

Faculty of Art, Design &  
Architecture

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2015



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## EXECUTIVE SUMMARY



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EXECUTIVE DEAN: FACULTY OF ART, DESIGN & ARCHITECTURE

In many respects 2015 was an excellent year for FADA. Indeed, the Faculty not only met its performance targets, but also exceeded its own expectations in some areas. Not least amongst these is the introduction of the Unit System in the architecture postgraduate programme; the award to Prof Brenda Schmahmann of an NRF SARCHI Chair in South African Art and Visual Culture towards the end of the year; and, from the start of the second semester, UJ Arts & Culture becoming part of the Faculty. At the same time the Faculty remained responsive to the changing strategic imperatives of the University, and was well aligned with the Strategic Plan 2025. The Faculty's performance in each of the strategic areas identified in 2015 is summarised below, and discussed more fully throughout the chapters of this report, with the final chapter providing a summative review and an indication of future planning.

### STRATEGIC FOCUS

Following the medium-term strategic plan outlined in the 2014 Annual Report, the Faculty focused in 2015 on five key areas, all underscored by the University's Strategic Objective Six: 'Fitness for Global Excellence and Stature'. These five focus areas were identified in 2014 as:

1. Development of a competitive Programme and Qualification Mix (PQM) and programme delivery (*devised from the UJ Strategic Objective Two: 'Excellence in Teaching and Learning'*)
2. Research and staff development (*devised from the UJ Strategic Objective One: 'Excellence in Research and Innovation'*)

3. Internationalisation (*devised from the UJ Strategic Objective Three: 'An International Profile for Global Excellence and Stature'*)
4. Marketing, visibility and institutional culture (*devised from the UJ Strategic Objective Five: 'National and Global Reputation Management'*)
5. Transformation (*devised from the UJ Strategic Objective Four: 'An Enriching and Student-Friendly Learning and Living Experience'*)

The Faculty made excellent progress in all these areas in 2015. In keeping with an initiative begun by the new Dean in 2013, in June 2015 all full-time staff, both academic and administrative, came together for a third time as a group to discuss the Faculty's vision, mission and strategy, in order to align these with the University's emerging 'Global Excellence and Stature' strategy. The format of this engagement changed somewhat this year, with members of staff being invited to submit items for the agenda, in this way enabling a dynamic engagement on key issues confronting the Faculty's strategic positioning, namely:

- Enrolment, PQM, Programme Delivery, Student Experience
- Research
- Internationalisation
- Visibility and Reputation
- Community engagement and Active Citizenship.

The substance of this engagement and how it has informed the planning for 2016 and beyond is discussed more fully in the conclusion of this report.

## STUDENT ENROLMENT, PROFILE AND PERFORMANCE

The Faculty enrolment continued to grow in 2015, with a total headcount of 1,369 full-time students (against a planned enrolment of 1,234 students), an increase on the 1,309 headcount of 2014. In keeping with the Faculty's evolving Programme and Qualification Mix (PQM), which will see a shift to a majority of degree programmes over the next five years, there was an increase in the number of enrolments in undergraduate degrees, with a total headcount of 458 (up from 391 in 2014, and a substantial increase on the planned enrolment of 387), with a concomitant decrease in undergraduate diploma enrolment of 811 (down from 857 in 2014). The total undergraduate enrolment in 2015 was 1,269 (up from 1,248 in 2014).

In keeping with the strategic emphasis on growing our postgraduate programmes, there was a marked increase in the enrolment in Master's programmes in the Faculty, from 61 students in 2014 to 83 in 2015. This was due partly to the initial intake of seven students into the new MA Design programme, but primarily to the intake of 49 new students into the Unit System in the Architecture postgraduate programme. International student enrolment also increased substantially, with a total headcount of 69 international students, a substantial increase on the 43 international students in 2014. The enrolment of one occasional student (an exchange student from the United States) made up the final total of 1,370.

The trend towards an increasing total enrolment of black students continued, in 2015 rising marginally to 53% from 52% in 2014, 48% in 2013, and 43% in 2012. The number of first-time entering black African students (excluding transfer students) dropped slightly from 2014, with a total registration of 231, compared with 253 in 2014. Nonetheless, there is still significant growth in this statistic, which has shown a year-on-year growth from 177 (47%) in 2012 and 191 (48%) in 2013. There was a rise in the number of first-time entering white students in 2015, to 33%, up from 21.5% in 2014.

The academic performance of students in the Faculty remains relatively constant, with a positive success rate of 86.5% in 2015, compared with 86.4% in 2014, 85.6% in 2013 and 87.5% in

2012. Overall first year success rates were at 84.5% in 2015, a marginal drop from 85.3% in 2014, consistent with 84.3% in 2013, but still below the 86% achieved in 2012. First year black African success rates improved to 81.9% in 2015, up from 80.3% in 2014 and 79.7% in 2013, and effectively returning to the 81.9% of 2012. The overall performance of black African undergraduate students showed a slight improvement, 82.6% compared with 81.3% in 2014, and with 81.1% in 2013.

There were 273 undergraduate modules (including BTech) taught in the Faculty in 2015, with an overall success rate of 91.3%, up from 83.6% in 2014, 85.5% in 2013, and close to the 91.8% achieved in 2012. Although pass rates in undergraduate modules in all departments were generally above 70%, the undergraduate dropout rate remains a source of concern: 27.4% of undergraduates dropped out by year two in 2015, compared with 21.3% in 2014, 25.4% in 2013, and 19.5% in 2012. There was a marginal drop in the graduation rate in 2015, with 399 graduates being awarded their qualifications, compared with 412 in 2014.

The Faculty continued to provide support to its students through ongoing initiatives such as the First Year Seminar; an extended system of tutors for first-year students; special assistance to at-risk students; the First Year Experience (FYE) and Senior Year Experience (SYE) programmes; on-site writing tutors; and special recognition of students' achievements. Tutoring was successfully augmented by the deployment of additional tutors funded by the MEC strategic fund, as well as by the continued deployment of three Assistant Lecturers, in the Departments of Architecture, Visual Art and Interior Design, from the same fund. The Fashion Department hosted a Winter School that provided an additional learning opportunity for base knowledge, with a focus on group work and collaboration between first year groups. This enabled an additional assessment opportunity for students in order to boost their marks.

Where necessary, students were referred to appropriate support services. Given the perennial problem of difficulties with mastering the skills of academic writing, concerted efforts were made to encourage students to visit the Writing Centre once they had been referred there. Other initiatives aimed at curriculum enrichment included continuing the inter-disciplinary Green Design Week project (once again held in collaboration with the Faculty of Management); instituting a number of other interdisciplinary and collaborative projects; and promoting an on-going roster of lectures and presentations both by members of staff and guest speakers from industry and academia, aimed at exposing students to wider socio-economic, environmental and cultural issues.

Students from the Faculty gained national and international recognition through their creative achievements during the year in the many awards and prizes they continued to garner in competitions. Of particular significance is the awarding of the Corobrik Award for the best national Master's project to Harold Johnson, for his project entitled *The 'Dark' City: Critical Interventions in Urban Despair*. The Corobrik Award is the most prestigious and highly coveted national award for architecture students, and Mr Johnson brought great credit to himself and the Faculty by winning it. A team comprising Mr Alexander Oppen (Architecture) and four of his Master's students (Ffiona McCaffery, Ruan van Staden, Matthew Robson and Kobus Marais) won the *Fórum de Arquitetura de Angola*, in Luanda, Angola, the first time that a contingent from UJ had been invited to participate in this forum.

Some other noteworthy national competitions in which FADA students featured prominently in 2015 included: The Des Baker Architectural Awards; the Fuchs Foundation Award; the Cutty Chino Competition; the International Society of Typographic Designers; the Project Geldom International HIV/Aids Competition; the Design Indaba Emerging Creatives; the Cobra Tap Competition; the Homemakers Expo Flip that Fan Competition; the BOS Seating Project; Association of Rotational Moulders of Southern Africa (ARMSA) and the Plastics Institute of South Africa (PISA) Student

Design Award; the Siyazisiza Trust Craft Development Programme Competition; the PG Bison Competition; the Caesarstone Competition; the Anglo Gold Auditions Competition; the Anglo American Plat Africa Awards; the Thuthuka Jewellery Awards; the Bamako Encounters 2015; the Thami Mnyele Ekurhuleni Awards; the ABSA l'Atelier Awards; and the Sasol New Signatures Competition.

Students on the Dean's Merit List were celebrated at a gala dinner at STH organized for students and their parents. 2015 also saw the introduction of the Dean's Prize for the top B Tech or Honours student in the Faculty, awarded to Daniel Carstens, a fourth-year Industrial Design student who in 2014 had been the winner of the first Cube/Vitra Award.

Students' interests were addressed at the FADA Student Forum and in Departmental Representatives' meetings. The 2015 Student Forum, under the leadership of Tasmin Donaldson, a Multimedia B Tech student, was considerably more active than the 2014 group. In addition to quarterly meetings with the Dean at which various issues relating to the student experience were discussed, the Student Forum continued the 'open mic' initiative that had proven to be such a success in 2013, as well as organising a successful winter clothing drive for the Lonely Road Foundation.



## ACADEMIC PROGRAMME AND CURRICULUM DEVELOPMENTS

The introduction of a degree track – which will see all FADA departments offering degree programmes at either undergraduate and/or postgraduate level – continued to be the focus of academic programme and curriculum development in 2015. The submission for a degree programme in Interior Design received final approval from the CHE, and the BA Interior Design will be offered in 2016. The submission for a degree programme in Visual Art was also approved for implementation in 2017, and has been developed in such a way that it will enable students to do BA subjects in Humanities, while also making the History of Art component of the Visual Arts degree available to BA students in Humanities as a major. It is envisioned that this will in time lead to the development of a fully-fledged History of Art programme in the Faculty. Unfortunately the submission for the BA Fashion design was delayed by the CHE, and will only be finalized in the course of 2016.

At postgraduate level, FADA enrolled the first cohort of MA design students in 2015. Given the imperative to include a doctoral qualification on the Faculty's PQM we are pleased to report that the submission for a PhD in Art and Design was approved by Senate and the DHET, and is

awaiting CHE approval for implementation in 2016/17. Furthermore, the Faculty applied for the additional CESM category 'Art History' to be included on the institutional PQM at PhD level. This also awaits final approval by the CHE.

Following on the successful award of a Teaching Innovation Grant in 2014, Prof Lesley Lokko from the Department of Architecture implemented the Unit System in the postgraduate programme in Architecture. This is the first time that this system, widely practiced in the United States, the United Kingdom and Asia, has been offered in Africa. As noted above, this had an immediate impact in terms of the increased enrolment into the postgraduate programme in architecture. By the second semester of 2015 it became clear that, given its increased scope and complexity, it would be in the best interest of both the undergraduate and postgraduate programmes for these to be unbundled from the Department of Architecture, and indeed to establish the postgraduate programme as a separate entity. Discussion thus began with the MEC regarding the establishment of a separate Postgraduate School of Architecture (PGSA) in 2016, with the undergraduate programme continuing as the Department of Architecture. In anticipation of this, Prof Lesley Lokko was designated the Head Co-ordinator of the postgraduate programme, reporting directly to the Dean.

As in previous years, the theme of citizenship was entrenched and evaluated as an integral component of identified modules in all undergraduate programmes in the Faculty. Other mechanisms to ensure the relevance of curricular content in module offerings in the Faculty were: teaching collaborations with industry; the ongoing revision of modules within Departments; engagement with international benchmarks and precedents (particularly in the Fashion Production programme, which was reviewed by an external panel in 2015); and the ongoing completion of teaching and module evaluations conducted by the Centre for Professional Academic Staff Development (CPASD). In keeping with the University-wide emphasis on promoting the use of handheld technology for teaching and learning, a pilot project was undertaken in the second semester using iPads and iTunes U in the Contextual Studies module, a cross-departmental theory module that has been designated of priority status in terms of its historically poor throughput rates. The pilot project, which will continue into 2016, aims to establish whether throughput rates can be improved by the use of the expanded possibilities offered by a 'blended learning' approach in which the lecturers' material is expanded and reinforced by electronic and online resources.

The Faculty's Teaching and Learning Forum, which in the past had foregrounded the unique characteristics of teaching and learning in the creative disciplines, reconsidered its scope and mandate under the leadership of Mr Brenden Gray (Lecturer, Graphic Design). Reconceptualised in 2014 as a community of practice under the banner of STAND, or the Scholarly Teaching of Art and Design, Mr Gray continued – with the financial support of the Dean's office – to host seminars focusing on the development of a community of lecturers who would seek to generate research and scholarship directly from their own teaching practices. Furthermore, STAND also supports the Faculty's engagement with the University's FYE and newly implemented Senior Year Experience (SYE) initiatives.

## RESEARCH AND CREATIVE PRODUCTION

Preliminary (unaudited) figures indicate that the Faculty produced 50.75 DHET subsidy units, an excellent 49.18% increase on the 34.02 units awarded subsidy in 2014 (and exceeding the record return of 45.74 units in 2013). Analysis shows that over the past five years the Faculty has maintained a modest but steady average growth of 10.9% per annum in research output. The 2015 submissions constitute an across-the-board increase, comprising 24.83 units from journal articles (up from 16.50 in 2014), 10.33 conference proceeding units (up from 9.42 units in

2014), 13.52 book units (up from 6.4 in 2014), and 2.07 book chapter subsidy units (up from 1.27 in 2013).

For the first time since the establishment of the VIAD Research Centre, academic staff in the faculty produced an equivalent amount of research subsidy units to those produced by fellows associated with the Research Centre. The number of research-active, full-time academic staff – excluding Assistant Lecturers, but including the Dean and staff who contributed creative-work-as-research – also increased to 28 (or 56%) in 2015, up from 22 (or 46%) in 2014, 19 (43%) in 2013 and 16 (40%) in 2012. This increase in the number of research-active staff is partly the consequence of the continued liberal approach to supporting requests for funding from the Faculty Research Committee, and partly of the strategy, begun in 2014, that seeks to create supportive environments and platforms across the Faculty's four focus areas: Conventional research (supported by the Research Centre); scholarship of teaching and learning (supported by the STAND (the Scholarly Teaching and Art, Architecture and Design) Community of Practice); design and technology-led research supported by the Design Society Development DESIS (Design for Social Innovation and Sustainability) network; and creative-work-as-research, supported by the University Research Office.

Prof Leora Farber, Director of the FADA Research Institute Visual Identities in Art and Design, received a C2 rating from the NRF, bringing to six the number of NRF-rated researchers in the Faculty in 2015, from five in 2014 (Profs Berman, Freschi, Osman, Schmahmann and von Veh).

As befits a Faculty of Art, Design and Architecture, creative work continued to enjoy high priority amongst the artists, designers and architects on the academic staff. Six projects for the recognition of creative-work-as-research underwent a peer review process and were successfully submitted to the FRC and subsequently to an ad hoc committee of the URC. Since 2013 the University has formally agreed to fund the subsidies payable to successful applicants from URC rather than Faculty funds. This is a significant step forward, and puts the University on a par with its peer institutions, while also increasing the subsidy amount payable to individual researchers. It is envisioned that this will serve as an incentive for the academic staff to submit their creative work to a peer review process.

As detailed in the Departmental reports, in addition to the projects that were officially recognised by the ad hoc committee of the URC, members of staff participated in numerous solo and group exhibitions (including exhibitions curated by staff members) nationally and internationally, and completed a number of design projects. The departmental reports also show how staff in all departments presented papers at national and international conferences, with some highlights including Prof Kim Berman (Visual Art) presenting three public lectures at Loyola Marymount University in the United States; Prof Karen von Veh (Visual Art) curating an exhibition of South African art at the Beijing Biennale (co-curated by colleagues Gordon Froud and Shonisani Netshia), and being invited to give a paper at Peking University in Beijing. Prof Lesley Lokko gave keynote addresses at the Nkomo Conversations Conference in Accra, Ghana, and at the Goethe Institute Johannesburg's 'What is the Good City' conference, which was televised live to participants in Rotterdam and Munich. Prof Brenda Schmahmann was officially awarded an NRF SARChI Chair in South African Art and Visual Culture at a ceremony held in Cape Town in September, and in November she presented her professorial inaugural lecture, entitled 'Toppled Monuments and Fallen Icons: Negotiating Monuments to British Imperialism and Afrikaner Nationalism on Post-Apartheid Campuses'. Prof Freschi was invited to chair a round-table discussion on 'Art, Politics and Agency' at the College Art Association on Annual Conference in New York in February, and to present a public lecture entitled 'The Politics of Ornament: Articulations of Identity in South African Architecture, 1910-2010' at the University of Umeå, Sweden, in October.

The VIAD research centre continued exploring themes that emerged from the 2014 exhibition of British photographer Vanley Burke's photographic archive *By the Rivers of Birminham*. The Centre hosted two discursive platforms in the FADA Gallery: *Archival Addresses: Photographies, Practices, Positionalities*, held in March, offered a platform for a series of papers, panel discussions, artists' presentations, film screenings and an exhibition engaging with the complexities of contemporary archival practices, and how these play out using lens-based and new media technologies. In October, the Centre hosted a series of encounters entitled *(Re)-Fashioning Masculinities: Identity, Difference, Resistance*, also at the FADA Gallery. Participants explored various forms of self-imaging/self-representation and hypersampling strategies used by sartorial groups such as the Swenkas, Pantsulas, Isikothane, and Sartists, as well as young Johannesburg-based design collectives such as Khumbula, the Smarteez, and the Ribane siblings. Both platforms attracted a number of high-profile international and national speakers and participants.

Both platforms were also accompanied by curated exhibitions: *Past Imperfect//Future Present*, which coincided with the first platform in March, featured the work of highly regarded national and international practitioners engaging with complexities of, and rethinking new possibilities for, contemporary archival practices using lens-based and new media technologies. The exhibition *Hypersampling Identities, Jozi Style* accompanied the second platform, and featured the work of young, male fashion designers and design collectives producing men's wear, as well as that of the stylists, photographers, sartorial groups, and trendsetters within their milieu. Extensive public engagement programmes, including walkabouts, lectures and workshops, accompanied these discursive platforms and exhibitions.

In addition to these scholarly initiatives, the VIAD Research Centre was active in supporting research development initiatives in the Faculty, both by including FADA academic staff in the discursive platforms and exhibitions, and by hosting a number of Research Working Group seminars, facilitated by Prof Brenda Schmahmann. Prof Keyan Tomaselli presented three well-attended research capacity building seminars entitled 'Making Sense of Research', and Prof Shona Hunter, a visiting research fellow from the United Kingdom, presented a seminar entitled 'Writing for UK-based journals'. In addition, the Research Centre offers ongoing guidance on staff research projects, with team members frequently being consulted on conceptual frameworks for exhibitions, conferences, exchange projects and research papers.

The Faculty Research Newsletter, under the editorial guidance of Prof Brenda Schmahmann, was once again published in digital format, with a range of contributions from academic staff focusing on their current and ongoing research. The newsletter is posted on the FADA website.



## COMMUNITY SERVICE, STAKEHOLDER ENGAGEMENT, AND INTERNATIONALISATION

The principles of community service and good citizenship remain an integral part of the Faculty's teaching programmes. As in previous years, students in all departments in the Faculty were required to participate in at least one community project during 2015.

The Faculty received a number of international researchers or academics from institutions in the United States, France, Australia, Germany, Dubai and India. In addition, there were a number of national collaborations with a variety of institutions, including the University of the Witwatersrand, the University of Cape Town, The Tshwane University of Technology, the Central University of Technology, the Cape Peninsula University of Technology, and the Greenside Design Center. As detailed in the Departmental reports, faculty staff at all levels were well represented on professional forums, with a number of instances of leadership roles in national and international professional bodies, as well as service to the national academic community in the capacity of assessors, moderators and external examiners.

In addition to the ongoing Faculty-wide Green Week and IOHA HIV/AIDS community engagement initiatives, some noteworthy community engagement initiatives in 2015 included the Vrededorp Community Engagement project. This project saw first year Architecture students assisting the local Fietas Museum in documenting the physical infrastructure of Fietas from an historical point of view; information that will also inform community discussion for future development in the area. The StudioATdenver, involving second and third-year Architecture students with a number of external partners, aims to support the development of frameworks that will support positive change, safety and stability for the larger community of Denver. A project entitled 'Urban Building' saw Architecture students engaging with the Johannesburg Land Company in a semester-long project that considered urban issues, development potential and community issues, and resulted in an exhibition of urban building proposals at The Sheds at 1Fox in downtown Johannesburg, as well as the production of creative street furniture placed on site.

First- and second-year Fashion students produced children's toys for the Golang Education Outreach project, which serves people living in the informal settlement of Zandspruit. As part of the ongoing community engagement project with the Salvation Army's Ethembeni Children's Home, an orphanage for approximately 60 infants, the Interior Design students designed and manufactured a series of mobiles. The project was registered with the CE office as a 'service learning' project.

Important stakeholder engagements in 2015 included students in the Faculty also collaborating in multidisciplinary teams to investigate perceptions around eco-mobility in Johannesburg as part of the Eco-Mobility Festival that was held in Sandton in October. This event was the second International Eco-mobility Festival, and was co-hosted by the City of Johannesburg and the international organisation ICLEI (Local Governance for Sustainability). Ms Amanda Breytenbach (HOD Interior Design and Vice-Dean) liaised with ICLEI and managed the implementation and execution of the student project. Teams of students from the departments of Architecture, Interior Design and Multimedia produced a series of short form videos on the theme of 'Follow the Journey – To Work'. Three user groups were investigated in the research, namely walking, cycling and public transport. The students produced twelve videos of which seven were shown in the 'Our History of Transport' exhibition at the Festival, and also posted online on the Eco-mobility Festival website (<http://www.economobilityfestival.org/videos>).

In partnership with Zendai South Africa and the UJ Confucius Institute, FADA hosted the display of Chinese artist Li Bin's 38-metre long painting *A Salute to Mandela* from 22 April to 9 May. Completed in 2014 as a tribute to Mandela's life and legacy, and first exhibited in Shanghai in

July of that year at an event to celebrate the declaration of 2014 as the year of South Africa in China, this was the first time the painting had been shown in South Africa. Its installation attracted a wide range of visitors to the Faculty. These included a number of VIP guests, including former ministers in Mr Mandela's cabinet, the former Deputy President, as well as the Mayor of Johannesburg and the Gauteng Premier. The Dean organised a public colloquium, entitled 'Art, Democracy, Diplomacy and the Limits of Representation: Critical Reflections on Li Bin's *A Salute to Mandela*', in which distinguished academics debated issues of power and representation, and the role of mediated images of national heroes in the construction of the national imaginary. Also in May, the Faculty, in partnership with Renault and the UJ Alumni office, hosted a spectacular fashion show featuring FADA alumni, as well as winners of SA Fashion Week.



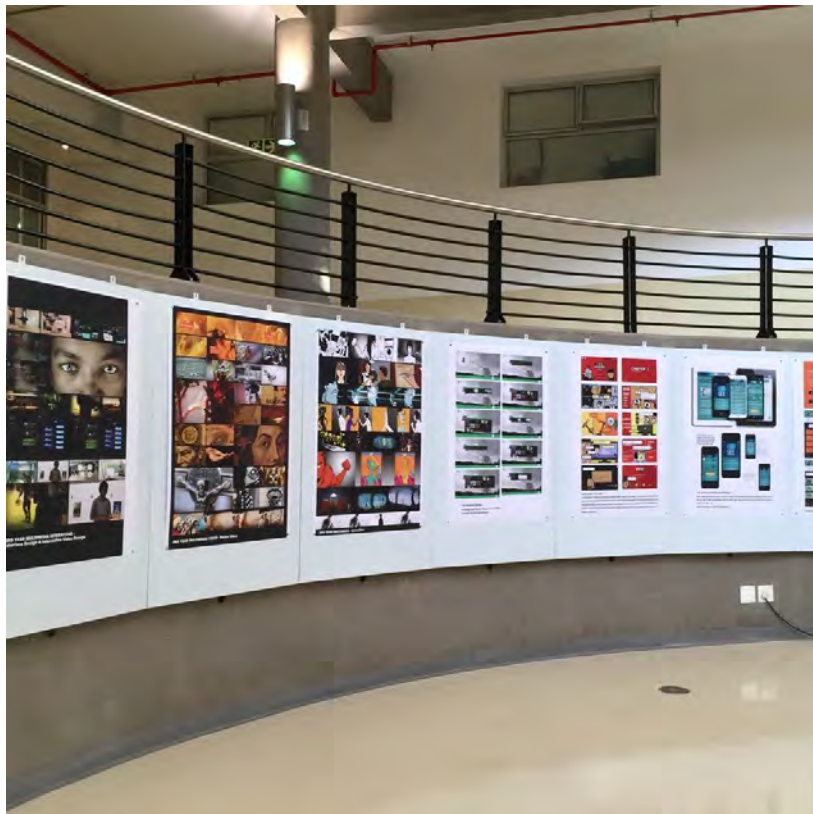
An increased number of staff and students were involved in international projects and exchanges during 2015. Key amongst these were Profs Judy Peter and Karen von Veh's international colloquium entitled 'Between Democracies 1989-2014: Remembering, narrating and imaging the past in Eastern and Central Europe and Southern Africa', held at the School of Tourism and Hospitality, with a curated exhibition at the Constitutional Court in Braamfontein. Both these events attracted a number of international speakers and participants to the Faculty. As noted above, Prof Karen von Veh from Visual Art curated an exhibition of South African art at the Beijing Biennale, assisted by co-curators Gordon Froud and Shonisani Netshia. Ms Robyn Cook (Graphic Design) was invited to attend an artist's residency at the Hordeland Kunstsenter in Norway, and Prof Deirdre Pretorius (HOD, Graphic Design) was awarded an Erasmus Mundus exchange scholarship to the University of Uppsala in Sweden. Mr Nduka Mntambo's (Multimedia) film *If This Be a City* was shown as part of the Johannesburg Pavilion at the Venice Biennale.

Outbound student mobility also increased: In January, Prof Judy Peter (HOD, Jewellery Design & Manufacture) took a group of BTech students on a study tour to New York, where they attended a short learning programme at the Jewellery Institute of New York, as well as visiting a number of design schools, and having guided tours of high-end commercial jewellery stores. Yael Gold, a Master's student in Multimedia Design, presented a paper at the Universitas 21 Graduate

Research Conference in China, and was awarded an Erasmus INSPIRE Scholarship to attend the University of Groningen in the Netherlands for one semester. With the support of the Faculty Research Committee, Kegaugetswe Setusha, a Master's student in Graphic Design, presented a paper at the Design History Society Conference in San Francisco. Nine students from the Department of Graphic Design were sent on semester-long exchanges to institutions abroad.

The three Unit leaders in the postgraduate programme in architecture all took students on field trips to neighbouring countries: Prof Lokko took a group of eighteen students and two lecturers to Zanzibar, the first trip of a three-year research project directed by Prof Lokko into hybrid and creole cultures in locations around the coast of Africa. Prof Amira Osman took a group of twelve students and two lecturers to Nairobi to visit informal settlements and housing projects. Prof Osman also took the unit's top student, Simon Ngubeni, to the Future of Open Building conference in Zurich, where they presented a paper outlining the academic principles underlying the unit. Alex Oppen, leader of Unit 1, took a group of four students to Luanda, Angola, to participate in the *Fórum de Arquitetura de Angola* competition. As noted above, the team's submission, in which they proposed the introduction and design of a public space into a dense informal settlement in inner city Luanda, was awarded first prize.

As regards recruitment initiatives, FADA representation at school visits succeeded both in providing information and counselling to prospective students, and in drawing learners, teachers and parents to the Faculty during the year. In addition, the Faculty implemented a campaign to engage directly with art teachers from its key feeder schools, inviting them to a workshop – at which acclaimed South African artist Diane Victor gave a demonstration of her 'smoke drawing' technique – and reception at the Faculty. The Dean and HODs invited industry stakeholders to student exhibitions, and to other events throughout the year. As part of the strategic drive to build the Faculty's visibility and stature, the relationship with the Johannesburg Art Fair established by the Dean in 2013 continued in 2015.



In order both to promote the Faculty and to foster closer alignment with the University's values, the Dean continued the series of public lectures that began in 2013 in which prominent public intellectuals in the fields of art and design are invited to address the core values of the University as they relate to the creative disciplines. Under the curatorship of Prof Brenda Schmahmann, who reconceptualised this series as the RADICAL (Rethinking Art and Design in Cultures and Localities) series, two prominent speakers were invited in 2015: Ismael Mohamed, Director of the National Arts Festival in Grahamstown, and Prof Mongane Wally Serote. In his lecture, Prof Serote posed a challenge to the audience to think about the potential role design might play in enabling the *ndumba* (the place of consultation with a healer) to be reconfigured in the twenty-first century – a challenge that the Faculty will take forward in 2016. Both of these events were widely publicised and well attended, with the lectures later being podcast on the FADA website.

In this and other ways the Faculty ramped up its efforts to establish and entrench its presence and profile among all its stakeholders. All public events were publicised through various forms of media, including listings on the UJ and FADA websites and on external websites and social networks. The FADA Facebook page gained 2,539 subscribers (compared to 1,916 in 2014), while the FADA Twitter account became increasingly active, with 1,958 followers by the end of 2015 (compared to 1,392 followers at the end of 2014).

## UJ ARTS & CULTURE

After consultation with the Vice-Chancellor and the Dean, in August 2015 UJ Arts & Culture formally became part of the Faculty. This has the mutual advantage of giving the Arts & Culture an academic 'home' that is closely aligned to its core interests, while enabling FADA to expand both its cross-campus and public reach. Arts & Culture activities continued to draw considerable audiences to the 127 events it produced and/or hosted in 2015, with a footfall of 41,400, with audiences for activities produced by UJ Arts & Culture accounting for 51.17% (21,185) of the total figure and the remaining 48.83% (20,215) attending activities hosted by Arts & Culture. In addition to this public-facing programme, a robust range of arts platforms were offered on all four UJ campuses for students, staff, alumni and the public to experience and engage with emerging and established Pan-African and international artists drawn from the full spectrum of the arts. Arts & Culture also continued to have a dynamic and critically acclaimed presence at the Grahamstown National Festival of the Arts, while the UJ Choir continues to be an important ambassador for the University. In a European tour in June and July the choir took a number of top honours, winning gold and silver medals in a variety of categories at international competitions in the Czech Republic and in Germany.

The UJ Art Gallery on the Auckland Park campus hosted seven exhibitions, which were seen by 4,818 individual gallery visitors. Each exhibition was accompanied by public walkabouts and/or lectures. The gallery also increasingly focused on building audiences by involving students and staff in various organised activities. Lecturers from FADA, Engineering, Anthropology and Philosophy engaged with exhibitions as part of a teaching and learning or curriculum-based programme. FADA lecturers also became increasingly involved with the gallery – as curators, participants, and/or public speakers.



The FADA Gallery on the Bunting Road campus also continued to make a valuable contribution to the public life of the Faculty under the directorship of Mr Eugene Hön (Senior Lecturer and former Dean of the Faculty). In addition to hosting eleven exhibitions between the gallery and the FADA Atrium, the FADA Gallery also hosted events such as a new film club, known as FADAFILM, as well as various public lectures, discussions, and colloquia, which provided a regular creative platform to stimulate critical thinking and scholarship through contemporary art and design issues and practice.

Both the Faculty in general and Arts & Culture in particular received regular coverage on major public media platforms, locally and nationally, generating an estimated advertising value equivalency in the region of seven million rand for the year. In addition, Arts & Culture continued to increase its social media presence, particularly with high social media hits being recorded for the ever-popular student competitions, UJ CAN YOU SING? and UJ CAN YOU DANCE?

## RESOURCE MANAGEMENT

With the incorporation of UJ Arts & Culture, the Faculty had a total of 85 permanent and full-time contract members of staff in 2015. In addition to the Dean, this comprised 53 academic staff and 31 administrative and support staff (up from 20 in 2014). The academic staff comprised three Assistant Lecturers, 25 Lecturers, 17 Senior Lecturers, 7 Associate Professors and 1 Professor (excluding the Dean). The percentage of Associate Professors was 13% in 2015, whilst the Senior Lecturer category decreased marginally, with Prof Judy Peter's promotion to Associate Professor, from 33% in 2014 to 32% in 2015. The only new academic appointment made in 2015 was in Interior Design (Ms Anneke Allers, Lecturer). Of the academic staff, 19% were from designated groups, 7% were foreign nationals, and 74% were white. Sixty-six per cent of administrative and support staff members were from designated groups, and the Faculty Management Committee remained at 33% designated and 67% non-designated members.

The Faculty's programme of upgrading staff qualifications was completed in 2015, with all full-time academic staff holding a minimum of a Master's qualification. The number of staff with doctorates increased to 12 (up from 11 in 2014), or 21% of the academic staff, with Dr Keneilwe Munyai (Fashion Design) being awarded her D Tech from the Cape Peninsula University of Technology in 2015. It is anticipated that another two members of staff will complete their doctorates in 2016, with a significant number being engaged on their doctoral studies due for

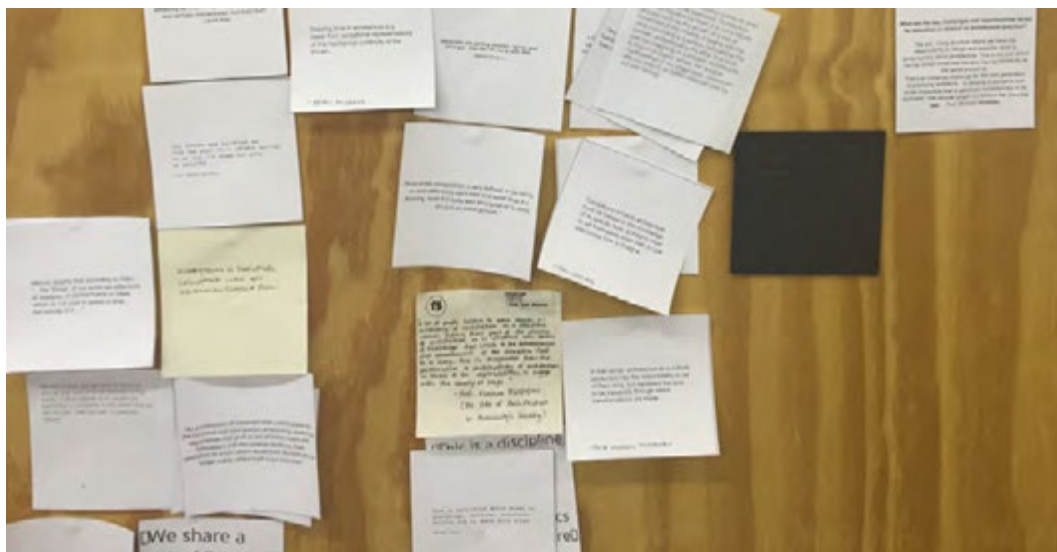
completion in the next two years. The Faculty also saw an increase in seniority, with Prof Judy Peter (HOD: Jewellery Design & Manufacture) being promoted from Senior Lecturer to Associate Professor. Although the staff complement remained relatively stable in 2015, the Faculty had two resignations: Ms Lizette Hollander, the Faculty's long-serving Head of Faculty Administration, resigned in the middle of the year to take up a position in the Faculty of Management. She leaves behind a legacy of an extremely efficient and well-managed administrative environment, and will be greatly missed. Ms Justine Hunkin, a Lecturer in Industrial Design, resigned at the end of the year.

The focus on training and development during the year was on capacity building in writing for publication, postgraduate study, postgraduate supervision, discipline-specific software applications, scholarship of teaching and learning, and leadership development. Academic staff members across all levels were nominated for the Accelerated Academic Mentoring Programme overseen by the DVC Academic. As noted above, a diversified strategy aimed at promoting different areas of research competence amongst academic staff was launched, and will continue to be actively promoted in order to address the need to grow research capacity and output.

The third phase of the upgrading of ventilation and temperature control in the building was begun, with a focus on staff offices and common rooms. While this has afforded some relief in parts of the building, problems with ventilation and temperature control persist, particularly in the staff offices and common rooms on the first floor of the building. This remains a source of frustration for staff and students alike.

The drive to encourage Faculty staff and students to be mindful of caring for the working environment continued. Building and facilities maintenance was ensured by means of monthly meetings with, and the ongoing reporting of matters requiring attention to, the office of the Campus Director. Initiatives in the areas of sustainability and energy efficiency were actively promoted, with the use of recycling bins and the continued drive towards a paperless meeting environment throughout the Faculty.

The Faculty managed its financial expenditure within budget, although additional pressure was placed on the budget by the running of a *de facto* separate department (viz. the postgraduate programme in architecture) without this having been anticipated in the 2014 budget planning process.



## GOVERNANCE AND QUALITY ASSURANCE

All Departments continued to have a variety of well-functioning quality assurance mechanisms in place. The Academic Planning and Quality Committee (APQC) continued to devote a great deal of time to ensuring that all new academic offerings met requisite standards. The APQC also dealt successfully with the review of re-admissions, F7 exclusions, and recommendations for granting credits and status before these matters served at Faculty Board. The Faculty Board and various other Faculty committees received positive evaluations.

Given the imminent introduction of degree programmes in the Departments of Multimedia and Fashion Design, the scheduled review of these Departments was deferred, although an external panel reviewed the programme in Fashion Production. Overall, the programme received a positive evaluation from the panel, which also made a number of recommendations that will be taken forward by the department, under the supervision of the APQC, in 2016.

Despite the departure, as noted above, of the long-standing Head of Faculty Administration, student and academic data continued to be well managed, and Academic Administration maintained its excellent record under the acting headship of Ms Neeradevi Chinnah, who was successful in being appointed to the position of Head of Faculty Administration in 2016. Key performance indicators in all functions were highly rated in the audits conducted regularly by Central Academic Administration.

The risk register was updated as required. High-risk areas continue to be the preparedness and attitude of entry-level students, the loss of prospective and preferred students, and the physical working environment. Appropriate actions were taken where possible in mitigating these risks. Areas of particular concern for Departments include attracting qualified staff, particularly from designated groups. While ongoing work on the upgrading of the HVAC system in has brought some relief to teaching and public spaces in the building, as noted above issues of poor ventilation and temperature control in the staff offices continue to have a negative impact on the perception of the working environment. The lack of office space is also an area of concern, particularly as regards the ability to accommodate visiting academics and post-doctoral research fellows. Although three new offices were created on the first floor of the building (two of them designated as 'hot' offices for the temporary use of visiting academics), given the rising stature of the Faculty and its ambition to attract increasing numbers of visiting researchers, professors and postdoctoral fellows, it is important that this is resolved. A master plan for the redesign of the building to create additional capacity was drawn up and submitted to the office of the Campus Director for approval.

## LOOKING FORWARD

As regards enrolment and curriculum development, key priorities in 2016 include a focus on increased postgraduate enrolment, not least into the Postgraduate School of Architecture (PGSA), and a concomitant focus on ensuring that the PGSA is adequately resourced to take advantage of the considerable interest that has been shown in it. In addition, some alterations will be made to existing facilities in order to accommodate increased enrolment in the MA Design Studies and in other departments. The Faculty will provide what support it can to ensure that Prof Brenda Schmahmann's NRF SARChI Chair in South African Art History and Visual Culture can begin delivering on its mandate. Primarily, the focus in this regard will be on ensuring that we have a mechanism for enrolling PhD students into the Faculty. At the undergraduate level, we will be monitoring closely the intake into the new degree programmes in Interior Design and Multimedia Design, while working with the Faculty of Humanities to ensure the effective rollout of the BA component of the Visual Art degree that will come online in 2017.

The student movement of October 2015 has had a profound effect on South African higher education. In addition to forcing universities and government alike to rethink the model of how higher education is funded, it has also posed a set of fundamental challenges regarding the epistemological foundations of university curricula. Thus, while FADA remains committed to maintaining its strategic momentum in terms of curriculum development, research development, internationalization, an enhanced student experience, community engagement, transformation and a significant public profile, we will also focus in 2016 on coming to terms with the question of 'decolonising' the curriculum and the implications of this for the creative disciplines. This will be led initially by the STAND community of practice, and will eventually include inputs from all stakeholders, including students.

The continued integration of UJ Arts & Culture into the Faculty will enjoy specific focus in 2016, not least in terms of how the relationship between the Faculty and UJ Arts & Culture can inform aspects of the curriculum. Initially the focus will be on undergraduate engagement, with a view ultimately to how this can be extended dynamically into postgraduate studies.

## CONCLUSION

In the final analysis, 2015 was an excellent year for FADA in terms of its increased research output and capacity, staff qualifications, increased postgraduate enrolment, increased international enrolment, growing international linkages and collaborations, positive student experience, and increasingly enhanced public profile. While challenges remain – particularly relating to undergraduate student throughput rates in certain modules, transformation, research output, and curricular development – the Faculty nonetheless appears to be well positioned to realize its vision of becoming a leading centre of excellence in tertiary art and design education in Johannesburg and beyond. It remains a dynamic and active contributor to the University's ambitions to attaining global excellence and stature.



**Prof Federico Freschi**  
**Executive Dean: Faculty of Art, Design and Architecture**  
**May 2016**

## Operating Context, Governance & Risk Management

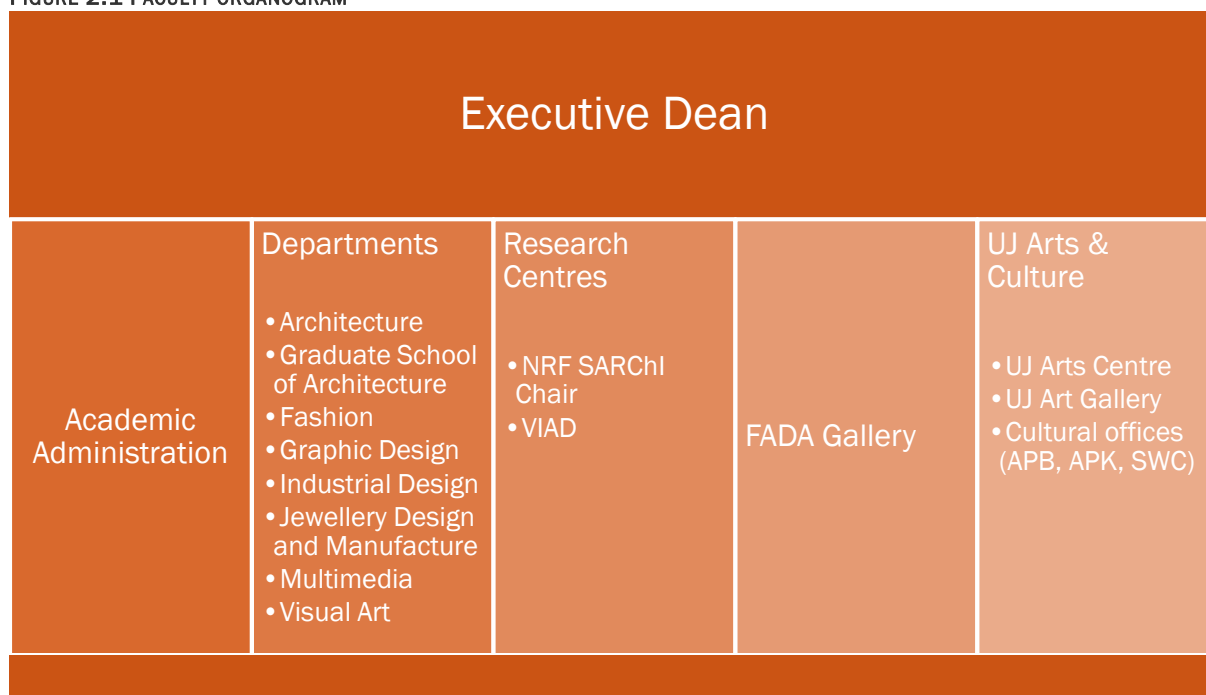


### NATURE AND SCOPE OF THE FACULTY

The Faculty of Art, Design and Architecture comprises nine academic departments, offering a mix of degree and diploma programmes in Architecture (which separated in late 2015 into the undergraduate programme and the Postgraduate School of Architecture), Fashion Design and Clothing Manufacture, Graphic Design, Industrial Design, Interior Design, Jewellery Design and Manufacture, Multimedia and Visual Art. In 2015, UJ Arts and Culture was incorporated into the Faculty, bringing into the Faculty the UJ Arts Centre, the UJ Art Gallery, and Arts and Culture offices on the Auckland Park, Bunting Road and Soweto campuses. The Faculty is also home to the research centre, Visual Identities in Art and Design, and towards the end of 2015 was awarded an NRF SARCHI Chair in South African Art History and Visual Culture, under the directorship of Prof Brenda Schmahmann.

The Faculty is located in a dedicated building with customised studios, computer laboratories and workshops, all well-equipped to suit the specific needs of disciplines and departments. The FADA art gallery, library, auditorium, lecture halls and Design Café, are all located within the faculty building, providing students and staff with conveniently situated facilities.

FIGURE 2.1 FACULTY ORGANOGRAM



## Governance and Quality Management

The Faculty ensures good management practices through a system of interlocking committees, effective channels of communication and the coordination of Faculty actions with the University's strategy and objectives. Appropriate committees, with representatives from the various Departments, oversee the formulation of strategic objectives in relation, inter alia, to teaching and learning, research and internationalisation.

The Faculty Management Committee (or Dean's Committee as it is known in the Faculty) is primarily responsible for dissemination of important information from University committees, as well as focusing on the development and implementation of the Faculty's strategic goals. Ultimately, the Faculty Board has oversight of the development of, and adherence to University and Faculty procedures and guidelines.

The Dean's Committee, comprising Heads of Department (HOD), the Head of Faculty Administration (HFA), the Faculty Marketer, the Director of the FADA Gallery, the Head of UJ Arts & Culture, the UJ Arts & Culture Marketer, and Prof Schmahmann (representing the Faculty Research Committee) meet monthly as an integrative and decision-making forum. These meetings deal both with strategic matters as well as day-to-day operations.

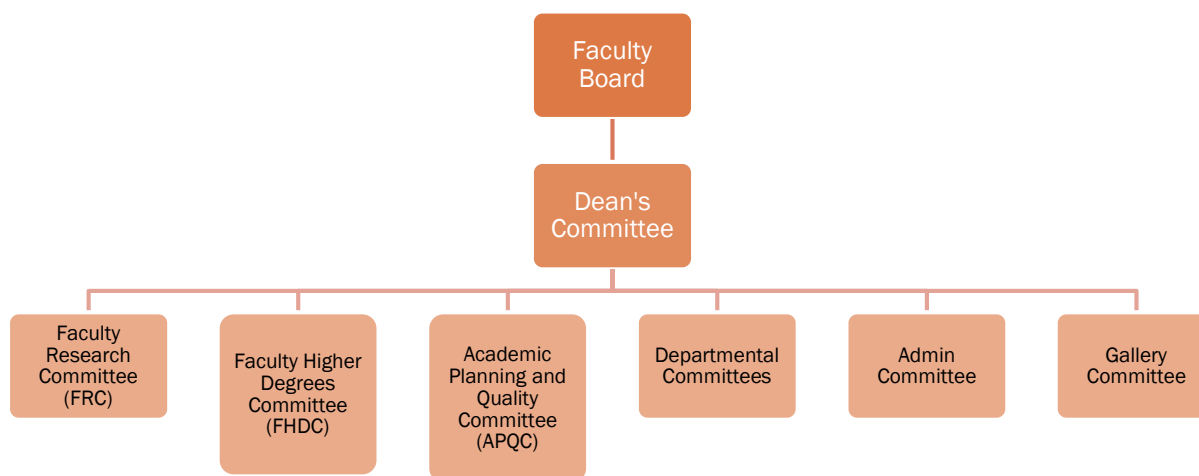
An advisory sub-committee of three departmental heads and the Vice-Dean meet with the Dean on an *ad hoc* basis to consider human resource matters such as promotions and performance appraisal. A weekly meeting of the Dean, Vice-Dean and Head of Faculty Administration ensures the timely consideration of academic administrative matters and sets out a planning schedule for the week ahead. These meetings also established a direct communication link between the activities and initiatives of Central Academic Administration and the Faculty.

Other faculty operational committees (Library, Health and Safety, Marketing and Students' Forum) convene on a quarterly basis with *ad hoc* meetings scheduled when necessary. The minutes of all

committees are tabled at Faculty Board meetings for approval of pertinent issues, noting and discussion as appropriate.

A monthly meeting attended by the Dean and two Faculty representatives with the Campus Director, maintenance, protection services and occupational safety staff enables the identification and resolution of specified issues in the FADA building. A FADA Gallery steering committee consisting of the Dean, the Gallery Director, the Curator of the UJ Art Gallery, and a Faculty representative meet quarterly to deal with matters related to the planning and management of the FADA and UJ Art Galleries.

FIGURE 2.2 QUALITY ASSURANCE ROUTES



Three Faculty committees and eight Departmental committees are responsible for ensuring that acceptable academic standards are upheld, and assure compliance with policy and procedures complied with. Quality committees and academic quality assurance routes are set out in figure 2.2.

#### FACULTY BOARD

The Faculty Board convened as scheduled on the Faculty's academic calendar in 2014. Attendance of meetings continued to be excellent with 80% to 85% attendance. The performance of the Faculty Board was evaluated on five indicators by 70% of board members at the final meeting of the year. Two of these indicators were evaluated at 4 (exceeds expectation) and the remaining at 5 (no room for improvement).

#### ACADEMIC PLANNING AND QUALITY COMMITTEE (APQC)

The Academic Planning and Quality Committee (APQC) met six times during 2015. The Committee devoted a great deal of time to ensuring that academic offerings are aligned to the HEQSF and academic amendments met requisite standards. New programmes that were developed and recommended for approval by Faculty and Senate reflect the shift to postgraduate qualifications in the Faculty's PQM. These included B Arch (Hons), MA (Industrial Design) and PhD (Art and Design).

The Clothing Production in the Department of Fashion Design and Clothing Production was reviewed by an external review committee. The commendations and recommendations arising from this review will be tabled at first APQC meeting of 2016 prior to being submitted to the STLCL

and will be incorporated into departmental strategic planning going forward, as detailed in the Departmental report.

Given the imminent introduction of new degree programmes in a number of Departments it was decided, in consulting with the University's Division for Institutional Advancement and Planning, that there was no value in reviewing programmes that are being phased out. The new cycle of reviews will commence once the degree programmes are underway.

External moderators for all undergraduate modules were approved as presented in table 2.1. The APQC also successfully dealt with the consideration of re-admission and F7 exclusions, recommendations for granting credits and status, and issues of plagiarism.

TABLE 2.1: UNDERGRADUATE EXTERNAL MODERATION COMPLETED 2015

Department	2015	
	Number of modules	Reports submitted
Architecture	23	26
Fashion	32	32
Graphic Design	6	0
Industrial Design	9	0
Interior Design	13	10
Jewellery Design	8	16
Multimedia	8	5
Visual Art	9	10
<b>TOTAL</b>	<b>108</b>	<b>99</b>

#### FACULTY RESEARCH COMMITTEE (FRC) AND FACULTY HIGHER DEGREES COMMITTEE (FHDC)

The Faculty Research Committee (FRC), which was constituted in 2014, continued to act as forum in which the Faculty's operational and strategic matters relating to research and research funding are considered. The Faculty Higher Degrees Committee (FHDC) continued to have oversight of the promotion, development, quality assurance and ethical compliance of research and creative production as it pertains to the qualification for postgraduate diplomas and degrees offered in the Faculty. In 2015 it reviewed applications for research funding from academic staff, as well as having oversight of the applications for the recognition of creative-work-as-research.

The FHDC functions primarily to review the viability and standard of proposals for research projects and postgraduate study and to consider the appointment of supervisors and external examiners. As such, it articulates directly with the Senate Higher Degrees Committee.

Discussions commenced in 2015 regarding the establishment of a separate Faculty Teaching and Learning Committee (FTLC), which will articulate directly with the Senate Teaching and Learning Committee (STLC). Currently, devolved STLC matters are dealt with in the Faculty partly by the APQC and partly by the FHDC. In order to allow for better strategic and operational alignment with university processes in the important area of teaching and learning, the Dean drew up a draft charter for the FTLC. This will be submitted for Faculty Board approval and implementation early in 2016.

Ad hoc assessment committees are convened under the direction of a non-examining/non-supervising chair as required to consider the external examiners' reports of postgraduate dissertations.

## DEPARTMENTAL QUALITY MANAGEMENT STRUCTURES AND SYSTEMS

All departments in the Faculty continue to be responsible for quality management in the academic, administrative and operational domains. Functions include selection and enrolment of students, programme and module development, teaching and learning, recognition of prior learning, and undergraduate and postgraduate assessment. Departmental structures and initiatives are outlined below:

### ARCHITECTURE ---

Structure	Function
<i>Architecture Departmental Committee (ADC)</i>	Provides curriculum planning Strategic direction of the Department Reviews of all programmes offered by the Department Develops new programmes Monitors ungraduated students' progress Approves external examiners and moderators Oversees staff development Serves as forum for student representatives
<i>Architecture Research Committee(ARC)</i>	Approves master's students' research proposals and monitors their progression Coordinates and approves staff research initiatives

### FASHION ---

Structure	Function
<b>Reporting system 1:</b> <i>Student - module lecturer – guardian lecturer – Departmental meetings/HOD</i>	To discuss problems with groups or individual students To identify high risk candidates
<b>Reporting system 2:</b> <i>Student – class representative – Departmental Student body meeting – FADA student body meeting</i>	To allow student to voice problems or grievances with issues in the department, the Faculty or the University. To notify students of important issues and events
<b>Reporting system 3:</b> <i>Part-time staff/Technical staff – HOD – departmental meetings</i>	These staff members do not attend the monthly departmental meetings. Communication between these staff members and the department is crucial with regard to quality and delivery. Departmental meetings are minuted and minutes distributed to all staff.

<b>Reporting system 4:</b> <i>Faculty meetings – departmental meetings</i>	Any staff member that sits on a Faculty committee is required to report at the monthly departmental meetings.
<b>April review performance:</b> <i>All registered first year students Identified high-risk students</i>	To communicate performance to first students who are not performing as expected and to determine necessary individual interventions. To ascertain if group interventions are required for specific modules. To remind high-risk students of their performance and agreements for re-entry
<b>Mid-year reports:</b> <i>Sent, via mail, to each registered student before the July vacation.</i>	To communicate performance to all students who fail more than 50% of their programme, and to determine necessary individual interventions. To ascertain if group interventions are required for specific modules. To remind underperforming high-risk students of their performance and agreements for re-entry
<b>Individual discussion</b>	Individual discussions with staff or students regarding problems and performance.

## GRAPHIC DESIGN

Structure	Function
<i>Departmental Meetings</i>	Overall quality management of the Department.
<i>Moderation (Internal and external)</i>	The process that ensures that the assessment of the outcomes described in the learning guides are fair, valid and reliable. Moderation ensures that students are assessed in a consistent, accurate and well-designed manner and is a means of evaluating the performance of the assessor/s. All assessments conducted in first and second year modules are moderated internally at half and end of year. Exit level modules are assessed externally in line with the University assessment policy at the end of the year. At half year a “reflection” is done with third and BTech students where an industry representative comes in to critique students work.
<i>Assessor meetings</i>	Follows moderation and entails finalising assessment results and reviewing the programme and planning improvements
<i>Half year progress reports</i>	Provides students with information on their progress to date
<i>Student assessment results and feedback</i>	Students receive feedback on all assessments from the assessor. The date, time and place of feedback are communicated in writing to students as part of the assessment plan. Where practicable, students receive feedback within two weeks of assessment submission. Feedback is provided by one or more of

	the following methods: a written assessment feedback report, marking checklist, one-on-one interview, and verbal feedback.
<i>Student feedback on modules</i>	In an effort to improve the programmes we ask students to provide written feedback on each module. Suggestions are implemented into the following year where applicable.
<i>Staff annual reports</i>	Report on staff performance in preceding year
<i>Staff development plans</i>	Plan for staff development in the coming year
<i>Programme coordinator</i>	Ensures the academic coherence and integrity of the programme and that all conditions for the delivery of the programme are met. Coordination of logistical and other issues regarding: The day-to-day delivery of the programme; all aspects of the programme quality management system, including the provision of resources; the review of the programme and feedback with a view to improvement; monitoring of expenditure.
<i>Year coordinators</i>	Control quality of a specific year in conjunction with the HOD

## INDUSTRIAL DESIGN

<b>Structure</b>	<b>Function</b>
<i>Year Coordinators</i>	Each of the year groups within the NDip, BA, BTech and MTech programmes has a year coordinator allocated to deal with year specific issues. This system gives individual academics the responsibility for the management and resolution of certain year specific issues that may occur within year groups.
<i>Module Coordinators</i>	Academics are allocated module areas to coordinate. The module area coordinator is responsible for the continuity and development levels of these modules across the three years of the BA and NDip programme as well as related modules in the BTech programme.
<i>ID Student Representative Committee</i>	The Department of Industrial Design Student Representative Committee met 4 times during the year to discuss and resolve student issues within the department.
<i>Moderation and portfolio assessments</i>	A system of internal and external moderation and portfolio review is in place for all theory and praxis modules. This system ensures that the quality of teaching and assessment versus the module purpose statements and outcomes are being met.
<i>Internal teaching and module evaluations</i>	The department has developed an internal teaching and module evaluation questionnaire for all modules. This is completed by all year groups for all modules. The results from these questionnaires are discussed with the individual lecturer and the HoD. Where issues are noted, plans are put in place to remedy such issues.

## INTERIOR DESIGN

Structure	Function
<i>Module co-ordinators</i>	Develop module content, implement the offering of the module and ensure that teaching and learning process adheres to the rule and regulations of the Faculty and University. This includes close monitoring of student performance.
<i>Year co-ordinators</i>	Monitor the performance of the students across all modules and present any concerns, digressions or complaints from students or lecturers to the HOD or to the Department Committee. Confidential matters are only discussed with the HOD.
<i>Head of Department</i>	Monitors operational, administrative and academic matters as well as staff performances according to Faculty and University policies, rules and regulations. Feedback is presented at the department meetings or confidential matters are discussed with individual students and staff members.
<i>Department Committee</i>	Monitors and discuss all official administrative and academic matters that pertain to the operation of the Department. All staff members present feedback at departmental meetings and if required appropriate action is identified and implemented. The feedback or change to regulations is further presented to the Faculty Academic Planning and Quality Assurance Committee or to the Dean's Committee. The Department Committee also monitors the progress of students and digression such as plagiarism.

## JEWELLERY DESIGN AND MANUFACTURE

Structure	Function
<i>Jewellery Design Committee</i>	Committee met when necessary to: Address academic teaching and learning matters Make decisions Ratify departmental decisions Make decisions regarding student assessment, mid- term reports and interventions.
<i>Strategic Meetings</i>	Annually to: Plan for 2015 Evaluate strategic objectives of 2014 and identify strategic objectives for 2015
<i>Moderation / risk assessment</i>	Students results were reviewed in May and August Risk students were identified Interventions were instituted for risk students Midyear moderation End of year moderation

<i>Research Committee</i>	Met required to: Review articles and exhibition proposals Engage with critical discourse in the discipline and related fields of interest.
<i>Student Representative Meetings</i>	Monthly/when required to: Discuss student academic and operational concerns. Evaluate student satisfaction Devolve important information from the Faculty and departmental committee meetings

## MULTIMEDIA

<b>Structure</b>	<b>Function</b>
<i>Internal and external moderation</i>	To monitor standards, to ensure that the assessment of student work is fair and reliable. All projects in first and second year are moderated internally at the end of the second term and again at the end of the year. All third and fourth year modules are moderated externally at the end of the second term and again at the end of the year.
<i>Weekly departmental meetings</i>	To ensure quality management of the department, this includes an at risk list on the agenda.
<i>Year coordinators</i>	To ensure that the study guides for the particular year are updated and coordinated and to ensure that assessment sheets are coordinated and submitted to the HOD at the end of each term and again at the end of the year. The year coordinators are available to students for minor concerns, any confidential matters are dealt with by the HOD.
<i>Student representatives</i>	Student representatives for each year are voted in to represent their respective groups and to elect a departmental representative who attends and represents the student body at weekly departmental meetings and the quarterly student forum.
<i>Teaching and module evaluation</i>	Teaching and module evaluation is undertaken by permanent staff biannually and when needed for professional academic staff development. The feedback from these processes is also used in improving the content and quality of the modules.
<i>Staff annual reports</i>	For reporting purposes and for permanent staff members to use to collate their performance plans for the year.
<i>Staff performance development and management</i>	Performance contracts are developed by staff and agreed on by March. These contracts act as year plans and are self-reviewed at mid-year to check performance. A year-end appraisal takes place where a self-assessment is rated.

## VISUAL ART

Structure	Function
<i>Internal departmental admissions committee</i>	The admissions committee reviews the admissions criteria applicable to the NDip Fine Art, BTech Fine Art and MTech Fine art programmes. These matters are debated at staff meetings and implemented during the course of the year when the relevant admissions are being addressed. The committee ensures that only students who meet the minimum criteria for admission are allowed to register for a programme. Relevant amendments are tabled at the APQC meeting for consideration.
<i>Assessment Committee</i>	The Assessment committee meets to consider the June and November Reviews for undergraduate and BTech assessments. The committee meets finally in November to review and recommend students' promotion to the next level of study. Where necessary, MTech Fine Art assessment reports from external examiners are consolidated by a senior member of staff and tabled at the faculty assessment committee meetings for recommendation. The assessment committee ensures rigour in terms of exams and ordinary assessments.
<i>Research committee</i>	The Research committee meets regularly during the course of the year to review MTech Fine Art proposals for submission to the Postgraduate committee of the faculty. This committee meets weekly at MTech Fine Art seminars to review a candidate's presentation of proposal or chapter of the dissertation. The assessment committee also reviews staff applications for the creative production award.
<i>Moderated work</i>	Moderated work: All academic projects are moderated during the course of the year and moderators mark the work during the mid-year and final examinations.
<i>Faculty initiated surveys</i>	Faculty based surveys are conducted during the course of the year to ascertain 1 <sup>st</sup> and 2 <sup>nd</sup> year student satisfaction about their learning experience.
<i>Internal departmental review surveys</i>	The department conducts a detailed annual survey amongst its student complement. The feedback proves valuable in mitigating risks, improving service and improving the quality of teaching and research.

## ACADEMIC ADMINISTRATION

Structure	Function
<i>Organisational structure</i>	Create operational structures
<i>Policy and procedure</i>	Inform consistent actions and a process approach

<i>UJ committee system</i>	Directs the specific life cycle
<i>Risk management matrix</i>	Manage faculty administrative risks
<i>Audit and evaluation system</i>	Evaluate functions against specific criteria
<i>HEDA error lists</i>	Ensure correctness on academic structure
<i>Performance management</i>	Manage level of functioning
<i>Weekly administrative meetings</i>	To determine compliance with the award of academic credits
<i>Weekly management meetings</i>	To communicate and monitor workflow

## UJ ARTS & CULTURE

Structure	Function
<b><i>UJ Arts &amp; Culture Senior Management Committee</i></b>	Operationalises approved strategy Compiles overall integrated annual programme Reviews venue hire enquiries for recommendation Oversees operations, HR and staff training
<b><i>UJ Art Collection Advisory Committee</i></b>	Advises in building a representative and reputable art collection by augmenting the existing works as necessary Assesses and refines the focus of the collection on a regular basis Exercises an oversight role in ensuring adherence to the acquisitions policy.
<b><i>UJ Arts &amp; Culture Production Committee</i></b>	Management and scheduling of all Arts & Culture facilities Co-ordination of technical, cleaning and FOH staff Production workflow management
<b><i>UJ Arts &amp; Culture Marketing Committee</i></b>	Prioritisation of marketing deliverables Allocation of marketing spend Publications and content management Approval of promotions and student activations
<b><i>UJ Choir Committee</i></b>	Chairperson (SCR) serves as link between conductor and choir. General choir matters (attendance control, discipline, uniform, stage management, newsletters etc. )
<b><i>UJ Arts &amp; Culture Staff Forum</i></b>	General staff matters

The Departmental report chapters below give an overview of the Departments' performance in 2015 against the backdrop of these management structures.

## REVIEWS AND REPORTS

Departmental annual reports, bi-annual strategic sessions and teaching and module evaluations completed by students continue to provide mechanisms for regular quality reviews. Selected modules and lecturers were evaluated by students using the standard UJ template. A total of 29 module and 33 lecturer evaluations were completed during the year, a slight improvement on 2014. All exit modules were externally moderated and attention was given to recommendations made in moderators' reports.

Table 2.2: Teaching and Module Evaluations

	Teaching Evaluations	Module Evaluations
Faculty	29	33

## RISK MANAGEMENT

The risk register was updated as required and the following areas were maintained on the register:

- Calibre and attitude of entry level students. Mitigation during the year included orientation, First Year Experience, academic support initiatives and interventions by departments and Academic Development and Support and student representative structures.
- Research development and output in certain departments. This was mitigated to a certain extent by departmental planning and faculty strategies for research development. The excellent improvement in research returns in 2015 indicates that these interventions are having some success. The challenge remains to ensure that the growth in research output is sustained.
- Loss of prospective and preferred students in certain programmes. This was mitigated by faculty recruitment, admission and selection policies and procedures, identification of preferred feeder schools and a faculty-specific marketing plan.
- Inability to fill academic vacancies due to competitive private sector salaries and the shortage of academics from designated groups. Only one new full-time appointment was made in 2015, namely Ms Anneke Ahlers, who joined the Interior Design Department as a Lecturer at the beginning of the year.
- Staff morale and productivity continue to be impacted by the ventilation and temperature control in the working environment. Mitigation of this risk is largely outside the Faculty's control. Phase two of a HVAC system was completed in 2015, which improved conditions in teaching and learning areas, but the ventilation in staff office remains a problem. This will be addressed by HVAC Phase III, scheduled to commence in 2016.



## FADA BRANDING AND MARKETING

**TAMARA FRANCIS, N DIP PUBLIC RELATIONS (UJ), BA HONS (CORPORATE COMMUNICATION (UJ)  
FACULTY MARKETER**

### UJ OPEN DAYS

In keeping with the University's new Open Day format the Faculty participated in all the scheduled UJ Open Days.

### FADA INFORMATION SESSIONS

Two Information Sessions were held for prospective students and their parents in 2015. This provided an excellent opportunity to showcase the Faculty and to fully explain the programmes offered at FADA.

### FIRST YEAR SEMINARS

Ensuring a positive First Year Experience is a priority for the Faculty. Much emphasis is therefore placed on the First Year Seminar (FYS), which is seen as an opportunity not only to impart practical information to new students, but also to instil the correct tone and attitude for the year. At the 2015 FYS, which was held over a period of four days, with students being divided in two groups, students were welcomed by the Dean and provided with important practical information regarding registration, as well as relevant information about their departments. Overall the FYS was a success. The programme was comprehensive and also included fun social aspects, including a drawing session and a "Pantsula" dancing workshop.

### DEAN'S MERIT LIST

Top students in the Faculty received a certificate and gifts for their outstanding performance. The students and their parents were also treated to a gala dinner with the Dean and their Heads of Departments.



### PORTFOLIO WORKSHOP

The Faculty hosted a Portfolio Workshop during the winter recess. A total of 48 students registered and attended. The workshop aims to assist prospective students in putting together their application portfolio, and was facilitated by experienced FADA staff members. This year a two hour academic writing section was incorporated into the workshop, feedback from students reflects that students enjoyed and benefited from this implementation.

### PUBLIC LECTURES

The Faculty hosted two public lectures focused on the University's values as they relate to creative disciplines taught and practiced in the Faculty. The first lecture was by Ismail Mahomed and focused on "Artists, Aspirations & Actualities". The second lecture was by Professor Mongane Wally Serote and was about "The Skill of Indigenous Knowledge Systems".

### END OF YEAR EXHIBITION

The FADA End of Year Exhibition is a showcase for the Faculty's final-year undergraduate student work. The exhibition was held throughout the building, and approximately 600 guests attended the opening of the exhibition.

### DEPARTMENTAL BROCHURES

The Faculty produced nine different brochures in 2015. These brochures contained detailed information about the various programmes and the requirements needed to study in the Faculty.

The brochures also provided information on the portfolio requirements of each department within the Faculty.

#### FADA SHOWCASE

The FADA Showcase is a collaborative exhibition of the best student works produced during the year. The winning student won a R10 000 prize from the office of the Dean.

#### DESIGN INDABA

For the fifth consecutive year, FADA hosted the Design Indaba Conference simulcast. Held in cities across South Africa the Simulcast strengthens Design Indaba's continual pursuit to broaden access in experiencing a better world through creativity. In 2015 the simulcast was held at the UJ Arts Theatre, bringing leaders at the forefront of design, innovation, creativity and entrepreneurship directly to the university.

#### SOCIAL MEDIA



#### INTERNATIONAL STUDENT RECEPTION

FADA is committed to building and maintaining relationships with all International Students, therefore in April the faculty hosted an International Student Reception. The reception was held with the purpose of providing a platform for international students to communicate directly with the Executive Dean. 35 Students attended the reception.

### SMOKE DRAWING BY DIANE VICTOR

FADA strives to build and maintain good relationships with high school teachers. The Faculty invited the acclaimed South African artist Diane Victor to demonstrate the technique of smoke drawing at a seminar for Art and Design teachers from schools around Johannesburg.

### EMPLOYMENT OPPORTUNITIES WEBPAGE

Numerous calls and adverts were received throughout the year from employers seeking FADA students for employment. The faculty created a webpage named Jobs for FADA Graduates and Students on the FADA website. This platform assisted with finding jobs for graduates and current students.

### COLOUR WHEEL

The Faculty designed and printed the FADA Colour Wheel. The purpose of this was to create a poster that would have longevity and be used by teachers and students.

### FADA STUDIO MMXV

The Faculty compiled a booklet that that was specifically designed to highlight all FADA student achievements, the name of this publication is the FADA Studio MMXV.



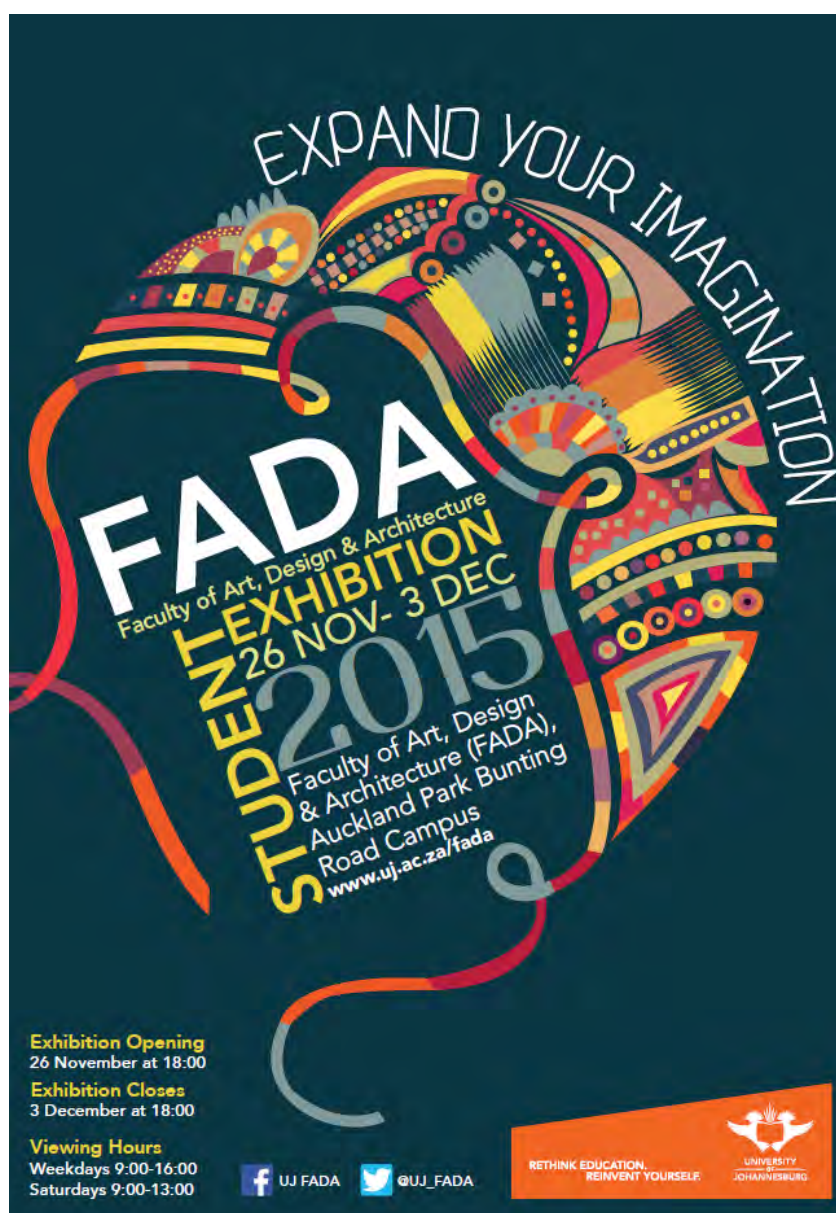
## FADA HOSTS UJ EVENTS

### Li Bin Panoramic Painting

The University of Johannesburg (UJ) and the Confucius Institute hosted artist Li Bin's *A Tribute To Mandela* panoramic painting at the University's Faculty of Art, Design and Architecture (FADA) Atrium.

### Fashion Show

Renault and the UJ Alumni, in conjunction with FADA, hosted the Renault and UJ Alumni in Conversation Series: The Business of Fashion – on 14 May 2015. The event was a spectacular production comprising an epic fashion show and Q&A session with Zane Siththam, Laz Yana and Pieter Burger, the 2012 to 2014 winners of the SAFW (SA Fashion Week) Renault Talent Search. The fashion show featured some of our very own alumni talents from FADA's Fashion and Jewellery Departments.



## FADA GALLERY EXHIBITIONS 2015



EUGENE HÔN, MFA CERAMIC SCULPTURE (UCT)  
DIRECTOR, FADA GALLERY

The FADA Gallery continued to make a valuable contribution to the public life of the Faculty in 2015. In addition to hosting eleven exhibitions between the gallery and the FAD Atrium, the FADA Gallery also hosted events such as a new film club, known as FADAFILM, as well as various public lectures, discussions, and colloquia. These provided a regular creative platform to stimulate critical thinking and scholarship through contemporary art and design issues and practice.

**FADA Gallery 2015 8 January – 6 February 2015**  
**ONTLUIKENDE ON/GE-MAK, Sophia van Wyk.**

**Sophia van Wyk**

The exhibition of sculptures explored the use of material and biomorphic form to convey aspects of gendered and cultural identity constructs. The body of work was completed in partial fulfillment of a Masters' in Visual Art at the University of Johannesburg.



**teRUG**

**Adena Richardson**

The exhibition titled *teRUG* presented a body of work that attempted to map aspects of Richardson's Afrikaner heritage and her emerging identity. The exhibition was an internal reflection that visually explored the artist's transitioning from knowing herself in a particular way while growing up to acquiring new knowledge as she grew and developed, thereby changing how she thinks about her world. The body of work was completed in partial fulfillment of a Masters' in Visual Art at the University of Johannesburg.



**FADA Atrium, 4-20 February 2015****FADA 2015 Showcase Exhibition**

The exhibition showcased senior students work, representing the following departments: Architecture, Interior, Industrial, Fashion, Jewellery, Communication Design and Multi Media. The exhibition was aimed at first time FADA registering students, presenting them with an opportunity to view the diverse range of creative output within disciplines in the Faculty during 2014.

**FADA 2015 Showcase Exhibition**

Venue: Atrium

Date: Wednesday 4 February

Opening: 17:00 for 17:30

The exhibition runs until Friday 20 February 2015.

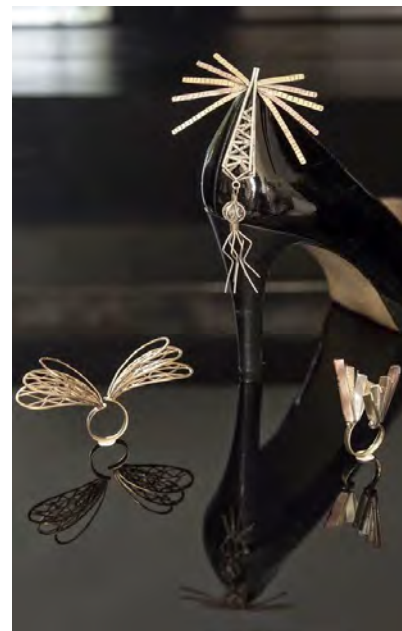
**FADA GALLERY**  
ART, DESIGN AND ARCHITECTURE



**FADA Gallery: 21 February  
Thuthuka Jewellery Awards 2014 -15.  
Sho! Shoe Jewellery.**

The 2014 competition focused on the fashion industry and in particular on accessories, in this instance shoes, aptly captured in the theme 'Sho! Shoe Jewellery?' Students have been challenged to construct multifunctional contemporary pieces inspired by the South African insect. Entrants were judged on how they interpreted the natural shapes, textures and unique patterning of insects and translated these into multifunctional jewellery pieces that can double up as shoe trimming, beautiful jewellery or hair accessories.

The intention of the Thuthuka Jewellery Awards is to showcase the best of South Africa's young up and coming jewellery designers, who are learning jewellery making skills at community jewellery schools or at tertiary jewellery design departments, and who have had the additional advantage of having been mentored in contemporary design through the Thuthuka Jewellery mentorship programme.



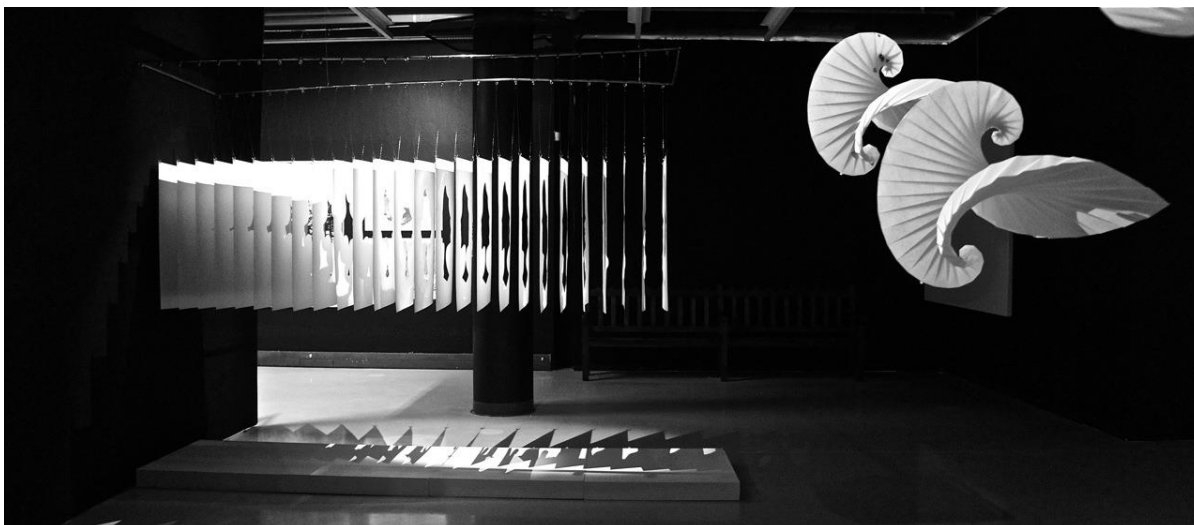
**FADA Gallery: Tuesday 24 March – 1 May.  
PAST IMPE RFECT // FUTURE PRESENT, an Exhibition curated by VIAD.**

*The exhibition featured the work of visual practitioners engaging with complexities of, and rethinking new possibilities for, contemporary archival practices using lens-based and newmedia technologies. In reflecting on the fragments, traces and omissions within archives of the past and present, these practitioners were reimagining and reconstructing new narratives from within their contemporary contexts.*

**FADA Atrium. 21 April – 9 May.  
The many Faces of Nelson Mandela – an Epic Documentary Portrait by Chinese Artist Li Bin.**

The Epic Documentary Portrait of Nelson Mandela took two years to complete, stretching 38 meters wide and 3.8 meters in height, illustrating the iconic life of Nelson Mandela in three chapters; Prisoner, President and Peacemaker. The portrait of Nelson Mandela was painted plus minus sixty times in this epic rendering of the worlds most valued peace icon, it was on display to coincide with Freedom Day. Incorporated in the painting were a vast number of portraits of world leaders, celebrities and children from across the world - an oil painting of epic proportions in style and scale.

According to the agreement reached by Chinese President Xi Jinping and the president of South Africa, Jacob Zuma during the president Xi's state visit to South Africa in 2013, the year of 2015 was designated the year of China in South Africa, which according to the Consul General of the People's Republic of China, would play a significant role in promoting and consolidating the traditional friendship between China and South Africa.



**FADA Gallery 30 June - 24 July.**  
**eye hand mind seeing making and understanding.**

The exhibition *Eye hand mind: seeing, making and understanding*, was curated by Eugene Hön and Helene Smuts to celebrate the work of rural master artists, *national treasures* all, as the expression of southern Africa's relatively unacknowledged local knowledge systems.

Learning departs from what is known. On the journey documented here, words spoken by particular master weavers, beadwork makers, potters and painters, each situated in a particular cultural landscape, are leading to successful learning ideas for the rural high school.



**FADA Gallery: Monday 24 August – 11 September.**  
**2015 JJC Schools Art and Design Awards Exhibition.**

**FADA Gallery** in association with the **Johannesburg Junior Council (JJC)** presented the 2015 JJC Schools' Art and Design Awards Exhibition. A diverse range of art and design work was selected for the awards exhibition and included artists' books, paper sculpture installations and digital media (animation). Schools in the Gauteng province were requested to submit work produced by grade 11 and 12 learners.

**FADA Gallery, 21 September - 6 October 2015.  
HYPERSAMPLING IDENTITIES, JOZI STYLE.**



**The Visual Identities in Art and Design Research Centre (VIAD), in association with Life-style and Trend Analyst, Nicola Cooper, VIAD Post-Doctoral Fellow Daniela Goeller, and the FADA Gallery, presented: HYPERSAMPLING IDENTITIES, JOZI STYLE.**

An exhibition of photographs, videos, garments, films, archival materials and installations that focused on emergent and established performances of fashion(able) and fashion(ed) identities by South African subcultural groups the Swenkas, Pantsulas,

Isikothane and Sbhujwas; design collectives DearRibane113, Khumbula, the Sartists, the Smarteez; as well as cultural practitioners and photographers: Anthony Billa, Tyrone Bradley, Andile Buka, Christian Courrèges, Don Dada, Harness Hameze, TJ Lemon, Mack Magagane, Justin McGee, Macdee, Jamal Nxedlana, Dr Pachanga, Chris Saunders, Jürgen Schadeberg, Alexia Webster and Simon & Mary.

**FADA Gallery: Sunday 11 October - 23 October.  
CERAMICS Southern Africa, Gauteng 2015 G & W Mineral Resources Regional Exhibition.**

The annual ceramics awards exhibition was organised and facilitated by Ceramics SA: Gauteng Province. The exhibition showcased ceramics produced by the most accomplished ceramists in the region. A diverse range of Ceramics was selected covering the entire spectrum of ceramic materials, including forming techniques and processes, as well as surface development options from an expressive, decorative and ornamental perspective.

Featured in the *Black Cube* (FADA Gallery lower ground) was an exhibition titled, *Ceramics by Design*. This exhibition consisted of ceramics produced by Industrial Design students between 2012 and 2015 and past Ceramic Design students.



**FADA Gallery: 24 November -12 February 2016.**

**Dean's Award Exhibition 2015.**

**The Winner was Daniel Carstens, B Tech Industrial Design.**

A body of work of each of the nominated semi finalists was on display at the FADA Gallery. They included Daniel Carstens (Industrial Design), Daniella Ferreira Gil (Visual Art - Fine Art), Mariambibi Khan (Jewellery), Dewald le Roux (Architecture), Shivi Rastogi (Multimedia), Zanne de Meillon (Fashion) and Jessica de Sousa (Design Communication - Graphic Design).

***The Winner's Artist Statement;***

***Daniel Carstens, Industrial Design.***

*This body of work represents the diversity of my BTech Industrial design portfolio. The Industrial design process presents the opportunity for innovation through the development of products for real-world application. Each design outcome illustrates considered design thinking in addressing the needs of specific product users. My ethos throughout each design process was to challenge the limits of technology, materials and manufacture to realise design outcomes that truly place the users' needs at the core of the product.*



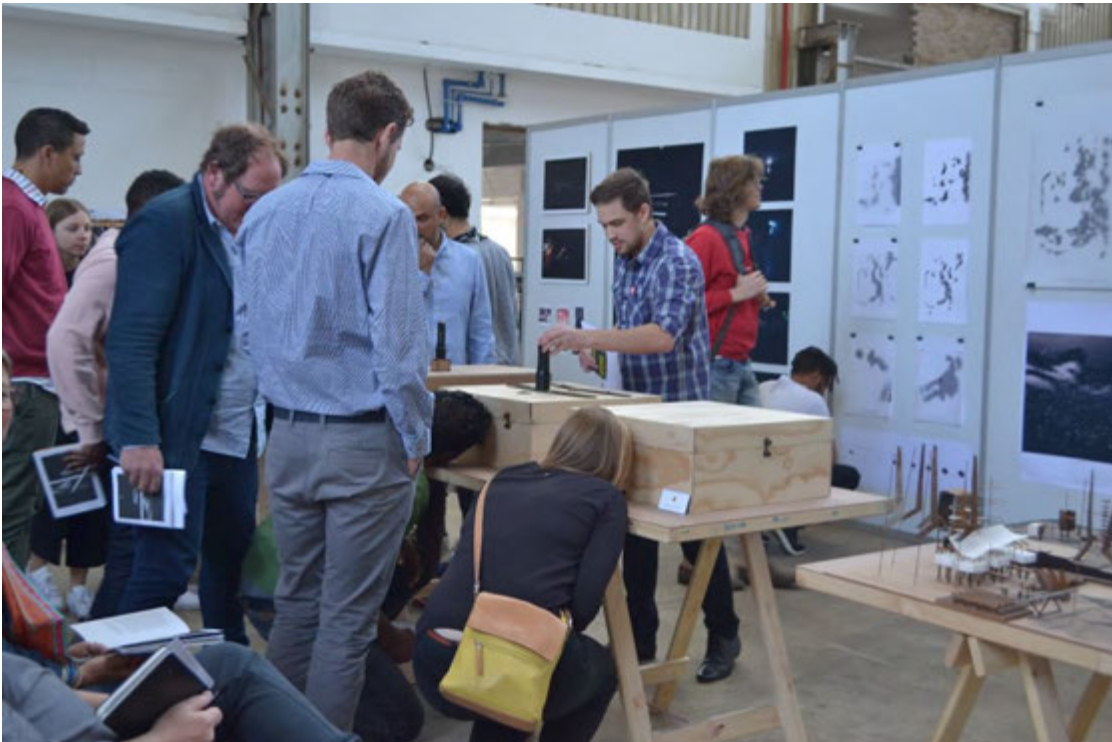
## EMPLOYEE PROFILE

The Faculty's continued success is due in no small measure to the dedication, commitment and expertise of its staff. The academic staff comprises highly-qualified academics, artists, designers and architects, all of whom share an ethos of professionalism and belief in the transformative power of the creative disciplines in making a difference to the world we live in, and hope to shape for future generations. The low staff turnover (there was only one academic resignation at the end of 2015) in the Faculty attests to the commitment of all its employees, and their belief in what the Faculty and the University can achieve for art and design education in South Africa.

The academic staff is in turn supported by a small but dedicated and extremely effective administrative team, for whom no technical problem relating to enrolment, registration, curriculum, or indeed any of the myriad bureaucratic matters that underlie the Faculty's educational mission, is too great or too small. At the start of the second semester our long-serving and much-loved Head of Faculty Administration, Ms Lizette Hollander, resigned to take up a position in the Faculty of Management. Despite her departure, FADA administration continued to manage the Faculty ably under the direction of the Acting Head of Faculty Administration, Ms Neeradevi Chinnah.

As noted in the Executive Summary, the upgrading of staff qualifications was complete in 2015, with all academic staff members holding a Master's degree or equivalent. In addition, a number of academic staff members are close to completing their doctoral qualifications. One member of staff, Dr Judy Peter (HOD Jewellery Design and Manufacture) was promoted to the rank of Associate Professor, contributing to academic seniority in the Faculty.

While the Faculty's equity profile remains skewed in favour of white employees, forward strides were made in 2015 with the incorporation of UJ Arts & Culture. The vacant academic posts in the Faculty have been reserved, as far as possible, for foreign and/or equity appointments.



## FACULTY MANAGEMENT



FADA MANAGEMENT COMMITTEE 2015 PRIOR TO THE DEPARTURE OF MS LIZETTE HOLLANDER, HEAD OF FACULTY ADMINISTRATION, AT THE END OF JULY 2015: PROF FEDERICO FRESCHI (EXECUTIVE DEAN), MS AMANDA BREYTENBACH (VICE DEAN, HOD INTERIOR DESIGN), MR VEDANT NANACKCHAND (HOD VISUAL ART), DR JUDY PETER (HOD JEWELLERY DESIGN AND MANUFACTURE), PROF DEIRDRE PRETORIUS (HOD GRAPHIC DESIGN), DR FINZI SAIDI (HOD ARCHITECTURE), MS DESIREE SMAL (HOD FASHION DESIGN), MS LIZETTE HOLLANDER (HFA), MR MARC EDWARDS (HOD MULTIMEDIA), MR CHRISTOPHER BRADNUM (HOD INDUSTRIAL DESIGN)

## EMPLOYEE PROFILE

### COMPOSITION

With the incorporation of UJ Arts and Culture, the Faculty had a total of 85 permanent and full-time contract staff members in 2015. This comprised of 53 academic staff and 32 support staff. Lecturers constituted 47% of academic staff, senior lecturers 28%, associate professors 13% and two professor positions constituting 6%.

Only one academic appointment was made in 2015, viz. Ms Anneke Allers, who joined the Interior Design department as a Lecturer.

Details of permanent full-time staff are provided in the tables below.

**TABLE 3.1: FULL-TIME PERMANENT AND FIXED TERM CONTRACT ACADEMIC EMPLOYEES (INCLUDING THE DEAN)**

Department	Professor	Associate Professor	Senior Lecturer	Lecturer	Assistant Lecturer	TOTAL
Architecture	0	3	3	3	1	10
Fashion Design	0	0	3	5	0	8
Graphic Design	0	1	2	3	0	6
Industrial Design	0	0	2	3	0	5
Interior Design	0	0	2	3	1	6
Jewellery Design	1	0	0	1	0	2
Multimedia	0	0	1	5	0	6
Visual Art	0	3	2	2	1	8
Research & Dean's Office	2	0	0	0	0	2
<b>TOTAL</b>	<b>3</b>	<b>7</b>	<b>15</b>	<b>25</b>	<b>3</b>	<b>53</b>



FIGURE 3.1: COMPOSITION OF FULL-TIME ACADEMIC EMPLOYEES AS A PERCENTAGE

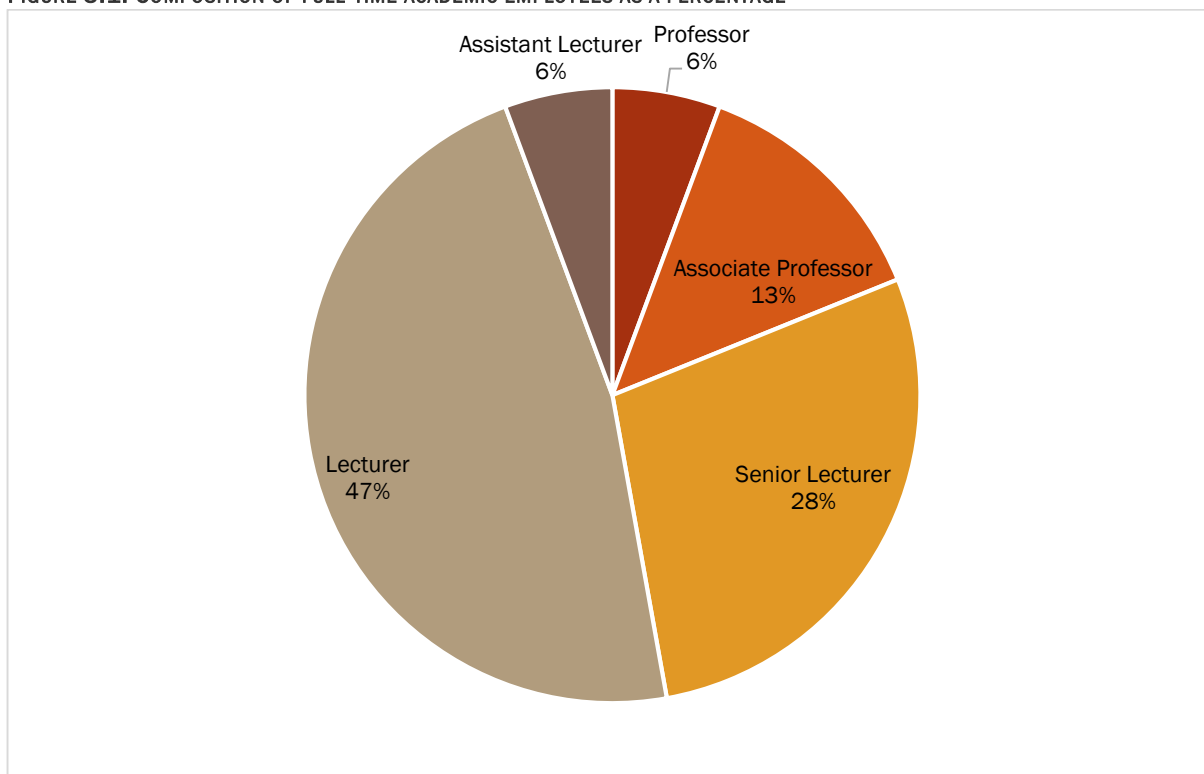


TABLE 3.2: SUPPORT STAFF

<b>Non-academic support</b>	
Departmental secretaries	3
Technician	1
Technical assistants	4
General assistants	4
<b>TOTAL</b>	<b>12</b>
<b>Dean's Office and Academic Administration</b>	
Head: Academic Administration	1
Senior Faculty Officer	2
Administrative assistants	2
Marketing Coordinator	1
Executive Secretary	1
<b>TOTAL</b>	<b>7</b>
<b>UJ Arts &amp; Culture</b>	
Senior Manager	2
Manager	3
Junior Manager	4
Support	3
Technical	1
<b>TOTAL</b>	<b>13</b>
<b>GRAND TOTAL</b>	<b>32</b>

TABLE 3.3: NEW APPOINTMENTS, PROMOTIONS, RETIREMENTS AND RESIGNATIONS

Department	New appointments	Promotions	Resignations	Retirements
Architecture				S Grace
Fashion				
Graphic Design				
Industrial Design				
Interior Design	A Allers			
Jewellery Design		J Peter (SL to AP)		
Multimedia				
Visual Art				
Academic Administration			L Hollander	

## EQUITY PROFILE

The percentage of staff in non-designated groups changed from 62% in 2014 to 57% in 2015. The percentage of designated non-academic staff members also remained constant at 43% as did the Faculty Management Committee at 33% designated and 67% non-designated members.

FIGURE 3.2 EQUITY PROFILE OF FULL-TIME EMPLOYEES 2015

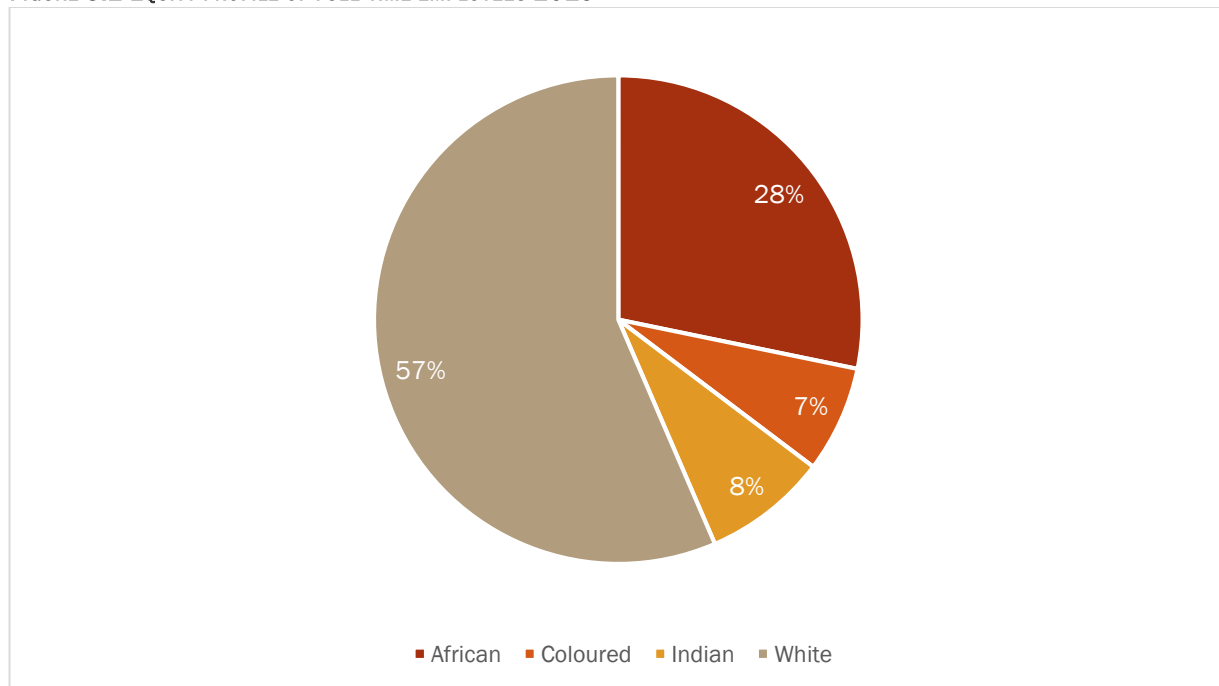


TABLE 3.4: EQUITY AND GENDER PROFILE OF FULL-TIME EMPLOYEES

DEPARTMENTS	African		Coloured		Indian		White		Total		GRAND TOTAL
	M	F	M	F	M	F	M	F	M	F	
Architecture	2	2	2				4		8	2	10
Fashion Design		1				1		6	0	8	8
Graphic Design							1	5	1	5	6
Industrial Design							4	1	4	1	5
Interior Design					1		1	4	2	4	6
Jewellery Design				1		1			0	2	2
Multimedia	2						3	1	5	1	6
Visual Art		1			1		2	4	3	5	8
Research & Dean's Office							1	1	1	1	2
TOTAL	4	4	2	1	2	2	16	22	24	29	53

SUPPORT STAFF	African		Coloured		Indian		White		Total		GRAND TOTAL
	M	F	M	F	M	F	M	F	M	F	
Head: Academic Administration								1	0	1	1
Faculty Officers						1		1	0	2	2
Marking Coordinator						1			0	1	1
Executive Secretary								1	0	1	1
Administrative Assistants						1		1	0	2	2
Departmental Secretaries		1						2	0	3	3
Technician	1								1	0	1
Technical Asssistants	2	2							2	2	4
General Assistants	1	3							1	3	4
TOTAL	4	6	0	0	0	3	0	6	4	15	19

UJ ARTS & CULTURE	African		Coloured		Indian		White		Total		GRAND TOTAL
	M	F	M	F	M	F	M	F	M	F	
Senior Manager			1	1					1	1	2
Manager				1		0		2	0	3	3
Junior Manager	1	2				0	1		2	2	4
Support	3								3	0	3

Technical						0	1		1	0	1
<b>TOTAL</b>	<b>4</b>	<b>2</b>	<b>1</b>	<b>2</b>	<b>0</b>	<b>0</b>	<b>2</b>	<b>2</b>	<b>7</b>	<b>6</b>	<b>13</b>

FADA TOTALS	African		Coloured		Indian		White		Total		GRAND TOTAL
	M	F	M	F	M	F	M	F	M	F	
TOTAL per race and gender	12	1 2	3	3	2	5	18	30	35	50	85
TOTAL per race	24		6		7		48		85		
Percentage of total	28%		7%		8%		56%				

Although the Faculty's current equity profile is slowly improving, it is still of concern. Concerted efforts have been made to address this in the identification of potential candidates to fill the vacant positions in the Faculty. This is of particularly in view of the vacant positions that will be created in 2016 by the consolidation of the part-time budget.

#### ACADEMIC QUALIFICATIONS

With the exception of Assistant Lecturers, all academic staff members in the Faculty held a Master's degree or equivalent in 2015. Towards the end of the year, Mr Jabu Makhubu, an Assistant Lecturer in Architecture, also completed his Master's qualification. The overall level of academic qualifications thus improved significantly in 2015, with 100% of staff (not including the Assistant Lecturers) holding a master's (or equivalent) or doctoral qualification, compared to 98% in 2014, 89% in 2013, 79% in 2012, 76% in 2011 and 68% in 2010. The percentage of staff with doctorates remained at 21% in 2015.

**TABLE 3.5: ACADEMIC QUALIFICATIONS OF FULL-TIME ACADEMIC EMPLOYEES**

Position	Qualification				
	NHD	B Degree	Master's or equivalent	Doctorate	TOTAL
<b>Professor</b>	0	0	0	2	<b>2 (incl. Dean)</b>
<b>Associate Professor</b>	0	0	1	6	<b>7</b>
<b>Senior Lecturer</b>	0	1	6	3	<b>10</b>
<b>Lecturer</b>	1	2	21	1	<b>25</b>
<b>Assistant Lecturer</b>	0	1	8	0	<b>9</b>
<b>TOTAL</b>	<b>1</b>	<b>4</b>	<b>36</b>	<b>12</b>	<b>53</b>

FIGURE 3.3: ACADEMIC QUALIFICATIONS OF ACADEMIC EMPLOYEES 2011 – 2015

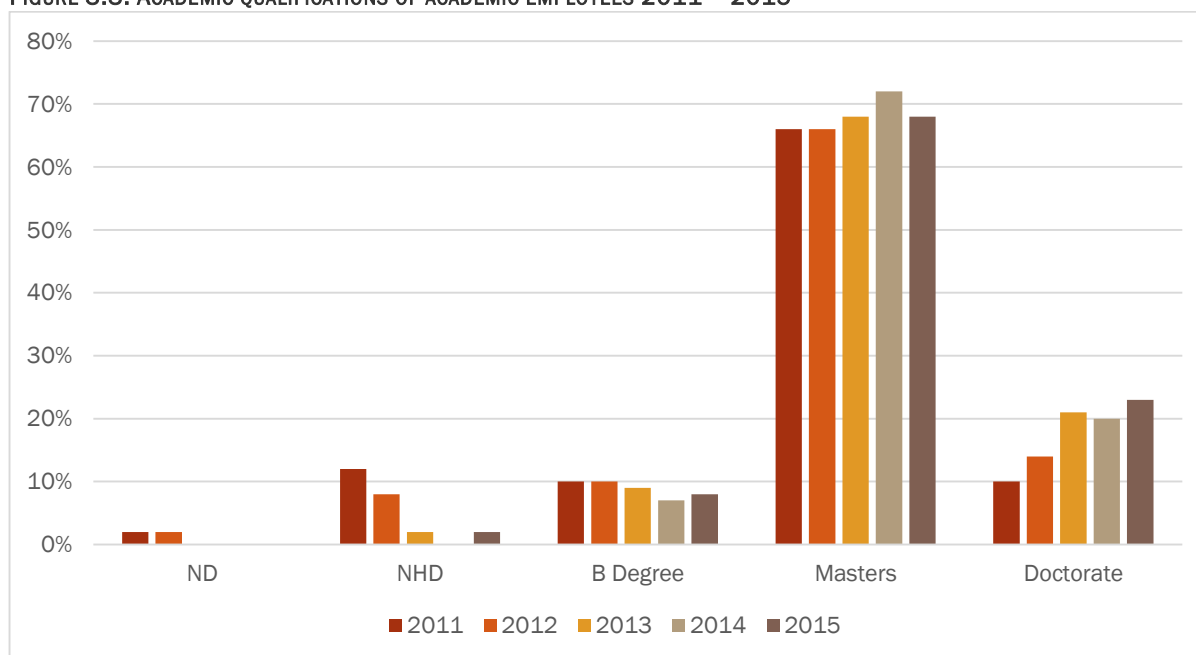


TABLE 3.6: ACADEMIC QUALIFICATIONS OF FULL-TIME EMPLOYEES MARKETING AND ACADEMIC ADMINISTRATION

EMPLOYEES	QUALIFICATIONS			
	Matric	ND	B Degree	Masters
Marketing	0	0	1	0
Academic Administration	1	1	0	1
<b>TOTAL</b>	<b>1</b>	<b>1</b>	<b>1</b>	<b>1</b>

TABLE 3.7: ACADEMIC QUALIFICATIONS OF FULL-TIME EMPLOYEES UJ ARTS &amp; CULTURE

EMPLOYEES	QUALIFICATIONS					Total
	Grade 10	Matric	ND	B Degree	Masters	
Senior Managers	0	0	0	0	2	2
Managers	0	1	1	0	1	3
Production	0	2	1	2	0	5
Marketing	0	0	0	1	0	1
Administration	1	1	0	0	0	2
<b>TOTAL</b>	<b>1</b>	<b>4</b>	<b>2</b>	<b>3</b>	<b>3</b>	<b>13</b>

## STAFF DEVELOPMENT

### TRAINING COMPLETED IN 2015

The focus on training and development during the year was on capacity building in writing for publication, postgraduate study, postgraduate supervision, discipline-specific software applications and teaching and learning, and leadership development.

## UPGRADING STAFF QUALIFICATIONS

Eleven members of the academic staff were registered for doctoral studies in 2015, and three Assistant Lecturers were registered for Master's studies.

TABLE 3.8: ACADEMICS REGISTERED FOR QUALIFICATIONS IN 2014

Surname & Initials	Qualification for which registered	Institution	First registration (date)	Expected completion (date)	Qualification obtained (date)
Ambala A	PhD	Wits	2012/07/01	2016/06/01	
Breytenbach A	PhD	University of Pretoria	2013/03/01	2016/12/12	
Bradnum C	PhD	Da Vinci Institute	2015/01/01	2018/12/12	
Campbell AD	DLit et Phil: Development Studies	UJ	2012/01/01	2016/06/01	
Cook R	DPhil (Visual Art)	UP	2013/01/01	2016/12/01	
Dos Santos JC	D Litt et Phil Historical Studies	UJ	2012/10/01	2016/12/01	
Groenewald M	DPhil (Visual Studies)	UP	2013/01/01	2017/12/01	
Harvey RN	PhD: Education	UJ	2013/01/01	2017/10/01	
Makhubu J	M Urban Design	Wits	2013/01/01	2015/12/01	
Mielke	M Tech	UJ	2014/01/01	2016/01/01	
Mntambo NJ	PhD	Wits	2013/01/01	2015/12/01	
Mahomed A	M Tech	UJ	2014/06/01	2016/06/01	
Nanakchand V	PhD	UJ	In preparation		
Smal DN	D. Tech Design	CPUT	2011/01/01	2015/06/01	

## STUDENT PROFILE, STUDENT SUCCESS AND EXPERIENCE, RELEVANCY AND IMPACT OF ACADEMIC PROGRAMMES



### ENROLMENT FIGURES

The Faculty enrolment continued to grow in 2015, with a total headcount of 1,369 full-time students (against a planned enrolment of 1,234 students), an increase on the 1,309 headcount of 2014. In keeping with the Faculty's evolving Programme and Qualification Mix (PQM), which will see a shift to a majority of degree programmes over the next five years, there was an increase in the number of enrolments in undergraduate degrees, with a total headcount of 458 (up from 391 in 2014, and a substantial increase on the planned enrolment of 387), with a concomitant decrease in undergraduate diploma enrolment of 811 (down from 857 in 2014). The total undergraduate enrolment in 2015 was 1,269 (up from 1,248 in 2014).

In keeping with the strategic emphasis on growing our postgraduate programmes, there was a marked increase in the enrolment in Master's programmes in the Faculty, from 61 students in 2014 to 83 in 2015. This was due partly to the initial intake of seven students into the new MA Design programme, but primarily to the intake of 49 new students into the Unit System in the Architecture postgraduate programme. International student enrolment also increased substantially, with a total headcount of 69 international students, a substantial increase on the 43 international students in 2014. The enrolment of one occasional student (an exchange student from the United States) made up the final total of 1,370.

TABLE 4.1: HEADCOUNT ENROLMENTS 2011 – 2015

	2011	2012	2013	2014	2015
Degrees	195	250	308	391	458
Diplomas and Certificates	965	909	901	857	811
Undergraduate Total	1160	1159	1209	1248	1269
Honours				12	17
Masters	37	47	48	49	83
Postgraduate Total	37	47	48	61	100
Occasional		1		1	1
Total Enrolments	1197	1207	1257	1310	1370

FIGURE 4.1: HEADCOUNT ENROLMENTS – UNDERGRADUATE AND POSTGRADUATE

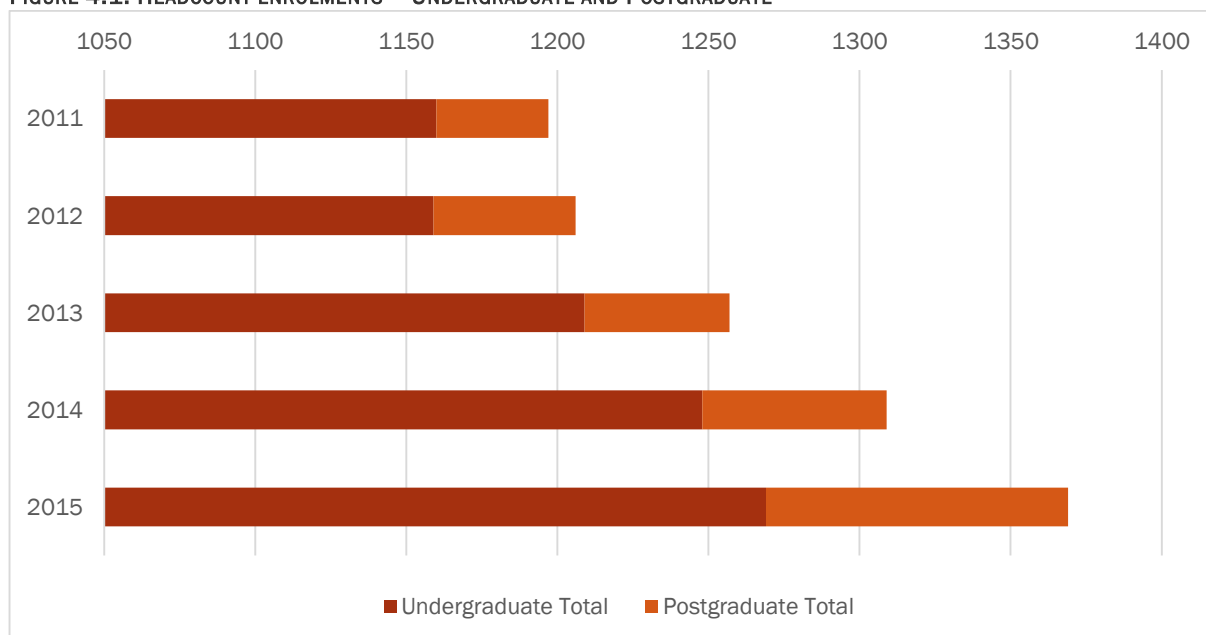


TABLE 4.2: GROWTH IN HEADCOUNT ENROLMENTS PER YEAR

	2012-2013		2013-2014		2014-2015	
	Difference	% Growth	Difference	% Growth	Difference	% Growth
Undergraduate	50	4.31%	39	3.23%	21	1.68%
Postgraduate	1	2.13%	13	27.08%	39	63.93%
Total	50	4.14%	53	4.22%	60	4.58%

TABLE 4.3: POSTGRADUATE ENROLMENTS PER DEPARTMENT

	2011	2012	2013	2014	2015
Architecture	17	28	27	26	52
Fashion	4	6	6	7	7
Graphic Design				12	17
Industrial Design	3	3	2	2	7

Interior Design	5	2	3	4	2
Visual Art	8	8	10	10	10
Total	37	47	48	61	83

FIGURE 4.2: POSTGRADUATE ENROLMENTS PER DEPARTMENT

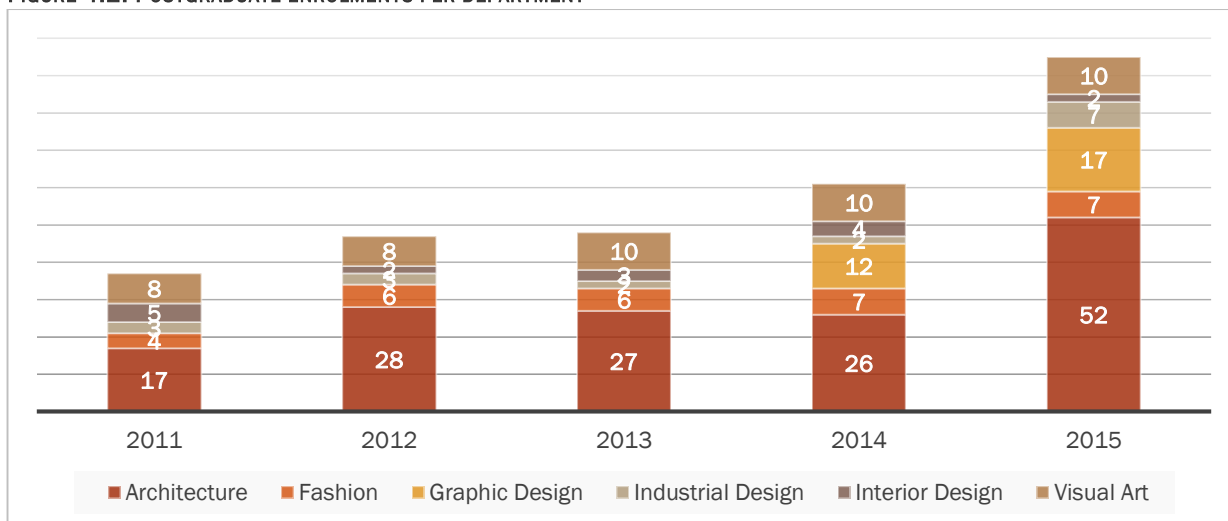
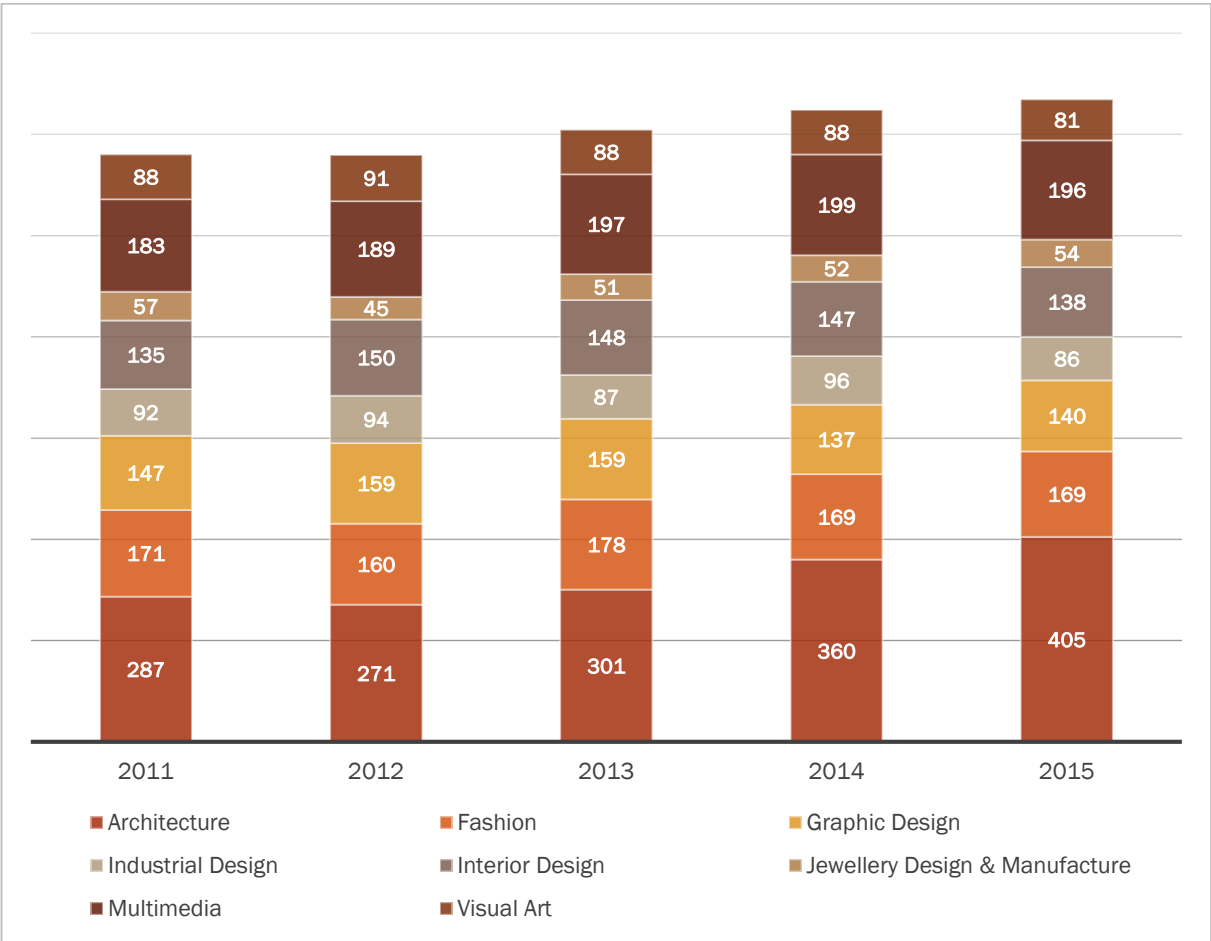


TABLE 4.4: UNDERGRADUATE HEADCOUNT ENROLMENTS PER DEPARTMENT

	2010	2011	2012	2013	2014	2014
Architecture	254	287	271	301	360	405
Fashion	165	171	160	178	169	169
Graphic Design	139	147	159	159	137	140
Industrial Design	90	92	94	87	96	86
Interior Design	130	135	150	148	147	138
Jewellery Design & Manufacture	72	57	45	51	52	54
Multimedia	154	183	189	197	199	196
Visual Art	88	88	91	88	88	81
Total	1092	1160	1159	1209	1248	1269



FIGURE 4.3: UNDERGRADUATE HEADCOUNT ENROLMENTS PER DEPARTMENT



### STUDENT EQUITY AND GENDER PROFILE

The trend towards an increasing total enrolment of black students continued, in 2015 rising marginally to 53% from 52% in 2014, 48% in 2013, and 43% in 2012. The number of first-time entering black African students (excluding transfer students) dropped slightly from 2014, with a total registration of 231, compared with 253 in 2014. Nonetheless, there is still significant growth in this statistic, which has shown a year-on-year growth from 177 (47%) in 2012 and 191 (48%) in 2013. There was a rise in the number of first-time entering white students in 2015, to 33%, up from 21.5% in 2014.

TABLE 4.5: STUDENT DEMOGRAPHICS

	Department	Gender			Group				TOTAL
		F %	F	M	A	C	I	W	
<b>2009</b>		<b>55%</b>	<b>603</b>	<b>489</b>	<b>403</b>	<b>51</b>	<b>63</b>	<b>575</b>	<b>1092</b>
	Architecture	33.0	91	185	120	10	24	122	276
	Fashion Design	89.4	135	16	81	12	11	47	151
	Graphic Design	65.6	86	45	41	7	6	77	131
	Industrial Design	19.2	20	84	19	3	6	76	104
	Interior Design	83.8	119	23	22	4	9	107	142
	Jewellery Design	69.0	49	22	27	4	2	38	71
	Multimedia	33.6	45	89	55	6	4	69	134
	Visual Art	69.9	58	25	38	5	1	39	83
<b>2010</b>		<b>56%</b>	<b>622</b>	<b>490</b>	<b>427</b>	<b>51</b>	<b>57</b>	<b>577</b>	<b>1112</b>
	Architecture	34.6	88	166	99	10	20	125	254
	Fashion Design	90.1	154	17	94	12	9	56	171
	Graphic Design	64.0	89	50	51	5	8	75	139
	Industrial Design	22.8	21	71	17	1	6	68	92
	Interior Design	77.6	104	30	22	8	8	96	134
	Jewellery Design	66.7	48	24	34	5	1	32	72
	Multimedia	35.7	55	99	70	6	4	74	154
	Visual Art	65.6	63	33	40	4	1	51	96
<b>2011</b>		<b>54%</b>	<b>649</b>	<b>548</b>	<b>484</b>	<b>60</b>	<b>69</b>	<b>584</b>	<b>1197</b>
	Architecture	35.2	107	197	133	8	26	137	304
	Fashion Design	90.3	158	17	88	17	13	57	175
	Graphic Design	64.6	95	52	57	6	9	75	147
	Industrial Design	18.9	18	77	13	0	7	75	95
	Interior Design	75.0	105	35	28	15	9	88	140
	Jewellery Design	64.9	37	20	27	3	1	26	57
	Multimedia	34.4	63	120	99	8	4	72	183
	Visual Art	68.8	66	30	39	3	0	54	96
<b>2012</b>		<b>54%</b>	<b>653</b>	<b>553</b>	<b>524</b>	<b>68</b>	<b>78</b>	<b>536</b>	<b>1206</b>
	Architecture	33.1	99	200	131	11	31	126	299
	Fashion Design	91.6	152	14	99	13	10	44	166
	Graphic Design	65.4	104	55	64	7	14	74	159
	Industrial Design	22.7	22	75	19	0	5	73	97
	Interior Design	76.3	116	36	39	21	11	81	152
	Jewellery Design	68.9	31	14	27	1	1	16	45
	Multimedia	36.0	68	121	104	9	4	72	189
	Visual Art	61.6	61	38	41	6	2	50	99

	Department	Gender			Group				TOTAL
		FEMALE %	F	M	A	C	I	W	
<b>2013</b>		<b>54%</b>	<b>681</b>	<b>576</b>	<b>599</b>	<b>80</b>	<b>85</b>	<b>493</b>	<b>1257</b>
	Architecture	31.4	103	225	152	15	33	128	<b>328</b>
	Fashion Design	88.6	163	21	119	16	12	37	<b>184</b>
	Graphic Design	65.4	104	55	61	8	17	73	<b>159</b>
	Industrial Design	28.1	25	64	21	2	5	61	<b>89</b>
	Interior Design	76.8	116	35	56	16	6	73	<b>151</b>
	Jewellery Design	64.7	33	18	36	3	0	12	<b>51</b>
	Multimedia	38.1	75	122	117	13	5	62	<b>197</b>
	Visual Art	63.3	62	36	37	7	7	47	<b>98</b>
<b>2014</b>		<b>54%</b>	<b>705</b>	<b>604</b>	<b>687</b>	<b>93</b>	<b>86</b>	<b>443</b>	<b>1309</b>
	Architecture	34.5	133	253	216	21	32	117	<b>386</b>
	Fashion Design	88.1	155	21	112	18	10	36	<b>176</b>
	Graphic Design	69.8	104	45	56	10	20	63	<b>149</b>
	Industrial Design	37.8	37	61	25	4	2	67	<b>98</b>
	Interior Design	74.8	113	38	75	10	7	59	<b>151</b>
	Jewellery Design	65.4	34	18	39	4	1	8	<b>52</b>
	Multimedia	35.7	71	128	119	19	6	55	<b>199</b>
	Visual Art	59.2	58	40	45	7	8	38	<b>98</b>
<b>2015</b>		<b>52%</b>	<b>708</b>	<b>661</b>	<b>740</b>	<b>106</b>	<b>104</b>	<b>419</b>	<b>1369</b>
	Architecture	35.0	160	297	266	24	36	131	<b>457</b>
	Fashion Design	88.1	155	21	119	21	7	29	<b>176</b>
	Graphic Design	67.7	111	53	64	14	26	60	<b>164</b>
	Industrial Design	39.8	35	53	22	6	2	58	<b>88</b>
	Interior Design	70.6	101	42	75	11	11	46	<b>143</b>
	Jewellery Design	59.3	32	22	44	3	2	5	<b>54</b>
	Multimedia	32.7	64	132	111	23	11	51	<b>196</b>
	Visual Art	54.9	50	41	39	4	9	39	<b>91</b>

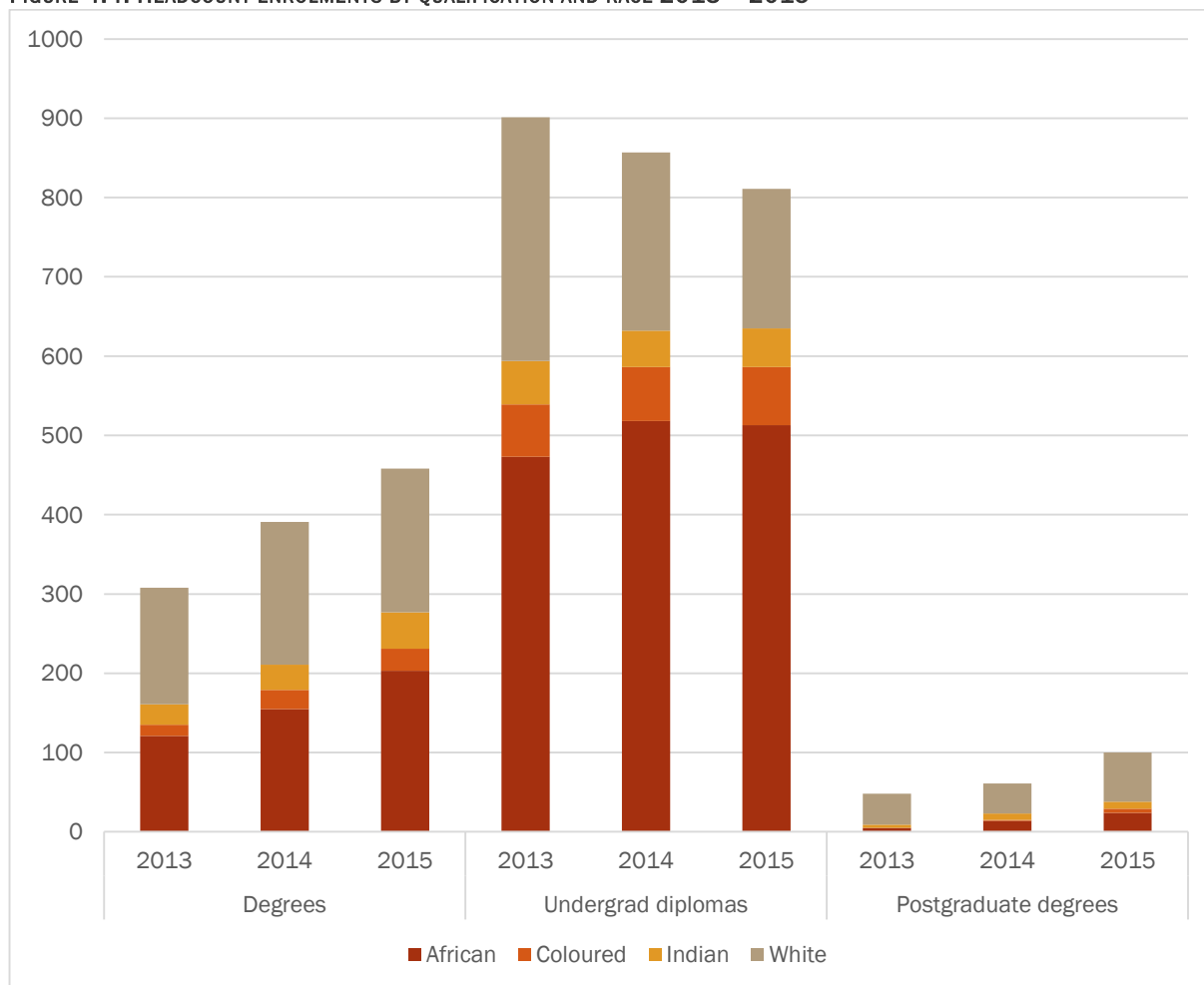
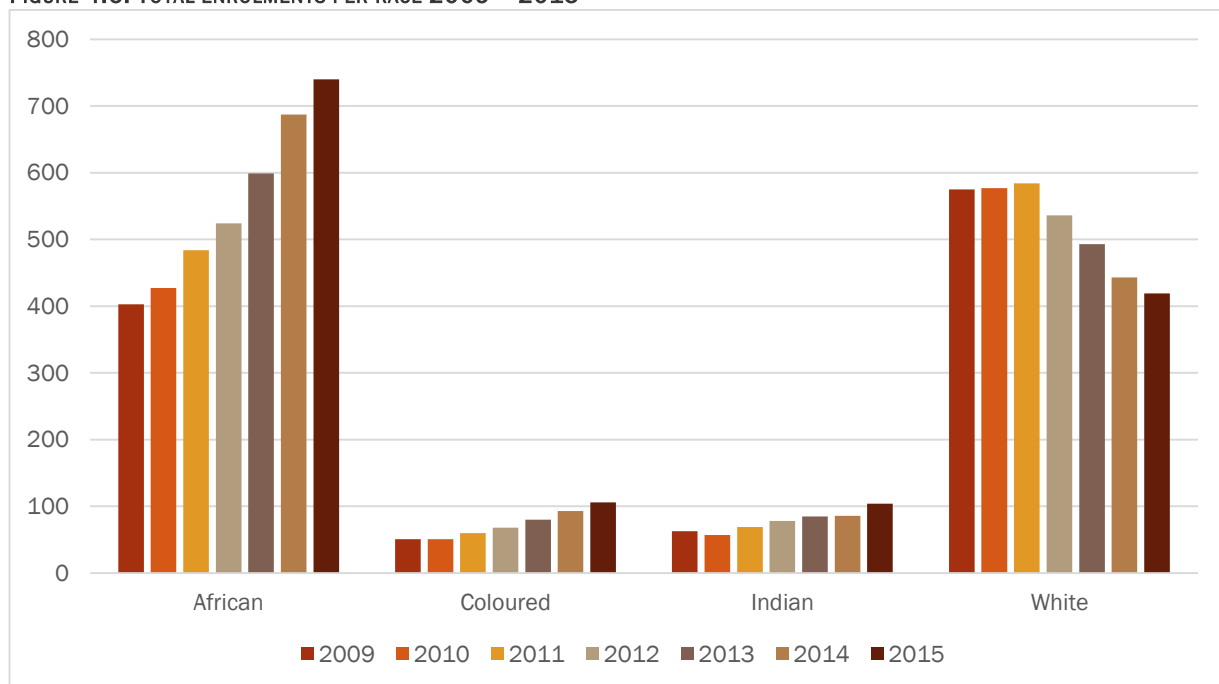
**FIGURE 4.4: HEADCOUNT ENROLMENTS BY QUALIFICATION AND RACE 2013 – 2015**

TABLE 4.6: ENROLMENTS PER RACE AND GENDER

		2013			2014			2015		
		F	M	Total	F	M	Total	F	M	Total
<b>Degrees</b>		<b>169</b>	<b>139</b>	<b>308</b>	<b>215</b>	<b>176</b>	<b>391</b>	<b>235</b>	<b>223</b>	<b>458</b>
	African	53	68	<b>121</b>	72	83	<b>155</b>	91	112	<b>203</b>
	Coloured	10	4	<b>14</b>	15	9	<b>24</b>	15	13	<b>28</b>
	Indian	13	13	<b>26</b>	21	11	<b>32</b>	33	13	<b>46</b>
	White	93	54	<b>147</b>	107	73	<b>180</b>	96	85	<b>181</b>
<b>Undergrad diplomas</b>		<b>482</b>	<b>419</b>	<b>901</b>	<b>449</b>	<b>408</b>	<b>857</b>	<b>414</b>	<b>397</b>	<b>811</b>
	African	248	225	<b>473</b>	257	261	<b>518</b>	250	263	<b>513</b>
	Coloured	33	33	<b>66</b>	34	34	<b>68</b>	35	38	<b>73</b>
	Indian	28	27	<b>55</b>	27	19	<b>46</b>	23	26	<b>49</b>
	White	173	134	<b>307</b>	131	94	<b>225</b>	106	70	<b>176</b>
<b>Total undergraduate</b>		<b>651</b>	<b>558</b>	<b>1209</b>	<b>664</b>	<b>584</b>	<b>1248</b>	<b>649</b>	<b>620</b>	<b>1269</b>
	African	301	293	<b>594</b>	329	344	<b>673</b>	341	375	<b>716</b>
	Coloured	43	37	<b>80</b>	49	43	<b>92</b>	50	51	<b>101</b>
	Indian	41	40	<b>81</b>	48	30	<b>78</b>	56	39	<b>95</b>
	White	266	188	<b>454</b>	238	167	<b>405</b>	202	155	<b>357</b>
<b>Total postgraduate</b>		<b>30</b>	<b>18</b>	<b>48</b>	<b>41</b>	<b>20</b>	<b>61</b>	<b>59</b>	<b>41</b>	<b>100</b>
	African	3	2	<b>5</b>	7	7	<b>14</b>	10	14	<b>24</b>
	Coloured	0	0	<b>0</b>	1	0	<b>1</b>	2	3	<b>5</b>
	Indian	2	2	<b>4</b>	5	3	<b>8</b>	6	3	<b>9</b>
	White	25	14	<b>39</b>	28	10	<b>38</b>	41	21	<b>62</b>
<b>Occasional Student</b>		<b>0</b>	<b>0</b>	<b>0</b>	<b>1</b>	<b>0</b>	<b>1</b>	<b>0</b>	<b>1</b>	<b>1</b>
	African	0	0	<b>0</b>	0	0	<b>0</b>	0	0	<b>0</b>
	Coloured	0	0	<b>0</b>	1	0	<b>1</b>	0	1	<b>1</b>
<b>TOTAL</b>		<b>681</b>	<b>576</b>	<b>1257</b>	<b>706</b>	<b>604</b>	<b>1310</b>	<b>708</b>	<b>662</b>	<b>1370</b>

FIGURE 4.6: TOTAL ENROLMENTS PER RACE 2009 – 2015



## PERFORMANCE OVERVIEW

The academic performance of students in the Faculty remains relatively constant, with a positive success rate of 86.5% in 2015, compared with 86.4% in 2014, 85.6% in 2013 and 87.5% in 2012. Overall first year success rates were at 84.5% in 2015, a marginal drop from 85.3% in 2014, consistent with 84.3% in 2013, but still below the 86% achieved in 2012. First year black African success rates improved to 81.9% in 2015, up from 80.3% in 2014 and 79.7% in 2013, and effectively returning to the 81.9% of 2012. The overall performance of black African undergraduate students showed a slight improvement, 82.6% compared with 81.3% in 2014, and with 81.1% in 2013.

There were 273 undergraduate modules (including BTech) taught in the Faculty in 2015, with an overall success rate of 91.3%, up from 83.6% in 2014, 85.5% in 2013, and close to the 91.8% achieved in 2012. Although pass rates in undergraduate modules in all departments were generally above 70%, the undergraduate dropout rate remains a source of concern: 27.4% of undergraduates dropped out by year two in 2015, compared with 21.3% in 2014, 25.4% in 2013, and 19.5% in 2012. There was a marginal drop in the graduation rate in 2015, with 399 graduates being awarded their qualifications, compared with 412 in 2014.

TABLE 4.7: SUCCESS RATES PER DEPARTMENT 2010 – 2015

		2015	2014	2013	2012	2011	2010
<b>Diplomas and Certificates</b>	Architecture	82.7%	80.1%	76.8%	79.5%	76.2%	72.2%
	Fashion	85.8%	87.5%	81.6%	86.3%	79.0%	78.9%
	Graphic Design	0.0%	0.0%	100.0%	96.3%	95.2%	91.7%
	Industrial Design	61.5%	75.1%	96.2%	85.1%	86.0%	85.8%
	Interior Design	78.3%	77.2%	80.9%	82.0%	87.9%	89.2%
	Jewellery Design & Manufacture	81.3%	81.3%	78.9%	84.4%	70.0%	74.2%
	Multimedia	81.7%	87.5%	88.2%	90.3%	84.3%	89.4%
	Visual Art	89.4%	86.1%	88.7%	83.1%	89.1%	87.3%
	<b>Total</b>	<b>82.8%</b>	<b>83.3%</b>	<b>83.6%</b>	<b>85.4%</b>	<b>83.0%</b>	<b>83.4%</b>
<b>Degrees</b>	Architecture	84.8%	91.0%	90.7%	92.8%	87.7%	87.3%
	Fashion	90.0%	97.7%	100.0%	83.5%	67.0%	70.2%
	Graphic Design	94.9%	94.9%	91.2%	91.6%	86.5%	93.3%
	Industrial Design	93.0%	91.1%	91.0%	97.0%	100.0%	89.5%
	Interior Design	76.0%	93.1%	81.3%	92.5%	84.1%	95.2%
	Jewellery Design & Manufacture	71.4%	83.3%	100.0%	81.3%	100.0%	84.6%
	Multimedia	93.9%	93.8%	94.7%	93.7%	89.9%	98.4%
	Visual Art	92.4%	93.6%	92.6%	96.4%	92.7%	95.2%
	<b>Total</b>	<b>89.7%</b>	<b>92.7%</b>	<b>91.6%</b>	<b>92.2%</b>	<b>87.4%</b>	<b>90.6%</b>
<b>Total</b>		<b>85.4%</b>	<b>86.5%</b>	<b>85.8%</b>	<b>86.9%</b>	<b>83.8%</b>	<b>84.4%</b>



TABLE 4.8: UNDERGRADUATE SUCCESS RATE PER RACE GROUP

	2012	2013	2014	2015
	%	%	%	%
<b>Lower pre-diplomate (Level 1)</b>	79.8%	73.2%	79.5%	74.3%
African	76.2%	70.0%	75.0%	74.3%
Coloured	81.8%	82.5%	97.7%	55.7%
Indian	83.6%	62.9%	56.8%	72.8%
White	84.7%	79.9%	88.5%	86.4%
<b>Lower pre-diplomate (Level 2)</b>	86.8%	89.2%	87.8%	89.8%
African	86.4%	85.5%	85.8%	88.2%
Coloured	77.9%	80.5%	86.9%	91.1%
Indian	81.8%	88.5%	89.7%	89.9%
White	89.6%	96.5%	91.5%	92.5%
<b>Intermediate pre-diplomate (Level 3)</b>	92.8%	94.5%	92.7%	89.5%
African	88.8%	93.2%	92.5%	88.3%
Coloured	97.5%	92.6%	93.2%	93.5%
Indian	91.8%	99.2%	95.5%	96.9%
White	95.5%	95.5%	92.5%	89.3%
<b>Lower undergraduate</b>	0.0%	73.3%	73.0%	0.0%
African	0.0%	70.1%	69.9%	0.0%
Coloured	0.0%	85.4%	79.7%	0.0%
Indian	0.0%	58.1%	74.0%	0.0%
White	0.0%	79.6%	83.3%	0.0%
<b>Intermediate undergraduate</b>	92.5%	89.5%	92.6%	94.1%
African	85.4%	85.0%	86.8%	93.7%
Coloured	83.9%	100.0%	89.8%	0.0%
Indian	97.8%	91.7%	98.4%	100.0%
White	96.8%	90.9%	96.3%	92.3%
<b>Higher undergraduate (Level 4)</b>	92.0%	94.1%	92.8%	90.9%
African	83.7%	89.7%	88.4%	85.6%
Coloured	64.5%	94.7%	100.0%	95.2%
Indian	95.8%	100.0%	100.0%	100.0%
White	98.2%	96.9%	95.2%	94.3%

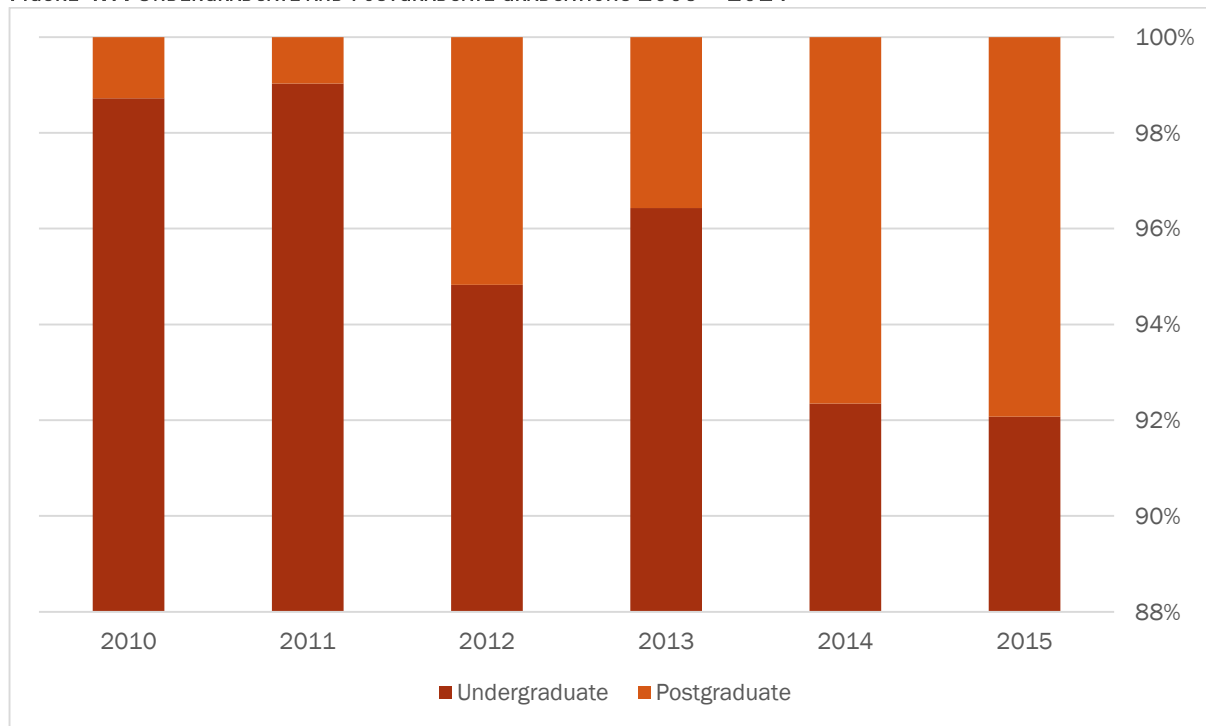
## GRADUATION NUMBERS

TABLE 4.9: NUMBER OF GRADUATES 2010 – 2015

Graduation Outputs		2015	2014	2013	2012	2011	2010
<b>Under Graduate</b>	Architecture	110	103	82	71	80	72
	Fashion Design	41	49	47	35	32	32
	Graphic Design	38	39	53	54	42	42
	Industrial Design	26	26	30	30	27	18
	Interior Design	40	35	31	39	26	42
	Jewellery Design & Manufacture	11	14	15	15	15	22
	Multimedia	68	68	66	53	57	50
	Visual Art	26	28	27	33	26	31
	<b>Total</b>	<b>360</b>	<b>362</b>	<b>351</b>	<b>330</b>	<b>305</b>	<b>309</b>
<b>Post Graduate</b>	Architecture	10	13	10	13	0	0
	Fashion Design	1	2	0	1	0	0
	Graphic Design	13	10	0	0	0	0
	Industrial Design	0	0	2	1	0	0
	Interior Design	2	0	0	1	2	0
	Jewellery Design & Manufacture	0	0	0	0	0	0
	Visual Art	5	5	1	2	1	4
	<b>Total</b>	<b>31</b>	<b>30</b>	<b>13</b>	<b>18</b>	<b>3</b>	<b>4</b>
<b>Total</b>		<b>391</b>	<b>392</b>	<b>364</b>	<b>348</b>	<b>308</b>	<b>313</b>



FIGURE 4.7: UNDERGRADUATE AND POSTGRADUATE GRADUATIONS 2009 – 2014



## TEACHING AND LEARNING INTERVENTIONS

The Faculty continued to provide support to its students through ongoing initiatives such as the First Year Seminar; an extended system of tutors for first-year students; special assistance to at-risk students; the First Year Experience (FYE) and Senior Year Experience (SYE) programmes; on-site writing tutors; and special recognition of students' achievements. Tutoring was successfully augmented by the deployment of additional tutors funded by the MEC strategic fund, as well as by the continued deployment of three Assistant Lecturers, in the Departments of Architecture, Visual Art and Interior Design, from the same fund. The Fashion Department hosted a Winter School that provided an additional learning opportunity for base knowledge, with a focus on group work and collaboration between first year groups. This enabled an additional assessment opportunity for students in order to boost their marks.

Where necessary, students were referred to appropriate support services. Given the perennial problem of difficulties with mastering the skills of academic writing, concerted efforts were made to encourage students to visit the Writing Centre once they had been referred there. Other initiatives aimed at curriculum enrichment included continuing the inter-disciplinary Green Design Week project (once again held in collaboration with the Faculty of Management); instituting a number of other interdisciplinary and collaborative projects; and promoting an on-going roster of lectures and presentations both by members of staff and guest speakers from industry and academia, aimed at exposing students to wider socio-economic, environmental and cultural issues.

## PROGRAMME AND MODULE DEVELOPMENTS

The introduction of a degree track – which will see all FADA departments (except Jewellery Design and Manufacture) offering degree programmes at either undergraduate and/or postgraduate level – continued to be the focus of academic programme and curriculum development in 2015. The submission for a degree programme in Interior Design received final approval from the CHE,

and the BA Interior Design will be offered in 2016. The submission for a degree programme in Visual Art was also approved for implementation in 2017, and has been developed in such a way that it will enable students to do BA subjects in Humanities, while also making the History of Art component of the Visual Arts degree available to BA students in Humanities as a major. It is envisioned that this will in time lead to the development of a fully-fledged History of Art programme in the Faculty. Unfortunately the submission for the BA Fashion design was delayed by the CHE, and will only be finalized in the course of 2016 for implementation in 2017.

At postgraduate level, we enrolled the first cohort of MA Design students in 2015. Given the imperative to include a doctoral qualification on the Faculty's PQM we are pleased to report that the submission for a PhD in Art and Design was approved by Senate and the DHET, and is awaiting CHE approval for implementation in 2016/17. Furthermore, the Faculty applied for the additional CESM category 'Art History' to be included on the institutional PQM at PhD level. This also awaits final approval by the CHE.

Following on the successful award of a Teaching Innovation Grant in 2014, Prof Lesley Lokko from the Department of Architecture implemented the Unit System in the postgraduate programme in Architecture in 2015. This is the first time that this system, widely practiced in the United States, the United Kingdom and Asia, has been offered in Africa. As noted above, this had an immediate impact in terms of the increased enrolment into the postgraduate programme in architecture. By the second semester of 2015 it became clear that, given its increased scope and complexity, it would be in the best interest of both the undergraduate and postgraduate programmes for these to be unbundled from the Department of Architecture, and indeed to establish the postgraduate programme as a separate entity. Discussion thus began with the MEC regarding the establishment of a separate Postgraduate School of Architecture (PGSA) in 2016, with the undergraduate programme continuing as the Department of Architecture. In anticipation of this, Prof Lesley Lokko was designated the Head Co-ordinator of the postgraduate programme, reporting directly to the Dean.

As in previous years, the theme of citizenship was entrenched and evaluated as an integral component of identified modules in all undergraduate programmes in the Faculty. Other mechanisms to ensure the relevance of curricular content in module offerings in the Faculty were: teaching collaborations with industry; the ongoing revision of modules within Departments; engagement with international benchmarks and precedents (particularly in the Fashion Production programme, which was reviewed by an external panel in 2015); and the ongoing completion of teaching and module evaluations conducted by the Centre for Professional Academic Staff Development (CPASD). In keeping with the University-wide emphasis on promoting the use of handheld technology for teaching and learning, a pilot project was undertaken in the second semester using iPads and iTunes U in the Contextual Studies module, a cross-departmental theory module that has been designated of priority status in terms of its historically poor throughput rates. The pilot project, which will continue into 2016, aims to establish whether throughput rates can be improved by the use of the expanded possibilities offered by a 'blended learning' approach in which the lecturers' material is expanded and reinforced by electronic and online resources.

The Faculty's Teaching and Learning Forum, which in the past had foregrounded the unique characteristics of teaching and learning in the creative disciplines, reconsidered its scope and mandate under the leadership of Mr Brenden Gray (Lecturer, Graphic Design). Reconceptualised in 2014 as a community of practice under the banner of STAND, or the Scholarly Teaching of Art and Design, Mr Gray continued – with the financial support of the Dean's office – to host seminars focusing on the development of a community of lecturers who would seek to generate research and scholarship directly from their own teaching practices. Furthermore, STAND also

supports the Faculty's engagement with the University's FYE and newly implemented Senior Year Experience (SYE) initiatives.

## NEW PROGRAMMES PLANNED

### DEPARTMENT OF ARCHITECTURE

New programme	Details of planned programme
Bachelor of Architecture (Honours )	New Bachelors of Architecture( Honours) developed in preparation for articulation for Bachelor of Architecture graduates and alignment with new HEQCSF framework. Submitted, pending approval

### DEPARTMENT OF FASHION

New programme	Details of planned programme
BA Fashion Design degree	Developed for implementation 2017

### DEPARTMENT OF GRAPHIC DESIGN

New programme	Details of planned programme
MA (Design)	Implemented in 2015

### DEPARTMENT OF INDUSTRIAL DESIGN

New programme	Details of planned programme
BA Honours Industrial Design	Submitted, pending approval

### DEPARTMENT OF INTERIOR DESIGN

New programme	Details of planned programme
Bachelor of Arts in Interior Design	Developed for implementation 2016

### DEPARTMENT OF MULTIMEDIA

New programme	Details of planned programme
BA Design in Digital Media	Developed for implementation 2016

## DEPARTMENT OF VISUAL ART

New programme	Details of planned programme
BA (Visual Art) degree	Developed for implementation 2017
PhD in Art and Design	New programme submitted for approval
PhD (generic with Art History CESM)	New programme submitted for approval

## FADA SHORT COURSES

Course	Implementation
Exploring Ceramic Glazes	2015
Fabricating Design Spaces	2015
Enterprising Fashion Design	2015
Introduction To Visual Art Therapy And Social Action	2016
Introduction to Research Writing for Masters in Art and Design	2016



## STUDENT EXPERIENCE

### ORIENTATION AND FIRST YEAR EXPERIENCE (FYE)

In keeping with the importance placed by the University on the successful integration of new students into university life, ensuring a positive first year experience at the University is a Faculty priority. Strong emphasis is placed on orientation, which is seen as an ideal opportunity to set the tone for incoming students' academic experience. Orientation sessions at the 2015 First Year Seminar were divided into four sections, namely, general information about the University and Faculty, academic registration procedures, Departmental information and training sessions. A separate information session for parents was also held. Senior students were involved in the activities where appropriate.

The Faculty participated in all FYE activities scheduled by Academic Development and Support. Minutes of the FYE Committee were served at the Dean's Committee for noting and discussion. First year coordinators from academic departments met on a quarterly basis to exchange views and to be informed of relevant developments. First year coordinators ensured that the interests of first year students were addressed.

### CURRICULUM ENRICHMENT

Ongoing initiatives aimed at curriculum enrichment included Green Design Week, a number of multidisciplinary and collaborative projects, and a series of 'Friday Talks' and Industry Lectures by guest speakers which exposed students to wider social, cultural, environmental and economic issues.

### STUDENTS' FORUM

Students' interests were dealt with in the Students' Forum and in departmental representatives' meetings. Items dealt with at the quarterly Forum meetings, chaired by the Dean, included academic matters, Faculty administration related to the student life cycle, Faculty events, student life and student concerns. The 2015 Student Forum, under the leadership of Tasmin Donaldson, a Multimedia B Tech student, was considerably more active than the 2014 group. In addition to quarterly meetings with the Dean at which various issues relating to the student experience were discussed, the Student Forum continued the 'open mic' initiative that had proven to be such a success in 2013, as well as organising a successful winter clothing drive for the Lonely Road Foundation.



### ONLINE SOCIAL NETWORKS

The INTERACT @ FADA (student version) internal newsletter was sent to class representatives once a month. The newsletter provided information on Faculty activities and acknowledged student achievements. Students were also encouraged to join the FADA Facebook and Twitter pages. A number of academic departments also established very active Facebook groups for their departments. Live Twitter feeds were streamed at exhibition openings and other public events, with students being encouraged to participate.

### DEAN'S MERIT LIST AND UJ TOP ACHIEVERS

Students on the Dean's Merit List were celebrated at a gala dinner at STH organized for students and their parents. 2015 also saw the introduction of the Dean's Prize for the top B Tech or Honours student in the Faculty, awarded to Daniel Carstens, a fourth-year Industrial Design student who in 2014 had been the winner of the first Cube/Vitra Award.

### GREEN DESIGN WEEK

As in previous years, the Green Design Week multi-disciplinary project brought third year students from different disciplines together to apply detailed knowledge of their various disciplines to solve an economic, environmental or social community-based problem within a multi-disciplinary team. The teams were challenged to apply a range of design methods, processes and techniques to produce a creative presentation of their solution.

In 2015 the Green Design Week once again increased the scope of its activities by engaging with the UJ branch of Enactus, an international organization that brings together students, academics and business leaders who are committed to using the power of entrepreneurial action to enable progress around the world.



Following on the expansion of the inter-disciplinary potential of the project, FADA collaborated again with the Faculty of Management in 2015, where students from Management worked with teams in assessing the practical viability of the proposed projects from a business point of view, including drawing up a functional business plan, a budget, and an executive summary. In this way, Management students were exposed to principles of design thinking in practice, and FADA students were exposed to the principles of professional business practice.

The multi-disciplinary teams then had to innovate and apply strategic creative and solutions. Groups then had to present their chosen design solution according to the requirements of the client.

Third year students submitted videos and visuals to a panel of seven judges. UJ Enactus was proud to announce a shared second prize for group 36 and 39. Group 36 designed easy-to-assemble furniture made from up cycled old pallets, to help their client who did not have a lot of adequate tools. They shared second

place with group 39; they used transparent recyclable bottles and planted seedlings for visual experimentation and learning. 'It will help educate disabled students from the agricultural farming school based in Lenasia "said enthusiastic Shahini, Alex from group 39.

Group 9, who won first prize, worked with a pottery co-operative for visually impaired pensioners. Their main problem was insufficient space, meaning they had to work in very hot conditions next to their pottery kiln. Group 9 helped design a framework and source a used billboard, to be turned into an outside work area for the co-operative.

These millennial digital natives have proved that driving innovation is changing the world as social entrepreneurs and change agents.

## STUDENT ACHIEVEMENTS

Students from the Faculty gained national and international recognition through their creative achievements during the year in the many awards and prizes they continued to garner in competitions. Of particular significance is the awarding of the Corobrik Award for the best national Master's project to Harold Johnson, for his project entitled *The 'Dark' City: Critical Interventions in Urban Despair*. The Corobrik Award is the most prestigious and highly coveted national award for architecture students, and Mr Johnson brought great credit to himself and the Faculty by winning it. A team comprising Mr Alexander Oppen (Architecture) and four of his Master's students (Ffiona McCaffery, Ruan van Staden, Matthew Robson and Kobus Marais) won the *Fórum de Arquitetura de Angola*, in Luanda, Angola, the first time that a contingent from UJ had been invited to participate in this forum.

Some other noteworthy national competitions in which FADA students featured prominently in 2015 included: The Des Baker Architectural Awards; the Fuchs Foundation Award; the Cutty Chino Competition; the International Society of Typographic Designers; the Project Geldom International HIV/Aids Competition; the Design Indaba Emerging Creatives; the Cobra Tap Competition; the Homemakers Expo Flip that Fan Competition; the BOS Seating Project; Association of Rotational Moulders of Southern Africa (ARMSA) and the Plastics Institute of South Africa (PISA) Student Design Award; the Siyazisiza Trust Craft Development Programme Competition; the PG Bison Competition; the Caesarstone Competition; the Anglo Gold Auditions Competition; the Anglo American Plat Africa Awards; the Thuthuka Jewellery Awards; the Bamako Encounters 2015; the Thami Mnyele Ekurhuleni Awards; the ABSA l'Atelier Awards; and the Sasol New Signatures Competition.



## SCHOLARSHIP OF TEACHING & LEARNING IN ART AND DESIGN: STAND@ FADA REPORT 2015



### INTRODUCING STAND

STAND, **Scholarship of Teaching and Learning in Art and Design** group was founded in December 2014 under the stewardship of Brenden Gray (Lecturer: Graphic Design) in order to replace the FADA Teaching and Learning Forum that had been in existence between 2008 and 2013. There was the feeling that a more focused space was needed to be created in which to focus on develop the scholarship of teaching of learning at the Faculty.

In a workshop that took place involving a number of academics from all departments at FADA the identity of the forum was created. It was also agreed that STAND would function as a community of practice that employs critical scholarship to build and maintain critical and socially responsive teaching practices and at FADA. Regular seminar opportunities would be created for the sharing of educational research, teaching practices and theory by teaching academics and scholars at FADA as well as leading scholars working broadly in educational research at other institutions. In terms of values STAND would encourage praxis, generation of new knowledge, theorization, collegiality, democracy and social justice, critique, creativity, transformation.

A set of four themes were democratically generated around the specific teaching needs of FADA and in relation to what academics considered to be important aspects of current research in art and design education. Conveners were appointed to set up at least two seminars for each term:

#### **Theme 1**

##### **Identity issues in learning interactions**

Dealing with issues of race, class, gender, sexuality, age, disability in the learning environment)  
*Conveners: Deirdre Pretorius and Brenden Gray*

#### **Theme 2**

##### **Socially engaged teaching**

relevance, authenticity, criticality, tensions between industry and academia, community engagement)  
Interest groups in socially engaged teaching, visual activism  
*Conveners: Amira Osman, Kim Berman, Brenden Gray*

**Theme 3****Literacies in art and design**

recognizing multiple literacies and modalities, reading and writing issues, legitimization and cultural capital

*Conveners: Brenden Gray, Landi Raubenheimer*

**Theme 4****Technology and pedagogy**

digital lives of art and design students, potentials of use of technology in the classroom

*Conveners: Vedant Nanackchand, Inge Hyson, Brenden Gray*

**STAND SEMINAR SERIES 2015****TERM ONE**

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**Publishing issues in education.**

**Date: 13 February**

**Presenters :** Professor Brenda Leibowitz, Chair Teaching and Learning, Dean's Office, UJ Education Faculty.

**Dr. Dirk Postma**, Curriculum and Instruction UJ Education Faculty, Editor of 'Education as Change' (CERT, Routledge)

**Amanda Breytenbach**, Vice Dean UJ Faculty of Art Design and Architecture, Design Educators' Forum of South Africa Committee member:

STAND opened with a series of short talks on publishing opportunities in 2015 by UJ academics who are in touch with the publishing landscape in South African education. Leibowitz presented on the 'scholarship of teaching and learning' introducing SOTL@UJ. Postma gave an overview of publishing research and critical research. Breytenbach introduced DEFSA (Design Educators' Forum of South Africa) and introduced to DEFSA 2015 conference themes. Academics were encouraged to consider the various journals and conferences for submitting research.

**Troubling dialogues and teaching social justice**

**Date: 27 February**

**Presenters: Vanessa-Jean Merckel** (Senior Coordinator: Professional Academic Staff Development, UJ)

Merckel spoke to issues related to identity, race, gender, social class in the teaching and learning interactions and facilitated a discussion in the seminar around difficult conversations emerging in the art and design classroom.

## TERM TWO

## Design teaching for ethical relevance

**Date: Friday 29 May**

**Presenters:** Blanca Calvo Boixet (SDI and 1to1), Jolande Morkel (CPUT), Carin Combrinck (UP)

Professor Amira Osman initiated a critical discussion about ethics in design practice and education. This is intended to be extended into a broader Faculty conversation in 2016 and beyond around ethical practices in design. The seminar was well-attended by Unit 2 MA students and lecturers who engaged critically with the speakers' design practices. The workshop also supported the joint UJ 'Design for and with local communities project' that included Multimedia, Graphic, Architecture, Industrial design students working in collaboration with CERT (the Center for Education Rights and Transformation).

The workshop was funded by the Dean's Office in order to stimulate research practices at FADA.

## The Civic Creativity of University Graduates

**Date: Monday 15 June**

**Presenters: Professor Julie Ellison  
(University of Michigan)**

Professor Kim Berman facilitated Julie Ellison presenting on Citizen Alumni initiatives at FADA. This was an important presentation in terms of the developing and enhancing of a public culture of scholarship of teaching and learning at FADA and UJ.

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**A 'byte' into the visual: visual methodologies for social change**  
**Date: Friday 15 May 2015**  
**Presenter: Professor Naydene de Lange (NMMU)**

Led and initiated by Kim Berman de Lange was asked to facilitate a research development workshop for researchers, academics and postgraduate students at FADA. Professor Naydene de Lange presented on visual methods in participatory research and facilitated a workshop around key issues. De Lange presented aspects of her research including the use of visual participatory methodologies in addressing gender and HIV&AIDS issues, and integrating HIV&AIDS into the curriculum. And engaged the audience with her books, *Putting People in the Picture: Visual Methodologies for Social Change*, *School-University Partnerships for Educational Change in Rural South Africa*, and *The Handbook of Participatory Video*, and has also co-authored a book, *Picturing Hope*. The workshop was funded by the Dean's Office in order to stimulate research practices at FADA

**A 'BYTE' INTO THE VISUAL**  
**VISUAL METHODOLOGIES FOR SOCIAL CHANGE**

**Naydene de Lange**  
 is Professor and HIV and AIDS Education Research Chair in the Faculty of Education at the Nelson Mandela Metropolitan University, Port Elizabeth, South Africa. Her research focuses on using visual participatory methodologies in addressing gender and HIV&AIDS issues, and integrating HIV&AIDS into the curriculum. Her Educational Psychology background and interest in Inclusive Education provides a frame for working towards the inclusion of those who are marginalised - using a 'research as social change' approach. Besides numerous peer reviewed published articles, she has co-edited three books, *Putting People in the Picture: Visual Methodologies for Social Change*, *School-University Partnerships for Educational Change in Rural South Africa*, and *The Handbook of Participatory Video*, and has also co-authored a book, *Picturing Hope*. She is a South African National Research Foundation rated researcher.

**FRIDAY 15 MAY 2015**  
 A research development workshop for researchers, academics and postgraduate students

**VENUE** Faculty of Art, Design and Architecture,  
 Bunting Road Campus, University of Johannesburg, FADA 106

**DATE & TIME**  
 9am - 12am, Friday 15 May 2015  
 Convened by Professor Kim Berman, Visual Arts Department and Brenden Gray, Department of Graphic design

**STAND** SCHOLARSHIP OF TEACHING IN ART AND DESIGN AT FADA

**RETHINK EDUCATION. REINVENT YOURSELF.** UNIVERSITY JOHANNESBURG

**Future fit socially responsible fashion designers: the role of fashion education & Corporate social responsibility: An exploration of initiatives in clothing brands**

**Date: 31 May**  
**Presenter: Neshane Harvey and Cheryldene Perumal (UJ Fashion Department)**  
 Neshane and Cheryldene presented their 2015 DEPSA papers for critical feedback from STAND colleagues.

**FUTURE FIT SOCIALLY RESPONSIBLE FASHION DESIGNERS: THE ROLE OF FASHION EDUCATION**  
 NESHANE HARVEY

**CORPORATE SOCIAL RESPONSIBILITY: AN EXPLORATION OF INITIATIVES IN CLOTHING BRANDS**  
 CHERYLDENE PERUMAL & NESHANE HARVEY

**FRIDAY 14 AUGUST 2015**  
 FACULTY OF ART, DESIGN AND ARCHITECTURE  
 12:45 - 14:00 LG010

This session extends the theme of socially-engaged pedagogies in art and design 2015 where we critically examine the notion of social engagement and ethics in design practice. The paper will be delivered at the DEPSA (Design Educators Forum of South Africa) Conference in September 2015: Ethics and Accountability in Design: Do they matter?

**STAND** SCHOLARSHIP OF TEACHING IN ART AND DESIGN AT FADA

**RETHINK EDUCATION. REINVENT YOURSELF.** UNIVERSITY JOHANNESBURG

### TERM THREE

In the 3rd quarter of 2015 FADA academics engaged in a series of seminars and discussions around theories of academic literacy particularly around challenges in reading and writing at the Faculty of Art, Design and Architecture. The seminar series opened with a broad discussion around the challenges that lecturers, students and tutors are currently facing in terms of academic literacy and student engagement particularly around reading and writing in undergraduate programmes framed in terms of UJ's SSE (Senior Student initiatives). This

discussion was followed by contributions by established scholars and researchers in literacy studies including:

### Kick-off discussion FADA theory lecturers: Exploring the problems related to reading and writing at FADA

**Date:** 24 July

**Convener:** Landi Raubenheimer

A discussion between Faculty members around the questions: what challenges are experienced at FADA by students and educators in terms of literacy? What does 'literacy' mean an art and design education? What literacies are privileged at FADA? Teaching academics were encouraged to share their stories, reading and writing, pedagogical moments, personal experiences and vignettes. SSE, ADS and the Writing Center was invited to selected seminars.

### Linguistic/semiotic resources used in the construction of voice in academic/research writing

**Date:** 31 July

**Presenter:** Dr. Pia Lamberti (UJ IPEM Academic Planning)

In the seminar Lamberti concretised the concept of voice by showing how voice is constructed through the writer's choice of specific linguistic resources for inscribing identity and relationships, engaging with authoritative voices and negotiating the discourses of knowledge construction. Raising awareness of the discursive resources that can be drawn on academic writing is a way of empowering writers, especially those whose limited discursive range puts them at risk of failing or of being denied access to postgraduate study.

**LINGUISTIC/SEMIOTIC RESOURCES USED IN THE CONSTRUCTION OF "VOICE" IN ACADEMIC AND RESEARCH WRITING**

**DR. PIA LAMBERTI**

Pia Lamberti has been involved in teaching for thirty years, the last sixteen being in academic development at undergraduate and postgraduate levels. Currently, she is responsible for the research capacity development activities offered from UJ's Postgraduate School. Her interest in 'voice' in academic writing emerged from her doctoral study in educational linguistics, an investigation of argumentation in the discourses of Development Studies.

Towards the end of students' undergraduate studies increasing demands are made on them to represent engagement with and understanding of their chosen discipline/profession in extended writing tasks. One dimension of successful extended academic writing is a consistent 'voice'. The ability to write with a distinctive voice becomes essential at postgraduate level. For these reasons, voice is an aspect of academic and research writing that is worth exploring.

In the seminar I aim to concretise the concept of voice by showing how voice is constructed through the writer's choice of specific linguistic resources for inscribing identity and relationships, engaging with authoritative voices and negotiating the discourses of knowledge construction. Raising awareness of the discursive resources that can be drawn on academic writing is a way of empowering writers, especially those whose limited discursive range puts them at risk of failing or of being denied access to postgraduate study.

**STAND LITERACIES IN ART AND DESIGN SEMINAR SERIES**

**SCHOLARSHIP OF TEACHING IN ART AND DESIGN AT FADA**

**FRIDAY 31 JULY 2015**

**FACULTY OF ART, DESIGN AND ARCHITECTURE**  
12:45 - 14:00  
LG010

Participants are invited to send anonymised extracts of student writing for use in the interactive session that follows the presentation. Please send extracts of a page or less, accompanied by a brief contextualisation (discipline, topic, type of writing task and what part of the extended writing task has been extracted) to: [plamberti@uj.ac.za](mailto:plamberti@uj.ac.za) by 29 July 2015.

This session will be of particular interest to FADA lecturers whose work focusses on student reading and writing, academic literacy, Supervisors, design theory and history lecturers and reading and writing tutors are strongly encouraged to attend.

**RETHINK EDUCATION. REINVENT YOURSELF.**

**UNIVERSITY OF JOHANNESBURG**

## Epistemological Access and the undergraduate student

**Date: 21 August**

**Presenter: Dr. Delia Layton** (English Department, University of Johannesburg)

In this seminar, Layton interrogated the concept of epistemological access and what this can mean in practical terms for undergraduates at UJ. Layton argued that, in order to achieve epistemological access, students need to be supported in their efforts to gain access to their particular disciplinary knowledge in a way that goes further than mere rote learning of content. To really achieve a socially just pedagogy, and to facilitate meaningful epistemological access, it is important to empower students (even at the first year level) by giving them the opportunity to also construct new knowledge (or to make knowledge claims).

### EPISTEMOLOGICAL ACCESS AND THE UNDERGRADUATE STUDENT

**DELIA LAYTON**

In this seminar, I will interrogate the concept of epistemological access and what this can mean in practical terms for our work with undergraduates at UJ. I lecture and tutor first-year students in an English language course that is designed to help students make the transition from school-based understandings and ways of approaching learning and the use of language to those ways that are expected at university. The aim of the academic literacy module I teach is to support students in learning not only to recognise the validity of arguments in sources that they consult in their studies (whether the claims are justified with credible evidence), but also to understand how to make credible claims in their own academic (argumentative) essays. To achieve epistemological access, students need to be supported in their efforts to gain access to their particular disciplinary knowledge in a way that goes further than mere rote learning of content. To really achieve a socially just pedagogy and to facilitate meaningful epistemological access, it is important to empower students (even at the first year level) by giving them the opportunity to also construct new knowledge (or to make knowledge claims).

Delia is a lecturer in the English Department at the University of Johannesburg. She teaches the English IC & D modules that are compulsory courses for nearly all first-year Humanities students. Delia completed her PhD studies in 2012 through Rhodes University's Centre for Higher Education, Research, Teaching & Learning (CHERTL). Her thesis, entitled 'A Social Realist account of the Tutorial System' critically examined the construction of the tutorial system at ARK in several departments and faculties. Delia publishes widely on issues of academic literacy.

**STAND LITERACIES IN ART AND DESIGN SEMINAR SERIES**

**SCHOLARSHIP OF TEACHING IN ART AND DESIGN AT FADA**

**FRIDAY 21 AUGUST 2015**

**FACULTY OF ART, DESIGN AND ARCHITECTURE**

**12:45 - 14:00**

**LG010**

This session will be of particular interest to FADA lecturers whose work focusses on student reading and writing, as well as academic literacy. Supervisors, design theory and history lecturers and reading and writing tutors are strongly encouraged to attend.



**RETHINK EDUCATION. REINVENT YOURSELF.**

**UNIVERSITY OF JOHANNESBURG**

## Educating the citizen scholar in the South African writing class: outsiders' insights from William Finnegan, John Rouse and Edward Katz, and Frank Smith: the micropolitics of the writing classroom

**Date: 7 August**

**Presenter: Professor Pamela Nichols** (Director Wits Writing Center)

Nichols examined the written experiences and reflections of three writing teachers coming from the United States to South Africa, spanning a period from 1981 to 1992. All three describe common conflicts because of the pedagogy they sought to implement, suggests that their records illuminate otherwise invisible micropolitics of the South African classroom at both secondary and tertiary level. Their stories can help us to address obstacles to the democratization of our teaching, not because the storytellers are unflawed experts, but because all hit the same walls of undemocratic normal practice, and thereby reveal concealed hegemonic norms.

### EDUCATING THE CITIZEN SCHOLAR IN THE SOUTH AFRICAN WRITING CLASS

OUTSIDERS' INSIGHTS FROM WILLIAM FINNEGAN, JOHN ROUSE, EDWARD KATZ, AND FRANK SMITH

**PAMELA NICHOLS**

Pamela Nichols is the Director of Wits Writing Centre, which is a resource for academic writing and for creative writers. Since its inception the WWC has produced 17 award winning fiction writers and part-organized 6 literary festivals as well as promoting successful academic writing and writing intensive teaching. Her published work focuses on writing centres, writing intensive teaching, writing programmes, new African writing, and on strategies to enhance democracy through the development of citizen scholars. She is currently working on a book of creative nonfiction about Lebanon.

The paper presented in this seminar will examine the written experiences and reflections of three writing teachers coming from the United States to South Africa, spanning a period from 1981 to 1992. The first worked in a school and the other two in universities, but their teaching challenges were strikingly similar. All wrote books about their experiences which were admired in United States: one of these books reached the New York Times list of top ten nonfiction books and another was named as one of the best books on Africa in 2005. Within South Africa, by contrast, none of the books were particularly well received and have been rarely mentioned since publication. However the fact that all three describe common conflicts because of the pedagogy they sought to implement, suggests that their records illuminate otherwise invisible micropolitics of the South African classroom at both secondary and tertiary level. Their stories can help us to address obstacles to the democratization of our teaching, not because the storytellers are unflawed experts, but because all hit the same walls of undemocratic normal practice, and thereby reveal concealed hegemonic norms.

**STAND LITERACIES IN ART AND DESIGN SEMINAR SERIES**

**SCHOLARSHIP OF TEACHING IN ART AND DESIGN AT FADA**


**FRIDAY 7 AUGUST 2015**

**FACULTY OF ART, DESIGN AND ARCHITECTURE**

**12:45 - 14:00**

**LG010**

This session will be of particular interest to FADA lecturers whose work focusses on student reading and writing, as well as academic literacy. Supervisors, design theory and history lecturers and reading and writing tutors are strongly encouraged to attend.



**RETHINK EDUCATION. REINVENT YOURSELF.**

**UNIVERSITY OF JOHANNESBURG**

## Democratising the classroom for critical engagement and student's increased self-accountability

**Presenters: Professor Kim Berman and Shonisani Netshia** (Visual Arts Department, University of Johannesburg)

**TRACKING 1<sup>ST</sup> YEAR EXPERIENCE INITIATIVES IN VISUAL ARTS**

**KIM BERMAN SHONISANI NETSHIA**

**Democratising the classroom for critical engagement and students increased self-accountability**

Shoni Netshia and Kim Berman will share some experimental classroom interventions with first year students over the past two years. By the June evaluation in 2014 we were facing a 50% failure rate across some of the subjects. Complaints collected from the first year teachers and tutors included: students lack of responsiveness, consistent late-coming, poor attendance, and general lack of care and responsiveness. Some of the varied approaches to increase self-accountability among students included team-building workshops, partnering students as well as other strategies. We look forward to a lively interactive session of sharing practice and some unusual methods of engagement.

Kim Berman is an Associate Professor in Visual Art at the University of Johannesburg and Executive Director of Artist Proof Studio (APS). Shonisani is a lecturer and 1st Year Co-ordinator in Visual Art at the University of Johannesburg.

**STAND LITERACIES IN ART AND DESIGN SEMINAR SERIES**

**SCHOLARSHIP OF TEACHING IN ART AND DESIGN AT FADA**

**FRIDAY 28 AUGUST 2015**

**FACULTY OF ART, DESIGN AND ARCHITECTURE**  
**12:45 - 14:00**  
**LG010**

This session will be of particular interest to FADA lecturers who are involved with FYE initiatives and lecturers who teach intensively on 1st year programmes. It will also be of interest in terms of the use of classroom research to identify pedagogical problems.

**RETHINK EDUCATION. REINVENT YOURSELF.** **UNIVERSITY OF JOHANNESBURG**

## FADA Literacy Manifesto

**Date: 18 September**

**Convener: Brenden Gray**

The seminar series will closed by rounding up of the seminar series and a discussion session where we generate a 'literacy manifesto' for FADA. The group generated a document that outlined a set of valid approaches to deal with challenges related to reading and writing and a proposal for a Study on Academic Literacy: Success and Access at FADA.

**LITERACY AT FADA**

The seminar series opened with a Faculty discussion around the challenges that lecturers, students and tutors currently face in terms of academic literacy and student engagement particularly around reading and writing. This discussion was followed by contributions by established scholars in literacy research at lecturers at FADA who are engaging with these issues in terms of SOTL in their own teaching.

- \* Linguistic/semiotic resources used in the construction of voice in academic research writing - Pia Lambert
- \* Educating the citizen scholar in the South African writing class: outsiders' insights from William Finnegan, John Rouse and Edward Katz, and Frank Smith - Pamela Nichols
- \* Epistemic access and the undergraduate student - Delia Layton
- \* Tracking 1st year experience initiatives in Visual Arts - Kim Berman & Shonisani Netshia

Important issues and creative solutions were raised in the discussion sessions. The seminar series will close by rounding up of the seminar series and a discussion session where we generate a literacy manifesto for FADA. This will be a document that outlines a set of valid approaches to deal with challenges related to reading and writing.

Please bring your ideas to the session.

**SCHOLARSHIP OF TEACHING IN ART AND DESIGN AT FADA**

**STAND LITERACIES IN ART AND DESIGN SEMINAR SERIES**

**FRIDAY 18 SEPTEMBER**

**FACULTY OF ART, DESIGN AND ARCHITECTURE**  
**12:45 - 14:00**  
**FADA 010**

Convened by Brenden Gray and Landi Raubenheimer

**RETHINK EDUCATION. REINVENT YOURSELF.** **UNIVERSITY OF JOHANNESBURG**

## TERM FOUR

### Introducing e-learning in art and design education

**Date:** 13 November

**Presenter:** Derek Moore (Head Of Content Services, eLearning Support and Innovation, Wits)

The seminar opened up the conversation in the Faculty around the use of e-learning. Derek introduced 'threshold' concepts related to e-learning and engaged participants in a survey on the use of e-learning in the Faculty and Departments. UJ's CAT was present at the workshop.



## EVALUATION AND WAY FORWARD

STAND was highly successful in 2015. There were high levels of intellectual engagement in the sessions and attendance was generally very high and in cases when it was not this was because there was a specialist audience in attendance. STAND offered a rich platform to discuss substantive issues given the breadth of themes and issues covered. The conveners were excellent in terms of identifying academics to present and developing an intellectually substantial programme since the themes were linked to their own research interests and professional needs. FADA has excellent expertise in scholarship of teaching and learning and democratic process of nominating conveners worked very effectively.

Academics in the Faculty participating in the seminars were able to network with colleagues in other institutions and develop initiatives for the future and some academics published papers this year directly related to the themes discussed in the seminars.

Most importantly, the seminar series have begun to generate clear research projects related to needs within the Faculty. We may be in a position to generate scholarship in art and design education that is both cutting edge and useful to the development of curricula and pedagogy within the Faculty as more academics enroll for, complete their PhD's and establish research trajectories in art and design education. In the next 2-3 years the Faculty will be in a position to develop post-graduate programmes in art and design education given the number of staff who are pursuing their doctoral studies in this area, due to the number of staff who have completed

post-graduate studies and MA's in education and related areas and those who are publishing in education. STAND can make a major contribution to this focus.

### STAND LITERACY STUDY

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Out of the second term emerged a strong need to conduct a study within FADA focusing on academic literacy, access and success. All the participants in the seminars especially theory academics strongly supported this study. There was a call for an academic at FADA to make this the subject of a co-supervised, doctoral study, working in collaboration with experts in the Education Faculty and supported by ADS.

It was agreed that the study entitled “Academic literacy: access and success at FADA” would engage the central research question: what are the chief obstacles to student access and success at FADA in terms of literacies, reading and writing? These obstacles are identified in order to understand what sectors of the system could be leveraged what and additions to the system could be made in order to remove these obstacles and develop an appropriately supportive and transformed, de-colonised curriculum.

### SEMINAR SERIES 2016

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The following themes have been raised informally by STAND colleagues. More will be raised and debated at our first meeting in January of 2016 where we develop the seminar programme for 2016 and this year student representation will be invited to develop the programme. Potential themes include:

- Post-graduate supervision in Art and Design education (supported by UJ Post Graduate Center)
- Visual literacy in art and design (extending the 'literacies in art and design education')
- Critical exchanges between art/design methodologies and social science methodologies. Visual research, Human Centered Design, Action and Participatory Research.
- E-learning, innovative pedagogies in art and design.
- Importantly, it was agreed at the first meeting of the FADA Teaching and Learning committee that the Faculty urgently needs to initiate a Faculty-Wide conversation around decolonizing the curriculum in light of the Vice-Chancellor's response to the national student protests.
- Mini-conference SOTL conference/ social justice and de-colonising the curriculum conversation at FADA

In 2015, STAND developed a call for papers for the FADA mini-conference entitled: Reflections on notions of 'community' and 'justice' in art and design education. Intended as the first in a bi-annual series of mini-conferences hosted by Centre for Professional Academic Staff Development (ADS), Scholarship of Teaching in Art and Design (STAND), DSD (Design- Society –Development) centering on exploring critical and innovative pedagogical practices at the Faculty. The aim was to ask contributors to build theory around contested notions of 'community' and 'justice' as these terms becoming normative and operationalized through practice. The mini-conference it was hoped would elicit a wide variety of perspectives on these themes and generate debate.

The mini-conference was planned to take place on 16 October 2015 but was postponed for 2016 due the unavailability of key panelists.

The mini-conference theme may therefore likely change to that of hosting an important Faculty-wide conversation around decolonizing the Art and Design curriculum which is under discussion in the FADA Teaching and Learning Committee.

## SUPPORT

The STAND seminar series is administered by one full-time lecturer in the Faculty. The demands makes for a very heavy workload. Assistance is required to make STAND more effective especially in terms of marketing, reputation building, maintaining and developing databases, disseminating information, updating membership and so on. STAND could become a nationally-recognized seminar series (and indeed grow rapidly as a center for educational research in Africa) if formally supported by UJ and the Faculty in a more systematic fashion. This would need to be seriously considered for 2017 and beyond.

In 2016, the appointment of an assistant to manage marketing, administration, development and upkeep of the website, design of promotional material, documentation would be extremely beneficial so that the main conveners of STAND seminars can focus on the development of the programme instead of administrative matters.



## INTERNATIONALISATION

An increased number of staff and students were involved in international projects and exchanges during 2015. Key amongst these were Profs Judy Peter and Karen von Veh's international colloquium entitled 'Between Democracies 1989-2014: Remembering, narrating and imaging the past in Eastern and Central Europe and Southern Africa', held at the School of Tourism and Hospitality, with a curated exhibition at the Constitutional Court in Braamfontein. Both these events attracted a number of international speakers and participants to the Faculty. As noted above, Prof Karen von Veh from Visual Art curated an exhibition of South African art at the Beijing Biennale, assisted by co-curators Gordon Froud and Shonisani Netshia. Ms Robyn Cook (Graphic Design) was invited to attend an artist's residency at the Hordeland Kunstsenter in Norway, and Prof Deirdre Pretorius (HOD, Graphic Design) was awarded an Erasmus Mundus exchange scholarship to the University of Uppsala in Sweden. Mr Nduka Mntambo's (Multimedia) film *If This Be a City* was shown as part of the Johannesburg Pavilion at the Venice Biennale.

Outbound student mobility also increased: In January, Prof Judy Peter (HOD, Jewellery Design & Manufacture) took a group of BTech students on a study tour to New York, where they attended a short learning programme at the Jewellery Institute of New York, as well as visiting a number of design schools, and having guided tours of high-end commercial jewellery stores. Yael Gold, a Master's student in Multimedia Design, presented a paper at the Universitas 21 Graduate Research Conference in China, and was awarded an Erasmus INSPIRE Scholarship to attend the University of Groningen in the Netherlands for one semester. With the support of the Faculty Research Committee, Kegaugetswe Setusha, a Master's student in Graphic Design, presented a paper at the Design History Society Conference in San Francisco. Nine students from the Department of Graphic Design were sent on semester-long exchanges to institutions abroad.

The three Unit leaders in the postgraduate programme in architecture all took students on field trips to neighbouring countries: Prof Lokko took a group of eighteen students and two lecturers to Zanzibar, the first trip of a three-year research project directed by Prof Lokko into hybrid and creole cultures in locations around the coast of Africa. Prof Amira Osman took a group of twelve students and two lecturers to Nairobi to visit informal settlements and housing projects. Prof Osman also took the unit's top student, Simon Ngubeni, to the Future of Open Building conference in Zurich, where they presented a paper outlining the academic principles underlying the unit. Alex Oppen, leader of Unit 1, took a group of four students to Luanda, Angola, to participate in the *Fórum de Arquitetura de Angola* competition. As noted above, the team's submission, in which they proposed the introduction and design of a public space into a dense informal settlement in inner city Luanda, was awarded first prize.



TABLE 5.1: INTERNATIONAL ENROLMENTS

Enrolments: International		2015	2014	2013	2012	2011	2010
Undergraduate	No. of Headcounts	64	39	37	37	40	42
	No. of Registrations	64	39	38	38	40	41
	No. of Admissions	76	46	43	45	44	39
	Registration Yield on Admissions	84.2%	84.8%	88.4%	84.4%	90.9%	105.1%
Postgraduate	No. of Headcounts	3	2	2	3	1	
	No. of Registrations	3	3	1	2	1	
	No. of Admissions	4	4	2	2	0	
	Registration Yield on Admissions	75.0%	75.0%	50.0%	100.0%	0.0%	0.0%
Total	No. of Headcounts	67	41	39	40	41	42
	No. of Registrations	67	42	39	40	41	41
	No. of Admissions	80	50	45	47	44	39
	Registration Yield on Admissions	83.8%	84.0%	86.7%	85.1%	93.2%	105.1%



TABLE 5.2: COUNTRIES OF ORIGIN OF INTERNATIONAL STUDENTS

Country	2012	2013	2014	2015
Angola	1	3	1	3
Australia				1
Botswana	5	4	2	3
Brazil			1	1
Burundi		1	1	1
Cameroon	4	3		
Democratic Republic of the Congo	4	10	14	20
Gabon				
Germany		1	1	2
Ghana			1	1
Greece			1	
Italy	1	1	1	
Ivory Coast				
Kenya	1			2
Lebanon			1	
Lesotho	3	2	3	4
Malawi				1
Mozambique	2			1
Namibia	1			2
Nigeria	1	1	1	2
Peru	1			
Republic of Congo (Brazzaville)				1
Swaziland	5	3	5	3
Turkey		1		1
U.S.A.	1	0	2	3
Zambia	2	2		2
Zimbabwe	10	9	10	17
<b>Grand Total</b>	<b>42</b>	<b>41</b>	<b>45</b>	<b>71</b>

## DESIGN SOCIETY DEVELOPMENT DESIS LAB 2015



As a brief background DESIS Network ([www.desis-network.org](http://www.desis-network.org)) is a constellation of autonomous but interconnected DESIS Labs (currently 48 worldwide, with only four based in Africa) managed under association of the Politecnico di Milano, Italy; The New School, USA; University of Arts London, UK; Universidade Federal do Rio de Janeiro, Brazil; Jiangnan University, China; and Tonji University, China. DESIS Labs are groups of academics, researchers and students who orient their design and research activities towards social innovation. They operate at the local scale with local partners and, in collaboration with other DESIS Labs, they actively participate in large-scale projects and programs.

The Design Society Development (DSD) DESIS Lab is a multi-disciplinary community of practice, based at the Faculty of Art, Design and Architecture, University of Johannesburg, that seeks to better understand how design can best serve the emerging needs of broader society, specifically in the face of staggering inequality and rapid change in Gauteng, South Africa. Our lab is currently focused on challenging the ethnocentric view of the world brought about through modernization, and hence plays particular interest to our local context, cultural diversity and local needs. As designers we undertake design research projects through participatory, and preferably multi-stakeholder, human-centred methodologies in order to bring about appropriately considered change. Angus D Campbell, Senior Lecturer Dept. Industrial Design, was coordinator of the DSD DESIS Lab together with Terence Fenn, Lecturer in Multimedia, as the Operational Manager, until the end of 2015. Terence Fenn has been elected as coordinator of the DSD DESIS Lab from 2016-2017.

In 2015 the DSD DESIS Lab website ([www.designsocietydevelopment.org](http://www.designsocietydevelopment.org)) continued to be a portal for documenting and disseminating the labs work. The website is populated with the labs aims, research projects, research outputs, a reading list and contact details of all members. From the 1 Jan 2015 - Nov 2015 the website had **4958 sessions**, this represents 4270 individual

users and 5716 page views. This is a staggering increase from the 1989 individual users in 2014! The DSD DESIS Lab facebook group (<https://www.facebook.com/groups/699836780074937/>) has also been active (being linked to the international DESIS Network facebook page) and currently has 72 members (from 40 in 2014). The DSD DESIS Lab Twitter profile (@DesSocDev) currently has 101 followers (up from 56 in 2014).



MANUEL SIMON

CAPACITOUS TYPOLOGIES

**Highlights of Activities in 2015:**

Once a month on a Friday afternoon we met for workshops or presentations that helped develop the labs aims and the design research projects of its members (please see list of seminar sessions below).

Angus Campbell and Dr. Naude Malan were selected as co-promoters of the international DESIS Food Cluster (<http://desis-foodcluster.org/>). DESIS Thematic Clusters are initiatives promoted by groups of DESIS Labs that have found a theme of common interest, and agreed to align and systemize their on-going, programmed activities, with the aim of creating the most favourable conditions to conceive and enhance, locally and/or internationally, new and stronger outcomes. The DESIS Food cluster was officially launched at a workshop titled *Production, Distribution and Consumption – Food and Agriculture* at Cascina Cuccagna in Milan Italy on the 5 June 2015. The workshop explored some of the 12 case studies currently documented on the DESIS Food Clusters' website.

On 2015-06-03 the Angus Campbell presented the DSD DESIS Labs annual activities at the official DESIS General Assembly held at Politecnico di Milano, Italy as part of the Cumulus Milan 2015: Virtuous Circle conference. The presentation was webcast internationally.

The Izindaba Zokudla (Conversations About Food) project of the DSD DESIS Lab ran a series of Farmers' Schools during the second half of 2015, each of the sessions which were held at the UJ Soweto Campus attracted in excess of 100 local urban farmers.

#### **7 DSD DESIS Lab seminar sessions with 13 different speakers in 2015:**

2015-03-06 Cumulus Paper presentations – Terence Fenn & Jason Hobbs: *The FIRMA Model: A Meta Framework for Design Research, Strategy and Critique*; Naudé Malan: *Design and social innovation for systemic change: Creating Social Capital for a Farmers' Market*, and Angus Campbell & Peter Harrison: *A Framework for Socio-Technical Innovation: The Case of a Human-Powered Shredder*.

2015-04-17 Andrew Gill: *The role of the artifact as a practical problem-solution in social design research*; Christa van Zyl: *Green Week 2015*.

2015-05-18 Jhono Bennett: *Architecture Sans Frontiers (UK) Change By Design Workshop*

2015-06-05 Prof Kim Berman, Mocke Janse van Vuuren, Vedant Nanackhand, and Christa van Zyl: *FADA & the Institutional Office for HIV and AIDS (IOHA)*.

2015-07-17 David Paton: *'A Great Idea at the Time': Cataloguing South Africa's Artist's Book Production*

2015-09-11 Brenden Gray, Terence Fenn, Angus Campbell, Jhono Bennett: *Design for and With Local Communities 2015*

2015-10-02 Jason Hobbs: *Hong Kong 10DayFest for Social Innovation*; and Jhono Bennett: *Recognising Position and Value in Design: A Reflection*.

#### **Community Engagement Projects:**

*Designing with and for Communities project, 28 April - 22 May 2015*. A collaboration with 3rd year students from Industrial Design, Multimedia, Graphics, MProf Architecture in collaboration with the Center for Education Rights and Transformation (CERT) and community organisations from the UJ neighbouring communities of Fietas and Westbury.

*Izindaba Zokudla (Conversations About Food), 2015*. A collaboration with the Region D Farmers Forum; City of Joburg Department of Social Development; Gauteng Department of Agriculture and Rural Development; UJ Departments of Development Studies, Industrial Design, Graphic Design, Multimedia, Communication and Enactus.

UJ\_UNIT 2, 2015. 14 MProf Architecture students explored a number of Johannesburg sites, including Jeppestown, Newtown, Denver, Fietas and Westbury as well as sites visited on a study trip to Nairobi, Kenya, in August 2015. The UJ\_UNIT2 studio has had numerous department, faculty, national and international collaborations and has also hosted collaborators from the USA and the UK exploring "how to design open buildings" as well as community-based health care and System Separation. <http://www.uj-unit2.co.za>

#### **Conference Papers (Accredited):**

Campbell, A.D. & Harrison, P.H. (Due to be published end Nov 2015). Socio-technical Innovation: The Case of a Human-powered Shredder. *Cumulus Milan 2015: The Virtuous Circle*. Politecnico di Milano 3-7 June 2015.

Hobbs, J. and Fenn, T. (Due to be published end Nov 2015). The Firma Model: A Meta- framework for Design Research, Strategy and Critique. *Cumulus Milan 2015: The Virtuous Circle*. Politecnico di Milano 3-7 June 2015.

Fenn, T. (Due to be published late 2015). Framing Complexity: an experience-led approach to designing user research. *Ethics and accountability in Design: Do they matter? DEFSa, Design Education Conference 2015*. Midrand Graduate Institute & Vaal University of Technology. September 2-3, 2015.

Donaldson, T & Fenn, T. (Due to be published late 2015). The Betterness of Braamfontein. *Ethics and accountability in Design: Do they matter? DEFSa, Design Education Conference 2015*. Midrand Graduate Institute & Vaal University of Technology. September 2-3, 2015.

Hobbs, J. & Fenn, T. (Due to be published late 2015). The Firma Model: A Tool for Resolving Complex Societal Problems. *Ethics and accountability in Design: Do they matter? DEFSa, Design Education Conference 2015*. Midrand Graduate Institute & Vaal University of Technology. September 2-3, 2015.

Fenn, T. & Hobbs, J. (Due to be published late 2015). Wicked ethics in Design. *Ethics and accountability in Design: Do they matter? DEFSa, Design Education Conference 2015*. Midrand Graduate Institute & Vaal University of Technology. September 2-3, 2015.

#### **Exhibitions:**

Gold, Y. 2015. A Human-Centered approach to the design of interactive product that enhance nurses' experience of accessing and sharing information within a hospital environment. Poster exhibited at *Universitas 21 Graduate Research Conference (U21GRC)*. China, 9- 12 June 2015.

Budricks, J., Campbell, A.D. & Malan, N. 2015. Take Root Seedling Growing System. Poster exhibited at *Design to Feed the World Exhibition*. Fabbrica del Vapore, Milan, Italy, 06-30 June.

#### **Projects included in Books:**

The Take Root Seedling Growing System (Budricks, J., Campbell, A.D., & Malan, N) was featured as the only product from an African design school in the following book: Di Lucchio, L & Imbesi, L. (eds.) 2015. *Design to Feed the World: 100 Projects, 50 Schools, 5 Topics*. Milan: RDesignPress. ISBN: 978-888981948-7. pp.144, 153-154, 181, 193, & 200.

#### **Seminars and Non-accredited Conference Papers:**

Malan, N., Campbell, A.D., Sibeko, J., van Zyl, C. & Benecke, R. 2015. Service Learning for Food Security: The Izindaba Zokudla Experience. *The Fourth Conference of the South African Development Studies Association (2015): Development in Troubled Times*. Port Elizabeth, South Africa: Nelson Mandela Metropolitan University, Oct 12.

Campbell, A.D. 2015. Izindaba Zokudla: Design & Development of Appropriate Technology. Izindaba Zokudla Farmers' School. UJ Soweto Campus, 16 May.

Campbell, A.D. 2015. Design Society Development DESIS Lab. DESIS General Assembly. Politecnico di Milano, Bovisa Campus, Milan, Italy, 3 June.

Campbell, A.D. & Malan, N. 2015. Izindaba Zokudla (Conversations About Food): Innovation in the Soweto Food System. DESIS Food Cluster: Design for Social Food: Production, Distribution and Consumption – Food and Agriculture. Cascina Cuccagna, Milan, Italy, 5 June.

Campbell, A.D. 2015. Design to Change the World. Design Share Party Vol 15. The Bannister Hotel, Johannesburg, 1 July.

Gold, Y. 2015. A Human-Centered approach to the design of interactive product that enhance nurses' experience of accessing and sharing information within a hospital environment. *Universitas 21 Graduate Research Conference (U21GRC)*. China, 9- 12 June 2015.

Lephoko, K. 2015. Interactive Product Design: Using a Human-centred approach to facilitate the transition from academic to work environment for students pursuing a career in user experience design. *Postgraduate Centre, Research and Innovation Cross Faculty Symposium*. Johannesburg, University of Johannesburg, 13 October.

#### **Non-accredited Books or Manuals:**

Campbell, A.D. & Malan, N. 2015. No. 1 in the Izindaba Zokudla Make Your Own Series of DIY Technology Guides: How to Make Your Own Water Pump. Johannesburg: Design Society Development DESIS Lab, University of Johannesburg. (This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International License).

Campbell, A.D. 2015. No. 2 in the Izindaba Zokudla Make Your Own Series of DIY Technology Guides: How to Make Your Own Drip Irrigation. Johannesburg: Design Society

Development DESIS Lab, University of Johannesburg. (This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International License).

Campbell, A.D. & Aoun, M.L. 2015. *No. 3 in the Izindaba Zokudla Make Your Own Series of DIY Technology Guides: How to Make Your Own Tunnel*. Johannesburg: Design Society Development DESIS Lab, University of Johannesburg. (This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International License)

#### Workshops facilitated:

Meroni, A., Fassi, D., Litowtschenko, M.F., Jégou, F., & Gouache, C., Campbell, A.D. & Malan, N. 2015. Production, Distribution and Consumption – Food and Agriculture. *DESIS Food Cluster: Design for Social Food*. Cascina Cuccagna, Milano, Italy, 5 June.

Malan, N. & Campbell, A.D. 2015. Izindaba Zokudla Farmers' School #7. UJ SWC, 14 Nov.

Malan, N. & Campbell, A.D. 2015. Izindaba Zokudla Farmers' School #6. UJ SWC, 10 Oct.

Malan, N. & Campbell, A.D. 2015. Izindaba Zokudla Farmers' School #5. Tour of Sowetan Urban Farms, UJ SWC, 12 Sept.

Malan, N. & Campbell, A.D. 2015. Izindaba Zokudla Farmers' School #4. UJ SWC, 29 Aug.

Malan, N. & Campbell, A.D. 2015. Izindaba Zokudla Farmers' School #3. UJ SWC, 15 Aug.

Malan, N. & Campbell, A.D. 2015. Izindaba Zokudla Farmers' School #2. UJ SWC, 01 Aug.

Malan, N. & Campbell, A.D. 2015. Izindaba Zokudla Farmers' School #1. UJ SWC, 18 Jul.

Malan, N. & Campbell, A.D. 2015. Launch of Izindaba Zokudla Farmers' School. UJ SWC, 16 May.



## RESEARCH FOOTPRINT AND IMPACT

### PERFORMANCE OVERVIEW

**P**reliminary (unaudited) figures indicate that the Faculty produced 50.75 DHET subsidy units, an excellent 49.18% increase on the 34.02 units awarded subsidy in 2014 (and exceeding the record return of 45.74 units in 2013). Analysis shows that over the past five years the Faculty has maintained a modest but steady average growth of 10.9% per annum in research output. The 2015 submissions constitute an across-the-board increase, comprising 24.83 units from journal articles (up from 16.50 in 2014), 10.33 conference proceeding units (up from 9.42 units in 2014), 13.52 book units (up from 6.4 in 2014), and 2.07 book chapter subsidy units (up from 1.27 in 2013).

For the first time since the establishment of the VIAD Research Centre, academic staff in the faculty produced an equivalent amount of research subsidy units to those produced by fellows associated with the Research Centre. The number of research-active, full-time academic staff – excluding Assistant Lecturers, but including the Dean and staff who contributed creative-work-as-research – also increased to 28 (or 56%) in 2015, up from 22 (or 46%) in 2014, 19 (43%) in 2013 and 16 (40%) in 2012. This increase in the number of research-active staff is partly the consequence of the continued liberal approach to supporting requests for funding from the Faculty Research Committee, and partly of the strategy, begun in 2014, that seeks to create supportive environments and platforms across the Faculty's four focus areas: Conventional research (supported by the Research Centre); scholarship of teaching and learning (supported by

the STAND (the Scholarly Teaching and Art, Architecture and Design) Community of Practice); design and technology-led research supported by the Design Society Development DESIS (Design for Social Innovation and Sustainability) network; and creative-work-as-research, supported by the University Research Office.

Prof Leora Farber, Director of the FADA Research Institute Visual Identities in Art and Design, received a C2 rating from the NRF, bringing to six the number of NRF-rated researchers in the Faculty in 2015, from five in 2014 (Profs Berman, Freschi, Osman, Schmahmann and von Veh).



PROF BRENDA SCHMAHMANN WAS AWARDED A SARCHI RESEARCH CHAIR IN SOUTH AFRICAN ART AND VISUAL CULTURE. HOSTED BY FADA AND INTEGRATED WITH THE WORK OF THE FACULTY, THIS PRESTIGIOUS POSITION IS FUNDED BY THE DEPARTMENT OF SCIENCE AND TECHNOLOGY (DST) AND ADMINISTERED BY THE NATIONAL RESEARCH FOUNDATION (NRF). THE SARCHI RESEARCH CHAIR SERVES AS A FORUM FOR INITIATIVES IN RESEARCH BY NOT ONLY PROF SCHMAHMANN BUT ALSO POSTDOCTORAL FELLOWS, POSTGRADUATE STUDENTS AND OTHERS WORKING WITH HER.

As befits a Faculty of Art, Design and Architecture, creative work continued to enjoy high priority amongst the artists, designers and architects on the academic staff. Six projects for the recognition of creative-work-as-research underwent a peer review process and were successfully submitted to the FRC and subsequently to an ad hoc committee of the URC. Since 2013 the University has formally agreed to fund the subsidies payable to successful applicants from URC rather than Faculty funds. This is a significant step forward, and puts the University on a par with its peer institutions, while also increasing the subsidy amount payable to individual researchers. It is envisioned that this will serve as an incentive for the academic staff to submit their creative work to a peer review process.

As detailed in the Departmental reports, in addition to the projects that were officially recognised by the ad hoc committee of the URC, members of staff participated in numerous solo and group exhibitions (including exhibitions curated by staff members) nationally and internationally, and completed a number of design projects. The departmental reports also show how staff in all departments presented papers at national and international conferences, with some highlights including Prof Kim Berman (Visual Art) presenting three public lectures at Loyola Marymount University in the United States; Prof Karen von Veh (Visual Art) curating an exhibition of South African art at the Beijing Biennale (co-curated by colleagues Gordon Froud and Shonisani Netshia), and being invited to give a paper at Peking University in Beijing. Prof Lesley Lokko gave keynote addresses at the Nkomo Conversations Conference in Accra, Ghana, and at the Goethe Institute Johannesburg's 'What is the Good City' conference, which was televised live to participants in Rotterdam and Munich.

Prof Brenda Schmahmann was officially awarded an NRF SARCHI Chair in South African Art and Visual Culture at a ceremony held in Cape Town in September. Research falling under the ambit of this chair is in art history as well as disciplines and fields which are cognate to it, such as design history and fashion theory. Such work has become increasingly important in South Africa. In a context where there is an imperative to re-write histories and develop a richer understanding of South African identities, and where art museums are redefining their collecting policies as well as seeking curatorial methods for visualising the past and present, there is a high demand for the research and capacities of qualified visual theorists. The chair will become fully operational in 2016, with dedicated premises located close to the Faculty.

In November Prof Schmahmann presented her professorial inaugural lecture, entitled 'Toppled Monuments and Fallen Icons: Negotiating Monuments to British Imperialism and Afrikaner Nationalism on Post-Apartheid Campuses'. Prof Freschi was invited to chair a round-table discussion on 'Art, Politics and Agency' at the College Art Association on Annual Conference in New York in February, and to present a public lecture entitled 'The Politics of Ornament: Articulations of Identity in South African Architecture, 1910-2010' at the University of Umeå, Sweden, in October.

The VIAD research centre continued exploring themes that emerged from the 2014 exhibition of British photographer Vanley Burke's photographic archive *By the Rivers of Birminham*. The Centre hosted two discursive platforms in the FADA Gallery: *Archival Addresses: Photographies, Practices, Positionalities*, held in March, offered a platform for a series of papers, panel discussions, artists' presentations, film screenings and an exhibition engaging with the complexities of contemporary archival practices, and how these play out using lens-based and new media technologies. In October, the Centre hosted a series of encounters entitled *(Re)-Fashioning Masculinities: Identity, Difference, Resistance*, also at the FADA Gallery. Participants explored various forms of self-imaging/self-representation and hypersampling strategies used by sartorial groups such as the Swenkas, Pantsulas, Isikothane, and Sartists, as well as young Johannesburg-based design collectives such as Khumbula, the Smarteez, and the Ribane

siblings. Both platforms attracted a number of high-profile international and national speakers and participants.

Both platforms were also accompanied by curated exhibitions: *Past Imperfect//Future Present*, which coincided with the first platform in March, featured the work of highly regarded national and international practitioners engaging with complexities of, and rethinking new possibilities for, contemporary archival practices using lens-based and new media technologies. The exhibition *Hypersampling Identities, Jozi Style* accompanied the second platform, and featured the work of young, male fashion designers and design collectives producing men's wear, as well as that of the stylists, photographers, sartorial groups, and trendsetters within their milieu. Extensive public engagement programmes, including walkabouts, lectures and workshops, accompanied these discursive platforms and exhibitions.

In addition to these scholarly initiatives, the VIAD Research Centre was active in supporting research development initiatives in the Faculty, both by including FADA academic staff in the discursive platforms and exhibitions, and by hosting a number of Research Working Group seminars, facilitated by Prof Brenda Schmahmann. Prof Keyan Tomaselli presented three well-attended research capacity building seminars entitled 'Making Sense of Research', and Prof Shona Hunter, a visiting research fellow from the United Kingdom, presented a seminar entitled 'Writing for UK-based journals'. In addition, the Research Centre offers ongoing guidance on staff research projects, with team members frequently being consulted on conceptual frameworks for exhibitions, conferences, exchange projects and research papers.

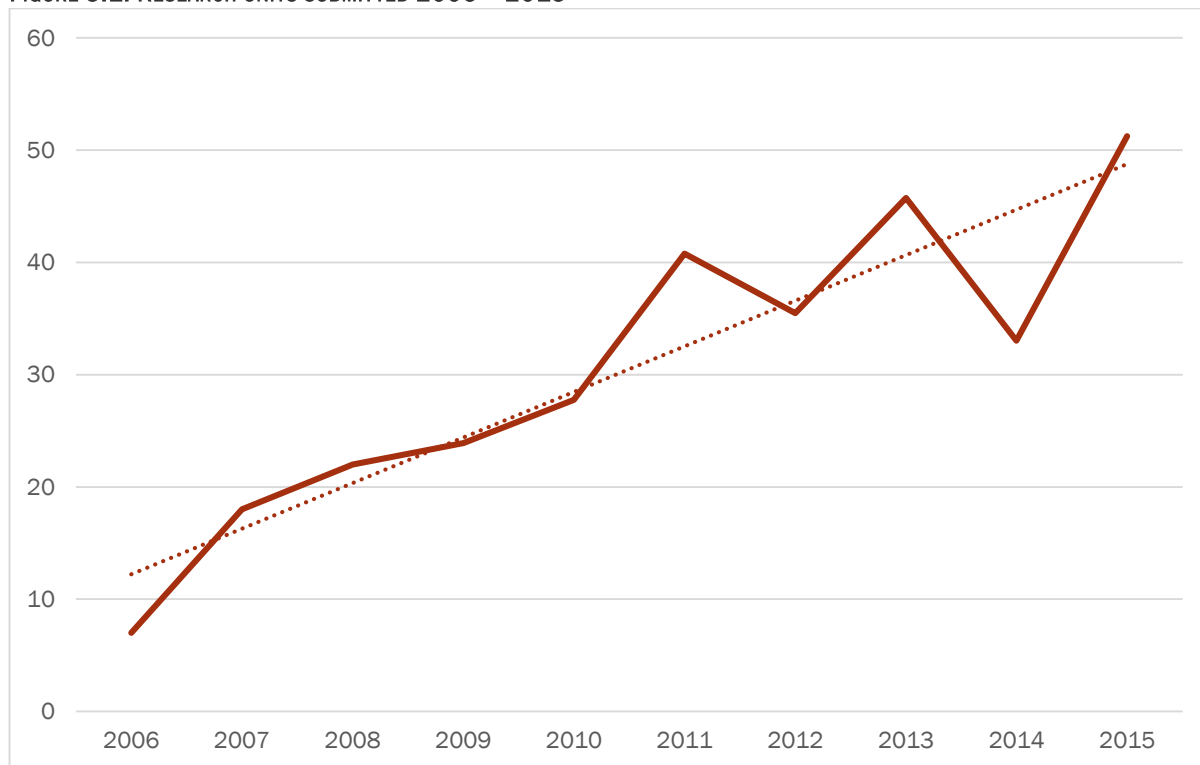
Details of non-subsidised research and funding received are detailed in the departmental reports.

The Faculty Research Newsletter, under the editorial guidance of Prof Brenda Schmahmann, was once again published in digital format, with a range of contributions from academic staff focusing on their current and ongoing research. Entitled *Research as Practice*, the newsletter is posted on the FADA website ([www.uj.ac.za/fada](http://www.uj.ac.za/fada)).



**TABLE 5.1: SUBSIDISED PUBLICATIONS**

SUBSIDY-BEARING PUBLICATIONS	2012 Units	2013 Units	2014 Units	2015 Units
Journal articles	24.66	24.5	16.5	24.83
Conference papers	3.5	8.5	8.5	10.83
Books authored / co-authored	3.95	11.74	6.4	13.52
Book chapters authored / co-authored	3.37	1	1.62	2.07
<b>TOTAL</b>	<b>35.48</b>	<b>45.74</b>	<b>33.02</b>	<b>51.25</b>

**FIGURE 5.1: RESEARCH UNITS SUBMITTED 2006 – 2015**

#### ARTICLES IN ACCREDITED JOURNALS

- Allers, A & Breytenbach, A. 2015. Arcades revisited as urban interiors in a transformed city context. *Image and Text* 26: 27-47.
- Bajorek, J. 2015. On color photography in an extra-moral Sense. *Third Text* 29(3), November:221-235.
- Bronner, I. 2015. Slow rhythm with Nomsa Dlamini in Steven Cohen's Cradle of Humankind. *De Arte* (92) 2015: 33-38.
- Burgin, S. 2015. The most progressive and forward looking race relations experiment in existence: race, militancy, whiteness, and DRRI in the early 1970s. *Journal of American History* 49(3), August: 557-574.
- Corrigall, M. 2015. Sartorial excess in Mary Sibande's 'Sophie'. *Critical Arts: South-North Cultural and Media Studies* 29(2), May:146-164.
- Dos Santos, H. 2015. Intrapreneurship: George Beeton's managerial contribution to the Edgars Group, 1963-1996. *New Contree* 74, December 2015.

- Farber, L. 2015. Hypersampling identities, Jozi style. *Image & Text*, January 2016.
- Freschi, F. 2015. History: the Legacy of Great Zimbabwe. *Architectural Review* (237) 2015: 114-117
- Gers, W. 2015. Bienalle bonaza: Taiwan. *Ceramics Art & Perception* 101/25(3), September-November:24-31.
- Gresle, Y. 2015. Empathic unsettlement in the field of vision: Jo Ractliffe's *Vlakplaas* in photographs and video. *Critical Arts: South-North Cultural and Media Studies* 29(S1), November:73-87.
- Hunter, S. 2015. Being called to *By the Rivers of Birminan*: the relational choreography of white looking. *Critical Arts: South-North Cultural and Media Studies* 29(S1), November:43-57.
- J van Veuren, M & Nazier, F. 2015. Thinking/making: A discussion of method in the Emerging Arts Activist Programme's Chewing the Cud and Angry Youth Workshops. *Education as Change* 19(2): 82-11.
- Lamm, K. 2015. Between the open and the hidden: clothing, segregation, and the feminine counter-archive in the photographs of Gordon Parks. *Critical Arts: South-North Cultural and Media Studies* 29(S1), November:134-149.
- Raubenheimer, L. 2015. Secret/wish, the problem of the object in relational aesthetics. DETAILS?
- Paton, D. 2015. Dark Absurdity: re-reading the work of Gordon Froud. *de Arte* 91: 39-62.
- Peter, J. 2015. Mediating interactions between representation, meaning and language: Aftermath - An exploration of temporality, wounding and consequence. *Third text* 29(3) 207-220.
- Pretorius, D. 2015. Graphic Design in South Africa: A Post-Colonial Perspective. *Journal of Design History*. 28(3):293-315.
- Rosengarten, R. 2015. '...and death I think is no parenthesis': the aged, the ill and the dying in contemporary photographic practice. *Critical Arts: South-North Cultural and Media Studies* 29(S1), November:58-72.
- Schmahmann, B. 2015. Patching up the community in distress: HIV/AIDS and the Keiskamma Guernica. *African Arts* 48(4), 6-21
- Schmahmann, B. 2015. Shades of discrimination: the emergence of feminist art in apartheid South Africa. *Womans Art Journal*. 36(1), 27-36
- Sey, J. 2015. Photographing a South African form of sudden death. *Critical Arts: South-North Cultural and Media Studies* 29(S1), November:104-115.
- Shirley, J. 2015. In conversation with Lindy van Hasselt. *Ceramics Technical* 41(3), 88-93
- Tselepis TJ, Mastamet Mason A & Antonites A. 2015. Designing Success: Describing a collaborative clothing design process between apprentice designers and expert design. *Journal of Family Ecology and Consumer Sciences* 43: 50-61.
- Van Rensburg, W & Dowse, C. 2015. Collaborative learning in an academic writing workshop. *South African Journal of Education* 35(1), February: 1-12.
- Von Veh, K. 2015. Unsanctioned: The Ceramic Artworks of Julie Lovelace. *Ceramics: Art and Perception* 25(4), December 2015.
- Vosloo, C. 2015. Establishing viable architectural firms. *Architecture South Africa: Journal of the South African Institute of Architects* 73, May 2015, 60-64

#### CONFERENCE PAPERS DELIVERED AND PUBLISHED IN ACCREDITED CONFERENCE PROCEEDINGS

- Bolton, M. 2015. The role of the industrial design educator in equipping design students to be ethical decision makers. *Ethics and accountability in Design: Do they matter? DEFSA, Design Education Conference 2015*. Midrand Graduate Institute & Vaal University of Technology. September 2-3, 2015
- Breytenbach, A. 2015. Do the right thing- combat our unsustainable future with design education. *Ethics and accountability in Design: Do they matter? DEFSA, Design Education Conference 2015*. Midrand Graduate Institute & Vaal University of Technology. September 2-3, 2015.

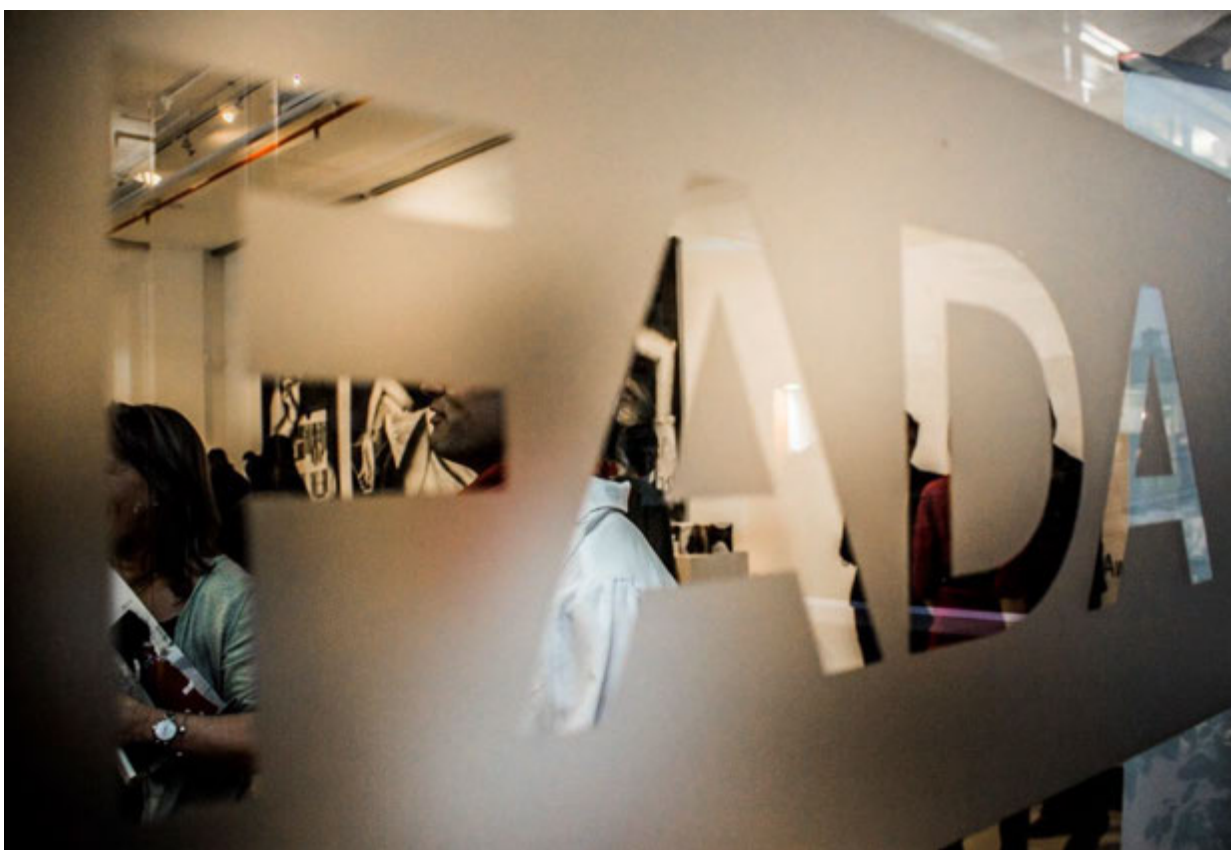
- Campbell, A.D. & Harrison, P.H. Nov 2015. Socio-technical Innovation: The Case of a Human-powered Shredder. *Cumulus Milan 2015: The Virtuous Circle*. Politecnico di Milano 3-7 June 2015.
- De Wet, A & Tselepis, T. 2015. Whose creative expression is it anyway? A conceptual framework proposed to facilitate an authentic creation process of fashion design mood boards. *Ethics and accountability in Design: Do they matter? DEFSA, Design Education Conference 2015*. Midrand Graduate Institute & Vaal University of Technology. September 2-3, 2015.
- Donaldson, T & Fenn, T. 2015. The Betterness of Braamfontein. *Ethics and accountability in Design: Do they matter? DEFSA, Design Education Conference 2015*. Midrand Graduate Institute & Vaal University of Technology. September 2-3, 2015.
- Fenn, T. 2015. The User Experience Landscape of South Africa. *Ethics and accountability in Design: Do they matter? DEFSA, Design Education Conference 2015*. Midrand Graduate Institute & Vaal University of Technology. September 2-3, 2015.
- Fenn, T. 2015. Framing Complexity: an experience-led approach to designing user research. *Ethics and accountability in Design: Do they matter? DEFSA, Design Education Conference 2015*. Midrand Graduate Institute & Vaal University of Technology. September 2-3, 2015.
- Grey, B. 2015. Ethics in design and issues of social class: reflecting on the learning unit: design and the construction of class distinction. *Ethics and accountability in Design: Do they matter? DEFSA, Design Education Conference 2015*. Midrand Graduate Institute & Vaal University of Technology. September 2-3, 2015.
- Harvey, R. Future fit, socially responsible fashion designers: the role of fashion education. *Ethics and accountability in Design: Do they matter? DEFSA, Design Education Conference 2015*. Midrand Graduate Institute & Vaal University of Technology. September 2-3, 2015.
- Hendricks, D. 2015. Unpacking the decision making process of Johannesburg city projects: a dialogue between design and participation. *DAKAM*. November 19-20, 2015: 126-133
- Hobbs, J. and Fenn, T. (Due to be published end Nov 2015). The Firma Model: A Meta- framework for Design Research, Strategy and Critique. *Cumulus Milan 2015: The Virtuous Circle*. Politecnico di Milano 3-7 June 2015.
- Perumal, C. 2015. Corporate social responsibility: an exploration of initiatives in clothing brands. *Ethics and accountability in Design: Do they matter? DEFSA, Design Education Conference 2015*. Midrand Graduate Institute & Vaal University of Technology. September 2-3, 2015.
- Prinsloo, I. 2015. The changing strategies within the design for retail stores. *Cumulus Milan 2015: The Virtuous Circle*. Politecnico di Milano 3-7 June 2015.
- Toffah, M. Architecture and agency: ethics and accountability in teaching through the application of open building principles. *Ethics and accountability in Design: Do they matter? DEFSA, Design Education Conference 2015*. Midrand Graduate Institute & Vaal University of Technology. September 2-3, 2015.
- Vosloo, C. 2015. Entrepreneurial education and training for architects. *Athens Journal of Architecture*. 6-9 July 2015: pp103

#### SOLE-AUTHORED OR CO-AUTHORED SUBSIDY BEARING BOOKS PUBLISHED

- Gers, W. 2015. *Scorched earth: 100 years of Southern African potteries*. Johannesburg: Jacana Media.
- Hunter, S. 2015. *Power, politics and the emotions. (Im) possible governance*. Oxon/New York: Routledge.
- Rovine, V. 2015. *African fashions, global style. Histories, innovations, and ideas you can wear*. Indiana: Indiana University Press.

CHAPTERS AUTHORED OR CO-AUTHORED IN PEER-REVIEWED BOOKS

- Bajorek, J & Haney, E. 2015. Vital signs: twenty-first century institutions for photography in Africa, in *The African photographic archive*, edited by C Morton & D Newbury. London: Bloomsbury:215-230.
- Buys, A. 2015. Painting in flat time, in *Shuttlecock*, edited by CJ Högberg. Bergen: Hordaland Kunstsenter:[sp]. [O]. Available: <http://www.carljohanhogberg.com/text2.html>
- Farber, L. 2015. Beyond self vs other: the other-as-stranger-within as imaged in the *Who is Pinky* *Pinky* series, in *Transvisuality. The cultural dimension of visibility*, edited by T Kristensen, A Michelsen & F Wiegand. Liverpool: Liverpool University Press:73-88.
- Lamm, K. 2015. The midwife's clothing. Jessie Faucet in and out of fashion, in *Crossings in textile and text*, edited by K Joslin & D Wardrop. Durham, New Hampshire: New Hampshire University Press:187-227.



## VISUAL IDENTITIES IN ART AND DESIGN (VIAD) RESEARCH CENTRE



LEORA FARBER BAFA (WITS), MA (WITS) D PHIL (UP)  
DIRECTOR: VISUAL IDENTITIES IN ART AND DESIGN RESEARCH CENTRE

**T**he VIAD Research Centre is an integral part of the Faculty, and aims to reflect, in different ways, the research interests of all of its eight Departments. The Centre's conceptual underpinnings are based upon the thematics of visually embodying identity in art and design practices.

The overarching aim of the Centre is to develop a strong research ethos and culture focusing on visual identities in representation. Particular emphasis is placed on post-apartheid, post-colonial South African cultural identities in the context of the country's rapidly transforming society. Taking its cue from the relevance of transforming and constantly evolving conceptions of South African identities (individual and collective) in our post-1994 democracy, the underpinning thematic of the Centre attempts to identify and address ways in which these identities might be articulated and realised through visual representation. The scope of the Centre's thematics spans across disciplines and encompasses various forms of representation. The Centre employs a number of research fellows, who engage with these and other themes (as detailed in the list of research outputs below). In addition, it promotes research in the Faculty through hosting conferences, workshops and seminars.

## 1. STRATEGIC FOCUS AND TARGETS

### 1.1 STRATEGIC GOALS 2015

- Increasing diversity amongst VIAD Advisory Board members, Research Associates (RAs) and research colleagues with whom VIAD works (presenters, writers), so as to expand upon its theoretical issues, approaches and perspectives.
- Retaining and growing a strong group of national and international highly-esteemed, prolific RAs producing high quality textual and creative research that furthers VIAD's academic capital and supports VIAD's core research interests.
- Establishing VIAD as a central hub through which RA's projects and research can be channelled and connections between researchers established.
- Building closer ties with its RAs. Specifically, considering ways in which VIAD's research foci for the period 2014-2018 could be more closely linked to those of our RAs and post-docs' work, with a view to promoting:
  - working relationships between RAs and VIAD that are mutually supportive; intellectually enriching and financially beneficial for both parties;
  - possible linkages and closer collaboration amongst those RAs who are working with similar or overlapping thematics/concerns.
- Furthering and deepening knowledge generation in specifically identified aspects of VIAD's focus areas.
- Building on the opportunities VIAD's location in Johannesburg, offers in relation to South Africa, Africa, and the global south.
- Strengthening VIAD's commitment to, and work in, Practice-Led Research (PLR), as well as its work across trans- and interdisciplinary fields.
- Maintaining VIAD's public presence through activities such as its VIADUCT 2015 Platform, Public Programme, accompanying exhibitions and on-going development of the VIAD website.
- Active solicitation and facilitation of international research collaborations and partnerships.
- Actively soliciting external funding/grants/sponsorships.

### 1.2 THE CENTRE'S PROGRESS REGARDING THE REALISATION OF GOALS AND TARGETS FOR 2015 AND BEYOND.

During 2015, VIAD has actively worked to realise each of the above strategic goals, giving priority to those that are currently more pressing. Those given priority are discussed in the narrative to follow.

Two Advisory Board members completed their three-year term of office and stepped down at the end of 2015. This provides the opportunity to invite 3 new members. Taking diversity into account, as well as what that particular individual can offer, 3 new members have accepted (see 7.8 for details). This will bring the demographics of the Board to 4 black males, 2 black females, 2 white males and 3 white females. Particular attention has been paid to diversity in terms of presenters at VIAD-hosted Platforms and Encounters, with the *Archival Addresses: Photographies, Practices, Positionalities* Platform (see 3.1.1) having included 5 black males and 2 black females; and the *Refashioning Masculinities: Identity, Difference, Resistance* Encounters (see 3.1.2) featuring 2 black female and 1 black male speakers, as well as 14 black panel participants.

Strong emphasis was placed on retaining and growing VIAD's corpus of RAs, with a view to establishing mutually beneficial, reciprocal relationships between the RAs (individually and collectively) and the Centre. This was done through assessment of each individual's current output (quantity and quality) and the nature of the work that they are doing (thematics, content).

From there, several broad thematics were identified, which have, and will continue to inform VIAD's research activities and outputs for 2015-2018 (see 2.1). These thematics span across the foci of at least 2 or more RA's research, thus enabling each RA's work to be grouped under one or more of these rubrics. VIAD projects, platforms, exhibitions and events can be set up in ways that revolve around, and include, overlapping or mutual research interests of several of its RAs. This will provide opportunities for VIAD to further its research directions in ways that actively support, showcase, and further the work of its RAs, and for the RA to gain optimal benefit from his/her association with VIAD.

The above model was tested in 2015 by bringing out of 5 UK- and US-based RAs for the *Archival Addresses* Platform, and 2 UK-based RAs for the *Refashioning Masculinities*. Hosting their visits proved to be particularly successful in that it prompted contact and potential linkages between these RAs and those that are nationally-based; emphasised and consolidated their links to VIAD; and foregrounded their input. In some cases, where time allowed, two RAs made substantive contributions to FADA. Given the success of this model, it is to be adopted as VIAD's *modus operandi* from 2016-2018. One of the benefits of this model is that it will substantively increase VIAD's already strong contribution to internationalisation in the Faculty.

Focusing VIAD's research under the abovementioned broad thematics allows for consolidation and extension of work currently being done in the Centre. These thematics emerged during work that began in 2014 with the Vanley Burke retrospective, threads of which were developed in work this year, and will be picked up on and deepened in work from 2016-2018 (see 2.1).

Throughout the year, VIAD has worked to further develop and revamp its website, with a view to it becoming reaching its full potential as a marketing tool, an archive of VIAD's activities over the past 8 years, and a source of constantly updated information. Although revisions to the website are still in progress, substantive changes are evident. The Centre has reinforced and grown its public presence through activities such as the VIADUCT 2015 programme (*Archival Addresses: Photographies, Practices, Positionalities* Platform and accompanying exhibition, *Past Imperfect//Future Present*; a three-day series of Encounters titled *Refashioning Masculinities: Identity, Difference, Resistance* and accompanying exhibition titled *Hypersampling Identities, Jozi Style*; as well as a public programme of lectures, film screenings and exhibition walkabouts.

These events were successful in that they were well attended; evidenced an improved degree of FADA staff participation/presence from previous years; elicited positive feedback from staff and participants; comprised a broad range of international and national presenters from disciplines across the Humanities; included contributions not only from academics, but also from visual/cultural practitioners (in keeping with VIAD's emphasis on PLR); gave rise to what were, in the main, conceptually strong, dynamic and relevant presentations and elicited challenging, vibrant, and, at times, robust, conversation and debate.

VIAD is in the process of developing a 3-5 year collaborative project with Dr Shona Hunter (VIAD RA; RCUK Fellow in the Machinery of Governance Sociology and Social Policy, Dept. of Sociology and Social Policy, University of Leeds). This large-scale bid will be submitted to the UK-based Economic and Social Research Council (ESRC) in 2017, and if successful, would result in a long-term partnership between VIAD and the University of Leeds. The Centre is in the process of drawing up a range of funding applications to be submitted to identified funding bodies early in 2016 (see 8).

Both exhibitions were deemed to be of high standard, and *Past Imperfect//Future Present* particularly so. Opportunities for the latter to travel to the UK are being explored and VIAD has received 4 invitations to restage the *Hypersampling Identities* exhibition in 2016, one of them being as part of a dance festival in Amsterdam (decisions pending). Both exhibitions were very

well attended, with the *Hypersampling Identities* show bringing in new young, fashion-orientated audiences to the FADA gallery. Both attracted good media coverage and reviews. To date, *Past Imperfect* has given rise to 1 textual output (special guest edition of a journal), with a second underway (an edited E-book to be published in 2016); as well as a series of video interviews/conversations between the artists/theorists/curators to be published on the VIAD website in 2016. FADA staff member, Alex Oppen exhibited on the exhibition, which thus provides him the opportunity of a creative output submission in 2016. The *Archival Addresses Platform* received a very favourable review by Rory du Plessis in *Image & Text* 25:292-296 .

The Centre's strengths were able to be far better leveraged than in past years, due to employment of excellent support staff. Their input and commitment on all levels – conceptual, administrative, curatorial – allowed me more leeway to focus on 'the bigger picture' as opposed to operational details. It also allowed me expand on work that the Centre is doing, through writing of articles on topics such as: hypersampling black masculinities in contemporary Johannesburg. Challenges were partially due to a tendency for VIAD to 'over-reach': i.e. the way in which we took on the second, black masculinities project proved to be too broad in scope. Our approach could have been more narrowly focused, with the underpinning thematic; aims, and objectives of the project being more clearly defined. A clearer understanding of VIAD's limitations in terms of capacity; timeframes; budget and resources was also needed.

That said however, the fact that a major exhibition and series of Encounters was successfully put together in just under three months is testimony to what VIAD can achieve. Difficulties of working with FADA Gallery staff added greatly to stresses of both exhibitions, particularly the *Hypersampling* exhibition. These need to be addressed as a matter of urgency in order for VIAD to be able to collaborate productively with the FADA Gallery in 2016.

## 2. RESEARCH FOOTPRINT AND IMPACT

### 2.1. CURRENT AND EMERGING AREAS OF RESEARCH IN THE CENTRE

From the work VIAD began in 2014 on Vanley Burke's photographic archive *By the Rivers of Birmingham*, and its accompanying public programme, several thematic strands have emerged. These were picked up on in VIAD's activities in 2015, and will be deepened over the upcoming 3 years. These strands, which are loosely grouped under the overarching thematic, 'Performing Identities, Subjectivities and Positionalities in Visual Representation', are convergent with work currently being done by VIAD RAs, thus maximising opportunities for mutually beneficial collaboration and exchange. The sub-themes encompassed by this overarching thematic are being explored, teased out and developed through a range of (inter-related) lenses, which, to date include: the visual (primarily photographic) archive', specifically vernacular and photo-documentary archives, and 'fashion-dress-style' as an expression of difference and resistance'. This year, the latter was explored with particular application to contemporary and historical forms of black masculinities. From engagements with these sub-themes through these lenses, the following reoccurring debates have emerged:

1. How diaspora or the erasure of identities and subjectivities presents performatively (on the levels of the material, affective and signification) in colonial/postcolonial/apartheid/postapartheid contexts.
2. Relational politics: who is speaking; from which positionality one is speaking; to, of, and with whom one is speaking, and how one is speaking.
3. Understanding positionalities as a series of potential antagonisms; seeing those antagonisms as productive forms of creative tensions.
4. Writing personal and collective histories/narratives in the aftermath of trauma and fracture; dealing with memory and loss.

1. Diasporic narratives of migration, immigration and displacement: uprootedness/dislocation/relocation/adaptation/belonging/home.
1. Politics and poetics of self-representation.
2. New emergent forms of 'mixed' identities and subjectivities.
3. Microcosms of lived experiences as forms of resistance and agency.

## 2.2. SUBSIDISED PUBLICATION OUTPUT (ACCREDITED JOURNALS, REFEREED PROCEEDINGS AND REFEREED BOOKS AND CONTRIBUTIONS TO BOOKS)

### 2.2.1 SUBSIDY BEARING ARTICLES PUBLISHED IN ACCREDITED JOURNALS

- Bajorek, J. 2015. On color photography in an extra-moral Sense. *Third Text* 29(3), November:221-235.
- Burgin, S. 2015. The most progressive and forward looking race relations experiment in existence: race, militancy, whiteness, and DRRI in the early 1970s. *Journal of American History* 49(3), August:557-574.
- Lamm, K. 2015. Between the open and the hidden: clothing, segregation, and the feminine counter-archive in the photographs of Gordon Parks. *Critical Arts: South-North Cultural and Media Studies* 29(S1), November:134-149.
- Corrigall, M. 2015. Sartorial excess in Mary Sibande's 'Sophie'. *Critical Arts: South-North Cultural and Media Studies* 29(2), May:146-164.
- Farber, L. 2015. Hypersampling identities, Jozi style. *Image & Text* (forthcoming January 2016).
- Gers, W. 2015. Bienalle bonaza: Taiwan. *Ceramics Art & Perception* 101/25(3), September-November:24-31.
- Gresle, Y. 2015. Empathic unsettlement in the field of vision: Jo Ractliffe's *Vlakplaas* in photographs and video. *Critical Arts: South-North Cultural and Media Studies* 29(S1), November:73-87.
- Hunter, S. 2015. Being called to *By the Rivers of Birminan*: the relational choreography of white looking. *Critical Arts: South-North Cultural and Media Studies* 29(S1), November:43-57.
- Rosengarten, R. 2015. '...and death I think is no parenthesis': the aged, the ill and the dying in contemporary photographic practice. *Critical Arts: South-North Cultural and Media Studies* 29(S1), November:58-72.
- Sey, J. 2015. Photographing a South African form of sudden death. *Critical Arts: South-North Cultural and Media Studies* 29(S1), November:104-115.
- Van Rensburg, W & Dowse, C. 2015. Collaborative learning in an academic writing workshop. *South African Journal of Education* 35(1), February:1-12.

### 2.2.2 PEER-REVIEWED CONFERENCE PROCEEDINGS

- Leeb-du-Toit, J. 2015. The ideological and cultural function of biblical imagery in works by South African artist Azaria Mbatha. *IKON Journal of Iconographic Studies* 8:89-96.

### 2.2.3 SOLE-AUTHORED OR CO-AUTHORED SUBSIDY BEARING BOOKS PUBLISHED

- Gers, W. 2015. *Scorched earth: 100 years of Southern African potteries*. Johannesburg: Jacana Media.
- Hunter, S. 2015. *Power, politics and the emotions. (Im) possible governance*. Oxon/New York: Routledge.
- Rovine, V. 2015. *African fashions, global style. Histories, innovations, and ideas you can wear*. Indiana: Indiana University Press.

### 2.2.3 CHAPTERS IN PEER-REVIEWED BOOKS

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- Bajorek, J & Haney, E. 2015. Vital signs: twenty-first century institutions for photography in Africa, in *The African photographic archive*, edited by C Morton & D Newbury. London: Bloomsbury:215-230.
- Buys, A. 2015. Painting in flat time, in *Shuttlecock*, edited by CJ Högberg. Bergen: Hordaland Kunstsenter:[sp]. [O]. Available: <http://www.carljohanhogberg.com/text2.html>
- Farber, L. 2015. Beyond self vs other: the other-as-stranger-within as imaged in the *Who is Pinky Pinky* series, in *Transvisuality. The cultural dimension of visibility*, edited by T Kristensen, A Michelsen & F Wiegand. Liverpool: Liverpool University Press:73-88.
- Lamm, K. 2015. The midwife's clothing. Jessie Faucet in and out of fashion, in *Crossings in textile and text*, edited by K Joslin & D Wardrop. Durham, New Hampshire: New Hampshire University Press:187-227.

### 2.2.4 SUBSIDY-BEARING OUTPUTS SUMMARY

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OUPUT	NO	UNITS
Journal articles	10.5	10.5
Peer-reviewed conference papers	1	0.5
Books	3	12
Gers 400 pages (5 units)		
Hunter 206 pages (3 units)		
Rovine 307 pages (4 units)		
Chapters in peer-reviewed books (0.25 units per chapter)	4	1
<b>TOTAL UNITS 2015</b>		24

## 2.3 NON-SUBSIDY BEARING OUTPUTS (BASED ON INFORMATION RECEIVED)

### 2.3.1 PUBLICATIONS

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- Checinska, C. 2015. Sound and vision: Christine Checinska wonders how Nick Cave's *Soundsuits* take shape. *Selvedge* 65, May:32-35.
- Checinska, C & Watson, G. 2015. Social fabric, in *The handbook of textile culture*, edited by J Jefferies, H Clark & D Wood Conroy. London: Bloomsbury: 279-292.
- Gers, W. 2015. In black, white and brown, in *Blanco*, edited by R Krauskopf, X Ducci, M Weiss, M Pincheira & B Torres. Santiago, Chile: Esteka.
- Gurney, K., Pieterse, E., Govender, T. 2015. *Futurehood: a synthesis report*. SA City Futures Project. Cape Town: African Centre for Cities (ACC).
- Greslé, Y. 2015. A flag for the unspoken: Nathalie Bikoro at the Pitt Rivers Museum (Oxford). Review. *Numéro Cinq*, January. [O]. Available: <http://numerocinqmagazine.com/2015/01/09/a-flag-for-the-unspoken-nathalie-bikoro-at-the-pitt-rivers-museum-yvette-gresle/>
- Greslé, Y. 2015. *El Anatsui*. October Gallery, London. Review. *Africanah* 8 March.
- Greslé, Y. 2015. *Nástio Mosquito: Daily Lovemaking*. Ikon Gallery, Birmingham. *inmg*, 29 March. [O]. Available: <http://www.inmg.org/blog/nastio-mosquito/#.VmggUtKGRBc>
- Greslé, Y. 2015. *Bonita Alice, Obscured Proximities*. AOP, Johannesburg. Exhibition brochure essay:[Sp].
- Greslé, Y. 2015. *Senzeni Marasela: Women's Waiting/Women's Searching*. Johannesburg Pavilion, 56th Venice Biennale, 2015. Catalogue essay:[sp].
- Greslé, Y. 2015. *Phoebe Boswell: The Matter of Memory*. Carroll/Fletcher gallery, London. Review. *Africanah* 2 May. [O]. Available: <http://africanah.org/phoebe-boswell/>

- Greslé, Y. 2015. *All Of Us Have A Sense Of Rhythm*. Curated by Christine Eyene, David Roberts Foundation (DRAF), London. Review. *Art Africa* 30 July. [O]. Available: <http://artsouthafrica.com/220-news-articles-2013/2482-all-of-us-have-a-sense-of-rhythm-exhibition-review-yvette-gresle.html>
- Greslé, Y. 2015. *The Film Will Always Be You: South African Artists on Screen*. Tate Modern, London. Interviews with Dineo Seshee Bopape and Lerato Shadi. *Art Africa* 1 September:168-173
- Greslé, Y. 2015. *The Revolution Will Be Downloadable* e-studio Luanda. Tiwani Contemporary, London Review. *Art Africa* 1 September:210-211.
- Greslé, Y. 2015. *1:54 Contemporary African Art Fair*, Somerset House, London. Report. *Ocula* 28 October. [O]. Available: <http://ocula.com/magazine/reports/1-54-contemporary-african-art-fair/>
- Gurney, K. 2015. The doppelgangers: Hasan and Husain Essop. *Cityscapes* 6. Cape Town: Tau Tavengwa & ACC:64-77.
- Gurney, K. 2015. The conservationist: Luzann Isaacs. *Cityscapes* 6. Cape Town: Tau.
- Gurney, K. 2015. Re-imagining Africa's cities. *Ogojiii* 3. Nairobi/Johannesburg: Ogojiii:43-49.
- Gurney, K. 2015. Performing the present: the second life of zombie monuments. *Art Africa* 2:14-17.
- Gurney, K. 2015. *The art of public space: curating and re-imagining the ephemeral city*. London: Palgrave Macmillan.
- Haney, E. 2015. Cameras and the Indian Ocean. *Africa is a Country*, 26 June. [O]. Available: <http://africasacountry.com/cameras-and-the-indian-ocean>
- Mdanda, S. 2015. Matola raid: a paradox for policy and family needs. *Pretoria News*, 8 September.
- Sey, J. 2015. Marikana artwork provides tool for conscientisation, in *The Conversation*, 4 September. [O]. Available: <https://theconversation.com/marikana-artwork-provides-a-tool-for-conscientisation-46375>
- Siegenthaler, F. 2015. Rituale, performanz und bildpraktiken. Chapter for the BA e-learning course *Kunst Afrikas: kontexte und funktionen*. Kunsthistorisches Institut, Abteilung Kunst Afrikas, Freie Universität Berlin.
- Siegenthaler, F. 2015. Social anthropology and global transformations. Report of the *Annual Conference of the Swiss Ethnological Society*, Basel, 30 October-1 November 2014. *SGAS Newsletter* 1:23-26.
- Siegenthaler, F. 2015. Post-apartheid Johannesburg, sozialer konflikt und künstlerische interventionen. *KOFF-Newsletter* 136, April:8. [O]. Available: <http://www.swisspeace.ch/>
- Siegenthaler, F. 2015. On the edge of scrutinizing and reproducing urban imaginations of Johannesburg. Book review of Kruger, L. 2013. *Imagining the edgy city: writing, performing, and building Johannesburg*. Oxford: Oxford University Press. *Research in African Literatures* 46(1):179-184.
- Stern, N. 2015. *Other-frames: Malcolm Levy and sensing images*. *Other-Frames* catalogue essay. New York: Transfer Gallery [Sp].
- Van Rensburg, W. 2015. *A Space for Landscape: The work of JH Pierneef*. Catalogue essay. Johannesburg: Standard Bank Gallery.
- Van Rensburg, W. 2015. *The Heart of the Matter: new work by Rosemarie Marriott*. Catalogue essay. Johannesburg: GALLERY AOP.
- Van Rensburg, W. 2015. Textured translations: the Stephens Tapestry Studio. Catalogue essay. Johannesburg: GALLERY AOP.
- Van Rensburg, W. 2015. The other; a(other) view. Catalogue essay in *Representations of otherness and resistance*. Bloemfontein: Johannes Stegmann Art Gallery, University of the Free State.
- Van Rensburg, W. 2015. Seen without seeing; see without being seen. Catalogue essay in *I to I: A solo exhibition by Johann van der Schijff*. Cape Town: Michaelis Art School, University of Cape Town/Johannesburg: GALLERY AOP.

**2.3.2 NON-SUBSIDISED CONFERENCE PAPERS PRESENTED IN THE REPORTING YEAR**

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- Bajorek, J. 2015. Beyond the NGO aesthetic (or, an inquiry into the possibilities for a Marxist cultural analysis based on African examples). Conference paper presented at *The Cultural Logic of Contemporary Capitalism* symposium, New School for Social Research, New York City, NY, 21 February.
- Bajorek, J. 2015. How to write a visual history of liberation: 9 keywords from Senegal and Benin. Paper presented at the *Photography's Shifting Terrain: Emerging Histories and New Practices* conference, NYU Abu Dhabi Institute, Abu Dhabi, 9-11 March.
- Bajorek, J. 2015. What does the world want to do with all these photographs? Activist approaches to the archive in West Africa. Paper presented at the *Vernacular Photography* symposium, WISER, University of Witwatersrand, Johannesburg, 18-19 February.
- Bajorek, J. 2015. Mobile images and spatial tactics. Paper presented at the *Archival Addresses: Photographies, Practices, Positionalities* platform, VIADUCT 2015, VIAD Research Centre, FADA, University of Johannesburg, Johannesburg, 18-20 March.
- Burgin, S. 2015. Epistemic resistance: the oppositional archives of Vanley Burke and Vron Ware. Paper presented at the *Archival Addresses: Photographies, Practices, Positionalities* platform, VIADUCT 2015, VIAD Research Centre, FADA, University of Johannesburg, Johannesburg, 18-20 March.
- Burgin, S. 2015. What's the use of women's suffrage? The debate in the women's liberation movement. Paper presented as part of the 'Women, Gender & Archives in US History' panel, *British Association of American Studies Annual Conference*, Northumbria University, Newcastle England, 9-12 April.
- Burgin, S. 2015. Black and white men together's racial justice efforts in the early 1980s. Keynote paper presented at the *National Association of Black and White Men Together*, Newark, New Jersey, 16 July.
- Chesinska, C. 2015. Blackamoors, noble savages and mungo macaronies: the black male body in fashion media. Paper presented at the *(Re)Fashioning Masculinities: Identity, Difference, Resistance* encounters, VIAD Research Centre, FADA, University of Johannesburg, Johannesburg, 30 September-2 October.
- Chesinska, C. 2015. (Re)-Fashioning African diasporan identities. Paper presented at the *Re-Visioning Fashion Theories* conference, Academy of Fine Arts, Vienna, 11-12 December.
- Chesinska, C. 2015. Blackamoors, noble savages and mungo macaronies: the black male body in fashion media. Paper presented at *Black Portraiture(s) // Imaging the Black Body and Re-Staging Histories* conference, NYU, Florence, 28-31 May.
- Corrigall, M. 2015. Wearing the archive: immersion via dress. Paper presented at the *Archival Addresses: Photographies, Practices, Positionalities* platform, VIADUCT 2015, VIAD Research Centre, FADA, University of Johannesburg, Johannesburg, 18-20 March.
- Goeller, D. 2015. Documenting Isipantsula dance and culture. Paper presented at the *Archival Addresses: Photographies, Practices, Positionalities* platform, VIADUCT 2015, VIAD Research Centre, FADA, University of Johannesburg, Johannesburg, 18-20 March.
- Goeller, D. 2015. Jozi subcultures: the Pantsulas, Swenkas, Isikotane and Sbhujwas. Paper presented at the *(Re) Fashioning Masculinities: Identity, Difference, Resistance* encounters, VIAD, Research Centre, FADA, University of Johannesburg, Johannesburg, 30 September-2 October.
- Goeller, D. 2015. Black masculinity in South Africa: Pantsula, Swenking, Isbhujwa, and Isikothane. Paper presented at the *Rhythms of Life: Youth and Popular Culture in a Changing South Africa* conference, Cape Town, 13-14 November.
- Gurney, K 2015. The disappeared: missing artworks task force. Paper presented as part of the 'Dead Monuments' panel, *Sixth European Conference on African Studies (ECAS)*, Sorbonne, Paris, 8-10 July.
- Lamm, K. 2015. Fashionable clothing, segregation, and the counter-archive in the photographs of Gordon Parks. Paper presented at the *Archival Addresses: Photographies, Practices,*

- Positionalities* platform, VIADUCT 2015, VIAD Research Centre, FADA, University of Johannesburg, Johannesburg, 18-20 March.
- Haney, J. 2015. Priya Ramrakha: independence and optics from Kenya to Biafra. Paper presented at the *Archival Addresses: Photographies, Practices, Positionalities* platform, VIADUCT 2015, VIAD Research Centre, FADA, University of Johannesburg, Johannesburg, 18-20 March.
- Haney, E. 2015. Beautiful sleep: new questions for photographs in West Africa. Paper presented at the *Photography and Migration* conference, Colby College, Waterville, ME, 23-25 April.
- Haney, E. 2015. Reconsidering collections: new photo histories in West Africa. Paper presented at the *PMG/AIC* conference, Harvard University, Cambridge, Massachusetts, 20-22 February.
- Mdanda, S. 2015. Meaning-making in museum: relationships and use of technology in attracting younger audiences. Paper presented at the *79th Annual SAMA* conference, Durban, 26-30 October.
- Farber, L. 2015. Beyond the ethnographic turn: contemporary (re)-conceptualisations of, and approaches to, selfhood and otherness. Keynote paper presented at the *No Strings Attached. Exploring the Relation between Ethnography and Contemporary Arts* symposium organised by SoundImageCulture (SIC), KASK-School of Arts, Ghent University and the LUCA School of Arts, Brussels, 28-29 October.
- Farber, L. 2015. *Hypersampling Identities, Jozi Style*. Keynote paper presented at the *(Re)-Fashioning Masculinities: Identity, Difference, Resistance* encounters, VIAD Research Centre, FADA, University of Johannesburg, Johannesburg, 30 September-2 October.
- Gers, W. 2015. Curatorial models and protocols in international ceramics biennales: *ubuntu* co-creation, collaboration and dialogue as the hallmark of the 2014 Taiwan Ceramics Biennale. Paper presented at *Stepping Up: Australian Ceramics Triennial*, Canberra, 10 July.
- Gers, W. 2015. *Terra Nova – la biennale de la céramique et les Échanges France-Taiwan: créer, innover, expérimenter, construire ensemble*. Paper presented at *Les Echanges France-Taiwan*, Les arts Codés Pantin, Paris, 7 June.
- Gers, W. 2015. Exhibition politics: a personal reflection on the *Taiwan Ceramics Biennale*. Video conference, University of North Texas, Texas, 6 March.
- Hobbs, P. 2015. The mantis wedding: performing power in the loom. Paper presented at the annual conference of *South African Association of Visual Art Historians (SAAVAH)*, University of KwaZulu-Natal, Durban, 11-13 September.
- Miller, K. 2015. Representational tensions: depictions of trauma and suffering in the public sphere. Paper presented at the '#blacklivesmatter: transnational perspectives on the body, violence, and performance' panel, *African Studies Association* conference, San Diego, 19-22 November.
- Rovine, V. 2015. Networks of threads: Africa, textiles, and routes of exchange. Paper presented at a roundtable forming part of *Global Africa*, African Studies Association, San Diego, CA, 19-22 November.
- Rovine, V. 2015. Style migrations: tracing South-South networks through African dress practices. Paper presented at *South-South Axes of Global Art/Circulations artistiques Sud-Sud* conference, École normale supérieure, Paris, 17-19 June.
- Rovine, V. 2015. Creating West Africa in Paris: bureaucrats, artisans, and the 1937 Exposition Internationale. Paper presented as part of the 'At the Expositions: An Art History of National Displays of Culture, Technology, Design' conference, College Art Association, New York City, NY, 13 February.
- Rovine, V. 2015. South African fashion design: location, history, and narrative. Paper presented at the *Journeys of Reconciliation: The New South, the New South Africa, and Nelson Mandela* seminar, Southeastern Regional Seminar in African Studies, University of North Carolina at Chapel Hill, Chapel Hill, NC, 7 February.
- Sey, J. 2015. Johannesburg as everycity: a boxing story. Paper presented at the *Performative Urbanisms* conference, University of Johannesburg, Johannesburg, 9-11 September.

- Sey, J. 2015. Photographing a form of South African death. Paper presented at *Image/Text* - the Department of Visual Arts seminar and exhibition, convened by Prof Amanda du Preez and Dr Johan Thom, University of Pretoria, 24 July.
- Siegenthaler, F. 2015. Playing around with money: money as a contemporary artistic medium in African cities. Paper presented as part of the 'Economics of African Art in Urban Spaces' panel, *CAA Annual Meeting*, New York, 11-14 February.
- Van der Watt, L. 2015. The complex politics of intervening in the colonial archive: representing King Shaka Zulu's masculinity. Paper presented at *ECAS 2015*, Sorbonne, Paris, 8-10 July.

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### 2.3.3 PANELIST, OPENING SPEAKER, SEMINARS AND PUBLIC PRESENTATIONS

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- Burgin, S. 2015. Presenter: *Re-thinking Black Freedom Studies from the Jim Crow North to the Jim Crow West* National Endowment for the Humanities summer seminar, New York, NY, 15-26 June.
- Burgin, S. 2015. Invited panelist: *Why is my curriculum white?* launch, Leeds University, Leeds, 26 October.
- Burgin, S. 2015. Invited panelist: Black lives matter in the fight against climate change panel, *Leeds Tidal's Building a Different Story* gathering, Leeds, 31 October.
- Burgin, S. 2015. Opening speaker: *Gender, inequalities and academic careers in US history and American Studies* workshop, University of Leeds, 11 November.
- Bajorek, J. 2015. Invited lecture: Contemporary art as social practice in Nairobi. The Gallatin School, New York University, NY, New York, 5 February.
- Bajorek, J. 2015. Invited lecture: Literature and photography as (bad) technologies of memory. School of Humanities, Arts and Cultural Studies, Hampshire College, Amherst, Massachusetts, 2 March.
- Chesinska, C. 2015. Public lecture: Every Mickle Mek A Mockle: reconfiguring diasporic identities. FADA Gallery, University of Johannesburg, 30 September.
- Chesinska, C. 2015. Public lecture: Every Mickle Mek A Mockle: reconfiguring diasporic identities. White Cloth Gallery, Leeds, 9 November.
- Chesinska, C. Short paper presentation: On memory, loss, displacement and trauma. White Cloth Gallery, Leeds, 9 November.
- Chesinska, C. 2015. Public lecture: Staying power: art, cloth and the African Diaspora(s) presence. Dulwich Picture Gallery, 18 February.
- Farber, L. 2015. Paper presentation: 'Touchpoints and convergences': thoughts on the post-colony and empire. *Photographies, Practices and Positionalities* workshop, White Cloth Gallery, Leeds, 9 November.
- Haney, E. 2015. Invited lecture: *Sailors and Daughters* and online exhibitions. Library of Congress, Washington, DC, 18 April.
- Haney, E. 2015. Invited lecture: The art of African portraiture. Public programming around exhibitions by Hassan Hajjaj and George Osodi, Newark Museum, Newark, NJ, 20 April.
- Haney, E. 2015. Public lecture: *Sailors and Daughters*: Early photography and the Indian Ocean. Exhibition launch, National Museum of African Art, Smithsonian Institution, 18 April.
- Hunter, S. 2015. Panel discussion participant: Researching emotions and affect in politics, policy and practice, Emotional States stream, *5th International and Interdisciplinary Conference on Emotional Geographies*, University of Edinburgh, 10-12 June.
- Hunter, S. 2015. Seminar presentation: Governing subjects, repression and equality. Brown bag research seminars, Gauteng City-Region Observatory, Johannesburg, 14 May.
- Hunter, S. 2015. Seminar presentation: Inside the editor's mind: academic writing for international peer review, process, practice and power. Faculty of Art Design and Architecture, University of Johannesburg, Johannesburg, 11 May.
- Hunter, S. 2015. Paper presentation: The ascendancy of neoliberal whiteness. *Photographies, Practices and Positionalities* workshop, White Cloth Gallery, Leeds, 9 November.

- Gers, W. 2015. Public lecture: Eclipsed: digital technologies in contemporary ceramics. Tatham Art Gallery, Pietermaritzburg, 4 August.
- Gers, W. 2015. Public lecture: Une réflexion autour du nouveau matérialisme dans l'art et le design contemporains. Pavillon Bosio, École supérieure d'arts plastiques de la Ville de Monaco, Monaco, 26 March.
- Gers, W. 2015. Public lecture: Ceramics – agency and new materialism. Project Art, Cummington, Massachusetts, MA, 9 February.
- Gers, W. 2015. Speaker and panelist: Curating and craft: what happens now? *Critical Craft Forum*, College Art Association Conference, New York, NY, 13 February.
- Gresle, Y. 2015. Short paper presentation: 'Empathic unsettlement' in the field of vision: Jo Ractliffe's *Flakplaas* in photographs and video. *Photographies, Practices and Positionalities* workshop, White Cloth Gallery, Leeds, 9 November.
- Gurney, K. 2015. Invited participant: *Urban Super-Diversity* symposium, Max Planck Institute of Religious and Ethnic Diversity and Berlin-Brandenburg Academy of Sciences, Berlin, 8-10 April.
- Miller, K. 2015. Invited lecture: Apartheid and after: gendered images of South Africa's struggle. Department of Art History, Fifth Annual Speaker Series on *War/Art/Peace*, University of St. Thomas, Minnesota, 1 May.
- Rosen, R. 2015. Seminar presentation: Who is silencing whom? Seminar IV of the *Assuming Boycott: Resistance, Agency and Cultural Production* series, organised by the Vera List Center for Art and Politics as part of the Centre's 2013-2015 curatorial focus on Alignment. The New School, New York City, NY, 23 February.
- Rosengarten, R. 2015. Short paper presentation: '... and death I think is no parenthesis': the aged, the ill and the dying in contemporary photographic practice. *Photographies, Practices and Positionalities* workshop, White Cloth Gallery, Leeds, 9 November.
- Sey, J. 2015. 3-week course in arts writing to Visual Culture Honours group, University of Pretoria, August 2015.
- Sey, J. 2015. Seminar presentation: Photographing a form of South African death. Department of Fine Art, Rhodes University, Grahamstown, 27 July.
- Siegenthaler, F. 2015. Workshop facilitator: (De)Territoriality in social discourse and practice. Impressions of an exploratory field research in the art scene of Kampala. Institute for Urban and Landscape Studies, University of Basel, Switzerland, 21 December.
- Siegenthaler, F. 2015. Chair and introductory presentation: 'African artists in times of political turmoil and global attention' panel. *The Collective Mobilisations in Africa: Contestation, Resistance, Revolt. ECAS 2015*, Sorbonne, Paris, 8-10 July.
- Siegenthaler, F. 2015. Public conversation with Johan Thom about his performance practice titled *Art of Wagnis*. Christoph Schlingensiefel's crossing of Wagner and Africa. Iwalewaha Bayreuth, Bayreuth, 4-6 December 2015.
- Siegenthaler, F. 2015. Colloquium presentation: Art and social space: exploring the art scene in Kampala. Mittwochskolloquium (Wednesday research colloquium), Chair for Social Anthropology, University of Basel, Switzerland, 25 November.
- Siegenthaler, F. 2015. Seminar presentation: Art and social space. First field report from Kampala (16.07-31.08 2015). Visual Culture Research group, Chair for Social Anthropology, University of Basel, Switzerland, 2 November.
- Siegenthaler, F. 2015. Public lecture: William Kentridge: künstlerische individuation und kulturdebatten in der post-apartheid. Museum Haus Konstruktiv Zurich, accompanying the exhibition *William Kentridge – The Nose*, 24 June.
- Siegenthaler, F. 2015. Round table panelist: Cities in Flux: Metropolitan Spaces in South African Literary and Visual Texts conference. Swiss South African Joint Research Programme (SSAJRP) 2009-2014, Department of English, University of Basel, Switzerland, 9-10 June.
- Siegenthaler, F. 2015. Conversation with performance artist and curator Khanyisile Mbongwa. Monument of non-monument. Performance art and public space. Centre for African Studies, University of Basel, Switzerland, 7 May.

- Siegenthaler, F. 2015. Conversation titled 'Carlton Hotel Johannesburg' with Yvonne Müller and Leif Bennett in occasion of their participation at the group exhibition *When Thoughts are Replaced by Moving Images* (12.4.15-17.5.15), curated by *deuxpiece*, Ausstellungsraum Klingental, Basel, 15 April.
- Siegenthaler, F. 2015. Workshop participant: in the 'Archive' session (with Giulia Battaglia, Musée du Quai Branly Paris), *Encountering Concepts in Art and Anthropology* workshop, Art & Anthropology interest group, VANEASA, Universitat de Barcelona, Barcelona, 11-12 June.
- Tully, AM. 2015. Public walkabout: *Wolf in Sheep's Clothing* exhibition, Oliewenhuis Museum, 6 February.
- Van der Watt, L. 2015. Short paper presentation: New positionalities around whiteness in post-apartheid South Africa: performativities, intersectionalities and translations. *Photographies, Practices and Positionalities* workshop, White Cloth Gallery, Leeds, 9 November.

## 2.3.4 FELLOWSHIP AND AWARDS FOR RESEARCH AND SCHOLARSHIP

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- Miller, K. 2015. Marion and Jasper Whiting Foundation Grant for summer research on gender and commemoration of the Spanish Civil War in Spain. Wheaton College, Norton, Massachusetts.

## 2.4 CREATIVE-WORK-AS-RESEARCH OUTPUTS (SOLO EXHIBITIONS/INSTALLATIONS /PERFORMACES) BY RAS

- Stern, N. 2015. *Giverny of the Midwest*. Museum of Wisconsin Art, West Bend, WI: 13 June-6 September.
- Chesinska, C. *tidalectic encounters. A synthesis of literature, philosophy and personal reflection*. Performace at the White Cloth Gallery, Leeds, 9 November.

## 2.5 CURATED EXHIBITIONS-AS-RESEARCH OUTPUTS BY RAS

- Haney, E. 2015. *Sailors and Daughters: Early Photography and the Indian Ocean World*. Online exhibition, launched April 2015. [O]. Available: <http://indian-ocean.africa.si.edu/>
- Van Rensburg, July 2015. *A Space for Landscape: The work of JH Pierneef*. Johannesburg: Standard Bank Gallery: 8 July-12 September 2015.
- Mdanda, S. 2015. *Thunga uThimule*. A retrospective exhibition of Nhlanhla Nsusha's work. Durban Art Gallery, 26 November 2015-30 January 2016.
- Tully, AM. 2015. *Wolf in Sheep's Clothing*, Oliewenhuis Museum in Bloemfontein, 5 February-5 March. The exhibition debuted at NIROXprojects, Arts on Main, Johannesburg (9 June-3 July 2013); following which it travelled to the Botanical Garden Gallery, University of the North-West (27 March-2 May 2014).
- Tully, AM. 2015. Co-curated *SALON I*, Gallery, Melville, 16-19 April. *SALON I* is a pop-up 19th century-style salon concept, bringing together select groupings of emerging and established South African artists, representing an artist-led and artist-centred ethos; reviving the pre-white-cube experience of viewing art.

## 2.6 ONGOING PROJECTS BY RESEARCH ASSOCIATES

- Siegenthaler, F. *Art/articulation: Art and the formation of social space in African cities*. Duration 2015-2018; project lead Prof. Dr. Till Förster; coordination Dr. des. Fiona Siegenthaler. This 3-year research project funded by the Swiss National Science Foundation (SNF) consists of four members (incl. two PhD students). Its central research interest lies in the interrelation of art and social space: How does art inform the formation of social space? This question is examined from three complementary perspectives: How do artists aesthetically articulate images of the social? How do these images and practices inform social imaginaries, and how do the latter inform those of the artists? What are the dialectics between social imaginaries and imageries, and their visual and performative forms of expression? Working in four different cities in East and West Africa

(Kampala, Kisumu, Bamako and Korhogo), the individual subprojects will enable comparison between regions and particular urban contexts and aesthetics.

Haney, H and Bajorek, J. (Co-founders and directors). Resolution Photo. Resolution Photo site is a non-profit organisation dedicated to photography and image archives in Africa; it functions as a resource for photo collections, photographers, users and owners on the continent, for advocacy and protection of photo collections and archives, and to facilitate new partnerships for collections.

Haney, H. Co-curator and co-author on exhibition, publication, and online projects with Shravan Vidyarthi on Priya Ramrakha's archive.

## 2.7 PUBLICATIONS EDITED/SPECIAL EDITIONS OF JOURNALS EDITED

Archival Addresses: Photographies, practices, positionalities. Special edition of *Critical Arts: South-North Cultural and Media Studies* 29(S1), November.

Guest edited by L Farber.

No. of VIAD RAs' articles published in the edition: 5.

Total no. of articles in the edition: 13.

The edition was launched at the White Cloth Gallery, Leeds, UK, on 9 November 2015. The launch comprised multiple events including a one day workshop titled 'Photographies, practices and positionalities' (attended by 6 Leeds/London-based VIAD RAs: Dr Yvette Greslé, Dr Ruth Rosengarten, Dr Christine Chesinska, Dr Michael MacMillan, Dr Liese van der Watt, Prof Shona Hunter); University of Leeds-based cultural sociologists, Prof Shirely Tate and Prof Bobby Sayyid, and Commonwealth Scholar and PhD candidate School of Fine Art, History of Art and Cultural Studies, University of Leeds, Leandra Koenig-Visagie. The workshop was followed by a public lecture and performance by Christine Chesinska titled *tidalectic encounters: a synthesis of literature, philosophy and personal reflection*.

## 2.8 NATIONAL AND INTERNATIONAL COLLABORATIVE PROJECTS WITH OTHER INSTITUTIONS

Collaboration and long-term partnership with Shona Hunter to be consolidated through the drawing up and submission of funding application for 3-5 year project. The major bid is to be submitted to the ESRC in 2017, preceeded by several small applications for seed funding (see 8). Applications for smaller grants to use as seed funding are planned for 2016. If successful, the existing VIAD-University of Leeds partnership will be consolidated into a formal collaboration in 2016. The project will potentially involve 5 UK-based RAs, as well as members of the Centre for Ethnic and Racism Studies (CERS), University of Leeds (see 8).

## 2.9 NRF-RATED STAFF

Leora Farber obtained a C2 rating.

## 2.10 MEMBERSHIP OF EDITORIAL/REVIEW PANELS AND INVOLVEMENT IN SCIENTIFIC BODIES

Many of VIAD's RAs are members of editorial/review panels, and have high level involvement in national and international arts bodies.

Leora Farber:

1. Member of the Arts and Humanities Academy of Science of South Africa (ASSAf) review panel.
2. Editorial Board member of *Critical Arts. South-North Cultural and Media Studies*, published by Taylor & Francis/UNISA Press.
3. Peer-reviewer for *Body and Society*, *Critical Arts*, *Image & Text*.

4. Consultant editor for the annual edition of *Critical Arts* titled 'Revising the Ethnographic Turn in Contemporary Art'. Guest editors: A van. Dienderen, K Rutten & R Soetaert (University of Ghent).
5. NRF reviewer: re-rating proposal, J Brundrit.
6. External examiner: Theory and Practice of Archives Course (4th year Honours), History of Art Dept., Wits School of the Arts (WSOA).

Brenda Schmahmann:

1. Member of the Standing Committee of Humanities, ASSf.
2. Editorial Board member and book-review editor of *De Arte*, published by UNISA Press.
3. Served on the NRF panel making recommendations for awards in the IRG- Sweden/South African Research Cooperation Programme in 2015.
4. Served as an outside assessor on the Creative Awards Committee of the University of the Witwatersrand.

#### 2.11 POSTDOCTORAL FELLOWS – PROFILE AND PERFORMANCE

Daniela Goeller completed her 2-year registration in VIAD as a Post-doctoral Fellow in October 2015. While she did make a valuable contribution in her role as consultant for the *Hypersampling Identities* exhibition, her publication performance over the two-year was poor. To date, no outputs produced during her registration period have been published, although some are still to be submitted or are currently under peer-review. Articles that were not accepted for publication are being rewritten and will be resubmitted to appropriate journals.

Denise Toussaint was registered in August 2015, for one year (to August 2016). She received GES funding for one year, and has submitted applications for NRF funding towards a second year of registration (2017-2018). Two articles have been accepted for publication in early 2016, and a further 2 accredited outputs are scheduled for 2016.

### 3. VIAD CORE ACTIVITIES

#### 3.1 CONFERENCES/COLLOQUIA/PLATFORMS/ENCOUNTERS

##### 3.1.1 ARCHIVAL ADDRESSES: PHOTOGRAPHIES, PRACTICES, POSITIONALITIES PLATFORM. FADA GALLERY, 18-20 MARCH 2015

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*Archival addresses: photographs, practices, positionalities*, formed part of the VIADUCT 2015 programme. The programme offered a platform for a series of papers, panel discussions, artists' presentations, film screenings and an exhibition engaging with the complexities of contemporary archival practices, and how these play out using lens-based and new media technologies. In the platform, participants considered contemporary possibilities for, and practices of, addressing archives; how these possibilities might impact on how archives are collated, disseminated, accessed and received; and what implications they may have for understanding the functions, meanings and significance of archives in diverse contexts.

The platform thematic allowed for a range of possible archival addresses that participants could 'work through' in discussions, conversations, and engagements. Platform participants – who included archivists, academics, artists, filmmakers and curators – addressed archives either through their own research practice or with reference to the work of other archival practitioners. Presentations and conversations were organised into five panels titled: The (Im) Materiality of the Archive; Public Intimacies, Personal Exposures; Photographies, Complicities and Possibilities; The Archive in Practice; and New Photographic Spaces.

##### International presenters:

1. Dr Shona Hunter (University of Leeds) (VIAD RA)
2. Dr Say Burgin (University of Leeds) (VIAD RA)

3. Prof Kimberly Lamm (Duke University) (VIAD RA) (Opening address)
4. Dr Jennifer Bajorek (New York University) (VIAD RA) (Opening address)
5. Dr Erin Haney (Smithsonian Institution) (VIAD RA) (Opening address)
6. Dr Uriel Orlow (University of Westminster)
7. Dr John Pepper (Ramapo College).
8. Tabita Rezaire (Independent artist).

Cape Town-based presenters:

1. Prof Carolyn Hamilton (Centre for the Archive and Public Culture, University of Cape Town (UCT) (Keynote speaker)
2. Dr Heidi Grunebaum (Centre for Humanities Research, University of the Western Cape (UWC)) (Opening address)
3. Paul Weinberg (Curator in Visual Archives, UCT)
4. Dr Siona O'Connell (Centre for Curating the Archive, UCT)
5. Annemi Conradie (University of Stellenbosch)
6. George Mahashe (Visual Arts Dept., UCT)
7. Raél Sally (Visual Arts Dept., UCT).

Gauteng-based presenters

1. Mary Corrigan (then-VIAD RA)
2. Sipho Mdanda (Curator at Freedom Park, Pretoria, VIAD RA)
3. Verne Harris (Director of Research and Archive, Nelson Mandela Foundation)
4. Warren Siebrits (Independent dealer and collector)
5. Amy Watson (Independent curator)
6. Pervaiz Khan (Film and Television Dept., WSOA)
7. Raimi Gbadamosi (Visual Arts Dept., WSOA).

FADA staff/post-docs presenters

1. Alex Oppen (Dept. of Architecture)
2. Shashi Cullinan-Cook (Dept. of Multimedia)
3. Marc Edwards (Dept. of Multimedia)
4. Minnette Vári (Dept. of Visual Art).

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### **3.1.2 (Re)-Fashioning Masculinities: Identity, Difference, Resistance Encounters. FADA GALLERY, 1-3 OCTOBER 2015**

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*(Re)-Fashioning Masculinities: Identity, Difference, Resistance* was a series of Encounters that took the form of film screenings, presentations, roundtable and panel discussions, and conversations. Participants explored various forms of self-imaging/self-representation and hypersampling strategies used by sartorial groups such as the Swenkas, Pantsulas, Isikothane, and Sartists, as well as young Jozi-based design collectives such as Khumbula, the Smarteez, and the Ribane siblings.

Fashion was considered as a means by which identities and subjectivities – particularly forms of transnational, transhistorical, transcultural, Afropolitan, Afro-urban, Afro-futurist black masculinities – are imagined, produced, marketed and disseminated. The Encounters offered invited participants, who included academics working across a range of disciplines; young Jozi-based fashion designers; photographers; stylists; filmmakers; cultural practitioners and trend followers an opportunity to engage with, and explore themes that arise out of, or are tangential to, the work featured on the exhibition.

International presenters

1. Dr Christine Chesinka (Goldsmiths College, London; VIAD RA)

2. Prof Shona Hunter (University of Leeds; VIAD RA).

Cape Town based presenters

1. Dr Lindsay Clowes (UWC)
2. Erica de Greef (Centre for Curating the Archive, UCT)
3. Prof Adam Haupt (Centre for Media Studies, UCT).

Gaugeng-based presenters

1. Hlonipha Mokoena (WISER)
2. Daneila Goeller (VIAD Post-doctoral Fellow)
3. Leora Farber (VIAD)
4. Nicola Cooper (Trend analyst for Flux Trends).

Panel participants

1. Sicelo Xaba (Pantsulas)
2. Jamal Nxedlana (Trend analyst; past member of the Isikotane)
3. Chris Saunders (Photographer for the Pantsulas, Smarteez, Swenkas)
4. Twinky Dhlamini (Sbhujwas)
5. Mpho Matheolane (University of Pretoria)
6. Wanda Lephoto (Sartists)
7. Kabelo Kungwane (Sartists)
8. David Maledimo (Khumbula)
9. Bafana Mthembu (Khumbula)
10. Harness Harmse (Khumbula)
11. Andile Biyana (Khumbula)
12. Floyd Manotauna (Smarteez)
13. Sicelo Xaba (Pantsulas)
14. Bongani Madondo (journalist)
15. Phendu Kuta (Unlabelled)
16. Zvi Karp (designer)

### 3.2 VIAD-CURATED EXHIBITIONS

#### 3.2.1 PAST IMPERFECT//FUTURE PRESENT

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Curated by Leora Farber, Claire Jorgensen and Maria Fidel Regueros. FADA Gallery, 24 March-31 April.

**Past Imperfect//Future Present** features the work of visual practitioners engaging with complexities of, and rethinking new possibilities for, contemporary archival practices using lens-based and new media technologies. In reflecting on the fragments, traces and omissions within archives of the past and present, these practitioners reimagine and reconstruct new narratives from within their contemporary contexts. Works on the exhibition reflect and expand on issues raised in *Archival Addresses: Photographies, Practices, Positionalities*, a platform that forms part of VIADUCT 2015.

*Past Imperfect//Future Present* explores multiple approaches through which the archive may be 'addressed'. In their work, practitioners engage with archival content (drawing on, intervening, reinterpreting, reframing, re-activating and re-appropriating); refer to, and 'speak with', the archive, thereby setting up a conversation that takes place in-between the spaces of interchange. Some practitioners address archival sources in ways that prompt viewers to re-think how artworks are received. Readings of images are framed by both the practitioners' and viewers' contexts.

Those working in the digital realm push the archive into new territories, exploring the ongoing expansion and diversification of archival forms. By unraveling archival modalities and unsettling its norms these practitioners raise questions around consumption, accessibility, ownership, ethics, power and control. Practitioners using social media and digital spaces blur the lines between the intimate and the public through ongoing performances of (self) identities within, and in response to, constantly transforming and emergent digital terrains.

The exhibition includes works by Ayana V. Jackson, Santu Mofokeng, Michelle Monareng, Zanele Muholi, Alexander Oppen, Uriel Orlow, Karin Preller, Jo Ractliffe, Tabita Rezaire, Bogosi Sekhukhuni & Minnette Vári.

### 3.2.2 HYPERSAMPLING IDENTITIES, JOZI STYLE

Curated by Leora Farber, Claire Jorgensen and Maria Fidel-Regueros in association with VIAD post-doctoral fellow, Daniela Goeller and Senior Lifestyle and Trend Analyst, Nicola Cooper. FADA Gallery, 17 September-9 October.

*Hypersampling Identities, Jozi Style* features work by young, male fashion designers and design collectives producing mens' wear, as well as that of the stylists, photographers, sartorial groups, and trendsetters within their milieu. These vibrant, dynamic, youth-orientated forms of production currently taking place in the urban Afropolitan environs of Jozi, encompass and express a range of ever-emergent and ever-changing transnational, transhistorical, transcultural, Afro-urban and Afrofuturist black masculine identities.

The exhibition features emergent and established performances of fashion(able) and fashion(ed) Jozi identities by contemporary sartorial groups such as the Sbhujuwas and Isikothane; young, street-savvy design collectives including the Sartists, -Smarteez, Dear Ribane III and Khumbula; and individual cultural practitioners such as Dr Pachanga and Jamal Nxedlana. Many of these practitioners draw on or reference fashions and styles of more established South African subcultural groups, specifically the Pantsulas and Swenkas.

In the exhibition, the fashion styles of the Pantsula and Swenkas – and the sources they draw upon – are therefore positioned as historical references to, and for, the work of Jozi-based practitioners. Following the multidimensional, interdisciplinary nature of the practitioner's diverse practices, the work on *Hypersampling Identities* is represented through a range of genres and media, and includes vernacular-, fashion- and documentary- photography; archival materials; imagery from popular visual culture; installations; artefacts; visual art; advertisements; films; and music videos.

## 3.3 VIAD PUBLIC PROGRAMME

### 3.3.1 VIAD HOSTED 4 PUBLIC PROGRAMME EVENTS IN 2015:

1. Public walkabout of the *Past Imperfect//Future Present* exhibition with 4 of the artists present.
2. Film screening of *Through a Lens Darkly* as part of FADA Film. Timed to co-incide with the *Past Imperfect//Future Present* exhibition.
3. Film screening of *Black Dandy. A Political Beauty* as part of FADA Film. Timed to co-incide with the *Hypersampling Identities, Jozi Style* exhibition.
4. Public lecture by VIAD RA, Dr Christine Chesinska, titled 'Every Mickle mek a Mockle: reconfiguring diasporic identities'. Formed part of the public events of the *(Re)Fashioning Masculinities Encounters*.

### 3.4.1 FADA INITIATIVES

### 3.4.1 EVENTS ACCOMPANYING THE *PAST IMPERFECT* EXHIBITION

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Walkabout with the artists for general FADA students. The walkabout was exceptionally well attended, with over 80 students present.

Walkabout presented for Graphic Design 3<sup>rd</sup> year students.

### 3.4.2 EVENTS ACCOMPANYING THE *HYPERSAMPLING IDENTITIES* EXHIBITION

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1. Walkabout for Communication design students (groups A & B).
2. Follow up project on exhibition set for Communication Design students.
3. Walkabout for Industrial Design students.
4. Walkabout for Multimedia students.

VIAD-hosted visiting RA Dr Christine Chesinska conducted a very successful workshop titled 'Fashion as material culture' with second year Fashion Design students. This has resulted in an ongoing project, the outcomes of which will be exhibited in 2016. Dr Chesinska also gave input on establishing a practice-led Fashion design PhD to Fashion Dept. staff, based on her experience of setting up a similar course at in the Dept. of Fashion Design, Goldsmiths College, London.

### 3.4.3 FADA STAFF AND POST-GRADUATE STUDENT PARTICIPATION IN VIAD-HOSTED PLATFORMS

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FADA staff that presented papers at the VIADUCT 2015 platform

1. Alex Oppen (paper accepted by peer-reviewers to be included as a chapter in VIAD-edited ebook publication due 2016)
2. Marc Edwards
3. Sashi Cullinhan-Cook (paper accepted by peer-reviewers to be included in VIAD-edited ebook publication due 2016).

## 3.5 FADA RESEARCH DEVELOPMENT

### 3.5.1 FACULTY RESEARCH WORKING GROUP SEMINARS

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RC hosted FADA Research Working Group series facilitated by Brenda Schmahmann. Provides students and staff opportunity to present conference papers or articles they are working on to the group for feedback. 12 meetings took place over the course of the year: FADA staff attendance and participation; lively debate and discussion generated; valuable feedback given to presenter.

1. 20 February: Leon Krige.
2. 27 February: Irene Bronner.
3. 13 March: Lesley Lokko & Denver Hendricks.
4. 20 March: Kim Berman.
5. 27 March: Justine Hunkin.
6. 24 April: Ilse Prinsloo.
7. 15 May: Terence Fenn.
8. 22 May: Phillipa Hobbs.
9. 29 May: Lesley Lokko, Finzi Saidi & Jhono Bennett.
10. 23 July: David Paton.
11. 17 October: Barbara Buntman.
12. 30 October: Phillipa Hobbs.

### 3.5.2 RESEARCH DEVELOPMENT SEMINARS

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No. of seminars presented in 2015: 4.

Prof Keyan Tomaselli presented 3 seminars as part of the Research Capacity Building Seminar Series: Making Sense of Research.

1. Publication, peer review and authorship.
2. Predatory journals, publishing scams and article stings – how to survive.
3. SAPSE (DoHET) and peer review: navigating the minefields.

Prof Shona Hunter presented a seminar: Writing for UK-based journals.

### **3.5.3 STAFF MENTORSHIP**

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Staff mentorship on conference paper/article writing. Guidance is provided on conceptualising an argument, structuring the paper, writing style and techniques, arguing of premise, engagement with theoretical texts, and editing. This entails reading through drafts provided by staff and providing feedback via e-mail or in individual meetings. Leora Farber is currently mentoring Shoni Netshia and Jacky Lucking.

Consultation with staff on research projects. Guidance is provided on project conceptualisation, proposal writing, identifying funding sources, and drawing up a budget, project planning and execution. VIAD team members are frequently consulted around conceptual frameworks for exhibitions, conferences, exchange projects and research papers.

### **3.5.4 SUMMARY OF FADA RESEARCH DEVELOPMENT**

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#### **Successes**

The Faculty Research Working Group seminars, Research Development Workshops/Seminars and VIAD-hosted FADA-Iniatives clearly address the need to work towards achieving a deeper culture of research in the Faculty. They help colleagues to get a sense of areas where others (both internal and external) are working, commonality of purpose, and expand current thinking. The Working Group seminars are particularly helpful in terms of a lack of opportunities for people to test scholarly research (particularly conference papers) that may be ‘raw’ and to receive feedback from colleagues.

It is encouraging to see a greater number of staff attending VIAD-hosted Platforms, Encounters and exhibitions; making these opportunities available for student engagement and commenting on their value to the students. The Platform and Encounters provided excellent opportunities to present on their work, and 2 staff members have had papers accepted for publication in the forthcoming VIAD-edited and published E-book.

#### **Challenges**

Despite increased interest and attendance, staff presence at VIAD-hosted events is still limited (in particular, presence at public lectures, even when the contents thereof dovetail with Departmental research foci). This seems to point to a lack of understanding as to how content presented might be of value to their research or teaching interests.

Some papers presented at the Platform, and thereafter submitted for possible publication showed that writing skills (conceptualisation, argumentation, expression of ideas) still need considerable development.

The Research Development seminars presented were pitched at too high a level. This points to a need for more basic ‘how to’ seminars as opposed to ones that take this knowledge as a given. Lack of deeply embedded culture of research means that people do not realise that it is expected that they support their colleagues or postgraduate students in their research endeavours. Lack of research confidence sometimes manifests itself as disinterest or recalcitrance.

**Recommendations**

Rather than organising a once-off workshop with an outsider, or which involves a retreat, Brenda Schmahmann might consider running a programme that will enable a group of academics in the faculty who would like to participate to each produce an article over an extended period of time (i.e. about three months).

The staff that are interested in writing articles be paired with a mentor in the Faculty, who can guide them through the process.

**4. INTERNATIONALISATION****4.1 VISITS BY STAFF TO INTERNATIONAL INSTITUTIONS**

Leora Farber visited University of Leeds from 4 October-10 November. The purpose of the visit was to work with Shona Hunter on the development of the ESRC bid.

**4.2 VISITORS FROM ABROAD**

1. Dr Shona Hunter (University of Leeds) (VIAD RA)
2. Dr Say Burgin (University of Leeds) (VIAD RA)
3. Prof Kimberly Lamm (Duke University) (VIAD RA) (Opening address)
4. Dr Jennifer Bajorek (New York University) (VIAD RA) (Opening address)
5. Dr Erin Haney (Smithsonian Institution) (VIAD RA) (Opening address)
6. Uriel Orlow (University of Westminster)

**5. MTECH AND PHD SUPERVISION**

Initials, name & surname	Student Number	A (African) C (Coloured) I (Indian) W (White)	Gender	Degree
Louise McWade Supervisor: L Farber	215083572	W	F	M MA (Design) RD Department of Graphic Design managed by Department of Fashion Design, UJ
Thabang Monoa Supervisor: L Farber	201026170	A	M	MTech Visual Art, UJ
Irene Bronner Supervisor: B Schmahmann		W	F	PhD, History Dept., UJ
Phillipa Hobbs Supervisor: B Schmahmann		W	F	PhD, Anthropology and Development Studies, UJ

Robyn Cook Supervisor: B Schmahmann		W	F	D.Phil, Visual Arts Department, University of Pretoria (UP)
Roxy Do Rego Supervisor: B Schmahmann		W	F	MTech, Visual Art, UJ
Allen Laing Co-supervisor: B Schmahmann		W	M	MTech, Visual Art, UJ
Maileshaa Subramani Supervisor: B Schmahmann		W	F	MA (Communication Studies), Graphic Design

## 6. INCOME AND EXPENDITURE

### 6.1 INTERNAL FUNDING RECEIVED

Source		Amount
URC		R 490 000,00
TOTAL		R R 490 000,00

### 6.2 EXTERNAL FUNDING RECEIVED

Source		Amount
DoHET subsidies: return on 2013 submissions		R1 259 573.09
University of Ghent	Return flight JHB-Brussels	R 11 500.00
University of Leeds	Train London-Leeds-London	R 1 846.11
University of Leeds	Accommodation 6 nights Leeds	R 8 820.00
University of Leeds	Subsistence 6 days	R 3 150.00
TOTAL		R 1 284 889.20

### 6.3 EXPENDITURE

Category	Total amount	Notes
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Operational costs	R 412 215,70	Some international travel is included here (bringing RAs out for events); includes 2 major platforms and accompanying exhibitions per year
International travel	R 37 599,00	Christine Cheskinscka visit (10 days) and L Farber trip to the UK, Octotber
Personnel: temporary salaries	R 680 135,62	C Jorgensen and M Fidel-Regueros salaries; Visual Arts replacement staff & other VIAD part-timers
Research Associates	R 390 000,00	Payments for DoHET subsidisable outputs
Post-doc Bursaries	R 20 000,00	Denise Toussaint – VIAD contribution to GES funding
TOTAL	R 1 539 950,32	

**Note:**

*The amount of R 1 500 000 has been the Centre's average expenditure for the past 5 years. Roughly, it is comprised of R 500 000 from the URC and R1 000 000 from DoHET subsidies. An amount of R1 500 000 is kept permanently in VIAD reserves, in the event that the URC might not award funding for another three-year cycle (thus providing 500k per year for three years), or in case DoHET outputs from one particular year have been exceptionally low. The R 1 000 000 is roughly the equivalent of 20 units brought in from RA's outputs, which has been VIAD's target for 2014-2015. Before that, the target was 15 units per annum.*

*VIAD's annual running budget has not been updated to keep pace with inflation over the past 5 years; it has remained at R 1500 00 for this period. VIAD's has now expanded its reach, necessitating increased part-time staff, and operational costs. In order to maintain (i.e. not increase) our current level of activities in 2016, the following changes will come into play: VIAD's overall running budget needs to increase by R 300 000, bringing the total to R1 8000 000 per annum.*

*Assuming that the URC does award another 3-year cycle of funding from 2017-2019, at 500k per annum, to bring in the remaining amount of R 1 300 000, VIAD needs to increase its units from 20 to bring in 26 DoHeT per year.*

*RAs payments will increase, given that book chapters will count 1 full unit as of 2016 necessitating an increase in payment of R12 000 for a solo-authored chapter; and solo-authored books will count up to 10 units, necessitating a R15k-R20k increase in payment. Estimated increase amount on line item: 100K.*

*The new drive towards reciprocal relations with RAs will substantively increased VIAD's international travel costs, given that we now need to bring out (and host) many more RAs that we have been up until now, and bring people out more frequently.*

*Major efforts are to be made in 2016 to secure external funding (see 8).*

## 7. STRATEGIC PLANNING 2014-2018

All strategic goals listed in Section 1.1 are applicable to strategic planning 2014-2018, as part of the Centre's 4-year plan. Particular emphasis will be placed on the following two areas.

### 7.1 EXTENDING AND DEEPENING KNOWLEDGE GENERATION

Consolidating, extending and deepening areas of research already located within VIAD's established 3 main focus areas, but with particular emphasis on those strands loosely grouped under the overarching thematic, 'Performing Identities, Subjectivities and Positionalities in Visual Representation'. This is with a view to capitalise on work currently being done by VIAD RAs. Sub-themes encompassed by this overarching thematic will continue to be explored and furthered through a range of (inter-related) lenses.

### 7.2 FOCUS ON DEVELOPING RELATIONSHIPS WITH RAS

Building closer ties with RAs, specifically, considering ways in which VIAD's research foci for the period 2014-2018 become increasingly linked to those of our RAs and Post-docs' work.

### 7.3 KEY ACTIVITY AREAS FOR 2016

#### 7.3.1 PUBLICATIONS

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Annual VIAD guest-edited edition of *Critical Arts* secured. It is anticipated to include 12 articles (3 by RAs, 9 by external authors, in accordance with the DOHET policy of a 25%-27% split). Peer-reviewed ebook with limited edition hard copies. The E-book, titled *Critical Addresses. The Archive-in-Process* will contain chapters by 5 RAs; 3 FADA staff; and 10 external writers (to meet the 60-40% ratio for edited volumes).

#### 7.3.2 EXHIBITIONS

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Michael MacMillan, *The Front Room* project. Installation based on workshop conducted with students and artists from the Bag Factory studios, Johannesburg, as an output of 6-week residency programme. To be accompanied by an installation and performance by Christine Chesinska, FADA Gallery, 29 July-19 August. The funding for the residency has been awarded by the British Council.

Shravan Vidyarthi, Priya Ramrakha's archive. Photographic and video exhibition, curated by RA Erin Haney. 116 Ocotber.

#### 7.3.3 EVENTS ACCOMPANYING EXHIBITIONS

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3-day workshop accompanying *The Front Room* exhibition and performance.

#### 7.3.4 PUBLIC EVENTS

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Shona Hunter: book launch of *Power, politics and the emotions. (Im) possible governance*.

Wendy Gers: book launch of *Scorched earth: 100 years of Southern African potteries*.

Book launch of *Critical Addresses: The-Archive-in-Practice*.

Screening of film by Shravan Vidyarthi, followed by a conversation between the artist and Erin Haney.

#### 7.3.5 PROJECTS

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Funding for a major fashion-archive orientated project is to be applied for from the South African Fashion Council. If monies are awarded, the project would entail working with young emergent Johannesburg based design collectives that were featured on the *Hypersampling Identities* exhibition, and the former-Bernberg Fashion Museum collection, currently housed at Museum Africa. The project forms an extension of the work done on the *Hyperpsampling Identities* exhibition and Encounters. Young designers and design collectives will be asked to create a new range/garment in response to historical items of clothing in the collections.

#### 7.4 RESEARCH DEVELOPMENT PLANS FOR 2016

##### 7.4.1 FACULTY WORKING GROUP SEMINARS

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The Faculty Working Group seminars facilitated by Brenda Schmahmann will continue. HoDs are encouraged to emphasise how important it is for colleagues to support each other, and it is hoped that this will eventually lead to a scenario in which such support can be assumed.

##### 7.4.2 RESEARCH DEVELOPMENT SEMINARS

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As part of her potential Visiting Research Associateship, Shona Hunter will be presenting a series of seminars or workshops focusing on the 'how to' writing articles for publication, and methodological approaches to writing. ,

Leora Farber proposes to facilitate a seminar on workings and benefits of the DoHET subsidy system ('how it works'); 'how to' choose appropriate journals to submit articles to.

#### 7.5 NEW RAS APPOINTED IN 2015 FOR 2016

Dr Alexandra Kokoli (University of Middlesex)

Dr Michael McMillan (Academic and artist, London College of Fashion Design; Goldsmith's College, London).

#### 7.6 INTERNATIONALISATION

##### 7.6.1 RAS TO BE BROUGHT OUT BY VIAD IN 2016

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Dr Michael McMillan. He will be doing a 6 week-residency at FADA from 27 June-12 August.

Dr Christine Chesinscka (Goldsmiths College, London).

Dr Shona Hunter (University of Leeds). two visits scheduled: March-1 April for 4 weeks; July-August for 6 weeks. The latter will be applied for as a Visiting Associate Professorship.

Dr Erin Haney (7 days).

Prof Victoria Rovine (7 days).

##### 7.6.2 ARTISTS/ACADEMICS TO BE BROUGHT OUT BY VIAD IN 2016

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Shravan Vidyarthi

#### 7.7 LINKS ON THE CONTINENT TO BE ESTABLISHED THROUGH RA'S PROJECTS

Dr Fiona Siegenthaler (art and social space in African cities) (see 2.6.1)

Dr Erin Haney (archive on Kenyan photographer, Shravan Vidyarthi) (see 2.6.3)

#### 7.8 DIVERSITY

##### 7.8.1 NEW BOARD MEMBERS FOR 2016

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Prof Hlonipha Mokeona (WISER)

Prof Bheki Peterson (Dept. of English Literature, Wits)

Dr Colin Chasi (Dept. of Communications, UJ)

## 8. EXTERNAL FUNDRAISING

Applications are to be submitted to the following funding bodies:

South African National Fashion Council Aspirant Designer Support Fund Closing date: 15 January 2016. Funding application to be submitted for funds to cover the entire for the project.

SA-EU Dialogue. Closing date: 29 January 2016.

UK – South Africa Researcher Links Grants for Travel and Hosting of Scientific Events. Call opens: beginning of February; closes end-March.

NRF Knowledge Interchange and Collaboration (KIC). Call opens: beginning of Feb; closes end-March.

ESRC Economic and Social Research Council. Funding application to be submitted for 3-5 year collaborative project.



## DEPARTMENT OF ARCHITECTURE



DR FINZI E. SAIDI, BARCH (COPPERBELT), MA LANDSCAPE DESIGN (NEWCASTLE UPON TYNE), PHD ARCHITECTURE (UP)  
HEAD OF DEPARTMENT

### OPERATING CONTEXT, GOVERNANCE AND RISK MANAGEMENT

**T**he Department of Architecture continues to spearhead the University of Johannesburg's status as a comprehensive university by offering an array of programmes that include both diploma and degree programmes. In 2015 the department's enrolment for all the four programmes offered was at full capacity. This indicates the confidence the South African public have in the quality of programmes that the department offers. Further confidence in the programmes is indicated by the increasing number of international students that registered in these programmes in architecture in 2015.

The Department Architecture continues to benefit from a diverse student body and this contributes to a positive learning atmosphere that galvanises the learning experience for the students. The successful hosting of the 2015 Student Architectural Festival (SAF) with UJ students taking the leading in the debates, presentations and exhibitions under the AZA 2015 Future City Conference is evidence of the positive learning experience that students enjoy in the department. The SAF event showcased UJ Architecture students' work among their peers in the country and also introduced our students to the many contemporary designers and researchers in architecture.

The Department of Architecture enjoys a diverse staff complement with almost all race categories being represented. However more efforts needs to be dedicated in developing young academics from designated communities and the department's tutorship programme which engaged twelve students in 2015 is one such effort.

Although the department continues to offer a combination of diploma and degree programmes it is becoming increasingly difficult to do so because of resources constraints. This has prompted the search for alternative means of programme delivery by way of online programmes in architecture to be implemented in the near future.

The main change in the Department of Architecture was separation of the Department into two units to create the Postgraduate School of Architecture (PGSA) with Professor Lesley Lokko as the Head, while the undergraduate programmes will continue to be headed by Dr Finzi Saidi. The decision to split the department was to allow for streamlined management following the rapid growth of the number of postgraduate students as well as the need to define the identity of the postgraduate and undergraduate programmes.

Further administrative decisions were made in the department that saw the appointment Mr A Oppen to coordinator of the new Bachelor of Architecture programme and Mr Denver Hendricks as the coordinator for the Diploma programmes. These appointments will ensure quality management in terms of implementation of an integrated Teaching and Learning approach in the two programmes. Further these decisions will help to make clear the distinction between the degree and diploma programmes with a view to strengthening their curriculum emphases. Currently the main risk in the department is the large number of modules in the four programmes offered in the department which require the appointment of a large number of part-time lecturers. Management of part-time lecturers is always a difficult process because of their limited availability which does not ensure that they understand and implement innovative teaching approaches that the department introduced in 2015. Each year coordinator was asked to explain the integrated teaching approach to the part-time lecturers. Further it was found that among part-time lecturers, record keeping of marks was not up to standard which led to large number of mark changes thereby exposing the department to risk.

In order to address the large number of modules problem the department intends to reduce the number of modules in the future and the recommendation for that will be done soon after the 2017 SACAP Validation visit.

The Department also addressed the student staff ratio by planning to reduce the 2016 intake for the diploma programme by almost half its original size of ninety.

In terms of programme planning and enrolment impending changes to the HEQC policies and regulations that will see the eventual phasing out of the B Tech programmes. An informal survey of the current B Tech students suggests that students are unwilling to study further for higher or advanced diploma qualifications. What is important for them is to study for degree qualifications. Articulation for diploma studies into the honours studies will have to be carefully planned. New challenges for the department come from a reduced budget which limits the involvement of part-time staff in the programmes at a time when the department will be offering for the first time the Third Year of the new B Arch programme.

Increasing research activity and outputs for staff remains a key challenge. Although there has been an improvement in the research outputs for 2015, the department's main aim in the short term is to enable all lecturers identify their research niches and to produce accredited outputs. Part of the move to increase outputs is the setting up of the online publication entitled South

African Journal for the Built Environment (SAJBE) Department of Planning. Planning is already at an advanced stage.

## STRATEGIC FOCUS AND TARGETS

### TEACHING AND LEARNING

Integrated teaching approach will be refined in 2016 taking lessons from 2015. This is especially important given that the department will be preparing for the SACAP Accreditation in 2017. Therefore integrated teaching philosophies and approaches should be further refined in 2017. The Department of Architecture assigned one iPad to Mr Denver Hendricks to introduce e-learning for both the first year programmes involving about 140 students. Mr Hendricks attended iPad training sessions and has had limited opportunity to use it for teaching because the facilities were not in place. The biggest hindrance e-learning is that not all students have handheld devices meaning that the lecturer can only use e-learning for teaching in a limited manner. A second iPad was acquired late in the year and offered to the second – year coordinator Mr Makhubu who will be introducing e-learning to the second year of the diploma programme in 2016. He has already attended iPad training sessions.

The Department has also ordered at least 25 e-books in the library that will be available for students at the beginning of 2016 academic year. Most of the books are prescribed reading material

### INTERNATIONALISATION

About eight percent of students in the department's undergraduate programme are international students. Table 1 below illustrates the distribution of international students enrolled in 2015. It is important to note that the numbers of international students in the undergraduate programmes have been growing steadily from eleven in 2013, nineteen in 2014 and twenty-four in 2015 respectively. The increase in number of international students can be attributed to the introduction of the B Arch Programme. It appears that both the diploma and degree programmes in architecture are attractive programmes for international students with eight and fourteen registrations in each programme respectively.

Programme	No.
B Architecture	8
BTech Architectural Technology (Applied Design)	2
BTech Architectural Technology (Management)	0
Diploma in Architecture	14
Total	24

TABLE 1: INTERNATIONAL STUDENT IN ARCHITECTURE PROGRAMMES

### RESEARCH

The Department of Architecture's goal for 2015 was to enable every staff member to be research active by publishing in accredited outputs. A minimum target of .5 research units was agreed with each staff member and part-time members of staff were equally encouraged to publish. The total expected return was planned in March to be 5.5 credits for all the nine staff members. At the end of 2015 it was estimated the overall expected departmental research output will be at 4.75 credits. Table 2 below shows the research for each member of staff in the department of Architecture.

Name	Planned	Expected research output units
C Vosloo -	1	1.5
L Krige	.5	0
K Stucke	.5	0
D Hendricks -	.5	.5
J Bennet	0	.5
A Osman -	1	.5
A Oppen	.5	1.5
T Toffa	.5	.25
F Saidi	.5	0
A Makhubu	0	0
<b>Total</b>	<b>5.0</b>	<b>.75</b>

TABLE 2: DEPARTMENT OF ARCHITECTURE TOTAL ACCREDITED RESEARCH OUTPUT UNITS FOR 2015



The Department continues to grow its research activity in the undergraduate programmes by actively involving both staff and students in research opportunities. This year the combined First-year students of the Diploma and B Arch programmes have been involved in the Fietas Community Engagement Museum project that will assist with data gathering, recording and exhibition of the visual history of Fietas, a neighbourhood adjacent to UJ.

The second-year students were involved in a reconnaissance project in Slovo Park, an informal area in the south of Johannesburg where they explored establishment of a robust play area in an informal settlement after the destruction of a recently renovated play area in order to address the needs for play for children in informal areas.

FIGURE 1: COMMUNITY ENGAGEMENT PROJECT- SITE VISIT IN FIETAS



FIGURE 2: STUDENT VISITING THE VANDALISED SLOVO PARK PLAY AREA.

The third project was Eco-Mobility film Project which part of the Eco-Mobility Conference held in October 2015 in which twenty-five B Tech Applied Design students produced short films that highlighted urban design and transportation problems within the neighbourhood of Sandton. All entries were well received at the conference.

The Department of Architecture students also participated in the Student Architectural Festival (SAF) an annual student conference which brings together students of architecture from South Africa and Southern African region. The department of architecture students participated in debates and exhibited their projects as part of AZA 2015 Future City Conference that took place from the 24 to 26 September 2015. Students were exposed to a range of projects that spoke to the theme of Future Cities and the challenges of urbanisation in Johannesburg. The undergraduate students in the second, third and B Tech class's actively participated in debates at the Festival. The students' program included; Debate #1 – Tomorrow's Architects Today which challenged students to imagine the future student of architecture, the future schools of architecture as well as the future of architecture. The forum discussed how the discipline must transform in response to an ever-changing context; Debate #2 – Towards a New Social Agenda-discussed housing rights and property ownership for the urban poor as a critical issue not only for providing access to infrastructure for all, but also for ensuring that basic human rights are met .



FIGURE 3: DELEGATES AT THE AZA 2015/ STUDENT ARCHITECTURAL FESTIVAL 2015

It is evident from the three research projects discussed above that the Department of Architecture students are engaged in a teaching approach that engenders critical thinking and analysis their context and their learning experience in a reflective manner. This teaching approach is what makes the department achieve UJ's the goal of "enhancing the excellence and stature." The department will continue such engagements with its context as these activities are what will distinguish the department from other schools of architecture and help to solidify its identity.



FIGURE 4: B TECH ARCH STUDENT EXHIBITION AT AZA 2015.



FIGURE 5: THIRD YEAR/ B ACH II DIPLOMA IN THEIR URBAN PROJECTS STUDENT'S EXHIBITION AT SAF 2015 AT #1 FOX THE SHEDS

#### PROFILE AND STATURE.

At the beginning of 2015 Ms. Suzette Grace, a long serving staff member who served the Department of Architecture for more than 20 years retired. She built her experience in the history and theory modules that run from first year to the masters level. At the end of the 2015 the department made a significant appointment of Mr Jabu Makhubu as a lecturer at the end of the year. He had served as an assistant lecturer in the department for the last two years and was appointed after having completed his Master of Urban Design qualification at WITS University. Table 4 below indicates the profiles of departments of architecture across four universities TUT, CPUT, WITS and UJ's department of architecture. The tables 4, 5 6 and 7 show that the UJ's department of architecture has fewer staff than other departments in terms of having staff qualified at full-professor level. However UJ compares very well at the next level of qualification with two staff members at associate professor level. UJ department of architecture, together with TUT, are the lowest in terms of number of staff qualified at senior lecturer level. It also appears that UJ has the lowest number of staff qualified at lecturer position level of the four universities. UJ does perform fairly well in terms of employment of equity staff with almost forty percent of its staff coming from designated racial groups.

Although these figures should be considered with care, as they were not collected in a scientific manner they however suggest that perhaps the Department of Architecture has few member of staff numbers in totality in relation to the number of students. When compared with the number of programmes that UJ offers, it would appear that the department of architecture could be understaffed.

UJ Department of Architecture 2015 staff profile				
Rank	Designated SA (African, Coloured, Indian/Asian)	Non-designated SA (White)	International (from Africa)	International (outside of Africa)
Professor				
Associate Professor	1	1	1	
Senior Lecturer	0	2	1	
Lecturer	3	1		
Other (Please indicate)				

TABLE 3: UJ DEPARTMENT OF ARCHITECTURE 2015 STAFF PROFILE

TUT				
Rank	Designated SA (African, Coloured, Indian/Asian)	Non-designated SA (White)	International (from Africa)	International (outside of Africa)
Professor		1		
Associate Professor		1		
Senior Lecturer		4		
Lecturer	3	3		
Other (Please indicate)				

TABLE 4: TUT DEPARTMENT OF ARCHITECTURE 2015 STAFF PROFILE

CPUT				
Rank	Designated SA (African, Coloured, Indian/Asian)	Non-designated SA (White)	International (from Africa)	International (outside of Africa)
Professor		1		
Associate Professor		2		
Senior Lecturer		4		
Lecturer	4	11	1	
Other (Please indicate)	N/A			

TABLE 5: CPUT DEPARTMENT OF ARCHITECTURE 2015 STAFF PROFILE

WITS				
Rank	Designated SA (African, Coloured, Indian/Asian)	Non-designated SA (White)	International (from Africa)	International (outside of Africa)
Professor				
Associate Professor	0	3	1	
Senior Lecturer	1	2		1
Lecturer	4	5	1	2
Other (Please indicate)	Adjunct professors	2		

TABLE 6: WITS DEPARTMENT OF ARCHITECTURE 2015 STAFF PROFILE

**ENHANCING THE EXCELLENCE AND STATURE OF UJ: STRENGTHS AND CHALLENGES**

The main challenge for the Department in 2015 was how to teach the increasing number of modules with the same number of staff, mainly due to the introduction of the B Arch Degree programme which was going to offer its second year. The Department introduced the integrated teaching approach that saw systematic teaching modules with multiple outputs. In order to put the integrated teaching into practice the Department relied on experience of senior academics (most of whom had taught in an integrated system at masters level) to mentor the junior lecturers into system. The senior academics helped to implement the integrated teaching system through, workshops and discussions with the junior academics.

The department introduced the integrated teaching of modules and assignments. The system entails that that all core design, construction and technology should be taught and assessed in an integrated manner. By and large integrated teaching system can be judged to have been successful given the modules success rates which are discussed below.

The major challenge for the smooth implementation of the integrated teaching came from the part-time lecturers, who deliver a large number of modules in the department. Their lack of understanding of the integrated teaching system by part-time lecturer was the result of the not being part of the discussions with senior academics due to their limited availability. The First-Year diploma and degree class interpreted the integrated teaching system further, by spatially defining and designing working groups that foster a collegial atmosphere for the students, which eventually ended up with evocative and colourful group exhibitions at the end of the year.

The Department hosted a public lecture by Growing-up-Africa architect William Rue. He discussed the project undertaken with the non-profit organization Growing- Up- Africa on the design and construction of the SOWETO Community Education Centre in South Africa. The project showed how architects can interpret the needs of a community and demonstrate economic use of building resources donated by private industry. The projects spoke to the theme of social responsibility in architecture that has been professional a practice strand of architecture that the department pushes as one of its distinguishing characteristic of its graduates.

The Department of Architecture supported the WhatsNext Public Lecture series which was organised by the Postgraduate Programme in Architecture. The lecture series present double talks by young practicing architects, urban designers, artists research and – recent UJ graduates between February and May 2015. These talks were a huge success among the built environment practitioners and definitely placed UJ in positive light in the public realm.

**STAFF PROFILE**

<b>Surname &amp; Initials</b>	<b>Post designation</b>	<b>Gender</b>	<b>Race</b>	<b>Highest qualification level</b>
<b>Makhubu J A</b>	Assistant Lecturer	M	A	<b>B Tech</b>
<b>Hendricks DM</b>	Lecturer	M	C	<b>B degree/Professional arch</b>
<b>Krige LF</b>	Lecturer	M	W	<b>B degree /Professional arch</b>
<b>Tariq Toffa</b>	Senior Lecturer	M	A/C	<b>Masters</b>
<b>Oppen AW</b>	Senior Lecturer	M	W	<b>Masters</b>
<b>Saidi F E</b>	Senior Lecturer	M	A	<b>Doctorate</b>
<b>Stucke KA</b>	Senior Lecturer	M	W	<b>B degree/ Professional arch</b>
<b>Osman AOS</b>	Associate Professor	F	A	<b>Doctorate</b>
<b>Vosloo C</b>	Associate Professor	M	W	<b>Masters</b>

TABLE 7: STAFF PROFILE OF DEPARTMENT OF ARCHITECTURE IN 2015

The staff profile of the department of architecture has remained fairly constant with three associate professors making it one of the most highly qualified staff among architecture schools in Africa. UJ department of Architecture has the highest qualified female staff in the South Africa with it two female professors.

Three staff participated in the AAMP programmes but was not successful in part to lack of time because of the introduction of new teaching systems and also workload problems. Both Prof A Osman and F Saidi did not actively participate in the AAMP programmes. Both will be resuming their AAMP participation in 2016.

The short term initiative for changing the qualification is currently Prof Vosloo PhD studies which he envisages to complete by 2018. Mr A Oppen has been developing his PhD proposal for submission to the University of Bayreuth in Germany by the end of 2016.

The main success story was that of Mr Jabu Makhubu was promoted from the position of assistant lecturer, a position that he served for two years, to lecturer having after he graduated with a master of urban design degree from WITS University. Mr D Hendricks progressed to the second and final year of his master of urban design studies at WITS.

Staff in the Architecture Department are also active in the professional fields. Architecture Department continue to be visible in the architectural profession and Educational environments. In recognition to his contribution to sustainability in architecture Mr Ken Stucke received the Sustainability Award from South African Institute of Architecture (SAIA) and AFRISAM. He was also awarded the ETA Innovation Award by Eskom. Mr Leon Krige exhibited show of his photographic creative production s in two international Exhibitions; the JHB Art fair and 1-54 Art Fair London Dr Saidi and Prof Vosloo served on the SACAP Accreditation Panels for the NMMU and CPUT departments of Architecture.

#### STUDENT PROFILE, STUDENT SUCCESS AND EXPERIENCE, RELEVANCY AND IMPACT OF ACADEMIC PROGRAMMES

The department offers three programmes the diploma in architecture, the B Tech in applied design and management and the bachelor of architecture degree. The diploma in architecture has replaced the national diploma in architectural technology in line with the HEQC guidelines and is now in its second year of offering as is the bachelor of architecture degree.

Student enrolment in the Department in 2015 was at full capacity in all programmes indicating the popularity and demand for built environment skill in society. Enrolment in the degree programmes was thirty percent above planned figures while in the diploma programmes it was eight percent above planned figures. One hundred and sixty-one students registered for the degree programmes while two hundred and thirty-four registered for the diploma programme. Growth in international students also indicates this growing demand for UJ architecture programmes from students in other African countries.

While enrolment has been more than successful, it has serious resource implications for the department in terms of teaching manpower and infrastructure for the department. The short-term strategy has been a shift from a module-based approach to integrated-module teaching and assessment model. Further, the department has resolved that rather than suspending the diploma programme reducing the 2016 first year intake to thirty students will ensure continued accessibility to architecture programmes for students from a wider South African society.

The enrolment of international students in the Department increased by twenty-six in 2015. It is important to note that international students experience lots challenges in acquiring of study visas this was responsible for the lower yield in the registration which was down to sixty-two percent from eighty-six percent in 2015. The department also resolved to exclude international students from the PsyCAD assessment for first-year entry because of logistical problems and costs associated with the assessment.

The percentage of diploma in architecture students who completed their studies in the minimum time remains a poor thirty-three percent.

The department recorded a three percent increase in the proportion of students with APS scores of thirty-five and above. This can be attributed the second intake of the new bachelor of architecture programme.

#### MODULE THROUGHPUT RATES.

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There were forty-three (43) modules that were presented to the students in the department in 2015. More than half (twenty-three) the modules had a through put of more than ninety percent. Three modules in the BArch programmes had low throughput rates of less than seventy percent. These include Architectural Design 1 (BAAD3B1) Architectural Design Technology (BATD 3Y1) and Design Studies (BASD3B1).

Two modules in the diploma in Architecture programme had throughput rates of seventy percent or less. These include Architectural Design Technology 1 (DATD1Y1) and History and Theory of Architecture DAHA1Y1). In both cases the department realises that there is a problems with writing skills of both groups of students which will need special attention in 2016.

Furthermore, the technical design skill also needs special attention as the design and construction modules are the ones that most students in the first year failed to perform well. Only one third-year diploma module – Office Practice 3 (ATO311) performed poorly with seventy-two percent throughput rate. This module will be addressed with the year-coordinator and the lecturer to find mitigation measures for the poor performance.

#### STUDENT SUCCESS AND EXPERIENCE

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The 2015 exam performance for the undergraduate students was satisfactory although indications are that first-year's performance in both the degree and diploma programmes was below UJ pass-rate levels. The problematic modules are the Design studio modules and construction. About six modules with pass-rate below eighty percent have been identified and will be placed under special focus for improved during 2016.

Fifty-six second-year students were enrolled for the Work integrated learning (WIL) modules and they were successfully placed with architectural firms which resulted in a ninety-four percent pass rate for the WIL module. In five out of seven modules in the third-year diploma programme, the pass rates achieved was about ninety-percent.

The department encouraged all lecturers to do teaching evaluations at the end of the year. A least three results of teaching evaluations for three lecturers were received for Mr Hendricks the first year coordinator of the degree and diploma ; Mr Makhubu , second-year diploma coordinator and Prof Vosloo who coordinated the B. Tech in Management programme. In general all reports showed that students were largely satisfied with their lecturers performance and these report will be reviewed with lecturers concerned in order implement some of the students recommendations.

## RESEARCH FOOTPRINT AND IMPACT

Research and its outputs remain fairly weakly developed in the department 2015 saw increased activity by the staff that generated at least 4 credit-units. These came from an article in an accredited journal by Prof Vosloo and conference out, two book chapters and a conference proceeding output by Mr A Oppen and conference proceedings from Prof Osman and Mr T Toffa, and conference proceedings by Mr D Hendricks.

The Department also received four credits points for Creative-work-as-research for Mr A Oppen his output entailed 'Separ(n)ation'. Mr Ken Stucke received three units for Creative output in retrospect.

The Department's main contribution to national conference participation was the hosting of the Student Architectural Festival that was held as part of the Architecture SA (AZA 2015) Conference. This took place from the 23 to 26th September. Participation by staff was mainly setting up of exhibitions and moderation of discussion and, workshops and academic tours of the City of Johannesburg. The second and third year diploma and degree students exhibited their projects at the AZA Conference. The B Tech Applied Design also mounted a separate exhibition of their urban projects at the SAF.

## CURRENT AND EMERGING AREAS OF RESEARCH IN THE DEPARTMENT

An emerging area of research is currently being led by Prof Vosloo who has been actively researching architecture firms in South Africa with the intention to developing new understanding of architectural professions as business entities. This research area is important especially in developing the knowledge areas in the management programmes of Architecture in South Africa. It is envisaged that the research will influence the development of honours and masters programmes in architectural management for which there is increasing demand.

Prof A Osman is an expert in Open Building concepts in South Africa and has through international contacts brought two experts in 2015 for public lectures and design studio engagements namely Phil Astley and Stephen Kendall who are world leaders in open-building. Prof Osman participated in the "The Future of Open Building" Conference held at the ETH in Zurich in September 2015. Nationally Prof Osman participated in the Housing Seminar held at the NMMU in July 2015.

Mr A Oppen continues to produce research that examines the built infrastructure and its meaning in Johannesburg through writings and solo exhibitions. His 2015 projects have included the projects group exhibition in Pretoria, Johannesburg and New York, and conference participation where he presented an article entitled "Re-versing divisive typologies: Inclusive thoughts from the south regarding the connective possibilities of roads, fences and billboards" in Germany. The Department has post-doctoral- fellow Dr Adunola is developing sustainability area of research that seeks to access performance of Green-rated building in the area of Gauteng. Some of the department's outputs are listed below

Author/s		Year; Title of article; Title of journal (in Italics); Volume; Number; Page/s
1.	C Vosloo	2015; Establishing viable Architectural Firms; Architecture South Africa; May/ June; 73;60-64
2	Oppen, A & Kurgan, T	2015. In K. Pinther, U.S. Nzewi and B. Fischer (Eds); New Spaces for Negotiating Art (And) History in Africa; Berlin; LIT Verlag.
3	Oppen, A, with Kurgan, T & Bristow	2015. In A.E. Coombes & R.B. Phillips (Eds). Museum Transformations: Art, Culture, History (Chapter 19, Volume 5

		(Globalisation, Profession, Practice) of a multi-volume publication); Hoboken, New Jersey; Wiley-Blackwell.
4	Oppen, A	2015. In M. Lauferts, J. Mavunganidze (Eds). The Gas Works; Johannesburg; Fourthwall Books.

#### CREATIVE-WORK-AS-RESEARCH OUTPUTS

Mr Alex Oppen produced a solo exhibition entitled “ the Uitval: Unfolded.” At the Gordon Institute of Business Science. The works speaks to a unique intersection of business, education, architecture and political consciousness.

Mr Leon Krige also exhibited some of photographic works that included the Dark City exhibition In JHB Art fair; Dark City at 1-54 Art Fair London; Grand Silo East 1-54 Art Fair London and; Chinese Culture in UJ FADA 2015

#### CONTRIBUTIONS AT NATIONAL AND INTERNATIONAL CONFERENCES AND WORKSHOPS

Presenter/s	National conferences; location; date/s
T Toffa	<ul style="list-style-type: none"> <li>• DEFSA Conference Midrand Graduate Institute Johannesburg</li> </ul>
A Oppen	<ul style="list-style-type: none"> <li>• Behind the Billboards; Viaduct 2015 – Archival Addresses: Photographies, Practices, Positionalities (International platform at FADA (FADA Gallery), UJ). Johannesburg. 18-20 March 2015.</li> <li>• Johannesburg: Performative Urbanisms Workshop - Fighting for and over the city; Expressing the city; Knowing the city, Johannesburg 9-10 September 2015</li> <li>• Transforming the urban landscape: Participation and partnerships in informal settlement upgrading (National Roundtable, hosted by Isandla Institute NUSP , Cape Town August 2015</li> </ul>
A Osman	<ul style="list-style-type: none"> <li>• DEFSA August 2015: Paper Reviewer + Presented A Paper</li> <li>• NMMU Housing Seminar July 2015: Invited Commentator + Jointly Chaired A Breakaway Session</li> <li>• Khartoum University Open Lecture</li> </ul>
F Saidi	<ul style="list-style-type: none"> <li>• AZA/SAF Student Workshop- “Tomorrow’s Architects Today”</li> <li>• Walking Tour of Jo’burg’s Inner-city Open Spaces</li> </ul>
K Stucke	<ul style="list-style-type: none"> <li>• Paper presented at Bioclimatic Architecture Cabo Verde</li> <li>• Paper presented at SmartBuild in Cape Town</li> <li>• Guest Lecture at Department of Public Works energy efficiency workshop</li> <li>• Paper presented at Green Building Conference Sandton</li> </ul>

Presenter/s	International conference; Location; Date/s
C Vosloo	Entrepreneurial Education and Training for Architects; 5th Annual International Conference on Architecture; Athens; 6-9 July; 2-22

<b>A Osman</b>	ETH ZURICH September 2015 The Future Of Open Building Conference: Invited To Moderate a panel in a plenary session + Paper Reviewer + Presented A Paper + Jointly Convened A Paper Session
<b>K Stucke</b>	Paper presented at Bioclimatic Architecture Cabo Verde January 2015

Professor Osman is the only NRF rated staff in the Department of Architecture. Prof Osman has been receiving NRF incentive funding for rated researchers of R40 000 per year for 6 years and is currently in the fourth year of cycle.

#### POSTDOCTORAL FELLOWS – PROFILE AND PERFORMANCE;

Dr Adewale Adunola was appointed post-doctoral fellow in the Department of Architecture. He graduated with a PhD in 2012 from Obafemi Awolowo University, Ile-Ife, in Nigeria. His area of study is related to developing understanding of sustainability performance of buildings. He submitted a research entitled “Performance Evaluation of Selected Certified Green Buildings in Johannesburg”, South Africa which aims to evaluate the performance of selected green-rated buildings in Johannesburg, South Africa in terms of their compliance with the requirements of sustainability. Progress has been slow due to lack of access to selected buildings and also the lack of equipment with which to assess buildings. Dr Adunola will continue to work towards completing the research in 2016. Dr Adunola taught sustainable principles to the second year diploma students. His publication for 2015 is listed below.

Author/s	Year; Title of article; <i>Title of journal (in Italics)</i> ; Volume; Number; Page/s
<b>Dr A Adunola</b>	Housing Sustainability Challenges in a Nigerian City <i>Environmental Management and Sustainable Development</i> : Vol. 4, No. 2, November 2015, Published

#### INTERNATIONALISATION

The Department of Architecture has two international members of staff Prof A Osman and Dr. F Saidi whose countries of origin are Sudan and Zambia. Prof Osman maintains links with the University of Khartoum where she went to lecture earlier this year. Dr Saidi maintains links with southern African universities in Botswana, Namibia and Zambia. Table below shows the distribution of international students in the Department of Architecture. Their countries of origin are mainly the Southern African region including Angola, Congo DR, Zimbabwe, Malawi and Namibia.

Programme	No.
B Architecture	8
BTech Architectural Technology (Applied Design)	2
BTech Architectural Technology (Management)	0
Diploma in Architecture	14
<b>Total</b>	<b>24</b>

**Table 8: Internal student numbers per programme**

M Tech students were invited on 8 October 2015, to the Faculty of Architecture of the University of Lusitania in Luanda, Angola, to participate in an international student competition which they

won. This was a wonderful opportunity to building strong and long-term ties with other schools of architecture in the sub-Saharan region. The team was led by senior lecturer Mr A Opper and four Unit 1 students; (Matthew Robson; Ffiona Mc Caffery; Kobus Marais and Ruan van Staden were awarded 1st prize in the international student competition , the FÓRUM OF ARCHITECTURE, 2015. The UJ team competed against eight other schools of architecture, in their first ever participation - in a competition that is in its 10th year of existence.

<b>A Opper</b>	<ul style="list-style-type: none"> <li>WALEWAHAUS (University of Bayreuth, Germany). 2 July 2015</li> </ul>
<b>A Osman</b>	<ul style="list-style-type: none"> <li>University of Khartoum August 2015: Public Lecture</li> </ul>
<b>D Hendricks</b>	<ul style="list-style-type: none"> <li>The Bartlett School of Architecture, University College London July 2015</li> </ul>

TABLE 9: STAFF VISITS TO INTERNATIONAL INSTITUTIONS.

## COMMUNITY SERVICE, STAKEHOLDER ENGAGEMENT, NATIONAL AND GLOBAL REPUTATION MANAGEMENT

The Department of Architecture undergraduate programmes were in two major projects in 2015. The first is the Vrededorp Community Engagement (CE) project that involved the first year diploma and degree student of architecture. The project is focused on the neighbourhood of Fietas in Vrededorp and is entitled “Imagining Fietas” uses the analysis of Fietas as way of introducing students to the context of UJ within its broader Johannesburg urban neighbourhood. The projects involved students assisting the local Fietas Museum to document the physical infrastructure of Fietas from a historical point of view. The projects were registered with UJ Community Engagement Office and had the approval of the CE manager Ernestine Meyer-Adam.



A proposal was developed by lecturers Mr Hendricks and Mr Toffa the first year coordinator and student interviewed community members, produced drawings of existing heritage buildings in Fietas which formed the part of the new museum brochure for Fietas. Students developed urban design models for Fietas which would be used for community discussion for future developments. The project leaders have formulated a partnership with St. Gobain which has committed to longer support towards a resource centre for Fietas. The final event that marked the end of the project in 2015 was public exhibition of the first year Fietas project that was held on 26 November 2015 in FADA in the first-year architecture studio. Numerous members of public and Fietas residents attended the exhibition.

The second CE project the StudioATdenver involved the third-year diploma and second year degree students. This Community Engagement project in Denver informal Settlement, Johannesburg included; UJ Dep Arch, UJ Dep Planning, Informal Settlement Network ( ISN), the South African Shack Dwellers International Alliance, (SASDIA) Region F DOJ, Utshani (NGO), the ward councillor, community residents and settlement leadership representatives. An MoU was

been put in place between ISN, UJ and Denver Community pointing to a 4 year trajectory project development. Aformal Terrain (AT) the drivers of the projects is a hybrid studio lead by Mr. Eric Wright and Ms Claudia Margado both part-time lecturers in the architecture department. The intention of AT is to bridge the gap between the 'academy' and the profession in the aim of generating productive teaching and learning for students, teachers, professionals and residents. The project enables students to develop capacity for co-production between residents, community leadership and AT Studio participants. This method intends to support productive discussions with local government and other interested agencies towards positive change, safety and stability for the larger community of Denver, Johannesburg.

The third Community Engagemet project was entitled the Urban Building. This project engaged students with the Johannesburg Land Company in a semester long project looking at urban issues, development potential, community initiatives and future sustainability etc. This project intends to build relationships towards urban investigations that closely investigate the development of JHB. The intention is to strengthen these relationships in future iterations of the project with City 'wings' and organisations like the Johannesburg Development Agency (JDA ) with the aim of pointing to real project potential through creative research. Urban Building exposed students to property owners in Johannesburg and informs an understanding of intentions of developers and constraints of planning and development frameworks in the city. The output form this engagement was an exhibition of urban building proposals in the context of The Sheds at 1Fox in Johannesburg CDB and creative outdoor benches that will be placed on location.





## RESOURCE MANAGEMENT AND SUSTAINIBILITY

The introduction of the B Arch Degree put increased pressure on the facilities of the department. Studio space for every year required very tight management. The first year of diploma and degree programmes were shared one venue with all other year placed in their own studio space. The second year degree students occupied what was originally designated as a Crit space. Although the spaces worked well, students complained of the lack of security because they were unable to lock up the space.

Due to the expansion of the fulltime programmes, specifically the B Arch programme, the part-time B Tech Architectural Management students have had to move from the LG 050 venue to Faculty of Management venue near the Bunting Road Library. Although the venue is well ventilated and resourced in terms of audio visual equipment and, students and some lecturers have complained of a sense of detachment from the Department of Architecture. The lecturers' main complaint was the difficulty of getting teaching aids from the secretary in-between the lectures. The arrangement to use the venue with Faculty of Management was rather informal it poses a risk for our department should that arrangement be withdrawn.

Proposed developments for the department included;

- Creation of a flexible studio space that would see the implementation of open studio space in which students will be to move freely. A plan was submitted to the Faculty to demolish the walls of the first and third-year studios
- The second part of the plan is to make the wall of the computer room of glass partitions that would enhance visibility and security in the studio spaces. Adding glass partitions to computer room will also improve the light quality in the studio leading to sustainable environment for students.
- A plan was submitted to covert the storerooms next to the computer room into offices. A plan was submitted to the faculty in 2014 and is awaiting implementation.
- The next proposal that the department will submit is the development of a workshop as recommended by the Accreditation panel of 2013. The space that has been identified is the space next to the first-year studio. The proposal will be to build a lightweight steel structure that would not prevent access to the services (electricity conduits and ventilation for the toilets).
- To further improve the air quality of the studio, the department will apply to have deciduous trees planted on the eastern faced of the building. These trees, when full grown reduce the heat-gain from the large glazing in a more environmentally manner by providing shade.
- Discuss Department-specific projects and performance regarding environmental sustainability (e.g. carbon footprint, energy usage, water consumption, hazardous and non-hazardous waste management).

## LEADERSHIP AND LEADING CHANGE

The Department introduced a system of pairing experienced academics with junior compatriots as a way to build the teaching ability and research capacity. This year saw the academic of leadership of Professor A Osman who was mentoring a new lecturer Mr. Tariq Toffa with whom she has published a paper at the 2015 DEFSA conference. Prof Osman also sponsored a student with whom she wrote a paper which he presented at the ETH Open Building Conference held in September in Stockholm.

A second partnership was between Dr F Saidi and assistant lecturer Mr Jabu Makhubu with whom he taught the B Tech Principles of Urban Design modules. Mr Makhubu has been appointed lecturer upon completion of his masters' studies and was rated as a top performer among his peers. The mentorships of young black academics discussed above goes a long way towards supporting UJ Transformation Plan.

The Department also has in place the tutorship programme in which students are employed to tutor their younger counterparts in the lower years. In 2015 twelve students were engaged in the Tutorship programmes. Two students from designated communities, both whom were studying in the M Tech Arch programme were engaged as Senior GES tutors. There were and Ms L Madumo and Ms O Makgalemela who since completed her studies. Mrs Mudumo is expected to complete her studies in 2016. Ten other students who were engaged in the tutorship programmes are as follows:

	Name	Programme
1	Fick K	M Tech (Prof)
2	HoHip L	M Tech (Prof)
3	Jeevan S	M Tech (Prof)
4	Tenim K	M Tech (Prof)
5	Vermeulen S	M Tech (Prof)
6	Banard A	B Tech

7	Cronje D	B Tech
8	Mahlangu W	B Tech
9	Ramathlo T	B Tech
10	Smit R	B Tech

This is part of a long term programme to develop young academics in the department . Finally all staff will be routinely asked to attend leadership programmes of the University with a view to developing their leadership skills.

#### DEPARTMENT'S LEADERSHIP FOOTPRINT/IMPACT WITHIN THE INSTITUTION, CIVIL SOCIETY AND IN THE NATIONAL AND INTERNATIONAL ARENA.

Prof Osman is recognised as a leading figure in the field of housing and has been invited to speak at various forums. She was invited to speak at UCT and Invited to speak at a plenary session of the Department of Environmental affairs of the Western Cape in March 2015 on informal settlement upgrading in Cape Town. Further Prof Osman was invited as a peer reviewer and chair of plenary session at the Open Building Conference in Stockholm. She also an invited guest speaker and presented a public lecture at the University of Khartoum. Prof Osman serves as external examiners a various universities South Africa at various levels.

Prof C Vosloo serves on the panel for the South African Council for the Architectural Profession (SACAP) in the arbitration process and Accreditation Panel for architecture programmes. He has conducted two architectural programmes in 2015. He has also served as a reviewer of papers for conferences.

F Saidi continues to serve as chairperson for Peer Review Panels within UJ for various departments and programmes and as secretary nationally on the SACAP Accreditation Panel for the architecture programmes at the NMMU. He continues to serve as an examiner of various masters' students at UCT and WITS and Pretoria Universities as well as PhD student at the Faculty of Architecture of Bauhaus University Weimar in Germany.

Mr. Alex Oppen was invited to IWALEWAHAUS at the University of Bayreuth in Germany and presented a public lecture. This is part preparation for his PhD studies. He also serves as an examiner for various universities in South Africa, including serving as a reviewer for creative submission in visual art.

Mr Ken Stucke is acknowledged as a leading contributor to sustainable design in South African and recognition of his efforts he received two awards in 2015 , firstly he received commendation from the South African Institute of Architects - AfriSam Sustainability Award and secondly the Eskom ETA Innovation Award. Mr Stucke is part of the task team assigned by the UJ DVC Research to develop a curriculum, research capacity and innovation in Biomimicry at UJ.

#### CONCLUSION AND WAY FORWARD

All the four programmes in the Department of architecture were fully subscribed in 2015. This is an affirmation of the high quality of the architecture programmes that we offer at UJ. The department has retained the character of a comprehensive university by offering access to programmes to a wider body of students.

The department successfully implemented the second year of the new B Arch programme. This means that the programme will reinforce the department's attraction of top performing matric students to it programmes. In the long-term, the new programme will contribute to increasing access to postgraduate studies in the Faculty because graduates of the B Arch programme will be able articulate into the honours programme and eventually into the masters programmes in architecture. The future lies in developing online offering for some of the programmes.

The department's main challenge is the offering of both the diploma and degree programme in architecture with nominal increase in teaching resources.

It is evident that Teaching and Learning approach meaningfully engages students in the context of Johannesburg as indicated by the Community Engagement projects in Fietas, the Urban Project on # 1 Fox The Sheds and the AT Studio at Denver.

The department is developing a culture of introducing research to undergraduate students through the exhibitions, debates and workshops at AZA 2015 and Student Architectural Festival (SAF).

The throughput rates for first year diploma students continue to be problematic especially for the diploma students. Student performance: first year performance stills the main worry especially the diploma programme- the weakest students are in this class.

Although there has been an increase in the number of research active staff there is still work to be done to ensure that all staff are engaged in research. The aim will be to have all staff producing research related material in the short term.

#### KEY SHORT, MEDIUM AND LONG TERM INITIATIVES TO ENHANCE THE GLOBAL EXCELLENCE AND STATURE OF THE DEPARTMENT.

##### SHORT TERM

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Streamline the integrated teaching approach that will optimise the teaching resources  
Use 2016 to prepare for accreditation of the Department in 2017.  
Explore possibility of setting up a short-learning programme as a bridging course for B Tech graduates who want to pursue masters studies.

##### MEDIUM TERM

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The Department of Architecture intends to reduce and rationalise the large number of modules offered in the department. This will be done in consultation with SACAP during the expected Accreditation Visit of 2017.

The Department of Architecture in collaboration with the Department of Planning aims to produce an online publication entitled the South African Journal for the Built Environment (SAJBE). Setting up the journal will increase publication opportunities for staff in the department. Prof Osman of Architecture department and Mr G Onatu from planning are leading the team in this project. It is hope that in 5 years' time the journal will attain DoHET recognition and be placed on the list of accredited publications.

The Department intends to grow the scope of Community Engagement by establishing partnership with socially active NGO like One-to-One and Growing-Up-Africa. To this end the department will be submitted proposals for funding for such projects but also realigning the curriculum to articulate the areas of involvement of CE for each programme  
The department aims to have all lecturers' research active in the medium term.

##### LONG TERM DEVELOPING

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Programme development: Online Diploma

The department will continue to research the possibilities of offering online programmes especially in the diploma programme due to infrastructure challenges but also to be able to reach a wider student body. Such a programme would be accessible and affordable to the more

students at a time when tertiary education is becoming increasingly unaffordable for most students .

The department will contribute to the development a Bachelors of Architecture honours programmes in Architectural Management that will replace B Tech Management programme. Potential students are more learning to study for this programme than an advanced diploma. Initial inquires with UJ Institutional Planning and Monitoring have indicated that the procedure would be an internal application process of adding a new CESM under the new BArch Honours in Architecture. This new programme would be modelled on the block-week teaching and learning approach like seeing that it affords student the opportunity to learn and earn money that enables them to finance their studies.

The department will explore alternatives for finding permanent venue for the B Tech Management programme.

## THE UNIT SYSTEM: POSTGRADUATE PROGRAMME IN ARCHITECTURE



PROF LESLEY LOKKO, BSc ARCH (UCL), MARCH (UCL), MPhil (UNIV. OF LONDON), PhD (UNIV. OF LONDON)  
DIRECTOR: POSTGRADUATE SCHOOL OF ARCHITECTURE (FROM 2016)

### SUMMARY

In February 2015, the Department of Architecture became the first school of architecture on the African continent to offer the Unit System method of teaching, first pioneered by the world-famous Architectural Association in London in 1971. It remains the world's most successful architectural curriculum, at both undergraduate and postgraduate level and is run in some 200 leading schools. Broadly speaking, the new curriculum combines teaching, research and mentorship by clustering staff research interests and expertise into distinct 'Units' (similar to design studios). At the start of the academic year, all Unit Tutors present a range of positions/agendas/research projects to the entire school. Students listen to the presentations, rank their choices (1–3) and are then interviewed by the Unit Tutors to ensure the best match possible. It's a dynamic and challenging time for both students and tutors alike. In the first year of Unit System Africa, three Units were on offer to a combined first- and second year M Tech (Prof) class of 56 students, up from 24 the previous year. Units were centred around three distinct research areas: speculative design; social gain and responsibility and infrastructure. Unit 1 was led by Mr Alex Oppen (FT) & Mr Lorenzo Nassimbeni (PT). Prof Amira Osman led unit 2 with support from Mr Jhono Bennett (PT) and Ms Tuliza Sindi (PT) and Prof Lesley Lokko ran Unit 3 with assistance from Mr Craig McClenaghan (PT) and Ms Sumayya Vally (PT). At the end of the year, 100% pass rate was achieved.

Applications to the new programme at postgraduate level continued to rise sharply in Semester 2, owing largely to the successful implementation of the Unit System, which attracted large numbers of students from other universities to apply. By September 2015, a total of 98 applications for entry into 2016 had been received, 64 of which were external applicants (students who had not previously been at UJ). After consultation with the Executive Dean of the Faculty, Prof Federico Freschi, it was decided to split the Department of Architecture into two distinct programmes: the Undergraduate Programme which continues to be known as the 'Department of Architecture' under the headship of Dr Finzi Saidi, and the new Graduate School of Architecture, the first postgraduate school in the country. Prof Lesley Lokko formally assumed the headship in September 2015. At the end of 2015, 76 students had been accepted onto the programme for entry in 2016, a 300% increase on 2014's enrolment numbers.

## CURRICULAR CHANGES

Prior to the introduction of the Unit System in February 2015, plans had already been drawn up to adapt the existing M Tech (Prof) curriculum to better suit the new pedagogic model. A number of modules were 'folded' into the new design modules, reducing the number of modules from 8 across two years to 4. Innovation, Technology, Research Methodology & Urban Design continue to be strongly supported but integrated into the design teaching, rather than as separate, stand-alone courses. Architecture is, by nature, syncretic and the year long studio environment encourages students to resolve their research proposals in greater depth across a range of parameters. The outcomes and content of the course were not substantially changed but the delivery, including the introduction of intensive tutoring, has substantially altered outputs. The work of all 56 postgraduate students was exhibited both locally (AZA Student Architecture Festival in September 2015) and internationally (Universidad Pontificia de Chile in March 2015, AIARG Dublin in January 2015; KTH Stockholm in 2015; Forum de Arquitetura de Angola; Washington University at St Louis, USA in November 2015).

## STUDENT EXPERIENCE

For the first time, a system of Student Evaluation Questionnaires was put in place at twice-yearly intervals. All 56 students responded with feedback, which was both instructive and critical in terms of fine-tuning the programme. A few samples are included here: 'It is amazing! I am delighted that this style of teaching is finally being implemented. I wish it could have always been done this way.' 'I feel intellectually challenged and the quality of teaching has been exceptional.' 'I thoroughly enjoyed this year and the Unit System. The challenges and the opportunities have been incredible and the growth – both in design ability – and personal achievement have been great.'

## INTERNATIONALISATION

Prof Lokko received an Emergent Research Grant for three years towards the implementation of the Unit System and a research project entitled Crossings, which saw all 18 Unit 1 students embark on a field trip to Zanzibar in March 2015. The work of the entire year was published in an end-of-year publication, UNIT 3, which was on sale at AZA-SAF 2015 in September 2015. Unit 2 (Prof Amira Osman and Jhono Bennett) undertook a field trip to Nairobi, Kenya in September 2015, and one Unit 2 student, Simon Ngubeni, accompanied Prof Osman to Europe to attend a conference. In October, Mr Alex Oppen took four students to Luanda, Angola, where they won first prize in an inter-African student competition. In March 2015, Prof Lokko was invited to accompany the Executive Dean Prof Federico Freschi and the Senior Leadership Group on a South American tour (Chile, Brazil and Mexico). Prof Lokko was external examiner for the second year running at KTH Stockholm and gave lectures at Westminster University, London; DASUDA-

Accra; and at the Ministry of Lands, Development and Housing, where the work of Unit 3 was also presented. In September 2015, Prof Federico Freschi and Prof Lokko were invited to the University of Umeå, Sweden, where Prof Freschi gave a public lecture, and to participate in round-table discussions on a joint collaboration between UMA (Umeå); UCL London and the GSA.

In June 2015, via a Teaching Innovation Grant, Prof Lokko was also able to take Mr Denver Hendricks to London to experience the week-long London Schools of Architecture Summer Shows. Finally, the GSA was able to raise external funding in 2015 to host the Spanish architect and filmmaker, Angel Borrego Cubero at the African premiere of his film, *The Competition*, 'an award-winning account of how some of the best architects in the world struggle to beat the competition for the National Museum of Art in Andorra.'

## RESOURCES

A number of external venues were sought across the year for the rapidly expanding programme, including Carfax in Newtown; the Telkom Offices in Braamfontein Werf and a new space at the Museum of African Design in Maboneng, which would go on to become the GSA's first permanent inner-city base in 2016. Unit 1 held its end-of-year reviews with a stellar panel of invited local critics and reviewers at the Telkom Buildings, thanks to the generosity of developer Ricci Pollak. Unit 3's reviews were held at MOAD, thanks to the generosity of Aaron Kohn of MOAD, and again, a large number of outside reviewers, including three international critics, attended.

A visiting panel from the Architectural Association joined in the reviews, forging new links between staff and students. Unit 2 continued their association with Jeppestown, hosting their final review with the assistance of Mariapaola McGurk of the Coloured Cube exhibition designers. Studio and review space continue to be under-resourced at FADA, particularly given the expansion of the programme, and this is one of the top priorities in 2016 going forward.

## CONCLUSION

This has been one of the most challenging and exciting years for South African architectural education with the introduction of a new pedagogic model and the founding of the new Graduate School of Architecture. Resources and staffing will be under considerable strain in the coming 12-24 months as the school continues to grow. However, the increase in applications, international and local interest, together with exponential increases in student satisfaction continue to strengthen the school's resolve and ambition to become the continent's leading postgraduate school of architecture by 2021.

New programme offerings are in development, including the continent's first post-professional Master's programme and the faculty-wide PhD in Design. At the end of 2015, three key sponsorship drives were in place which have already borne fruit: the new GAP: A Saint-Gobain Urban Lounge is the GSA's inner-city exhibition and review space; the GSA-Boogertman + Partners International Lecture Series will see a minimum of three key international speakers at the GSA each year, starting August 2016, and the on-going partnership between Paragon Architects (Visiting Professors of Design Resolution in 2015-2017) has resulted in the GSA's first end-of-year publication, *Works-in-Progress*, which will be available at the end of 2016.

The GSA would like to acknowledge the support of a number of key people in its development. First and foremost, we would like to thank the Executive Dean, Prof Federico Freschi, for his support and encouragement in this new venture. We would also like to thank DVC Tshilidzi Marwala and DVC Mpho Letlape, without whom the grant, which has sustained the school in its first year, would not have happened. I would like to thank our enormously talented graphic designer, Emma van der Merwe, of New Found Form, who has shaped the brand identity of the

school right from the start. I would also like to thank the army of part-time staff who put in hours, energy, time and heart that far exceeded their remuneration: without their dedicated teaching, our 100% pass-rate this year would have been impossible. Finally, but in no way less deservedly, I would like to thank our 56 2015 students whose remarkable talent, faith and patience underscored us the entire way.



## DEPARTMENT OF FASHION DESIGN



DR DESIREE SMAL. NDIP CLOTHING DESIGN (TECH PRET), NHDIP CLOTHING (TECH PRET), MTech (TECH PRET), DTech (CPUT)  
HEAD OF DEPARTMENT

### OPERATING CONTEXT, GOVERNANCE AND RISK MANAGEMENT

#### STAFF

There were no staff changes in 2015. Mrs Hanlie Dos Santos went on six months' sabbatical leave in the latter half of the year in order to make significant progress on her doctoral studies. The eight permanent lecturing staff were supported by five part-time staff offering expertise at varying levels and modules. In addition, two technical assistants ensured that the sewing laboratories operate efficiently.

#### PROGRAMME REVIEW

Three of the programmes offered by the Department were successfully reviewed by an expert panel consisting of national and international members in August this year. This required the department to review its practices with regard to programme delivery and programme management.

#### NEW PROGRAMME OFFERINGS

The MA(Design) programmes was offered for the first time in 2015. One of the master's candidates is co-supervised by the Department

#### RISK MANAGEMENT

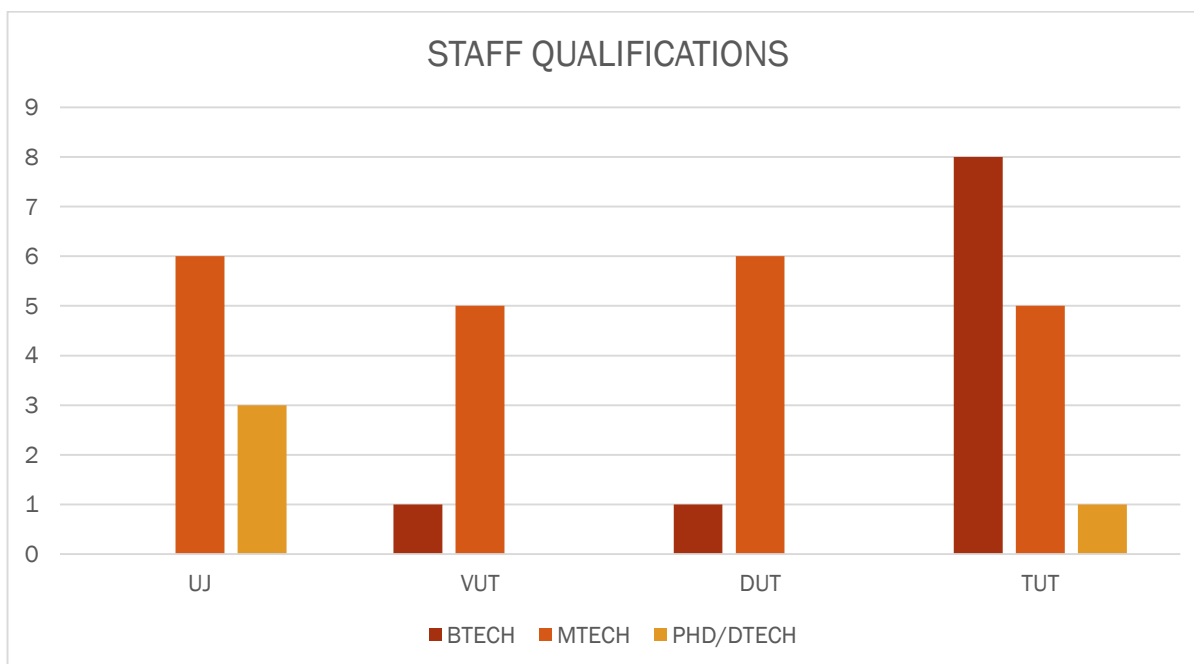
Risk management with regard to teaching and learning spaces, safety regulations in laboratories and student success have been successful. The close monitoring of first year students, in April, June and September, aided a more successful first year throughput. Very few incidences of theft were reported.

## STRATEGIC FOCUS AND TARGETS

The department's profile and stature can be enhanced through focused research, e-learning and other innovative teaching approaches as well as internationalisation. The department set goals regarding research, e learning and positioning of foci areas for 2015 that would direct the undergraduate and postgraduate programmes as well as the departments' strategy.

The strategic focus of the Department was to develop a research focus, encourage and develop research in the discipline, develop and implement relevant curriculum content and build on the stature and profile of the Department. The development and engagement with the research focus led to increased research activity by all staff members in the Department. An increased approach to peer mentorship has had a positive effect of research output and collaborative research projects in the department amongst staff and masters candidates. The result of this that research output doubled in 2015.

A benchmarking exercise with three other state subsidised tertiary institutions providing fashion related programmes, was completed earlier in the year. The staff profile with regard to industry experience and qualifications has placed the Department as a leader in this discipline in the academic field.



Within the next three years this profile will change considerably, with staff currently in process and showing interest in further academic development.

Active industry collaborations through specific projects, internships and competitions, resulted in very interesting and relevant student work and with industry showing interest in future collaborations. Through continual engagement with stakeholders, the Department is able to ensure relevancy in programme delivery and curriculum content. Once the BA Fashion programme is approved and implemented, UJ will be the only state subsidised tertiary institution offering a BA degree in the discipline of Fashion Design.

## EMPLOYEE PROFILE

The Department consists of eight full time employees of which three are senior lecturers and five are lecturers. Of the eight staff members, two hold a doctoral degree, with the remaining staff

members all hold a master degree. (Note: Dr Desiree Smal was awarded her D Tech qualification in April 2016.) Three staff members are in the process of studying towards obtaining a doctoral degree. The Department is serviced by one secretary (shared with another department) and two Technical Laboratory Assistants. The staff is all female, the profile is as follows:

Post	Name	Qualification	Race
<b>Snr lecturer (HOD)</b>	Dr Desiree Smal	MTech Fashion Completed DTech Design graduating in 2016	White
<b>Snr lecturer</b>	Mrs Neshane Harvey	MTech Fashion In process of PhD	Indian
<b>Snr lecturer</b>	Dr Thea Tselepis	PhD Consumer Science	White
<b>Lecturer</b>	Mrs Hanlie Dos Santos	MA Historical Studies In process of a PhD	White
<b>Lecturer</b>	Mrs Carol Lavelle	MTech Fashion	White
<b>Lecturer</b>	Mrs Lee de Wet	MTech Fashion	White
<b>Lecturer</b>	Mrs Jacky Lucking	MTech Fashion	White
<b>Lecturer</b>	Dr Keneilwe Munyai	DTech Design	Black
<b>Secretary</b>	Mrs Des Dos Santos		White
<b>Technical Assistant</b>	Mrs Dolly Pitso		Black
<b>Technical Assistant</b>	Mrs Martha Khosa		Black

The lecturing staff were assisted by five tutors during the course of the year who are all studying towards a BTech or MTech degree. The profile of the tutors were as follows:

Name	Programme enrolled for	Race
Jasmin Perreira	MTech Fashion	White
Ntsakisi Mathebula	BTech Fashion	Black
Akhona Mdebuka	BTech Clothing Management	Black
Leilah Krisch	BTech Clothing Management	White
Mpho Ntlele	BTech Clothing Management	Black
Zanne De Meillon	BTech Fashion	White

Dr Desiree Smal was re-appointed for another term as Head of the Department. All staff attended a variety of short courses and workshops relating to research and teaching during the course of the year in order to continually update and knowledge and personal development. Mrs Neshane Harvey completed the module – Emerging Leadership Development Programme – successfully, obtaining a cum laude result. Three staff members, of which two accepted the nomination, were nominated for the Accelerated Academic Mentoring Programme (AAMP) on level 1 and level 2 respectively. In this programme Dr Tselepis (level 2) is mentored by Prof Daneel van Lille and Mrs Neshane Harvey (level 1) is mentored by Prof Brenda Schmahmann.

Mrs Jacky Lucking obtained the highest result (85%) yet recorded for a master's study since the start of the MTech Fashion programme offering. Dr Thea Tselepis was the Faculty nomination for Emerging Research Grant which has helped her further develop her research focus in the Department and the University. Dr Keneilwe Munyai was awarded her Doctor Technologiae (Design) From Cape Peninsula University of Technology in April. Mrs Neshane Harvey's PhD proposal was accepted in April. Dr Desiree Smal submitted her doctoral study for examination obtaining a positive result and will graduate in April 2016.

## STUDENT PROFILE, STUDENT SUCCESS AND EXPERIENCE, RELEVANCY AND IMPACT OF ACADEMIC PROGRAMMES

### *Student profile in subsidised academic programmes*

#### STUDENT INTAKE:

The student intake into the nine programmes offered by the Department for the reporting year are as follows:

Programme	Planned intake	Actual intake
Diploma in Fashion Production	24	26
NDip in Fashion Design	46	48
NDip in Clothing Management (pipeline – final year)	0	5
BTech Fashion	4	4
BTech Clothing Management	4	6
MTech Clothing Management	1	1
MTech Fashion	1	2
BA(hons) Design	1	1
MA Design	1	1

The Department met the intake requirements as planned in all regards. The total student profile with regard to race and gender reflects the majority female students, of the total student group, 71% are black and 5% of the total student group in the Department are international students. Postgraduate intake (including BTech) constitutes 21% of the total intake. The Department attracted 1 orange carpet student in the first year programme, and has 10 international students enrolled across the programmes. The proportion of students with an APS score of above 35 is 17%, a considerable increase from the 8% in 2014.

#### STUDENT SUCCESS:

Twelve students de-registered from the programmes during the course of the year, and although the pass rates have not significantly increased, the throughput from first to second year is higher, and more distinctions were awarded in second and third year. All students participated in module and teaching reviews in various modules during the course of the year which reflect an overall satisfied student body.

The Department is continually asked to suggest suitable candidates or post job opportunities for graduates. One of the third year Fashion Design students, Kuena Moshoeshe, was selected as a candidate for the David Tlale young designer programme, and comments made by the employers interviewed during the programme review felt that graduates were employable and sufficiently knowledgeable.

Relevant industry practice is an important focus in the Department, one of the successes of this year was the Industry-led project by the GA Creative Brands, which provided valuable focussed learning for the second Fashion Production students. The Cutty Chino project, in the form of a competition named – *Stretch You Limit*, was launched in 2015 as a collaborative project between GA Creative Brands (PTY) LTD and the second year Fashion Production students at the University of Johannesburg. The Cutty Chino Competition was initiated to serve the purpose of promoting the discovery of new talent and fostering the professionalism of young fashion production students. GA Creative Brands (PTY) LTD's (2015) vision for the competition is to stimulate student's creative potential via the exchange of ideas and knowledge with professionals within the fashion industry. The project included an information session by the management of the company and in the following weeks the students were required to:

- Conduct market research and develop a research poster on the origins of chino pants and the current trends for men's chino pants.
- Develop a concept board that includes: the target market; the theme for the target market; the colours that are relevant for the theme; and fabric swatches.
- Develop a unique swing ticket and label that is aligned to GA Creative Brands branding strategy.
- Develop a fabric and care label report, construct patterns and manufacture the garment for presentation to the GA Creative Brands directors.
- Develop technical packages for production.

Once the chino pants were manufactured the process of voting for the winner commenced, consisting of three voting phases, (1) via a facebook page that was created to canvas votes from the public, (2) festivities and a public presentation of the products on the Bunting Road Campus in front of the FADA Building on the 21 August, (3) voting by a panel. All votes were consolidated and the most viable chino pants for production were announced as the winners at the presentation held on the 9 September. The presentation included feedback from GA Creative Brands senior management who announced that they were so impressed with the Fashion Production students that they would be running the competition again next year. The first prize was awarded to two winners who each received a R3000-00 voucher for Cutty products as well as the opportunity to work with GA Creative Brands who have committed to putting one of the winning styles into their Winter 2016 range whereby the student will receive royalties on each unit that is sold.



Another successful endeavour by the Department is the Winter School project for all first year students in the Department. The objective of this projects is firstly to re-emphasise base skills needed in design and construction and secondly to provide opportunity for collaboration between Departmental first year students. This year the project was led by a young lecturer, Cheryldene Perumal, and facilitated by tutors.

Further collaborative inter-departmental and inter-Faculty learning experiences were created through the:

- Green Design Week project for all third year students in the Faculty in collaboration with the Faculty of Management and Inactus
- Second year Fashion Entrepreneurship project with the Faculty of Management
- IOHA HV AIDS project
- First year Faculty project in which all first year students in the Faculty participated

#### TEACHING AND LEARNING:

The project integration, a specific focus in the Diploma in Fashion Production, is continually developed on and the success of the Cutty Chino project is a result thereof. This approach will also form the basis of the curriculum in the envisaged BA Fashion programme. All staff are actively exploring technology assisted teaching and learning activities both in theory sessions and practical sessions. In total 24 module or teaching reviews by students were undertaken through the UJ module and teaching evaluation process for promotion, internal module and teaching reviews and group discussions in preparation of the Self Evaluation Report (SER) prepared for the Programme Review. The content of the Citizenship module is currently reviewed in light of the student protest events at the end of the academic year. Staff are continually in process of reporting on and investigation of their teaching activities through staff discussions, research output and mentoring processes. Several workshops were held for students on specific topics by visiting scholars and industry specialists such as Dr Christine Chesinsky, Ms Maryna Bergh and several practicing alumni.

#### OVERALL PERFORMANCE:

The overall performance of the Department was extremely satisfactory, specifically at first year level. Pass rates for first year modules average 61% with an average throughput of 82%. At second year average pass rate was 62%, with a throughput of 96% and at third year the average pass rate was 66% and the throughput 94%. In BTech level, where of the 10 candidates one candidate stopped attending mid-year without de-registering, the average pass rate was 58%, with a throughput of 89%.



#### NEW PROGRAMME OFFERINGS:

Two new programmes commenced in 2015. One candidate for the MA Design programme, a joint offering in the Faculty, enrolled in 2015. The candidate's proposal completed under supervision of Prof Leora Faber and co-supervised by Jacky Lucking, was accepted during the course of this year. This study and supervision collaboration is part of the start of a focused approach to cooperation between the Department and VIAD.

The approved Continuous education Programme (CEP) of the Department – *Introduction to Enterprising Fashion Design* – was presented by Dr Thea Tselepis at the Riversands Incubation Hub in Diepsloot to fourteen micro business owners over a ten week period in the last term of 2015 as a pilot test. The CEP was presented in collaboration with the Riversands Incubation Hub who provided the premises for the offering of the programme and assisted with the promotion of and the selection of the candidates who participated. Prof Anne Mastamet-Mason provided several industrial machines for the duration of the CEP. Staff members of the Department assisted in the development of course material and Ms Desiree Small (HOD) visited the site to admire and celebrate the products that candidates made during the course of the programme. Participants were also asked to provide feedback on the programme in a focus group sessions.

The purpose of the programme was to stimulate the distinct skills that underpin enterprising behaviour associated with entrepreneurial thinking namely creativity and strategic problem solving which can be conveyed through the clothing design process. Four practical projects were completed and participants applied a collaborative design model during their design processes. The design process included online exploration, experimentation with surface designs, planning (sketching, draping techniques with plastic sheets and costing) and implementation of ideas. The fourteen participants attended the formal classes on a Tuesday and the venue at the Incubation Hub was kept open during week times so that every week's projects could be completed with the assistance of Ms Sibusiswe Mbatha.

The participants noted that they enjoyed the programme and that they never thought of a different approach to sewing the usual garments they construct. All the participants agreed that their "eyes and minds were opened" to new possibilities that they did not know existed before. Another main advantage perceived by the participants related to their realisation of the importance of offering unique products to niche markets to gain a competitive advantage. All the participants provided positive feedback on the surface design, collective creativity, as well as business skills facilitated by the programme. In order to promote the sustainability of the participants' micro businesses, the Riversands Incubation Hub has offered to involve participants in other projects such as shoe and accessory making as well as exclusive bags. Both these projects have fulltime marketers who



already have offset points for products and orders from corporate businesses who will assist in getting the products to market.

The pilot was funded through the Emergent Researcher fund of Dr Tselepis, the donations by the Department of Fashion Design and Riversands Incubation Hub and therefore shows no profit gained. It is envisaged that from 2016 the CEP will be presented as planned and could be part of third-stream income for the Department.

The final report of the Programme Review of the Diploma in Fashion Production, BTech Clothing Management and MTech Clothing Management is still in process of being finalised, the improvement plan for this will be developed in 2016. The Advanced Diploma in Fashion Production will also be developed as soon as the report is finalised as part of the objective of the programme review was to re-evaluate the BTech Clothing Management programme. Once final approval has been received, the Department will actively engage in developing the curriculum content for the BA Fashion programme. The Department continually, through industry participation (as in the Cutty project) and research engages with the relevancy of the programmes offered. Unfortunately, the Department cannot commence with the BA Fashion offering as hoped in 2016, however, the delay of this offering allows for curriculum content development during the course of 2016. This programme offering is the only BA offering in this discipline by a state-subsidized institution in the region.

## RESEARCH FOOTPRINT AND IMPACT

The Department's research footprint and research impact is supported by a renewed focus on research in the Department, a commitment by all staff to engage in research and an increase in completing of further studies and an interest in embarking on further research. The accredited research output for 2015 more than doubled if compared to 2014. The research output consists of five (Design Education Forum of South Africa) DEFSA conference presentations by staff and masters students, and two articles in the *Journal of Family Ecology and Consumer Science* and *New Contree* respectively. In addition, Dr Munyai attended and presented at the international conference in Croatia on sustainable development of energy, water and environmental systems. The paper presented at the conference was submitted to the accredited Journal of Clean Technologies and Environmental Policy. Non accredited research output for this year included three co-authored articles on environmental sustainability by Dr Munyai emanating for her doctoral research. Several articles and a book chapter are currently under review. Several research collaborations between staff members hope to produce research output in the future and assist with the development of the research focus of the Department. Other collaborations, such as the collaboration of Mrs Jacky Lucking and VIAD and her attendance of the VIAD *Hyper Sampling* seminar, enlist exiting prospects for future collaboration. The emerging areas of research focus in the Department are:

Themes	Key Strengths (categories)
Industry exposure	Practical industry experience
Technical abilities	Technical skills
Visual literacy	Developing and improving students critical thinking with regards to visual literacy, as a strategy to support appropriate design conduct
Fashion system	Fashion system and supply chain
Education	Fashion and design education
Enterprise	Entrepreneurship and small business management
Management	Management (planning, organising, control)
Social responsibility Ethics	Improving, developing, adding value and meeting human needs, problem solving, environmental sustainability, social aspects of

	fashion system, mentorship, theory & practical bridging, collaboration
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Several staff members are active in collaborative research venture, to name a few:

- The Fashion Design Department and the Department of Multi-Media by Mrs Neshane Harvey and Mr Terence Fenn regarding collaborative supervision of two masters candidates registered in masters programmes at the respective departments
- Dr Thea Tselepis and research collaboration with Tuks and Unisa
- Dr Keneilwe Munyai with the Department of Trade and Industry
- Dr Thea Tselepis as reviewer for the NRF

#### **Management of research and building research capacity:**

Master student support structures are in place and all masters' students were invited to attend a research methodology workshop presented by Prof Allan Munro at the beginning of the year. A review of the current support structure for students was deliberated by staff and students and will result in an improved approach for 2016. Staff attended several research related workshop to strengthen supervisory capacity, research methodology and how to link research and teaching. Dr Christine Chesinsky, a Research Fellow of VIAD led a discussion with staff on practice-led research and her experiences at Goldsmiths, UK.

#### **INTERNATIONALISATION**

Internationalisation activities for 2015 included collaborations with internationally renowned scholars, Prof Ezio Manzini, Christian Guellerin and Andrea Reynders with regard future endeavours. Students and staff attended a workshop presented by Dr Christine Chesinsky a workshop on exploring objects which was linked to the *Hyper Sampling Identities* seminar. Mrs Neshane Harvey collaborated in masters supervision with a prominent researcher, Dr Sonja Nurensky-Ladan, from Israel.

#### **COMMUNITY SERVICE, STAKEHOLDER ENGAGEMENT, NATIONAL AND GLOBAL REPUTATION MANAGEMENT**

##### **COMMUNITY SERVICE:**

The Department participated in several community projects namely, IOHA HIV AIDS Happy pants project, Green Design week project, Golang Toy making project, the Nedbank Keyona Soccer Fan Couture project, the El Sharma home for abandoned babies and the CEP presented at Riversands Incubation Hub. For this report, the Golang Education Outreach is presented in more detail.

The first and second year Fashion Production students worked together on a community engagement project involving Golang Education Outreach. Golang Education Outreach was established in 2002 with a vision to uplift and enhance the educational journeys of under-privileged and vulnerable children. The Outreach is based in the Emthonjeni Community Centre in Honeydew, mainly serving the people living in the informal settlement of Zandspruit. For the Outreach to achieve its vision most effectively, involvement in children's lives needs to start at an early age and continue until adulthood. This involvement also needs to be relationship-based and holistic in character. This means there are no hand-outs without the opportunity of building into a child's life and that, as far as possible, we aim to change and develop all the aspects of a child's life - not just provide food and clothing. The community engagement project involved the making of personalised bags, toy bunnies and outfits for the bunnies. The students were divided into three groups, with each group making twenty five toy bunny packages. Each group consisted of four second year students, acting as project managers and eight first year students, acting as production staff.

The project started with the students visiting the children at Golang. Each group was assigned a class of children and proceeded to ask the children questions about their favourite colours, hobbies, superheroes, and any information that could aid in deciding how best to add personal touches to the bunny packages. From the perspective of a small to medium South African fashion business it is crucial to produce small runs of product while simultaneously being able to implement an element of uniqueness. It was also valuable for the students to engage with their 'customers' and to spend time listening to the 'customer needs'.

The students then worked on developing concepts for the 'packaging' of the bunnies. Each group designed a different bag for the bunnies. The bags included embroidery and a variety of decorations. The students used unbleached calico and felt for the bags. The calico was dyed into an assortment of bright colours, according to the preferences of the children. Production commenced and the production of the bunnies took about eight working days.



Students and lecturers then went through to Golang Outreach to deliver the bunnies to the children. The children seemed to be quite overwhelmed, but once they realized that the bunnies belonged to them they began to engage with their bunnies and the joy that was being experienced was evident. Margaret le Roux, the director at Golang, explained the importance of the children each receiving their own toy and that it was valuable for the children, both boys and girls, to have a little 'baby bunny' to look after. Overall, this was a successful project. Not only were the students able to make a small contribution to the children, but gained valuable experience in terms of group work, managing a project and the making of a 'run' of items as opposed to only making samples.

#### PARTICIPATION IN COMPETITIONS:

Students participated in the following national competitions:

COMPETITION	NAT/INTERNAT	PARTICIPANT	RESULTS
Nedbank Soccer Fan couture	National	8 students participating, paired with known SA designers 7 third year FD, 1 BTech FD	no winners
Edcon Jaburi	National	1 2FD students submitted work	Short listed No winner
Woolworths t/shirt competition	National	2 2FD students submitted work	No winners
SAFW competition	National	2 2FD students submitted work	No students selected
PPC Imaginarium	National	2 2FD students submitted work	In process
Bernina competition	Regional	3 2FD students submitted work	In process

Gauteng emerging fashion Talent David Tlale	Select few	1 3FD	In process
Gert-Jan Coetzee/Sony intern challenge	National	3 2FD students entered	In process
Cutty project	UJ specific	2 FP students, Experience while learning one product to go into manufacturing	Nicole Baynes Mbali Nhlapo R3000 gift voucher Involved in production planning One student's work will be put into production in 2016

#### DEPARTMENTAL AND STAFF PROJECTS:

The Department participated in the UJ Renault Alumni event where four alumni students showcased design work and several current students attended the *in conversation talks*. Dr Thea Tselepis was nominated and awarded the Emerging Research fund and Dr Munyai graduated as the first black candidate completing a DTech Design degree at CPUT. Jacky Lucking facilitated a fashion show where alumni design work was showcased at the Deutsche Schule in Johannesburg. An Alumni fashion show was organised under the leadership of Desiree Small. Renno South Africa was one of the sponsors. A MoA with the Riversands Incubation hub was initiated by Thea Tselepis and signed in order to launch the pilot study for the department's continuous education programme. The Riverands Incubation Hub's successful recruitment model for the programme was implemented under the leadership of Ashoka Fellow Vivienne Schultz. An ongoing commitment with GA Brands was established under the leadership of Jacky Lucking to promote new talent and professionalism of the Fashion Production students.

#### RESOURCE MANAGEMENT AND SUSTAINABILITY

The lecture laboratory venues were used to full capacity throughout the year. Investigations into more energy efficient industrial sewing equipment was completed. Space is currently only sufficient, but the need to investigate better use of additional spaces, i.e. store areas, will take precedence at the start of the new academic year.

All staff meetings are now paperless, module learner guides were not printed but placed on blackboard. The attempt to educate students on waste and sorting of waste still needs further attention.

#### LEADERSHIP AND LEADING CHANGE

The research focus of the Department focusses on three major areas, that of teaching and learning, environmental and social sustainability and innovative entrepreneurship. Research and teaching in the Department is aligned to the research focus and continually influences curriculum content development. Areas that need development is aligning curriculum to the above in the envisaged BA Fashion Design programme. The masters students support programme is intended to assist all masters' students in their postgraduate studies. Masters students are also encouraged to present their research on various platforms (in the Department, in Faculty and at conferences). The Department tries to ensure that through careful selection of appropriate tutors to develop a diverse workforce.

## CONCLUSION AND WAY FORWARD

The objectives for 2015 were:

- To develop the curriculum content for the BA Fashion programme and to ensure a successful programme review of the Diploma in Fashion Production, the BTech Clothing Management and the MTech Clothing Management.
- Build on an international profile
- To develop the research focus areas in the Department and build the research profile of the Department

All off the above objectives were met to a certain degree and will influence the objectives for 2016. Areas that the Department has excelled in are collaboration with industry through selected projects and the Programme review and to continually develop the curriculum content of current active programmes. Active collaborations with other departments and Faculties, such as the Entrepreneurship project; and third parties, such as Riversands Incubations Hub and the CEP, aided focussed application of the curriculum and broadened the teaching approach of the Department.

In an endeavour to build on our profile, the Department's aim to be more visible was made possible by participating in national competitions, Faculty and University events, such as the Renault Alumni, through active collaborations, community engagement projects, and, staff participating in forums within and outside of UJ. Excellent staff qualifications and a progressive approach to teaching add to the profile and stature of the Department. A significant increase in research activity in the Department showed considerable commitment to the development of the discipline, the department and the faculty.

### OBJECTIVES 2016 - 2020

The objectives of the Department for the following five years are divided into two categories namely, teaching and learning and developing our research focus and profile. The first category, teaching and learning will consider four areas.

The first, new curricula, includes the BA fashion curriculum content and teaching material that will develop over a three year period as we commence with teaching this programme in 2017. In addition, the Advanced Diploma in Fashion Programme structure and focus will be determined in 2016 in order for the application for a new programme to commence and will include discussion with stakeholders and determine on-line feasibility of part of the content for this programme. The focus on entrepreneurial thinking is also part of the development of all curricula.

The second area, teaching with technology and management of resources is an ongoing process and will continue for the next two years and includes the flipped classroom, replacing older equipment with newer relevant and energy efficient industrial sewing equipment and using electronic devices efficiently in the classroom. In addition, possible reconfiguration of the teaching studios is considered.

The third area stems from recent discussion on decolonising the curriculum. Staff will engage in debate and consider viable options to change and implement these changes in the curriculum. Ensuring that the curriculum remains relevant to a growing industry and academic discourse is key in this regard.

The fourth area considers inviting scholars to the department. A few areas are considered that link to established research focus areas in the Faculty, but focus on the development of the academic discourse of the discipline. In this regard, the department will actively pursue links with specific institutions such as IOWA State University.

The second category, research, consists of two areas. The first, the academic research profile is key to the development of the academic discourse of the discipline. In the time period, more than 50% of staff will have obtained a doctorate degree which places the department as a key driver of research in the discipline in the country. In this regard, the department intends to start a research discussion group on *design thinking* and *designerly thinking* in 2016 and hopes to present a conference on *environmental sustainability in fashion system* in 2017/2018.

The second area in this category is postgraduate studies. The BA(hons) Design is drawing students from the private institutions that offer a BA Fashion degree. Postgraduate intake has risen by 400% in the last 3 years with students considering the department as the prime area for postgraduate study in this discipline. This is specifically evident in the students that we draw from other universities such as University of Pretoria, and the focus of our research. The intended PhD in Art and Design that the Faculty hopes to present in 2018 has already created interest in several scholars and can be a definite area of differentiation and growth.



## DEPARTMENT OF GRAPHIC DESIGN



PROF DEIRDRE PRETORIUS BAFA (POTCH), DIP HIGHER EDUCATION (POTCH), BA HONS (POTCH), MA INFORMATION DESIGN (UP), D LITT ET PHIL (UJ)  
HEAD OF DEPARTMENT

### OPERATING CONTEXT, GOVERNANCE AND RISK MANAGEMENT

#### STAFF:

There were no changes in the Department's staffing and governance structures. The staff profile remained the same in 2015 with six full time staff members and eleven part-time members teaching across nineteen modules. Six student tutors provided support for three of the undergraduate modules. Ms Lize Groenewald was granted sabbatical leave during the first semester to work on her Doctorate.

#### PROGRAMME REVIEW:

The Department continued with the implementation of the improvement plan which followed the programme review of 2013. A progress report in this regard was tabled and approved by the Faculty APQC on 20 May 2015

#### NEW PROGRAMME OFFERINGS:

The Honours was in its second year and the MA in its first in 2015. The Doctoral degree was developed and internally approved. Establishing the postgraduate programmes and management of these was more time consuming than anticipated due to the number of role players involved and the preparedness of the students. The MA students progressed slower than expected. In 2014 it was anticipated that working across Departments in the Honours required that firmer structures needed to be set up for 2015 when Multimedia and Jewellery would join the Honours

and MA programme. Therefore a Postgraduate Committee was established and a number of meetings set for the year. The postgraduate component will require more resources to see it develop to its full potential. Increased management demands in the postgraduate programmes, the addition of the MA programme and the increase in numbers of students in the Design Studies programme indicated the need for at least one additional full-time staff member if the Department is to sustain its high levels of excellence.

#### RISK MANAGEMENT:

Challenges relating to the Department's quality management, which included understaffing and the lack of a designated Postgraduate Seminar room for Honours and MA students, were addressed. The Department received welcome notification that an additional post will be made available for Design Studies in 2016 and a postgraduate room was created early in 2016 by dividing the Department's atrium area.

### STRATEGIC FOCUS AND TARGETS

The Department worked hard to achieve the University's strategic goal of attaining global excellence and stature. This was done by focusing on excellence in teaching and learning, which included the delivery and management of the postgraduate programmes, collaborations with internal and external partners and a variety of community engagement activities. Staff concentrated on improving their qualifications, skills development and delivering accredited research outputs and was supported by the Department in this regard in a number of ways. Attention to internationalisation continued through student and staff exchange and collaborations with international partners. The Department realised many of the goals and targets set for 2015, but also encountered a number of challenges relating to facilities, over-enrolment, staffing and the development of the postgraduate programmes which will require attention in 2016.

### EMPLOYEE PROFILE

The employee profile remained the same this year, consisting of six full-time staff members. All staff have MA degrees, one a Doctorate and three are studying towards a Doctorate. The Department shares a secretary with the Departments of Visual Art and Multimedia. Six student tutors assisted lecturers in the undergraduate modules: Visualisation 1, Communication Design Techniques 1 and Communication Design 2. Student tutors attended tutor training. Staff attended numerous opportunities throughout the year to improve their knowledge and skills. These included the intensive Rhodes/UJ Strengthening Postgraduate Supervision Programme, an introductory Zulu course offered by the Wits Language School and internal UJ training opportunities such as MAMS and iPad training. One staff member was sponsored by UJ to attend a writing retreat.

Staff represented the Department at the DEFSA, SAVAH and the Design History Society Annual Conferences and also attended Hypersampling Identities, Jozi Style and Viaduct 2015 organised by VIAD. With regard to the scholarship of teaching and learning staff made use of the opportunities provided by the FADA STAND sessions, convened by Graphic Design Department staff member Mr Brenden Gray, as well as the UJ SOTL sessions.

### STUDENT PROFILE, STUDENT SUCCESS AND EXPERIENCE, RELEVANCY AND IMPACT OF ACADEMIC PROGRAMMES

#### STUDENT INTAKE:

As the table below shows the Department exceeded targets for enrolment in all programmes. This growth will be checked in 2016, particularly on postgraduate level as the resources required on this level with regard to management and supervision are not currently sufficient. With Ms Lize

Groenewald on sabbatical in the first semester the larger intake was not ideal with regard to staff workload.

Programme	Target	Achieved
BA	48	51
Hons	15	17
MA	4	7

#### STUDENT SUCCESS:

The Department worked hard at sustaining continued excellence in teaching and learning on undergraduate level and this paid off as reflected in high pass and throughput rates and high levels of student satisfaction. All years showed a good pass rate and feedback from students and moderators was good. It appears as if the Department is attracting top students as we had two top achievers this year and four Ujenius students.

With regard to graduate employability, some students are employed immediately after their internship at the end of third year. Evidence on Facebook, LinkedIn and verbal feedback from students at graduation and the student exhibition indicate that other students find employment within months of graduating.

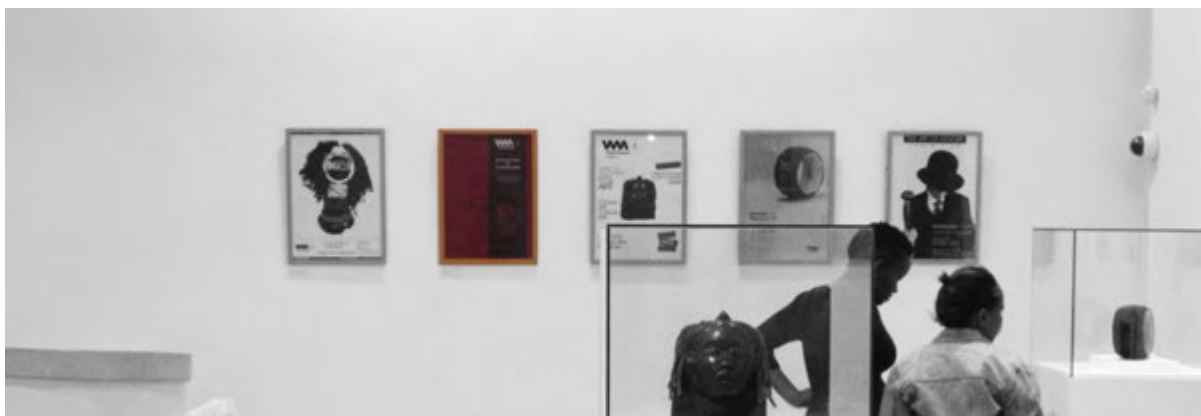
#### TEACHING AND LEARNING:

Technology in the classroom was emphasised and integrated, especially in first year where most students use laptops and have access to dedicated Macintosh studios. Staff are increasingly prescribing the use of e-books and staff and first years received training sessions from the library on how to use e-books. The tutor system was implemented successfully; tutors were appointed, went for training, and received positive feedback from students tutored.

The Department continued with industry linked, collaborative, multi-disciplinary and international projects with a number of internal and external partners. The fifteen industry speakers who visited the Department to do presentations and interact with students included speakers from the Museum of African Design, large and small graphic design and advertising studios, architecture studios Johannesburg social housing, signage design and paper companies and an events company.

Collaborative student projects which were undertaken with internal partners included working with FADA Marketing, UJ IOHA, the Department of Food Technology, the Departments of Marketing and Corporate Communications of the UJ School of Communication and the Departments of Architecture, Industrial and Multimedia Design at FADA. Green week 2015 involved all the FADA Departments.

Student projects with external partners included collaborations with various Soweto smallholder farmers, advertising agency King James II, Johannesburg Zoo and Wits Art Museum (WAM). International partnership included that with Behance for portfolio evening in partnership with NiceWork and Between10and5 as well as UJ Enactus and the International Office of Migration.



THIRD YEAR POSTERS ON DISPLAY AT WAM DURING THE ACTIVATE/CAPTIVATE EXHIBITION  
PHOTO: COURTESY NICOLE BASHAM



FADA END OF YEAR STUDENT EXHIBITION INVITATION  
DESIGNED BY REFILWE PHOLO

## RESEARCH FOOTPRINT AND IMPACT

The Department has made progress with regard to enhancing its research footprint and impact through accredited publication, conference participation, collaborations, funding applications and overseas exchange.

Prof Deirdre Pretorius published an article in an accredited international journal, *The Journal of Design History*, and delivered a paper at the annual SAVAH conference in Pietermaritzburg. Papers were delivered and published in accredited proceedings for the DEFSa Conference, which took place in Midrand, by Mr Brenden Gray and Ms Lize Groenewald. Papers were delivered at the Design History Society Conference in San Francisco by Ms Lize Groenewald and MA student Ms Kega Setusha. Ms Robyn Cook received research funding from the NRF Thuthuka programme to the value of R238 930 and Ms Lize Groenewald was awarded R60 000 from the University of Pretoria for her DPhil studies. Prof Deirdre Pretorius and Ms Lize Groenewald wrote reviews which were published in *Visual Anthropology* and *De Arte* respectively.

Staff actively participated in the form of attendance, convening and contributing to, FADA research initiatives including VIAD, STAND, the FADA Research Seminar Series and Research Newsletter.

Improving of staff qualifications continued along with the requirement of accredited research with three of the six staff members being registered for Doctoral study. Development of young researchers was supported by mentoring from senior staff, staff members were supported with research funds from the Departmental and Faculty research funds to attend conferences, and Ms Lize Groenewald was granted sabbatical leave during the first semester to complete her Doctorate. Research remained a standing item on the staff meeting agenda enabling discussion, support and sharing of information. Honours students were allocated as research assistants to staff who requested it, timetables were structured to allow staff a research day and offsite work was supported.

In addition to textual research, staff continued with design and artistic practice. Ms Robyn Cook held a solo exhibition at the Hordaland Kunstsenter, Bergen, Norway and three staff members participating in group exhibitions. Ms Inge Hyson participated in a group show 'Hot off the Press' presented by Phumani Paper and Artists Proof Studio at the ABSA Gallery, Mr Brenden Gray participated in 'Twenty: Contemporary Art from South Africa' which took place at the Pretoria Art Museum and the UJ gallery and Ms Robyn Cook exhibited at the 'Concerted Efforts' exhibition at the West Gallery, Melbourne, Australia.

With regard to design projects, Ms Robyn Cook completed a rebranding for the Visual Arts Network of South Africa, branded the VANSa Winter School and designed a publication for VANSa Artweek while Ms Christa van Zyl was involved in various projects with FADA Marketing, as well as layout for a number of academic publications and branding for an architecture firm.

## INTERNATIONALISATION

The Department's efforts at internationalisation continued with staff and students of the Department being involved in various initiatives. Through the dedicated efforts of Ms Robyn Cook the Department facilitated and supported student exchange in collaboration with the UJ Office for Internationalisation and ISEP.

In the First semester three third year students had the opportunity to attend institutions in the United States: Nontokoza Tshabalala (Dominican University), Melissa Gosslet and Kate Rees (South Dakota State University). During the second semester five second year students exchanged to United States institutions: Megan Venter (Clarion University of Pennsylvania), Seth Friedland (Dominican University of California), Sandile Nzuza (Maryville College in Tennessee), Katlego Mekgoe (St. Ambrose in Iowa) and Zukiswa Matthews (University of Southern Indiana). Students found the experience enriching, performed very well and confirmed that the Department prepared them well. In January second year student Karma Elston, on her own initiative, organised an exchange to Tübingen, Germany through the annual Tübingen South Africa Programme (TSAP).



Students participated in the International Behance and McCann Portfolio Nights as well as three international competitions, in which they achieved very well.

Two staff members received external funding to travel abroad. Ms Robyn Cook to attend artist's Residencies at the Hordeland Kunstsenter in Norway and Boykyrka Kunsthall, Fittja, Sweden and Prof Deirdre Pretorius to participate in a lecturer exchange at the University of Uppsala Art History Department.

## COMMUNITY SERVICE, STAKEHOLDER ENGAGEMENT, NATIONAL AND GLOBAL REPUTATION MANAGEMENT

Staff and students participated in a number of community projects, with Ms Christa van Zyl being particularly active. Her projects included Green Week, in conjunction with various UJ Enactus co-operatives, the IOHA Poster competition, and the IOM Marketing campaigns with the International Office of Migration, the Johannesburg Zoo, and the Honours Design for Participation Unit in collaboration with various Soweto smallholder farmers, and the HESA Right to Equality Chalk Graffiti Campaign. Thanks to the efforts of Ms Christa van Zyl the Department received an Outstanding Contribution award from the International Office of Migration.

Other community engagement projects include Ms Robyn Cook facilitating an Honours Project for the Design Indaba Your Street competition 2015, Mr Brenden Gray's collaborative project Design for and with local communities with the Multimedia, Architecture and Industrial Design Department and the Center for Education Rights and Transformation.

The Department's industry lecture programme continued, Behance portfolio night ran again and students participated in Portfolio Night. Ms Robyn Cook Organised the Behance Portfolio Review in collaboration with NiceWork and Between10 and 5. This highly successful event attracted attendance of approximately 200 people including the FADA Honours students, as well as AAA and Open Window lecturers and students and various industry guests. Eight industry reviewers were in attendance, including a number of Departmental alumni. Students participated, and achieved well, in a number of internal, national and international competitions as outlined in the table below.

Recipient	Details of Award
Tsholofelo Kapiwa	Best Food Technology packaging and display
Karma Elston	2015 Loeries finalist
Sandile Nzuza	First place, individual poster for UJ IOHA Poster Competition
Bongani Zwane	Third place, individual poster for UJ IOHA Poster Competition
Xolisa Sibeko	First place, International Geldom Award
Muhammad Gangat	2015 ISTD Award (pass with commendation)
Andrea Neeleman	2015 ISTD Award (pass)
Muhammad Gangat	2015 Design Indaba Emerging Creative
Kgaogelo Pakadi	Runner up, 21st International Aids Conference Logo Competition
Brittany Cunningham Scott	Behance Portfolio Event – Outstanding Portfolio Award



KGAOGELO PAKADI  
21ST INTERNATIONAL AIDS CONFERENCE LOGO  
COMPETITION, RUNNER UP  
[HTTP://WWW.AIDS2016.ORG/LOGO\\_CONTEST.ASPX](http://www.aids2016.org/logo_contest.aspx)



XOLISA SIBEKO  
PROJECT GELDOM, 1ST PLACE  
[HTTPS://WWW.FACEBOOK.COM/PROJECTGELDOM/](https://www.facebook.com/PROJECTGELDOM/)

Staff continued to be involved in offering their service to the academic and other communities in various ways. This included being involved in the judging of the UKZN Book Prize, Caxton Magazines Excellence Awards and The World Wide Picture Book Illustration Competition. Acting as external moderators and assessors for public institutions; the Universities of the Witwatersrand, Northwest Stellenbosch, Tshwane and Cape Town, and private institutions; Open Window, Inscape Design and VEGA. Furthermore staff acted as peer reviewers for academic journals, wrote book reviews, did public presentations and lectures and opened art exhibitions.

## RESOURCE MANAGEMENT AND SUSTAINABILITY

In 2015 the department continued with attempts at environmental sustainability by having paperless meetings, copying all student hand-outs double-sided and reducing the page sizes were practical, using recycle bins in studios, providing learning material to students in electronic format and requiring assessments in electronic format where practical, and using the library site to upload readings. Paper recycling is used in the staff areas, and departmental computers are set to sleep after three minutes.

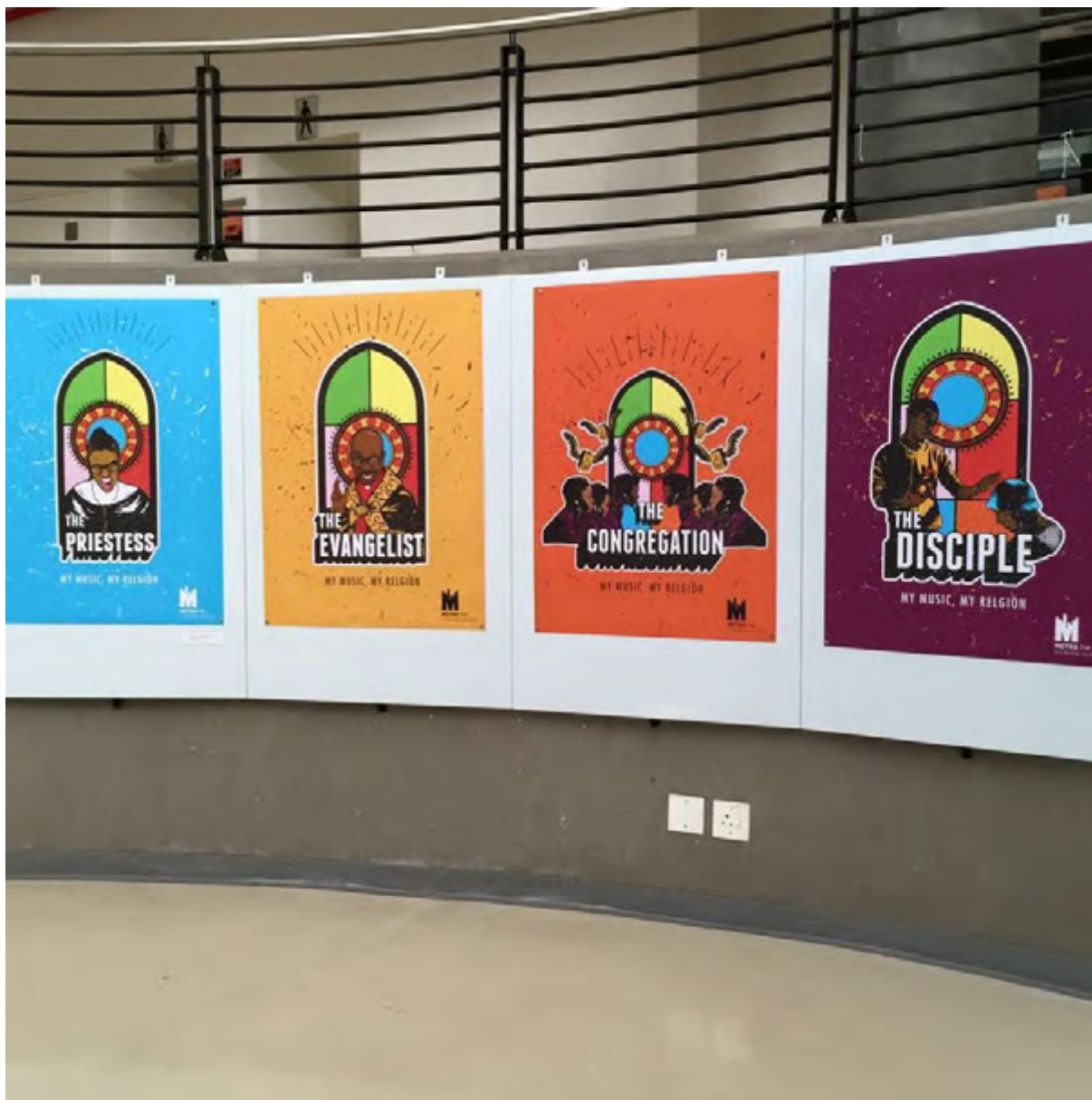
## LEADERSHIP AND LEADING CHANGE

The Department had weekly meetings where initiatives to support the UJ Transformation Plan were discussed. A number of staff members were involved in initiatives which impacted broader than the Department, for example Mr Brenden Gray's involvement with STAND, Ms Christa van Zyl's participation in Green Week and a number of community initiatives and Ms Inge Hyson's involvement in the First Year Project. In addition the Department played a leading role in

programme development in the faculty, with collaborative projects, with staff improving qualifications and with the scholarship of teaching and learning

## CONCLUSION AND WAY FORWARD

The Department performed well but improvements can be made. In 2016 the Department will sustain continued excellence in teaching and learning, improve delivery and management of the postgraduate programmes and continue collaborations with internal and external partners. Staff will continue improving qualifications and delivering accredited research outputs. The Department will carry on supporting the development of researchers. Internationalisation will continue and student exchange supported. Community service and engagement activities, the industry lecturer series and marketing of the Department will remain a priority.



## DEPARTMENT OF INDUSTRIAL DESIGN



CHRISTOPHER BRADNUM. NDIP INDUSTRIAL DESIGN (TWR), BTech INDUSTRIAL DESIGN (TWR), MTech INDUSTRIAL DESIGN (UJ)  
HEAD OF DEPARTMENT

The Department of Industrial Design continues to maintain good throughput rates and high standards across all modules in the programmes on offer. The first cohort of the BA Industrial Design programme completed their third year in 2015. The department achieved a 94% success rate for this first set of graduates. The BTech programme of 2015 achieved a 100% throughput with one of the cum laude students, Daniel Carstens, being selected as the winner of the inaugural FADA Deans Award.

The departments success can be attributed to several factors: the department has developed and continues to evolve an accurate selection process for incoming students; the department continues with generalist industrial design training which exposes the students to all areas of industrial design and product development from research to production; the department is in the fortunate position of having strong links to professional industrial designers and these professionals continue to participate in the departments programmes through part time lecturing or employing students for the work projects; and the department academic and non-academic staff are committed to high quality teaching and learning and the continual refinement, development and pursuit of relevance in industrial design education in the department programmes and their individual modules.

### OPERATING CONTEXT, GOVERNANCE AND RISK MANAGEMENT

Justine Hunkin resigned from the Department of Industrial Design in September 2015 and will leave at the end of 2015. On behalf of the department, I would like to thank her for her hard work over the past five years and wish her well as she returns to industry.

A risk for the department for 2016 is finding a suitably qualified designated academic to replace Justine. There are many qualified non designate candidates; however the university transformation plan prevents the department from making such an appointment. The department will look internationally for the skill set required to continue to deliver excellence.

## STRATEGIC FOCUS AND TARGETS

The Department of Industrial Design applied to offer the MA: Industrial Design in 2015. This application has served at Faculty level and at Senate. The department awaits the outcome of the CHE review of the application. In 2015 the department had intended to apply to offer a Postgraduate Diploma in Industrial Design. This did not happen. The department also did not progress with the development of short courses to attract national and international students during the June / July recess period.

For 2015 the department had set a target of 2.5 DoHET accredited research points, expecting each academic to produce at least 0.5 worth of accredited research output. Thus far the department has 2 DoHET points of research confirmed and a further 4 DoHET equivalent research points in Creative Production. Some of the research that was intended for publication in 2015 will be submitted for journals and conferences in 2016.

The department includes digital technology across all areas of the programme. Integrated in the programme are CAD engineering and graphics for design project work, students are expected to complete all written assignments digitally, and students access journal articles and ebooks online through the FADA Library. Students have access to the department's computer studio during the day and the department recommends that students have access to computers at home. Students use programmes such as Dropbox, Google Drive, YouSendIt for digital document distribution and archiving. Senior students engage with the departments Rapid Prototyping Centre for project submissions in the 3D printing of CAD components. Behance and Flickr are used for student portfolio creation and photo archiving. The department uses the rather cumbersome and inefficient MAMS mark system for the digital management of the marks for all taught modules. The department advertises employment opportunities for graduates on the department webpage and Facebook page. Student projects and department research are also published in both of these environments as well as on the department Picasa page.

The department continues to enter students in national and international competitions. In 2015 students entered nine competitions and won all of these. Highlights included: the Homemakers Expo freestanding fan project which was set up in February 2015 with an estimated 50 000 people attending this Expo; and department students took all the prizes at the ARMSA and PISA Design Awards which are direct competitions with our competitor institutions of CPUT and TUT.



The department met with Resolution Circle to find ways in which the Industrial Design students and academics could become involved in the commercial activities of the centre. No projects have developed from these discussions. However, the department did exhibit student work at the Plastics Manufacturing Week held in November at Resolution Circle. The department is continuing to seek ways to work with this commercial entity of the university.

## EMPLOYEE PROFILE

All academics in the department have a Master's qualification and two academics are enrolled for doctoral research. Justine Hunkin resigned at the end of 2015 and the department will need to advertise for a replacement for her in 2016. The department was able to employ Gabriel Birkenmayer, an MTech: Industrial Design student, as a Senior Tutor for 2015. In 2016, the two

new MTech enrolments will be included as part of the lecturing staff and will be assigned modules relevant to their areas of expertise.

In 2015, Martin Bolton was the joint winner of the prestigious PPC Imaginarium Competition in the Industrial Design category for his Transmission Line Speaker manufactured from concrete. He was also awarded the overall winning entry for the entire PPC Imaginarium Competition, spanning the categories of sculpture, jewellery, architecture, industrial design, film and fashion.

## STUDENT PROFILE, STUDENT SUCCESS AND EXPERIENCE, RELEVANCY AND IMPACT OF ACADEMIC PROGRAMMES

In 2015 the department took in fewer students into the first year than were expected. This was due to a combination of issues: the quality of a number of the design portfolios submitted for entry to the BA Industrial Design programme were poor; some students did not obtain university exemptions or the minimum required APS scores; and there were a number of applicants who were accepted but simply did not have the funds to begin the year. The decision by UJ management to open up the enrolments for free made this scenario look far worse than usual as students applied for a number of programmes, including industrial design, hoping to find a place in one of the programmes without considering additional entrance requirements, such as portfolios. The department has reviewed all portfolios submitted for 2016 and accepted nearly 25% more students than capacity. The department expects these numbers to dwindle to our target enrolment with a number of students experiencing similar problems to those entering 2015.

In general, the department has low dropout rates with only three students dropping out in first year in 2015. Students that have received an F7 rating by the department, but were accepted by the Faculty Appeals Committee, all failed or dropped out during the year. Accepting F7 students back into the programme continues to yield poor results and staff are required to spend more time assisting such students rather than focusing on good students.

The department advertised nearly 60 employment opportunities for graduates on the departments Facebook page and the Faculty website. Employers continue to seek out graduates from UJ Industrial Design above the other institutions offering industrial design because of the department's reputation in developing exceptional students.

Students were entered in a number of awards in 2015, highlights included:

- The inaugural Cube Gallery / Vitra Award 2015 was a closed competition between the top 3<sup>rd</sup> Year Interior Design and Industrial Design students who would be entering the BTech / Honours in the following year. Daniel Carstens won as a 3<sup>rd</sup> Year Industrial Design student in 2014. His reward was a trip in 2015 to Vitra in Germany and a week-long workshop at Domaine de Boisbucet in France.
- Daniel Carstens was also the winner of the 2015 FADA Deans Award. He was selected as the top BTech student in the Faculty for 2015.
- The 2015 Cobb International Competition is a closed competition for UJ BTech Industrial design students. This year's project was to design accessories for the Cobb International brand. Daniel Carstens won the competition with an induction cooker and accessories for Cobb, Emile Dippenaar was second with a heat transfer generator and Re'han Nel was third with a pot designed around the Australian Billie Kettle principle.
- The departments 2014 3<sup>rd</sup> Year students entered the Homemakers Expo Flip that Fan Competition. Stuart Windram won the competition, Justin van Staden was second and Zeina-Mari Roumanos was third. Twelve of the students projects were exhibited at the Homemakers Expo from the 26<sup>th</sup> February to 1<sup>st</sup> March with an estimated 50 000 people

viewing the work. Homemakers Expo spent an estimated R 100 000 on the competition stand for the competition.

- The Bos Seating project was undertaken within the module ID Practice 3. Ten student prototypes were exhibited at the 100% Design Exhibition at the Gallagher Convention Centre. Alex Shahini won first place with his design titled *Apex Stool*.
- In 2015 Hiero Industries linked with the Department of Industrial Design to create a closed competition to develop multi-plugs and wall plugs. The students were tasked with re-evaluating the way that users engage with power outlets. Lois Swartz won the competition, Matthew Parsons was second, and Brendan Menges was third.
- The 2015 Association of Rotation Moulders South Africa (ARMSA) Student Design Award resulted in 2<sup>nd</sup> Year UJ Industrial Design students winning all of the prizes. Kari de Villiers won the competition, Ofentse Njody was second, Eben Meyburgh was third and Stephanie Kleyn received a Merit Award.
- In the 2015 Plastics Institution of South Africa (PISA) Student Design Award, the department again won all of the top prizes. Aaron Winetzki came first, Marcha Naudé second, and Merit Awards were presented to Tim Slabolepszy, Silas Mehlahe, Lyndi Brown and Yuliya Konovodova.
- 2<sup>nd</sup> Year students developed Solar Lanterns for the The Siyazisiza Trust Craft Development Programme Competition. The project included a mass produced design from sheet metal and a craft design that could be manufactured by members of the Trust. Aaron Winetzki was awarded first place, Marco Raneri second and Ofentse Njody was third.

Student work was showcased at the following exhibitions and media publications:

- 2<sup>nd</sup> Year student work featured in: Ingenious Design Tackles Social Issues: TUT and UJ students Excel. *SA Plastics Composites and Rubber*. 12 (6) Dec 2014/Jan 2015: 46-50.
- All of the 2<sup>nd</sup> Year students entering the ARMSA Competition were exhibited at ARMSA Rotation Conference 2015 from 20-21 May 2015, Gauteng
- 2<sup>nd</sup> Year student work featured in: Students Show Ingenuity. *SA Plastics Composites and Rubber*. 13(3) Jun-Jul 2015: 34.

SAADA exhibition, 30<sup>th</sup> September to 5<sup>th</sup> October.

- 3<sup>rd</sup> Year student Bos Seating Competition entries were exhibited at 100% Design Exhibition.
- Multiple products from ID Practice 2 ceramic carafe and drinking vessel project exhibited at *2015 G&W Mineral Resources Ceramics SA Gauteng Regional Exhibition*, FADA Gallery, 11 – 23 Oct 2015.
- Two BTech major projects were exhibited at the Plastic Part Design Workshop from the 24<sup>th</sup> – 26 November 2015 at Resolution Circle.

The Department of Industrial Design continue to engage with various manufacturing industries. Highlights from 2015 included: Cobra Watertech - This collaborative project granted students the opportunity to gain valuable input from engineers and factory personnel during planned factory visits. Students visited Albrass Foundry, Wispeco, Bidvest / Seating, and Hickley Enterprise as part of the Technology module.

The department continues to collaborate on various projects with other departments within the Faculty. Highlights included:

- JHB Zoo Educational Paper Toys which is a cross-disciplinary project between Department of Industrial Design and Graphic Design. For 2015 students developed educational program toys to be used by the Johannesburg Zoo.

- Collaboration between Visual Art, Graphic Design and Industrial Design in the creation of an interactive book object with several aspects manufactured with the machinery in the Rapid Prototyping Centre.
- Industrial Design / Information and Communication Systems / Technology Transfer and Commercialisation. This was a collaborative project undertaken within the ID Engineering Media 3 DEN311 module, in conjunction with the ICS department (Information and Communication Systems). Industrial Design students developed protective housings for a tablet computer and fingerprint scanner. A batch 100 units has been manufactured by the university and are currently being used by academic staff to take register on the APK Campus.
- Pumani Paper Mill, Paper Pets. In 2015 the department manufactured sets of mould-making patterns to be used for the manufacturing of moulds for the Pumani Paper Mill. These moulds have been supplied to two community paper projects and allow the paper mills to manufacture products for resale / distribution.

## RESEARCH FOOTPRINT AND IMPACT

The department continues to develop research capacity. Although this didn't meet the target the department set for itself in 2015 of 2.5 DoHET points, there is a developing research culture within the department's academics and the department has delivered 2 DoHET points. One of these points was obtained by John Shirle, a part time lecturer and ceramic specialist with the department for an article that was published in the Australian journal *Ceramics Technical* in November 2015.

Academics within the department continue to develop their skill for research writing. Victor dos Santos and Martin Bolton attended a week long writing workshop in Stellenbosch presented by Prof Kapp. At the end of the workshop both had articles which they were able to submit to journals for review. Similarly, Chris Bradnum attended a writing retreat hosted by Prof Trosky de Bruin in Johannesburg. The outcome was also an article that was submitted to a journal. In 2015 the department applied for creative production as a research output. Chris Bradnum received 3 DoHET equivalent points for the 'design with the other 90%' exhibition which was presented alongside the Cumulus Conference in 2014. Martin Bolton received 1 DoHET equivalent point for the winning entry to the PPC Imaginarium, his TL Speaker.

Angus Campbell continues his exceptional work in research for the department. He co-authored two conference papers for the UIA and Cumulus Conferences. He was also a session chair for the UIA Conference. Angus contributed five non-accredited articles and presentations in 2014. He received research funding to attend the 4th Association of Commonwealth Universities Summer School in Malaysia and was awarded a National Research Foundation Thuthuka grant for his Doctoral research. In 2014 Angus Campbell and Dr Naude Malan were granted a joint UJ Teaching Innovation fund. Angus Campbell also applied for U.S. National Science Foundation (NSF) Sustainability Research Networks Competition funding. The outcome of this application is still pending.

Angus Campbell - 2015-07-31 attended Dr Pia Lamberti, *Voice in Academic Writing*, STAND workshop, FADA, UJ.

2015-08-26 attended Morne Venter (Open Window), Creative Thinking workshop, Night Owls #5, MOAD.

Victor dos Santos: Workshop One: Documenting your teaching. Monday 25<sup>th</sup> May 2015. Syndicate Room 7, Hotel School, Bunting Road Campus.

Martin Bolton and Victor dos Santos:

Writing for publication (introduction) in Stellenbosch facilitated by Professor Chris Kapp. 24-28 August.

## STAFF RESEARCH ACTIVITY

### MARTIN BOLTON:

Bolton, M. 2015. *The role of the industrial design educator in equipping design students to be ethical decision makers*. Paper presented at the Seventh Annual Conference of the Design Education Forum of South Africa, 2-3 September, Midrand Graduate Institute.  
Pg 12 – 22. ISBN 978-1-77012-137-9

Rapid Product Development Association of South Africa (RAPDASA) 2015 Conference. - Additive Manufacturing. Transforming Ideas into Business 4 – 6 November 2015

Funding received: Small-scale agriculture project; Design of products for small-scale agriculture in the South African context. R 35 580.50

Martin Bolton Design Projects: Concrete Transmission Line Speaker:

Speaker prototype developed and submitted to the 2014/2015 PPC Imaginarium Competition. Awarded with 1 creative unit for the 'Concrete Transmission Line Speaker' by the ad hoc University Research Committee chaired by Prof Tshilidzi Marwala. (October 2015).

Concrete Speaker prototype has been exhibited at the following exhibitions throughout 2015:

- PPC Imaginarium Exhibition Launch. UJ Art Gallery. University of Johannesburg. 22 Jan '15 – 13 Feb '15.
- 2015 Design Indaba Exhibition. Cape Town International Convention Centre. 25 – 27 Feb '15.
- PPC Imaginarium Exhibition. Youngblood Gallery, Cape Town. 5 – 21 March '15.
- African Construction and Totally Concrete Expo, 14 – 15 May 2015, Sandton Convention Centre.

Paper presented at the Rapid Product Development Association of South Africa (RAPDASA) conference. 4 – 6 Nov 2015. Bolton, M. 2015. *The utilisation of CAD technologies in the manufacture of paper machine moulds for use by community craft enterprises in South Africa*. Paper presented at the Sixteenth Annual International Conference of the Rapid Product Development Association of South Africa, 4-6 November.

### FADA Research Newsletter:

Bolton. M. 2015. Concrete Transmission Line Speaker. August 2015. FADA Research Newsletter

Bolton. M. 2015. Mould Manufacture for Additional Phumani Pets. August 2015. FADA Research Newsletter

### Presentations made throughout 2015.

Presented a PechaKucha talk about the Concrete TL Speaker at the African Construction and Totally Concrete Expo, 14 – 15 May 2015, Sandton Convention Centre.

Presented at the PPC lecture "A Talk on innovation and creativity" at the UJ Gallery on 10 Feb 2015. Title of presentation: Development of the Concrete TL Speaker.

Presented at the Izindaba Zokudla Soweto Farmer's School at UJ Soweto Campus on 10<sup>th</sup> of October and delivered a presentation linked to current agriculture research project.

Title of presentation: Bolton. M. Small-scale growing systems.

### Exhibitions of own work:

Concrete Speaker prototype has been exhibited at the following exhibitions throughout 2015:

PPC Imaginarium Exhibition Launch. UJ Art Gallery. University of Johannesburg. 22 Jan '15 – 13 Feb '15.

2015 Design Indaba Exhibition. Cape Town International Convention Centre. 25 – 27 Feb '15.

PPC Imaginarium Exhibition. Youngblood Gallery, Cape Town. 5 – 21 March '15.

African Construction and Totally Concrete Expo, 14 – 15 May 2015, Sandton Convention Centre.

Collaborative Artists Book between department of ID, Graphic and Visual Art is still in the finalisation process. Prints and initial test models are being fabricated prior to batch manufacture and project finalisation.

Attended Prof. Chris Kapp's *Writing for publication* workshop targeting novice authors (having less than 5 successful publications). Workshop date 24-28 August 2015.

Martin - R 37 580.50 - URC internal research grant. Proposal title: The design of products for small-scale agriculture in the South African context.

Victor dos Santos was the assessor for an MTech from CPUT, Chris Bradnum an MEd from UP.

Angus Campbell - Awarded funding for my PhD project through the NRF Thuthuka programme for 2014-2016 (based on progress)

Izindaba Zokudla Farmers' School, UJ SWC, ± 150 local urban farmers, 16 May; 18 Jul; 01 Aug; 15 Aug; 12 Sept; 11 Oct; & 14 Nov.

Production, Distribution and Consumption – Food and Agriculture. *DESIS Food Cluster: Design for Social Food*. Milano, Italy. ± 30 international food design experts, 5 June

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#### ANGUS CAMPBELL

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Campbell, A.D. & Harrison P.H. Campbell, A.D. & Harrison, P.H. (Forthcoming in 2015). *Socio-technical Innovation: The Case of a Human-powered Shredder*. Full paper accepted for Cumulus Milan, 3-7 June 2015: Virtuous Circle. Proceeding to be published by end Nov 2015.

#### Non subsidised:

Malan, N., Campbell, A.D., Sibeko, J., van Zyl, C. & Benecke, R. 2015. Service Learning for Food Security: The Izindaba Zokudla Experience. *The Fourth Conference of the South African Development Studies Association (2015): Development in Troubled Times*. Port Elizabeth, South Africa: Nelson Mandela Metropolitan University, Oct 12.

Campbell, A.D. & Harrison, P.H. 2015. *A Framework for Socio-technical Innovation: The Case of a Human Powered Shredder*. Design Society Development DESIS Lab Seminar. University of Johannesburg, 06 March.

Campbell, A.D. 2015. *Izindaba Zokudla: Design & Development of Appropriate Technology*. Izindaba Zokudla Farmers' School. UJ Soweto Campus, 16 May.

Campbell, A.D. 2015. *Design Society Development DESIS Lab*. DESIS General Assembly. Politecnico di Milano, Bovisa Campus, Milan, Italy, 3 June.

Campbell, A.D. & Malan, N. 2015. *Izindaba Zokudla (Conversations About Food): Innovation in the Soweto Food System*. DESIS Food Cluster: Design for Social Food: Production, Distribution and Consumption – Food and Agriculture. Cascina Cuccagna, Milan, Italy, 5 June.

Campbell, A.D. 2015. *Design to Change the World*. Design Share Party Vol 15. The Bannister Hotel, Johannesburg, 1 July.

Campbell, A.D. 2015. *Design For and With Local Communities: Student Experience*. DSD DESIS Lab seminar, Johannesburg, Sept 11.

Campbell, A.D. & Malan, N. 2015. *No. 1 in the Izindaba Zokudla Make Your Own Series of DIY Technology Guides: How to Make Your Own Water Pump*. Johannesburg: University of

Johannesburg. (This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 4.0International License)

Campbell, A.D. 2015. *No. 2 in the Izindaba Zokudla Make Your Own Series of DIY Technology Guides: How to Make Your Own Drip Irrigation*. Johannesburg: University of Johannesburg. (This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 4.0International License)

Campbell, A.D. & Aoun, M.L. 2015. *No. 3 in the Izindaba Zokudla Make Your Own Series of DIY Technology Guides: How to Make Your Own Tunnel*. Johannesburg: University of Johannesburg. (This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 4.0International License)

Book chapter: Seedling Growing Sytem (Budricks, J., Campbell, A.D., & Malan, N) was featured as the only product from an African design school in the following book:

Di Lucchio, L & Imbesi, L. (eds.) 2015. *Design to Feed the World: 100 Projects, 50 Schools, 5 Topics*. Milan: RDesignPress. ISBN: 978-888981948-7.

Attended 9 symposia / colloquia.

**Organised the** FADA Teaching and Learning mini-conference, Reflections on notions of 'community' and 'justice' in art and design education, to take place in 2016

Funding: *The Participatory Design of a Human-powered Shredder for Urban Farmers in Soweto*. Peter Harrison's MTech ID dissertation project supervised by myself. UJ Supervisor Linked Bursary, R 8 900

External funding: *Designing Development: An Exploration of Technology Innovation by Small-scale Urban Farmers in Johannesburg*, National Research Foundation (NRF) of South Africa Thuthuka grant for PhD, R 171 420

Group exhibitions:

Design to Feed the World, Fabbrica del Vapore, Milan, Italy, 1 A0 Product Design Poster: Take Root Seedling Growing System (Budricks, J., Campbell, A.D., & Malan, N), All work exhibited was featured in the following book: Di Lucchio, L & Imbesi, L. (eds.) 2015. *Design to Feed the World: 100 Projects, 50 Schools, 5 Topics*. Milan: RDesignPress. ISBN: 978-888981948-7.

ARMSA Rotation 2015, The Blades, Roodeplaat Dam, Pretoria, All work judged as part of the Association of Rotational Moulders of Southern Africa (ARMSA) and Plastics SA Student Design Competition 2015 and selected accordingly..

PISA Student Design Awards 2015, PISA, Corporate Park South, Midrand., All work judged as part of the Plastics Institute of South Africa (PISA), Plastics SA, Student Design Competition 2015 and selected accordingly.

2015 G&W Mineral Resources Ceramics SA Gauteng Regional Exhibition, FADA Gallery, Multiple student products from ID Practice 2 ceramic carafe and drinking vessel project.

Peer Reviewer for Cumulus 2015 Milan: The Virtuous Circle.

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## CHRIS BRADNUM

### FADA Research Newsletter:

Eugene Hön and Chris Bradnum: *design with the other 90% exhibition*

### 'Design with the other 90% Exhibition' – 3 Creative Production Units

The research proposal for the PhD MOTI titled 'Developing a framework to determine the economic, social and environmental benefit of design for the South African economy' was accepted by the Da Vinci Institute. Research continues.

## INTERNATIONALISATION

Angus Campbell represented FADA at Cumulus GM in Milan, Italy, 06 June 2015. Angus continues his work with the DESIS Food Cluster and visited Polimi DESIS LAB, Milan and SDS, Brussels during the year. The Faculty is an active member of Cumulus under which the DESIS Lab falls. The department is DESIS Lab coordinator for South Africa.

Martin Bolton is a member of the Rapid Product Development Association of South Africa. This association informs lecturing content, and allows for networking with industry experts regarding additive and subtractive rapid prototyping technologies.

In 2015 the Departments of Industrial Design and Architecture, through the Executive Dean's Office, signed an MoA signed between UJ and OTH, Regensburg, Germany to facilitate DAAD exchange programme between BA ID, BA ID Honours, BArch and MArch students and academics.

## COMMUNITY SERVICE, STAKEHOLDER ENGAGEMENT, NATIONAL AND GLOBAL REPUTATION MANAGEMENT

Students and academics continue to work in the research area of design for development and community engagement. The Ethembeni Mobiles handover took place early in 2015. The department has secured funding to complete an IOHA project in 2015 and Justine Hunkin ran this very successfully. The result was the departments 3<sup>rd</sup> Years submitted all projects on the Fixperts website, one of which became a top ten finalist in the international Fixperts competition. The BTech students developed concrete campus furniture for the four UJ campuses alongside Prof Annali Dempsey of the UJ Art Centre. The department academics develop a series of flat pack furniture for the 1001 chair fundraising project.

## COLLABORATIVE PROJECTS

3<sup>rd</sup> Year ID Practice engaged with The School of Tourism and Hospitality (STH) to design and create the stands for their open day in July. The entire class performed very well under a tight two week deadline.

Green Design Week, 3<sup>rd</sup> year collaboration

First Year Project

ID / Multimedia Project – BTech: Digital Cities

**Industrial Design, Graphic Design & Johannesburg Zoo collaboration: Educational Paper Toys. Project in final stages and will be sold at the Johannesburg Zoo in 2016. Final presentation to organisers undertaken on 22 Oct 2015.**

*Design For and With Local Communities* project, 28 April – 22 May 2015. 3<sup>rd</sup> year students from Industrial Design, Multimedia, Graphics, MA Architecture in collaboration with CERT (Center for Education Rights and Transformation) as part of ID Studies 3 module.

2015-02-03 – 03-27 Ceramic Carafe and Drinking Vessel design project with Eugene Hon and Jon Shirley for ID Practice 2.

2015-03-16 Jason Hobbs guest lecture on Service Design for ID Studies 3 module.

2013-04-14 Nick Aggett from Sasol Polymers invited as guest speaker for ID Practice 2 students to introduce ARMSA Student Design Competition 2015 and present on the Rotational Moulding Industry in South Africa.

2015-05-12 – 29 Blueprint project with ID Practice 2 students and designers from Unit 5, The Creative Council.

2015-07-17 Jacques Lightfoot, Sustainability Manager, Plastics SA invited as guest speaker for ID Practice 2 students to introduce PISA and Plastics SA Student Design Competition 2015 and present on the plastic recycling industry in South Africa.

2015-03-28-30 Hosted Simply Rhino Level 1 (beginner) training, ID Computer Lab.

2015-03-31- 04-02 Hosted Simply Rhino Level 2 (intermediate) training, ID Computer Lab. 1<sup>st</sup> year students completed LISOF competition titled: *The asylum of the birds*. Competition was undertaken from 28<sup>th</sup> September to 12<sup>th</sup> October. Student work was submitted on deadline and results are still to be communicated in November.

#### COMMUNITY ENGAGEMENT:

Completed combined project initiated by Mr. A. Gill, Interior Design Department.

First year Industrial Design students collaborated with second year Interior Design students to create mobile for the Ethombeni Home. Mobile prototypes were donated to the baby ward at the Salvation Army's Ethombeni Children's Home. Achieved CE recognition award 2015.

IOHA HIV AIDS collaborative community project – ID 3<sup>rd</sup> Years. IOHA HEAIDS university initiative, winning group of 3<sup>rd</sup> Year Industrial design students participated in the ICARE community engagement. Top performers were awarded with prize money. Group 4 (Matthew Parsons, Lois Swartz, Fareeze Mahiri and Brendan Menges.

*Izindaba Zokudla (Conversations about Food) Innovation in the Soweto Food System* registered and an interfaculty CE project in 2015.

Industrial Design, Graphic Design & Johannesburg Zoo collaboration: Educational Paper Toys. Project registered with UJ Community Engagement.

Martin Bolton judged the 2015 IOHA Exhibition, hosted by the UJ Institutional office for HIV & Aids. Exhibition included student work from 3<sup>rd</sup> year ID Practice 3: BADP2Y3 project undertaken: Fixperts project.

ID Rapid Prototyping Centre and Phumani Paper Mill, Paper Pets:

A set of 30 moulds have been manufactured and handed over to the Phumani Paper Mill. These are as follows: 10x mould sets for Baby Hippo; 10x mould sets for Baby Rhino; 10x mould sets for Baby Elephant.

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#### WORKSHOPS

##### Angus Campbell:

- Meroni, A., Fassi, D., Litowtschenko, M.F., Jégou, F., & Gouache, C., Campbell, A.D. & Malan, N. 2015. Production, Distribution and Consumption – Food and Agriculture. *DESIS Food Cluster: Design for Social Food*. Cascina Cuccagna, Milano, Italy, 5 June.
- Milan, N. & Campbell, A.D. 2015. *Launch of the Izindaba Zokudla Farmers' School*. University of Johannesburg, Soweto Campus, South Africa, 16 May.
- Izindaba Zokudla Farmers School #6. UJ SWC, 11 Oct. 2015
- Izindaba Zokudla Farmers School #5 – Tour of Sowetan Urban Farms. UJ SWC, 12 Sept. 2015
- Izindaba Zokudla Farmers School #3. UJ SWC, 15 Aug. 2015

- Izindaba Zokudla Farmers School #2. UJ SWC, 01 Aug. 2015
- Izindaba Zokudla Farmers School #1. UJ SWC, 18 Jul. 2015

#### INDUSTRY COLLABORATIONS

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- Cobra Taps at Cobra Watertech, Krugersdorp
- Cobb International – BTEch design competition in collaboration with Avroy Shlain
- Resolution Circle – engaging with Resolution Circle with regards to joint projects
- Sand casting factory visit to Allbrass Foundry, 7<sup>th</sup> September.
- Aluminium extrusion factory visit to Wispeco, 14<sup>th</sup> September.
- Chair manufacture factory visit to Bidvest/Seating, 21<sup>st</sup> September.
- Heiro Industries – 3<sup>rd</sup> Year students completed a plug design project with this company

#### **Justine Hunkin**

IOHA HEAIDS university initiative, winning group of 3rd Year Industrial design students participated in the ICARE community engagement. Top performers were awarded with prize money.

The Siyazisiza Trust Craft Development Programme. This project was made from sheet metal. Top three winners. 2nd year Digital and Engineering media Competition on the development of Solal Lanterns.

3rd year Design practice engaged with The School of Tourism and Hospitality (STH) to design and create the stands for their open day in July. The entire class performed very well under a tight two week deadline.

#### **Victor dos Santos**

Children's mobile project – in collaboration with department of interior design - Salvation Army's Enthombeni Children's Home

#### **Martin Bolton**

Hydroponic Research: Small-scale agriculture. Izindaba Zokudla, Conversations about food: Angus Campbell. Staff Research linking to development of small-scale Hydroponic systems for sustainable food supply.

Johannesburg Zoo paper toys: Industrial Design and Graphic Design Collaboration. 3<sup>rd</sup> Year students developed educational program toys for use by the Johannesburg Zoo. Johannesburg Zoo paper toys: Industrial Design and Graphic Design Collaboration. 3<sup>rd</sup> Year students developed educational program toys for use by the Johannesburg Zoo.

PPC lecture "A Talk on innovation and creativity". Presentation by Bolton. M: Development of the Concrete TL Speaker. 10<sup>th</sup> February 2015.

Izindaba Zokudla Soweto Farmer's School. Presentation by Bolton. M: Small-scale growing systems. 10 October 2015.

Media interviews:

Bush Radio Cape Town. PPC Imaginarium Interview. 10 March 2015

#### **Angus Campbell**

International iF Student Design Awards 2015 – judge

Association of Rotational Moulders of Sothern Africa (ARMSA) and Plastics SA and Plastics Institute of South Africa (PISA) - Liason with industry professionals and acting as adjudicator for the ARMSA Student Design Competition 2015

Member - Biomimicry Network of South Africa , Slow Food SA, MOAD Beta & Night Owls (Museum of African Design Maker Space)

Leadership roles:

Museum of African Design (MOAD) – Board Member, Coordinator - Design Society Development  
DESIS Lab, FADA, UJ, DESIS Food Cluster (international) – co-convenor, City of Johannesburg  
Mayoral Committee on Food Resilience – stand in education member, Global Innoversity for MetroFood/Ag (hosted by Michigan State University) – international partner.

Media:

Ingenious Design Tackles Social Issues: TUT and UJ students Excel. *SA Plastics Composites and Rubber*. 12 (6) Dec 2014/Jan 2015: 46-50.

Students Show Ingenuity. *SA Plastics Composites and Rubber*. 13(3) Jun-Jul 2015: 34.

## RESOURCE MANAGEMENT AND SUSTAINABILITY

The Department of Industrial Design workshop continues to deliver excellent service to the students.

For the 2015 budget, the department applied for funding for a large Fusion Deposition modelling machine. This budget was granted and in June 2015 the department took delivery of a new Stratasys Elite machine. This machine adds to the compliment of rapid prototyping technology the department has accrued for its Rapid Prototyping Centre. Senior students from the department were able to grow a number of components on this machine in the second half of the year. Students continue to use the laser cutter and flatbed CNC router for prototyping purposes as well.

## CONCLUSION AND WAY FORWARD

The departments focus and targets for 2016 include the following:

In 2016 the department will complete a programme review of the BA Industrial Design programmes. These reviews take an enormous amount of energy from departments; so much of the commitment for 2016 will be focussed in this area.

Academics will continue with their research areas and have committed to delivering research and creative outputs and have been set a target of 0.5 DoHET research points each for 2016. Academics have requested to attend research writing retreats / workshops in 2016 which will aid in the delivery of research outputs.

Angus Campbell has been granted a six month sabbatical in 2016 and he will be away for the first six months.

On behalf of the department I would like to specifically thank Russel Rehbock and Liza Titlestad for their excellent contribution as part time lecturers in the department. Russel continues to evolved the business offering into a comprehensive and professional set of modules that builds the students ability to a level where they are ready to perform as professionals in industry. This offering has now been extended to other departments in the Faculty. Liza continues to tirelessly assist with academic development across all years. In 2015 her work with the BTech: Industrial

Design students helped the department to achieve four distinctions in the module design Theory 4. Thank you both.

I would also like to thank the FADA Faculty Administration for the hard work they complete on behalf of the Department of Industrial Design. All aspects of administration in the Faculty are handled professionally and effectively taking much of the ever growing administrative burden from the academics. For this we are grateful.

On behalf of the department, I would also like to acknowledge the excellent support the department receives from the Executive Dean, Prof Federico Freschi. Through his encouragement and support the department was able to leverage the funds required to continue to develop the ID Rapid Prototyping Centre. His leadership gives the department the room needed to continue to grow.



## DEPARTMENT OF INTERIOR DESIGN



AMANDA BREYTENBACH. BARCH (PRET), MBA (UJ)  
VICE DEAN, HEAD OF DEPARTMENT OF INTERIOR DESIGN

### OPERATING CONTEXT, GOVERNANCE AND RISK MANAGEMENT

**T**he department experienced some challenges relating to governance and quality management in 2015 and will continue to introduce initiatives that can contribute to improving quality management in 2015.

Some difficulties were experienced with the implementation of MAMS in 2015. MAMS was introduced to improve recording, monitoring and communicating marks in the university. This system presented a number of challenges that included accessibility for part-time staff members, training and implementation as well as correct recording of continuous assessment marks. These challenges impacts on the efficient and correct recording of results and improvements are required to ensure effective operation of the system. Faculty discussions in relation to the use of MAMS need to take place in 2016. Other problematic operational factors included:

- Venues and staff offices (minor) – Implementation of building alterations takes very long. A postgraduate room (master's room) has been requested since 2012. The full time and part-time staff members share four offices. The department requires more office space or subdivision of the existing offices.
- Student recruitment (major) - Student recruitment is one of the greatest challenges facing the department at present. All the initiatives put in place will not produce the desired results unless a greater number of more suitable applicants can be attracted to the programme.

Marketing strategies need to be escalated and revised and possibly become more departmental specific if necessary.

- Enrolment of first year students (major) – it was very difficult to meet the first year numbers. Additional entrance assessments were introduced and the final numbers were met in mid-January after the Mobi-site applications were included. The university closed the application for 2016 applicants in 2015, before final intake into the programme was reached.
- Vacant position (major) – The vacant position was advertised since June 2015. Suitable candidates were not identified and the department runs a high risk in not meeting the 18 months cut-off date. From 2013 to 2015 the Department has appointed three new full-time and one assistant lecturer. Continuous HR support is required.

## STRATEGIC FOCUS AND TARGETS

In keeping with the Faculty's strategic plan, in 2015 the department focused on the following:

### E-learning

E-books, electronic articles, e-notes and electronic learning guides were incorporated in all modules offered in the Department. Blackboard was included in identified theory modules. Reference to websites, you tube design videos and Autospec e-catalogues were included and teaching and learning. The department monitored the implantation of e-learning throughout the year and made very good progress.

### Research

The majority of staff members in the department are young researchers which impacts on the regular delivery of research output. Three of the five staff members delivered research output in 2015 – this included two conference article and one journal article. It should however be noted that all the staff members were actively involved in producing research although the output was not delivered in 2015. Three staff members attended a research writing workshop which contributed to successful delivery of articles. One staff member (Giovanna Di Monte) has applied for a Thuthuka NRF Grant (awaits feedback).

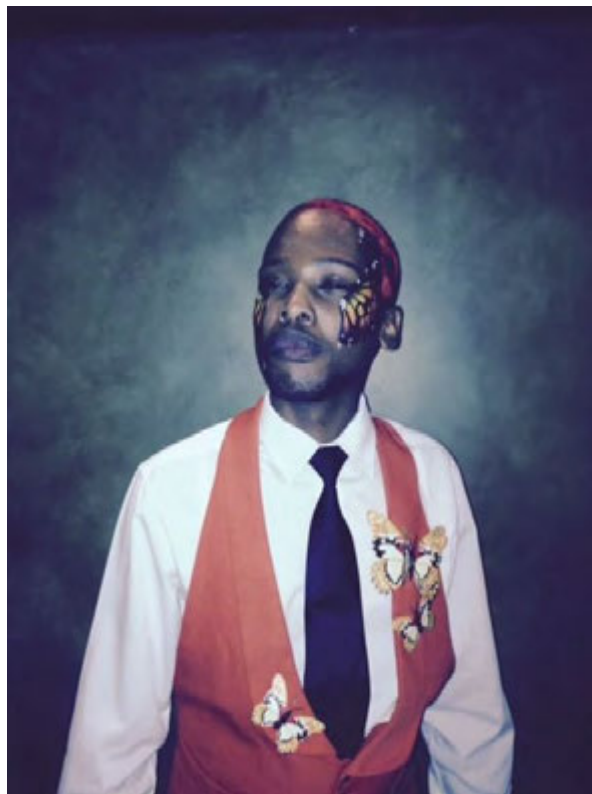
### Internationalisation

One lecturer delivered a paper at the Cumulus Conference in Milan (Italy). Contact was made with an international company Ecophon (Saint-Gobain) and resulted in the presentation of a guest lecture. The department took part in the 2015 City of Johannesburg Eco-mobility Festival. Videos were executed under the supervision of a team of experts from ICLEI (Local Governance for Sustainability) who is located in Germany. Videos were published on the Eco-mobility World Festival 2015 website ([www.eco-mobilityfestival.org](http://www.eco-mobilityfestival.org)). Implementation of this project was very difficult since no financial support was provided.

### Programme profile and stature

The BA (Interior Design) programme received final CHE approval in September 2015. The Department will commence with implementation in 2016. The transition to a degree programme is considered as an important step towards improving the profile and stature of the department and faculty. The Department will join the offering of the Faculty's MA (Design) programme in 2016. The inclusion of this programme in this master's programme department has indicated an increase in master's applications and possible increase in MA (design registration) in 2016.

**Profile and stature (national competition and Community projects)** – A third year student (Keletso Zuma) was identified as one of the top ten finalists in the national PG Bison competition (See image below). Each finalist was given the opportunity to present their work at the award evening. The department has taken part in very successful community projects - Higher Education AIDS (HEAIDS) and the Ethembeni Children's House project (discussed in more detail under heading 7).



**Keletso Zuma -PG Bison 1.618 student competition finalist**

## EMPLOYEE PROFILE

Ms Anneke Allers joined the department in January as a Lecturer. Despite concerted efforts to fill the remaining vacant position, no suitable candidate was found. Please note that this position is being reserved for an equity appointment in order to diversify the staff complement.

All full-time staff have master's qualifications, and two are registered for PhD.

Four staff members took part in staff development initiatives. These included;

- 'Emerging researcher/supervisor' workshop series
- SPSS workshop on Quantitative data analysis by STATKON
- DEFSa conference on 2 & 3 September 2015.
- Writing Retreat from 28 – 30 April 2015; developed article.
- Design Indaba simulcast at UJ.
- STAND discussion sessions
- MAMS training
- Atlas.ti training

## STUDENT PROFILE, STUDENT SUCCESS AND EXPERIENCE, RELEVANCY AND IMPACT OF ACADEMIC PROGRAMMES

### STUDENT PROFILE

#### **Enrolment of first years and APS scores**

Given the difficulty in meeting the first-year enrolment target, additional entrance assessments were introduced for first year applications. The department was successful in attracting first year

international students, but due to late application and international transfers to South Africa two applicants did not enrol for the programme.

Overall there has been a dramatic decrease in APS scores with an increase in high percentage of students from high performing SA schools from 2014 to 2015 (See table below).

Enrolments First-time entering UG		2015	2014	2013
Proportion of students with APS >= 35	DEP OF INTERIOR DESIGN	12.1%	12.8%	23.8%
	Total	12.1%	12.8%	23.8%
Number of students from the lowest SA quintile schools (quintile 1 and 2)	DEP OF INTERIOR DESIGN	3.8%	3.7%	0.0%
	Total	3.8%	3.7%	0.0%
Number of students from high performing SA schools (quintile 5)	DEP OF INTERIOR DESIGN	76.9%	66.7%	95.7%
	Total	76.9%	66.7%	95.7%

### International students

There has been an increased enrolment of international undergraduate students in the department:

Enrolments: International		2015	2014	2013	2012	2011
Total	No. of Headcounts	9	6	6	5	3
	No. of Registrations	9	6	6	5	3
	No. of Admissions	9	7	7	5	4
	Registration Yield on Admissions	100.0%	85.7%	85.7%	100.0%	75.0%

### Postgraduate and BTech

Two BTech students did not enrol for the programme without notifying the department. Both students got full-time appointments and due to financial constraints, considered this a more viable solution.

Two MTech students completed their studies and submitted in October 2015.

There has been a steady increase in MTech student numbers, although the relative lack of supervision experience in the department presents many problems in this increase of student numbers.

Enrolments : Headcount		2015	2014	2013	2012	2011
Degrees	DEP OF INTERIOR DESIGN	14	17	13	16	12
	Total	14	17	13	16	12
Diplomas and Certificates	DEP OF INTERIOR DESIGN	124	130	135	134	123
	Total	124	130	135	134	123
Masters	DEP OF INTERIOR DESIGN	5	4	3	2	5
	Total	5	4	3	2	5
Total		143	151	151	152	140

### Student profile

The department has seen an increase in the percentage of black students.

The table below shows the increase in designated students in the Diploma programme from 2013 to 2015. In 2015, 73% were from the designated group in Diploma programmes in comparison to 66% in 2014 and 54% in 2013. The NDip programme figures are declining due to the phasing-out of this programme.

Programme	Race group	2012	2013	2014	2015
M TECH: INTERIOR DESIGN	Indian			1	1
	White	2	3	3	4
<b>M TECH: INTERIOR DESIGN Total</b>		<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
B TECH: INTERIOR DESIGN	African	3	2	3	2
	Coloured		2	1	
	Indian	1		1	2
	White	12	9	13	8
<b>B TECH: INTERIOR DESIGN Total</b>		<b>16</b>	<b>13</b>	<b>18</b>	<b>12</b>
Dip in Interior Design	African		23	51	61
	Coloured		2	4	6
	Indian		2	2	6
	White		20	24	26
<b>Dip in Interior Design Total</b>			<b>47</b>	<b>81</b>	<b>99</b>
N DIP: INTERIOR DESIGN	African	33	31	20	10
	Coloured	21	11	5	5
	Indian	10	4	3	2
	White	63	41	20	7
<b>N DIP: INTERIOR DESIGN Total</b>		<b>127</b>	<b>87</b>	<b>48</b>	<b>24</b>
<b>TOTALS</b>		<b>145</b>	<b>150</b>	<b>151</b>	<b>140</b>

### FADA top student in 2015

One student, Nicole van Douwe, was on the Dean's merit list. She was also a finalist for the Cube Vitra Award.



## STUDENT SUCCESS AND EXPERIENCE

The following strategic initiatives were implemented to enhance the student experience and success of students:

### DECREASING OF DROP-OUT RATES

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- Additional consultation times were scheduled for all students
- In third year a “buddy system” were implemented whereby the module lecturers were paired up and assumed responsibility for three or more third year students who were at risk of failing the specific module. This intervention proved very successful.
- Compiled mid-year reports for all Diploma and BTech students to track their performance and monitor a decrease.
- Individual meetings with students to discuss their mid-year reports and progress.
- Additional tutorial sessions in first year

### STUDENT SATISFACTION AND SURVEYS

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- Obtained through students and module evaluations
- One separate third year project evaluation performed in a third year module
- Conducted a technology survey to determine the access current first year students have to technology.
- New departmental timetable structure gave students extra contact time with lecturers for tutorials.
- Blackboard – students can now access work off-campus instead of from the server.
- Interim deadlines (presented through continuous assessment) makes it easier for students to reach main deadlines.

### FOCUS ON STUDENTS OVERALL STUDENT EXPERIENCE

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- Functional communication channels between lecturers and students
- Regular feedback and sufficient time for consultation
- Functional studio and teaching and learning environment
- A comprehensive teaching and learning environment which includes individual attention to students.
- Opportunity to interact with students across the faculty
- Exposure to alumni and industry
- A curriculum that include appropriate software and hardware that will assist them in a transitional from HE to the work environment.

### PERFORMANCE REGARDING RETURNING STUDENTS

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The majority of students, who return to repeat a module after failing it once, tend to struggle with the requirements on the second attempt. This is evident in the marks of the third year students. The students who enrolled for modules ITX331 and ITE331 performed worse overall than the students who were registered on the newer codes IDID1Y3 and IDDC1Y3. The older codes will refer to students who have previously failed a module in any of first, second or third year.

One F7 student in BTech - with consistent monitoring completed successfully.

### ATTRACTION OF, AND ATTENTION TO, TOP STUDENTS

In 2015, the Department enrolled 76.5% new students from high performing SA schools (quintile 5) of which only 12,1% had APS above 35.

### GRADUATE EMPLOYABILITY

Third year students participate in a job shadowing period of 15 days to experience and have exposure to the workplace. Many students receive job offers and invitations to contact them after the students complete their studies.

The majority of BTech students find employment readily easily (within one year of completing their studies).

Refer to the survey below. Information was gathered from social network sites and emails.

#### Survey on 2014 BTech students employment rates - conducted November 2015.

Name	Employed before or whilst studying	Employed in design/architectural field currently	Company
B. Alves	No	No response received at time of reporting.	
A. Benecke	No	Yes	Interiors for change
R. Bradford	No	Yes	VH+S Architects
A. Cottle	No	Yes	LWK Kitchens
T. Hlabangane	No	No response received at time of reporting.	
T. Ras	No	Yes	Interior Designer at Elite Designs
A. Rebelo	No	Yes	Darcey Interior/Architectural design
J. Self	No	Yes	Paragon Group Architectural and Interior designs
D. Skopelitis	No	Yes	ISG South Africa
H. Nunes	No	Yes	Next Exhibitions
T. Mays	Yes	Yes	Cape Wood Projects
R. Sibisi	Yes	Yes	Honey Bee Production Architecture and Interiors
V. Pienaar	Yes (Repeat module)	Employed in 2014 - No response received at time of reporting.	
S. Waghmarae	Yes (P/T studies)	Yes	Boogertman & Partners
K.Painter	Yes	Yes	Inscape Design School
K.Marks	No	Failed and had to repeat modules in 2016	
E. Deminy	No	Continued studies at M level	

- Of 17 students listed above 1 had to repeat BTech modules & 1 entered the Masters programme.
- Of the remaining 15 students 3 did not respond to the survey.
- Of the 12 that did respond ALL 12 are currently employed in the design or related industry.

CITIZENSHIP MODULE

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There was continued one-on-one engagement with IOHA office, with prizes being awarded to winners.

Stage 1 IOHA intervention project successful with successful link with IOHA, Stage 2 to begin in 2016.



1<sup>st</sup> prize (K. Pather)



2<sup>nd</sup> prize (L. Rusere)



3<sup>rd</sup> prize (L. Khumalo)

Citizenship content outcomes included students' involvement in their local communities documenting the process. In first and second year themes are integrated in the design project with particular focus on HIV/AIDS and community projects in second year (see images above). Third year students present assignments and participate in projects in Interior Design 3, Professional Interior Design Practice 3, Interior design Theory 3 and History of Art and Design 3 that comprise topics that relate to citizenship.

At BTech level: Students are encouraged to engage in social and environmental issues and adopt the principals of Design for Social Development in there research and design proposals. The following four projects were executed in 2015;

- Neil Sage: The redesign of an inutile building in the south of Johannesburg, into a day treatment centre for the humane treatment of cancer patients of all ages.

- Stevi Van Den Berg: A mixed-use sporting centre and related facilities aimed at the inner city schools and residents who lack such facilities.
- Keneilwe Mosito: Creating shared educational facilities for the teaching of science and technology through the process of re-purposing a multi-use space to contribute towards education in South Africa (I can supply images)
- Sarah Tischhauser: The conversion of an abandoned petrol station building into a new bus stop system, promoting a community centred approach to public transport waiting and transitional zones. (Not completed)

#### FIRST YEAR EXPERIENCE AND FIRST YEAR SEMINAR PROGRAMMES

All first year students took part in the programme. Ms Anneke Allers assisted in organising and facilitating the project for the first year interior design group. The project encouraged students to work with students in other departments, encouraging interdisciplinary engagements and also assisting first year students to be more comfortable in their new environment.



#### OTHER ACADEMIC DEVELOPMENT AND SUPPORT PROGRAMMES

The functions of PsyCad and the ADS unit were introduced in first year and students are referred to these services throughout their studies. Communication with Green Building Council of South Africa (GBCSA) programmes to be offered for discount rates to students. This will be introduced in 2016.

#### SERVICE LEARNING

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- Infant Visual stimulation – mobile designs for Ethembeni Children's Home were registered with the Community Engagement Office as a service learning project.
- Faculty curriculum HIV/AIDS intervention campaign

#### ENHANCED CULTURE FOR TEACHING AND LEARNING

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The department encourage a studio culture with all students which aim to show the importance of executing projects in the studio, obtain regular feedback from lecturers, take part in group activities and peer assessment, have access to technology and equipment required for the execution of projects.

#### CREATIVE USE OF TECHNOLOGY

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The nature of the discipline relies on the creative use of technology for the production of practical projects. This is specifically important in the Interior Design modules and Interior Design Technology modules.

#### SCHOLARLY TEACHING ACTIVITIES

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In third year a recycling and sustainable living project required of students to monitor recycling stations on the campus. The project has been executed since 2010 and outcomes were documented, compared and findings were presented in a conference paper presented by Breytenbach at DEFSa 2015 conference.

#### PROGRAMME DEVELOPMENT & COLLABORATION

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The BA (Interior Design) was finally accredited by the CHE, and will be implemented in 2016. In view of this, the BA Honours (Interior Design) will be developed for implementation in 2017.

The IOHA/FADA curriculum integration project has led to collaboration with: HEAIDS / IOHA / DSD / participating departments within FADA / Industry partner - 3D Designs. There was also student collaboration between Architecture, Multimedia and Interior Design in the production of the Eco-mobility videos.

The department benefited from regular input from guest lecturers (Ecophone, PG Bison, Materials and Finishes suppliers).

The department planned a first year project design lecturers at the University of Pretoria to implement a similar design project at both institutions. This enabled comparison across institutions and gave first years students an opportunity to visit the University of Pretoria, take part in a presentation and crit session with the 1st year students of UP on 2 October 2015. This project gave student valuable insight into alternative design solutions and first year projects offerings.

#### RESEARCH FOOTPRINT AND IMPACT

The current and emerging areas of research in the department are as follows:

- Gill and Di Monte: HIV/Aids awareness in Design 2 curriculum
- Di Monte and Breytenbach: Sustainable Interior Design

- Breytenbach and Gill: Teaching and learning strategies
- Gill: Largely influenced by Design Society Development research / and Practise-led design research principles and methodologies.
- Prinsloo: Retail Design.
- Allers: Urban Interiors

The department is developing expertise in sustainable interior design and related areas. Expanded knowledge and development in eco-mobility and city related initiatives in 2015.

The department produced two conference papers in 2015. Ms Ilse Prinsloo presented a paper at the Cumulus Conference in Milan, and Ms Amanda Breytenbach presented a paper at the DEFSA conference. She was also the co-editor of the conference proceedings, and attended a Business for Design seminar.

#### RESEARCH FUNDING RECEIVED:

Staff member	Activity	Amount
Breytenbach	DEFSA conference – presented paper and attended conference Attended the Writing workshop funded by Postgraduate Centre	R 1 650
Prinsloo	Cumulus Conference Milan. Individual and FRC .	FRC R 14 912 Ind R 15 801
Di Monte	DEFSA conference – attended. Young researcher. Attended the Writing workshop funded by Postgraduate Centre	R 1 650
Allers	DEFSA conference – attended. Young researcher Attended the Writing workshop funded by Postgraduate Centre	R 1 650
Gill	HEAIDS programme funds specifically for research for the 2015-2016 period. R5 000-00 has been used to-date and has produced research data.	R 5 000
<b>TOTAL</b>		<b>R40 663.00</b>

#### INTERNATIONALISATION

The table below indicates the steady increase in international students over the past five years.

Enrolments: International		2015	2014	2013	2012	2011
<b>Total</b>	No. of Headcounts	9*	6	6	5	3
	No. of Registrations	9	6	6	5	3
	No. of Admissions	9	7	7	5	4
	Registration Yield on Admissions	100.0%	85.7%	85.7%	100.0%	75.0%

\*In 2015 - 3 students in first year, 4 in second year and 2 in third year

From 2013 to 2015 these students came from the following destinations:

Country Name	2015	2014	2013
Democratic Republic of the Congo	3	3	3

Kenya	2		
Lebanon		1	
Malawi	1		
Turkey	1		
Zimbabwe	2	2	1
Total	9	6	4

## COMMUNITY SERVICE, STAKEHOLDER ENGAGEMENT, NATIONAL AND GLOBAL REPUTATION MANAGEMENT

### **Community project Children's Mobiles**

As part of the ongoing community engagement project with the Salvation Army's Ethembeni Children's Home, an orphanage to approximately 60 infants, the second year Interior Design students designed and manufactured a series of mobiles to be donated to the home for the purpose of visual stimulation. Using the concept of multiples of manufactured ready-mades, the students were required to construct the mobiles using a 'designer-maker' process in order to resolve both structural and aesthetic aspects of the designs. Examples of these mobiles can be seen in the accompanying photographs.

Structurally the frames needed to be constructed for balance, yet fixed together in such a way that would allow for maximum motion and buoyancy of the elements. Aesthetically the elements needed to be arranged in a manner that would create contrast, pattern and rhythm, which are essential design principles for visual stimulation.

The project was been registered with the CE office as 'service learning' project

### **IOHA HIV/AIDS project**

Secodn year student engaged with the HIV/AIDS project that receiebd national fudnign by DOHET. Sister Rainny Magcai and Jenny Gobbind (Lecturer, Industrial Psychology & People Management) delivered presentation in relation to the topic to second year students.

### **External moderation;**

Four staff members were invited by public and private institution to perform external moderation of Interior Design programmes. These programmes ranged from undergraduate to postgraduate programmes.

### **Industry guest lecturers from the following companies deliver presentations;**

Ecophon acoustics, PG Bison, Caesarstone, Belgotex carpets, MaxonTop.

### **National and International Competitions;**

Third year students took part in the national PG Bison 1.618 student competition and Caesar Stone competition.

Second year students took part in the international Poster for Tomorrow – Health care competition

A third year student Palesa Ramaisa was awarded the Cube/Vitra award.

### **Eco-mobility short length videos.**

Third year students participated in the execution of short length videos for the City of Johannesburg and ICLEA Eco-mobility Festival. (Separate document presented in relation to the project.

### **Marketing initiatives**

The department participated in a Grade 9 teachers' Seminar on 27 November 2015, and maintains an active Facebook profile.

## **RESOURCE MANAGEMENT AND SUSTAINIBILITY**

The department place emphasis on sustainability and environmental challenges that can be addressed through the students conduct both as a designer and daily practices. Issues relating to sustainability are integrated from first to third year in the curriculum to provide a theoretical underpinning in relation to sustainable materials, finishes and building services. Opportunities to include the principles, materials and technology are regularly encouraged with greater focus in third year. All third year students also engage in a recycling project.

The students are introduced to a studio culture that take care of equipment, furniture are resources. A recycling station is located in the department and electricity saving light sensors are installed in the first and second year studios.

## **LEADERSHIP AND LEADING CHANGE**

The department has been very well and consistently represented in industry for many years, and we continue to establish and promote links and contacts between industry and students. Ms Breytenbach continues to be a member of the Management Council of the Design Education Forum of South Africa (DEFSA), as well as being a national council member and chair of the education committee of the National Council of the South African Institute of the Interior Design Profession.

## **CONCLUSION AND WAY FORWARD**

### **ENROLMENT TARGETS AND MARKETING**

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The department has experienced challenges in meeting its enrolment targets, and will continue with close and regular monitoring as well as additional first year entrance assessments in order to mitigate this. Medium and long term solutions need to be implemented to assist in building confidence with applicants. This should include a stable, safe teaching and learning environment.

- Short term solutions can include attention to the website and widening advertisements to the target audience.
- Medium term solutions in relation to marketing have to address the 'building as a marketing tool' and attract not only applicants but parents and teachers to our programmes.

### **INTENSIVE TEACHING AND LEARNING STRATEGIES**

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The department continues to revisit and improve teaching and learning practices that are appropriate to the teaching and learning environment. The introduction of Blackboard in identified modules as well as increasing use of electronic devices, e-learning guides, e-books and other related teaching and learning material were closely monitored in 2015, and will be continued in 2016. The medium- and long-term impact of these strategies cannot yet be tested.

The inclusion of community related projects (Ethembeni children's home and HEAIDS projects) in second year, provide students the opportunity to broaden their understanding to the application of their design skill and knowledge.

## RESEARCH

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Academics in the department continue to focus on delivering research output, but increasing experience and publishing journals article needs to receive attention. New staff members do not have a research experience and it requires time and effort to introduce them into the system. They are slow in delivering the research output and find the experience to be overwhelming. The lack of supervisory experience further impacts on MTech supervision, and will be mitigated by training in 2016.

Enroling for, and completing doctoral qualifications remains to be a huge challenge. One staff member (Ms Giovanni Di Monte) applied for an NRF grant in 2015 and will receive feedback in 2016.

## FULL-TIME STAFF COMPONENT

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Three new staff members have been appointed from 2013 to 2015 (one per year). These appointments presented many challenges of which one is that only white appointments could be made.

The instability in the staff component creates difficulty in the programme offering and appears to be a factor that remains to be unpredictable. Young staff members regularly aim to improve their work environment, salary and experience. These factors do not contribute to medium- or long-term stability in the department's working environment. Furthermore, it is evident that there is a lack in well qualified and experienced lecturers in Interior Design in the market. The appointment of young lecturers with little experience is a time consuming activity which also contributes to an increase in risk in the teaching and learning environment.

Filling the vacant position in the department within the first six months of 2016 is a priority. As noted above, it is important to make an equity appointment in order to address the lack of diversity in the staff complement.

## INTRODUCTION OF THE BA DEGREE IN 2016

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The department was notified by the CHE in September that the BA (Interior Design) qualification was approved. The conversion to a degree has been a long term goal for over ten years and the department is looking forward to this change in programme offering. It is foreseen that the introduction of this programme will have a long term impact on the student profile and first year enrolment numbers.

## INTERNATIONAL AND NATIONAL NETWORKS AND COLLABORATION

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Individual staff members express the need to attend conferences and take part in workshop with the expectation that this will provide opportunity to meet colleagues from national and international higher education institutions. Limited funding does not impact on conference attendance and individual research funds need to be accessed to take part in conferences.

Stakeholder and industry networks has been strength in the Department over many years, new initiatives continue to develop. Ms Giovanna Di Monte will take part in an initiative to integration Green Building Council of South Africa Interior rating tool into student projects and opportunity to offer GBCSA interiors course for discounted rate to students in 2016.



## DEPARTMENT OF JEWELLERY DESIGN AND MANUFACTURE



JUDY PETER. BAFA (UDW), DIP H Ed (UNISA), MA (Wits), PhD (UP)  
HEAD OF DEPARTMENT

### OPERATING CONTEXT, GOVERNANCE AND RISK MANAGEMENT

The Department has two permanent staff members, namely the HOD and one lecturer, and four part-time staff. This year Ms Farieda Nazier went on maternity leave from 8 August to 8 December 2015. The principle of continuity in teaching and learning was adopted to mitigate the transitions in Jewellery Practice 3 and in the B-Tech programme in the absence of Ms Nazier. Reon Davids (the part-time lecturer for Design Management) was appointed as her replacement. During this period I co-taught together with Mr Davids to ensure that the standards were successfully maintained at these both the Diploma and B-Tech exit levels. Another intervention was introduced to deal with the issue of understaffing during my two weeks of off-site research, namely a teaching exchange initiative. This was made possible by the AAMP programme at UJ that allowed me access to funding for teaching relief to employ Mr John Skotnes from CPUT. It was critical to have the assistance of a senior colleague to manage the Department and my teaching responsibilities in my absence.

### SEMESTER 1, RISK INTERVENTIONS AND MANAGEMENT

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Four key areas of concern were identified, particularly among first-year students:

- Absenteeism and punctuality
- Adapting to the University's standards of education
- Study methods
- Computer skills (Basic and advanced)

In addition to the above mentioned 4, this year there is a particular concern for the basic level of English understanding:

- Many of the students have been referred to the writing centre
- Academic tutors are being used to assist (Contextual Studies)
- Specific students are attending private English lessons

The following additional mitigating steps were taken:

**Diversity workshop:** A diversity workshop and introduction to PsyCad was presented by Mrs. Maria Ramaahlo to first year students on 5 February 2015.

**Learning Development Centre Lecture Series:** The annual schedule was restructured to include more topics and implemented in 2015 in a weekly timeslot. These workshops are organised through the Learning Development Centre (APB), Mrs. Rose Adegoke presented the workshop. The following topics were covered:

- Study Cycle
- Goal Setting
- Listening and Note taking
- Plagiarism
- Referencing
- Time management and Procrastination (part 1)
- Time management and Procrastination (part 2)
- Critical Reading
- Critical Thinking
- Analysing Assessment briefs
- Academic writing
- Planning your essay
- Report writing
- Memorisation

**Technology 1:** A more senior and experienced lecturer-F Nazier will be allocated to teach Technology 1 in 2016 to ensure improved pass rates for 2016.

## STRATEGIC FOCUS AND TARGETS

The Department's strategic plan for the past five years has been informed by the Faculty's directive, and recurring key objectives:

### GROWTH: STUDENT RETENTION AND RECRUITMENT

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The retention and recruitment of students require strategic interventions. I have successfully applied to the National Arts Council (NAC) to award funding to the value of R126 000.00 for the Diploma students. I have also facilitated the successful funding application process to the Mining Qualification Authority (MQA) SETA, and we received funding to the value of R1 900 000.00 for students in the Diploma and BTech programme. Anglo-Plat has also awarded an annual donation R50 000.00 to the Department. The funding from Anglo-Plat has been utilised for the remuneration of experts from industry and for students' bursaries. Anglo-Plat had loaned 1kg (R450 000.00) of platinum to the Department for third-year students. This year I have negotiated a further loan of 400g of platinum for the new BA (Hons) programme (administered in the Graphic Design Department).

The Department participates in all relevant marketing events. In addition Ms Nazier has been working on a Jewellery Design collaborative project with the National School of the Arts to establish a relationship with a potential feeder school. The positive impact of the Department's recruitment and retention strategy is clearly demonstrated in the sustained enrolment figures for the past three years (the figures are reflected in a table in section four of this report).

#### INDUSTRY PARTNERSHIPS: ENTRENCHMENT AND CONSOLIDATION

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The Department has established close links with the jewellery industry and continues to engage actively and entrench relationships as it relates to key strategic areas such as:

- Student recruitment
- Academic performance
- Differentiation
- Two points of focus: commercial/conceptual
- National competitions

The Department has developed, adapted and aligned its education and training programme to respond to the demands of industry based on interactions and collaborations with the jewellery sector, mainly through the Advisory Committee. The robust conversations at these industry forums by key industry stakeholders, who demonstrate a broad knowledge of the industry's strategic aims and objectives, inform the strategic planning agenda of the Department. We are in the process of introducing these interventions and plan to implement adjustments as soon as possible. Links with industry and key members from the professional body have provided valuable input and support for the changes as the Department strives to improve and meet the demands of an ever-changing teaching and learning landscape.

#### PROFILE BUILDING

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The Department promotes a dual focus with regard to innovation and technology transfer within the domain of the market-related demands of the commercial jewellery sector and the design-based contemporary jewellery sector. This strategic objective further allows for the differentiation of the Department from other national programmes with similar offerings and attempts to uniquely profile the Department within the national context. Therefore, preparing graduates to pursue careers as goldsmiths in the domain of commercial design in the industry underpins a component of the curriculum content of the Jewellery Techniques 1, Jewellery Practice 2, Jewellery Practice 3 and Jewellery Practice 4 modules. The imperative to promote conceptual design is also embedded in the second component of the curriculum content in the aforementioned Jewellery Practice modules.

#### RESEARCH AND DEVELOPMENT

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The research culture in the Department has shown significant improvement. The advanced academic qualifications of all permanent staff members are cited as one of the reasons for the marked increase in research outputs. Departmental support for research and the inclusion of research time in the work packages of staff also clearly contributed to the consistent growth in research outputs this year (more detail is provided under section five of this report).

#### EXCELLENCE IN TEACHING

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This target is maintained by the continued dedication and efforts by both permanent and part-time staff. The extended hours that was administered by an extremely competent technician/lecturer also contributed to excellent results in the Techniques and Practice modules across the programmes. Creative solutions were applied to the part-time staff/students who were

registered for the BA (Hons). Flexible hours, teaching relief and co-teaching strategies were implemented to achieve a 100% pass rate by the Jewellery Design BA (Hons) students, and 100 % in the exit levels of the Diploma and 75% in the B-Tech programme.

### INTERNATIONALISATION

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The KPA of internationalisation is one of the great successes of the Department. Since 2012, the Department has aligned its research, teaching and learning trajectories with GES initiatives. This year marked the realisation of these international research projects and GES by Prof Peter and a series of lectures and exhibition screenings by Ms Nazier (more details is provided in section 6 of this report).

### TEACHING AND LEARNING

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The incredible ability of the collective and team efforts by staff, Ms C Ernst, Mr T Radebe, Ms F Nazier and Ms M Khan is one of our greatest strengths that constantly yields rewards of excellence in the academic and administrative functioning of the Department. Staff are consistently focused on their primary function that is to maintain excellence in the KPA of teaching and learning. In addition staff display highly competent levels of expertise in Jewellery Practice, Design Management and Gemmology. The differentiated and excellent levels of competencies in Jewellery Design and post graduate research separates this Department from other national Departments with similar programme offerings.

Challenges for this year include:

- Poor performance in Technology 1
- Average performance in B-Tech Practice and Theory
- Average performance in Practice 3
- Poor performance in Contextual Studies
- Lack of proficiencies in English with national students
- Lack of proficiencies in English with international students-China and Africa
- Core functions such as year coordinators allocated to part-time staff
- Lack of continuity in fundamental modules/ technical functions
- Under staffing
- Working conditions - no adequate air conditioning

In spite of these challenges the Department has achieved more than adequate success in the performance areas of teaching and learning, research, community service, profiling building and global exchange and scholarship. The under achievements will be addressed by allocating the priority modules to more experienced lectures and to reconfigure the curriculum to align its learning outcomes with a diploma programme and APS scores in Contextual Studies.

### EMPLOYEE PROFILE

Prof Judy Peter was promoted to the rank of Associate Professor in 2015. Ms F Nazier has been mentored for the position of HOD for the past three years and allocated research time to work on her PhD proposal and creative practice.

Promoted, supported and mentored upgrades in the academic staff capacity for 2015.

Staff	Qualification	Year	Status
F Nazier	PhD	2015	In progress
C Els (P/T)	BA (Hons)	2015	passed
T Radebe (P/T)	BA (Hons)	2015	passed
M Khan (P/T)	BA (Hons)	2015	passed
R Davids (P/T)	BA (Hons)	2015	passed

### STUDENT PROFILE, STUDENT SUCCESS AND EXPERIENCE, RELEVANCY AND IMPACT OF ACADEMIC PROGRAMMES

Over the past seven years the Department has made concerted efforts to develop the postgraduate numbers. This was achieved by partnering with the Department Graphic Design and merging the BA, BA (Hons), MA and PhD with other Departments, including Jewellery Design and Manufacture, in the Faculty.

Therefore, there has been an incremental growth of students in the postgraduate programmes, for example the BA (Hons) had an enrolment of four students this year and a possible three students for 2016. The MA programme for 2016 will enrol four students and these figures will grow over the years and culminate in a PhD – Design 2020.

Student recruitment and retention - enrolment figures:				
	2013	2014	2015	2016
1 <sup>st</sup> Year	26	19	19	26
2 <sup>nd</sup> Year	10	17	15	15
3 <sup>rd</sup> Year	8	8	15	14
B Tech	7	6	10	7
BA(Hons)	-	-	4	3
MA				4

For the past three years the Department has been successfully instrumental in assisting students to secure comprehensive bursaries from the MQA (Mining Qualification Authority). This has resulted in the increase percentage of student retention since 2013.

Staff are encouraged to participate in annual module assessments and reflect and remediate concerns related to teaching and learning. Each year coordinator elects a class representative and weekly meetings are scheduled to address other operational and teaching and learning

concerns raised by students. These two intervention strategies have minimised and lessened the potentials risks linked to student dissatisfaction.

All students have access to the graduate internship programmes funded and supported by the Mining Qualifications Authority (MQA). The Department cannot keep up with the demand from industry.

Student performance is monitored as part of the Departmental continuous assessment strategy. Risk letters are annually administered in May and August.

The GES trajectory for the Department had also met the imperatives of enrichment programmes for students that is based on merit and EQ. Selected students were awarded the opportunity to attend a SLP to New York on the ancient techniques of granulation and filigree (the detail for this initiative is already covered in section two of this report)

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#### CITIZENSHIP MODULE(S);

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##### **Body of work**

An integrative industry linked project that spans over two semesters. This project involves liaising with Reads Gallery experts (during an excursion on 11 March) towards establishing current trends and jewellery specific business skills within the commercial contemporary jewellery niche. It relies on interpretations of contextual and historical studies, current trends in contemporary and high end jewellery streams, reflections on potential niche areas and on interactions with Reads Jewellery Gallery

##### **Carved component and suite**

This project links with the FADA leg of the IOHA HIV project which involves developing awareness of sexuality and HIV. The project starts with a critically engaged discussion on sexuality and spatial contexts, followed by a presentation on HIV by Athol Kleinhans. During an excursion to the Carlton Centre Tower, students are required to map and illustrate through life drawing, figures within the loaded cityscapes. The visual and textual data is later combined and used as a basis for jewellery designs produced by Lost Wax Casting.

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#### FIRST YEAR EXPERIENCE AND FIRST YEAR SEMINAR PROGRAMMES

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##### **Diversity workshop with PsyCAD (5 February)**

Over the last three years the Jewellery Department has run a diversity workshop facilitated by PsyCAD. Although PsyCAD does form part of the first year Orientation Program we have felt that a more in-depth discussion and ice breaker is needed for the students.

##### **Learning Development Centre Lecture Series (February – May)**

A series of workshops have been scheduled annually over the past four years to manage the similar reoccurring obstacles faced at a first year level, the schedule was restructured to include more topics and implemented in 2015 in a weekly timeslot. These workshops are organised through the Learning Development Centre (APB), and were presented by Mrs Rose Adegoke.

##### **First Year Interdisciplinary Project (8 – 12 June)**

This is the first year this project has been implemented. The first year interdisciplinary project included all first year students in FADA, the students were split into groups in order to devolve the skills to the various departments. A creative brief to conceptualise an experience was the challenge presented. The feedback was mostly positive with the majority of the students

participating, again the students enjoyed interacting with each other outside of their respective departments.

#### WORK INTEGRATED LEARNING

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##### **Browns The Diamond Store**

A one week long Work Integrated Learning (WIL) project involving a key industry stakeholder and the 3<sup>rd</sup> year Design Management student cohort. The project combines elements of the Practice and the Design Management 3 module and relates to the high end commercial stream.

The 4 day WIL program commenced on 7 July and included retail, administrative and studio practice elements. 3<sup>rd</sup> year students were placed in 5 Browns retail stores, where they observed and interacted with staff, management and clients. The project concluded with an assessment in the form of an essay linked to key learning areas and experiences during the project. (FN)

#### ENHANCED CULTURE FOR TEACHING AND LEARNING

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Integration of the curriculum in strategic GES programmes such as the ongoing SLPs to New York (2016), Croatia (2017) and Paris (2018). BA (Hons) and B-Tech students were provided with the opportunity to engage in the international exchange of scholarship as it related to their creative practice at Pratt University in Brooklyn-New York.

#### USE OF TECHNOLOGY

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##### **Computer Aided Design**

There was a focus on further integration of CAD into the third-year and BTech curriculum in the following areas:

- CAD as design development
- CAD as resolution in design
- CAD as drawing aid

#### LIST OF PROGRAMMES OFFERED AND ENROLMENT FIGURES

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Programme	Enrolment Figures
Diploma: Jewellery & Manufacture	55
B-Tech: Jewellery & Manufacture	8
BA (Hons) - Graphic Design	4

#### STUDENT PROFILE & PERFORMANCE

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Programme	Black	White	Coloured	Asian	Indian
Diploma: Jewellery & Manufacture	33	3	2	4	1
B-Tech: Jewellery & Manufacture	2	1	1	0	0

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Year	Module Code	Module Name	Enrolled	Pass Rate %
2015	JDDM1Y1	Design Management 1	20	75%
2015	JDDR1Y1	Jewellery Drawing	19	68%
2015	JDJD1Y1	Jewellery Design 1	19	73%
2015	JDJT1Y1	Jewellery Technology 1	19	52%
2015	JTJT1Y1	Jewellery Techniques1	19	73%
2015	JDDM1Y2	Design Management 2	12	91%
2015	JDGM1Y2	Gemmology 2	12	91%
2015	JDJP1Y2 / JPR211	Jewellery Practice 2	16	81% (combined module percentage)
2015	JDDM1Y3 / JDT321	Design Management 3	12	100% (combined module percentage)
2015	JDGM1Y3 / JGM321	Gemmology 3	8	100% (combined module percentage)
2015	JDJP1Y3	Jewellery Practice 3	10	100%
2015	JTH43-1	Jewellery Theory 4	8	75%
2015	JPR43-1	Jewellery Practice 4	6	75%

N/A

## RESEARCH FOOTPRINT AND IMPACT

### CURRENT AND EMERGING AREAS OF RESEARCH IN THE DEPARTMENT

**Between democracies 1989-2014: Remembering, narrating and reimagining the past in Eastern and Central Europe and Southern Africa (EESA project)** is a transnational collaboration that seeks to bring together scholars and artists from Eastern and Central Europe, and South Africa. A core objective of the project was to draw upon both the cultural and disciplinary diversities, as well as the cohesions of the participants to contribute towards knowledge generation around the discourses of place, space and identity.

#### Research outputs: EESA Research Project

- 1 catalogue-August 2015
- 1 travelling exhibition-1-30 March 2016-Slovakia
- 2<sup>nd</sup> conference – March 2017 Eastern Europe

### SUBSIDISED PUBLICATION OUTPUT

J Peter - Guest Editor - 1 refereed journal-special edition *Third Text*

Peter, J. 2015. The Renaissance: Ideological and cultural constructions of grand and meta narratives. *Ikon Journal* 67-66.

Peter, J. 2015. Mediating interactions between representation, meaning and language: Aftermath - An exploration of temporality, wounding and consequence. To be published in *Third Text*.

J van Veuren, M & Nazier, F. 2015. Thinking/making: A discussion of method in the Emerging Arts Activist Programme's Chewing the Cud and Angry Youth Workshops.  
*Education as Change*.

#### CONTRIBUTIONS AT NATIONAL AND INTERNATIONAL CONFERENCES AND WORKSHOPS

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- J Peter - Conference convenor - 1<sup>st</sup> EESA conference 13-15 March-2015- Johannesburg
- o J Peter - Paper presented at the first International EESA Conference: UJ-Johannesburg: 'The South Asian Diaspora: Contemporary and mythological Post-colonial narratives'.
  - o J Peter - Organising curator -1 travelling EESA exhibition- 1-30 September 2015- Johannesburg

#### MEMBERSHIP OF EDITORIAL/REVIEW PANELS AND HIGH LEVEL INVOLVEMENT IN SCIENTIFIC BODIES

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##### Editor

J Peter - Guest editor: November Volume 28, *Third Text: Critical perspectives in contemporary arts and culture*.

##### Editorial Board

Judy Peter - *Studies in visual arts and communications: An international journal*. ISSN 2393 – 1221. George Enescu University of Arts, Romania.

#### RESEARCH INCOME AND EXPENDITURE;

J Peter

Project	Funding Body	Income	Expenditure
EESA-Conference	International Office	R105 000.00	R105 000.00
EESA-Exhibition	Constitution Hill	R 294 784.00	R 294 784.00
EESA-Exhibition-Technology	Dean's Office	R 50 000.00	R 50 000.00
EESA-Catalogue	FRC	R40 000.00	R50 000.00
	Jewellery Dept	R10 000.00	R10 000.00
EESA-Editing	Prof K von Veh-research account	R10 000.00	R10 000.00
EESA-Travel/Honoraria	Dean's Office	R35 000. 00	R35 000. 00
EESA-artist's residencies	International Office	R 78 800.00	R 78 800.00
CAA Panel	NRF	R 18 036.00	R 18 036.00
Total		R 631 620.00	R 631 620.00

#### INTERNATIONALISATION

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International students in the department are as follows:

	2016 – Accepted Applicants	1 <sup>st</sup> Year	2 <sup>nd</sup> Year	3 <sup>rd</sup> Year	BTech
Number of International Students	3	2	0	0	0
Country of Origin	2 – China 1 – DRC	1 – China 1 – DRC	0	0	0
<b>Total</b>	<b>5</b>				

#### STUDENT ENGAGEMENT IN INTERNATIONAL ACTIVITIES

##### B-Tech/BA (Hons) students: New York Short Learning Programme (SLP)

- Attended SLP at the Jewellery Institute New York
- Institutional visits-Pratt University–Brooklyn/ New School Parsons-New York/Brooklyn Metal Works-B-Tech/BA Hon students
- Attended lecturer:-Curricula and Education Methodology-Pratt University-Brooklyn
- Pop-up students’ exhibitions Pratt University–Brooklyn/ New School Parson-New York/Brooklyn Metal Works-B-Tech/BA Hon students
- Walkabouts-Guggenheim, Metropolitan Museum and MOMA
- Participated guided tours of high end jewellery stores-Tiffany’s, De Beers, Bulgari, Van Cleef and Arpels
- Advanced cultural intelligence-Cultural visits-New York/New Jersey/Staten Island

#### STAFF ENGAGEMENT IN INTERNATIONAL ACTIVITIES;

##### Ms Farieda Nazier:

- 7 Academic/ Public presentations in Elsa, USA
- 2 meetings toward future collaborations in New York, USA
- 3 Academic/ Public presentations in Williamstown, USA
- Exhibition – Four Wounding’s and a Sequel in Elsa, USA
- Right of Admission Performance at the 56th Venice Biennale, Italy
- Artist Residency – Johannesburg Pavilion 2015 at 56th Venice Biennale, Italy

##### Principia College

- Invited speaker - Delivered numerous academic lectures and exhibited at their Holt Gallery.

##### Massachusetts College of Liberal Art

- Invited speaker - Delivered an academic lecture

##### Williams College

- Invited speaker - Delivered an academic lecture at a colloquium

##### The Sterling and Francine Clark Institute

- Invited speaker - delivered a public lecture. Further, in the process of collaborating with the The Sterling and Francine Clark Institute (Massachusetts) to develop a critical art-based course that draws on Freirian praxis.

- Was selected to participate at the 2015 residency and perform as part of the Johannesburg Pavilion at the 56th Venice Biennale. .

**Prof Judy Peter:**

The Conference: Between democracies 1989-2014: Remembering, narrating and reimagining the past in Eastern and Central Europe and Southern Africa was hosted on from 13-15 March 2015- University of Johannesburg. The first EESA conference was hosted by the University of Johannesburg from 13-15 March 2015. The conference was opened by Prof F Freschi (Executive Dean - FADA) and Prof T Marwala (Deputy Vice Chancellor - Research). The keynote addresses were delivered by Prof Salim Vally: *Sowing the Wind: The Apartheid Past in the Post-Apartheid Present. Faculty of Education, University of Johannesburg, South Africa* and Dr Klara Kemp-Welch: *Strawberry Fields of Post-Socialism: Labour and Migration in Contemporary European Video Art. The Courtauld Institute of Art - London.*

**Public lectures**

- George Enescu University (Iasi-Romania) 25-30 May 2015 (Selected areas of contemporary South African Art/Jewellery Design)
- EESA exhibition of 52 international artists – Constitution Hill 3-30 September

**College Art Association (CAA) USA:**

- Co-chaired conference panel –CAA conference(Prof C Nae- Romania)
- Hosted two Getty Travel Grant recipients-CAA conference( South Africa/ Argentina)

**SLP New York**

- Co-ordinated SPL at the Jewellery Institute New York-B-Tech/BA Hon students
- Institutional visits-Pratt University–Brooklyn/ New School Parsons-New York/Brooklyn Metal Works-B-Tech/BA Hon students
- Lecture-Curricula and Education Methodology-Pratt University-Brooklyn
- Pratt University, Brooklyn New York - Teaching and Learning methodologies.
- New School Parsons, New York - Teaching and Learning methodologies

**Department of Philosophy, University of Art History, Zagreb - Croatia, 2015 - planning EESA research project (Exhibition/catalogue/interview artists)**

- Kunsthalle Gallery. Bratislava-Slovak Republic, 2015 - research on artists: EESA research project
- George Enescu University, Iasi-Romania, 2015 - planning: EESA research project (Exhibition/catalogue/interview artists)
- Tranzit Gallery, Iasi-Romania, 2015 - research on artists: EESA research project

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**VISITORS FROM ABROAD**

**EESA Project- artists' residencies**

**Andreja Kuluncic, Croatia (March 2015)**

Andreja Kuluncic is a visual artist from Croatia and she worked on a new art piece during three weeks at the University of Johannesburg. Her research explores the question of collective identity and collective self, identity of the community dealing with race issues, gender issues, poverty, different cultural and language background. She is also interested in interview and work with self-organizing communities in the greater Johannesburg region.

**Lukáš Houdek, Poland (March 2015)**

Lukáš Houdek (1984) is a graduate of Romani Studies at the Faculty of Arts, Charles University in Prague. He began photographing in 2005, when he started to document the situation of Roma in different localities in the Czech Republic and abroad. Since 2010 Lukáš Houdek is devoted to artistic photography and new media by which he suggestively reflects his own identity confronted with the society and its approach to different social groups.

**Co-curator- EESA research project**

Richard Gregor, Chief Curator, Kunsthalle Bratislava

## COMMUNITY SERVICE, STAKEHOLDER ENGAGEMENT, NATIONAL AND GLOBAL REPUTATION MANAGEMENT

**Thuthuka Jewellery Awards**

The Thuthuka project is currently registered at UJ's Community Engagement unit, as Organised Outreach. This is due to the staff involvement in mentorship of community groups, as well as operational support provided to the project. The project is ongoing and has been implemented since 2009, and is managed in partnership with Carola Ross & Associates.

**Multi setting ring:**

A collaborative project with UJ Community Engagement office Ernestine Meyer-Adams (specifically the UJ CEEP) involving women's rights, community and empowerment. On 2 March the project commences with a context specific presentation delivered by Ernestine Meyer-Adams. A critical discussion about the concept of women's empowerment and community development, follows. The students are then required to draw on the main themes of the discussion to develop visual metaphors, which in turn, is translated into jewellery designs. The finished jewellery pieces are presented and awarded to community leaders at an award ceremony hosted by UJ CE unit.

## RESOURCE MANAGEMENT AND SUSTAINIBILITY

**Hazardous and non- hazardous waste management**

- A Nampak recycling bin is permanently situated in the staff offices.
- Each of the studios have two bins, one for general waste and the second for brass and copper scraps, sandpaper and drill bits. These can ultimately be refined to recoup metal losses.
- All precious metals are recorded on a metal register and students sign their metal out and are responsible for losses over 5% (Industry standard).
- Each jewellery bench is fitted with a "skin", these skins act as a net to prevent metal loss of loose pieces of metal that are sawn, filled and sanded off during the manufacture process.
- Metal is reconsolidated throughout the year, all "scraps" are sent to be refined as well as old jewellery pieces, this metal is then reintroduced into the workshops. This practice means that the Department does not always have to purchase new metal which supports non-environmentally friendly mining methods.
- The Jewellery Department has opted to use pickling salt instead of harsh acids e.g. Hydrochloric or nitric acid, in the acid baths.
- Where harmful acids are used the necessary disposal methods are practiced e.g. Nitric acid is used during the etching process and is disposed of through neutralizing the solution, diluting and flushing.

## CONCLUSION AND WAY FORWARD

The overall pass rates in the Diploma and B-Tech programmes have been good with the exception of Technology 1 and Contextual Studies. The proposed improvement plan for these two modules is to allocate a more senior lecturer to Technology 1 and to reconfigure the curriculum for Contextual Studies in 2016. This year marked the articulation from the B-Tech programme to the BA (Hons) Design that is offered in the Graphic Design Department. This shift has further had a positive impact on the options to grow the capacity in the Department. The mentoring and development of staff capacity has been extended to four part-time/contract and junior staff in the Department. They have enrolled for the BA (Hons), and have successfully completed their qualification while carrying full-time teaching loads.

The mentorship and succession planning for Ms F Nazier (lecturer) has also been an ongoing process since 2010. She has excelled this year in her value add to the institution. Once more the research generated from the Department reflects outputs that exceeds the contracted targets. In addition to personal research units obtained by staff, further opportunities have been made available to the Faculty. The proceedings from the recent EESA conference will be published in the international and DHET accredited journal – *Third Text*. Five UJ staff have submitted their articles for publication.

The combined contributions by Ms Nazier and Prof Peter towards GES has also exceeded the Faculty targets in outputs such as, an international conference, international exhibition of 52 artists, numerous lectures/public lectures, screenings of exhibitions and visiting international institutions. The Department has entrenched an exceptional association with the International Office and received support and seed funding for research projects and enrichment SLPs. Therefore, five senior students were awarded funding to attend a course on the ancient techniques of granulation and filigree at the Jewellery Institute in New York. The HOD was further awarded the mandate to establish three centres for SLPs in New York (2016), Croatia (2017) and Paris (2018).

### Short-term strategic focus:

- Teaching and Learning Excellence
- Research
- Marketing and visibility
- Transformation
- Community Engagement
- Internationalisation
- Industry Engagement
- More intervention from industry: technology transfer

### Medium-term strategic focus:

- Teaching and Learning Excellence
- Research
- Marketing and visibility
- Transformation
- Community Engagement
- Internationalisation
- Industry Engagement
- High end commercial design



- International Trade Shows (Staff and B-Tech)

**Long-term strategic focus:**

- Teaching and Learning Excellence
- Research
- Marketing and visibility
- Transformation
- Community Engagement
- Internationalisation
- Industry Engagement
- High end commercial contemporary design- related discourses
- Research/exhibitions/collaborations /exchange of scholarship



## DEPARTMENT OF MULTIMEDIA DESIGN



MARC EDWARDS. HDIP (TECH PRET), MAFA (WITS)  
HEAD OF DPARTMENT

### OPERATING CONTEXT, GOVERNANCE AND RISK MANAGEMENT

#### STAFF:

There were no changes in the staffing in the department in 2015. Six permanent lecturers were supported by a number of part-time lecturers who offered expertise for units in the programmes at various levels and this included academic writing, design theory, human centred design, digital photography, digital technology, professional design practice, typography and audio design. A vacant theory post was used to employ part-time lecturers to teach reading and writing in the first year contextual studies module to students from five of the diploma programmes in the faculty. Four strategic tutors were employed in modules where academic writing and digital technology tutorials were needed.

#### PROGRAMME:

The new Bachelor of Arts Honours in Design and the Master of Arts in Design was offered for the first time in 2015, with two Honours and one Multimedia student supervised in the department. The enrolment plan for the National Diploma and the B tech programmes were met, where an excellent programme delivery resulted in a strong exhibition of student output and a good pass rate, with 68 students graduating. Preparation of the New Bachelor of Arts in Digital Media Design was completed for implementation in 2016.

**RISK MANAGEMENT:**

The risk register is managed as an agenda item in the departmental staff meetings every two weeks. High risk continues to be the first year student success rate in academic writing, particularly within the Contextual Studies module, which is taught across five departments. The problems encountered amongst the weak students were, language, communication skills, reading skills, writing skills and a problem with attendance. The success rates for this module was down on the previous year and needed further intervention, this was made by introducing reading and writing specialists into the tutorial classes, compiling regular progress marks for at risk students and dividing the classes to reduce the numbers, making for a more effective learning experience for the students.

**STRATEGIC FOCUS AND TARGETS**

Full-time staff are committed to the University's Strategic Objectives, where engagement with the following four focus areas is evident in the approaches to teaching and research within the department.

- i) The strategy of the department is to offer globally competitive programmes and develop excellence in **teaching and learning**. The department is a leader in human experience design research and education, where the expertise of Terence Fenn and Jason Hobbs is sought after nationally and is evident in the short courses developed for the local banking industry and in the hosting of the South African chapter of the World Information Architecture Day. As leaders in the field, they are in great demand to offer workshops in industry and in education locally and internationally.
- ii) Art, design and technology informs a large part of the **research** focus in the department, where a design thinking approach informs the teaching and learning of the two major focus areas of digital video and interaction design. This approach has also developed innovation in the other areas of the curriculum as in visualisation, animation, photography and theory for the digital screen. 2015 has seen a growth in the research output in the department, where five accredited points were awarded, the largest number of any department in the faculty. This is largely as a result of a research focus that supports the development of Design Thinking and Human Centred Design and how it develops the direction of the curriculum. All staff members are improving their qualifications with four registered and accepted PhD proposals and two proposals in the pipeline. Relevant conferences are actively contributed to, articles are developed for publication as a result and creative practice is actively exhibited and peer reviewed.
- iii) The department has pursued an **international profile and visibility** by actively contributing to the discipline globally with the intention of developing stature in a number of ways, by hosting the South African chapter of the World Information Architecture Day, developing research collaboration with Jan Koping University in Sweden, paper and creative practice presentations at CUMULUS and DSEIS in Milan, in Hong Kong, Venice and Finland.
- iv) **Transformation** through an enriching and student friendly learning experience is made possible in the dedicated, graphic specific computer labs we run, which double up as studios, lecture and digital workshop venues. An e-learning pilot project was run in the second semester using iPads and iTunesU in a Contextual Studies module, using a blended learning approach in a theory lecture for more accessible interaction. Further interventions included access to sufficient number of tutors as assistance to at risk students, offering writing assistance and access to support services. Curriculum

enrichment is further developed through interdisciplinary and collaborative projects between departments, with the community and with industry.

## EMPLOYEE PROFILE

The department consists of six permanent lecturers, one of which is a senior lecturer and five who are lecturers. All lecturers have Masters Degrees and all are pursuing PhD's. The department shares a secretary between three departments in the faculty. The profile is as follows:

### Permanent staff

Post	Name	Qualification	Race
Snr lecturer (HOD)	Mr Marc Edwards	MA Fine Art	White
Lecturer	Mr Terence Fenn	MA Art and Design Ed	White
Lecturer	Mr Anthony Ambala	MA Film and Television	Black
Lecturer	Mr Nduka Mntambo	MA Film and Television	Black
Lecturer	Ms Landi Raubenheimer	MA Fine Art	White
Lecturer	Mr Lukasz Pater	MA Digital Arts	White
Secretary	Ms Bongsi Majola	Matric	Black

Fifteen part-time lecturers were employed throughout the year for their specialised knowledge. Their profile is as follows:

### Part-time staff

Name	Qualification	Race
Ms S Cook	MA	White
Mr J Hobbs	MA	White
Mr LM Jansen van Veuren	MA	White
Mr LB Radebe	B Tech	Black
Ms E Meyers	B Tech	White
Mr R Rehbock	LLB	White
Ms IM Scheiss	MA	White
Mr M Stanley-Adams	Matric	White
Mr G van der Merwe	Diploma	White
Ms I Pahl	M Tech	White
Ms K Basel	M Tech	White
Ms S Broschk	M Tech	White
Ms R Derego	M Tech	White
Ms A Geldenhuys	M Tech	White
Ms R Magowan	M Tech	White

Five tutors offered additional support to students. Their profile is as follows:

### Tutors

Name	Programme enrolled for	Race
Z Becker	B Tech	White
T Donaldson	BTech	White
Y Gold	MA	White
A Pienaar	BTech	White
O Golombic	BTech	White

Mr Marc Edwards was re-appointed as Head of Department for three years from 2015 to 2017. He taught visualisation research and photography to second and third years for four hours per

week and consulted with B Tech, Honours and Masters Students. He presented a paper titled “A post-digital practice: systems and glitches in making a self-portrait and an infinite column” at the VIADUCT 2015 conference, Archival Addresses: Photographies, Practices, Personalities, from the 18th to the 20th of March 2015. He also reviewed a NRF candidate.

Mr Anthony Ambala focused on research and writing up of chapters for his PhD in Film and Television at Wits, for completion in 2016. As the second year co-ordinator he taught for 15 hours per week, to second and third year Video Design and Technology and fourth year Research Methods. He introduced sound design to the undergraduate programme by bringing in industry expert Chris Piggins, for a series of workshops. He collaborated with Communication Design in rewriting the study guide for Honours research methodology. He attended a writing retreat at Wits from the 1<sup>st</sup> to 5<sup>th</sup> of June 2015 in which the first draft of the paper “Illusions of participation: power and empowerment in Kenya’s contemporary television broadcasting scape” was completed. He acted as external examiner for an MA by dissertation at the African Languages department at Wits University for Nande Sulelo titled *Re-narrating and re-masculating the brute in the first season of eKasi: Our stories* and is a Member of the South African Communications Network (SACOMM). He is health and safety departmental representative and house warden at Majuba men’s residence.

Mr Terence Fenn completed his second Master’s degree, a M. Phil (IT) at UCT. Mr Fenn taught undergraduate design and technology to second and third year students and co-ordinated the second and third year design modules for the diploma. He co-ordinated the B Tech, the BA Honours and the MA. He supervised two Honours and one MA student. Mr Fenn was invited to host a workshop at CUT regarding their new design offering and was a speaker at UX SA in Johannesburg and Cape Town. He co-ordinated the World Information Architecture Day in the faculty for 2015 and attended the DESIS AGM when he presented a paper at the CUMULUS conference. He has also collaborated with Prof. A Resmini of the University of Jonkoping, Sweden, where they are working on a research project titled: *Envisioning User Experience Design for Social Change*. He was invited to present a poster at the Asian Consortium 2015, at the Hong Kong Polytechnic University from the 27 to the 28 of September.



Mr Nduka Mntambo was nominated for the Accelerated Academic Mentoring Programme on level 1 and was mentored by Professor Amira Osman, he attended a writing retreat and presented a paper at The Documentary and Diversity Conference at The University of Helsinki in April 2015 and presented a PhD chapter at The Construction Site 1st Workshop at the University of Pretoria in May 2015. Mr Mntambo taught third and fourth year video design and co-ordinated the third year diploma course. He taught 15 hours a week and represented the department on the marketing committee. He acted as judge at the Jozi International Film Festival and at the Des Baker Student Architecture Award. He acted as external examiner for Wits Film and Television third year, fourth year and MA.

Mr Lukasz Pater acted as first year co-ordinator and taught first, second and third year Visualisation, first year Technology and B Tech Design. He taught 16 hours a week and consulted for B Tech research papers. Mr Pater has had his PhD proposal accepted at Wits, the title of which is *“Collaborative Production and the Animated Documentary: Portraying the Experiences of the Bad Soden Polish Refugee Group”*. Mr Pater has begun pre-production work on the practical component of his PhD, which is an animated documentary. He aims to complete the practical project by mid-2017 and the final written research report by the end of 2018. His animated film, titled *Airmail* was exhibited at the “Between democracies 1989-2014: Remembering, narrating and reimagining the past in Eastern and Central Europe and South Africa” Conference, from the 13<sup>th</sup> to the 15<sup>th</sup> of March 2015 and was published to Behance and Vimeo. He has attended two workshops at the Wits Post Graduate Centre – *“On Choosing a Qualitative Research Method”* (16 March 2015) and *“Proposal Writing Workshop for Humanities Students”* (8 April 2015). He was the external examiner for Wits Digital Arts student Desmond Allen’s MA research report: *“An Assessment of the Application of the Robotics Theory of The Uncanny Valley (Bukimi No Tani) by Masahiro Mori to the Study of Realistic Human Facial Animation in Computer-Generated 3D Characters”*. He was the external examiner of the Wits Digital Arts 3<sup>rd</sup> Year Animation Group (WSOA 3001) mid-year assessment and has been asked to assess an MA submission at the University of Kwazulu Natal. Title: *“Eastern European experimental animation, fine art aesthetics and the digital age”*.

Ms Landi Raubenheimer acted as co-ordinator for the Contextual Studies one module, for the Departments of Multimedia, Jewellery, Interior, Visual Art and Fashion. She taught units in first, second and third year contextual studies for seven hours a week and consulted for two hours a week. Ms Raubenheimer acted as the faculty teaching and learning representative and as the departmental library rep. She was external examiner of a MA FA at the University of the Free State, the secretary of SAVAH (South African Visual Art Historians Association) and a member of VANSa (Visual Arts Network of South Africa). Ms Raubenheimer had two exhibitions of creative practice, one was a peer reviewed solo exhibition at the Oliewenhuis Museum in Bloemfontein in October 2015. She showed 37 pieces, produced a catalogue and a short video. She also exhibited seven pieces on a group exhibition in the Mzansi gallery in Johannesburg. She exhibited one piece at the Turbine Art Fair in Johannesburg, where she was represented by the Mzansi Gallery.

## STUDENT PROFILE, STUDENT SUCCESS AND EXPERIENCE, RELEVANCY AND IMPACT OF ACADEMIC PROGRAMMES

### ***Student profile in subsidised academic programmes***

The student intake into the five programmes offered by the Department for the reporting year are as follows:

Programme	Planned intake	Actual intake
NDip in Multimedia (first year)	60	61
NDip in Multimedia (second and third year)	90	96
BTech Multimedia	25	25
Honours in Design (Digital Media)	0	2
MA Design	1	1

The enrolment plan for the National Diploma in Multimedia was met with 185 students registered in 2015. 900 applications were received, 150 portfolios were assessed and 75 applicants accepted. 61 applicants registered.

The proportion of students with more than 35 APS = 13.2 for 2015 up from 11.8% in 2014. The number of students from low quintile schools is down from 8.6% in 2014 to 5.6% in 2015. The number of students from high performing schools is up from 68% in 2014 to 72.2% in 2015. Undergraduate success rates were over 80% for all modules except Contextual Studies one. 6 International student registrations for 2015, up from 4 in 2014. Post Grad: planned 18, accepted 27.

First year student's gender and race: 44 male, 17 female, 26 black, 25 white, 7 coloured and 3 Indian. Second year: 27 Male, 17 female, 23 black, 13 white, 6 coloured and 1 Indian. Third year: 34 Male, 19 female, 32 black, 14 white, 3 coloured and 4 Indian. B Tech: 16 Male, 9 female, 11 black, 12 white, 1 coloured and 1 Indian. B Tech: 16 Male, 9 female, 11 black, 12 white, 1 coloured and 1 Indian and Honours and Masters: 3 female, 3 white.

Postgraduate – two successful part time Hons students, MA student's proposal submitted and accepted in first round. 6 MA students accepted for 2016.

The department graduated 45 Diploma and 23 B Tech students for 2015.

#### STUDENT SUCCESS:

Masters student, Yael Gold, attended and presented a paper at the Universitas 21 Graduate Research Conference (U21GRC) in China from the 9<sup>th</sup> to the 12<sup>th</sup> of June 2015. She was also an Erasmus Scholarship INSPIRE programme recipient, where she attended the University of Groningen in the Netherlands for the second semester.

BA Honours student, Kgothatso Lephoko, presented a paper titled: *Interactive Product Design: Using a Human-centred approach to facilitate the transition from academic to work environment for students pursuing a career in user experience design*. At the Postgraduate Centre, Research and Innovation, Cross Faculty Symposium on the 13<sup>th</sup> of October 2015.

B-Tech student, Tasmin Donaldson, co-authored a DOHET conference paper titled The Betterness of Braamfontein. Ethics and accountability in Design: Do they matter? DEFSA, at the Design Education Conference 2015. Midrand Graduate Institute & Vaal University of Technology. September 2-3, 2015, and contributed to the departmental research output.

Three third year video students worked with the UJ Marketing department to create animated marketing and publicity audio-visual content. The winning students each received a bursary towards their fees.

On average 10% of registered first year students either de-register or fail the year, often citing wrong choice or financial problems as reasons. Throughput in the second and third year is much improved, largely due to the filtering in the first year. All students participated in module and teaching evaluations in various modules during the course of the year which reflect an overall satisfied student body.

Collaborative inter-departmental and inter-Faculty learning experiences were created through the: Green Design Week project for all third year students in the Faculty in collaboration with the Faculty of Management and Inactus, Video design and projection mapping in the IOHA HIV AIDS project, first year participation in the First Year Faculty project and in the Human Centred Design project for BTech students in Multimedia, Communication Design and Industrial Design.

Multimedia graduates have a high level of employability, where a large number were employed in UX, design, and post-production studios. Regular requests for student interns or permanent placements are fielded by the department, where appropriate students find employment in digital studios at Standard Bank, Nedbank, Quirk, Native and others.



Collaborative projects are set for students at all levels of study, the first years' work on a faculty wide project at the beginning of the year, which helps establish a good supportive network across faculty. The third years spend a week in groups of students from all departments in the faculty in the Green Design Week project. The third year UX students collaborate by designing with and for Communities, with Communication Design, Industrial Design & Architecture Unit 2 Master Students, in participation with the community in Westbury. B Tech students collaborate with students from Industrial Design on a project titled: 'internet of things' where they design an application solution for an interactive product. Second year students produced video research productions for the Johannesburg EcoMobility conference, in collaboration with third year Interior Design and fourth year Architecture students.

Advanced workshops were held for first, second and third year students and included A Digital Technology workshop over four weeks, presented by Mocke Jansen van Veuren, an Arduino, physical computing workshop, presented by Hadassah Myers and an Audio Design workshop, presented by Garth van der Merwe.

## RESEARCH FOOTPRINT AND IMPACT

The Department's research footprint and impact is driven by a commitment by staff to improve qualifications, to conduct research and practice led research, to contribute to conferences in their respective fields and to use research findings to further develop the curriculum.

The department's research output for 2015 was almost double of what was agreed to, with nine conference paper presentations, one poster presentation, nine article submissions and two creative practice exhibitions. Post Graduate students presented papers at the cross faculty symposium and at the Universitas 21 conference in China.

Terence Fenn has been the most prolific researcher in the department, where his work in Human Centred Design has made him an expert in the field, locally and internationally. He has presented a joint paper at the Cumulus conference in Milan, and four papers at DEFSA at Vaal University of Technology. Three of them were joint papers, they are as follows:

**Hobbs, J. and Fenn, T.** 2015. The Firma Model: A Meta- framework for Design Research, Strategy and Critique. The Virtuous Circle, Summer Cumulus Conference. Politecnico de Milano 3-7 June 2015.

**Fenn, T.** 2015. Framing Complexity: an experience-led approach to designing user research. Ethics and accountability in Design: Do they matter?, DEFSA, Design Education Conference 2015. Midrand Graduate Institute & Vaal University of Technology. September 2-3, 2015.

**Donaldson, T & Fenn, T.** 2015. The Betterness of Braamfontein. Ethics and accountability in Design: Do they matter?, DEFSA, Design Education Conference 2015. Midrand Graduate Institute & Vaal University of Technology. September 2-3, 2015.

**Hobbs, J. & Fenn, T.** 2015. The Firma Model: A Tool for Resolving Complex Societal Problems. Ethics and accountability in Design: Do they matter?, DEFSA, Design Education Conference 2015. Midrand Graduate Institute & Vaal University of Technology. September 2-3, 2015.

**Fenn, T. & Hobbs, J.** Wicked ethics in Design. Ethics and accountability in Design: Do they matter?, DEFSA, Design Education Conference 2015. Midrand Graduate Institute & Vaal University of Technology. September 2-3, 2015.

**Pretorius, H. Hobbs, J. & Fenn, T.** 2015. The User Experience Landscape of South Africa, SAICSIT'15, September 28-30, 2015, Stellenbosch, South Africa. 2015 ACM.

**Fenn** also presented at the FADA Seminar series with: *Integrating Contextmapping and Interaction Design: designing with and for small-scale urban farmers in Soweto* and had a research poster presented at the Asian Consortium 2015, 10DAYFEST at the Jockey Club Design Institute for Social Innovation at the Hong Kong Polytechnic University. From the 27<sup>th</sup> to the 28<sup>th</sup> of September 2015.

**Ambala:** Submitted an article in January 2015 titled 'Reimagining the Kenyan television broadcasting scape: Active User Generated Content (AUGC) as an emancipating platform' published in November 2014 in *Ecquid Novi: African Journalism Studies*, 35:3, 39 – 53. Ambala also submitted an article entitled "Illusions of participation: power and empowerment in Kenya's contemporary television broadcasting scape" to a forthcoming special edition of the journal *Communicatio*. He Presented an article titled "Illusions of participation: power and empowerment in Kenya's contemporary television broadcasting scape" at the intimacy at a distance: television at home and away symposium held on 13 and 14 June 2015 at the University of Cape Town's Centre for Film and Media Studies. The symposium is facilitated by collaboration between UCT and The University of Glasgow, Scotland in order to consider ideas about engagement, space and television through a transnational lens.

**Mntambo:** Presented a PhD Chapter at The Documentary and Diversity Conference at The University of Helsinki in April 2015 and screened his film in progress titled *Cinema is wasted on*

*Cinema* at Documentary and Diversity Doctoral School in Helsinki 2015. A PhD Chapter was presented at The Construction Site/Chantier 1st Workshop at the University of Pretoria in May 2015. The screening of his film titled *If This be a city* was shown as part of the Johannesburg Pavilion at the Venice Biennale in May 2015. *If This be a city*, was also screened at the FNB Joburg Art Fair 2015.

**Raubenheimer:** Held a solo exhibition at the Oliwenhuis Art Museum from the 23<sup>rd</sup> of October, where she showed 37 pieces, published a catalogue and produced a short documentary video. This creative practice has been peer reviewed and will be submitted for accreditation in 2016. Raubenheimer also showed work on group exhibitions, where she showed seven pieces at the Mzansi gallery in July and one piece at the Turbine Art Fair. She had an article, entitled “*Secret/Wish*, the problem of the object in relational aesthetics” published in *Critical Arts*, 29(3) 2015 in June. Raubenheimer reviewed a book by Jacana Publications: *Brett Murry* and a book by Kathryn Brown, *Interactive contemporary art*, in the *de arte* and *Image & Text* publications. She also reviewed a NRF candidate in November.

STAFF MEMBER	CURRENT AND EMERGING AREAS OF RESEARCH IN THE DEPARTMENT
Ambala	Television interactivity – active user generated content
Edwards	Digital humanities and the post-media condition
Fenn	Human centred design
Mntambo	Interactive short film making
Pater	Animation and visualisation
Raubenheimer	Spectatorship and film

**Management of research and building research capacity:**

Fundamental research skills are introduced into the under graduate modules, which develop further in the B Tech and Honours in preparation for the Masters. All Masters Students are expected to attend a research methodology workshop presented by Prof Allan Munro at the beginning of the year, where they have an opportunity to formulate their research questions and test the titles of their research proposals. Staff attended numerous research related workshops in supervision, research methodology and the linking of research and teaching.

## INTERNATIONALISATION

As mentioned earlier the departments intention of developing international stature is foregrounded by various activities, including the hosting of the South African chapter of the World Information Architecture Day, with industry partners locally and internationally. Speakers included Marcel Rossouw from Fjord, Joelle Bataille from Native. Jacqueline Fouche from Standard Bank, Jonno Bennett from UJ & 121, and Riscal Hurbans from Intellect. Research collaboration is being developed with Jan Koping University in Sweden. Paper and creative practice presentations have been presented at CUMULUS and DESIS in Milan and in Hong Kong, Venice and Finland. International students from the USA, Zimbabwe, Botswana and the DR Congo contribute to a more cosmopolitan atmosphere in some of the classes in the department, often bringing alternative approaches to solving design problems. MA student Yael Gold has brought her own experiences from her visit to China for the Universitas 21 conference and also from her semester at Groningen in the Netherlands, back to the department. Staff engagement in international activities for 2015 included Terence Fenn’s paper presentations at Cumulus and his contribution to the DESIS Annual General Meeting, also in Milan. Anthony Ambala’s paper in Kenya and Nduka Mntambo’s exhibition in Venice contributed to a broad network of international contact.

## COMMUNITY SERVICE, STAKEHOLDER ENGAGEMENT, NATIONAL AND GLOBAL REPUTATION MANAGEMENT

Provide an overview of community service and engagement activities of staff and students; involvement of affinity groups and other stakeholder engagement; engagement and partnerships with business and industry; marketing endeavours (including initiatives to attract top students); public engagement (e.g. public lectures,); marketing and promotion of the Faculty.

The department participated in a number of community projects, namely the Faculty Green week, the IOHA HIV AIDS project. Anthony Ambala initiated a number of Digital Impact Design projects for various non-profit organisations, they include: Animal lovers Project Swing (ALPS) digital promotional package which consisted of a promotional video, a website wireframe and a social media platform. ALPS focuses on providing veterinary services and food to abandoned dogs in the Etwatwa Township.

A digital promotional package consisting of a 5 minute promotional video, a tumbl page and a website wireframe for Shop Playpens, which is a start-up online entity specialising in baby and pets products.

A digital promotional package consisting of a promotional video, YouTube channel, a Facebook page, a twitter page and a website wireframe for Home Grown which is a start-up entity by two South Africans in their early 20's focusing on designing skates and clothing items.

Alphabet Zoo promotional package for a start-up entity in Newtown Johannesburg started by two artists in their mid-twenties. The entity is a hub for artists focusing on printmaking, book making and other 'alternative' arts, among others.

A digital promotional video for Jeppe Phakamisa Ubuntu that provides an opportunity for children to ride bicycles and also teaches them how to maintain the bicycles.

Industry collaborations have enhanced the student experience and engaged the department in meaningful reputation management, where a short learning programme has been developed with Standard Bank.

## RESOURCE MANAGEMENT AND SUSTAINIBILITY

The multimedia computer labs are used to capacity throughout the year, closing in December and January. 105 new Dell graphics computers have Adobe Creative Cloud software suite installed as part of an annual licence. All computers are maintained according to the standards set by the University's computer Lab policies and are virus free and maintenance free. The department has forfeited a physical server for the use of various cloud storage sources to store lecture notes and student projects. All computers conserve energy by sleeping when not used, lights are switched off when venues are not being used. No water is consumed in the studios and waste bins are provided for paper and plastic recycling. A paperless environment is promoted and study guides and project submissions are made available on screen.

## LEADERSHIP AND LEADING CHANGE

The department is leading change with a focus in the Digital Humanities, where teaching, learning, practice and research focuses on art, design and technology by developing expertise in human centred design, digital video design, digital animation, digital photography and a digital design theory.

## CONCLUSION AND WAY FORWARD

2015 was a good year for the department, with a positive student experience, both in terms of module assessments and in postgraduate student research experience. The department had an excellent year in terms of research output, committed staff qualification progress and a positive public profile. Challenges and way forward include a need for continuous curriculum development to maintain a competitive edge, to continue to build on international profile, to continue with transformation by bringing embedded aspects of citizenship in the curriculum more to the fore. To re-establish an industry advisory board, enter more competitions, collaborate more with industry and develop a center of excellence in Digital Media in Africa.

A summary of the key short, medium and long term initiatives to enhance the global excellence and stature of the Department.

### Short-term initiatives

- Market the new BA in Digital Media Design
- Balance spread of undergraduate and postgraduate teaching/supervision
- Support creative practice as research and online publication

### Medium-term initiatives

- Strengthen international network
- Capitalise on UX expertise
- Digital animation, video, photography or human centred design as an elective at third or fourth year level
- International student exchange

### Long-term initiatives

- Internationally active academics
- NRF ratings
- Structures to support tiered research
- Centre of excellence in Digital Media Design in Africa



## DEPARTMENT OF VISUAL ART



VEDANT NANACKCHAND. BAFA (UDW), PGCE ART & DESIGN (MIDDLESEX POLYTECHNIC), MTech FINE ART (UJ)  
HEAD OF DEPARTMENT

### OPERATING CONTEXT, GOVERNANCE AND RISK MANAGEMENT

The year under review has been successful, in large measure owing to the improvement across NDip, BTech and MTech Fine Art programmes, as well as new initiatives that were developed during the course of 2015. The following highlights stand out significantly:

The 2015 Final Results are as follows:

#### NDip/FA year 1 modules

Module code	Through-put rate (%)	Pass rate (%)	Average final mark (%)
ADR11-1 Drawing Fine Art 1	88	88	55
ARH11-1: Art History 1	76	86	59
DST11A1: Conceptual Studies 1	78	91	59
DST11B1: Space and Volume Studies 1	78	91	61

MCS11-1: Contextual Studies 1	88	88	55
TDSA111: Graphic Interpretation 1	78	91	58
TDSB111: Form and Colour Studies 1	82	95	61

**NDip/FA year 2 modules**

Module code	Through-put rate (%)	Pass rate (%)	Average final mark (%)
ADR21-1: Drawing Fine Art 2	100	100	58
ARH21-1: Art History 2	94	94	61
KAJ21-2: Sculpture 2	100	100	69
KAL21-2: Printmaking 2	100	100	66
KSK21-2: Painting 2	100	100	64
MCS21-1: Contextual Studies 2	81	94	58

**NDip/FA year 3 modules**

Module code	Through-put rate (%)	Pass rate (%)	Average final mark (%)
ADR32-1: Drawing Fne Art 3	100	100	68
ARH31-1: Art History 3	100	100	64
ASP3-31: Studio Practice 3	100	100	68
MCS32-1: Contextual Studies 3	100	100	64

**BTech modules**

Module code	Through-put rate (%)	Pass rate (%)	Average final mark (%)
ASP42-1: Studio Practice 4	100	100	68
TAA41-1: Art Theory 4	91	91	67

The Department's continued focus on skills development, research underpinning and professional practice standards in visual art, differentiates it significantly from competitors, as emerged from recent discussions with external examiners as well as staff feedback on examining at other institutions. The academic programmes in 2015 are comparatively more successful than in 2014. Throughput rates have improved particularly in 1<sup>st</sup> and 2<sup>nd</sup> year, whilst 3<sup>rd</sup> year and BTech have remained stable. Two BTech students will graduate cum laude. At Master's level, 4 students graduated; 3 with distinction, one of whom received the Chancellors Medal for outstanding research; the 5<sup>th</sup> medal to be awarded to a MTechFine Art graduate in the past 4 years. In no small measure, this is attributed to a dedicated and committed staff complement which functions with the full support of Faculty, within existing constraints and in full pursuit of its mandate.

The second highlight of the year is the accreditation granted by the CHE for the BA (Visual Art) programme. In 2017 the BA (VA) is to be operationalized as a cross-faculty degree in association with the Faculty of Humanities. This scenario addresses the following:

- i. Since the #FeesMustFall protest, there has been an emphasis on the need to explore the decolonization of knowledge with regard to the history and philosophy of an unfolding democracy. In the context of FADA and the creative arts industries, the new degree structure provides opportunity to grapple with these concerns,
- ii. The new degree will also lend credence to the notion of *universitas vis-à-vis* students' exposure to a wider academic offering of creative-arts, social science and humanities disciplines.

The third highlight in 2015, was the department's engagement in the FADA HIV/AIDS Curriculum Integration Research Project. This is a Faculty project which I coordinated and which comprises the Visual Art department and the 6 Design departments. The project is made possible by a grant from the National Skills Fund to SA universities over a 2-year period. The aim is to research ways in which HIV/AIDS education can be integrated into the art and design curriculum. Judging by the students' creative outcomes in each department, the project has enjoyed considerable success to date. However, FADA academics need to acknowledge that HIV/AIDS education is an imperative. The objective of integrating this knowledge in the art and design curricula to create a critical consciousness about the subject, remains ever present. In association with IOHA, the department presented 2 posters at the HIV/AIDS Conference held in June 2015, in Durban.

The fourth highlight of 2015 involved the University's approval for two short learning programmes to be offered by the Department i.e., the Master's Pre-Proposal Programme in Art and Design, as well as the Programme on Introduction to Art Therapy and Social Change. The pilot Master's Pre-Proposal programme offered to date has proved most successful. Nine candidates have been accepted and will enroll for the MTech Fine Art in 2016. The Master's programme in Fine Art is bolstered by a successful community of practice, built on the experienced provided by senior academics around a dedicated programme of proposal writing, seminars, critiques and regular consultations. At the undergraduate levels, the tutor system, supported by the appointment of 2 senior tutors and an Assistant Lecturer, helped to foster a more effective and successful teaching and learning experience.



The Department's governance structure is stable, with 6 permanent academic staff members, an assistant lecturer, 6 part time specialist lecturers, 2 senior tutors and 4 tutors, supported by a secretary, technical assistant and a beverage assistant. No changes to the staff structure were required. The permanent staff comprise 2 lecturers, 2 senior lecturers and 2 associate professors. However, it must be noted that the staff complement also includes academic staff who teach the B.Ed. (Art and Design) theory and practical modules.

The following risks are noted:

1. The Department has the lowest fee structure in the Faculty. While this may seem attractive, it is nevertheless debilitating in light of the academic and infrastructural support required to grow the visual art programmes. Austerity measures introduced as an outcome of the #FeesMustFall movement, raises cause for concern as one of the casualties will be the highly-skilled discipline-specialists on the part time staff. We would be remiss, were we to lose our part-time staff to other tertiary departments. Further, austere measures such as the withdrawal of performance bonuses while understandable in the context of the national students' protest, does create grounds for a demoralised staff. In essence, the severe cutbacks in funding of the part-time staff complement, places an onerous demand on the permanent staff to teach and remediate academic shortcomings at the undergraduate level. The prognosis to maintain the status quo in light of an apparent continuation of student protests at the start of the academic year, is equally disconcerting.
2. Occupational health and safety also came into focus during the course of the year. When a student took ill, the lack of timeous and effective response by the APB campus health services was revealing. The department has addressed the matter with the class concerned and will follow-up at a seminar in 2016. In a 2nd incident, a workman from an outsourced company was injured, when he miss-handled a machine he was trying to reposition in the workshop. In that incident, the campus health services responded promptly to attend to the patient.
3. Programme risk: The sudden announcement by the DHET that the phasing-out date (initially, 2020) of the MTech Fine Art programme was brought forward to 2019 and then, 2017, provides serious cause for concern. Under advisement to counteract the closure of the faculty's successful Master's programme, the department will apply in 2016 to have the Master's programme in Fine Art, linked to the generic MA in the appropriate CESM category, under the aegis of the Faculty of Humanities. This internal restructuring will allow us to continue the programme until such time that the BA (Visual Art) articulates ultimately into the MA and PhD in Visual Art, offered at FADA.
4. Academic risks, especially at first year level, continued to impede students' progress. The root causes are systemic with reference to secondary education. The department's remediation efforts proved successful, as attested to, by the 1<sup>st</sup> year statistics in item 1.1 above. The outcome is the result of a concerted effort to address academic responsibility amongst students, by the teaching and support staff.
5. The abnormal drop-out rate (9 students) in 1<sup>st</sup> semester of First year, raised serious concern. Their reasons included the lack of finances, improper career-choices, adaptation problems and poor academic progress, amongst others. The department shall continue to refer students to institutional support structures in order to enable students to require agency to overcome their difficulties.

Operationally, the following health and safety risks were successfully addressed:

1. The lack of adequate access-control systems to the department's workshops, computer studios and specialised art studios on the 'mezzanine' level, presented serious concerns regarding the safety of resources and the students' works and property. In the New Year, two access-control units will be installed in the appropriate entrance points to mitigate this risk.

2. The congested postgraduate studios that accommodates BTech and Master Students, proved counter-productive to effective teaching and learning in these spaces. I record our gratitude to the Campus Director's Office and the Faculty, for the remodelling of the postgraduate studio on the first floor. The completed, remodelled space is more conducive for individual and group learning, especially with the use of audio-visual technology.
3. The lack of adequate ventilation in the teaching area of the printmaking studio provided cause for concern about the health of staff and students who use the facility. Owing to the increasing number of students involved, the fumes generated by printing activities reached seriously high levels. Through the good office of the campus director, this matter is presently being addressed. The installation of ventilation and extraction ducts is almost complete.
4. The lack of adequate ventilation in the 3<sup>rd</sup> Year studio has been reported. Consistent replies of 'HVAC' has begun to connote Beckett's famous play, but it remains to be seen whether and when HVAC-Phase 3 will show signs of progress related to this teaching space. In the interim, Technical Services has installed 2 disproportionately-small extractor fans to alleviate the condition in the 2 studios concerned.
5. Over the past 2 years, the lack of effective Wi-Fi facilities in the teaching venues is frustrating.
6. It is with a tremendous sense of dismay, that I record the miss-handling of the department's website by the web development team. In semester one this year, the department managed its website with fastidious attention to detail regarding historical data, enrolment information, and graduate output amongst other types of information. Regrettably the web team's reformatting of the site and migration to a new site, resulted in valuable marketing information being lost. Prospective candidates in all Fine Art programmes as well as parents called in to complain about the lack of relevant information. To date, blatant anomalies exist on the site, without any attempt at re-correcting information. When the new degree programme needs to be marketed online, the department shall look seriously at an alternative website presence.

## STRATEGIC FOCUS AND TARGETS

### E-Learning

The Department's approach to e-learning is two-fold; First, it is necessary to provide the appropriate infrastructural support to staff in the form of access to laptop computers, iPad devices and the relevant software. Integral to this is the need for training, which the staff had access to throughout the year. Training included participation in the following workshops; Blackboard, MAMs, Apple iPad and e-learning seminar by a visiting specialist from Wits. The second approach is to infuse e-learning in the curriculum. To a large extent, students engage in this activity in the normal course of their work i.e. with reference to visual research and Art History research on the Internet; a position which is *de rigueur* for BTech and MTech students. The difficulty however, is that Wi-Fi is non-existent in the (studio) teaching venues.

### Internationalisation

The Department has a well-established internationalisation programme that involves a consortium agreement with the School of the Museum of Fine Art (SMFA) in Boston, The Boston Arts Academy and the Veerle Rooms (Printmaking) Foundation in Antwerp. The national partner to this agreement includes Artist Proof Studio in Newtown. Over the years, we have had staff and students exchanges from these institutions. Presently, BTech Fine Art student Jessica Doucha is completing semester- learning programme at the SMFA. Earlier this year, Visual Art Master student Heidi Mielke participated in the Day of Friendship Exhibition, at the Veerle Rooms Foundation. In May 2016, the Department will host a group of staff and students from the SMFA, for a series of collaborative screen-printing workshops and projects that involve our 2<sup>nd</sup> year

students and Artist Proof Studio students. The Department has signed an MOU with the Dunedin School of Art, Otago Polytechnic, New Zealand. The UJ Corporate Governance Office is currently processing an MOU with the department of Fine Art, Calgary University.

### Research

In addition to individual staff research interests, the Department's research culture in the BTech and MTech communities of practice, is successful. The system of weekly consultations and seminars works well in terms of student learning and development. The Department's research profile includes the following:

- Curriculum-Integration with regard to HIV/AIDS education and creative art practice. (See item 1.2 above).
- Community-based research, facilitated by Professor Kim Berman, involves a collaborative project with Visual Art BTech students and students from the Central Johannesburg College (TVET) Art and Design department. The project focussed on HIV/AIDS awareness. (
- Profs Kim Berman and Karen von Veh are engaged in their internationally-oriented research. Kim is currently engaged in the Stellenbosch Institute for Advanced Studies 1-month colloquium in association with the University of British Columbia on the field of culture and social change. Karen is engaged in international, seminars conferences and exhibitions on contemporary art that includes a collaboration amongst UJ, The Bratislava Kunsthalle (Slovakia) and the George Enescu University (Romania). Karen has also successfully presented a curated exhibition based on Gender, Religion, Politics, Memory and Post colonialism at the Beijing Biennale.
- Research impact, reputation: Karen von Veh appointed to the editorial board of *de Arte*. Kim Berman leads the department's community based research project in Johannesburg & Limpopo. David Paton has established the SA Artists' book database & web catalogue. Gordon Froud participates in several contemporary art exhibitions nationally & internationally. Kim Berman & Karen von Veh presented keynote addresses at international conferences.
- Research (External) Grants: Vedant: R450, 000 from the National Skills Fund for the HEAIDS Curriculum Development (Year One), Kim Berman: R 40,000 (NRF) + R350, 000 (National Lotteries Fund). Karen R 40,000 NRF Funding towards the Beijing Biennale exhibition.
- Research Capacity Development: In 2016, the Department will continue to leverage the strengths of senior research staff in terms of developing emerging research talent in the department as well as establish a culture of research writing amongst post graduate students. Where relevant, staff members are to be encouraged to pursue doctoral studies and engage in research writing for journal publication purposes.
- MTech Fine Art: The Department has selected nine, first entry Master's students for 2016, the largest intake to date. In large measure, this is due to the success of the Master's Pre-Proposal Writing course. Six of the new students are from other institutions. Alumnus, Colleen Winter was awarded the UJ GES scholarship for the MTech Fine art study in 2016. Three MTech Fine Art graduates were awarded SARCHI SA Art and Visual Culture scholarships to pursue doctoral studies in Art History at UJ. This research institute has also awarded a Master's student a scholarship to study MTech Fine Art in the Department in 2016.
- Research impact, reputation: Karen von Veh appointed to the editorial board of *de Arte*. Kim Berman leads the department's community-based research project in Johannesburg and, similar to Karen von Veh, is currently involved in international research collaboration. His knowledge of contemporary South African visual art practice is vast.

### Strengths

The following successes stand out in terms of excellence and stature, the year under review:

- Experienced senior staff members who are engaged in international collaboration research, conferences and exhibitions.
- In mid-November 2015, the department's enrollment targets were surpassed in all three academic programmes.
- An Alumni and a 3<sup>rd</sup> year student received merit awards at the Sasol New Signatures national exhibition. In addition the works of 7 third year and BTech students and 2 alumni, were included in the top 100 final works selected for this exhibition.
- A 2<sup>nd</sup> year student won a merit award for painting at the Ekurhuleni Thami Mnyele Fine Art Awards
- The successful Master's community of practice. In 2015, 3 MTech Fine Art students graduated Cum Laude, one of whom received the Chancellor's gold medal for outstanding research; the 5<sup>th</sup> students in 4 years to have achieved this award in the Department.
- An improved first-year programme; two students selected for the Dean's merit list.
- An effective tutor support system, overseen by 2 senior tutors.

#### Challenges:

- Severe budgetary constraints in the forthcoming year, pose overwhelming odds in having to provide a standard of service normally undertaken by the temporary staff.
- At least a third of the 1<sup>st</sup> year students' under-preparedness and a lack of academic acumen in meeting the demands of the academic programme, is counter-productive to their success. This shortcoming requires constant monitoring and evaluation which is debilitating at times. In order to address the learning difficulties in Art History 1 for example, the Department has had to invest in tutoring, mentorship and coaching underprepared students. The success can be seen in the much-improved throughput and success rates this year (exceeded the University's norm), as compared with previous assessments. Other shortcomings amongst first entry students include erratic attendance and their lack of a sense of tenacity, passion, commitment and pride in their work. In order to address the matter, the department has engaged in an intense orientation and preparedness programme to prepare students for the rigour of academic responsibility.
- Operational challenges such as the lack of Wi-Fi in the studio teaching venues, continue to bedevil any effective teaching and learning that involves e-learning. Until such time that the matter is addressed (2 years have since elapsed), and the classes it would be illogical to expect proper engagement in e-learning to take place.
- Academic-administration: A peculiar administrative problem has emerged, where the UJ International Office facilitates special requests via the ISEP initiative, for international students to complete a semester's programme in a (Visual Art) year module. The partner institution in the US then requests an academic transcript for the year modules that the student registered for, but partially completed in view of the student's 6-month study visa and the stated requirement to only study for the first semester. Our experience indicates that this results in a fatal error. Perhaps executive intervention in the matter is required?

#### National/Global Reputation Management:

Based on reports-back from colleagues in other tertiary departments of fine art who have examined externally for us, we understand that the Visual Art Department enjoys a strong reputation for high-quality graduates who engage in some way or another, with issues concerning a range of discourses in visual art practice. Senior staff members are all involved in academic leadership in terms of their appointments as external examiners in almost all of the tertiary art

departments nationally. The department is rated 3<sup>rd</sup> best amongst tertiary art departments nationally.

## EMPLOYEE PROFILE

The academic staff profile in the department is stable. All members of staff meet the minimum requirement in terms of qualifications. Two associate professors and 2 lecturers are on the Accelerated Academic Mentorship Programme. To date, only 3 members on the AAMP have received input from their mentors. One of the 2 associate professors has not had any mentoring as her mentor is still awaiting formal confirmation of her role as mentor.

Mentee	Mentor	Status
Vedant Nanackchand	Kim Berman	Commenced.
Shonisani Netshia	Prof Karen von Veh	Commenced.
Prof Kim Berman	Prof Federico Freschi	Commenced.
Prof Karen von Veh	Prof Brenda Schmahmann	Not yet Commenced.

Most of the academic staff members in the department are experienced in their fields. However in view of the diversity of fields covered in the 3 academic programmes, it is necessary to have the support of skilled temporary staff whose input is invaluable. The statistics regarding the academic staff profiles are listed hereunder. In terms of the new BA (Visual Art) Degree, it will be necessary to have the expertise of a new members of staff to teach the digital Photography and New Media modules in each level of the curriculum. Additionally, in view of the fact that Art History will include Humanities students who choose the module as an ancillary, it will be necessary to have lecturing input to cover the new sections on African Art theory and Post colonialism, in response to the VC's call for academics towards making the curriculum more relevant. This is a specialised field of knowledge which needs to be developed in conjunction with the proposed curriculum for the Degree.

In terms of staff **achievements**, the following information serves: **Karen von Veh** has received external funding and Curated 2 exhibitions; presented 7 conference papers (one was in the form of a public lecture and one was as an invited speaker); Published 1 journal article and one peer reviewed conference paper; Another article and book chapter is in the pipeline. Convened a conference; has written 3 catalogue essays; has been invited to be on the advisory board for 2 Chinese international cultural bodies.

**Kim Berman** is invited to serve as International Research Fellow at STIAS (Stellenbosch Institute for Advanced Studies).

Surname & Initials	Post designation	Gender	Race	Highest qualification level
Berman KS	Associate Professor	F	W	Doctorate
Von Veh KE	Associate Professor	F	W	Doctorate
Farber-Blackbeard LN	Director VIAD	F	W	Doctorate
Nanackchand V	Lecturer	M	I	Masters
Froud GC	Senior Lecturer	M	W	Masters
Netshia S	Lecturer	F	A	Masters
Paton DM	Senior Lecturer	M	W	Masters

Mielke, HJ	Assistant Lecturer	F	W	BTech
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**Overall equity profile of academic staff in department (summary)**

	African	Coloured	Indian	White	Total
F	1	0	0	3	4
M	0	0	1	2	3
Total	1	0	1	5	7

**Interpretation/benchmarking of staff equity with similar departments/programmes**

ACADEMIC STAFF	UJ	VUT	TUT	DUT	NMMU
HOD/Director	1 IM	1 WF	1 WF	1 WM	1 WM
Associate Professor	2 WF	1 AM	1 WF	-	-
Senior Lecturer	2 WM	2 WF	1 WM 1 WF	2 WM	1 WF 1 WM
Lecturer	1AF	2 AF 3 AM	2 WM 1 AM	2 WF 2 WM	1 AM 1 WM
Junior Lecturer	1WF	2 AM	-	-	-
ADMIN STAFF					
Administrator	1 AF	1 AF	1 AF 1 WF	1 AF	1 CF
Assistant Administrator/Beverage Assistant	1AF	-	-	-	1 AF
Technician			1 AM	1 WM	
Technical Assistant	1AM	-	1 WM	1 AM	-

**Overview of academic qualifications (permanent and contract)**

	ND	NHD	B-degree	M	D	Total
Senior Lecturer	0	0	0	2	0	2
Lecturer	0	0	0	2	0	2
Director VIAD	0	0	0	0	1	1
Associate Professor	0	0	0	0	2	2
Assistant Lecturer	0	0	1	0	0	1
<b>Total:</b>	<b>0</b>	<b>0</b>	<b>1</b>	<b>4</b>	<b>3</b>	<b>8</b>

Surname & Initials	Qualification	Nature of appointment
Peffer, Dr. John	PhD	Visiting Professor

Van Rensburg, Dr. Wilhelm A. Janse	D.Ed	Senior Lecturer (Temporary)
Vari, Miss Caroline Minnette	MA Fine Art	Senior Lecturer (Temporary)
Findlay, Ms Bronwen Eunice	MA(FA)	Senior Lecturer (Temporary)
Cleaver, Ms. Rosalind	MTech Fine Art	Lecturer (Temporary)
Basel, Mrs. Karin	MTech Fine Art	Lecturer (Temporary)
Titlestad, Ms. Lisa Jane	BTech Fine Art	Lecturer (Temporary)
Monoa, Mr. Thabang	BTech Fine Art	Senior Tutor
Do Rego, Miss Roxanne	BTech Fine Art	Senior Tutor
Sassen, Ms Robyn Jill	MA (History of Art)	Lecturer (Temporary)
Mielke, Miss Heidi Janice	BTech Fine Art	Assistant Lecturer
West, Mrs. Rozanne	BA (Hons)	Research Assistant
Neeleman, Ms Andrea Ruth	BA (Communication Design)	Technical Assistant
Van Zyl, Mr. Jamy Raymond	BTechFine Art	Technical Advisor
Rowley, Miss Chelsea Janine	BTech Fine Art	Tutor
De Vries, Ms. Keilauren	BTech Fine Art	Tutor
Winter, Mrs Colleen	BTech Fine Art	Tutor
Whiteman, Mr Casper Nhitman	BTech Fine Art	Tutor
Khumalo, Ms Sithandweyinkosi Lisa	Grade 10	Model
Legae, Ms Aletta Mamohlolo	Grade 10	Model



## STUDENT PROFILE, STUDENT SUCCESS AND EXPERIENCE, RELEVANCY AND IMPACT OF ACADEMIC PROGRAMMES

Two extremes exist; at first year level, most students are academically underprepared, owing to the standards set, up to and including grade 12. First year students pose serious academic risks as they lack the academic acumen to handle learning challenges. Despite, commitments to the contrary, they often display inadequate focus on learning, poor attendance, weak visual literacies, under-achievement, a lack of diligence and a lack of tenacity, passion and commitment to achieve well. Other logistical impediments to effective learning include a lack of financial support and access to hand-held devices to facilitate technology-centred teaching. The department invests heavily in terms of the tutor support system in place to address a difficult academic problem. The results include improved academic risks from first to fourth year. Eight of 10 distinctions at fourth year final assessment and outstanding success at MTech level.

### STUDENT PROFILE IN SUBSIDISED ACADEMIC PROGRAMMES

#### Enrolment

In 2015, the undergraduate enrolment patterns followed historical trends. First year admission numbers reflected a yield of 38, and an agreed target of 30. Nine students deregistered during the year owing to various reasons such as the lack of finance, wrong career choice and poor academic performance. The challenge remains two-fold; first is the role of targeted marketing of schools offering art and design. Senior lecturer Gordon Froud, undertook to give short talks to grade 11 and 12 learners during visits to schools. In tandem with this approach was the staff networking with Art Teachers during schools exhibition openings and similar events. The strategy appears to have reaped benefits, given the fact that the 2016 first year enrollment is over subscribed. The second approach involved close attention to mentoring academically underperforming students during the course of the year. The improved throughput rates listed in item 1.1 testify to the success of this intervention. In 2016, the strategy is to build on the existing system of enrollment by enabling the academic staff in the department to actively engage in an awareness campaign at selected schools across the region. This will include producing new publicity material for marketing purposes and to invite school visits to the department to engage in selected workshops and seminars. Thus far the race profile of first entry students is balanced. There are 3 international students at 1<sup>st</sup>, 2<sup>nd</sup> and BTech levels respectively. Postgraduate enrolment remains on track. The MTech enrolment comprises 9 confirmed candidates, in addition to the 4 who will complete their studies next year.

### STUDENT SUCCESS AND EXPERIENCE

#### Achievements and challenges:

2015	First Year	Second Year	Third Year	BTech
Throughput rate:	81%	98%	100%	95%
Pass rate	91%	98%	100%	95%
Average	57%	61%	65%	68%
Dropout rate	28%	5%	0%	0%
Graduation Rate			53%	95%

..as compared with **2014** statistics:

2014	First Year	Second Year	Third Year	BTech
Throughput rate:	74%	93%	98%	96%
Pass rate	88%	93%	98%	100%
Average	57%	61%	66%	72%
Dropout rate	15%	5%	5%	0
Graduation Rate			63%	100%

### Decreasing of drop-out rates

To all intents and purposes, decreasing the dropout rate is difficult for a variety of reasons, none the least of which includes finance. When interviewed about the affordability of their studies, the candidates avow that parents and family are aware of and have committed to paying fees. A different scenario emerges during the course of the year. The #FeesMustFall protest drew critical attention to how difficult it has become to afford to study, without any form of government subvention of fees for students. As reported, the Department's fee structure across the 3 academic programmes, has remained the lowest in the faculty even though an increase in fee is required in order to keep abreast with and develop our academic offerings. It remains to be seen how this scenario will unfold in the months to come. The 2<sup>nd</sup> strategy to overcome this problem is to introduce an increased awareness of academic responsibility amongst 1<sup>st</sup> year Visual Art students. Planning is underway to introduce a 3-day orientation programme in which the students will be introduced to the notion of academic rigour in the core disciplines in Visual Art. Further, students who have learning difficulties need to disclose their condition at the start of the programme in order that the department could enable their agency through professional intervention by PsyCaD.

The Department adopted the following initiative to address poor academic performance as a consequence of academic under preparedness: Prof Kim Berman and Shonisani Netshia collaborated on three motivational workshops designed to help mitigate academic risk in the 2015 1<sup>st</sup> year class. Non-achievers, late-coming, absenteeism, disinterest, de-motivation amongst others, were addressed through group collaboration at each workshop held in terms 1,2 and 3 respectively. The workshops presented scaffolded learning for the students to understand their strengths and to learn to capitalise on the advantages of the group dynamic in order to support individual learning and uplift their personal academic shortcomings. The students also shared some of their weaknesses, and discussed amongst themselves, how the different strengths in the combination could contribute and complement liabilities. The lecturers avow that the motivational workshop system benefits learning and have built these workshops into their programmes for 2016. As evidenced in the 2015 table of assessment statistics above, there is an appreciable difference in 1<sup>st</sup> year achievement, as compared with the 2014 assessments. The following factors are worthy of note

- **Student satisfaction;** Annually in addition to the survey conducted by FADA Administration, the Department conducts an in-depth internal evaluation of teaching and learning by 1<sup>st</sup> year students, involving all 1<sup>st</sup> year modules. The results are discussed at the appropriate staff meeting as well as with the coordinator during the staff performance review.
- **Graduate employability;** Visual Art graduates pursue the following career options: a postgraduate study; Art education, arts management, practicing artist, professional printmaking, photography, art gallery directors, community art practice, amongst other vocations.
- **Performance regarding returning students;** an improved performance noted in 2<sup>nd</sup> year. Years 3 and 4 remain stable.
- **Attraction of, and attention to, top students, e.g. enriching programmes and internships;** In 2015 the Department received grants to appoint 2 senior tutors in Art History. Both students have subsequently been awarded scholarships to pursue doctoral studies in the SARChI Centre for SA Art and Visual Culture. Other high-achieving students at BTech and Master's levels were appointed as tutors in Art History, Drawing and Printmaking. These

students have been selected for further study in MTech Fine Art, or will soon complete their Master's study. In 2016 the department will place strategic focus on challenging top students in terms of teaching & learning tasks.

- **Undergraduate research programmes;** Second year students are engaged in the HIV/AIDS curriculum integration research project.
- **Citizenship module(s);** Citizenship education is embedded in TDSA111: Graphic Interpretation 1 and in KAL21-2: Printmaking, with a focus on human rights, democracy and social justice education infused in the curriculum in these modules.
- **First Year Experience and First Year Seminar Programmes;** the First year coordinator has oversight & attends to student concerns. This programme will be enriched for the 2016 student seminar.
- **Other academic development and support programmes;** Embedded in 1<sup>st</sup> year theory programme. Rigorous support system in place. Strong tutor/senior tutor/assistant lecturer support provided
- **Service learning (if applicable);** Increasing number of students use laptops and iPads for image-generation, visual and theory research. The non-existence of Wi-Fi in the studios impede effective learning from taking place.
- **WIL: Work integrated learning;** BTech students are engaged in a collaborative programme with Central Johannesburg College Art and Design students. The project involves curriculum-integration and relates to creating awareness of HIV/AIDS amongst the student constituencies. Related WIL placements include BTech student interns at art galleries and at artists' studios.
- **Enhanced culture for teaching and learning;** 2015 strategy to move towards a foundational programme in semester 1 of first year. First and Second year programmes have rigorous studio research + a 2<sup>nd</sup> year literary project included in the curriculum. The Third year studio curricula includes an intensive image-generation and conceptualization programme from which the germ of ideas are developed for further application & portfolio development. The BTech and MTech programmes foster independent research.
- **Creative use of technology;** all academic staff use laptops in the normal course of their teaching. Relevant academic staff including both professors have been supplied with iPads and have attended training on the use of these devices in their teaching. In first year, students attend a compulsory computer skills and software training programme over 56 hours p.a. This experience includes the use of sophisticated imaging software such as Adobe Photoshop, InDesign, Illustrator, PowerPoint and MS Word. At 2<sup>nd</sup> year level, the students learn intermediate digital photography, digital video programme applications, digital 4-colour separation and spot-colour separation skills in screen printing, as well as InDesign skills for the design of an artist's catalogue.
- **Scholarly teaching activities.** These are embedded in the teaching programme and is further enhanced at 3<sup>rd</sup> year, BTech and MTech levels.

#### RELEVANCY AND IMPACT OF SUBSIDISED ACADEMIC PROGRAMMES

**New subsidised academic programmes** submitted and new programmes accredited; The DHET approved and the CHE has accredited the BA (Visual Art) programme – to be offered as from 2017. Marketing for this programme will begin in 2016. The new BA (VA) will allow for cross-faculty collaboration between FADA (Visual Art Department) and the faculty of Humanities. For the first time in the history of FADA, undergraduate students in both faculties will have an opportunity to offer Art History 1, 2 and 3 as part of their degree curriculum. Visual Art students could choose to support their BA (VA) curriculum, from a variety of modules in the Humanities faculty.

**New programmes** that are being developed for submission; the draft application for the BA (Visual Art) Honours has already been completed. This application can only be submitted for approval when the BA (VA) is underway. Likewise, the applications for the MA and PhD (Visual Art).

**Initiatives implemented and to be implemented** to enhance the relevancy and impact of academic programmes. Include any interdisciplinary programmes or collaborations that would enhance relationships with other divisions or institutions as well as current and future niche programmes.

As mentioned in the preceding sections, the Department has successfully tabled and received approval to offer a short learning programme in an Introduction to Art Therapy and Social Change, as well as the Master's Pre-Proposal Programme in Art and Design, commencing 2016. In response to the vice-chancellor's notice to staff to review our approach of decolonising knowledge, in the aftermath of the #FeesMustFall campaign, the Department is currently evaluating plans to introduce African Art Theory and Philosophy in support of the existing programme which includes SA contemporary art, Post colonialism, Protest and Township art.

## RESEARCH FOOTPRINT AND IMPACT

**Current and emerging areas of research in the Department;** Presently, academic staff in the Department engage with following research areas:

Research Area	Staff Member	
1. Community Engaged research 2. Arts and Citizenship (HEAIDS) 3. Arts and Social change	Kim Berman	Established
SA Art, Gender, Religion, Politics, Memory and Post-colonialism	Karen von Veh	Established
HIV/AIDS and Citizenship: Curriculum Integration in Art and Design	Vedant	Emerging
The Art of the Artist's Book	David Paton	Established

**Prolific academic experts in the Department;**

Kim Berman and Karen von Veh

### Subsidised publication output

Staff Member	Item
Karen von Veh	1 Accredited Journal article, 1 Peer-reviewed Conference proceeding 1 Journal article in pipeline 1 book chapter in pipeline Co-convened a conference Has written 3 catalogue essays Involved in international collaborative project
Kim Berman	(No subsidised publication outputs in 2015). 2 pipeline articles : PAR International Journal, and Education as Change Book contract with University of Michigan Press: <i>Finding Voice: A visual art approach to engaging Social Change</i> (final manuscript due in February 2016)

<b>David Paton</b>	1 Non-subsidised conference paper presented Attended international symposium 1 journal article published
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#### CREATIVE-WORK-AS-RESEARCH OUTPUTS;

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**Karen von Veh**

Received a 4 point rating for 'Deconstructing Dogma' exhibition this year. Has co-curated: 'Between democracies 1989-2015: Commemoration and Memory' at Constitution Hill in September this year. Also main curator for Beijing Biennale exhibition of SA Contemporary Art (September 2015 in Beijing, China).

**David Paton**

Received 3 rating points for curating an exhibition entitled: TEXTures: Texts, textures and structure in artists' books.

**Kim Berman**

Curated (with the Artists Proof Studio (APS) team) 2 APS exhibitions at the ABSA Gallery. Organised the APS Education Endowment Auction (successfully raised R3.4m). Presented the APS Group Exhibition: Hot off the press: 150 new works from APS (30 Nov -1 February)

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#### CONTRIBUTIONS AT NATIONAL AND INTERNATIONAL CONFERENCES AND WORKSHOPS;

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**Kim Berman**

Co-coordinator of a colloquium at the Stellenbosch Institute of Advanced Studies with the Prof M Le Baron of PWAIS Peter Wall Institute of Advanced Studies, University of British Columbia, Vancouver, December 1-4, 2015

2 x national conference papers delivered (Post Grad Supervision and SAVAH)

2 x conference posters produced for International AIDS conference

1 x Key Note Address: Women Hackers Unite: Women and Leadership (Cortex Hub/ Dimension Data, Port Elizabeth)

3 x Public Lectures: Loyola Marymount University with Laband Gallery Exhibition, LA; DART, UJ Women's Day.

2x UJ workshops (Accelerated Academic Mentorship Programme Research Panel presentations), STAND Teaching practice case study with Shonisani Netshia)

HEAIDS workshop attended Monitoring and Evaluation

**Karen Von Veh:** Presented papers at 7 national and international conferences/symposia. Two were as an invited speaker and one of those (at Peking University) was wholly funded by the inviter. Karen's non-subsidised conference papers include:

Christian Imagery as a Reflection of Transforming Politics in South African Art. Presented at *Twenty First Century Tensions and Transformations*. The 38<sup>th</sup> Annual AFSAAP Conference held in Melbourne from 28<sup>th</sup> to 30<sup>th</sup> October 2015.

The Politics of Memory in South African Art. Presented at *Power and Visual Culture: 30<sup>th</sup> Annual SAVAH Conference*. Held at University of Kwa-Zulu Natal Pietermaritzburg, from 10-12 September 2015.

Christian Iconography as a vehicle for political commentary in South African art. Presented at the *Sixth European Conference of African Studies (ECAS)* held in Paris at the Sorbonne and Ecole pratique des hautes etudes (EPHE) from 8-10 July.

Invited Speaker: "Picturing Language: The work of Willem Boshoff." A paper delivered at the *First International Symposium: Forum of Eastern Cultures in the 21<sup>st</sup> Century*. Held at Peking University in Beijing China, 6-8 June 2015.

Contemporary Iconoclasm in South Africa: Transgressive images of the Madonna and Christ in response to social politics. Presented at *Ninth International ~Conference of Iconographic Studies*. Held at the Centre for Iconographic studies in the University of Rijeka, Croatia, from 4-6 June 2015.

The Politics of Memory in South African art. Presented at *Between Democracies 1989-2014: Remembering, narrating and reimagining the past in Eastern and Central Europe and South Africa*. Conference held at the School of Tourism and Hospitality, UJ. From 13-15 March 2015.

### **David Paton**

Non-subsidised conference paper presented: *A Great Idea at the time': Cataloguing South Africa's Artist's Book Production*, IFLA Conference: Art Libraries section: Turning the Tables: Documenting Art in a Global Context in Cape Town, 20 August 2015, pp1-11  
<http://library.ifla.org/1279/>.

International symposium attended: International Federation of Library Associations and Institutions (IFLA) - World Library and Information Conference (WLIC) 2015 - *Dynamic Libraries: Access, Development and Transformation*. Turning the Tables: Documenting Art in a Global Context - Art Libraries. Cape Town. 15-21 August 2015.

### **Gordon Froud**

Paper presented: Alice Through the Ages. Alice in Africa Conference. Homerton College, Cambridge. UK. September 2015

### **Publications generated by postgraduate students**

Kim Berman: Co-authored article with MTech Fine Art graduate, Khaya Mchunu; resubmitted to International Journal on Action Research for review.

### **Initiatives to enhance throughput of postgraduate students;**

- A successful Master's Pre-Proposal writing programme. Eleven Masters applicants attended the course.
- Nine new Master's candidates accepted for 2016 (SARChI Chair bursaries allocated for 3 students viz., Muziwendoda Gigaba, Lisa Linossi, Colleen Winter).
- In 2015, three MtechFine Art Masters students' proposals were approved by the FADA, FHDC.
- 2 x Masters Students: Heidi Mielke and Jean Lemmer submitted dissertations for examining in November 2015 (Mielke exhibition: completed. Lemmer Exhibition scheduled for February 2016). Further, 2 Master students viz., Roxanne do Rego and Thabang Monoa will submit their dissertations for examination in January 2016.
- Successful BTech WIL programme supported by weekly tutorials on PAR / Community Based research.

### **NATIONAL AND INTERNATIONAL COLLABORATIVE PROJECTS WITH OTHER INSTITUTIONS/INDUSTRY**

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**Gordon Froud:** Curated and presented, *TWENTY: Art in Time of Democracy*, from 9 May to 21 June 2015 at the Pretoria Art Museum. The show, which was co-curated by Gordon Froud and Karen Von Veh, had a 6-month presentation at Appalachian State University in North Carolina. The exhibition was then shown at the UJ Art Gallery and finally formed part of the South African Exhibition at the 6th International Beijing Biennale, China.

**Vedant Nanackchand:** Coordinator of the FADA HIV/AIDS curriculum/citizenship integration project in collaboration with HEAIDS SA. The initiative is a 2-year collaborative project including 6 FADA Design departments, Central Johannesburg College Art students, as well as external stake holders such as iCare, SWEAT, APS. The donor is the National Skills Fund.

**Kim Berman**

HEAIDS/CJC partnership (3 interventions with BTech students (workshops and murals)  
External collaboration/Partnerships: MGE (Mzansi Golden Economy). Newtown regeneration initiative with Artist Proof Studio (R 800, 000. received to revitalise the cultural precinct).

Collaboration on a Research project with 2x BTech students with the University of Michigan (Professors Julie Ellison and Mark Creekmore) and APS: Researching and collecting narratives of APS alumni (ongoing for 2016).

Partnership with Lefika la Phodiso and SANATO SA National Art Therapy Organisation, Wits Reproductive Health Institute to establish the postgraduate Art Therapy qualification and a short learning programme.

Successful international student/staff MOU exchange with (UJ, Artist Proof Studio, School of the Museum of Fine Art, Boston and the Boston Arts Academy). BTech student, Jessica Doucha (UJ) Rene Mathibe (UJ alumni and APS teacher), Lebo Motaung (APS student) are in-residence for a Semester at the Museum School of Fine Art Boston (SMFA).

Collaboration with Loyola Marymount University and Laband Gallery Exhibition to stage an exhibition by APS: A Journey of Reconciliation.

Collaboration through STIAS Fellowship to co-author a book *How Creative Communities Transform* (for 2018) with Michelle LeBaron (Professor of Law and conflict Resolution UBC, Dr Cynthia Cohen (Director Peacebuilding and the Arts, Brandeis University), Prof Kitche Magak (Maseno University , Kenya).

**Karen von Veh**

Is engaged in a curatorial and research project that includes UJ, The Bratislava Kunsthalle (Slovakia) and the George Enescu University (Romania). This resulted in the conference which was held at UJ in March 2015 and the Exhibition at Constitution Hill in September 2015 and continues next year with a roundtable in Washington (Feb 2016) and another exhibition in Slovakia (September 2016).

**NRF-rated staff;**

**Kim Berman:** C3 rating

**Karen von Veh:** C2 rating.

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**MEMBERSHIP OF EDITORIAL/REVIEW PANELS AND HIGH LEVEL INVOLVEMENT IN SCIENTIFIC BODIES;**

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**Kim Berman:** Has been invited by the Chair of ASSAF's The Academy of Science of South Africa (ASSAf) Committee on Scholarly Publishing in South Africa (CSPiSA), to serve on a discipline-grouped peer review panel to evaluate the DHET accredited journals in the Humanities: Visual and Performing Arts discipline group. Meetings commence in February 2016.

**Karen von Veh:**

1.	SAVAH (South African Visual Arts Historians)	Past President and current Vice President
2.	ACASA (USA) (Arts Council of the African Studies Association)	Serve on Board of Directors
3.	De Arte (Academic journal)	Serve on Editorial Committee
4.	FEC (Forum of Eastern Cultures in 21 <sup>st</sup> Century)	Appointed as international advisor
5.	Global Chinese Art and Culture Society	Appointed as international advisor

#### VISITING PROFESSORS AND RESEARCH FELLOWS

**Professor John Pepper** of the School of Contemporary Art at Ramapo College, New York, was appointed on a Fulbright scholarship as a Visiting Professor with the Visual Art Department, FADA and Wits University's WISER. Prof. Pepper taught a seminar on photography to Art History 3 and senior students. The students performed successfully in this module. He is engaged in researching his 2<sup>nd</sup> book on SA photography.

**Ms Lynne Cooney**, Director of Museums at Boston University, was also appointed as a visiting Fulbright scholar to the Visual Art Department. Ms Cooney commenced her doctoral research in Johannesburg and offered curatorial workshops to 3<sup>rd</sup> and 4<sup>th</sup> year Visual Art students.

#### RESEARCH INCOME AND EXPENDITURE;

**Kim Berman:** R40, 000. NRF Incentive funding.  
R25, 000. Received for Creative Research output,  
R350, 000. 2014-15 (From National Lotto Development Fund, for Phumani Paper Mill)

Name of project		Nature of project	Amount in rand per funding source		
			NRF	Private sponsor	
				Name	Amount
<b>Karen von Veh</b>					
1.	Conference attendance and Beijing Biennale costs	To speak internationally and to curate the Biennale exhibition in Beijing	R40 000		
2.	Beijing Biennale	Logistics – transport of artworks for Beijing Biennale		Zendai Corporaton	R112942.50
3.	<b>Kim Berman</b>				
	Research incentive		R40, 000.		
	National Lotto	Phumani Paper		NLDF	R350,000.
4.	<b>Vedant Nanackchand</b>				
	HEAIDS	Curriculum Integration research project.		National Skills Fund	R450, 000.

#### OTHER SCHOLARLY ACTIVITIES

Senior members of staff examine externally at master and doctoral levels at the universities of Pretoria, Wits and UNISA. VUT and CUT. **Karen von Veh** has conducted external examining for UP (for PHD study), UNISA (Masters study) and WITS (honours dissertations and 2 different modules for second year art history).

**Kim Berman:** 1 month Research fellowship for STIAS/ Stellenbosch Institute of Advanced Studies Nov 12-Dec 12 2015 Renewable for 3 years Jan 2017, and Jan 2018. Visiting Scholar/Artist at Marymount Loyola University, Los Angeles Jan 2015

**Gordon Froud's** engagement in visual art practice in support of his research includes his participation in the following national group exhibitions:

Gordon Froud's participation in national exhibitions in 2015.				
Title of exhibition		Venue and location	Number of works exhibited	Exhibition dates
1.	TWENTY	Pretoria art Museum / University of Johannesburg Art Gallery	4	April - August
2.	Inaugural exhibition	No end Contemporary – Linden Johannesburg	2	November
3.	Curated and exhibited on Alice 150	The Corner shop Linden	4	November
4.	Karoo Frakking exhibition –	Stellenbosch and Graaf Reniet	1	October - December
5.	Transitions	Transvaal Post Office - Braamfontein	4	October
6.	Black and white vs colour	Art It Is gallery – Johannesburg	10	October
7.	Bronze, steel and stone	Everard Read Gallery, Johannesburg	2	October to December
8	Is it Art?	Diedericks, Faber Gallery – Melville, Jhb	15	October
9	Alice Through the Ages	Homerton College, Cambridge	1	September
10	EESA Art in neo-democracies	Constitution Hill, Johannesburg	1	September
11	The Games people play	Botanical gardens -University of the Northwest Potchefstroom	1	October
12	Rooftop VII	St Lorient Gallery – Pretoria	2	August-December
13	Which came first, the bunny or the egg? – Easter show	The Corner Shop – Linden	5	April
14	Featured artist	Art it is – Parkview – Johannesburg	5	July
15	The year of the goat	Art Lovers 1932 – Pretoria	2	March
16	Sculpture on the cliffs	Hermanus	1	May
17	Karoo Frakking exhibition	Pretoria art Museum	1	February
18	Spirituality and Materiality	Lizamore and Associates – Johannesburg	1	July

19	Jozi Land art	Emmerentia Gardens – Johannesburg	2	May
20	Farewell to the bee eaters	Northcliff ridge – Johannesburg	8	May
21	Heartless II	Group show at the Corner Shop – Linden Johannesburg	10	February
22	The games people play	Group show at the Corner Shop – Linden Johannesburg	4	June
23	Puzzled – jigsaw puzzle exhibition	Art Lovers 1932 – Pretoria	2	May
24	Collectors collect	Fried contemporary Gallery – Pretoria	4	June
25	Winter sculpture Fair	Nirox sculpture Park – Cradle of Humankind	2	May
26	Members Annual exhibition	Arts Association – Pretoria	1	February
27	Gran Cavello Horse in art exhibition	Arts Association – Pretoria	2	March
28	Salon	Upstairs at Bamboo – Johannesburg	6	April
29	100 years of Die Burger newspaper	Artscape and Die Burger Newspaper – Cape Town	1	July

## INTERNATIONALISATION

The Visual Art Dept has signed consortium-MOUs with the School of the Museum of Fine Art, Boston, The Boston Arts Academy, Veerle Rooms Foundation, Antwerp, the St Lucas University College, Antwerp and with Artist Proof Studio, Johannesburg. A bilateral MOU with the Dunedin School of Art, Otago Polytechnic, New Zealand, is signed. This partnership will allow UJ to engage with 12 existing international tertiary departments of fine art partnered with the Dunedin school of Art. A 2<sup>nd</sup> bilateral MOU with the department of Fine Art at the University of Calgary is currently being processed at UJ.

## STUDENT ENGAGEMENT IN INTERNATIONAL ACTIVITIES

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BTech Fine Art student, Jessica Doucha is currently a visiting student at the School of the Museum of Fine Art, Boston, from September 2015-January 2016.

MTech Fine Art student, Heidi Mielke and BTech Fine Art student Lisa Linossi, collaborated in an international Printmaking exhibition at the Veerle Rooms Foundation, Antwerp, Belgium.

## STAFF ENGAGEMENT IN INTERNATIONAL ACTIVITIES

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Symposia/colloquia/conferences organised by Karen von Veh (Visual Art) and Prof. Judy Peter (Jewellery Design) in 2015, include 'Between Democracies 1989-2014: Remembering, narrating and reimagining the past in Eastern and Central Europe and South Africa.'

Karen von Veh presented papers at Rijeka University in Croatia and at the Sorbonne in Paris (ECAS conference). She is presently engaged in a curatorial and research project that includes UJ, The Bratislava Kunsthalle (Slovakia) and the George Enescu University (Romania). This resulted in the conference held at UJ in March and the Exhibition at Constitution Hill in September, and

continues in February 2016 with a roundtable in Washington as well as another exhibition in Slovakia (September 2016).

David Paton participated in the following in group exhibition: “*Map of the New Art - Imago Mundi Exhibition*” - *South Africa: 10x12@SA. Contemporary Artists from South Africa*. Cini Foundation, Isola di San Giorgio Maggiore, Venice, Italy. 31 August – 1 November 2015

#### **Visits by staff to international institutions**

- Karen von Veh was invited to speak at a symposium in September 2015, hosted by Peking University.
- Karen von Veh, assisted by Gordon Froud and Shonisani Netshia, curated the Contemporary SA Exhibition at the Beijing Biennale, China.
- Kim Berman presented 3 public Lectures at Loyola Marymount University with Laband Gallery Exhibition, Los Angeles.
- Gordon Froud: Conference: Alice in Africa, Homerton College, Cambridge. UK.

#### **Visitors from abroad**

- Prof Pamela Allara (Boston University and Emeritus Professor: Brandeis University)
- Prof Julie Ellison (University of Michigan)
- Ms. Lynn Cooney (Boston University)
- Dr Kerstin Skrobaneck: Curator: Museum Deutschhof, Kusthalle Vogelmann, in Heilbronn, Germany.
- Prof. John Pepper from Ramapo University, New York, Fullbright research scholarship visit to South Africa.
- Elizabeth James, Dept Word & Image, Victoria and Albert Museum, London. Visit the Ginsberg Collection and SA Artist's Book project.

#### **Collaborations with international institutions**

**Kim Berman:** Universitas 21 institutions include: University of British Columbia, Vancouver and importantly in Africa: the University of Maseno, Kenya.

Other collaborations by Prof. Berman include works with the following universities:

- University Michigan
- School of the Museum of Fine Arts , Boston
- Boston Arts Academy
- Brandeis University, Centre for Ethics, Justice and Public Life
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### **COMMUNITY SERVICE, STAKEHOLDER ENGAGEMENT, NATIONAL AND GLOBAL REPUTATION MANAGEMENT**

In 2015, the Faculty adopted the HIV/AIDS Curriculum Integration Project as its Community Engagement focus, in view of the external stake holders involved viz., Central Johannesburg College Art and Design Division, iCare Home for abandoned children, and associated role players such as Sonke Gender Justice Network and SWEAT amongst others. As recorded earlier in this report, the HIV/AIDS project is coordinated in the Visual Art Department over the 2015-2017 period.

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#### **DEPARTMENTAL STAKE HOLDER ENGAGEMENT BUSINESS ARTS SOUTH AFRICA**

Business Module/Organisational Development training for the Arts. A series of 7 lectures offered to 2<sup>nd</sup> and 3<sup>rd</sup> year students.

**Prof Kim Berman's** involvement in community Engagement is integral to the following:

- In association with IOHA, Kim Berman presented an inter-institutional, collaborative CE research project with BTech Fine Art students at the Art and Design school of central Johannesburg College at the Crowne Mines Campus. The focus involved HIV/AIDS awareness and Arts action the CJC community.
- Executive Director Artist Proof Studio (a community art centre training 60 economically-disadvantaged students, employing 30 staff members (35 percent of the management are UJ Visual Art graduates). Direct funding and links to government and corporate stakeholders, and participation in industry in collaboration with work place opportunities for BTech Fine Art students
- Development of short courses i.e., Introduction to Art Therapy and Art for social Change (to attract international and national students).
- Phumani Paper Mill: Servicing the need of the art and design industry.

**David Paton's** contribution to the department's CE initiative involved: Visual Art Department Staff plus 3<sup>rd</sup> and 4<sup>th</sup> year students' support to re-organise the art store facility at the Johannesburg Art Gallery, as part of the Mandela Day Programme.

**Heidi Mielke**, Assistant lecturer, presented her MTech Fine Art exhibition entitled 'Over my dead Body' in the Women's Gaol at Constitution Hill from 11 November – 16 December 2015. The exhibition was part of the national campaign "16 Days of Activism for Violence against Women" convened to educate the public about the need to respect women and children.

**David Paton** presented the following talks:

- i. Opening address for Adena Richardson's Masters exhibition. *teRUG* FADA Gallery. Mapping text and image in the work of Willem Boshoff and a body of own work. 4 February 2015
- ii. Subject advisor to the matric art group of Redhill School, Johannesburg. June 2015
- iii. GIF 3 launch opening address, Parktown Girls High School - 2 October 2015

**Gordon Froud's** CE initiatives and contributions involved the following organised outreach events:

Name of project		External participants	UJ participants
1.	Nelson Mandela Day – painted a mural at UJ Metropolitan Academy	None	3 <sup>rd</sup> year students
2.	Cooperative learning hospital mural painting	Nicole Heiman Project Coordinator CEEP	3 <sup>rd</sup> year students
3.	Site Specific Land Art Jhb Chapter – students assisted in making work	National artists	3 <sup>rd</sup> year students
4.	Northcliff Bee eaters community based public art	Elma Coetzee	3 <sup>rd</sup> year students

**Gordon Froud** engaged in the following public address programme in 2015:

Occasion		Theme	Date/s
1.	Hyde park High school	Exhibition opening	October
2.	Pretoria Art Museum	Twenty : Art in the time of Democracy opening	May/ June
3.	Pretoria Art Museum	Twenty : Art in the time of Democracy - walkabouts	May/ June

4.	UJ Art gallery	Twenty : Art in the time of Democracy opening	July/ August
5.	UJ Art gallery	Twenty : Art in the time of Democracy - walkabouts	July/ August
6.	Radio: RSG – Talking about Diane Victor	Festival artist on the radio	October
7.	Carlien Gunther solo show Meadowbrook	Daily walkabouts of my show	September
8.	Bizos 88 <sup>th</sup> Birthday show – Saheti School	Exhibition Opening	October
9.	Helena Hugo – Alliance Francaise	Exhibition opening	October
10	Alice 150 - Cornershop	Exhibition opening	November
11	Ann-Marie tully – Oliewenhuis Gallery	Exhibition opening	May
12	Kings College	Talk to art students	July/ August
13	Trinity College	Talk to art students	July/ August
14	Northcliff High School	Talk to art students	October

**Visual Art Staff presentation of media interviews include the following**

Nature of interview			Theme	Date/s
1.	Gordon Froud	RSG – Talking about Diane Victor	Festival artist on the radio	October
2.	Gordon Froud	Various radio and TV interviews in Beijing for the Beijing Biennale	Twenty : Art in the time of Democracy	September
3.	Heidi Mielke	Radio Interview: Lucky Radio	Over my dead body exhibition!	12 November 2015
4.	Heidi Mielke	Radio Interview: SAFM Radio	Over my dead body exhibition!	13 November 2015
5	Heidi Mielke	SABC Interview	Over my dead body exhibition!	16 November 2015
6	Heidi Mielke	Newspaper Interview	Over my dead body exhibition!	18 November 2015
7	Karen von Veh	2 x TV interviews for Chinese Television news (Channel CCN)	Special exhibition of South African art for the Beijing Biennale	23 September 2015
8	Karen von Veh	1 interview for Chinese media (newspaper)	Special exhibition of South African art for the Beijing Biennale	23 September 2015
9	Karen von Veh	1 TV interview for UJ TV	Special exhibition of South African art for the Beijing Biennale	June 2015

## RESOURCE MANAGEMENT AND SUSTAINIBILITY

### **Development & Further Needs re: teaching, research & equipment:**

In 2015, the department invested in 49 site licenses for the Adobe Master Collection, Premium, Lightroom and Design standard Suite of computer graphics programmes. This initiative was worth the investment as students found the equipment & programmes more accessible, which facilitated better quality work at 1<sup>st</sup> year level. I record our sincere appreciation to the APB Computer Labs. Manager and his team of IT Technicians. The APB IT Centre has underwritten the replacement costs of all new Dell computers in the Visual Art computer labs as well as the

dedicated campus computer lab in B-Green 16. In June this year, the IT Centre installed new Dell machines and software for visual Art students' use. The IT Technician and staff constantly monitor and maintain the labs to industry standards. Owing to the high cost of software programmes, it is hoped that the university would subsidise the procurement of licenses as these are required for teaching purposes.

Similarly, a debt of gratitude is recorded to Dr. Manyaka, the Senior Campus Director, and his staff as well as UJ Technical Services for facilitating the renovation to:

- The 1<sup>st</sup> floor Postgraduate studio: conversion to an open-plan studio,
- The Sculpture balcony: New roll-up blinds were installed to convert the space into a casting and grinding studio,
- The Printmaking studio: new ventilation and extraction systems were installed to improve ventilation and extraction of solvent fumes associated with printmaking.

The University urgently needs to install Wi-Fi equipment in six identified studio teaching venues as the current lack of this facility is counter-productive to effective teaching and learning.

There is an urgent need to refurbish the studios with proper painting and drawing furniture i.e., easels, painting tables, stools and chairs. The current assets are ex-TWR items which are over 20 years old and obsolete.

The only major equipment required is a 3-D Printer.

#### **Carbon footprint, energy usage, water consumption, hazardous and non-hazardous waste management).**

Notwithstanding attempts to the contrary by staff and students to be environmentally-conscious, there is a need for the Department to formalize how all who work and study in the Department should collaborate to reduce the carbon footprint associated with the areas of study. In 2016, there is a need for an assembly of staff and students, to draw attention to the following requirements for environmental consciousness without compromising academic standards:

- **A reduction in energy consumption**, with reference to lights, power consumption saving related to the use of appliances,
- **Water consumption** in the course of art-related activities that require the use of abnormal amounts of water for processing.
- **Hazardous materials and waste management.** This matter has been addressed by the UJ Occupational Health and Safety Department and it is constantly monitored and reported upon at Faculty Health and Safety Meetings. The Safety Officer's support is invaluable. The Printmaking studios and the departmental workshops are adequately equipped to handle the safe processing of materials.

#### **Environmental sustainability**

This is a difficult subject because the students often work unsupervised after-hours, e.g. electricity saving and monitoring of student regarding waste paper and plastic materials. Where relevant the department has addressed the safe storage of hazardous materials. In 2016, the objective is to inculcate environmental awareness and the need for personal commitment and active engagement in environmental sustainability by all staff and students.

## **LEADERSHIP AND LEADING CHANGE**

The Visual Art Department at UJ has always been a leader in Community Engaged research through the arts. It established a Flagship project of Phumani Paper (funded by DST for three

years and DAC for two years) for papermaking as a new cultural industry in SA, creating over 200 jobs, and providing accredited training to over 600 people in papermaking. The Archival Paper mill at UJ is one of its kind in the country attracting international and renowned SA artists to collaborate on paper-based art projects.

The HEAID programme has established FADA as a leader in HEAIDS curriculum based learning and research. The visual Art Department has been active since the first intervention in Winterveld in 1996. In addition, Art and Social Change is a recognised field internationally.

#### LEADERSHIP

- Almost all of the academic staff are engaged in external examining at the major tertiary departments of fine art, nationally. This includes moderation and examining of undergraduate, Master's and doctoral work.
- Members of staff are often invited as referees and adjudicators by such organizations as the IEB art advisory department, Sasol, PPC, BASA, De Arte and the NRF.
- Student achievement in national competitions such as Sasol New Signatures, adds value to the departments' industry profile.
- Cross-faculty, Inter-institutional & Inter-departmental collaboration include the HIV/AIDS Curriculum-integration project, in association with FADA design departments, IOHA and HEAIDS.
- David Paton's SA Artists' Book catalogue is in 6 important institutional libraries in the USA. His online database of the artists' books is a valuable resource accessed internationally by a community of practice.
- Senior members of staff have engaged in curating an exhibition for the Beijing Biennale as well as participated in conferences, symposia and media interviews locally and abroad.
- Members of the academic staff engage in external exhibition opening addresses locally and nationally.
- The Chancellor's award for outstanding Master's research was awarded for the 5<sup>th</sup> time to a Visual Art Master's graduate.
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#### CONCLUSION AND WAY FORWARD

The sustained fast-pace of work conducted in 2015 proved rewarding but also, exhausting. In sum, 2015 was a successful year, based on the following developments:

**The development of new programmes** worked well; The CHE accredited the BA (Visual Art) degree programme. This development augurs well for the articulation of degree programmes in the Department. Two new short learning programmes were approved and the BA (Visual Art) Honours application was finalized internally and is ready for submission, when appropriate. In terms of programme development, the challenge remains to introduce a postgraduate diploma in art therapy, which could articulate into the core postgraduate career path in the department, and thus serve as a significant differentiator amongst tertiary departments of art, nationally and in Africa. This, together with the proposed international conference on the artists' book, will help to position the Department in terms of its academic and research foci. Similarly, the possibility of migrating the B.Ed (Art and Design) plus the PGCE (Art and Design) programmes permanently to the Visual Art Department, is exciting. The Faculty will benefit in terms of the impact on programme offering, Inter-disciplinarity and marketing possibilities.

**The academic project** in the department improved successfully, especially in view of achieving better results in 1<sup>st</sup> year NDip Fine Art. Staff members involved in the first year programme are currently planning initiatives to improve the first year students' introduction to academic responsibility, especially in the theory disciplines. The challenge of maintaining academic support

in the 2<sup>nd</sup> and later years is noted. Such challenges are onerous but nonetheless not insurmountable given the dedication, diligence and passion demonstrated by a committed staff complement. The tutor system and the appointment of senior tutors and an assistant lecturer helped immensely to mitigate academic risks in first year. The BTech & Master's assessments stand out as highlights in 2015. The end of year BTech exhibitions were most successful, especially as these 8 distinction quality portfolios. At master's level, four students graduated; three with distinction, one of whom was awarded the Chancellor's Medal for outstanding research (the fifth achievement to date in the Department). First year admissions improved. For the first time, all of the academic programmes in the Department are now fully subscribed. The standard of first year students' portfolios is generally higher than previously. Also, of the nine first-entry Master students, six are graduates of other tertiary institutions.

Staff involvement in international research-related activity (the Beijing Biennale exhibition) worked well although this can be a double-edged sword as their absence from teaching resulted in additional concerns that had to be dealt with.

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## OBJECTIVES FOR 2016

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### Academic

- Lodge an application to link the current MTech Fine Art in an appropriate CESM, in the Faculty of Humanities.
- Monitor the migration of B.Ed (Art and Design) programmes to FADA.
- Respond through curricula means, to the Vice Chancellor's message to decolonize knowledge in the interests of increased visibility of African history and philosophy. Introduce "Decolonisation of Africa and Contemporary African Art" in the Art History 1-4 curriculum, in support of existing sections which cover historical antecedents of contemporary African art, Post-colonialism, Black SA Art and protest art.
- Work towards achieving approval in the first round of submissions of Master's proposals to the FHDC.
- Develop appropriate academic support interventions in all programmes, within budgetary constraints.
- Develop the professional practice component of all levels of study.
- Continue to develop curriculum integration in terms of HIV/AIDS education in visual art practice.
- Integrate Blackboard into teaching & learning
- Encourage staff training in computer assisted technology.

### Research

- Encourage staff further qualification where relevant
- Develop capacity for article writing
- Encourage MTech graduate +supervisor co-authorship of articles
- Monitor and support research commitments
- Support the development of the Artists Book international conference earmarked for 2017.
- Explore the potential for hosting in 2017/2018;
  - an international conference on Art and Social Justice
  - a national conference on curriculum integration of HIV/AIDS education in Art and Design

### Internationalisation:

- Support the 2017 International Artist's Book Symposium

- Encourage international collaborative print exhibition/exchange
- Plan for Boston SMFA visiting professor group in 2016
- Finalise the outstanding MOU with the University of Calgary, Canada
- Develop existing international collaboration MOU partners

**Community Engagement:**

- Develop collaborative projects with the Central Johannesburg College, Art and Design Department at 2<sup>nd</sup> year and BTech levels.
- Explore the introduction of community outreach projects in selected schools in Soweto.

**Marketing:**

- Market the BA (Visual Art) Degree
- Engage in a strategic marketing initiative to enhance better-quality enrolment at all levels.
- Leverage staff and student achievement for greater visibility
- Engage in recruitment opportunities in SADC countries, for all 3 academic programmes.

**Transformation**

- Re-envision how to challenge high-achieving students and how students may derive the full benefit of mentorship
- Create a forum for discussion and debate, for students to engage with and test ideas
- Encourage student participation in the First Year & Green Week Projects

**Operational**

- Monitor the installation of effective Wi-Fi in studio teaching venues
- Monitor the effective hosting of the department's website by the Web Development Department.
- Monitor installation of extraction fans in 3<sup>rd</sup> year studios
- Monitor risk in workshop, sculpture balcony & studios
- Monitor operational efficiency with regard to institutional culture & its impact on the department's teaching & learning programme.

In light of the above, I record my sincere appreciation to my colleagues on the staff of the Department, the Dean, Vice-Dean, Faculty Administration and FADA academic staff on sub-committees, for their unwavering support in 2015.

## UJ ARTS & CULTURE: ADVANCEMENT



ASHRAF, BA (UCT), BA HONS (UCT) MA (Wits)  
HEAD: UJ ARTS & CULTURE

### OPERATING CONTEXT, GOVERNANCE AND RISK MANAGEMENT

#### OPERATING CONTEXT

**UJ** Arts & Culture produces and presents world-class student and professional arts programmes aligned to the UJ vision of an international university of choice, anchored in Africa, dynamically shaping the future. A range of arts platforms are offered on all four campuses. Students, staff, alumni and the general public experience and engage with emerging and established Pan-African and international artists drawn from the full spectrum of the arts. Facilities include the UJ Arts Centre located on the Kingsway Campus comprising the 436-seater Arts Centre Theatre, the UJ Art Gallery, dance studios and choir rooms; the Experimental Theatre Space also located on the Kingsway Campus; the 150-seater Con Cowan Theatre and dance studios on the Bunting Road Campus and cultural offices on the Soweto and Doornfontein Campuses. Venues are both producing and receiving houses in which the best of South African and international performances, concerts, exhibitions, conferences and other cultural activities are presented.

#### GOVERNANCE

UJ Arts & Culture formally became part of the Faculty of Art, Design and Architecture (FADA) on 1 August 2015. After ten years of existence it was felt that the Arts & Culture division could benefit substantially from having an academic 'home'. The Senior Creative Management team comprises

the Producer of Performing Arts, the Curator of the UJ Art Gallery and the Choirmaster, all of whom are responsible for programming in their respective portfolios. They all report to the Head of Arts & Culture who in turn reports to the Executive Dean of FADA. In addition meetings and discussions with Arts staff across the four campuses are held on a regular basis.

The governance structures for the division beyond those reporting lines are as per the Faculty. Corporate Governance is observed by completion of MOA's with partners and exhibitors, SLA's with service providers and rental agreements with lessees. The UJ Art Collection is governed by charter, policy and advisory board (revised during 2013, presented to Dean's Committee in 2015 and to be ratified in 2016).

#### RISK MANAGEMENT

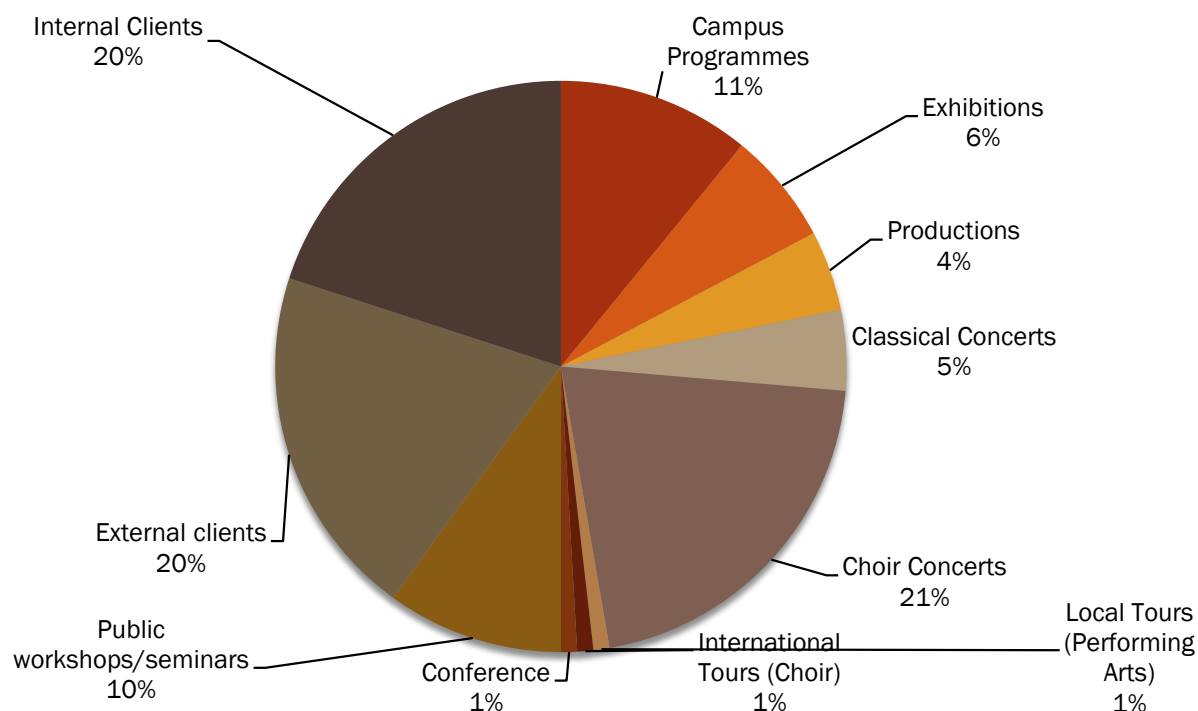
The Operations Manager oversees the maintenance of the UJ Arts Centre and identifies potential risks regarding the buildings, systems and equipment as well as health and safety policies and adherence to policy. The exhibitions at the UJ Art Gallery are protected by two security trained staff members, a camera and an alarm system linked to Protection services. Other identified risks for Arts & Culture as indicated on the Advancement Risk Register have been extracted and will be transposed onto the FADA Risk Register in 2016. In the meantime these risks are in the process of being updated to reflect effectiveness and control procedures are being revised.

#### STRATEGIC FOCUS AND TARGETS

The footfall for UJ Arts & Culture activities was 41400 with audiences for activities produced by UJ Arts & Culture accounting for 51.17% (21185) of the total figure and the remaining 48.83% (20215) attending activities hosted by Arts & Culture.

By the close of the period under review UJ Arts & Culture produced and hosted a total of **127** events (where an "event" may be defined as once-off or running for several weeks) as follows:

<b>Campus Programmes</b>	<b>12</b>
<b>Exhibitions</b>	<b>7</b>
<b>Gallery walkabouts/lectures</b>	<b>17</b>
<b>Productions</b>	<b>5</b>
<b>Classical Concerts</b>	<b>5</b>
<b>Choir Concerts</b>	<b>23</b>
<b>Local Tours (Performing Arts)</b>	<b>1</b>
<b>International Tours (Choir)</b>	<b>1</b>
<b>Conference</b>	<b>1</b>
<b>Public workshops/seminars</b>	<b>11</b>
<b>External clients</b>	<b>22</b>
<b>Internal Clients</b>	<b>22</b>
<b>TOTAL</b>	<b>127</b>



## PERFORMING ARTS

Anniversaries are markers for both celebration and reflection. With signature productions, projects and collaborations ranging from hallmark classics to cutting-edge contemporary works the Performing Arts Programme for 2015 was entitled EVOLUTION X and collectively imagined a journey from then to now, and into the next ten years (refer Annexure 1). In addition to this public-facing programme, a robust range of arts platforms were offered on all four UJ campuses for students, staff, alumni and the general public to experience and engage with emerging and established Pan-African and international artists drawn from the full spectrum of the arts.

## CHOIRS

230 students auditioned for the 2015 choir of which 50 were finally selected. The choir performed at 22 graduation ceremonies reaching an audience of approximately 12 000 people. The Unijoh Chorale based on the Soweto campus complements the Kingsway-based choir. Together they ensure that a range of events including graduations ceremonies, campus lunch-hour concerts and performances in the local community fly the UJ flag.

The Kingsway Choir undertook a European tour from 20 June to 8 July 2015 starting in Pardubice (Czech Republic) at the International Festival of Academic Choirs (IFAS). The competition hosted 17 university choirs from as far afield as Russia and America and saw the Choir taking top honors in the Traditional or Folk music section by winning the Gold Medal in that section with a repertoire of traditional African songs. The Choir also won Gold in the Sacred Music Category was awarded a silver medal in the A1 category in which they sang a prescribed piece by a Czech composer as well as music from different style periods, ranging from Baroque to 20th century.

The next leg of the tour was in Elsenfeld (Bavaria, Germany) for the 7th International Choir Competition, where the choir won Gold in the Traditional Music, Folklore, Spiritual or Jazz Music category and a joint silver with Denmark in the category with prescribed piece by Bruckner and other music covering four centuries.

## VISUAL ARTS

### ART COLLECTION

Valued at R54 523 197.00 this collection is managed by attending to framing, restoration and conservation, upkeep of storage spaces, documentation, research, redistribution of artworks, completion of annual inventory and assessment of display spaces on campuses. At the time of reporting a re-evaluation by an independent valuator of the collection is underway.

### EXHIBITIONS

A total of 293 artists exhibited 467 works to the value R29 525 276.00 which were seen by 4 818 individual gallery visitors; 17 walkabout/lectures were presented; 11 external curators and 82 external/internal assistants were involved with the setting up of the exhibitions. (Refer Annexure 1)

### MARKETING

An integrated communication approach was utilised in order to attract students from all four UJ Campuses and as a result there was an increase in the number of students auditioning to participate in Arts & Culture activities for 2015.

New, innovative, cost-effective, targeted and impactful promotional mediums were explored and utilised in order to communicate the various programmes presented across all arts disciplines to reach desired target audiences. Composite promotional publications were utilised for all the EVOLUTION X programme activities in order to create brand recall. The composite design patterns represented the individual entities uniformly creating a consistent aesthetic feel. Various promotional mediums were explored for productions presented at the National Arts Festival in order to ensure superior visibility and break through the advertising clutter at the festival.



The direct marketing approach utilised for Arthur Millers “The Crucible” set work saw the division reaching untapped communities and engaging with schools in both illustrious and the lower quintile. Relations with Arts & Culture partners and media stakeholders were strengthened with the division receiving regular coverage on commercial broadcasting channels with features, interviews and live in-studio performances on SABC’s Weekend Live Arts Bulletin, Morning Live Show as well as print communication mediums such namely *Beeld*, *Citizen*, *The New Age*, *Times Live*, *Star Tonight*, *Pretoria News*, *Sunday Times*, *Creative Feel Magazine*, *Arts Diary*, *SA Art Times*.

The estimated advertising value equivalency for the year was R7 233 254.89 (Seven million two hundred and thirty three thousand two hundred and fifty four Rands and eighty nine cents). Brand visibility of UJ Arts & Culture into the ACT I UJ Arts & Culture Conference was ensured through the sponsorship of branded document bags; branded pens; branded notebooks; special issue of Art Much? Magazine; gallery annual booklet and the Melville Map. Placement of the 10 year seal was applied where applicable in compliance with the usage regulations.

There was an effective incorporation of the Arts & Culture division into the existing student driven on-campus activations, activities, cultural events through the development of affiliate partnerships as well direct and indirect participation. Social media platforms were incorporated in the online communication strategy in order to generate electronic word of mouth and profile the UJ Arts & Culture programming.

The events which resulted in the highest social media hits were the UJ CAN YOU SING? and UJ CAN YOU DANCE? competitions, insights are as follows:  
UJ CAN YOU DANCE Competition insights:

1. 34.3k reached
2. 6.292k viewed
3. 943 engaged

UJ CAN YOU SING Competition insights:

- 91.4k reached
- 11.651k viewed
- 2.214k engaged

The number of followers and fans on social media platforms has increased as follows:

- Twitter: From 2821 (5 Mar 2015) to 3845 (as on 27 November 2015)
- Facebook: From 3105 (4 January 2015) to 4083 (as on 27 November 2015)

## EMPLOYEE PROFILE

### HUMAN RESOURCE MANAGEMENT

For the year under review 13 permanent staff and one temporary staff member acting in a vacant permanent position were employed as against 15 in the previous year. 127 temporary staff members were employed in the following areas: creative (facilitators, guest directors, designers and professional performers), technical (theatre technicians and crew), administrative staff (campus assistants, student assistants and other support), Front-of-House (FOH) staff (FOH Manager, cashiers and ushers).

### EQUITY PROFILE

#### Permanent employees:

Black Female	Black Male	Coloured Female	Coloured Male	White Female	White Male
2	4	2	1	2	2

#### Temporary employees:

Black Female	Black Male	Indian Female	Indian Male	Coloured Female	Coloured Male	White Female	White Male
32	48	0	0	14	5	16	12

### STAFF TRAINING AND DEVELOPMENT

Staff Member	Training	Date
Ashraf Johaardien	MA (Research) 2 <sup>nd</sup> Year	2015
Precious Maputle	Emotional Intelligence	

<b>Grace Meadows</b>	Presentation and PowerPoint Skills MS Word Beginner and Intermediate Middle Management Basic and Intermediate Excel New Managers Orientation Programme	16 July 2015 18-19 August 2015 22-23 September 2015 6-7 October 2015 12-13 November 2015
<b>Jeanine Paulsen</b>	UJ In-house Finance Training In-house Events Training UJ In-house Finance Training Travel Management Training New Managers Orientation Programme BCompt Finance 1 <sup>st</sup> Year	29 January 2015 13 March 2015 26 May 2015 13 August 2015 12-13 November 2015 2015
<b>Alby van Deventer</b>	BADA Honours in Directing and Performing Arts Management 1 <sup>st</sup> Year	2015

## COMMUNITY SERVICE, STAKEHOLDER ENGAGEMENT AND REPUTATION MANAGEMENT

During the period under review the DFC Cultural office worked closely with various internal stakeholder departments notably with Student Affairs and the residences and day houses in order to find ways of enriching student life and developing audiences. The Cultural Officer also served on the Camus Operations Forum and played a leading role in organising Diversity Day. UJ Arts and Culture provided input and support to the SRC Cultural groups and societies

The SWC Cultural office worked closely with the campus Faculties, The Memorial Services Committee (HR) SRC, UJ Language Unit, Student Accommodation Residence Life, UJ Sports, Alumni Affinity Group and UJ Fundaule Primary School. Performances held at various community sites in Soweto for e.g. Soweto High Schools, Maponya Mall, Soweto Theatre and City of Johannesburg. In partnership with the Johannesburg Correctional Service, Arts & Culture in conjunction with various stakeholders launched Cult Attainment which aims to use performing arts with the inmates as a means of expression for the incarcerated and as means of exposing UJ students to the consequence of criminal activity and risky social behaviour. Louwkop and Broksburg Juvenile section were targeted.

### JOHANNESBURG YOUTH ORCHESTRA COMPANY (JYOC)

In 2013 UJ entered into an agreement with the Johannesburg Youth Orchestra Company (JYOC) and the POPCRU group of companies (PGC). The three-way agreement, signed at JYOC'S 2013 Celebration of Spring concert, saw JYOC allocated premises for their exclusive use on UJ'S bunting road campus in Auckland Park.



The building, formerly a hostel kitchen, required significant refurbishment to make it fit for purpose and Workerslife, a subsidiary of the POPCRU Group of Companies (PGC), was secured as the anchor donor for the refurbishment, pledging a total of R3 million to complete the project.

Operating in Soweto, Johannesburg, Evaton and Sebokeng, the Johannesburg Youth Orchestra Company (JYOC) is a centre of musical excellence in instrumental tuition.

Responding to the needs of the youth in all communities, the JYOC is a meeting place for over 600 young people with musical aspirations. Almost 300 of the students are members of one of 10 graded ensembles and orchestras that cater for all levels of competence. JYOC's new home is now complete and was officially opened in June.

#### ARTS & CULTURE CONFERENCE

During March, the 2015 ACT | UJ ARTS & CULTURE CONFERENCE was presented by the Arts & Culture Trust, UJ Arts & Culture and British Council Connect ZA, with support from the Department of Arts and Culture, Business and Arts South Africa (BASA), SAMRO Foundation, Pro Helvetia, the European Union, the SA-UK Seasons 2014 & 2015; and media partners Classicfeel magazine and UJFM 94.7. The two and a half day conference provided a forum for developing and inspiring the creative community hosting several thought-leaders and leading industry professionals from South Africa, Africa and abroad.

The Department of Arts and Culture supported the attendance of sponsored delegates through their Mzansi Golden Economy programme. The partnership with Business and Arts South Africa (BASA) shifted from a supporting grant in previous years, to a more substantial sponsorship, with direct engagement of curatorial, practical and financial support for a particular cluster of sessions. SAMRO Foundation was a returning partner.

Pro Helvetia (in conjunction with the Swiss Cultural and Development Agency) and the Delegation of the European Union in South Africa and supported the attendance of speakers and delegates from abroad. The project was supported through the SA-UK Seasons 2014 & 2015, through their partnership with the British Council Connect ZA.

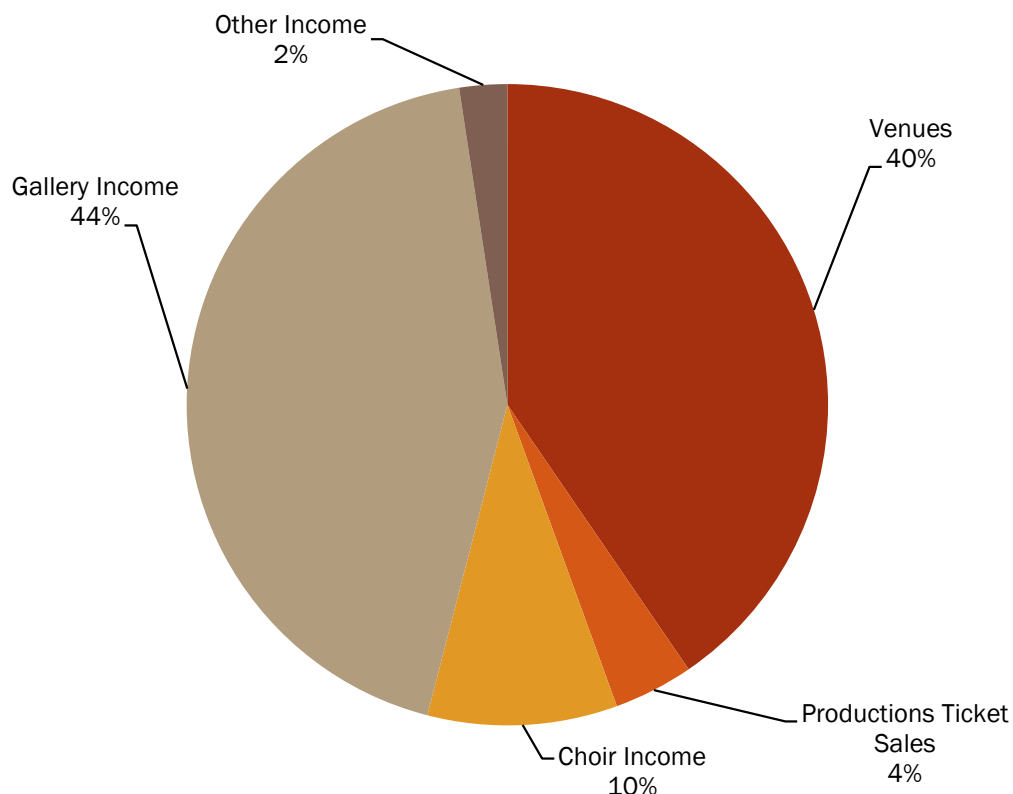
*Classicfeel* magazine was a media partner for the third time, in what is now an established relationship. A media partnership was brokered with UJ FM 94.7. The most successful contribution of this partnership was the recording of voxpops for their news bulletins, which conference partners have access to and be able to share via their communications platforms. Leading up to the conference a series of free public engagements entitled CREATIVES IN CONVERSATION was launched during February. Conceived as bridge between the content and questions which emerged from the previous two conferences, the series has been curated as a link to and beyond the 2015 ACT | UJ Arts & Culture Conference. Leading up to the Conference a series of conversations themed around theatre, music, visual arts, and creative industries was facilitated. Following the Conference, continues with a further five conversations which aim to provide a platform for those engaged in the creative industries to take the Conference conversations forward.

The response of media was very enthusiastic with an impressive turnout of (specifically arts) journalists. The breakdown of publicity values were as follows:

Print:	R 1,502 457.00
Broadcast:	R 2,802 003.00
Online:	R 7,701 402.00
<hr/>	
TOTAL:	R12, 005 862.00

#### RESOURCE MANAGEMENT AND SUSTAINABILITY

The financial performance during the period under review has been satisfactory. Expenditure at the end of October 2015 was R11 109 704.80, accounting for 88.35% of the approved 2015 budget. The total income for the year was R2 011 150 which is up 109% from the income for the previous year (R1 166 426). Sources of income are as follows:



All used paper and plastic at the Arts Centre and Con Cowan are recycled and dedicated points for collection are in place. Water consumption remains an issue as there is no dedicated water supply to Arts Centre as a whole.

## LEADERSHIP AND LEADING CHANGE

### ARTS & CULTURE STAFF SERVING ON BOARDS OR COMMITTEES IN 2015

Name of Staff Member	Name of Committee Served on	Internal / External
Grace Meadows	Drama For Life Academic Committee	External
Annali Dempsey	Served on the FADA Gallery Committee	Internal
	Guest curated and exhibition on <i>Otherness and Resistance</i> at the Stegmann Gallery in collaboration with the Centre for African Studies at the UFS during May 2015.	External
	Served as adjudicator for major national art competitions and awards	External
JC Laurent	Johannesburg Youth Ballet Committee Member Graduation Committee	External
Renette Bouwer	ATKV composition competition advisory committee	Internal
Mzwandile Maphumulo	DFC Operations Forum	Internal
	DFC Diversity Committee	Internal
	Judging Panel on the DFC Residential programmes	Internal

<b>Precious Maputle</b>	Board member AIESEC student organization	Internal
	UJFM board member (elected)	Internal
	UJFM News Presenter & UJ Feature correspondent	Internal
	UJ Marketing Communications Committee Member	Internal
	UJ Communications Committee member	Internal
	APB First Years Concert	External
	DFC Mr & Miss DFC Pageant	Internal
	ATKV National Ser Organising Committee Member	Internal
	ACT UJ Arts & Culture 2015 Conference content and planning contributor	Internal
	RAG Procession Judge	Internal
	RAG Tower Challenge Judge	Internal
	APK 1st years concert Judge	Internal
	UJ Brand Ambassador	Internal
<b>Neo Motswagae</b>	UJ Brand Ambassador	Internal
	Student Affairs/SARL Arts and Culture Adviser	
	Committee Member – UJ Occupational Safety	
	Committee member-UJ Campus Forum	
	Stakeholder – June 16, 20-20 Project launched at SWC	External
	Member of Gauteng Choral Music Association	External
	Committee member-Gauteng Sports, Arts and Culture	External
	Member – Imilonji kaNtu Choral Society	External
	Member – Black Methodist Consultation	External
	Board member – PRIDA performing Arts	External

## PERFORMING ARTS PROGRAMME

2015 Matric setwork, THE CRUCIBLE by Pulitzer-winning playwright Arthur Miller, directed by Alby Michaels, officially launched EVOLUTION X during April. Arts & Culture also hosted another setwork production: Think Theatre's OTHELLO, which returned to the Arts Centre during May for the fifth consecutive year.

A 'Creatives in Conversation' series was launched leading up to the #CreativesMakeltHappen ACT | UJ Arts & Culture Conference. During April and May. This series of free public engagements with creative experts was curated as a platform for those engaged in the creative industries to take the conversations of the 2015 Arts Conference forward.

WHAT THE WATER GAVE ME by Rehane Abrahams was the recipient of a Silver Ovation award at the 2014 National Arts Festival and a Naledi Awards nominee for Best Production: Cutting Edge 2014. Featuring Cheraé Halley and directed by Jade Bowers, the production returned to the boards at the National Arts Festival (NAF) under the UJ Arts & Culture banner.

#TOYITOYI was a student dance work featuring student finalists from the 2014 UJ CAN YOU DANCE? Competition which debuted at NAF and returned to the UJ Con Cowan Theatre for a Johannesburg season.

HORROR STORY by Greg MacArthur was directed by Alby Michaels for the Student Theatre Festival at NAF and featured UJ students Ebenhaezer Dibakwane and Sheraad Jacobs. The production returned to the UJ Con Cowan Theatre for a limited run in August.

Presented in collaboration with Jade Bowers Design and Management, Neil Coppen's TIN BUCKET DRUM featured Warona Seane and Matthew MacFarlane, and was directed by ACT impact Award winner for 2014, Jade Bowers. Following the NAF where it won a Standard Bank Ovation Award, the production was also presented in UJ Con Cowan Theatre.

Nolwazi Sikonela, a second year UJ building science student, and Reggie Nkosana Hufkie, a fourth year transportation management student, were crowned the winners of 'UJ Can You Dance?' and 'UJ Can You Sing?' respectively. Prizes included cultural bursaries, branded UJ gear, UJ gym memberships, artist management contracts, iPads and of course, bragging rights. The winners also won a one year artist management contract from Andre Dellow of the Fourth Wall agency.

## PROGRAMME OF EXHIBITIONS

**CATHEDRA:** This group show curated by Gordon Froud (FADA) paid homage to the greatest chair designs in history and highlights the creativity of emerging and established artists reinterpreting the chair.

**PPC IMAGINARIUM GALA EVENT AND EXHIBITION:** The UJ Art Gallery hosted the prestigious event and exhibition comprising six creative disciplines of architecture, film, sculpture, fashion, jewellery and industrial design with artists expressing their artistic talents using Portland Cement-based concrete. The competition boasted over half million rand in prize money.

**IMAGES OF SOUND: AFTER BEETHOVEN:** Inspired by Beethoven's final symphonies (6 – 9), composed when he was deaf, Pascual Tarazona deprived himself of sight by blindfolding himself and painting without sight, guided only by the music of Beethoven to dictate the movement of his brushes in establishing marks, forms and gestures. The result was a powerful and moving exhibition full of energy.

**OUT OF CONTEXT,** referencing Foucault, explored the dynamic relationship between contexts and constructs and the knowledge thereof and was curated by Maaïke Bakker, UJ Alumna (FADA), recipient of Chancellor's medal 2013

**TWENTY: ART IN THE TIME OF DEMOCRACY:** Curator Gordon Froud (FADA) showed a slice of South African existence through contemporary art thereby exploring issues of social conditions, like land issues, HIV/Aids and resistance art and juxtaposes these with more positive aspects like the Mandela years and the influence of traditional craft on contemporary South African art.

**TOP UP INSIDE OUT:** This group exhibition with artists from Ubuhle Bobuntu Arts, a Diepkloof based artist collective focused on the negative impact of wastefulness on the earth's eco-systems by repurposing materials such as bread, rubber tires, match sticks, plastic, cow dung, extension hair and cans.

**BRICS CAPITALS: TITUS MATIYANE'S PANORAMAS:** Titus Matiyane is a Pretoria based artist internationally known for his panoramic depictions of major cities around the world. His show at UJ, curated by Prof Elfriede Dreyer focused on the capitals of the BRICS countries.

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## SPECIAL PROJECTS AND ENGAGEMENT WITH ACADEMIA

The gallery focused on building audiences by involving students and staff by activities on an organised basis. Lecturers from FADA, Engineering, Anthropology and Philosophy either utilized exhibitions as part of a teaching and learning or curriculum based programme. FADA lecturers became increasingly involved with the gallery – as curators, participants and opening speakers.

External school, adult learning, special needs groups and students from other universities visited the gallery on appointment. Forty five students were involved with gallery/theatre activities as front of house staff and as ushers.

Two projects originated from the gallery:

The Concrete Furniture Project was launched with 12 student from Industrial design (FADA) and 200 students from Concrete Technology (Faculty of Engineering and Build Environment) providing designs and constructing armature as part of the curriculum. One dissertation on this project will be presented at the Department of Concrete Technology end of 2015. PPC Ltd sponsored this project to the amount of R10 000 and various donations were received from suppliers. Final pouring on concrete for the launching phase will commence in January 2016.

The Seats of Knowledge project, launched in 2015 in collaboration between the UJ Libraries and the Division of Institutional Advancement, and project managed by gallery staff, originally aimed at roll out of 1001 chairs over three years. This was changed to 30 chairs to be auctioned during May 2016.

Gallery staff was also involved with the successful installation, unveiling and dismantling of the artwork of Mr Li Bin, entitled *A Tribute to Mandela*, at FADA



## CONCLUSION AND WAY FORWARD

UJ Arts & Culture is very well known in the Arts and Culture community. It is increasingly an important part of student life and is seen as perhaps more beneficial to some students than sports or other extra-curricular activities because of the nature of the engagement is so much more intensive.

The message from both online and other feedback is that UJ Arts & Culture plays a vital part of the cultural life in Johannesburg. Students, stakeholders and patrons report exciting content, great physical spaces and places. Findings from research conducted by The Forgotten Angle Theatre Collaborative during 2015 shows that UJ Arts & Culture annual programme and activities are perceived to be of great value to students, especially students who participate in dance, drama and the choirs. There are also very clearly articulated wishes which emerged from the research, notably the desire for more dance and movement opportunities and the tweaking of logistics and communication from the Arts & Culture.

Funding formulas for tertiary institutions favour research and this both a challenge and opportunity for Arts & Culture at UJ since the division is non-academic but now resides within a faculty. Solving this conundrum will unlock future potential and growth both in terms of audience development and financial sustainability.



# RESOURCE MANAGEMENT AND SUSTAINIBILITY

## FACULTY FINANCIAL REPORT

INCOME	Notes	
<b>Disposable Income (Budget Allocation)</b>		<b>63 020 284</b>
Remuneration	1	51 617 224
Operating Costs (* included)	2	9 320 245
Capital Expenditure	2	2 082 815
<i>Research *</i>		155 400
<i>Printing *</i>		978 367
<i>Conference Fees *</i>		52 575
<i>Travel *</i>		730 327
<b>Income Generated</b>		<b>43 113 985</b>
Tuition Fees (Subsidy Type A)	3	42 337 773
Interest		642 221
Donations		106 000
Other		27 992
<b>Research Funds</b>		
Income (* included)	3	3 635 860
Interest *		105 193
Donations *		3 285 812
Research Income *		244 855
<b>Trust Funds</b>		
Income (* included)	3	3 092 232
Interest *		138 228

Donations *		274 929
Sales and Services *		25 433
Research Income *		2 372 311
Other Income *		281 331
<b>Extra-Curricular</b>		
Income (* included)	3	<b>536</b>
Interest *		536
Notes		
<b>EXPENDITURE</b>		<b>64 858 431</b>
Remuneration	1	54 866 015
Operating Costs (* included)	2	7 837 984
Capital Expenditure	2	2 154 431
<i>Research *</i>		70 419
<i>Printing *</i>		964 088
<i>Conference Fees *</i>		76 615
<i>Travel *</i>		1 147 828
<b>Research Funds</b>		<b>3 700 989</b>
Remuneration	1	272 146
Operating Costs (* included)	2	2 924 879
Capital Expenditure	2	14 363
Bursaries		489 600
<i>Conference Fees *</i>		3 513
<i>Travel *</i>		658 129
<b>Trust Funds</b>		<b>3 771 390</b>
Remuneration	1	1 468 018

Operating Costs (* included)	2	2 233 290
Capital Expenditure	2	70 082
Printing *		183 340
Conference Fees *		71 111
Travel *		685 060
<b>Extra-Curricular</b>		
Operating Costs (* included)	2	-
Travel *		-

**Note 1: Remuneration**

The Faculty's total remuneration budget was over spent with 6.3%.

The Faculty's permanent salary budget was over spent with 8.5%. The annual salary increase and scarce skills is budgeted centrally.

The Faculty's temporary salary budget was under spent with 4% (includes a provision for sabbatical of R54 000).

The Faculty used R1 325 408 for temporary appointments against Research Funds and Trust Funds.

**Note 2: Operating Expense (excludes Capital Expenses > R15 000)**

The Faculty's Operating Expense is 16% under spent. This excludes the total encumbrance of R626 214.

This is due to over spending on Capital > R15 000 of 43% (incorrect budget allocation).

The Faculty spent R84 445 against Research Funds and Trust Funds.

**Note 3: Income Generated**

Tuition Fees generated R42 337 772 income for the year.

The Faculty received a total of R2 104 032 for Publication Income.

**TEACHING AND RESEARCH INFRASTRUCTURE**

As the Faculty continues to grow, and as it pursues ever-more ambitious targets with respect to research and the enrolment of postgraduate students, there will have to be increased provision of office space as well as dedicated areas for use by postgraduate students. In 2015, were claimed from previously under-utilised meeting rooms, for use by one permanent staff member, as well as postdoctoral fellows and visiting researchers/professors.

The anticipated growth of the Postgraduate School of Architecture will also necessitate a rethinking of the allocation of studio and review space. This will be factored into a strategic master plan for the building.

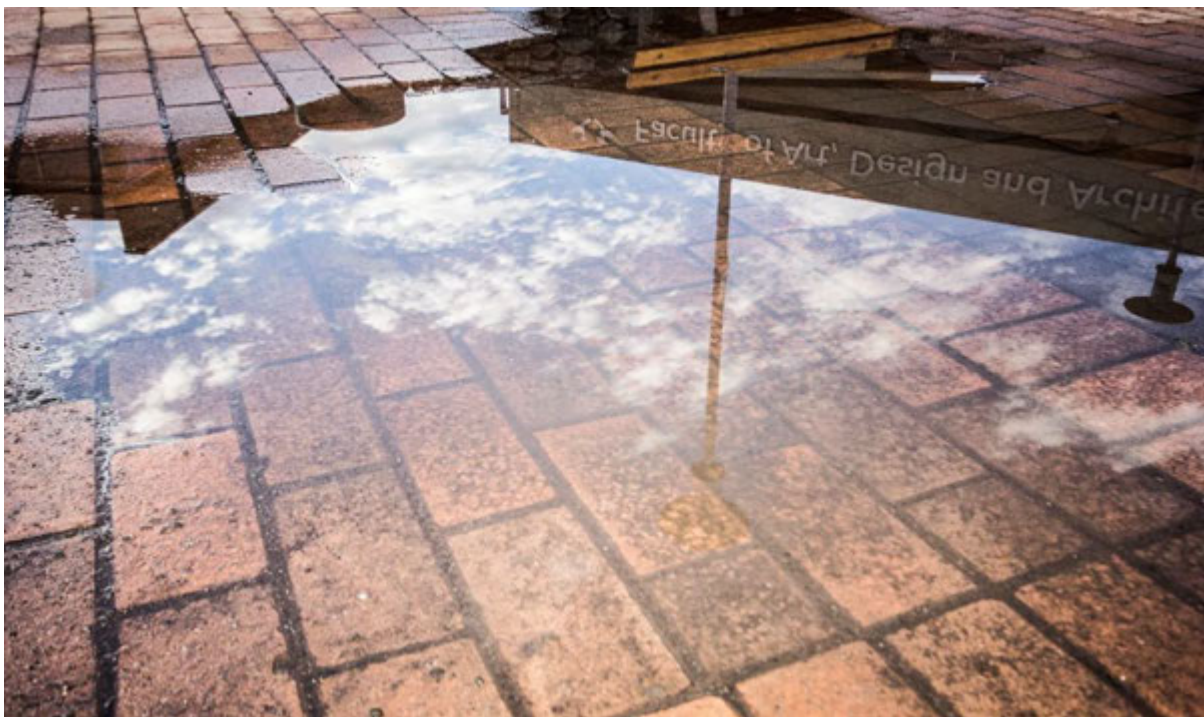
The use technology in teaching and learning is an area that is being given increasing priority in the University. All FADA students engage with technology in respect of the design and creative work that they do, and it is the Faculty's ambition to expand the scope of this to improve success and throughput rates in the perennially problematic theory modules like Contextual Studies. To this end, lecture theatres will be upgraded to ensure that they comply with the technological requirements – particularly as regards audiovisual equipment and wifi capacity – of a 'flipped classroom' model, the first phase of which was implemented in the second semester of 2015

under the stewardship of Ms Landi Raubeheimer. The project will be resumed and the results analysed at the end of 2016, after Ms Raubenheimer has returned from sabbatical.

While all students, as noted above, engage actively with technology in teaching and learning in the studios, more can still be done to encourage a greater uptake of tablets and other handheld devices in theory classrooms. In 2015, all Departments were equipped with tablets for use by lecturers as the first step in promoting the consistent use of technology in the teaching of theory modules.

## ENVIRONMENTAL SUSTAINABILITY

As noted in many of the departmental reports above, fundament to FADA's ethos is an awareness of, and active engagement with, issues of social responsibility and environmental sustainability. This not only informs our teaching and public image, but also the way in which we conduct our day-to-day business. All Departments engage actively with the Citizenship Module, both at a theoretical level, and in terms of various community outreach projects. The Faculty as a whole runs 'paperless' meetings as far as possible, and has recycling stations for paper, glass and tin prominently positioned around the building. Staff is regularly reminded to reduce electricity consumption by turning of lights and minimizing the use of space heaters.



## COMMUNITY SERVICE, STAKEHOLDER ENGAGEMENT AND REPUTATION MANAGEMENT

As detailed in the departmental reports above, community engagement, social activism and public awareness of our role in broader society and our communities are fundamental to all the programmes in the faculty. 2015 was no exception, with all students in the Faculty being involved in some way with community outreach projects, some of which are detailed below. Staff continued to be visible on a number of public platforms, in the form of media interviews, public talks, etc.

### COMMUNITY ENGAGEMENT

#### ARCHITECTURE:

The Vrededorp Community Engagement (CE) project involved the first year diploma and degree student of architecture. The project is focused on the neighbourhood of Fietas in Vrededorp and is entitled “Imagining Fietas” uses the analysis of Fietas as way of introducing students to the context of UJ within its broader Johannesburg urban neighbourhood. The projects involved students assisting the local Fietas Museum to document the physical infrastructure of Fietas from a historical point of view. The projects were registered with UJ Community Engagement Office and had the approval of the CE manager Ernestine Meyer-Adam. A proposal was developed by lecturers Mr Hendricks and Mr Toffa the first year coordinator and student interviewed community members, produced drawings of existing heritage buildings in Fietas which formed the part of the new museum brochure for Fietas. Students developed urban design models for Fietas which would be used for community discussion for future developments. The project leaders have formulated a partnership with St. Gobain which has committed to longer support towards a resource centre for Fietas. The final event that marked the end of the project in 2015 was public exhibition of the first year Fietas project that was held on 26 November 2015 in FADA in the first-year architecture studio. Numerous members of public and Fietas residents attended the exhibition.

The StudioATdenver involved the third-year diploma and second year degree students. This Community Engagement project in Denver informal Settlement, Johannesburg included; UJ Dep Arch, UJ Dep Planning, Informal Settlement Network (ISN), the South African Shack Dwellers International Alliance, (SASDIA) Region F DOJ, Utshani (NGO), the ward councillor, community residents and settlement leadership representatives. An MoU was been put in place between ISN, UJ and Denver Community pointing to a 4 year trajectory project development. A formal Terrain (AT) the drivers of the projects is a hybrid studio lead by Mr. Eric Wright and Ms Claudia Margado both part-time lecturers in the architecture department. The intention of AT is to bridge the gap between the ‘academy’ and the profession in the aim of generating productive teaching and learning for students, teachers, professionals and residents. The project enables students to develop capacity for co-production between residents, community leadership and AT Studio participants. This method intends to support productive discussions with local government and other interested agencies towards positive change, safety and stability for the larger community of Denver, Johannesburg.

The third Community Engagement project was entitled the Urban Building. This project engaged students with the Johannesburg Land Company in a semester long project looking at urban issues, development potential, community initiatives and future sustainability etc. This project intends to build relationships towards urban investigations that closely investigate the development of JHB. The intention is to strengthen these relationships in future iterations of the project with City ‘wings’ and organisations like the Johannesburg Development Agency (JDA ) with the aim of pointing to real project potential through creative research. Urban Building exposed

students to property owners in Johannesburg and informs an understanding of intentions of developers and constraints of planning and development frameworks in the city. The output from this engagement was an exhibition of urban building proposals in the context of The Sheds at 1Fox in Johannesburg CDB and creative outdoor benches that will be placed on location.

#### FASHION DESIGN:

The first and second year Fashion Production students worked together on a community engagement project involving Golang Education Outreach. Golang Education Outreach was established in 2002 with a vision to uplift and enhance the educational journeys of under-privileged and vulnerable children. The Outreach is based in the Emthonjeni Community Centre in Honeydew, mainly serving the people living in the informal settlement of Zandspruit. For the Outreach to achieve its vision most effectively, involvement in children's lives needs to start at an early age and continue until adulthood. This involvement also needs to be relationship-based and holistic in character. This means there are no hand-outs without the opportunity of building into a child's life and that, as far as possible, we aim to change and develop all the aspects of a child's life - not just provide food and clothing. The community engagement project involved the making of personalised bags, toy bunnies and outfits for the bunnies. The students were divided into three groups, with each group making twenty five toy bunny packages. Each group consisted of four second year students, acting as project managers and eight first year students, acting as production staff.

#### INDUSTRIAL DESIGN:

Completed combined project initiated by Mr. A. Gill, Interior Design Department. 1<sup>st</sup> Year Industrial Design students collaborated with 2<sup>nd</sup> Year Interior Design students to create mobile for the Ethombeni Home. Mobile prototypes were donated to the baby ward at the Salvation Army's Ethombeni Children's Home. Achieved CE recognition award 2015.

#### INTERIOR DESIGN:

As part of the ongoing community engagement project with the Salvation Army's Ethembeni Children's Home, an orphanage to approximately 60 infants, the 2nd year Interior Design students designed and manufactured a series of mobiles to be donated to the home for the purpose of visual stimulation. Using the concept of multiples of manufactured ready-mades, the students were required to construct the mobiles using a 'designer-maker' process in order to resolve both structural and aesthetic aspects of the designs.

Structurally the frames needed to be constructed for balance, yet fixed together in such a way that would allow for maximum motion and buoyancy of the elements. Aesthetically the elements needed to be arranged in a manner that would create contrast, pattern and rhythm, which are essential design principles for visual stimulation.

The project was been registered with the CE office as 'service learning' project.

#### ECO-MOBILITY PROJECT – SHORT LENGTH VIDEOS

Students in the Faculty of Art, Design and Architecture collaborated in multidisciplinary teams to investigate perceptions around eco-mobility in Johannesburg. The multidisciplinary teams consisted of students from the departments of Architecture (BTech), Interior Design (third year) and Multimedia (second year). These students delivered short length videos that addressed the topic "*Follow the journey – to work*", which formed part of the preparation for the second international Eco-Mobility Festival. This Festival was hosted by the City of Johannesburg and the

international organisation ICLEI (Local Governance for Sustainability). The Eco-mobility Festival took place from 1- 31 October 2015 in Sandton.

Three user groups were investigated in the research conducted by the students namely - walking, cycling and public transport. The groups commenced the project through developing an understanding of the current transport conditions and future projection plans published by the City of Johannesburg and Gauteng province. The research enabled 12 teams to investigate the topic and develop research questions around which individual storyboards were developed. Working in multidisciplinary teams enabled each group to work with the strengths of the different disciplinary team members. The fourth year architecture students have a deeper knowledge of urban transport and planning, interior design students have experience in conducting research interviews whilst the second year multimedia students have technical knowledge in the production of the short length videos. A brief overview of the three groups explains variety of topics that were explored in these videos.

**Walking** – One of the groups explored the physical and social boundaries that one experiences while walking along the streets of Sandton through using three different characters. Character one is physically disabled and in a wheelchair, character two is a foreigner and is visiting Johannesburg for the very first time and character three is from Johannesburg and is familiar with the Sandton streets. The video explored the complications experienced by these three characters as they navigate towards the same end destination. Another group explored the street culture of the Braamfontein inner-city area. This animation video aimed to illustrate the pedestrian's experience whilst walking through two contrasting inner-city settings. The animation commenced with a currently polluted inner city environment and contrasted this experience to an environment that presents a safe, pleasant pedestrian cultural precinct.



**Public transport** – Three group presented very successful video in the category. The first group investigated the advantages and disadvantages of using a minibus taxis as part of a public transport system and group 2 investigated the contributions of the Gautrain system to the daily commuting transport network. Research conducted by group 3 aimed to understand how the rail system can be used as a major contributor in the creation of an Eco-Mobile city through critically engaging with commuters to understand their point of view, especially towards the ideas of safety, access and visual appeal.



**Cycling** – Cycling lanes are a brand new addition to the transport network in Johannesburg and four groups investigated the perceptions and effectiveness relating to the introduction of the cycling lanes in Johannesburg city center. Two of the videos were selected by ICLEA for presentation of the Eco-mobility website. These groups investigated and documented the effectiveness of the current cycling infrastructure through conducting open ended interviews with the users of cycling lanes in the Braamfontein, Melville and Auckland Park areas and tested the public's and students' current awareness and use of the of the cycling lane.

**Final presentation and exhibition:** The students produced 12 videos of which seven are posted on the Eco-mobility Festival website - <http://www.ecomobilityfestival.org/videos/>. The videos were further included in the - Our History of Transport exhibition, which targeted children and teenagers during the Festival.



## LEADERSHIP

As detailed in the Departmental reports above, FADA academics have an active presence and visibility in numerous national and international institutions and professional networks. Many staff act as external examiners at various national and international institutions, and are often invited as referees and adjudicators. Some of the key leadership positions held by staff in various national and international organisations include the following:

In 2015 Prof Federico Freschi (Executive Dean) continued to serve as the President of SAVAH (South African Visual Arts Historians), a Vice-President on the board of CIHA (International Committee of Art History); a member of the International Committee of CAA (College Art Association, USA); a member of the Advisory Committee of the CCAA (Centre for the Creative Arts of Africa, Wits Art Museum, University of the Witwatersrand); a member of the editorial board of *de arte*; a member of the advisory committee of *Forum Kunst und Markt* (Technische Universität Berlin); and the convenor of the NRF PCAD rating panel (Performing and Creative Arts and Design). He was also invited to speak at a number of public events and engagements, including at the Standard Bank Gallery in Johannesburg, the Tatham Gallery in Pietermaritzburg, the University of Umeå in Sweden, and the UJ Art Gallery. Prof Brenda Shmahmann (Research Professor, Dean's Office) is a member of the Standing Committee of Humanities of the Academy of Arts & Science of South Africa (ASSAF), and also served, with Prof Freschi, on the Advisory Committee of the CCAA, and the editorial board of *de arte*. She was awarded an NRF SARCHI Chair towards the end of the year.

In the Architecture Department, Prof Lesley Lokko served as a Section Committee Member of GiFA Education (Gauteng Institute for Architecture), and Mr Denver Hendricks served as Chair of the Education Portfolio of the Gauteng Institute of Architects. In the Visual Arts Department, Prof Karen von Veh is a member of the ACASA Committee, the Vice-President and Membership Secretary of SAVAH, and a member of the *de arte* editorial board, while Prof Kim Berman continued to serve as the Executive Director of the Artist's Proof Studios. Prof Judy Peter (Jewellery Design and Manufacture) served as a member of the International Committee of the CAA; Ms Landi Raubenheimer (Multimedia) served as Secretary of SAVAH. Ms Amanda Breytenbach (Interior Design) served as a Member of the Management Council of the Design Education Forum of Southern Africa and Chair of the Education Committee for the National Council of the South African Institute of the Interior Design Profession. She was also invited by the SABS Design Institute and the Department of Arts and Culture to participate in a workshop to discuss the development of a Design Policy for South Africa. Mr Angus Campbell (Industrial Design) served as the International Partner for the Global Innoversity for Metro Food/Ag (hosted by Michigan State University).



## CONCLUSION AND WAY FORWARD

**T**his report demonstrates that 2015 was an excellent year for FADA in terms of its increased research output and capacity, completion of staff qualifications, increased postgraduate enrolment, increased international enrolment, growing international linkages and collaborations, positive student experience, and increasingly enhanced public profile. While challenges remain – particularly relating to undergraduate student throughput rates in certain modules, transformation, research output, and curricular development – the Faculty nonetheless appears to be well positioned to realize its vision of becoming a leading centre of excellence in tertiary art and design education in Johannesburg and beyond. It remains a dynamic and active contributor to the University's ambitions to attaining global excellence and stature.

As regards enrolment and curriculum development, key priorities in 2016 include a focus on increased postgraduate enrolment, not least into the Postgraduate School of Architecture (PGSA), and a concomitant focus on ensuring that the PGSA is adequately resourced to take advantage of the considerable interest that has been shown in it. In addition, some alterations will be made to existing facilities in order to accommodate increased enrolment in the MA Design Studies and in other departments. The Faculty will provide what support it can to ensure that Prof Brenda Schmahmann's NRF SARCHI Chair in South African Art History and Visual Culture can begin delivering on its mandate. Primarily, the focus in this regard will be on ensuring that we have a mechanism for enrolling PhD students into the Faculty. At the undergraduate level, we will be monitoring closely the intake into the new degree programmes in Interior Design and Multimedia Design, while working with the Faculty of Humanities to ensure the effective rollout of the BA component of the Visual Art degree that will come online in 2017.

The student movement of October 2015 has had a profound effect on South African higher education. In addition to forcing universities and government alike to rethink the model of how higher education is funded, it has also posed a set of fundamental challenges regarding the epistemological foundations of university curricula. Thus, while FADA remains committed to maintaining its strategic momentum in terms of curriculum development, research development, internationalization, an enhanced student experience, community engagement, transformation and a significant public profile, we will also focus in 2016 on coming to terms with the question of 'decolonising' the curriculum and the implications of this for the creative disciplines. This will be led initially by the STAND community of practice, and will eventually include inputs from all stakeholders, including students.

The continued integration of UJ Arts & Culture into the Faculty will enjoy specific focus in 2016, not least in terms of how the relationship between the Faculty and UJ Arts & Culture can inform aspects of the curriculum. Initially the focus will be on undergraduate engagement, with a view ultimately to how this can be extended dynamically into postgraduate studies.

Overall, FADA continues to establish itself as a viable and respectable brand in the field of art and design education in South Africa. The Faculty is a highly functional and well-managed environment in all its domains, with clearly-understood and articulated processes, policies and reporting hierarchies. It has a clear sense of purpose in terms of its role in the higher education landscape, and is committed to fostering excellence in preparing its graduates for the highly competitive world of the creative professions.

Departments are well-managed, and are united by their commitment to teaching and learning across all programmes and modules, supported by a commitment to growth and development in strategic areas. There is also a strong commitment to the role that art and design can play in our local communities, and society at large. This is in turn supported by the Faculty's excellent

facilities and equipment that continue to be updated and expanded in anticipation of future strategic growth.

Thus, given its physical and institutional environment, expertise and ethos, FADA is poised to be a leading player in the national and regional context as much through its excellent facilities and staff, collegial atmosphere and strong links with industry, as through the fact that it actively embraces the notion of art, design and architecture as active agents of social change.

We continue to find ways of leveraging our position in the university by engaging with other Faculties. The new BA Visual Arts degree, which will come online in 2017, includes a BA subject in its curriculum and also makes the History of Art course open to BA students in the Faculty of Humanities. We continue our association, which began in 2014, with the Faculty of Management on the Green Week project. In time, this may lead to broader cross-Faculty research and other collaborations, and may come to inform curriculum planning in the future for both Faculties. Not least, we are looking at ways in which the two faculties can benefit from the expanded field of postgraduate possibilities in the Postgraduate School of Architecture that will be established in 2016.

The intensive nature of teaching in many of the programmes – exacerbated to some extent by bureaucracy that can at times be burdensome – continues to impact on staff workloads, and remains a cause for concern in terms of its potential bearing on research output. There is also a need to improve the racial diversity of the staff profile to be more reflective both of national demographics, as well as the Faculty's student body.

At the Faculty-wide strategic breakaway, held in June 2015, it emerged that there is a strong commitment to FADA as a high-performing environment, with staff who are passionate about delivering on its brand promise. We once again affirmed that one of our primary strengths comes from our core business: it is, after all, in the very nature of design to solve problems. As a Faculty of Art, Design and Architecture we are certainly focused on changing things for the better, and as noted above, take seriously our social responsibility and community engagement. The Faculty also has an outstanding record of producing highly employable students, and has excellent relationships with its industry partners. As a community of artists, designers and architects we recognise the wisdom of not changing for the sake of change, but actively support the inevitability of change.



However, there are still substantial opportunities to increase our visibility, credibility and regional and global stature. Principal amongst these is increasing emphasis on fostering active relationships with regional, national and international universities, as well as the need for active membership of national and international professional bodies. The need to further open up academic research incentives with consistent reward for innovative work creative work was flagged as an important area for development. (This may be mitigated in the near future by the fact that the DHET is in the process eventually of finalising its policy on creative work.) The Faculty could still benefit from an improved and more responsive marketing plan, particularly focused on achieving better visibility of its strengths; in other words, to advertise, promote, market, and capitalise on staff, student, and alumni successes in order to increase the visibility and credibility of the FADA brand. There is also considerable potential, which still has to be properly understood, in leveraging the potential of UJ Arts & Culture's new position in the faculty.

In pursuit of achieving global excellence and stature, the strategy going forward will continue to be underscored by the following principles: first, embracing transformation as an active value, and second, applying one of the Faculty's core conceptual strengths, design and creative thinking. The focus in the short to medium term (i.e. to 2018) will be on five key areas, in keeping the University's strategic objectives to 2020, and all underscored by Strategic Objective Six: 'Fitness for Global Excellence and Stature':

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#### DEVELOPMENT OF A COMPETITIVE PQM AND PROGRAMME DELIVERY

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*(related to the UJ Strategic Objective Two: Excellence in Teaching and Learning)*

While cognizant of national and University imperatives, the PQM will be continually adapted to ensure that the Faculty's programmes and qualifications are appealing as the first choice for prospective students. There will be an emphasis on consolidating programmes in pursuit of degree qualifications, but without losing sight of the considerable strengths from the old TWR technological heritage.

The need to have a PhD programme in place is imperative if the Faculty is to achieve its ambitions of being leading centre of excellence in art and design education nationally, and to attract postgraduate students from elsewhere. We are hopeful that the PhD (Art and Design) will be confirmed in 2016, as well as the addition of the CESM category of Art History.

The potential for art, design and architecture as a whole to be developed as flagship area – rather than specific flagship programmes – is an important aspect of the conceptual core of the PQM, as is the potential to build cross-Faculty, interdisciplinary programmes. The increasing use of technology in the classroom, and a shift towards a learning- rather than a teaching-centred approach and undergraduate levels will also enjoy priority going forward. The pilot project focused on the digitization of priority modules – beginning with Contextual Studies – that began in 2015 will be continued in 2016, with the aim to expand this to all priority and theory modules.

The Faculty's community of practice in the teaching of art and design has been tasked with finding ways in which questions of the decolonisation of the curriculum can be actively engaged in our programmes and modules. This will be monitored by the FTLC, for implementation by the second quarter of 2016.

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#### RESEARCH AND STAFF DEVELOPMENT

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*(related to the UJ Strategic Objective One: Excellence in Research and Innovation)*

In keeping with the University's objective to achieve excellence in research and innovation, there is an imperative to maintain the Faculty's upward trajectory in terms of research output, and to increase the number of research-active, full-time academic staff. In the short- to medium-term emphasis will still be placed on quantity, but without losing sight of quality.

The 2015 research return was excellent, greatly exceeding the anticipated number of accredited units. However, the Faculty has not yet reached full critical mass in terms of its research potential, and we will continue to focus on finding ways to increase the research pipeline. In order to encourage research activity, availability of funding for research will continue to be expanded, with a focus on, and active support of, three areas of research competence which will enable previously under- or unproductive academic staff to become active.

Thus, we will continue with the initiative, begun in 2015, of supporting research in the following ways: 'conventional' (i.e. text-based, accredited research) will be actively promoted and supported by the Research Centre and the NRF SARCHI Chair, under the stewardship of Profs Leora Farber and Brenda Schmahmann respectively; the scholarship of teaching and learning, particularly as it relates to the creative disciplines, will be promoted through the development of a community of practice under the stewardship of Mr Brenden Gray; and the Design Society Development DESIS lab, under the stewardship of Mr Terence Fenn will continue to create opportunities to expand the research possibilities of staff working in this important focus area. In addition, the Faculty will continue to promote the production of creative-work-as-research, refining the protocols that have been established over the past two years.

Staff development should focus on nurturing a culture of responsibility, discipline, ownership, and self-motivation. The improvement of staff qualifications must continue to enjoy priority in terms of the Staff Qualifications Programme (particularly as regards the completion of Doctoral degrees), and suitably qualified staff will be expected to apply for NRF rating. A proactive engagement, founded on a principle of active mentoring, with the next generation of academic leaders will be an important component of meaningful succession planning.

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## INTERNATIONALISATION

*(related to the UJ Strategic Objective Three: An International Profile for Global Excellence and Stature)*

The 2015 strategic breakaway once again reaffirmed the importance of the recognition of FADA's unique locality and context is the cornerstone of FADA's internationalisation strategy. Given the dynamic role we play in the creativity and innovation of the vibrant Johannesburg and South African art and design scene, we can leverage the value of our unique context to attract and recruit local and international students and staff.

Much leverage can be gained from personal and professional networks, while University support for internationalisation activities (not least membership of important international bodies) is crucial. A targeted strategy designed to recruit international students is being developed, and suitable international partners in Africa, South America, India, Europe and the United States are being sought and cultivated for student exchange programmes. The Postgraduate School of Architecture opens up considerable possibilities for recruiting students from abroad, particularly if we succeed in our mission to gain RIBA (Royal Institute of British Architects) accreditation.

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## MARKETING, VISIBILITY AND INSTITUTIONAL CULTURE

*(related to UJ Strategic Objective Five: National and Global Reputation Management)*

The Faculty will continue to leverage the potential brand development value in our ongoing exhibitions, conferences and events, as well as through continuing to build relationships and partnerships with significant external brands, including the Design Indaba, the Johannesburg Art Fair, and the City of Johannesburg. The FADA and UJ Galleries have a significant role to play in this regard, and there will be increased focus on making them important showcases of interesting developments in art and design nationally, with an emphasis on promoting the projects and

activities of the Faculty and the Research Centre. UJ Arts and Culture also has an important role to play in this regard, and we will find ways of leveraging its national brand credibility.

The ever-increasing scale of the annual student exhibition, which since 2014 has seen the whole building being used to showcase student work, will become an increasingly important event on the Faculty calendar, and hold significant potential for promoting the Faculty and the University. We will continue to invite high-level visiting visitors – both as academics and practitioners – in order to establish ourselves as a place where important opinions are shaped and disseminated.

## TRANSFORMATION

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*(related to UJ Strategic Objective Four: An Enriching and Student-Friendly Learning and Living Experience)*

The notion that transformation needs to be understood as an active value, something that informs everything that we do as a community of artists, designers and architects, was reaffirmed at the Faculty strategic breakaway. It is important also to align our purpose with national priorities, in ensuring that our students emerge as productive and engaged, socially responsible citizens. The active recruitment of black students, particularly from disadvantaged schools, will continue to be a priority. The recruitment of black and foreign staff is also an important aspect of the Faculty's focus on transformation, and as far as possible such candidates will be given priority in filling vacant posts. The recruitment of international students, particularly from African countries, requires the development of a focused strategy, and will enjoy priority in the next few years. The creation of a 'fun' environment is also important in terms of supporting the student experience, with a focus on developing opportunities for students to come together in non-curricular, social contexts, while the use of technology to support teaching and learning will become increasingly sophisticated.

Looking beyond 2018 to 2020, the strategy will be re-calibrated to focus on ensuring global excellence. This strategy will be predicated on the assumption that the previous four years will have achieved (a) a greater degree of transformation, both in demographics, as well as in staff qualifications and academic culture; (b) consistently high research outputs; (c) full articulation from undergraduate to postgraduate (and especially an intake into the doctoral programme; and (d) viable and effective flagship and cross-Faculty, interdisciplinary programmes. While it is difficult to anticipate the exact nature of the operating context in six years' time, the points of strategic focus identified in the 2013 Annual Report will continue to be prioritised:

### **Visibility**

Nationally, regionally, and internationally FADA must be recognised as a place of excellence in terms of its PQM, the research that it produces, the environment in which it operates, and both the staff and student experience.

### **Research**

FADA must be seen as a thought and opinion leader in terms of research in art and design (practice-led and otherwise), as much through its research outputs as its links with industry, advisory bodies, and international communities of practice. It should have a significant number of rated researchers, and be attracting increased external funding. Its graduates should be considered both highly-skilled practitioners as well as thought leaders for the knowledge economy.

### **Programmes and Qualifications**

By 2020 the Faculty must have a fully functional Doctoral programme in place serving both academic and professional disciplines. Given the considerable resident expertise in these fields, the Faculty should leverage its potential to develop Art and Design History and Theory as a centre of excellence, in collaboration with the Faculty of Humanities,

while the Postgraduate School of Architecture should be attracting students to the Faculty for both professional and post-professional programmes. As a flagship programmes, the Postgraduate School of Architecture should be delivering on its potential to attract high-calibre students and researchers to the Faculty.

**High-level engagement with industry**

The Faculty should be able to position itself as a leading player in enterprise development and commercialisation, in collaboration with partners such as the Resolution Circle.

**International linkages and mobility**

The Faculty Strong will focus increasingly on leveraging dynamic collaborations with leading institutions in the world, and will offer guaranteed mobility of staff and students. Credit-bearing, short learning programmes will be strategically positioned to appeal to international exchange students.

**IN CONCLUSION**

Over the past few years FADA's reputation and stature has grown significantly nationally, and with an increasing emphasis on developing international linkages, this is likely to expand globally. In short, the Faculty has tremendous potential to contribute substantially to the University's ambitions to realise global excellence and stature, while realising its own vision of being the Faculty that is leading the way in promoting creative and professional excellence in art, design and architecture in Johannesburg and beyond.



