people were barred from studying art at white universities.</p> <p>White Paper is about the transformation.</p> <p>Acquisition policy is Eurocentric.</p> <p>Acquisition policies are westernised.</p> <p>Acquisition policy should not promote the buying of art because it is by black artists.</p> <p>Acquisition policy should promote quality.</p> <p>Art collections are white institutions by middle class white folks.</p> <p>It is very important how policies are developed: we can't force transformation.</p> <p>Parity will be reached in due course.</p> <p>People need to see the value and vision of transformation.</p> <p>The Constitution informed the White Paper and that changed things [from the past to present].</p>

	<p>There was a time when art institutions were collected according to [the] policy of white supremacy.</p> <p>When we talk of South Africa, we talk of exclusion.</p> <p>White Paper has failed: we have our freedom, but black people are still lagging.</p> <p>White Paper speaks directly to inequalities.</p>
<p>Q4. How do you think the art acquisition policy at Unisa and other higher education institutions relate to the following national imperatives?</p> <p>(i) Restructuring and social transformation</p> <p>(ii) Inclusivity and diversity</p> <p>(iii) Equity of access, and redress for past inequalities</p> <p>(iv) Non-racial, non-sexist</p> <p>(v) Cultural tolerance and diversity.</p>	
Respondents	Findings from responses given
The following figures were recorded out of three respondents from the acquisition board member cluster.	See Table 5 below.

Table 5. Unisa acquisition board member cluster (UABMC): respondents' opinions on national imperatives.

A. Racial equality	White	66.6%	Black	33.3%	No response	0%
B. Gender parity	Male	66.6%	Female	33.3%	No response	0%
C. Geographic spread	Urban	100%	Rural	0%	No response	0%
D. Cultural inclusivity	Eurocentric	66.6%	Afrocentric	33.3%	No response	0%
E. Educational divide	Trained artist	100%	Self-taught artist	0%	No response	0%
F. Physical ability	Abled artist	100%	Disabled artist	0%	No response	0%
G. Equal opportunity	Access: special preference	33.3%	Access: open, fair and equal	66.6%	No response	0%
H. Age polarity	Young	33.3%	Old	66.6%	No response	0%

<p>Q5. <i>How do university art collections relate to the country's education system/curricula at various levels?</i></p> <p>A. <i>Basic education</i></p> <p>B. <i>Higher education.</i></p>
<p>Statements uncovered from responses given</p>
<p>University art collections are useful and relate to both basic and higher education.</p>
<p>Q6. <i>Which of the following areas do you think the transformation of educational/cultural institutions should concentrate on? You may choose more than one option but not more than three.</i></p> <p>A. <i>Western orientation</i></p> <p>B. <i>Structural exclusion</i></p> <p>C. <i>Patriarchy</i></p> <p>D. <i>Privilege</i></p> <p>E. <i>Unilateral decision making</i></p> <p>F. <i>Ageism</i></p> <p>G. <i>Appropriation</i></p>
<p>Statements uncovered from responses given</p>
<p>Three main areas of transformation were cited:</p> <ul style="list-style-type: none"> • Western orientation. • Unilateral decision making. • Patriarchy.
<p>Q7. <i>Do you know of any other university acquisition policy that stands out for you and how do you describe it?</i></p>
<p>Statements uncovered from responses given</p>
<ul style="list-style-type: none"> • No information. • I do not have facts, so I cannot speak on that.
<p>Q8. <i>What for you constitute best features of university art acquisitions?</i></p>
<p>Statements uncovered from responses given</p>
<ul style="list-style-type: none"> • Serving the majority of people. • Excising democracy. • Representative of the community. • Encompassing the democratic principles. • Range of genres of art. • Using technology.
<p>Q9. <i>Is there any other issue or point not covered by the interview that you would like to raise? If yes, please discuss.</i></p>
<p>Statements uncovered from responses given</p>
<p>Nothing to discuss.</p>

6.4.5 Unisa curator cluster (UCC)

The curator as keeper or custodian of the art collection can make a significant contribution to the vision of the collection. Three previous curators of the UAC were invited to participate in the study. Three responses were received which translates to 100% of the population respondents. This is again a remarkably proportional population from which to draw an in-depth analysis of the previous curators' experiences of and perspectives on the kind of art that dominates the UAC.

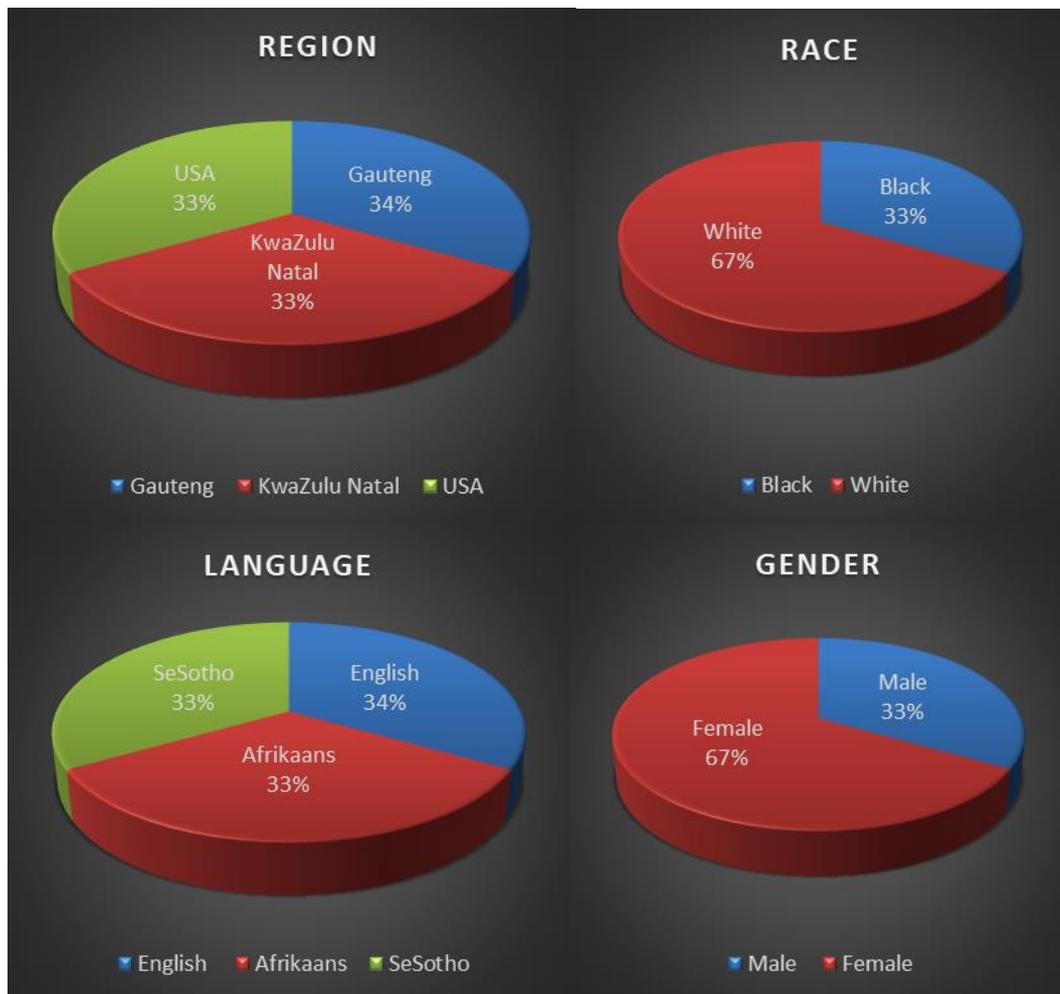


Figure 10. Profile of respondents: Unisa curator cluster (UCC) according to race, region, language and gender. Some of the respondents interviewed resides in USA.

The following table indicates the responses of the Unisa curator cluster to questions one to nine:

<i>Q1. What type of artworks are dominating at Unisa and other university art collections in South Africa, and why?</i>	
Respondents	Statements uncovered from responses given
Fourteen quotations from three research scripts	<p>Relevant to the times.</p> <p>Was not formal policy.</p> <p>Collecting from personal friends in the past.</p> <p>Collection based on personal relationships.</p> <p>Collection started by colleagues.</p> <p>Contemporary.</p> <p>Dominated by Pretoria white male artists.</p> <p>Donations.</p> <p>Policy not formal at its inception.</p> <p>Pretoria-based collection.</p> <p>Referred to old catalogues.</p> <p>Relevant to the time.</p> <p>There was no formal strategy.</p> <p>Collection to be understood within context.</p>
These statements were categorised into themes and were critically analysed in Section 6.5 Discussion and analysis.	
<i>Q2. What does the dominance mean to you as acquisition board member, artist, Unisa student, Unisa curator, other university student, government affiliate and political party representative?</i>	
Respondents	Statements uncovered from responses given
Nine quotations filtered from three respondents	<p>Very happy those artworks were collected.</p> <p>Old masters were a good choice to collect by the former curators.</p> <p>Buying from friends at the time.</p> <p>Collected from friends.</p> <p>Collection is not purely white.</p> <p>Not domination, but the context of how the collection came about.</p> <p>Some black artists were also collected.</p> <p>The former curators did their best.</p> <p>Those old artworks have gained a lot of value.</p>

Q3. Could you kindly explain your understanding of the art acquisition policy and its relation to the White Paper of Art, Culture and Heritage and related policy documents like the Education White Paper 3: a programme for the transformation of higher education, and national plan for higher education?	
Respondents	Statements uncovered from responses given
Five quotations filtered from three respondents	Acquisition policy allows for redress as informed by the White Paper. Acquisition policy does not exclude. Cannot comment. It is not explicit in the acquisition policy, but it does address issues of redress. UAC was a study collection relevant to the Department of Art History, Visual Art and Musicology educational policy.
Q4. How do you think the art acquisition policy at Unisa and other higher education institutions relate to the following national imperatives? <i>(i) Restructuring and social transformation</i> <i>(ii) Inclusivity and diversity</i> <i>(iii) Equity of access, and redress for past inequalities</i> <i>(iv) Non-racial, non-sexist</i> <i>(v) Cultural tolerance and diversity.</i>	
Respondents	Findings from response given
The following figures record the responses from three participants	See Table 6 below.

Table 6. Unisa curator cluster (UCC): respondents' opinions on national imperatives.

A. Racial equality	White	33,3%	Black	33,3%	No response	33,3%
B. Gender parity	Male	33,3%	Female	33,3%	No response	33,3%
C. Geographic spread	Urban	66,6%	Rural	0%	No response	33,3%
D. Cultural inclusivity	Eurocentric	66,6%	Afrocentric	0%	No response	33,3%
E. Educational divide	Trained artist	66,6%	Self-taught artist	0%	No response	33,3%
F. Physical ability	Abled artist	66,6%	Disabled artist	0%	No response	33,3%
G. Equal opportunity	Access: special preference	33,3%	Access: open, fair and equal	33,3%	No response	33,3%

H. Age polarity	Young	33.3%	Old	33.3%	No response	33.3%
<p>Q5. How do university art collections relate to the country's education system/curricula at various levels?</p> <p><i>A. Basic education</i></p> <p><i>B. Higher education.</i></p>						
<p>Statements uncovered from responses given</p>						
<ul style="list-style-type: none"> • University art collection's mandate is education and research for university students. • Higher education uses artworks from university collections to set up examinations for high schools. • There is a link between higher education and the university art collection through gallery educational programmes. 						
<p>Q6. Which of the following areas do you think the transformation of educational/cultural institutions should concentrate on? You may choose more than one option but not more than three.</p> <p><i>A. Western orientation</i></p> <p><i>B. Structural exclusion</i></p> <p><i>C. Patriarchy</i></p> <p><i>D. Privilege</i></p> <p><i>E. Unilateral decision making</i></p> <p><i>F. Ageism</i></p> <p><i>G. Appropriation</i></p>						
<p>Statements uncovered from responses given</p>						
<p>Three main areas of transformation were cited:</p> <ul style="list-style-type: none"> • Unilateral decision making. • Western orientation. • Privilege. 						
<p>Q7. Do you know of any other university acquisition policy that stands out for you and how do you describe it?</p>						
<p>Statements uncovered from responses given</p>						
<ul style="list-style-type: none"> • No comment. 						
<p>Q8. What for you constitute best features of university art acquisitions?</p>						
<p>Statements uncovered from responses given</p>						
<ul style="list-style-type: none"> • Multidisciplinary context. • Multiple academic fields. • Link university galleries and collections internationally. • Offer educational opportunities. • Involves various departments. 						

<ul style="list-style-type: none"> • Involves technology.
<p>Q9. <i>Is there any other issue or point not covered by the interview that you would like to raise? If yes, please discuss.</i></p>
<p>Statements uncovered from responses given</p>
<ul style="list-style-type: none"> • No further comments.

6.4.6 Government affiliate cluster (GAC)

The university art collections are both educational and cultural institutions. They are situated in a twofold governmental structure which makes it difficult to formulate policies for and conduct research around them as a single entity of study. The virtue of their being university based locates them in the educational sector. On the other hand, the university art museums, especially those that house art collections, are perceived as part of the art, culture and heritage sector. This blurs the line between education and culture. In response to this, the government affiliate cluster had a projected population of two participants: one from the higher education department and one from the DAC. Out of the projected population, two responses were received which translate to 100% of the population's respondents. This is a substantially proportional population from which to draw in-depth experiences of and perspectives regarding the kind of art that dominates the UAC.

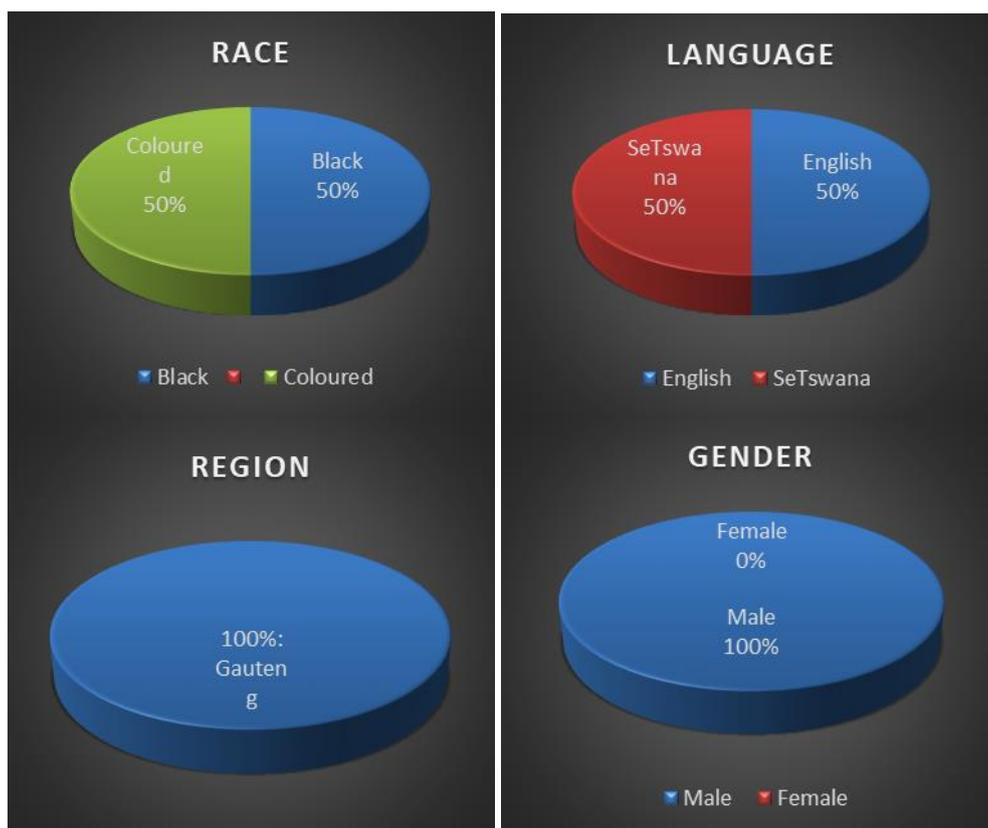


Figure 11. Profile of respondents in the government affiliate cluster (GAC) according to race, region, language and gender.

The following table indicates the responses of the government affiliate cluster to questions one to nine:

<i>Q1. What type of artworks are dominating at Unisa and other university art collections in South Africa, and why?</i>	
Respondents	Statements uncovered from responses given
Seventeen quotations from two research scripts	<ul style="list-style-type: none"> Historically South African white artists. There was a consideration to correct the collection. Colonial collection. Black South Africans were previously excluded. Centred on European traditions. Changed after 1994. Collection created as part of European colonial expansion agenda. Collection follows the democratisation after 1994. Collection well-funded for acquisitions. Essentially made of South African white artists. Government takes a reactionary approach when there is a policy

	<p>challenge.</p> <p>Government not aware of any gender/racial inequalities.</p> <p>Not centred on Africa.</p> <p>Policy gap between the Department of Higher Education and the university art collections.</p> <p>Previously excluded black artists.</p> <p>Sprinkles of black artists here and there.</p> <p>Universities should follow policies from the government level and be inclusive.</p>
<p>These statements were categorised into themes and were critically analysed in Section 6.5 Discussion and analysis.</p>	
<p>Q2. What does the dominance mean to you as acquisition board member, artist, Unisa student, Unisa curator, other university student, government affiliate and political party representative?</p>	
Respondents	Statements uncovered from responses given
<p>Twenty-two quotations filtered from two respondents</p>	<p>Should not create new apartheid or new exclusiveness based on our blackness.</p> <p>That was the crime of apartheid.</p> <p>Art was Eurocentric.</p> <p>Absence of black artists.</p> <p>African art fertilised Modernity.</p> <p>After 1994, things changed with the introduction of the WPACH.</p> <p>Apartheid used Bantu education to deny the majority.</p> <p>Apartheid used cultural policy to deny the majority of the population access to the arts.</p> <p>Black art was not collected for its aesthetic value, but the study of the native.</p> <p>Black SA arts assembled by anthropologists.</p> <p>Collection linked to anthropological studies.</p> <p>Collection was one-sided.</p> <p>Cultural community centres and black universities, but no fine arts departments.</p> <p>Second epoch is aimed at accelerating the African orientation.</p> <p>State dictated and controlled what artists produced.</p> <p>The apartheid state censored artists.</p> <p>The policy change is towards the poly-epistemic framework.</p> <p>These are significant strides that we are making.</p> <p>We should be proud of our Africanness.</p> <p>Exclusion of the majority of people in the whole country.</p>

	<p>First epoch was a transition.</p> <p>In the apartheid years, the state wanted political control over arts.</p>
<p>Q3. <i>Could you kindly explain your understanding of the art acquisition policy and its relation to the White Paper of Art, Culture and Heritage and related policy documents like the Education White Paper 3: a programme for the transformation of higher education, and national plan for higher education?</i></p>	
Respondents	Statements uncovered from responses given
Nine quotations filtered from two respondents	<p>The art and its policy have not been given enough support.</p> <p>Acquisition policy should embrace inclusivity.</p> <p>Cultural policy should be poly-epistemic.</p> <p>Cultural policy should take into consideration that we are a diverse country.</p> <p>Policy focus and thrust have an African agenda.</p> <p>Policy should not create new apartheid.</p> <p>Policy should not create new exclusiveness.</p> <p>White Paper first part was a transition to move away from exclusions.</p> <p>White Paper revision is now about accelerating the African orientation.</p>
<p>Q4. <i>How do you think the art acquisition policy at Unisa and other higher education institutions relate to the following national imperatives?</i></p> <p><i>(i) Restructuring and social transformation</i></p> <p><i>(ii) Inclusivity and diversity</i></p> <p><i>(iii) Equity of access, and redress for past inequalities</i></p> <p><i>(iv) Non-racial, non-sexist</i></p> <p><i>(v) Cultural tolerance and diversity.</i></p>	
Respondents	Findings from responses given
The following figures record the responses of two participants.	See Table 7 below.

Table 7. Respondents' opinions on national imperatives: government affiliate cluster (GAC).

A. Racial equality	White	50%	Black	0%	No response	50%
B. Gender parity	Male	50%	Female	0%	No response	50%
C. Geographic spread	Urban	50%	Rural	0%	No response	50%
D. Cultural inclusivity	Eurocentric	50%	Afrocentric	0%	No response	50%

E. Educational divide	Trained artist	50%	Self-taught artist	0%	No response	50%
F. Physical ability	Abled artists	50%	Disabled artists	0%	No response	50%
G. Equal opportunity	Access: special preference	50%	Access: open, fair and equal	0%	No response	50%
H. Age polarity	Young	0%	Old	50%	No response	50%

Q5. How do university art collections relate to the country's education system/curricula at various levels?

A. Basic education

B. Higher education.

Statements uncovered from responses given

- University art collections relate to tertiary level.
- Various universities now have postgraduates programmes that you can do on arts administration or arts management alongside the traditional musical or fine arts courses.
- Teachers in previously disadvantaged schools are not trained to teach art.
- University art collections should play a role in art teacher training.

Q6. Which of the following areas do you think the transformation of educational/cultural institutions should concentrate on? You may choose more than one option but not more than three.

A. Western orientation

B. Structural exclusion

C. Patriarchy

D. Privilege

E. Unilateral decision making

F. Ageism

G. Appropriation

Statements uncovered from responses given

Three main areas of transformation were cited:

- Western orientation.
- Structural exclusion.
- Appropriation.

Q7. Do you know of any other university acquisition policy that stands out for you and how do you describe it?

Statements uncovered from responses given

- Unisa and Wits Art Museum.

Q8. What for you constitute best features of university art acquisitions?
Statements uncovered from responses given
<ul style="list-style-type: none"> • African orientation. • Inclusivity. • Diversity.
Q9. Is there any other issue or point not covered by the interview that you would like to raise? If yes, please discuss.
Findings from responses given
Recommendation to encourage scholars to conduct scholarly research of the Unisa Art Collection.

6.4.7 Political party representative cluster (PPRC)

The South African parliamentary system is structured in such a way that each department has a portfolio committee through its ministry. The main function of the portfolio committees, which consist of different political party representatives, is to “consider Bills, deal with departmental budget votes, oversee the work of the department they are responsible for, and enquire and make recommendations about any aspect of the department, including its structure, functioning and policy” (Parliament of the Republic of South Africa [Sa]). Furthermore, “a large part of the Assembly’s role in the law-making process happens in committees and much of its oversight over the executive is also done through committees, particularly the portfolio committees” (Parliament of the Republic of South Africa [Sa]). For this reason, it was important that the study include the political party representatives in Parliament as a cluster. The political party representative cluster had a projected sample unit of three participants. It was projected that out of three representatives, one would represent the governing African National Congress party, one would represent the Democratic Alliance (DA), the official opposition party, and one would represent the Economic Freedom Fighters (EFF), the second

largest opposition party. Out of the projected population of three, one response from the EFF was received, which translates to 33% of the population respondents.

The following table indicates the responses of the political party representatives cluster to questions one to nine:

<i>Q1. What type of artworks are dominating at Unisa and other university art collections in South Africa, and why?</i>	
Respondents	Statements uncovered from responses given
Five quotations from one research script	Art is exclusive. Fine arts collected at Unisa are not accessible to the public. Not enough focus on African art. People are not aware of the collection. UAC not accessible.
These statements were categorised into themes and were critically analysed in Section 6.5 Discussion and analysis.	
<i>Q2. What does the dominance mean to you as acquisition board member, artist, Unisa student, Unisa curator, other university student, government affiliate and political party representative?</i>	
Respondents	Statements uncovered from responses given
Eight quotations filtered from one respondent	Academia is key in training the artists. Gallery space should be part of discussion on decolonisation. Art is a natural resource of communities. Artists should be part of the revolution. Artists should not leave the arts in the hands of the politicians. Not enough investment in African art. Old statues are an insult to democracy. The collection must be part of the #RhodesMustFall movement and other student movements.
<i>Q3. Could you kindly explain your understanding of the art acquisition policy and its relation to the White Paper of Art, Culture and Heritage and related policy documents like the Education White Paper 3: a programme for the transformation of higher education, and national plan for higher education?</i>	
Respondents	Statements uncovered from responses given
Four quotations from one respondent	There should be a direct link between the White Paper and the university collection policies.

	<p>There is no link between the White Paper and school education.</p> <p>Universities are public entities: their policy should link to Government policy.</p> <p>White Paper and Government do not support local artists.</p>
<p>Q4. <i>How do you think the art acquisition policy at Unisa and other higher education institutions relate to the following national imperatives?</i></p> <p>(i) <i>Restructuring and social transformation</i></p> <p>(ii) <i>Inclusivity and diversity</i></p> <p>(iii) <i>Equity of access, and redress for past inequalities</i></p> <p>(iv) <i>Non-racial, non-sexist</i></p> <p>(v) <i>Cultural tolerance and diversity.</i></p>	
Respondents	Findings from responses given
The following figures reflect the response of the participant.	See Table.

Table 8. Political party representative cluster (PPRC): respondent’s opinion on national imperatives

A. Racial equality	White	100%	Black	0%	No response	0%
B. Gender parity	Male	100%	Female	0%	No response	0%
C. Geographic spread	Urban	100%	Rural	0%	No response	0%
D. Cultural inclusivity	Eurocentric	100%	Afrocentric	0%	No response	0%
E. Educational divide	Trained artist	100%	Self-taught artist	0%	No response	0%
F. Physical ability	Abled artists	100%	Disabled artists	0%	No response	0%
G. Equal opportunity	Access: special preference	100%	Access: open, fair and equal	0%	No response	0%
H. Age polarity	Young	0%	Old	100%	No response	0%

<p>Q5. <i>How do university art collections relate to the country's education system/curricula at various levels?</i></p> <p>A. <i>Basic education</i></p> <p>B. <i>Higher education.</i></p>
<p>Statements uncovered from responses given</p>
<ul style="list-style-type: none"> • There is a problem of access to the university art collections. • The relation between high schools and the university art collections is not effective.
<p>Q6. <i>Which of the following areas do you think the transformation of educational/cultural institutions should concentrate on? You may choose more than one option but not more than three.</i></p> <p>A. <i>Western orientation</i></p> <p>B. <i>Structural exclusion</i></p> <p>C. <i>Patriarchy</i></p> <p>D. <i>Privilege</i></p> <p>E. <i>Unilateral decision making</i></p> <p>F. <i>Ageism</i></p> <p>G. <i>Appropriation</i></p>
<p>Statements uncovered from responses given</p>
<p>Three main areas of transformation were cited:</p> <ul style="list-style-type: none"> • Western orientation. • Structural exclusion. • Privilege.
<p>Q7. <i>Do you know of any other university acquisition policy that stands out for you and how do you describe it?</i></p>
<p>Statements uncovered from responses given</p>
<p>No, I do not know of any.</p>
<p>Q8. <i>What for you constitute best features of university art acquisitions?</i></p>
<p>Statements uncovered from responses given</p>
<ul style="list-style-type: none"> • Decolonisation. • Access. • Afrocentric. • Racial equality.
<p>Q9. <i>Is there any other issue or point not covered by the interview that you would like to raise? If yes, please discuss.</i></p>
<p>Statements uncovered from responses given</p>
<p>The arts must urgently be used as a decolonisation tool because the quickest way to send a message across is through the arts.</p>

6.5 DATA ANALYSIS AND FINDINGS

In the previous section, data from the responses provided by different clusters were presented as unbiased statements. This section presents the discussion analysis and findings of those data. Mixed methods of analysis are employed to analyse the data. The objective of data analysis is twofold. Firstly, to develop data into concepts. Secondly, to see how the collected data respond to the questions. Accordingly, in this section the statements and themes are processed into concepts according to the underlying patterns of thought. Next, these concepts are compared and analysed, and the findings are derived from the discussions.

6.5.1 Artworks dominating the university art collections

Question 1 in the research script was presented as follows: **Q1.** *What types of artworks are dominating at Unisa and other university art collections in South Africa, and why?*

This question addresses two relative aspects of the university art collections. Firstly, the question explores the aspects of domination and superiority. This means that the question solicits from the participants the extent to which the university art collections are dominated by particular artistic traditions and philosophies. Secondly, the “why” part of the question addresses the “make-up” of the university art collections. Here the main case study is the UAC. In the context of this study, the notion of make-up means to consider the construction and the structure of the acquisition policies of universities starting from an epistemic level.

In response to **Q1**, the results gained from the qualitative interviews show that university art collections, including the UAC, are seen to be previously dominated by white-male South African contemporary art, with some artworks by black artists. This means that a vast number of artworks acquired were by the South African white males. Some of the artworks were acquired through donations. Art was perceived to be Eurocentric and consist of many genres that are based on western traditions. This domination is in line with the historical context of the country. According to Harriet Deacon (2010:1), “under apartheid, government policy on culture and heritage resources ... favoured arts and culture associated with the white minority, placing great emphasis on monumental, Afrikaner or European heritage resources and using cultural difference as the political basis for ethnic separation”. In addition, data reviewed indicate that this situation changed after 1994 and that university art collections are now addressing the inequalities of the past. The word “previously”, as operative word, is mentioned 10 times in the combined responses. It shows evidence of a transition from the past to the present.

At Unisa, well I would say that historically, up until 1994 or so, the collection was essentially of South African white artists. And the distinct feature of it was that a very considerable amount [sic] was a print collection of South Africa and art from elsewhere. But after 1994 ... it changed. And you can understand why? Because of how the political and social system was structured. Africans and black South Africans were excluded from the collection and other collections (Oliphant GAC1 2019).

Oliphant GAC1’s (2019) synthesis shows that transformation has taken place in the UAC since 1994. The finding is that university art collections are in a state of transition from a policy of exclusion towards inclusivity. However, it is taking place at a slow pace.

6.5.2 Making sense of the domination

Question 2 in the research script was formulated as follows: **Q2.** *What does the dominance mean to you as acquisition board member, artist, Unisa student, Unisa curator, other university student, government affiliate and political party representative?*

This question addresses what I refer to as “making sense” of the domination. It is a follow-up question that probes what the respondent might think is the reasoning behind or leading causes of such domination. Each cluster is invited to reflect on how the domination is perceived, its real or imagined effects and its opportunities and regrets. It is an in-depth enquiry into personal and societal perspectives, spanning different historical epochs that lead to where we are today.

In response to **Q2**, the results from the qualitative interviews show that there were contradictions in the way different clusters felt about the domination. For example, the artist cluster and the Unisa student cluster predominantly felt that the acquisition policy at UAG is still exclusive, that art represents the minority and the collection is exclusive. The Unisa curator cluster, on the other hand, felt that there were some positives about the domination, such as the fact that artworks from white Afrikaner males were acquired.

Ja, what I would say is that it is not a bad thing that we have those artworks, because they are historical, and they've gained value over a period of time ... and I am glad that the previous curators did actually collect some of those artworks. One thing that I must also mention is that our collection is not purely white. (Lebeko UCC8 2018)

Lebeko UCC8 (2018) takes a positive stance towards what he views as the achievements of the previous epoch in the development of the UAC. He goes

further to defend the white dominance of the UAC by mentioning that “our collection is not purely white”. While it is certain that the artworks collected in the past have made a good contribution to the UAC and have gained value over the years, Lebeko’s UCC8 (2018) defence of the old structure is antagonistic. Firstly, he asserts that, while the previous era was based on exclusion, art that was collected is dynamic and, to a limited extent, transcends societal divisions. It was limited because it was mainly informed by epistemologies which were predominantly Eurocentric. Secondly, to defend his own legacy and that of previous UAC curators, he entangles himself into what might be perceived as defending the policy of exclusion. It is important to remain critical and self-reflect when dealing with culture within a particular context. Therefore, the university art collections should be read within the context of their time. Lebeko UCC8 (2018) worked for Unisa after the end of the apartheid era. However, in a period leading to that time, most black people were excluded from participating in the arts.

That was a crime of apartheid. The apartheid system used Bantu education and the general cultural policy, which denied the majority of the population access to the arts. There were cultural community centres and black universities, but no fine arts departments. The only institution that had a collection but did not have a fine arts department was Fort Hare. That collection of black South African artists was assembled by an anthropologist. So, the artworks were not selected in terms of their aesthetic value, but it was more like the study of the natives (Oliphant GAC1 2019).

The statement by Oliphant GAC1 (2019) contextualises the exclusions in the university art collections. In my view, such exclusions should not be defended, but should be contextualised politically. Another dimension of analysis emanates from the fact that some of the university art galleries that acquired works by black artists had clandestine agendas. As Oliphant GAC1 (2019) indicated in the statement above, some university collections were born out of “the study of the

natives”. The University of Fort Hare collected a large number of artworks through the Department of Anthropology and WAM followed suit.

6.5.3 Relation between national policies on arts and culture and the university acquisition policies

Question 3, in the research script was presented as follows: **Q3.** *Could you kindly explain your understanding of the art acquisition policy and its relation to the White Paper of Art Culture and Heritage and related policy documents like the Education White Paper 3: a programme for the transformation of higher education, and national plan for higher education?* This question addresses socio-political intertextuality between policy at national level and institutional level. It opens a window of opportunity to grasp whether the acquisition policy at the UAC is influenced by the WPACH (1996) or not. Moreover, it aims to investigate the possible cause of the slow pace of transformation of university art collections.

In response to **Q3**, the results from the qualitative interviews show that most participants felt that they do not have first-hand experience of policy issues. Some participants stated that there is no direct link between the university acquisition policy and national policies, such as the WPACH (DAC 1996) and the White Paper 3 (DoE 1997). A deduction from these statements are that they speak of “elite-orientated policy-making processes” (Deacon 2010:1). The lack of a direct relation, as perceived by the participants, is also linked to “the idea that arts and culture comprise creative and largely recreational activities that should be protected from the strong arm of the state” (Deacon 2010:4). Deacon explains the historical separation between education and culture further. According to Deacon

(2010:4), “the arena of arts and culture was separated from the Department of Education after 1994, as the link between culture and education was reminiscent of apartheid politics”. The aforementioned opinions are identifiable as some of the reasons no direct link exists between university acquisition policies and the WPACH (DAC 1996) and related policy documents like the White Paper 3 (DoE 1997). Because of this divide, data reviewed in the previous section show a slow pace of transformation of university art collections. Therefore, we need the kind of government that is willing to go beyond “the arms-length approach” (Deacon 2010) in the transformation of arts and culture institutions, like university art museums and collections – a government that will intervene and grow the industry by investing more money and resources in the acquisition of the arts.

Another research finding is that there is no explicit relation between WPACH (DAC 1996) and the UAC acquisition policy. This disconnect is what the present study is addressing. To support this assertion with reference to the UAG acquisition policy, which was revised in 2009, Oliphant GAC1 (2019) argues that:

I do not think that the UAC acquisition policy follows the prescripts of the 1996 White Paper of Art[s,] Culture and Heritage. But the policy that was drawn up in 1994 ...certainly re-orientates the UAC acquisition policy to acquire South African and African art primarily (Oliphant GAC1 2019).

The statement by Oliphant GAC1 (2019) affirms the research hypothesis that there is no explicit relation between WPACH (DAC 1996) and the UAC acquisition policy. Yet, as Chairperson of the WPACH Review Panel, Oliphant has missed a golden opportunity to correct this anomaly as advised by scholars (Nawa 2017). Notwithstanding this disconnect, I made a submission to the Reference Panel that was appointed to revise the 1996 White Paper on Arts,

Culture and Heritage. The submission was made in response to a call made through the Arterial Network South Africa in 2017. This was my effort to help advance major deficiencies within the WPACH and to improve the document.

And on that account, I submitted that:

I have observed an overwhelming policy and legislation complex challenges and a lack of fluidity and cohesion between the constitution, art and culture laws and their implementation at the level of institutions like university art museums and galleries Each university art collection formulates its own individualised policy based on its academic context and strategic needs. As a result, university art collection policies in South Africa are not standardised. It was not made clear from the constitutional level to legislations like WPACH that perhaps universities have some responsibility to promote and develop arts and culture using their university art collections (Mkhonza, Bongani. "Re: Submission for the Revised White Paper on Art Culture and Heritage." Message to Valmont Layne: Valmont Layne valmont@arterialnetwork.org. July 31, 2017. E-mail.).

This finding is concerning in that it shows that university art acquisition policies will continue to be drafted without reference to the prescripts of national policies as none exist to encourage compliance.

6.5.4 UAC acquisition policy adherence to national imperatives

Question 4, in the research script was presented as follows: **Q4.** *How do you think the art acquisition policy at Unisa and other higher education institutions relate to the following national imperatives?(i) Restructuring and social transformation (ii) Inclusivity and diversity (iii) Equity of access, and redress for past inequalities (iv) Non-racial, non-sexist (v) Cultural tolerance and diversity.*

The combined results gained from the qualitative interviews with 41 participants showed the following results:

Racial equality: race favoured by UAC:

Thirty-one participants indicated white, seven black, three non-responsive.

Gender parity: gender preferred by UAC

Twenty-one participants indicated male, thirteen female, seven non-responsive.

Geographic spread favoured by UAC

Thirty-two participants indicated urban, three rural, six non-responses.

Cultural inclusion shown by UAC

Thirty-three indicated Eurocentric, four Afrocentric, three non-responses.

Educational divide of artists collected by UAC

Thirty-two participants indicated UAC collected trained artists, six said self-taught artists, and three non-respondents.

Physical abilities of artists collected by UAC

Thirty-six indicated abled artists, one-disabled artists, four non-responsive scripts.

Equal opportunities

Twenty-nine participants selected UAC favours special preference, seven indicated fair, open and equal access, and five participants were non-responsive.

Age polarity of artists collected by UAC

Twenty-two indicated that the UAC is dominated by old artists, four showed young artists, fifteen participants were non-responsive.

Please refer to Figure 12 for a graphical representation of the results.



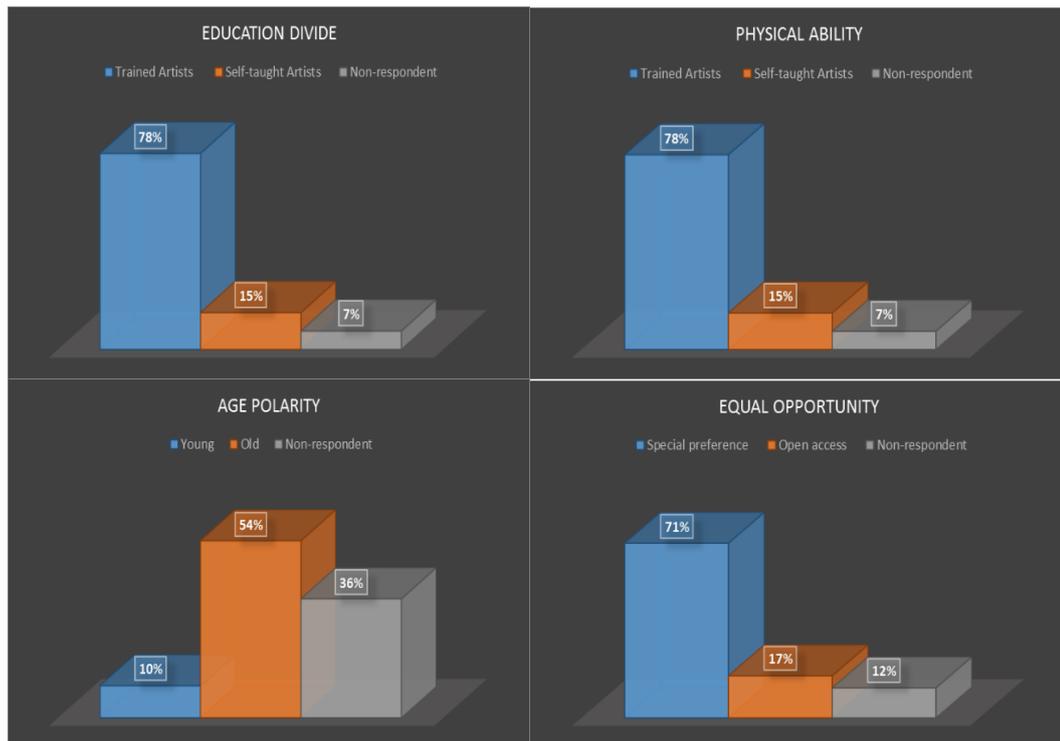


Figure 12. Profile of art collected by the UAC in response to the national imperatives.

Reading the figures of the graphs as illustrated above, the perceptions of the participants in response to the national imperatives of the WPACH present a picture of inequality in the UAC.

- (1) In terms of racial equality, 76% of the respondents expressed that white artists dominate the UAC. Perceptions about the university art collections in South Africa needs to transform because the society that such collections claim to represent is changing. The acquisition policy for the UAC needs to prioritise transformation. Notions of race equality need to go beyond racial equality in terms of figures of artworks collected from different races. It needs look at new ways on how the objects are acquired and their stories are told in ways that cultivate equality.

- (1) With regard to gender parity, 51% of the respondents considered that the artworks acquired by the UAC is predominantly male. In the context of the country like South Africa with a history of policies that favoured patriarchy and the discrimination of women, gender equality matters. However, there are no direct gender parity proclamations in the UAC acquisition policy.
- (2) Looking at the geographic spread, 78% of the respondents proclaimed that the UAC is particularly urban. One of main objectives of the Revised White Paper on Arts, Culture and Heritage, Second Draft (DAC 2016:4) is stipulated as aiming to “Extending arts, culture and heritage infrastructure, facilities and resources beyond the colonial urban centres into peri-urban and rural communities”. However, the acquisition policy at the UAG does not explicitly address the issues relating to the geographic spread. Thus, as reflected in the graph in Figure 14 on geographic spread, this point is affirmed by the perceptions of the value chain users of the UAC.
- (3) Concerning the cultural inclusivity, 83% of the respondents voiced that the UAC is essentially Eurocentric. According to the UAGAP (Unisa 2009:1), “its initial focus, firstly, was on South African art conceived as “national art”; and secondly, on European and American, understood as “international art””. Therefore, the UAC under the vision of its parental institution, which “claim[s] to be *the* African university shaping futures in the service of humanity”, should strive to formulate the acquisition policy that positions Africa as the center (Unisa Annual Report 2017:2). Moreover, the UAGAP explicitly stipulates that presently, the UAC’s focus is supposed to be

“aligned to the developmental vision of the University of South Africa in relation to its research and educational roles and the African agenda in the context of both transformation and globalization”. However, on the contrary the perceptions gathered from the respondents show that this policy goal is not adequately implemented. The literature reviewed in Chapter Three of the present study revealed that museums from former colonies are at work to disrupt colonial history. As a result, an epistemic shift from collecting policies that position Europe as the epicenter, to those that place emphasis on the diverse pluri-versal positions needs to be galvanized.

- (4) In respect of the educational divide, 78% of the respondents indicated that the UAC is largely dominated by trained artists. According to UAGAP, “the collection was based on acquiring art from all South African artists thus reflecting the open character of the University of South Africa....” (Unisa 2009:1). Thus, an understanding of the notion of ‘all artists’ needs to be inclusive of both formally trained and the so-called untrained artists. Art collections are collective archives informed by open discourse and dialogue. The acquisition policy needs to present opportunities for all artists to be heard. Acquisition policies need to create an environment of mutual respect between different cultures, whether they are formally trained or not.
- (5) With reference to the physical ability, 88% of the respondents maintained that the UAC particularly collects physically abled artists. UAGAP needs to be more open and inclusive to people living with disabilities. In South Africa, a general household has the following demographics on people

living with disabilities: “5,1% of South Africans aged 5 years and older were classified as disabled in 2015. A larger percentage of women (5,5%) than men (4,7%) were classified as disabled. North West (7,4%), Northern Cape (7,1%) and Eastern Cape (6,8%)” (South African Human Rights Commission 2017:6). Yet, it is worth noting that the UAGAP makes no mention of collecting art from artists living with disabilities. Moreover, no one can argue with the fact that, “Globally, people with disabilities are marginalised and excluded from full participation in society. [The reports continue to lament that] in South Africa, people with disabilities face multiple forms of discrimination in various social spheres, including in respect of access to health care services, employment and education” (South African Human Rights Commission 2017:1). If the UAC had to achieve its policy objectives of inclusivity, artworks created by artists from all occupations in the society, including people living with disabilities, should be proportionately collected.

- (6) In the matter of age polarity, 54% of the respondents advanced that old artists dominate the UAC. Throughout history of the South Africa art collections, the older artists in general have dominated the art industry. It can be said that this is mostly because of the investment value that the collectors attach to the older and by extension well established artists. For example, in auctions around the world, the sales of the so-called old masters have been showing a great deal of appreciation in value. However, looking at the context of the university art collections such as the UAC, this should not be the case. The UAC should proportionately represent its younger

student clientele. Consequently, that should translate to the UAC in terms of numbers of artworks collected from young artists.

- (7) As expressed by 71% of the respondents, the UAC is seen in many instances to favour special preference over open access. This point talks to issues of structural exclusion, patriarchy and privilege. One of the criteria for the collecting of artworks into the UAC is that “The artist and the artwork must be of significance in the art history or contemporary artistic practices of South Africa, Africa and elsewhere” (Unisa 2019:2). Artworks created outside of the stipulated practices are not given the same preference. This exclusive approach might end up unintentionally excluding art practices that are perceived by the acquisition committees as not significant in the art history or contemporary art.

Having captured the analysis on the UAC acquisition policy’s adherence to national imperatives, this section presents the closing remarks. In terms of transformation, the profile is indeed concerning, particularly regarding cultural inclusion, since the results show that the UAC was perceived by 83% of respondents to be Eurocentric. One of the participants is quoted as saying:

We must accept that we are a diverse society, we are a country of diversity... but we are an African country to begin with. We are not in Europe or in Asia, we are in Africa. In addition, we do not have to be ashamed of that. Our African artists have fertilised international art. Some European artists try to conceal that. Modernity was born of African art that was appropriated. (GAC1 2019)

The above assertion is a call for the re-orientation of culture towards Afrocentric paradigms of thought. Moreover, it is a claim that African culture contributed to the inception of modernism. This claim is a challenge to the well-accepted

stereotypes as installed by the apartheid regime. During apartheid, collections accepted the perception that, “no African art was considered worthy of study or preservation, except as it provided evidence of difference and of lesser status” (Nettleton 2009: 138). Thus, those working in the cultural policy arena should discard the anthropological definitions of culture as a civilising mission of Africa.

According to Deacon (2010:4):

[I]n cultural policy terms the definition of arts and culture has historically been restricted to positively-viewed practices of a society that express[es] its level of “civilization” – providing evidence of the ... transition to urban living, marked by monumental architecture and activities (arts and culture) which are not strictly necessary for ... survival. The arts and culture sector was initially understood mainly through the “high arts” – as recreational, urban and “civilizing”.

To this end, arts and culture in Africa must be viewed from an Afrocentric perspective. Afrocentricity argues about the process of “cultural and historical dislocation” (Asante 2002:97). Furthermore, “Afrocentricity is the conscious process by which a person locates or relocates African phenomena within an African subject content or agency and action ... ; it is therefore location as opposed to dislocation, centeredness as opposed to marginality” (2002:97). Surely, what Asante is referring to goes beyond the notion of race or the biological attributes of being African. It is a positionality consciously taken within the geo-politics of reason. Therefore, in line with the proposed understanding, anyone can take up an Afrocentric stance, if their agency and action are located within the Afrocentric epistemic position.

6.5.5 The university art collection as an educational resource: a question on redress

Question **Q5** *How do university art collections relate to the country's education system/curricula at various levels: (a) Basic education, (b) Higher education?* addresses the different inequalities in art education that may persist in the UAC as experienced by the research participants. It explores the extent to which the UAC has been able to transform and accommodate the previously excluded majorities as part of its educational mandate. In the past, the South African educational system was politically divided according to race, gender, geographic spread, culture, physical abilities and age. After 1994, the WPACH (DAC 1996) and other related national policies introduced access and redress as new imperatives envisioned to reconcile and unite the previous divisions. Therefore, this question employs such imperatives as promulgated in the WPACH (DAC 1996) as a stencil to understand if the UAC is transforming towards inclusivity and diversity. As such, it is a question on the state of transformation of the UAC towards inclusive education and access to culture.

The combined results from the qualitative interviews show that the university art collections relate to both basic education and higher education. Museum collections offer artworks of various artists who are included in curricula for learners. However, they relate more to higher education than to basic education. As part of its educational programme, the UAG offers guided tours for learners who study art at school. Learners are also invited to attend art exhibitions to promote contemporary trends. Moreover, under the wing of the Department of Art

and Music, community engagement teacher-training workshops are offered to assist in arts education. On higher education level, the UAC offers a broad spectrum of works by artists who are included in the curriculum. Consequently, the UAC shows evidence of transformation towards its mandate of education and community engagement, which it claims to serve. Moreover, the UAC relates to the country's education transformation agenda in that its mandate is to pursue redress of and access to the arts given the background that, during apartheid, institutions such as the UAG were only reserved for the white minority. Most of the population did not have access to formal art education, especially at university level. One of the participants was quoted as saying, "I always had an interest in art as a school boy. I always tell the story that we were not allowed to do art formally" (Oliphant GAC1 2019). After 1994, with the democratisation of the education system in South Africa, institutions of learning and culture were open for all. Therefore, evidence collected from the eight clusters shows that the UAG has indeed adapted to the democratic changes in the country.

6.5.6 Areas of transformation to prioritise

Question 6, in the research script was presented as follows: **Q6.** *Which of the following areas do you think the transformation of educational/cultural institutions should concentrate on, you may choose more than one option but not more than three. A. Western orientation; B. Structural exclusion; C. Patriarchy; D. Privilege; E. Unilateral decision making; F. Ageism; G. Appropriation.*

This question reviews the participants' perspectives on the hierarchy of areas of transformation. A survey question relies on the simple calculations of responses based on the perspectives and opinions of the participants.

In response to **Q6**, the combined results during the qualitative interviews show that the three most prioritised areas of transformation are western orientation, structural exclusion and patriarchy.

Participants perceived the first area of priority, western orientation, as part of Eurocentric paradigms of thought. Deacon (2010:1) states that “under apartheid, ... government policy on culture and heritage resources had favoured arts and culture celebrated by the white minority, placed great emphasis on monumental, Afrikaner or European heritage resources and used cultural difference as the political basis for ethnic separation”. Hereby Deacon's observation asserts that the challenge of Western orientation is a historical challenge. However, while engaging with the UAC and its related knowledge systems, such as “the history of art” as promoted by universities in South Africa twenty-five years into democracy, the participants reported that they experienced the UAC and its knowledge systems as being westernised. The prevalence of western canons in education and culture is also shown by the recent student protests against westernised, colonial, patriarchal education.

The responses received from the Unisa student cluster show there are still traces of epistemic and structural exclusions in our institutions of higher learning. The Unisa student cluster also linked structural exclusion to financial exclusion. A good example of this development is a concerted effort for free decolonised

education that is being championed by the #feesmustfall student movements at South African universities.

The third area of priority, patriarchy, is linked to “the epistemic racism/sexism that is foundational to the knowledge structures of the westernized university” (Grosfoguel 2013:73). At a political level, it is linked to the history of apartheid and colonisation. The idea of a westernised university (Grosfoguel 2013) as hegemony positions Western epistemologies as the dominant knowledge structures. The Western-orientated culture positions itself as universal. Other knowledge systems are coerced to be included in the dominant Western culture. Grosfoguel (2013:74) professes that, “disguised under a discourse about ‘universality’ ... the pretension is that the knowledge produced by men of these five countries (Italy, France, England, Germany and the USA) has the magical effect of universal capacity, that is, their theories are supposed to be sufficient to explain the social/historical (cultural) realities of the rest of the world”.

Thus, the present study reviews the inferred tendency of universalising the provincial Western culture as the main source of patriarchy, racism, ageism and privilege. The study promotes the co-existence of knowledge systems from different regions of the world. It employs Afrocentricity as praxis for the re-orientation towards Afrocentric grounding. One of the participants points out that:

The first twenty years was just the transition from the old apartheid system (just to move away from the exclusions). Now, with the revision of the Arts and Culture Policy, is the new epoch, which is aimed at accelerating the African orientation. Now one of the central pillars of the White Paper on Arts, Culture and Heritage proposes that African art, culture and heritage becomes a focus point in a cultural policy framework that is poly-epistemic in a sense that it will not exclude the art that is of European or Asian orientation. However, the focus and central thrust should be an African agenda. We should not cut ourselves out or create new apartheid or new exclusivities based on our blackness. We must accept that

we are a diverse society, we are a country of diversity ... but we are an African country to begin with (GAC1 2019).

This statement provides context in that it shows that African-centeredness does not mean excluding other knowledge systems and other cultures. Afrocentricity is a poly-epistemic approach that places an African agenda at the top of its priorities.

6.5.7 The blueprint of the university acquisition policy

Question 7 in the research script was presented as follows: *Do you know of any other university acquisition policy that stands out for you and how do you describe it?* This is structured as a comparative analysis question. It seeks to explore patterns of progressive policy development that might influence the transformation of the UAC positively. In addition, it explores the access to collection policy documents. Therefore, in response to **Q7**, the combined results from the qualitative interviews show that the activities around the university acquisition policies are shrouded in mystery and secrecy. Data results showed that 80% of the respondents were unaware of university acquisition policy. The other 20% indicated that WAM and the UAC are amongst the institutions with the functional acquisition policies.

Most universities declared that they do not have an acquisition policy. Responding to this question, the curator of UP Art Collection, Gerard de Kamper, sarcastically proclaimed: “This is a very vague question most university collection policies are not available or non-existent” (De Kamper 2018). This proclamation by De Kamper seems to ridicule the idea of art acquisition policies and indicates the absence of such policies at UP. Moreover, universities that have acquisition

policies treat them with confidentiality. Of all the universities that participated in the study not one has its acquisition policy posted openly on their webpage. Therefore, the main finding from the respondents' responses is that, at present, there is little evidence of a policy that stands out as the blueprint of a university acquisition policy.

This finding indicates the need for the present research study. The study has promoted dialogue between universities to discuss their acquisition policies openly. Thus, the absence of these policies is identified as a shortcoming. To that end, I envisaged that, because of these research findings, critical collaboration regarding university art collections will take place at universities. Such cooperation could benefit the university museums on several levels. Financially, it is envisaged that it will open opportunities for the sharing of acquisitions and inter-loans of artworks for exhibitions, research and education purposes. Some of the research participants acknowledged that different university collections have diverse strengths. For example, the University of Fore Hare collection has been identified as a stronghold of black South African artists, while WAM is renowned for its massive Western African art collection. Thus, the long- and short-term loan of artworks between universities would benefit all, especially the rural previously disadvantaged universities. Secondly, this cooperation could enhance the pace of transformation. It is assumed that, if the university art collections claim to be addressing the inequalities of the past, change means coming together to improve and learn from one another. The research study revealed that some universities are more privileged while others are struggling to sustain their collections.

When I analysed some of the artworks collected, the analysis showed that the choice of the medium of expression is connected to the availability or lack of resources. Artworks collected from black artists are mostly created from 'found' or cheaply obtained objects such as wood, fabric, found metal pieces, and mixed media. Moreover, the artworks by black artists were generally of a small scale which seems to suggest a lack of space to work and create artworks. While artworks collected by their white counterparts were produced using real and durable art materials. The bigger scale of artworks by their counterparts seem to suggest the accessibility of studios to work and create artworks. Therefore, the finding points out that these particular artistic trends are not by default. The policy should take these factors into considerations to address the imbalances of the past. Addressing this will also assist to level the ground while improving the quality produced by all artists. Therefore, in the present study I encourage the university museums to form partnerships to share spaces, compare their policies and improve their practices in accordance with the WPACH (DAC 1996).

6.5.8 Community engagement

As mentioned in the previous section, the UAC is geographically located within the City of Tshwane municipality. The Pretoria Art Museum (PAM) in the City of Tshwane shares the same objective as the UAG, namely, to develop contemporary South African art. Therefore, it is critical to link the UAG community with the local arts institutions in order to ascertain the extent of the synergy between UAG and its local setting.

The finding was that the local community feels more empowered by working with local museums. The perception is that the university museum setting is not accessible to the community. What this finding tells us is that in this country with its history of exclusion, “by placing “community” at the heart of the museum enterprise ... it will be possible to overcome the role of museums as hegemonic institutions” (Witcomb 2003:79). Policy should therefore consciously position the local community at the centre of its provisions.

6.5.9 Reinforcement: White Paper promulgated into law

The transformation of art museums can be a success if we recognise that the implementation of White Papers is a joint responsibility of all spheres of government, the national, the provincial, and the local, including public institutions such as the universities. Evidence discussed in section 6.5.4 shows us that there is no cohesion between the UAC acquisition policy and the national imperatives of the WPACH. The finding informed by this evidence is that the principles of social transformation as enshrined in national policies and legislations are not being willingly reinforced. Therefore, unless government policies such as the White Papers are promulgated into law by an Act of Parliament, they will continue to be ignored by the public institutions.

CHAPTER 7

Conclusions and recommendations

7.1 INTRODUCTION

This Chapter presents a consolidation of recommendations as drawn from the research findings. The research findings as discussed in the previous chapter were derived from data collected, and others were drawn from the literature reviewed. The findings were evaluated against the research objectives to determine whether the study has accomplished its intended aims. Successful connections of the research findings and recommendations with the problem statement objectives and assumptions, as well as compliance to the university's ethical standards, give credibility and validity to the thesis. Conducting the study made me aware of gaps in the literature available to expand the discourse around the area of university art acquisition policies. Thus, I am satisfied that the study has added a new body of knowledge in this area of research. The new body of knowledge will assist in closing the gaps in literature.

7.2 RECOMMENDATIONS

It is envisaged that the recommendations of the study will be used by university museums as reference points for formulating art acquisition policies that will enhance transformation. Therefore, the following recommendations are set forth and discussed below for the benefit of further research:

- Openness and Transparency
- Epistemic and scholarly dependency

- Inclusion of African art into the UAC
- Co-dependence and the autonomy of university museums
- The university acquisition policy and transparency
- Critical collaborations and cooperation
- White Papers translated into law
- Art Acquisition policy guidelines

7.2.1 Openness and Transparency

It was acknowledged that the UAG houses one of the few university art collections that have a formal written acquisition policy. However, data collected showed that participants were concerned that the Unisa acquisition policy document is not accessible and readily available to members of the public. Respondents were also upset that the policy document is not available online on the Unisa website. The implication is that the value-chain users of the UAC do not understand the criteria used by Unisa to collect or reject artworks for their art collection. Thus, there seems to be a lack of openness and transparency in the processes and procedures employed by Unisa in the acquisition of artworks. To increase levels of legitimacy, effectiveness and democratic participation, university art collections should transform and embrace openness and transparency. Michael Johnston (2016:1) emphasises that transparency and openness:

are not merely technical questions of administrative procedure or institutional design ... , [but] they are outcomes of democratizing processes driven not only by committed leadership, but also by the participation of, and contention among, groups and interests in society – processes that are most effective when sustained and restrained by legitimate, effective institutions (2016:1).

Therefore, openness and transparency should include educating the public about policy and publicly displaying the acquisition policy on site at the UAG and on university webpages.

7.2.2 Epistemic and scholarly dependency

Data collected revealed that university art collections, like the UAC, are still entangled in epistemic and scholarly dependency on Euro-Western art theory and practice. Therefore, it is recommended that the AUC should reflect an Afrocentric paradigm of thought.

7.2.3 Inclusion of African art into the UAC

Evidence collected from the artist cluster reveals that the UAC has a long history and legacy to be proud of, especially in pioneering the inclusion of all races into its collection. However, in the same breath, some acknowledge that a level of exclusion and segregation existed under the apartheid administration.

Evidence collected from the artist cluster also revealed that the meaningful inclusion of black artists in the UAC should not be understood from the perspective of how many artworks produced by black artists are collected into the collection. Several black artists felt that to be collected by powerful institutions, such as the UAC, translates to being validated as an artist. However, such forms of validation are still informed by the dominant Eurocentric canons of understanding and practising art. African cultures and their positionality to such power dynamics are asymmetrical, which leaves them powerless in many ways.

This disjuncture compels black artists to produce transitional art. The concept of “transitional art was first introduced by the anthropologist Nelson Graburn in the mid-1970s. The earlier division of art distinguished between the genuine, fine and high art of the Western civilization and the primitive art produced by such primordial people as native Africans, Aborigines, Eskimos, Indians ...” (Pawłowska 2011:183). Transitional art has since evolved towards the kind of “artistic production of a certain group of the native population which found itself in direct contact with the Western civilization” (2011:183–184). This kind of art production is “completely and well assimilated with the Western culture” (2011:183–184), yet it is created in the former colonies. This form of acculturation is problematic, and its traces are visible in several artworks contained in university art collections.

Many black artists also felt that the UAGAP privileges forms of art production that are informed by contemporary art trends. To this end, art produced outside of the acceptable contemporary canon, which according to them is mainly influenced by Euro-Western modern and postmodern art, is contested. Therefore, new knowledge, which is based on the evidence collected, indicates that the UAC stands to gain a great deal from addressing the hierarchical epistemological divisions that the artist cluster perceived was infringing on the terrain of art produced outside its collection criteria. One possible implication of this finding is that addressing these concerns might lead to meaningful inclusiveness. However, it is a fact that not all art is produced for collection. For example, the collection of the body of artworks produced by Jackson Hlungwani for the Johannesburg Art Gallery (JAG) opened debates about the function of African art in society. In

some cases, artworks produced by artists like Hlungwani are created for spiritual purposes and collecting them without following African spirituality, is contested.

Gathered data draw attention to a feeling that the strategy of collecting art especially produced by black artists for the UAC is not inspired by the manner in which black artists identify with their art or themselves, but is determined by how their art is analysed and understood by the UAC policy and members of its acquisition committee.

Many artists highlighted that there is no clear definition of what African black art means, especially from the perspective of the UAC policy. One possible implication of this finding is that brainstorming this term at a workshop for curators, art historians and artists may lead to a better-shared understanding of its meaning. The artists' main sentiment was that the UAC is still predominantly Eurocentric, governed by Western habits of thought and creation. It uses English as its chief language and remains a Western institution in Africa. In this regard, the recommendation of this finding is twofold. Firstly, it is based on an understanding that South Africa is comprised of complex cultural identities. While the dominant Eurocentric culture was forced on art through colonisation and apartheid, it has inextricably become part of the South African culture. However, its history of domination gave rise to the culture of protest and resistance. Hence, during apartheid, protest art was initially perceived and interpreted by some as hostile and anti-establishment. Yet, at a later stage, it was accepted, formalised and even collected into national art collections. This development shows that it is important to acknowledge that "protest is a form of

history, and thus it is an important source of cultural identity for many South Africans” (Cornell, Malherbe, Suffla & Seedat 2019:2). It has been observed that, in the post-apartheid era, the culture of protest has been re-instituted under the banner of decolonisation. This introduces the second recommendation: for the UAC to transform, it needs to reflect critically on recent developments and re-orientate its policies towards Afrocentricity. In that way, it will include the voices of protest that feel unaddressed.

7.2.4 Co-dependence and the autonomy of university museums

While autonomy is regarded as a socially progressive concept, we should be vigilant since it can have different connotations and negative ramifications. Evidence collected recognises that, within an Afrocentric perspective, a great deal of cultural capital is generated by society itself. Cultural capital is not perceived as external to society. However, art institutions, such as the UAG and commercial art galleries, through their marketing systems and exhibitions are at present amongst the main generators of cultural capital in South Africa. Society has little or no say in the shaping and development of university museum policies. On the other hand, the national government has allowed universities to be autonomous in their governance. Therefore, evidence collected concedes that it is imperative not to divorce the process of transformation and redress from the nature in which sociocultural systems are structured. To elaborate, this means that transformation, equity, access and redress in the UAC must involve the transformation of all of society, focussing especially on the inclusion of previously disadvantaged

cultures. The slow pace of transformation, equity, access and redress in university museums in perverse ways functions to sustain the status quo of the socio-cultural system. The notion that university museums should exercise their autonomy from national policies, like WPACH (DAC 1996) which guides the society they claim to serve, is informed by political-liberal policies and individualism. Findings from data collected suggested that, if not well monitored, such a policy of autonomy might function to resist change and transformation at public institutions, such as the UAG. In analysing the data received, it appeared that the policy of autonomous governance of universities and their museums is projected in such a way that the lack of transformation, equity, access and redress is each university's individual responsibility. In this way, each university art collection takes its own form and exists in isolation. Following this direction, each university engages with issues of transformation, equity, access and redress individually. Evidence collected shows that such virtual separations feed into unilateral policy decision-making, which is in contrast with national imperatives. In conclusion, the new knowledge generated by the study under this theme suggests that meaningful transformation and redress of the UAC must be pursued in harmony with national imperatives for genuine transformation to take place. The system must also be in line with the collective culture of the society it purports to serve.

7.2.5 The university acquisition policy and transparency

One of the findings showed that there was a need for dialogue between universities to discuss their acquisition policies openly. The absence of the acquisition policies in most university art collections was identified as a

shortcoming. Moreover, the study revealed that universities that have acquisition policies treat them with confidentiality. Analysis of data revealed that of all the universities that participated in the study not one has its acquisition policy posted openly on their webpage. Another finding was that there is little evidence of a policy that stands out as the blueprint of a university acquisition policy. Therefore, it is recommended that the university art collections should exercise more transparency when engaging with the acquisition policies which inform what they collect.

7.2.6 Critical collaborations and cooperation

Evidence from the study also revealed that collaborations between the university art collections are limited. As set out earlier, a possibility of potential cooperation between universities could tremendous benefits to the university museums. The potential cooperation could have a positive impact on several levels such as the sharing of resources and opening opportunities for the distribution of acquisitions and inter-loans of artworks for exhibitions. It is therefore a recommendation that the diverse strengths of universities be employed to facilitate benevolent collaborations that are critically needed to address the existing inequalities.

7.2.7 White Paper promulgated into law

Nationally-coordinated efforts should be developed to promulgate White Papers into law by an Act of Parliament. Positive re-enforcement should be adopted as an instrumental device to evaluate and appraise levels of compliance and implementation of the government legislations by public institutions.

7.2.8 Art Acquisition policy guidelines

The university art acquisitions should be re-orientated from Eurocentric to Afrocentric philosophical frameworks. University art acquisitions should involve students and constantly consult with its audience and communities, especially those who were previously excluded. University art acquisition policies should be transparent and be made available not only to collection committees but to all its value chain users. Policy documents should be published on university websites and be shared widely. Art from the Indigenous communities and their cultural practices should not merely be acquired without the holistic understanding of its original function, which might relate to spirituality. Research of artworks that are linked to community rituals must be conducted, the community must be involved. Moreover, once they are collected, such artworks should be formally accessioned and form part of the mainstream acquisitions. Multimedia should be included as part of the main canon of art genres. As educational institutions, university art acquisitions should include a wide selection of genres, periods and styles. These acquisitions should be exhibited frequently to allow participation of and access for students and the public. It is also important to support university students. In this regard, a record of student work showing the institution's development and progress may be kept. More importantly, university art acquisitions should be unbiased and consider different forms of knowledge (including indigenous knowledge systems). University museum workers should be empowered as key agents to interpret, apply and understand wide-ranging policy expectations. University art acquisitions should be informed by inclusivity and embrace diversity. The formulation of university acquisition policies should be explicitly

guided by the national imperatives as promulgated by the WPACH (DAC 1996) and White Paper 3 (DoE 1997) for it to be aligned with the transformation and redress agenda. Common policy frameworks should be directly and indirectly informed by the broader national policies and the Constitution. However, that should not translate to university museums forsaking their academic and cultural autonomy to the political sphere. Definitions and concepts contained in university acquisition policies should be explicit to avoid unnecessary ambiguities and the possibility of unilateral decision-making by acquisition committees.

Lastly, the study presented compelling conclusions and research recommendations. The purpose of the study was a search for a transformative role that the UAC can play to remain relevant and functional. Such a seminal study was crucial given the context of a contested and changing South African university environment. The country recently witnessed events that pointed to an urgent need for deep reflection by universities and their cultural institutions in general. Therefore, the research study conceived the epistemic shift towards Afrocentric paradigms of thought as a critical adaptive strategy for university museums, such as the UAC, to survive and prosper. The Afrocentricity theoretical dimension emanated from a pressing call for universities and their art institutions, such as the UAC, to delink from Eurocentric paradigms of thought and being. The study also concluded that delinking does not translate to the exclusion of Eurocentric epistemologies. This clarion call was made by most of the artists, students and academics who acted as research participants. The perceived vision is a poly-epistemic approach where different knowledge systems co-exist as a third space. The study perceives such an epistemic shift as a basic element of

institutional governance towards the process of reconstituting university art collections for present and future relevance. The study envisions the epistemic shift to be coherent with institutional governance and based on “principles of pluralistic representation, joint effort, extensive communication, and shared but differentiated participation by the different constituents” (Kauffman 1993:225). Therefore, in this regard the research findings invite the UAC policymakers to think pluralistically and communicatively, to review their language and concepts, and to locate Africa as the epistemic epicentre of collecting artworks and thinking and speaking about them. This is not just an invitation to change the acquisition strategies, but to fully transform the way the policy is grounded and the way it thinks, especially about the previously disadvantaged cultures.

In recapturing the essence of the findings, most users pointed out that the epistemologies presently employed by the UAC acquisition policy are mainly rooted on what can be metaphorically conceived as a form of ventriloquism (Cooren 2012; Novo 2018). In the context of this analysis, the notion of ventriloquism is employed to show how powerful institutions can use policy as a mouthpiece to speak on behalf of those without power. According to Carmen Novo (2018:389), in the context of the Americas, ventriloquism is when “a non-Indian speaks for indigenous people”. In relation to the present study, when Eurocentric epistemologies employ the acquisition policy to speak on behalf of a university collection located in African, it is viewed as ventriloquism.

These findings and recommendations are pitched against the opinions of some research participants who agreed that the UAC is one of the progressive

collections in the country. In their observations and perceptions, and truly so, many progressive black artists have been collected into mainstream university collections, such as the UAC. The study acknowledges such findings and applauds the good work that was done in the past. However, what the research study set out to explore was not a qualitative simplistic register on the inclusion of the previously disadvantaged cultures into the dominant culture. The study set out to explore amongst other things, the power dynamics of which culture is conceived as dominant and which other cultures should be included as dominant cultures by the policy. This research study was pre-occupied with those critical questions. For participants to assume that transformation and inclusion are achieved when a particular number of black artists are collected into the UAC is to misunderstand how deeply the colonial project affected the subjectivity, power and being of the previously disadvantaged cultures (Oelofsen 2015:131). Therefore, instead of advancing the rhetoric enthusiasm of transformation and inclusion, the study chooses to probe deeply into the adoption of vocabulary and repertoires in policies that might, in a perverse way continue to perpetuate repression and subjugation. Accordingly, this study is my contribution to the new body of knowledge on university acquisition policies.

Lastly as stated earlier, the study also revealed that there is a lack of synergy between the university acquisition policies and policies at the national level. The study emphasised that the acquisition policies must shift from just serving the specific departments “to play[ing] a more dynamic and central university role, with the changes being driven by institution-level thinking from a university’s leadership group” (Simpson 2014a:19). This should feed to practical synergies

between the acquisition policies at the institutional level and policies at the national level.

APPENDICES

Appendix 01: UNISA ART GALLERY ACQUISITION POLICY REVISED

VERSION 2009



COLLEGE OF HUMAN SCIENCES

ART GALLERY ACQUISITION POLICY

1. INTRODUCTION

- 1.1 The Unisa Art Gallery was established in 1961 in conjunction with the Department of History of Art and Fine Art. From its inception, the collection was based on acquiring art from all South African artists thus reflecting the open character of the University of South Africa in a segregationist era. Historically, this makes the extensive holdings of the Unisa Art Gallery one of the most unique public collections in South Africa.
- 1.2 Its initial focus, firstly, was on South African art conceived as “national art”; and secondly, on European and American, understood as “international art”. The rationale for the collection was to provide students and researchers with an exemplary educational and heritage resource in the visual arts.
- 1.3 Presently, it is aligned to the developmental vision of the University of South Africa in relation to its research and educational roles and the African agenda in the context of both transformation and globalization.

2. DEFINITIONS

Advisory Board means the Advisory and Acquisitions Board of the Unisa Art Gallery;

Executive Dean means the Executive Dean of the College of Human Sciences.

3. GOVERNANCE AND MANAGEMENT STRUCTURES¹

3.1 Advisory Board

The Advisory Board is appointed by the Executive Dean to advise the Department of Art History, Visual Arts and Musicology on all acquisitions, de-accessions and loans, as well as in policy matters related to the Art

¹ Terms of reference set out in Annexure “B”

Gallery. Final approval rests with the Chair of the Department, the Director of the School and the Executive Dean of the College, and is based on the policies and procedures of the University of South Africa.

3.2 Conflict of interest

3.3.1 Conflict of interest is hereby understood as instances where artists and employees of Unisa have their own work, the work of a relative, an associate, a gallery or art institution in which they have a financial and professional interest being considered for acquisition.

3.3.2 Conflict of interest shall be declared at all meetings and recorded. Members of committees with conflict of interest will be recused from discussions and decisions on the acquisition of any such material.

4. ACQUISITIONS AND DE-ACCESSIONS

4.1 Criteria

Given the scope, financial and accommodation limitations it will not be practically or ethically possible for the unlimited expansion of the collection. Works obtained must comply with the following conditions and criteria:

4.1.1 No work of art may be acquired or alienated without the approval of the Advisory Board of the Unisa Art Gallery and authorization of the Executive Dean.

4.1.2 The work must relate to the vision and objectives and of the Gallery, Department, School and College and manifest creative mastery of medium and concept.

4.1.3 The Gallery must have the capacity to accommodate the work of art in such a way that it can be housed under conditions that comply with professional standards that will ensure that the work is available for educational and promotional purposes.

4.1.4 Acquisitions must relate to the historical and contemporary developments in South African and African art as well as art from elsewhere and improve or supplement the existing collection.

4.1.5 Acquisitions whether by purchase or donation will only be approved if the Gallery Advisory Board is assured of the aesthetic value and legal ownership of the work.

4.1.6 The diversity of artistic traditions and forms practised by South African artists must be considered with special attention given to under-represented traditions in the collection.

4.1.7 The artist and the artwork must be of significance in the art history or contemporary artistic practices of South Africa, Africa and elsewhere.

4.1.8 Acquisitions must be based on current market value and fair pricing.

4.1.9 Damaged works or works determined to have lost their value, both commercially as well as in view of the changing needs of the Gallery, Department, School and College, will be de-accessioned, ratified by the Advisory Board and approved by the Executive Dean.

5. PROCEDURE

All acquisitions will be obtained according to the procedures as set out in Annexure "A".

6. LOANS

6.1 Requests for loans of artworks in the collection, for temporary exhibitions only, must be approved by the Gallery Advisory Board subject to the fact that the physical conditions under which the work will be exhibited complies with the minimum gallery standards and that the work is insured against loss, theft and damage. All transportation, housing, handling costs and insurance will be borne by the loaning institution or individual. If this is not possible, special permission and arrangements will have to be made by the Gallery staff according to Unisa policy and procedures.

6.2 Loans shall be subject to a formal, fixed-term Loan Agreement entered into and signed by the Curator, the Chairperson of the Advisory Board, the Chairperson of the Department of Art History, Visual Arts and Musicology and the Executive Dean.

7. DAMAGED AND LOST WORKS

7.1 Works damaged or lost in the care of the Unisa Art Gallery while being considered for acquisition will be repaired by the Gallery, artist, owner or dealer and will be compensated for such damage, whether the work is purchased or not, subject to a written report approved by the Advisory Board and ratified by the Executive Dean.

7.2 Works lost prior to arriving at the Gallery, damaged in transit or elsewhere, but not in the care of the Gallery, Unisa Art Gallery will not be liable for repairs or compensation to the artist, owner or dealers.

7.3 Provisions as indicated in paragraphs 7.1 and 7.2 must be included in the Offer to Consider a Work for Purchase Form.

8. FUNDING

The Unisa Art Gallery, its exhibitions and acquisitions are funded through an annual budget by the University of South Africa from the asset category.

9. IMPLEMENTATION OF POLICY

All related policies of the former institutions that were in force prior to the commencement of this Policy are hereby replaced.



Annexure “A”

PROCEDURES

The selection of any work will be dealt with in accordance with the vision, values, objectives and acquisition and donation principles set out and approved by the Advisory Board at the beginning of each round of acquisition. The following procedure shall be followed:

1. All acquisitions will be governed by maximum transparency and be free of conflict of interest. Artists and employees Unisa will declare a conflict of interest should a work considered for acquisition be their own, that of a relative, an associate, from a gallery or art institution in which they have financial and other interests. Such members shall recuse themselves from discussions and decisions on the acquisition of such work and materials.
2. In accordance with acquisition priorities and criteria the Gallery Curator(s) and members of the Advisory Board shall visit exhibitions, acquire catalogues and approach artists with the view to consider a work for purchase.
3. Reserves may be placed on works only where a final decision will be reached within 30 calendar days and must be communicated to the artist and dealers.
4. An *Offer to Consider a Work for Purchase Form* which includes the title, medium and price of the work is signed by the Curator and the dealer or artists and must include paragraphs 7.1 and 7.2 of the Policy dealing with damaged and lost works.
5. The secretariat of the Advisory Board compiles a *Recommended Purchasing List* with brief written motivations on each recommended work, including the price and declarations of conflict of interest.
6. Written objections to the recommended purchases shall be attached to the *Recommended Purchasing List*.
7. The *Recommended Purchasing List* with written objections, if there are any, is submitted to Advisory Board for evaluation, selection and a decision to purchase.
8. A *Purchasing Form* is completed for each work acquired to be signed by the Chairperson of the Advisory Board, the Chairperson of the Department of

Art History, Visual Arts and Musicology and the Executive Dean and submitted to the Department of Finance of the University.

9. All purchasing shall comply with the financial policies and procedures of Unisa.
10. The Chair of the Department of Art History, Visual Art and Musicology and the Gallery Curator shall keep a financial record and accounting as per the procedures of the university.

Annexure “B”

TERMS OF REFERENCE

GOVERNANCE AND MANAGEMENT STRUCTURES

ADVISORY AND ACQUISITIONS BOARD

The Advisory Board is appointed by the Executive Dean for a period of three years which is renewable.

1. COMPOSITION

- a) Three members from diverse backgrounds with expertise in the visual arts not attached to the Department of Art History, Visual Arts and Musicology,
- b) Chairperson of the Department of Art History, Visual Arts, and Musicology,
- c) Director of the School of Arts, Education, Languages and Communication,
- d) Gallery Curator,
- e) One member from the Division: Visual Arts if the Chairperson of the Department is not from Visual Arts,
- f) Assistant Curator, and
- g) Gallery Administrator.

2. OFFICE BEARERS

2.1 Chairperson and deputy chairperson

- a) The Director of the School of Arts, Education, Languages and Communication is chairperson.

- b) The deputy chairperson is the Chairperson of the Department of Art History, Visual Arts, and Musicology.

2.1 Secretary

The secretary is the Gallery Curator.

3. FUNCTIONS OF THE OFFICE BEARERS

3.1 Chairperson

- a) The chairperson convenes and presides over meetings of the Board.
- b) The chairperson performs such additional functions that may be determined by the Board.

3.2 Deputy chairperson

- a) In the absence of the chairperson, the deputy chairperson convenes and presides over meetings of the Board.
- b) The deputy chairperson performs such additional functions that may be determined by the Board.

3.3 Secretary

The secretary is responsible to:

- a) compile an agenda for each meeting;
- b) distribute the agenda and all relevant documents to all members of the Board at least five working days before the meeting;
- c) keep minutes of each meeting of the Board;
- d) keep accurate financial records of all purchases for the scrutiny of the Board, and
- e) perform such additional functions that may be determined by the Board.

4. FUNCTIONS OF BOARD

4.1 The Board is responsible for advising on the policies of the Unisa Art Gallery. This entails developing and reviewing financial, management, curatorial and exhibition policies for the gallery in compliance with Unisa policies for approval by the Chairperson of the Department of Art History, Visual Arts and Musicology, and finally College Management.

4.2 The Board approves all acquisitions, de-accessions and loans.

5. MEETINGS

5.1 The Board meets quarterly.

- 5.2 A quorum consists of at least 50 per cent plus one of the members of the Board.
- 5.3 External members who fail to attend two consecutive meetings without a valid prior apology will be relieved of their duties and a replacement will be appointed by the Executive Dean.
- 5.4 All acquisition, de-accession and loan decisions will be binding by a simple majority of 50 per cent plus one, but remain subject to approval by the Executive Dean.
- 5.5 All meetings shall be recorded in writing.

Appendix 02: RESEARCH SCRIPT

COVERING LETTER TO RESPONDENTS

BACKGROUND AND INTRODUCTION

This study, Art collection policies and social transformation in South Africa: a study of the art acquisition policy of the University of South Africa Art Collection pre and after 1994 is conducted by Mr. Bongani Wisdom Mkhonza, a PhD student in the Art History, Visual Art and Musicology Department at the University of South Africa (Unisa).

The study is a policy review that seeks to ascertain the extent, to which art acquisition policies at university level have been able to transform to represent diversity of different cultures, as part of the principles of the South African cultural policy, using the Unisa Art Collection as case study. It is envisaged that this would provide real meaning to the principles of diversity, inclusion, equality and fair cultural representation as promulgated at the national cultural policy level through White Paper of Art Culture and Heritage (WPACH). As well as to maximise the policy impact in the improvement of inclusive cultural participation in the university art collection.

You have been identified as an important respondent who could shed light on this inquiry in whatever capacity you find appropriate. It is important to fill in the interview script and kindly return it within the stipulated period. A good return will ensure that the findings and recommendations of the research are of utmost and crucial use by the universities to provide a direction towards the formulation of inclusive policies South Africans, thus growing our culture and diversity. Please note: the interview script has been evaluated and approved by Unisa's Ethics Review Committee. This process was done to ensure that it complies with the university's Policy on Research Ethics, which inter alia seeks to guarantee that, amongst others, the rights and interests of human participants in the research are protected and that there are no other ethical problems in the research as well.

Kindly rest assured that the data acquired from the interview script will be treated with the strictest confidentiality and only for the purposes of the research. Please follow instructions carefully in answering the interview script and be as comprehensive and honest as possible. You are also at liberty to provide an addendum (electronically and otherwise) to your answer should you so wish in the event that the space provided is not sufficient.

I am grateful that you have taken your valuable time to consider my request and thank you in anticipation for the contribution you will make to the building of South Africa for the benefit of all of us. Your early reply will also be highly appreciated as it will enhance my chances of finishing the research on time and put me in a position to get my degree early next year (2019).

For any queries, please contact me, the student, at 072 9683 705 or Mkhonbw@unisa.ac.za. Alternatively, you can contact the supervisors as follows: Dr. Lebogang Lancelot Nawa – 064 6157 918 or nawa.lance@gmail.com and Prof. Bernadette van Haute – 012 484 1160 or Vhautbmr@unisa.ac.za

SECTION 1.

ABOUT YOURSELF – DEMOGRAPHICS

The following questions provide information about you. You are at liberty not to disclose your name, should you so wish, in order to remain anonymous, but it would be greatly appreciated if all other information is provided.

Name and Surname:

Region:

Town/Village:

Gender:

Age:

Home language:

- Nationality: Please tick in appropriate box. (South African, if other please specify)

South African	Other (Specify)

- Race

African (Black)	White	Coloured	Indian	Other

- Sample Profile

Acquisition board member	
Artist	
Unisa student	
Unisa curator	
Other university curator	
Government official	
Political party representative	

Signed:

.....

SECTION 2.

Q1. What type of artworks are dominating at Unisa art collection, and why? Please explain:

.....

.....

Q2.What does the dominance mean to you as acquisition board member, artist, Unisa student, Unisa curator, other university student, government official and member of political party? Tick Capacity and explain later

Acquisition board member	Artist	Unisa student	Unisa curator	Other university curator	Government official	Political party representative

Q3. Could you kindly explain your understanding of the art acquisition policy and its relation to the White Paper of Art Culture and Heritage and related policy documents like the Education White Paper 3: A Programme for the Transformation of Higher Education, and National Plan for Higher Education?

Explain:.....

Q4. How do you think the art acquisition policy at Unisa relate to the following national imperatives?

- (i) Restructuring and social transformation
- (ii) Inclusivity and diversity
- (iii) Equity of access, and redress for past inequalities
- (iv) Non-racial, non-sexist
- (v) Cultural tolerance and diversity

(Make a tick where you think it is appropriate on the table below to indicate which one the policy favours)

A. Racial equality	White		Black	
B. Gender parity	Male		Female	
C. Geographic spread	Urban		Rural	
D. Cultural inclusivity	Eurocentric		Afrocentric	
E. Educational divide	Trained artist		Self-taught artist	
F. Physical ability	Artist that are abled		Artist with disabilities	
G. Equal opportunity	Access: special preference		Access: open, fair and equal	
H. Age polarity	Young		Old	

Q5. How do university art collections relate to the country’s education system/curricula at various levels?

A. Basic education:

.....
.....
.....
.....

B. Higher education:

.....
.....
.....
.....

Q6. Which of the following areas do you think the transformation of educational/cultural institutions should concentrate on, you may choose more than one option but not more than three.

Choose a maximum of THREE and briefly explain the importance of each in your case:

A. Western orientation	
B. Structural exclusion	
C. Patriarchy	
D. Privilege	
E. Unilateral decision making	
F. Ageism	
G. Appropriation	

Q7. Do you know of any other university acquisition policy that stands out for you and how do you describe it?

.....
.....
.....

Q8. What for you constitute best features of university art acquisitions?

.....
.....
.....

Q9. Is there any other issue or point not covered by the interview that you would like to raise?

- If yes, please discuss:

.....
.....
.....END.

**Appendix 03: CATALOGUE OF ARTWORKS IN THE UAC (ACQUIRED
2009-2012)**

List of artworks acquired from 2009 to 2012 according to race of the artist and materials used				
ACQUISITIONS 2009				
	Ra ce*	Artist	Title	Medium
1.	W	Christiaan Hattingh	<i>Generate-mutate- translate</i>	Interactive Digital (installation)
2.	W	Carolyn Parton	<i>17240g Landscape</i>	Spent paint, canvas
3.	W	Carolyn Parton	<i>16450 Landscape</i>	Spent paint, canvas
4.	W	Gwen Miller	<i>Urban Night</i>	Digital print (2008)
5.	W	Adelle van Zyl	<i>Held together</i>	Wood, glass, velvet, pints ultra-chrome on Hanemuhle
6.	W	Dale Yudelman	<i>Individually titled on work</i>	Chromogenic colour Print
7.	W	Eric Duplan	<i>Plaasboek</i>	Oil on canvas
8.	W	Nan Spurway	<i>Building Ice</i>	Perspex and tap with custom made boxes
9.	W	Abrie Fourie	<i>Beverly Hills, Sunnyside</i>	Photographic Print
10.	B	Collen Maswanganyi	<i>In business with our husband</i>	Cork, Pipe wood and Acrylic
11.	B	Collen Maswanganyi	<i>We mean business</i>	Cork, Pipe wood and Acrylic
12.	W	Stephan Erasmus	<i>The valley</i>	Artists Book
13.	W	Stephan Erasmus	<i>The tree of knowledge</i>	Artists Book
14.	W	Erica Fraser	<i>Jumbo prints</i>	Not in the collection
15.	W	Erica Fraser	<i>DVD</i>	Not in the collection
16.	W	Anette Pretorius	<i>Bridge, bow and arrow</i>	Oil paint on canvas
17.	B	Chickenman Mkhize	<i>Porcupine Goat</i>	Sculpture,
18.	O	Fatima Fernandes	<i>Herero Woman dancing</i>	Photograph
19.	O	Fatima Fernandes	<i>Wedding</i>	Photograph
20.	W	Graeme Williams	<i>Mau & Ostrich</i>	Photograph
21.	B	Vusi Mfupi	<i>Food Garden</i>	Linocut
22.	W	Gordon Fraud	<i>Adam</i>	Sculpture
23.	W	Gilfallan Scott Berning	<i>Gore Institute (12 prints)</i>	Edition 40/60
24.	W	Gilfallan Scott Berning	<i>Michaelis Portfolio Working proof</i>	Working proof (2003) edition 23/50
25.	W	Colin Richards	<i>Ivory Tower- Framed</i>	Digital print
26.	W	Christine Dixie	<i>Birthing Tray- water</i>	Digital print
27.	W	Christine Dixie	<i>Birthing Tray - Oil</i>	Digital print
28.	W	Christine Dixie	<i>Birthing Tray - Fish</i>	Digital print

29.	W	Imelda Engelbrecht	<i>Cnidarian</i>	Oil on canvas
30.	W	Carolyn Parton	<i>Landscape (x2) (19. and 19.2)</i>	Digital print
31.	W	Lolette Smith	<i>Large Tower</i>	Mixed media
32.	W	Obie Oberholzer	<i>Stan Sebastian, Lulu the Waitress & St Bernad Dog</i>	Colour handprint (2006) Ed 1/3
33.	W	Obie Oberholzer	<i>Stan Sebastian, Lulu the Waitress & St Bernard Dog</i>	Colour handprint (2006) Ed 1/3 final print
34.	W	Obie Oberholzer	<i>Restaurant with a view of Acacias, Tete, Mozambique</i>	Colour handprint (2007) Ed 1/1 final print
35.	W	Obie Oberholzer	<i>Mules transporting donkey meat, Ongeluknesk pass, Lesotho</i>	Colour handprint (2007) Ed 1/3
36.	B	Nomusa Makhubu	<i>Inquietude I, II, III</i>	Digital print on archival paper
37.	W	Lyndi Sales	<i>Flight Path</i>	In flight safety card paper
38.	B	Mary Sibande	<i>They don't make them they used to</i>	Digital print on cotton rag matte paper
			ACQUISITIONS 2010	
39.	W	Celia de Villiers	<i>The slippage between siern and cyborg</i>	Plexiglass, stainless steel, Resin
40.	W	Jenna Burchell & Tempest van Schaik	<i>Cameos and Genotype Type</i>	Interactive installation
41.	W	Helena Hugo	<i>Moving the truck out at dawn I</i>	Pastel
42.	W	Helena Hugo	<i>Moving the truck out at dawn II</i>	Pastel
43.	W	Jan van der Merwe	<i>11 Languages</i>	Installation
44.	W	MJ Lourens	<i>Sculptures x 2</i>	Sculpture
45.	W	Ronit Judelman	<i>Crayons</i>	750 resin bullets
46.	W	Cally Lotz	<i>1 x 3 Series of photographic work</i>	Animated work
47.	W	Maaïke Bakker	<i>2 x 12g dust</i>	Dust
48.	W	Karin Daymond	<i>The Brave Tree</i>	Lithograph
49.	W	Karin Daymond	<i>Scatter</i>	Lithograph
50.	W	Karin Daymond	<i>Past our peak</i>	Lithograph
51.	B	The Keiskamma Trust	<i>Creation Altar Piece</i>	Embroidery
52.	W	Bronwen Vaughan Evans	<i>Blue Prints for Paranoid living</i>	Unknown
53.	W	Robyn Nesbitt	<i>War cry</i>	Video installation
54.	B	Dumile Feni (1977-1991)	<i>Untitled</i>	Pencil and ink on paper
55.	B	Hlungwane Philemon	<i>Xongela A'Winyi II 7/20</i>	Wood
56.	B	Ankomahh, Owusu	<i>Movement No 18</i>	Oil on canvas

57.	B	Zwelethu Mthethwa	<i>Begging for more</i>	Pastel on cotton paper
58.	B	SC Nkosi	<i>Torture and Humiliation</i>	Charcoal on paper
59.	B	SC Nkosi	<i>A blow to Christian</i>	Charcoal on paper
60.	B	SC Nkosi	<i>Pain on the Cross I</i>	Charcoal on paper
61.	W	Richardt Strydom	<i>Ad Hominem Art book</i>	Artist Book
62.	B	Kudzanai Chiurai	<i>Minister of Arts and Culture</i>	Ultra chrome ink on photo fibre paper
63.	B	Kudzanai Chiurai	<i>Minister of Health</i>	Ultra chrome ink on photo fibre paper
64.	B	Kudzanai Chiurai	<i>Minister of Finance</i>	Ultra chrome ink on photo fibre paper
65.	B	Kudzanai Chiurai	<i>Minister of Enterprise</i>	Ultra chrome ink on photo fibre paper
66.	B	Kudzanai Chiurai	<i>Minister of Foreign Affairs</i>	Ultra chrome ink on photo fibre paper
67.	B	Kudzanai Chiurai	<i>Minister of Education</i>	Ultra chrome ink on photo fibre paper
68.	B	Kudzanai Chiurai	<i>Minister of Defence</i>	Ultra chrome ink on photo fibre paper
69.	W	Diane Victor	<i>Soccer Ball</i>	Acrylic and leather
			ACQUISITIONS 2011	
70.	B	Tommy Motswai	<i>Studying at light lamp</i>	Acrylic on paper
71.	B	Tommy Motswai	<i>Welcome Blue Bulls Soweto</i>	Acrylic on paper
72.	B	Ranko Pudi	<i>Meeting of the parents</i>	Graphic art
73.	B	Ranko Pudi	<i>Untitled</i>	Graphic art
74.	B	Pitika Ntuli	<i>Sterile Academic</i>	Metal-found objects
75.	I	Husain Essop	<i>Pennsylvania</i>	Light jet C on Fuji Crystal Archive
76.	I	Husain Essop	<i>Black River</i>	Light jet C on Fuji Crystal Archive
77.	B	Lefifi Tladi	<i>Blues in Flowers</i>	Oil on glass
78.	B	Lefifi Tladi	<i>Nature Poetry</i>	Oil on glass
79.	W	Frikkie Eksteen	<i>The Faultfinder</i>	Mixed media
80.	B	Lucas Tobeyane	<i>Tap I</i>	Sculpture - Wood
81.	B	Lucas Tobeyane	<i>Tribute to Jackson Hlungwane</i>	Sculpture- wood
82.	W	MS Mahlangu (Sello)	<i>Xenophobia Mars Legendary</i>	Multi-media
83.	W	John Moore	<i>The Ferryman</i>	Hard-ground etching
84.	W	John Moore	<i>Walking with Pride</i>	Hard-ground etching
85.	W	Hercules Human	<i>Labours of Hercules</i>	12 White overalls, embroidered
86.	W	Barbara Wildenboer	<i>Lateral Planes</i>	(Invertebrate structure) Altered book in frame
87.	W	Barbara Wildenboer	<i>Lateral Planes</i>	(Molecular cell biology) Altered book in frame
88.	B	Lerato Shadi	<i>Mwitwa</i>	Digital video
89.	I	Sharlen Khan	<i>Tea Lady</i>	Mixed media on canvas

90.	W	Theresa Anne Mackintosh	<i>Tiger</i>	Sculpture - Fibreglass
91.	B	Mntambo Nandipha	<i>Silent Embrace</i>	DVD installation
92.	W	Nic Bothma	<i>VIII from Liberia 2003 - The bridge series</i>	Light jet print on photographic paper
93.	W	Fiona Macpherson	<i>Books</i>	Collectors box from pony express
94.	B	Mbongeni Buthelezi	<i>The Church</i>	Found plastic on board
95.	W	Hannes Hars	<i>Untitled (17/79)</i>	Artwork
96.	B	P Lila	<i>Untitled</i>	Oil on canvas
97.	B	P Lila	<i>Untitled</i>	Oil on canvas
98.	B	Dingane Mashiloane	<i>Truck</i>	Found objects-sculpture
99.	W	Gwen Miller	<i>Key to the family</i>	Mixed media
100.	W	Frikkie Eksteen	<i>Cephalophus</i>	Mixed media
101.	B	Lawrence Lemaone	<i>Your success, beautifully reflected I, II, III</i>	Embroidery
102.	B	Colbert Mashile	<i>Life by a Celeb</i>	Acrylic on paper
103.	W	Diane Hyslop	<i>Montevideo on my mind</i>	Oil on paper
104.	W	Richard Penn	Field	Unknown
105.	B	Ndlovu Siphon	I do	Oil on canvas
106.	B	Ndlovu Siphon	<i>The Milk Can</i>	Oil on canvas
			ACQUISITIONS 2012	
107.	W	Nathaniel Stern	<i>Stuttering I</i>	Video installation
108.	C	Cedric Nunn	<i>A tenant farmer family</i>	Hand print, silver toned
109.	C	Cedric Nunn	<i>Farm worker and family</i>	Hand print, silver toned
110.	C	Cedric Nunn	<i>Youth who was the target attack</i>	Hand print, silver toned
111.	C	Cedric Nunn	<i>Suburb of page-view</i>	Hand print, silver toned
112.	B	Nesta Nala	<i>"Untitled Zulu Beer Vessel"</i>	Clay
113.	W	Sarel Petrus	<i>Staring at the sea</i>	Sculpture
114.	B	Marjorie Maleka	<i>Unprepared I</i>	Monoprint
115.	W	Nelmarie du Preez	<i>Instant Spot Relief</i>	Digital print on Backlit film
116.	W	Nelmarie du Preez	<i>I can't breathe</i>	Digital print on Backlit film
117.	W	Nelmarie du Preez	<i>Tired (B)ride</i>	Digital print on Backlit film
118.	W	Nelmarie du Preez	<i>I don't care if my eyes pop</i>	Digital print on Backlit film
119.	I	Amita Makan	<i>Australopithecus Sediba</i>	Hand embroidered with old metallic thread, silk organza & tulle
120.	W	Colleen Alborough	<i>State of Head Series, forward, balance and form above</i>	Mixed media
121.	W	Colleen Alborough	<i>Fear and Trembling: Video installation</i>	Mixed media

122.	W	Celia de Villiers	<i>Synchronic journey</i>	Embroidery quilt
123.	W	Driscoll Patricia	<i>Blood 2</i>	Archival pigment ink on cotton rag
124.	B	Winston Saoli	<i>Pain, pain</i>	Drawing
125.	B	Nhlanhla Xaba	<i>Print: Dusk and dawn of humanity</i>	Sugar lift, dry point, rainbow roll
126.	B	Nhlanhla Xaba	<i>Print: Confines of the Innocent</i>	Etching, surface roll
127.	W	Neil le Roux	<i>Deterministic Chaos</i>	
128.	W	Rosemary Marriott	<i>Ontbloom</i>	Dolls Sculpture

*B: Black; W: White; C: Coloured; I: Indian; O: Other

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