Faculty of Art, Design and Architecture

ANNUAL REPORT
2016

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FADA Annual Report – Executive Summary

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Executive Dean

For the Faculty of Art, Design and Architecture (FADA), 2016 was a year of consolidation of many of the strategic initiatives that have been introduced since the new Executive Dean joined the Faculty in 2013. The Faculty also continued to meet most of its performance targets, and indeed exceeded its own expectations in some areas. At the same time, it remained responsive to the changing strategic imperatives of the University, and was well aligned with the Strategic Plan 2025.

Strategic focus

Following the medium-term strategic plan outlined in the 2015 Annual Report, FADA continued its focus on five key areas in 2016. These focus areas are all underscored by the University's Strategic Objective Six, Fitness for Global Excellence and Stature, and are as follows:

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 progress in all these areas in 2016, while at the same time being responsive to the new pedagogical imperatives emerging from the student movement's call for quality, free, decolonised education. In June 2016, all academic staff came together for a fourth time as a group to discuss FADA's vision, mission and strategy. Whereas in the past the focus of these discussions were on alignment with the University's Global Excellence and Stature Strategy, the sole topic of the 2016 discussion was the question of the decolonisation of the curriculum, and the implications of this for the Faculty's strategic plan.

Facilitated by Dr Sikhumbuzo Mngadi from the English Department in the Faculty of Humanities at UJ, this meeting was well attended by academic staff, and was characterised by intense and robust discussion on questions of access, privilege, entitlement and what would constitute a decolonised curriculum in art and design. In November, a follow-up meeting was held, facilitated by Prof Brenda Leibowitz from the Faculty of Education at UJ. This meeting focused on how the broader conceptual and ideological issues could be applied to curriculum planning and development. The substance of these engagements and how they have informed the planning for 2017 and beyond is discussed more fully in the conclusion of this report.

Student enrolment, profile and performance

The Faculty met its enrolment targets for 2016, with a total headcount of 1 358 full-time students, a planned decrease on 2015's enrolment of 1 370. In keeping with the Faculty's evolving Programme and Qualification Mix (PQM), which over the past five years has focused on a shift to a majority of degree programmes, there was an increase in the number of enrolments in undergraduate degrees, with a total headcount of 559 (up from 458 in 2015), and a concomitant decrease in undergraduate diploma enrolment of 634 (down from 811 in 2015). The total undergraduate enrolment in 2016 was 1 193 (down from 1 269 in 2015).

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 83 students in 2015 to 125 in 2016. This was due to the increased intake into the MA Design programme launched in 2015, as well as the enrolment of 77 students in the Graduate School of Architecture. The number of postgraduate students from other institutions increased from three in 2015 to eight in 2016. International student enrolment in the Faculty also increased to 73 registrations from 66 in 2015. Honours enrolments doubled, from 17 in 2015 to 33 in 2016. With the CHE's approval of the CESM category of History of Art on the institutional PQM at doctoral level, the Faculty could, for the first time, offer a doctoral qualification, and six doctoral students were admitted. Presenting doctoral qualifications represents a substantial leap forward in terms of the Faculty's strategic growth, which will now be further consolidated by the CHE's approval, late in 2016, of the PhD in Art and Design, which is to be housed on the Faculty's PQM. The first intake into this qualification is expected in 2017.

The enrolment of one occasional student (an undergraduate exchange student from the United States) made up the final total of 1 358.

The trend towards increasing enrolments of black students continued, with total enrolment rising marginally in 2016 to 54,9% in 2016 from 53% in 2015, 52% in 2014, and 48% in 2013. In keeping with the reduction in undergraduate enrolment, the number of first-time entering black students (excluding transfer students) dropped slightly from 2015, with a total headcount of 199 (or 51% of the first-time entering headcount), compared with 224 (or 56%) in 2015. The headcount of first-time entering white students in 2016 was 120 (or 31% of the total first-time entering headcount), up from 113 (or 28%) in 2015.

The academic performance of students in the Faculty improved in 2016, with an overall positive success rate of 89,6%, compared with 85,4% in 2015, 86,5% in 2014 and 85,8% in 2013. Overall dropout rates, which have been an ongoing source of concern, improved considerably, from 24,4% in 2015 to 15,7% in 2016. This is the lowest dropout has been since 2008, when a rate of 16,1% was recorded. In 2016, 15,1% of students had dropped out by year two, a marked improvement on the 24,2% in 2015, 21,2% in 2014 and 23,2% in 2013.

Total graduation output increased to 440 in 2016 from 391 in 2015. The graduation rate of master's students more than doubled, with 41 students graduating in 2016 compared with 18 in 2015. These outputs equate to a graduation rate of 33,2% overall (compared with 28,8% in 2015). The master's graduation rate was 55,3% in 2016, up from 34,1% in 2015.

At 84,5%, overall first-year success rates in 2016 were the highest they have been in many years, improving substantially on 79,5% in 2015, 80,5% in 2014 and 78,2% in 2013. Success rates of first-year black students also showed a marked improvement at 83,1%, up from 76,5% in 2015, 74,2% in 2014 and 72,8% in 2013. The overall performance of black undergraduate students showed an improvement at 87,6% from 81,6% in 2015, compared with 80,3% in 2014, and 79.8% in 2013. The overall undergraduate success rate in 2016 was 88,4%, somewhat lower than the 91,3% in 2015, but higher than the 83,6% in 2014 and 85,5% in 2013.

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 once again hosted a Winter School that aimed to consolidate and strengthen the practical skills of pattern-making and sewing that were taught in the first semester.

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. Other initiatives aimed at curriculum enrichment included continuing the inter-disciplinary Green Design Week project (held in collaboration with the UJ Enactus and the Faculties of Management and Humanities); instituting several other interdisciplinary and collaborative projects; and promoting an on-going schedule of lectures and presentations both by members of staff and guest speakers from industry and academia, aimed at exposing students to wider socioeconomic, 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. Some of the competitions in which FADA students featured prominently in 2016 included: the Thami Mnyele Ekurhuleni Award; the Corobrik Awards; the RIBA President's Medal Awards; the Africa Architecture Award; the ArchiPRIX International Award; Design Indaba; the PPC Imaginarium Awards; the Edcon 21-Steps-to-Retail National Challenge; the #Cutty DenimDual Competition; the Student Gold Pack Awards; the Assegai, Loerie, Pendoring, and Design Indaba Emerging Creatives Awards; the Cobra Product Design Competition; the Rapid Product Development Association of South Africa (RAPDASA) Competition; the Association of Rotational Moulders Southern Africa (ARMSA) Competition; the Southern Guild Design Foundation

Apprentice Award; the Plastics Institute of Southern Africa (PISA) Student Design Awards; and the Thuthuka Jewellery Awards.

Students on the Dean's Merit List were celebrated at a gala dinner at STH organised for students and their parents. In 2016, the Dean's Award was opened to all students, with departments being challenged to nominate the student whose work they considered best represented the aims and ambitions of the department. The 2016 award went to a third-year fashion design student, Kuena Moshoeshoe.

Students' interests were addressed in Departmental Representatives' meetings. In 2016, the Student Forum, under the leadership of Hester Erasmus, continued to meet with the Dean to discuss various issues relating to the student experience, as well as organising a successful winter clothing drive for the Lonely Road Foundation. In the wake of the student protests, the Bunting Road SRC expressed its concern about the lack of a clear mandate for the FADA Student Forum, as well as areas of possible overlap with its functions as the designated and authorised student representative body. After a series of meetings with the SRC and the Student Form, it was decided to disband the Student Forum. The SRC made a commitment to increased visibility and student engagement in FADA.

Academic programme and curriculum developments

The introduction of a degree track, which will see all FADA departments offering degree programmes at undergraduate and/or postgraduate level by 2017, continued to be the focus of academic programme and curriculum development in 2016. The submission for a degree programme in Fashion Design finally received approval from the CHE after a series of delays, and will be offered in 2017, as will the BA Visual Art. As noted above, enrolment increased substantially at master's level, and in 2016 the Faculty also enrolled its first doctoral students in History of Art. In 2015, the decision was taken to establish a separate Graduate School of Architecture (GSA) under the leadership of Prof Lesley Lokko. As detailed in its report, in 2016 the GSA contributed significantly to the Faculty's strategic plan by making enormous strides in the areas of increased enrolment, curriculum transformation, industry sponsorship and engagement, international outbound student exchange, and national and international visibility. Through a partnership between the Deans of FADA and Management, the School took occupation of a review space in Maboneng, in downtown Johannesburg. This contributed significantly to the visibility of the School and the Faculty, as well as locating students to the urban context that informs much of their curriculum. Recognising its potential as an important flagship programme, the MEC made the commitment in July to provide a substantially increased budget for the GSA from 2017.

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 terms of the Faculty Review, which took place in September); 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, the Faculty continued to promote the use of technology in all departments. This was supported by the increased use of e-books and other electronic resources, as well as the increased implementation of Blackboard usage in the Faculty.

Under the guidance of Mr Brenden Gray, the Faculty's community of practice on teaching and learning, STAND (Scholarly Teaching and Art, Architecture and Design), 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, as well as being very active in the various initiatives relating to decolonising the curriculum.

Research and creative production

Preliminary (unaudited) figures indicate that the Faculty produced 38.08 DHET subsidy units in 2016. This is a substantial drop from the excellent return of 50.75 units in 2015. However, analysis shows that, following year-on-year increases until 2010, there has been a cycle of annual peaks and troughs. Nonetheless, the Faculty is maintaining a modest but steady average growth of 10,9% per annum, as well as a year-on-year increase in the number of articles published in international journals. The indications are that the 2017 return will meet or exceed the 2015 peak.

Year	2010	2011	2012	2013	2014	2015	2016
Total outputs	27.25	41.4	33.53	45.74	34.02	50.75	38.08
% International	11	0	32	29	26	70	45.9

Table 1 FADA research units submitted to DHET for accreditation 2010-16, showing percentage of contributions to international publications

The 2016 submissions comprised 16.33 units from journal articles (from 24.83 in 2015), 2.25 conference proceeding units (from 10.33 in 2015), 13.00 book units (from 13.52 in 2015), and 6.50 book chapter subsidy units (up from 2.07 in 2015).

Continuing a trend that began in 2015, academic staff in the Faculty produced more research subsidy units than fellows associated with the Visual Identities in Art and Design (VIAD) Research Centre. In previous years, VIAD fellows, who are not full-time staff members, tended to produce the bulk of public research. 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 Centres); scholarship of teaching and learning (supported by STAND); design and socio-technically led research, supported by the Design Society Development DESIS (Design for Social Innovation and Sustainability) Lab; and creative-work-as-research, supported by the University Research Office.

The number of NRF-rated researchers increased to eight (from six in 2015), with Prof Anitra Nettleton, a B1 NRF-rated researcher formerly from Wits joining the Faculty in a post-retirement capacity, and Mr Alexander Opper, a Senior Lecturer in Architecture, receiving a C2 rating from the NRF. Prof Freschi applied for re-rating, and was awarded an improved rating of C1 (from C2). The rated researchers in the Faculty are now Prof Kim Berman (C2), Prof Leora Farber (C2), Prof Federico Freschi (C1), Prof Anitra Nettleton (B1), Mr Alexander Opper (C2), Prof Amira Osman (C3), Prof Brenda Schmahmann (B3), and Prof Karen von Veh (C2).

As befits a Faculty of Art, Design and Architecture, creative work continued to enjoy high priority among the artists, designers and architects on the academic staff. Five 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. Collectively, these projects yielded 14 creative work units, as approved by the ad hoc committee. Since 2013, the University has formally agreed to fund the subsidies payable to successful applicants from URC rather than from

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.

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 several design projects. The departmental reports also show how staff in all departments presented papers at national and international conferences.

- Prof Lesley Lokko delivered keynote addresses at the Association of Architectural Educators Annual Conference, Bartlett School of Architecture, UCL, London, UK; the Saint-Gobain Sub-Saharan Africa PRIDE Awards, Johannesburg, SA; and the Transnational African Literature Conference, WISER, University of Witwatersrand. She served as a juror for the highly prestigious Aga Khan Award for Architecture, and was an invited speaker at the All Ireland Architecture Conference in Cork, Eire, the Architectural Research Education Conference, London, the KTH School of Architecture in Stockholm, and the School of Architecture Limerick, Eire. Prof Lokko was also awarded a Graham Foundation Award.
- Prof Amira Osman was the keynote speaker at the International Graduate Conference, University of Khartoum, and an invited speaker at the Urban Design Congress, Freedom Park, Pretoria.
- Mr Ken Stucke was invited to present at various conferences, including the Smart Building Conference in Cape Town, the Going Green Conference in Johannesburg, and the Green Building Conference in Cape Town.
- Mr Leon Krige exhibited his photographs in Johannesburg, Cape Town, and at the Courtauld Institute in London.
- Mr Gordon Froud had his work included in 48 national exhibitions.
- Prof Kim Berman was invited to participate in an international collaborative research project at the Peter Wall institute of Advanced Studies at the University of British Columbia and presented a paper at the IAPMA Congress in Brasilia.
- Prof Karen von Veh developed an international research project entitled 'Art and Art History in Divided Societies', and presented conference papers in Beijing, Croatia, Australia and the USA. She was also voted onto the international board of AICA (International Association of Art Critics).
- Prof Brenda Schmahmann was invited to deliver an address and participate in a panel discussion at the Almine-Rech Gallery in Paris, delivered an address at the Thinkfest at the National Arts Festival in Grahamstown, and was the international chair of the 'Gendered Practices' session at the 34th CIHA (Comité International d'Histoire de l'Art) Congress in Beijing.
- Ms Robyn Cook was awarded an artist's residency at Boykyrka Kunsthall, Fittja, Sweden.
- Mr Angus Campbell and Mr Terence Fenn represented the DSD DESIS Lab at the official DESIS General Assembly at the Hong Kong Design Institute via Skype.
- Profs Freschi, Schmahmann and Von Veh organised and hosted the South African Visual Arts Historians (SAVAH) Conference 'Rethinking Art History and Visual Culture in a Contemporary Context' at FADA in July, with keynote speakers from the United States and a number of international participants.
- Prof Freschi presented a paper at 34th CIHA Congress in Beijing, and was the South African curator of the exhibition 'Henri Matisse: Rhythm and Meaning' at the Standard Bank Gallery. This was the first exhibition of Matisse's work on the African continent, and received wide media coverage nationally and internationally. Prof Freschi was interviewed for national and international print, radio and television media, and was invited to give a number of public lectures, including at the Johannesburg Decorative Arts Society and the Turbine Art Fair.

The Design for Social Development DESIS Lab met for eight seminar sessions that involved 22 different speakers and 19 unique presentations. The opening of the Lab both to master's students and the broader design community saw an increase in the number of attendees at events, as well as expanding the scope of the Lab's research focus areas and community engagement activities. The Lab was successful in establishing an Erasmus+ funded staff and student exchange between the University of Sheffield in the UK, the Centre for Environmental Planning and Technology in Ahmedabad, India and Nanjing University in China. Scheduled to commence in 2017, this project will focus on investigating spatial design education in relation to global urban challenges to expand knowledge about teaching in this field.

The Lab's *Izindaba Zokudla* (Conversations about Food) project continued to run a series of Farmers' Schools during 2016 at the UJ Soweto Campus. The highlight of the project in 2016 was the collaborative hosting of the Soweto-Eat-In and Food System Change Conference at the Soweto Theatre in partnership with Slow Food Johannesburg.

The VIAD Research Centre hosted three curated exhibitions featuring the work of its research associates. These were The Arrivants by Christine Checinska; The Front Room, Inna Jo'burg, by Michael McMillan, both held at the FADA Gallery, and accompanied by a collaborative performance by the artists on the opening night; and Dear Fusia by Ruth Rosengarten, held at the SARChI Chair premises at 33 Twickenham Road. In addition, it hosted six public programme events, including: a panel discussion at the launch of Shona Hunter's publication Impossible Governance: Politics, Power and the Emotions (in collaboration with UJ libraries); a workshop facilitated by Michael McMilland with residents of Lenasia, Eldorado Park, Vrededorp and Soweto, focusing on how objects in their domestic front rooms convey personal histories and narratives of migration, displacement and social mobility; a public lecture by Dr Vitoria Rovine (University of North Carolina, Chapel Hill) entitled 'Expanding the Field: 'Traditional' Dress as Fashion'; and a public lecture by Dr Shona Hunter (University of Leeds) entitled 'The relational politics of transnational collaboration: meeting the challenges of decoloniality'.

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 holding a series of one-on-one consultations with FADA staff and their postgraduate students on aspects of their research. These sessions were conducted by Dr Shona Hunter. The focus of these discussions was on project conceptualisation, proposal writing, identifying funding sources, drawing up a budget, project planning and execution, and the conceptual framing of articles and conference papers.

Prof Brenda Schmahmann established the NRF SARChI Chair in South African Art and Visual Culture in new premises at 33 Twickenham Road, Auckland Park. In addition to office space for the Chair and her students and postdoctoral fellows, the facility provides a seminar room, capable of providing a space for up to 30 participants, and a small gallery that enables the hosting of curatorial initiatives. Delays in completing the renovation of the space meant that occupation was not taken until July. Nonetheless, the centre has been a hive of activity, with an ongoing series of seminars, conferences, book launches and exhibitions. These include a full-day postgraduate seminar preceding the SAVAH conference at FADA, a conference entitled 'Intertextual Textiles', the launch of Prof Schmahmann's book The Keiskamma Art Project: Restoring Hope and Livelihoods, and the VIAD exhibition Dear Fusia.

Community service, stakeholder engagement, and internationalisation

The Faculty received several international researchers or academics from institutions in Australia, the Netherlands, Nigeria, Portugal, Switzerland, Uganda, the United Kingdom and the United States. Led by the Industrial Design Department, the Faculty signed a two-year Erasmus+ exchange programme with the University of Sheffield, as well as a student exchange programme with the Ostbayerishe Technische Hochschule Regensburg, Germany. Both these initiatives will be effective from 2017.

Outbound student mobility included the following:
- Three second-year students from the Graphic Design Department spent their second semester at institutions in the USA;
- BTech students from the Department of Jewellery Design and Manufacture attended a short learning programme at the Jewellery Institute in New York City, where they also participated in guided tours and visits to high-end jewellery design studios;
- BTech Fine Art student Jessica Doucha participated in a three-month residency at the Museum School of Fine Art at Tufts University, Boston;
- Prof Lesley Lokko led a group of 18 master's students from the GSA on a field trip to the Cape Verde Islands;
- Mr Alex Opper led a group of four third-year Architecture students on a community engagement project to Malawi.

In addition, there were a number of national collaborations with a variety of institutions, including the University of the Witwatersrand, the University of Pretoria, 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 Centre. As detailed in the Departmental reports, Faculty staff at all levels were well represented on professional forums, served on national and international professional bodies, and served the national academic community in the capacity of assessors, moderators and external examiners.

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 2016, as well as being encouraged to work on multidisciplinary projects with a community focus.

The 2016 Green Week was a collaboration between eight FADA departments, the global NPO Enactus, the Faculty of Management and the Department of Strategic Communications in the Faculty of Humanities. One of the Green Week projects won the National Enactus Competition, and was thus a semi-finalist in its international competition. The group of students travelled to Canada to participate in this event.

A project entitled 'Designing for and with local communities' involved third-year students from Multimedia and Graphic Design, and was organised and facilitated in collaboration with the Centre for Education Rights and Transformation (CERT), the DSD Lab, and STAND. Through partnering with community organisations from Westbury, student design teams were exposed to the realities, responsibilities and techniques involved in community-oriented participatory design.

In 2016, the FADA, HIV/AIDS Curriculum Integration research project continued for the second year of the grant from HEAIDS. Seven FADA departments were engaged in finding appropriate means by which aspects of HIV/AIDS education could be infused in their curricula. In September, the participating departments successfully presented the HIV/AIDS exhibition of students' work produced across the Faculty. In June, the Institutional Office for HIV and AIDS (IOHA) showcased

selected projects completed at FADA in 2015 at the 21st International AIDS Conference in Durban. An exhibition stand, designed by students, was built for this exhibition under the guidance of Ms Giovanna Di Monte-Milner from the Department of Interior Design.

Prof Kim Berman from the Visual Art Department presented two Continuous Education Programmes in 2016. These were: 'An Introduction to Art Therapy and Social Action' and 'An Introduction to Master's Pre-proposal Writing in Art and Design'.

In addition to the ongoing Green Week and IOHA HIV/AIDS community engagement initiatives, other noteworthy community engagement initiatives included:
- the Fietas Community Engagement in Vrededorp;
- the Diepsloot sanitation project;
- the design of a playground for the children of Chimpamba Village in Malawi, which was organised by the New York-based NGO 'Youth of Malawi' and three UJ alumni architects under 'Architects for Change';
- the design and manufacture of themed aprons for the Golang Educational Outreach project in the Zandspruit Informal Settlement in Honeydew;
- projects with various other NGOs, including Izindaba Zokudla, Child Line, Sparrow Schools, and Farm the City;
- the rebranding of UJ residences;
- the re-conceptualisation of UJ academic attire;
- a collaborative project with community activists in Westbury on Human-Centred Design;
- the UJ Women in Community Engagement Projects;
- a BTech Fine Art Citizenship Project facilitated by the Art Therapy Centre Lefika la Phodiso;
- the Phumani Paper Mill;
- Artist's Proof Studios.

Visual Arts alumna Lerato Shadi was awarded the UJ Dignitas Award in recognition of her outstanding career as a performance artist, as well as her contribution to community development in the district of Mahikeng. As a tribute to the work that she does there, FADA has adopted her project in that region as a flagship community engagement project for development in 2017. As regards student recruitment initiatives, FADA representation at school visits succeeded both in providing information and career counselling to prospective students, and in drawing learners, teachers and parents to the Faculty during the year. In addition, the Dean and HODs invited industry stakeholders to student exhibitions, and to other events throughout the year.

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 2 879 subscribers (compared to 2 539 in 2015), while the FADA Twitter account became increasingly active, with 2 222 followers by the end of 2016 (compared to 1 958 followers at the end of 2015).

UJ Arts & Culture and FADA Gallery

Since 2015, UJ Arts & Culture has been a part of FADA. This has the mutual advantage of giving the UJ Arts & Culture an academic 'home' that is closely aligned to its core interests, while enabling the Faculty to expand both its cross-campus and public reach. The Head of Department, Ashraf Johaardien, resigned at the end of August to take up the prestigious position of Director of the National Arts Festival. Producer Grace Meadows was designated as Acting Head for the remainder of 2016, while the search for a new HOD commenced.

Despite having to cancel some of its events in the last quarter following the relocation of graduations from the Sanlam Auditorium, which had been gutted by arson, Arts & Culture activities continued to draw considerable audiences to the 226 events it produced and/or hosted in 2016 ("event" may be defined as once-off or running for several weeks). The footfall for the year was 28 960, with audiences for activities produced by UJ Arts & Culture accounting for 39,11% (21 185) of the total figure and the remaining 60,89% attending activities hosted by Arts & Culture. This greatly increased figure is largely attributed to graduation ceremonies and associated footfall.

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. 2016 also saw the revival of a series of classical music concerts being offered to the public. The classical music series culminated with the Dean's Concert in November. An opera gala concert, it featured acclaimed South African pianist Christopher Duigan, two rising opera stars from Cape Town, soprano Siphamandla Yakupa and tenor Lukhanyo Moyake, and the UJ Choir, hosted by the Dean. Proceeds from this concert went towards the Dean's Bursary Fund in aid of academically deserving FADA students with financial difficulties.

Arts & Culture also continued to have a dynamic and critically acclaimed presence at the Grahamstown National Festival of the Arts, while the UJ Choir continued to be an important ambassador for the University. Indeed, in 2016 the UJ Choir made its National Television debut on the reality TV and kykNET (DSTV) competition Varsity Sings. UJ came in second place, and won R45 000. The total viewership of this programme, as taken from kykNET, YouTube and SAfm's voting public, amounted to approximately 3 570 500 hits.

The Unijoh Chorale based on the Soweto Campus continued to complement the Kingsway-based choir. Together, these two choirs ensured that a range of events including graduations ceremonies, campus lunch-hour concerts and performances in the local community continued to fly the UJ flag. The UJ Art Gallery on the Auckland Park Campus is the custodian of the UJ Art Collection, valued in 2016 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 an annual inventory, and assessment of display spaces on campuses. In addition, the Gallery has an important public-facing programme. In 2016, a total of 166 artists exhibited 633 works to the value R3 285 370.00, which were seen by 2 341 individual gallery visitors. Twelve walkabout/lectures were presented; two external curators and 42 external/internal assistants were involved with the setting up of the exhibitions. Following a trend that began in 2015, 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). The Gallery hosted nine exhibitions in the Gallery and the Atrium. Notable highlights included the FADA Alumni Exhibition that honoured Phillipe van der Merwe and Greg Gamble, joint founders of the luxury interior and furniture design brand Tonic. Organised walkabouts, workshops and associated events continued to provide staff, students and the community with interactive platforms for engagements with the Gallery's exhibitions.
Both the Faculty, in general, and Arts & Culture, in particular, received regular coverage on major public media platforms, locally and nationally. 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

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With the incorporation of UJ Arts & Culture, the Faculty had a total of 91 permanent and full-time contract members of staff in 2016. This comprised 54 academic staff and 37 administrative and support staff (including the Dean). The academic staff comprised three Assistant Lecturers, 24 Lecturers, 17 Senior Lecturers, 6 Associate Professors and 2 Professors (excluding the Dean) (Table 1). The percentage of Associate Professors decreased with Prof Judy Peter's resignation from FADA to join the International Office. There was one academic promotion in the Faculty, with Ms Farieda Nazier, HOD Jewellery Design & Manufacture, being promoted to Senior Lecturer.

Of the academic staff, 32.5% were from designated groups and 7.5% were foreign nationals. A total of 66% of administrative and support staff members were from designated groups, and the Faculty Management Committee remained at 33% designated and 67% non-designated members. Historically, staff turnover in FADA has been relatively low, but 2016 saw a number of resignations, namely: Prof Judy Peter, HOD of Jewellery Design and Manufacture, who took up a director's position in the International Office; Mr Chris Bradnum, HOD of Industrial Design, who took up a position at the University of Nottingham in the UK; Dr Keneilwe Munyai, a Lecturer in Fashion Design, who took up a position at UCT; Ms Robyn Cook, a Lecturer in Graphic Design who took up a position at Falmouth University in the UK; Ms Anneke Allers, a Lecturer in Interior Design, for personal reasons; and Mr Ashraf Johaardien, who took up the position of Director of the National Arts Festival in Grahamstown.

Four new appointments were made in the academic staff, viz. Mr Amulekani Muthambi (Lecturer, Fashion Design), Ms Lerato Matema (Lecturer, Multimedia Design), Ms Sadiyah Geyer (Lecturer, Interior Design) and Ms Ashton Bullock (Assistant Lecturer, Industrial Design). Dr Desiree Smal, HOD of Fashion Design, was awarded a DTech from CPUT; the number of staff with doctorates therefore remained constant at 12, with Prof Judy Peter's resignation. Several staff members are engaged on their doctoral studies, due for completion in the next two years.

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 Executive Director of ADS and the DVC Academic. As noted above, a diversified strategy aimed at promoting different areas of research competence among academic staff was launched, and will continue to be actively promoted 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 completed, 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 Faculty reserves by the running of the Graduate School of Architecture. As noted above, this will be addressed in 2017 thanks to the MEC's award of dedicated funding to support the School.

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.

In September, the Faculty was reviewed by an international panel chaired by Prof Robert Mull, former Dean of the Cass Faculty of Art, Architecture and Design at London Metropolitan University and Trustee of the Architecture Foundation. The review focused on the positive aspects of FADA's achievements to date, and offered certain recommendations that UJ and FADA could consider to achieve its goals. Overall, the reviewers provided a positive report, with the panel remarking on the important contribution that FADA makes to the life of the University and its mission by producing students who are skilled practitioners and active citizens. The reviewers commended the Faculty's overall commitment to social engagement and to its relevance, as well as the Faculty's awareness of the importance of creating commercial value in industry as part of the economy.

The review indicated that the Faculty's progress so far is impressive, and that this momentum can be strengthened and extended in a number of areas. These include, for the reviewers, the strengthening of the Faculty's mission and vision by better communication internally and externally, as well as the need to facilitate cross-disciplinary work and social relevance strengthened by communication with UJ and the external community. These and other recommendations relating to certain operational aspects will inform strategic and operational planning going forward. Student and academic data continued to be well managed, and Academic Administration maintained its excellent record under the new headship of Ms Neeradevi Chinnah, who was 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 concern for departments include attracting qualified staff, particularly from designated groups. While ongoing work on the upgrading of the HVAC system 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 studio and workshop space for the Graduate School of Architecture (GSA) is of increasing concern, given both the growth of the School, and the forthcoming validation visit from the South African Council for the Architectural Profession (SACAP) in 2018. A master plan for the redesign of the building to create additional capacity both for studio space and staff offices has been drawn up and submitted to the Office of the Campus Director for approval.

Looking forward

As regards enrolment and curriculum development, key priorities in 2017 include a focus on increased postgraduate enrolment, not least into the GSA, and a concomitant focus on ensuring that the GSA is adequately resourced to take advantage of the considerable interest that has been shown in it. In addition, alterations will continue to be made to existing facilities to accommodate increased enrolment in the MA Design Studies and in other departments. The Faculty will continue to support Prof Brenda Schmahmann's NRF SARChI Chair in South African Art History and Visual Culture and the VIAD Research Centre, both of which are important players in continuing to develop and grow the Faculty's research culture. At the undergraduate level, we will be monitoring closely the intake into the new degree programmes in Fashion Design and Visual Arts.

The student movements of 2015 and 2016 have 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, internationalisation, an enhanced student experience, community engagement, transformation and a significant public profile, we will also focus in 2017 on coming to terms with the question of decolonising the curriculum and the implications of this for the creative disciplines.

The continued integration of UJ Arts & Culture into the Faculty will enjoy specific focus in 2017, 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 expanded undergraduate engagement. Following on a successful collaboration with students from Fashion Design, who partnered with Arts & Culture on their production of Boesman and Lena, the Faculty is planning a multi-disciplinary project for 2017 that will see second-year students collaborating in multi-disciplinary groups on the design of a UJ Arts & Culture theatre production. The longer-term vision is to see ultimately how this kind of project can be extended dynamically into postgraduate studies.

Conclusion

In the final analysis, despite a drop in research output, 2016 was a good year for FADA in terms of its increased postgraduate enrolment, increased international enrolment, growing international linkages and collaborations, positive student experience, increasingly enhanced public profile, and improved undergraduate success and throughput rates. While challenges remain – particularly relating to transformation, staff qualifications, research output, and the provision of studio and workshop space for the growing Architecture Department and Graduate School – the Faculty is increasingly realising 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 & Architecture

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 the following disciplines: Architecture (comprising the undergraduate programme and the Graduate School of Architecture), Fashion Design and Clothing Manufacture, Graphic Design, Industrial Design, Interior Design, Jewellery Design and Manufacture, Multimedia and Visual Art. The Faculty is also home to UJ Arts and Culture, which comprises the UJ Arts Centre, the UJ Art Gallery, and Arts and Culture offices on the Auckland Park, Bunting Road and Soweto campuses. The Faculty has two research centres, Visual Identities in Art and Design (VIAD), under the directorship of Prof Leora Farber, and the 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.

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.
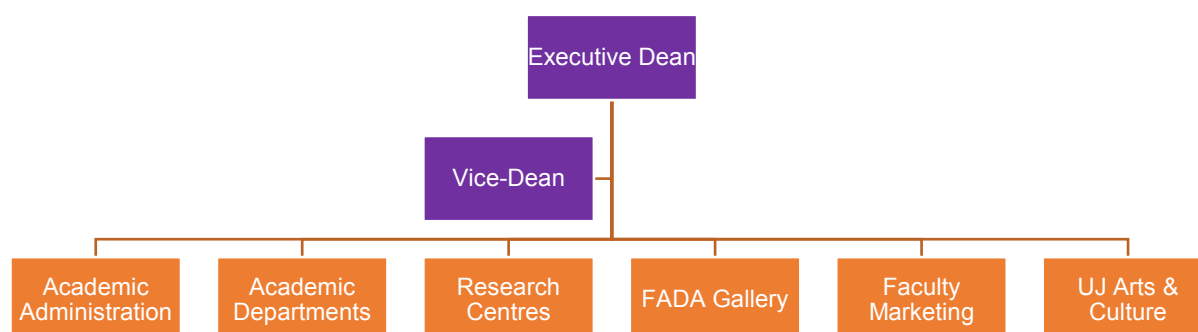
Figure 1 Faculty management structure

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 the Director of the NRF SARChI Chair (representing the Faculty Research Committee) meet monthly as an integrative and decision-making forum. These meetings deal both with day-to-day operational as well as strategic matters.

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 and Marketing) 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.

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                          ┌─────────────────┐
                          │  Faculty Board  │
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              ┌──────────────────┐ │
              │ Dean's Committee │─┤
              └──────────────────┘ │
      ┌───────────────┐  ┌─────────────────┐
      │ Departmental  │──│ Admin Committee │
      │  Committees   │  └─────────────────┘
      └───────────────┘
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| Academic Planning & Quality Committee (APQC) | Faculty Higher Degrees Committee (FHDC) | Faculty Research committee (FRC) | Faculty Teaching & Learning Committee (FTLC) | Galleries Committee | Faculty Committees (Health & Safety, Library, Marketing) |
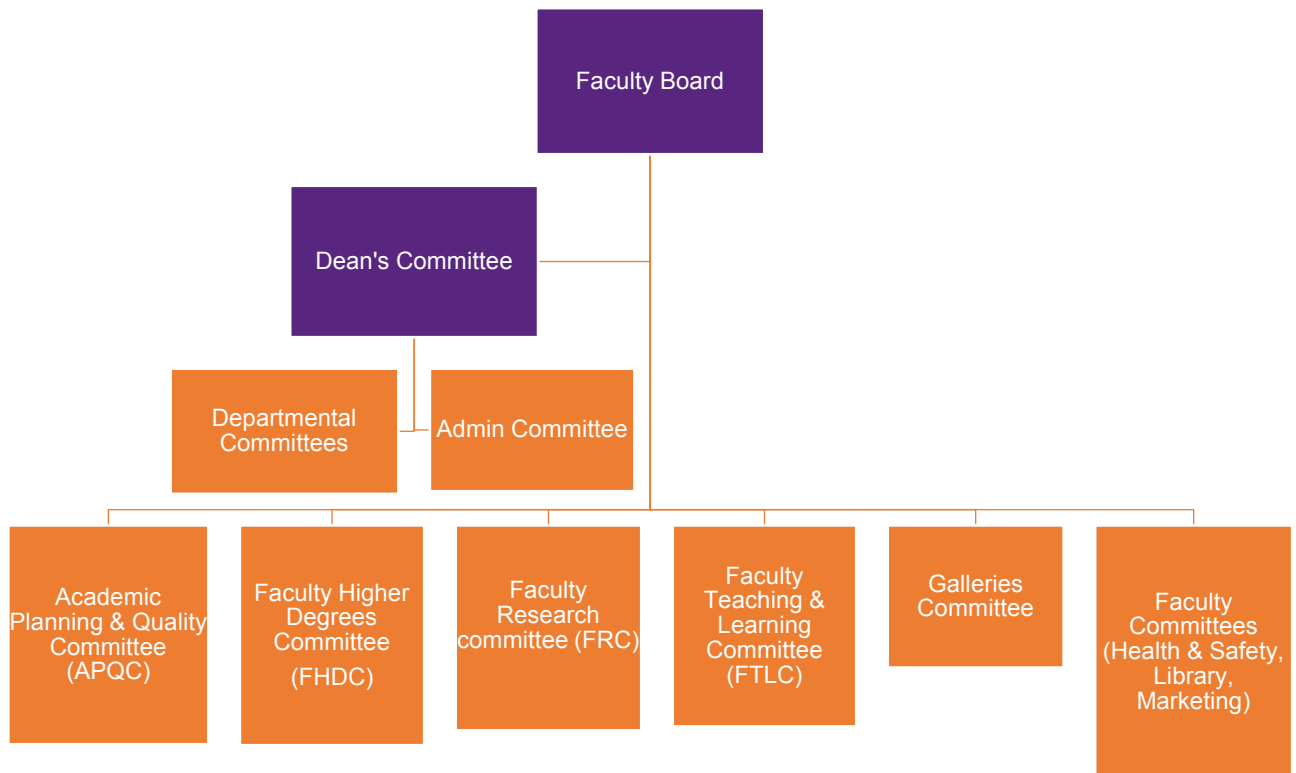
Figure 2 Faculty committees' structure: hierarchy and oversight

Four Faculty committees (APQC, FHDC, FRC and FTLC) and nine Departmental committees are responsible for ensuring that acceptable academic standards are upheld, and assure compliance with policy and procedures. The reporting and oversight hierarchy of these committees is set out in figure 2.2.

Faculty Board

The Faculty Board convened as scheduled on the Faculty's academic calendar in 2016. 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) is chaired by the Vice-Dean, and met six times during 2016. 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) and MA (Industrial Design).

Given the imminent introduction of new degree programmes in a number of Departments as well as the fact that the faculty as a whole was reviewed by an international panel in 2016, 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 recommence in 2017, with a review of the Department of Industrial Design.

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 reportable plagiarism.

Faculty Research Committee (FRC), Faculty Higher Degrees Committee (FHDC) & Faculty Teaching & Learning Committee (FTLC)

The Faculty Research Committee (FRC) has oversight of the Faculty's operational and strategic matters relating to research. It is also the forum in which applications for research funding from Faculty resources are considered. In 2016 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 Faculty Higher Degrees Committee (FHDC), articulating directly with the Senate Higher Degrees Committee (SHDC) has 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. The FHDC functions primarily to review the viability and compliance 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. 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.

The Faculty Teaching and Learning Committee (FTLC), articulating directly with the Senate Teaching and Learning Committee (STLC), was constituted in 2016. Previously, devolved STLC matters were dealt with in the Faculty partly by the APQC and partly by the FHDC. The approval of the FTLC Charter, drawn up by the Executive Dean in 2015, by Faculty Board early in 2016 has allowed for better strategic and operational alignment with university processes in the important area of teaching and learning.

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
Architecture Departmental Committee (ADC)	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
Architecture Research Committee(ARC) (GSA)	Approves master's students' research proposals and monitors their progression Coordinates and approves staff research initiatives

Fashion Design

Structure	Function
Reporting system 1: *Student - module lecturer – guardian lecturer – Departmental meetings/HOD*	To discuss problems with groups or individual students To identify high risk candidates
Reporting system 2: *Student – class representative – Departmental Student body meeting – FADA student body meeting*	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
Reporting system 3: *Part-time staff/Technical staff – HOD – departmental meetings*	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.
Reporting system 4: *Faculty meetings – departmental meetings*	Any staff member that sits on a Faculty committee is required to report at the monthly departmental meetings.
April review performance: *All registered first year students* *Identified high-risk students*	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
Mid-year reports: *Sent, via mail, to each registered student before the July vacation.*	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
Individual discussion	Individual discussions with staff or students regarding problems and performance.

Graphic Design

Structure	Function
Departmental Meetings	Overall quality management of the Department.

Moderation (Internal and external)	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.
Assessor meetings	Follows moderation and entails finalising assessment results and reviewing the programme and planning improvements
Half year progress reports	Provides students with information on their progress to date
Student assessment results and feedback	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.
Student feedback on modules	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.
Staff annual reports	Report on staff performance in preceding year
Staff development plans	Plan for staff development in the coming year
Programme coordinator	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.
Year coordinators	Control quality of a specific year in conjunction with the HOD

Industrial Design

Structure	Function
Year Coordinators	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.
Module Coordinators	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.
ID Student Representative Committee	The Department of Industrial Design Student Representative Committee met 4 times during the year to discuss and resolve student issues within the department.

Moderation and portfolio assessments	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.
Internal teaching and module evaluations	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
Module co-ordinators	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.
Year co-ordinators	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.
Head of Department	Monitors operational, administrative and academic matters as well as staff performances according to Faculty and University polices, rules and regulations. Feedback is presented at the department meetings or confidential matters are discussed with individual students and staff members.
Department Committee	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 & Manufacture

Structure	Function
Jewellery Design Committee	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.
Strategic Meetings	Annually to: Plan for 2015 Evaluate strategic objectives of 2014 and identify strategic objectives for 2015
Moderation / risk assessment	Students results were reviewed in May and August Risk students were identified Interventions were instituted for risk students

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

Multimedia Design

Structure	Function
Internal and external moderation	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.
Weekly departmental meetings	To ensure quality management of the department, this includes an at risk list on the agenda.
Year coordinators	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.
Student representatives	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.
Teaching and module evaluation	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.
Staff annual reports	For reporting purposes and for permanent staff members to use to collate their performance plans for the year.
Staff performance development and management	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
Internal departmental admissions committee	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.
Assessment Committee	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.
Research committee	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.
Moderated work	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.
Faculty initiated surveys	Faculty based surveys are conducted during the course of the year to ascertain 1st and 2nd year student satisfaction about their learning experience.
Internal departmental review surveys	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
Organisational structure	Create operational structures
Policy and procedure	Inform consistent actions and a process approach
UJ committee system	Directs the specific life cycle
Risk management matrix	Manage faculty administrative risks
Audit and evaluation system	Evaluate functions against specific criteria
HEDA error lists	Ensure correctness on academic structure
Performance management	Manage level of functioning
Weekly administrative meetings	To determine compliance with the award of academic credits

Weekly management meetings	To communicate and monitor workflow

UJ Arts & Culture

Structure	Function
UJ Arts & Culture Senior Management Committee	Operationalises approved strategy Compiles overall integrated annual programme Reviews venue hire enquiries for recommendation Oversees operations, HR and staff training
UJ Art Collection Advisory Committee	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.
UJ Arts & Culture Production Committee	Management and scheduling of all Arts & Culture facilities Co-ordination of technical, cleaning and FOH staff Production workflow management
UJ Arts & Culture Marketing Committee	Prioritisation of marketing deliverables Allocation of marketing spend Publications and content management Approval of promotions and student activations
UJ Choir Committee	Chairperson (SCR) serves as link between conductor and choir. General choir matters (attendance control, discipline, uniform, stage management, newsletters etc.)
UJ Arts & Culture Staff Forum	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 31 teaching evaluations and 15 module evaluations were completed during the year. All exit modules were externally moderated and attention was given to recommendations made in moderators' reports.

Risk Management

The risk register was updated as required. The following areas have proven to be persistent problems, and 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 upward trend in research output, as well as the increasing number of research-active full-time staff 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.* Despite losing a number of experienced staff members in 2016, the Faculty made four new appointments in 2016, three of whom are from designated groups, thus marginally improving the Faculty's employment equity statistics.
- *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. Delays with the implementation of HVAC Phase III meant that this did not commence as scheduled in 2016, but will be rolled over to 2017.

Resource management & sustainability

FADA financial report 2016

INCOME

Disposable Income (Budget Allocation)	**66 321 474**
Remuneration	55 393 905[1]
Operating Costs (* included)	8 949 442[2]
Capital Expenditure	1 978 126[2]
Research *	163 170
Printing *	994 839
Conference Fees *	56 278
Travel *	1 809 095
Income Generated	**43 263 825**
Tuition Fees (Subsidy Type A)	42 444 027[3]
Interest	690 311
Donations	50 292
Other	79 196

Research Funds	
Income (* included)	**3 309 493**[3]
Interest *	94 950
Donations *	3 210 744
Other Income *	3 800

Trust Funds

Income (* included)	**8 271 287**[3]
*Interest **	414 602
*Donations **	7 586 468
*Sales and Services **	93 445
*Research Income **	-
*Other Income **	176 772

Extra-Curricular

Income (included)*	**596**[3]
*Interest **	596

EXPENDITURE	**62 465 832**
Remuneration	54 568 204[1]
Operating Costs (* included)	6 525 576[2]
Capital Expenditure	1 372 051[2]
*Research **	194 666
*Printing **	706 332
*Conference Fees **	19 125
*Travel **	978 640

Research Funds	**3 859 836**
Remuneration	226 506[1]
Operating Costs (* included)	3 017 460[2]
Capital Expenditure	48 405[2]
Bursaries	567 465
*Conference Fees **	4 479
*Travel **	264 459

Trust Funds	**22 977 384**
Remuneration	5 481 406[1]

Operating Costs (* included)	17 117 966[2]
Capital Expenditure	378 012[2]
Printing *	386 339
Conference Fees *	104 721
Travel *	1 607 579
Extra-Curricular	**-**
Operating Costs (* included)	-
Travel *	-

Note 1: Remuneration

Skills is budgeted centrally. Promotions are also not budgeted for.
The Faculty's temporary salary budget was under spent by 1.4%
The Faculty's tutor budget was under spent by 22%.

Note 2: Operating Expense (excludes Capital Expenses > R15 000)
Total Expenditure against Research and Trust Funds = R26 269 755

Note 3: Income Generated
Tuition Fees generated R42 444 027 income for the year.
The Faculty received a total of R1 648 328 for Publication Income.

Figure 3 FADA financial report 2016

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. The planned consolidation of the FADA library to the Bunting Road Campus Library in the course of 2017 will create considerable scope for addressing the space shortages in the faculty. In particular, the anticipated growth of the Graduate School of Architecture and other postgraduate programmes 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, accelerated by the proposed relocation of the library.

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 continue to be upgraded to ensure that they comply with the technological requirements – particularly as regards audio-visual equipment and Wi-Fi capacity – of a 'flipped classroom' model. This is in view of the strategic imperative to develop more online and blended learning delivery for theory modules.

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 2016, 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 below, 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.

FADA Branding and Marketing

Tamara Francis NDip Public Relations (UJ), BA Hons Corporate Communication (UJ)
Faculty Marketer

In addition to the numerous high-profile exhibitions, lectures, conferences, and other public events detailed elsewhere in this report, Faculty Marketing continued to ramp 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 2 879 subscribers (compared to 2 539 in 2015), while the FADA Twitter account became increasingly active, with 2 222 followers by the end of 2016 (compared to 1 958 followers at the end of 2015). As regards student recruitment initiatives, FADA representation at school visits succeeded both in providing information and career counselling to prospective students, and in drawing learners, teachers and parents to the Faculty during the year. In addition, the Dean and HODs invited industry stakeholders to student exhibitions, and to other events throughout the year.

Faculty marketing-led initiatives in 2016 included the following:

UJ open days

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

FADA open day

The faculty held an Open Day which was specifically aimed at prospective art, design and architecture students. There were approximately 220 guests who attended the Open Day.

Dean's merit list

Top students in the Faculty received certificates 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 which was facilitated by experienced FADA staff members. A total of 47 students registered and attended. The workshop aims to assist prospective students in putting together their application portfolio. 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.

End-of-year exhibition

The FADA End of Year Exhibition is a platform to showcase the Faculty's final-year undergraduate students' work. The exhibition was held throughout the building, and approximately 500 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's work produced during the year. The winning student won an R10 000 prize from Dean's office.

Social media

The faculty has a strong and active presence on social media platforms such as Facebook and Twitter.

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.

FADA Gallery

Eugene Hön MFA Ceramic Sculpture (UCT)
Director, FADA Gallery & Senior Lecturer

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.

Exhibitions

Thuthuka Jewellery Awards 2016

3 March to 28 March
The Thuthuka Jewellery Development Programme presented its annual award winning jewellery designed by students from community schools and universities across the country.

This annual exhibition celebrates an extraordinary mentorship programme that focuses on design and skills development, and the competition enables each student designer to explore their creativity using sterling silver and other metals to meet the brief.

Every year since 2008, students have been mentored one-on-one over a three-month period, from conception through design to production. The work this year explores and interprets the best of the country's musicians, dancers and performers, where each entertainer has made on our culture. For the students this has entailed a personal journey and vision, producing work of a highly intricate, creative and skilled nature. The Thuthuka Jewellery Awards showcased the best of students' work and opened at a gala evening and award ceremony.

Jewellery Retail Exhibition

22 April to 30 April
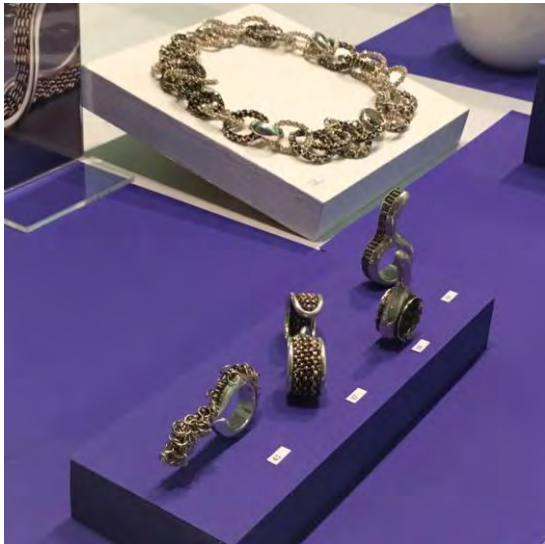
FADA Gallery hosted a jewellery retail exhibition in collaboration with the **UJ Jewellery Design and Manufacture Department**. The exhibition showcased a selection of student pieces, collected over the past 10 years. The works for sale included a wide range of innovative award winning platinum and silver high end and contemporary jewellery pieces. The main aim of this initiative was to market the excellent design talent harnessed in the jewellery department, as well as to raise funds to support its continual expansion.

2016 Alumni Exhibition honoured the founders of the TONIC luxury brand, Greg Gamble and Philippe van der Merwe.

20 May - 24 June

The Tonic studio and showroom were established by Philippe van der Merwe and Greg Gamble 16 year ago. The Tonic creative duo met as students at the then Technikon Witwatersrand while enrolled in the Department of Interior Design.

A fascination with the design of both interiors and furniture forms the core of Tonic's design activity, leading to a formalist approach to design. There are always carefully considered proportional relationships within the components of their furniture and in turn to the proportions of their interiors; parts are related to the whole resulting in visual harmony and unity. This manifests in the timeless quality imbued in their designs.

Tonic manufactures an extensive range of furniture as well as selecting appropriate lighting and accessories. In this way they endeavour to reinforce the sense of visual cohesion that is a central characteristic of their design approach.

The link between concept and execution is an important consideration of their design process. These two factors should fuse in the design scheme resulting in experiencing the particular interior holistically. This quality is further strengthened by their original vision and creativity.

Truth to materials and craftsmanship is a vital element in their consideration of visual and tactile qualities of the design components. The best available materials reflect a sense of luxury and add refinement to their designs of furniture and the consideration of the arrangement and manipulation of surfaces and space.

Local craftsmen and materials are sourced to anchor their designs within a South African context. Colour and tone are enhanced by texture which is an important element in their work. Bespoke furniture can be specifically created for clients' needs, this satisfying the personal requirements that Tonic strives to achieve in the process of their designs and implementation of their schemes. This is evident in the unique and exclusive quality in the different areas of their designs.

Tonic, as a design consultancy, has established a comprehensive service for each project that they execute. They have experience across all fields of Interior Design including corporate, hospitality, retail and domestic. Their characteristic trademark of quality and meticulous detailing result in the clean lines and minimalist aesthetic, that is widely acclaimed both locally and internationally.

This alumni exhibition acknowledges the extensive contribution that Tonic has made to the interior design discipline in South Africa over 16 years of their experience. National and international achievements received over the past 10 years include; House and Leisure House of the year award (2005 & 2006), Elle Decoration International Design Award as South African Furniture Designers of the year (2007), Elle Decoration International Design Award as South African Interior Designers of the year (2008), Finalist in the VISI Designer of the Year Awards (2008), Top 50 Designers/ Conde Nast House and Garden(2008), Cannes Nominee/ Lost and Found (2009), Gold Loerie Awards in Communication Design and also Three Dimensional and Environmental Design – Architecture & Interior Design (2010), Grand Prix Loeries Award in Design Mixed Media Campaign (2010) and Finalist in the VISI Designer of the Year Awards (2011).

The Front Room 'Inna Joburg' & The Arrivants.

28 July – 19 August

The Front Room 'Inna Joburg'

In THE FRONT ROOM 'INNA JO/BURG' installation, UK based writer-artist-curator **Michael McMillan** recreated a traditional African-Caribbean family front room, where creolized material culture meets memory with bittersweet pride. In his recreated domestic interior, McMillan, who is British born of Caribbean migrant heritage, invoked his childhood experiences, as well as those of his family and their generation as they attempted to create a West Indian identity as immigrants in England during the 1960s.

The aesthetics of the front room reflected the everyday practice of 'putting one's best foot forward'; arrangement of the room is about 'impression management' in terms of hopes and dreams, respectability and consumer culture. The front room had to always look immaculate, because it was where the public world viewed the private world of the family. Upon entering the sensory space, visitors were invited to take a seat on upholstered sofas as they survey the drinks cabinet displaying rarely used glassware, artificial flowers, colourful crochet, pictures of *The Last Supper*, the exoticised 'Tina' and family portraits, all set against floral patterned wallpaper. They also encountered oral history sound bites mixed with music ranging from Nat King Cole to Ska; from Calypso to Jim Reeves; from Reggae to Mariam Makeba.

The Front Room 'Inna Jo'burg' installation was a component of Michael McMillan's residency at VIAD from 27 June to 25 August 2016. During this time, McMillan steered research, curation and a programme of activities and events, using the gallery's experiential installation as a site for workshops, presentations and talks around oral history and material culture.

The Arrivants

Alongside the presentation of VIAD Research Associate Dr Michael MacMillan's research driven **The Front Room** exhibition, Dr Christine Checinska – also an affiliate of VIAD, showcased an installation titled, **The Arrivants.**

Setting fashion and dress into the wider context of material culture, Dr Checinska's installation took as its departure point an original work first presented in the James Hockey Gallery, Farnham, England. Echoing the concerns of the *West Indian Front Room*, by Dr McMillan, the installation

examined the place of dress as a way of tracing the journey from colonisation to post-coloniality, asking how does the presentation of self mark a shift in one's position in society?

Gender Equality Today | Photographic Awards exhibition at FADA Atrium

August 17 – 30 August 2016

The Embassy of Sweden in collaboration with FADA Gallery at the University of Johannesburg and the Commission for Gender Equality hosted a photographic awards Exhibition tiled *Gender Equality Today.* **The winner was Sune De Wet a freelance photographer** (image above).

"Gender as it functions today is a grave injustice. I am angry. We should all be angry. Anger has a long history of bringing about positive change. In addition to anger, I am also hopeful, because I believe deeply in the ability of human beings to remake themselves for the better."

JJC Schools' Art and Design Awards Exhibition.

Friday 16 September – 14 October 2016
FADA Gallery in association with the **Johannesburg Junior Council** (JJC) hosted the annual 2016 JJC Schools' Art and Design Awards Exhibition. Schools in the Gauteng province were requested to submit work produced by grade 11 and 12 learners. A diverse range of art and design work is annually selected for the awards exhibition that includes artists' books, paper sculpture installations and digital media (animation). The competition is open to all pupils who are, at the beginning of the exhibition year, permanently resident in South Africa and in grades 11 or 12. They are attending school in the Gauteng Province and their school is registered as a member of the Johannesburg Junior Council.

Selection & Awards Judging.

Approximately a 100 works were selected by the judges and eligible for the awards and prizes sponsored by Herbert Evans. The overall winner, a first and second prize, including merit award winners were announced at the exhibition opening on Thursday 15 September 2016.

Dean's Award Exhibition 2016.

24 November – 10 February 2017

The work on this exhibition was of finalists nominated for the 2016 Dean's Award. Each department selected a student, mainly B Tech and Honours candidates, who demonstrated innovation and creativity. The exhibition comprised of bodies of work from the following disciplines; Interior Design, Architecture, Industrial Design, Visual Arts, Multi Media, Jewellery Design and Manufacture and Design Communication (Graphic Design). **This year's winner was Kuena Moshoeshoe, B Tech (Fashion Design)**

This prestigious awards exhibition is an annual event and features the best body of work produced by mainly FADA graduates during the academic year. Instituted for the first time in 2015, seven students are selected based on their creative, innovative and masterfully crafted art, design and architecture based projects.

The students selected in 2016 were:

Ashleigh Wordsworth, B Tech: Interior Design; Mohau Moidi, B Tech: Applied Design Architecture; Matthew Edwards, BA Honours Industrial Design; Alexia Ferreira, N Dip: Fine Art (2nd Year); Naseerah Essop, B Tech: Multimedia; Karleigh Swanepoel, N Dip: Jewellery Design and Manufacture (3rd Year); Raquel Rosa Ribeiro BA Hons: Communication Design (Graphics); Kuena Moshoeshoe (Winner), B Tech (Fashion Design).

Winner's statement
The range is a ready-to-wear multifunctional collection designed using a user-centred approach consisting of main garments as outerwear and supporting garments. The outerwear is mainly reversible giving the wearers an option of how they want to wear the garments. It is aimed at young female architecture students who are exposed to the elements due to the nature of their cause that requires them to participate in site visitations. It is made up of 13 pieces that are heavily informed by the end users and their academic experiences. The range is inspired by architecture and makes a strong reference to the appearance of buildings. This is achieved by the use of neutral colours such as black, grey and white. The fabrics used have protection characteristics against weather elements, such as water-repellence and water resistance. The fabrics used include PVC, wool, faux leather, faux fur, mesh, cottons.

Employee Profile

The Faculty's success and growing national and international profile is due in no small measure to the dedication, commitment and expertise of its staff. The academic staff comprises academics, artists, designers and architects, all of whom share an ethos of professionalism and a belief in the transformative power of the creative disciplines in making a difference to the world we live in, and providing hope for the shaping of future generations.

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. Following the resignation of Ms Lizette Hollander in 2015, Ms Neeradevi Chinnah, formerly a Senior Faculty Officer, took over the role of Head of Faculty Administration in 2016.

Historically, staff turnover in FADA has been relatively low. However, as detailed below, 2016 saw the resignation of five members of the academic staff, two non-academic staff, and the retirement of one member of the non-academic staff. Four new appointments were made in the academic staff. Dr Desiree Smal, HOD of Fashion Design, was awarded a D Tech from CPUT, but the number of staff with doctorates nonetheless remained constant at 12, with Prof Judy Peter's resignation. Several staff members are engaged on their doctoral studies, due for completion in the next two years.

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 Executive Director of ADS and the DVC Academic. As noted in the chapter on

research footprint and impact, a diversified strategy aimed at promoting different areas of research competence amongst academic staff was launched, and will continue to be actively promoted to address the need to grow research capacity and output.

Composition

The Faculty had a total of 91 permanent and full-time contract members of staff in 2016. This comprised 54 academic staff and 37 administrative and support staff (including the Dean) (figures 1-2; tables 2-6).

Academic and research staff

The academic staff comprised three Assistant Lecturers, 24 Lecturers, 17 Senior Lecturers, 6 Associate Professors and 2 Professors (excluding the Dean) (Table 1). The percentage of Associate Professors decreased with Prof Judy Peter's resignation from FADA to join the International Office. There was one academic promotion in the Faculty, with Ms Farieda Nazier, HOD Jewellery Design & Manufacture, being promoted to Senior Lecturer.
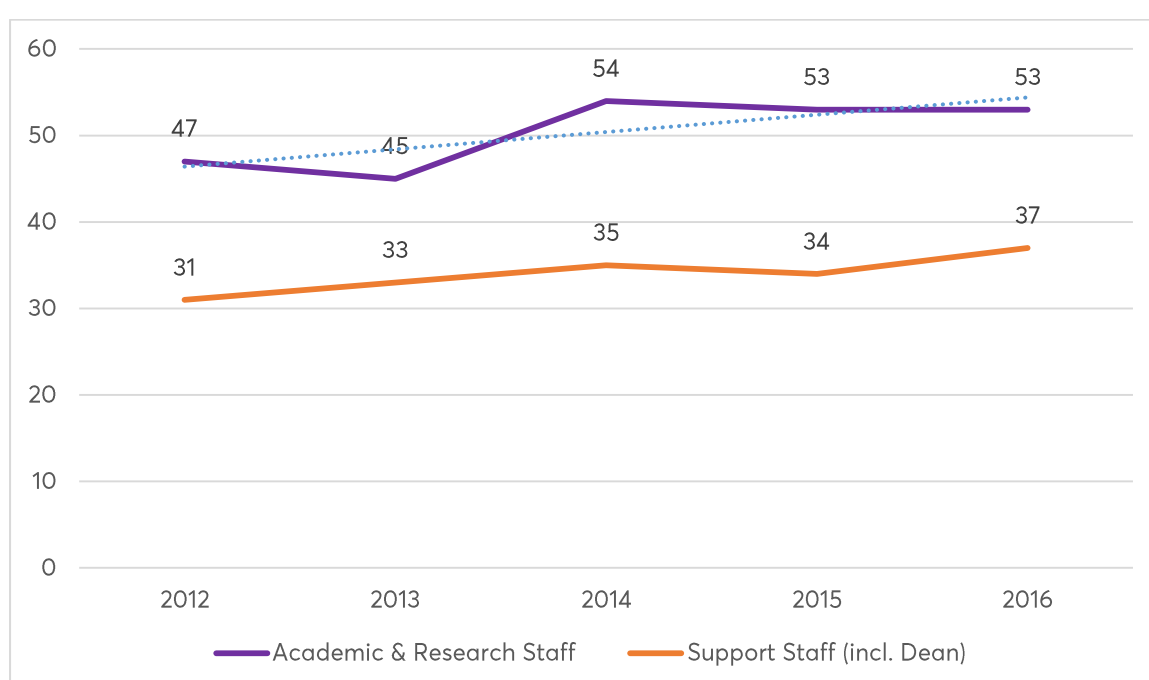
Figure 4 Staff complement: Academic, Research, Professional and Support, 2012-16, showing growth in Academic, Research & Professional category.

DEPARTMENT	Professor	Associate Professor	Senior Lecturer	Lecturer	Assistant Lecturer	TOTAL
Architecture	0	2	3	4	0	9
Fashion Design	0	0	3	5	0	8
Graduate School of Architecture	0	1	0	0	0	1
Graphic Design	0	1	2	2	0	5
Industrial Design	0	0	2	1	1	4

Interior Design	0	0	2	3	1	6
Jewellery Design	0	1	1	0	0	2
Multimedia Design	0	0	1	6	0	7
Visual Art	0	2	2	2	1	7
Research & Dean's Office	2	1	0	0	0	3
TOTAL	2	8	16	23	4	**53**

Table 2 Distribution of academic staff by position per department, 2016.
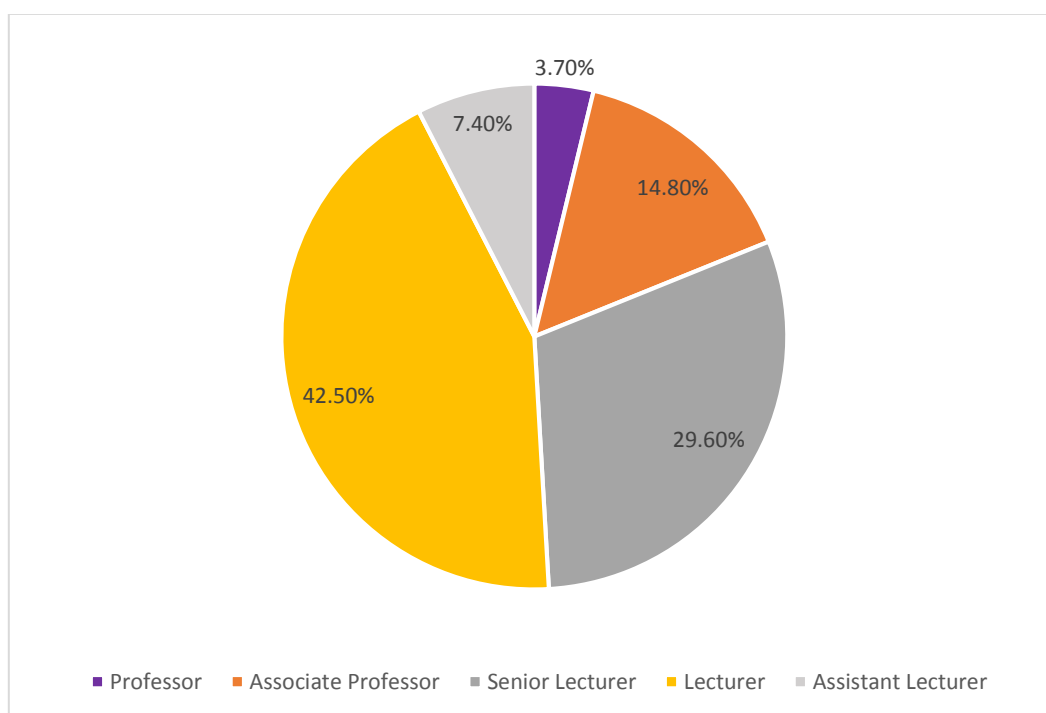
Figure 5 Composition of full-time academic & research staff as a percentage

Non-academic staff

Non-academic support	
Departmental secretaries	3
Technician	1
Technical assistants	4
General assistants	4
TOTAL	**13**
Dean's Office, Academic Administration & SARChI	
Executive Dean	1
Head: Academic Administration	1
Senior Faculty Officer	2
Administrative Assistants	3
Administrative Officer	1
Marketing Coordinator	1
Executive Secretary	1
TOTAL	**10**

UJ Arts & Culture	
Senior Manager	1
Manager	2
Curator	1
Senior Choirmaster	1
Coordinator	2
Administrative Officer	1
Technical Manager	1
Cultural Officer	2
Technician	1
Internal Assistants	2
TOTAL	**14**
GRAND TOTAL	36

Table 3 Distribution of administrative and support staff by position per department, 2016

New appointments, promotions, retirements and resignations

Five new academic appointments were made in 2016. Mr Amukelani Mutambi was appointed as a Lecturer in Fashion Design; Ms Lerato Matema was appointed as Lecturer in Multimedia Design; Ms Sadiyah Geyer was appointed as a Lecturer in Interior Design; and towards the end of the year, Prof Anitra Nettleton was appointed in a post-retirement contract position as Professor in the Dean's Office. Formerly from the University of the Witwatersrand, Prof Nettleton is a B1-rated art historian, and one of the country's leading Africanists. She was Head of the History of Art department at Wits for many years, and was the Director of the Centre for the Creative Arts of Africa at the Wits Art Museum until her retirement at the end of 2015. She was instrumental in introducing African art history into the Wits syllabus in the 1980s, has supervised many doctoral and master's students, and has published widely on South African and African art. Given the introduction of the new degree programme in the Visual Arts Department in FADA and in response to the call for the decolonisation of the curriculum, she has been tasked with increasing the scope of the African art curriculum in the department.

In the administrative domain, Ms Jade Bowers was appointed as an Administrative Officer in UJ Arts and Culture, and Ms Mariambibi Khan was appointed as an Administrative Assistant in Faculty Administration.

2016 also saw the resignation of five members of the academic staff: Mr Chris Bradnum, a Senior Lecturer and Head of Department of Industrial Design resigned to take up a position at Nottingham University in the United Kingdom; Prof Judy Peter, Associate Professor and Head of Department of Jewellery Design and Manufacture resigned to take up a position as Director in the UJ International Office; Dr Keneilwe Munyai, Lecturer in Fashion Design, resigned to take up a position at the University of Cape Town; Ms Anneke Allers, Lecturer in Interior Design, resigned for personal reasons; and Ms Robyn Cook, a Lecturer in Graphic Design, resigned to take up a position at Falmouth University in the United Kingdom. Mr Ashraf Johaardien, Senior Manager of UJ Arts & Culture resigned to take up the position as Director of the National Arts Festival, and Mr Sizwe Moloko, a Technician in UJ Arts and Culture, resigned following a disciplinary hearing.

Department	New appointments	Promotions	Resignations	Retirements
Dean's Office	A Nettleton (P)			
Fashion Design	A Mutambi (L)		K Munyai (L)	
Graphic Design			R Cook (L)	
Industrial Design	A Bullock (AL)		C Bradnum (SL)	
Interior Design	S Geyer (L)		A Allers (L)	
Jewellery Design		F Nazier (L to SL)	J Peter (AP)	
Multimedia	L Matema (L)			
Administration	M Khan			D dos Santos
Arts & Culture	J Bowers			

Table 4 New appointments, promotions, resignations and retirements per department, 2016

Equity profile

In keeping with the Faculty's transformation plan, the emphasis over the past few years has been on recruiting more black academic and research staff (particularly in the black African category. Of the academic staff, 30.1% were from designated groups in 2016 and 7.5% were foreign nationals. Sixty-nine 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. Of the four new academic appointments made in 2016, three were from designated groups.

20.30%
5.50%
7.40%
66.60%

■ African ■ Coloured ■ Indian ■ White
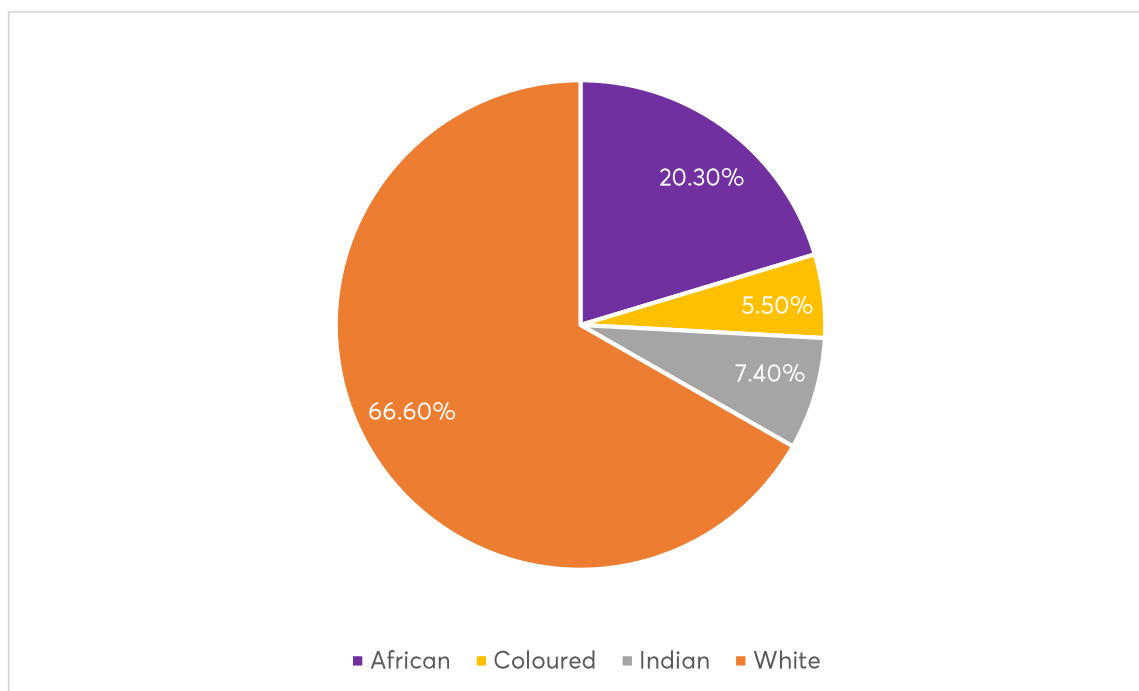
Figure 6 Full-time academic and research staff by race, 2016
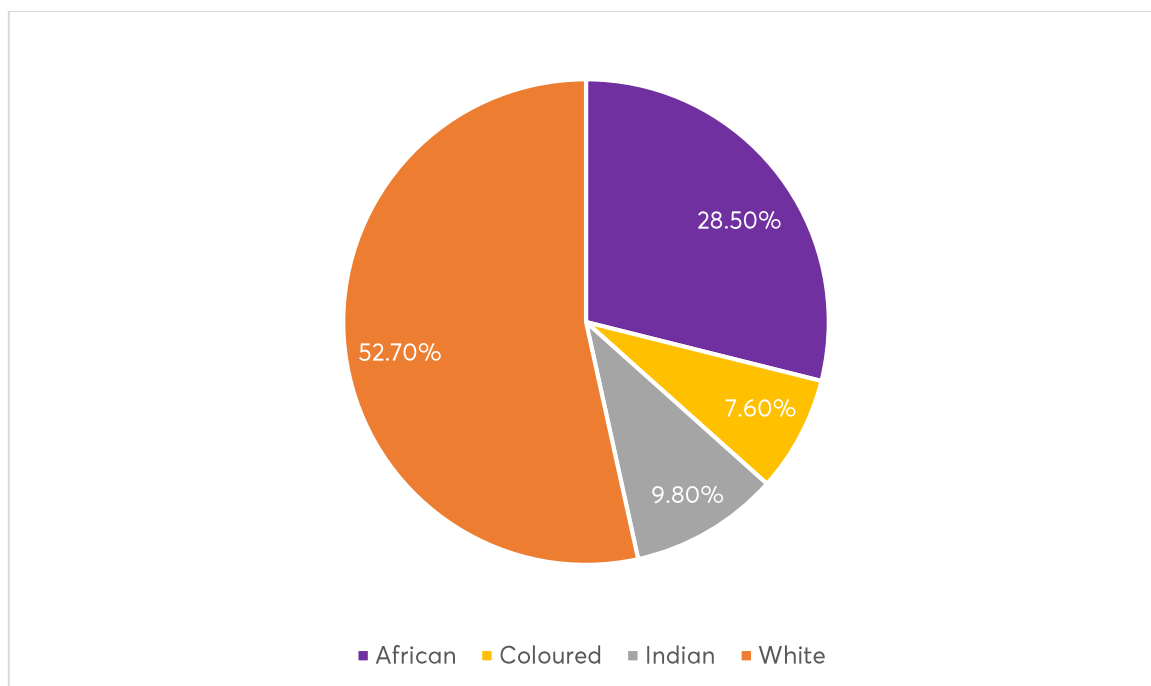
Figure 7 FADA staff (Academic, Research, Administrative & Support) by race, 2016
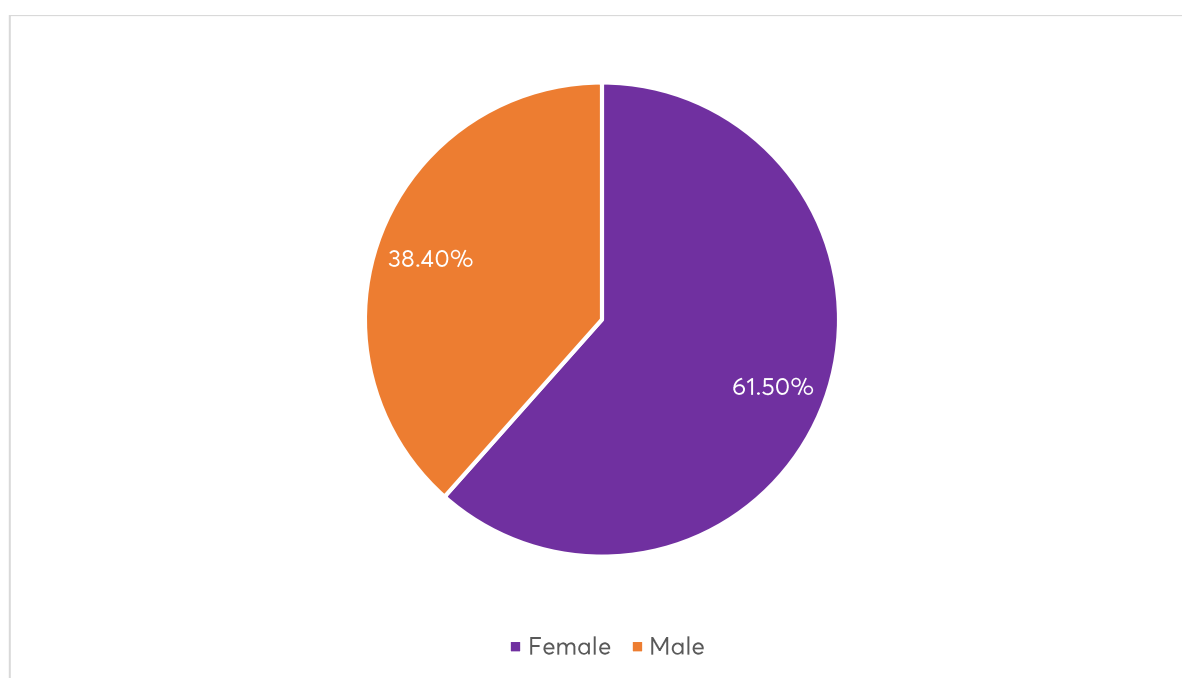
Figure 8 FADA full-time and contract staff (Academic, Research, Administrative & Support) by gender, 2016

ACADEMIC & RESEARCH STAFF	African		Coloured		Indian		White		Total		
	M	F	M	F	M	F	M	F	M	F	
Architecture	2	1	2				4		8	1	9
Fashion Design	1					1		6	1	7	8
Graduate School of Architecture		1								1	1
Graphic Design							1	5	1	5	6
Industrial Design							3	1	3	1	4
Interior Design					1	1	1	3	2	4	6
Jewellery Design			1			1				2	4
Multimedia	1	1					3	2	4	3	7
Visual Art		1			1		2	3	3	4	7
Research & Dean's Office								4		4	4
TOTAL	4	4	2	1	2	3	14	24	21	31	54

Table 5 Distribution of Academic & Research staff by race and gender, 2016

ADMINISTRATIVE & SUPPORT STAFF	African		Coloured		Indian		White		Total		
	M	F	M	F	M	F	M	F	M	F	
Executive Dean							1		1		1
Head of Academic Administration						1				1	1
Faculty Officers		1						1		2	2
Marketing Coordinator						1				1	1
Executive Secretary								1		1	1
Administrative Officer						1				1	1
Administrative Assistant						1		2		3	3
Departmental Secretary		1						2		3	3
Technician	1								1		1
Technical Assistant	2	2							2	2	4
General Assistant	1	3							1	3	4
TOTAL	4	7				4	1	6	5	17	22

Table 6 Distribution of Administrative and Support Staff by race and gender, 2016

UJ ARTS & CULTURE	African		Coloured		Indian		White		Total		
	M	F	M	F	M	F	M	F	M	F	
Senior Manager				1						1	1
Manager				2						2	2
Administrative Officer				1						1	1
Co-ordinator		1					1		1	1	2
Cultural Officer	1	1							1	1	2
Curator								1		1	1
Internal Assistant	2								2		2
Senior Choirmaster								1		1	1
Technical Assistant	1								1		1
Technical Manager							1		1		1
Technician	1								1		1
TOTAL	5	2	1	3			2	2	8	7	15

Table 7 Distribution of UJ Arts & Culture staff by race and gender, 2016

FADA EQUITY PROFILE, RACE & GENDER	African		Coloured		Indian		White		Total	
	M	F	M	F	M	F	M	F	M	F
Total per race & gender	13	13	3	4	2	7	17	32	35	56
Total per race	26		7		9		48		91	
% of total per race	28.5%		7.6%		9.8%		52.7%			

Table 8 Total distribution of FADA staff by race and gender, 2016

FADA EQUITY PROFILE, GENDER	Male	Female
Total per gender	35	56
% of total per gender	38.4%	61.5%

Table 9 Total distribution of FADA staff by gender, 2016

Although the Faculty's current equity profile in terms of race is slowly improving, it is still of concern. Concerted efforts were made in 2016 to address this in the employment of candidates to fill the vacant positions that were created by the consolidation of the part-time budget. Consequently, three of the four new academic appointments made in 2016 were candidates from designated groups.

Academic Qualifications

In 2015, the Faculty was pleased to report that, with the exception of Assistant Lecturers, all academic staff members in the Faculty held a Master's degree or equivalent. In 2016, two of the new Lecturers – who bring significant industry experience – were employed conditional on completing their Master's studies in the next three years. In addition, a number of full-time academic staff with Master's qualifications are engaged on doctoral studies.

POSITION	QUALIFICATION			
	B Degree/B Tech	Master's	Doctorate	TOTAL
Professor			2	**2**
Associate Professor		1	7	**8**
Senior Lecturer		13	3	**16**
Lecturer	2	23	1	**26**
Assistant Lecturer	2			**2**
TOTAL	4	37	13	**54**

Table 10 Academic qualifications of full-time academic employees

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

Eight members of the academic staff were registered for doctoral studies in 2016, and four (including two Assistant Lecturers) were registered for master's qualifications. Dr Desiree Smal,

HOD and Senior Lecturer Fashion Design, was awarded her D Tech from the Cape Peninsula University of Technology.

Name	Qualification for which registered	Institution where registered	First registration	Expected completion
Ambala, A	PhD	Wits	2012	2017
Bradnum, C* *resigned*	PhD	Da Vinci Institute	2015	2019
Bullock, A	MTech	UJ	2016	2018
Breytenbach, A	PhD	UP	2013	2018
Campbell, AD	DLitt et Phil	UJ	2012	2017
Cook, R* *resigned*	DPhil	UP	2013	2017
Dos Santos, JC	DLitt et Phil	UJ	2012	2017
Geyer, S	MTech	UJ	2016	2018
Groenewald, M	DPhil	UP	2013	2018
Harvey, RN	PhD	UJ	2013	2018
Mahomed, A	MTech	UJ	2014	2017
Matema, L	MTech	UJ	2016	2018
Mielke, H	MTech	UJ	2014	2016
Raubenheimer	PhD	UJ/Groningen	2015	2019
Vosloo, C	PhD	UP	2013	2018

Table 11 Academics registered for higher qualifications in 2016

Student Profile, Student Success and Experience, Relevancy and Impact of Academic Programmes

Enrolment

The Faculty met its enrolment targets for 2016, with a total headcount of 1,358 full-time students, a planned decrease on 2015's enrolment of 1,370. In keeping with the Faculty's evolving Programme and Qualification Mix (PQM), which has focused over the past five years on a shift to a majority of degree programmes (Figure 1), there was an increase in the number of enrolments in undergraduate degrees, with a total headcount of 559 (up from 458 in 2015), and a concomitant decrease in undergraduate diploma enrolment of 634 (down from 811 in 2015). The total undergraduate enrolment in 2016 was 1,193 (down from 1,269 in 2015).

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 83 students in 2015 to 125 in 2016 (Figure 2). This was due to the increased intake into the MA Design programme that was launched in 2015, as well as an enrolment of 77 students in the Graduate School of Architecture. There is an increasing trend of enrolment of postgraduate students from other institutions (Figure 4), from 27 in 2015 to 39 in 2016. Honours enrolments doubled, from 17 in 2015 to 33 in 2016. With the CHE's approval of the CESM category of 'History of Art' on the institutional PQM at doctoral level, the Faculty could, for the first time, offer a doctoral qualification, and six doctoral students were admitted. Presenting doctoral qualifications represents a substantial leap forward in terms of the Faculty's strategic growth, which will be further consolidated by the CHE's approval, late in 2016, of the PhD in Art and Design, which will be housed on the Faculty's PQM. The first intake into this qualification is expected in 2017.

International student enrolment in the Faculty also increased to 73 registrations from 66 in 2015.

The enrolment of one occasional student (an undergraduate exchange student from the United States) made up the final total of 1,358.
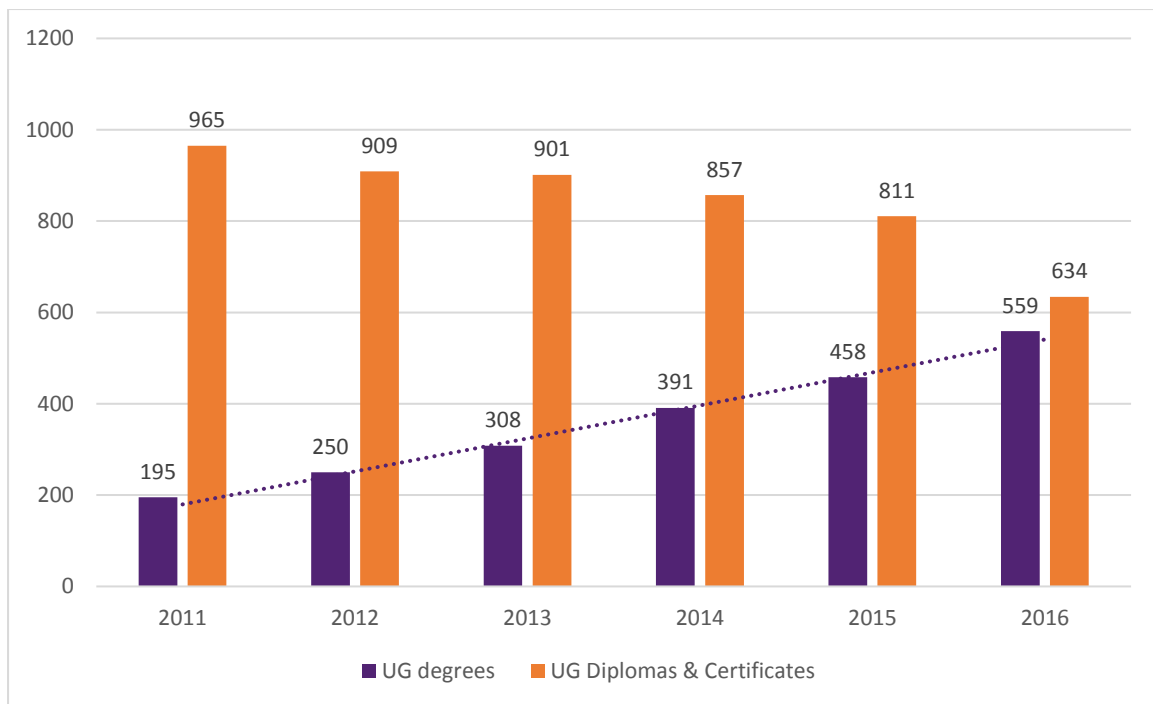
Figure 9 Undergraduate enrolment 2011-2016, showing increasing growth of degree programmes
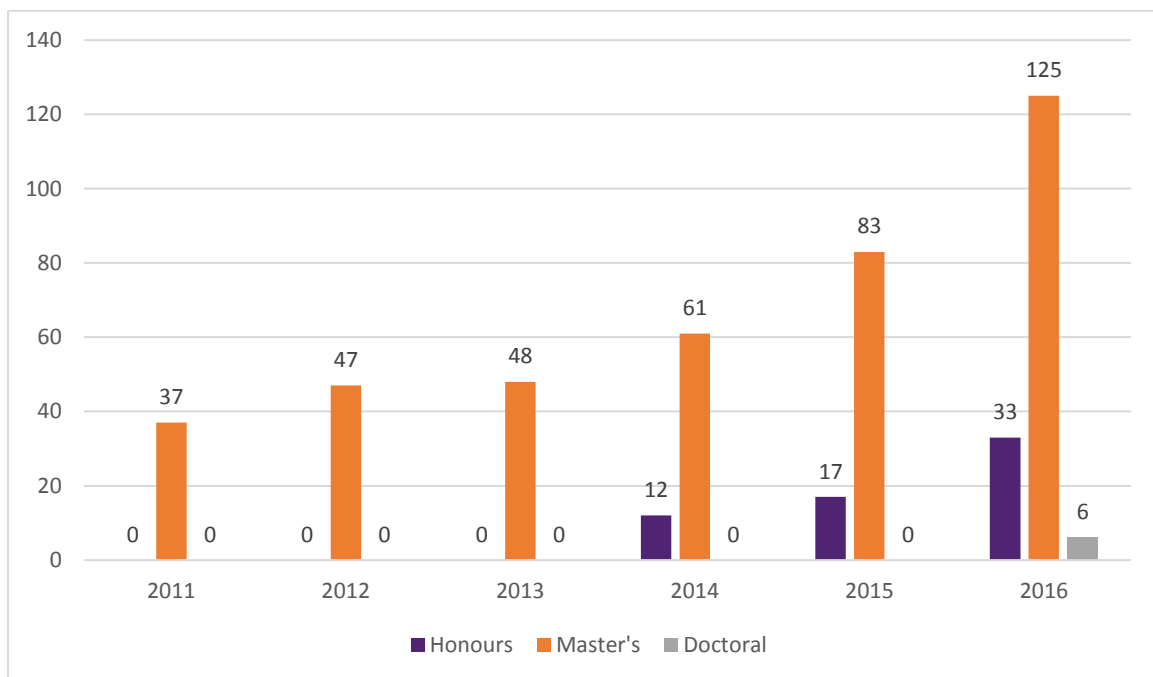
Figure 10 Postgraduate (including Honours) enrolment, 2011-2016
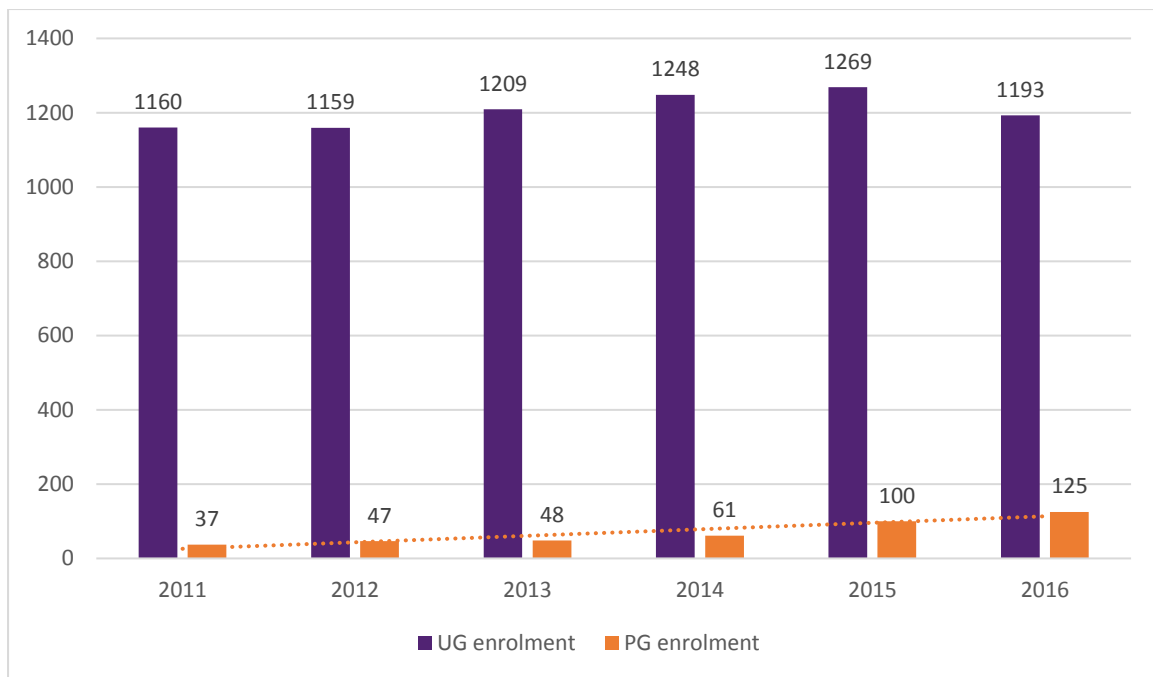
Figure 11 Undergraduate and postgraduate headcount enrolments 2011-2016 showing increasing trend towards postgraduate enrolment
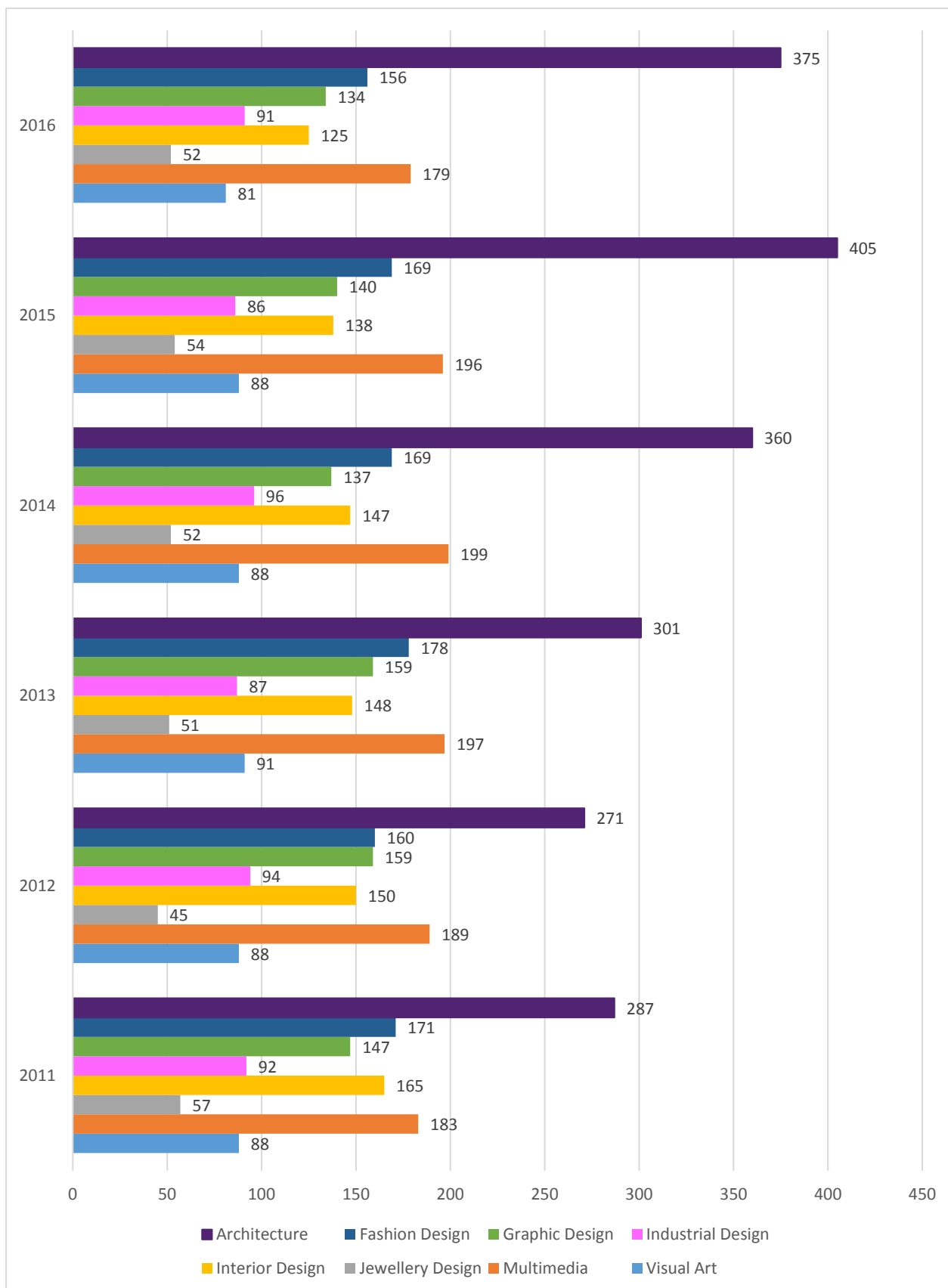
Figure 12 Undergraduate headcount enrolments per department, 2011-2016
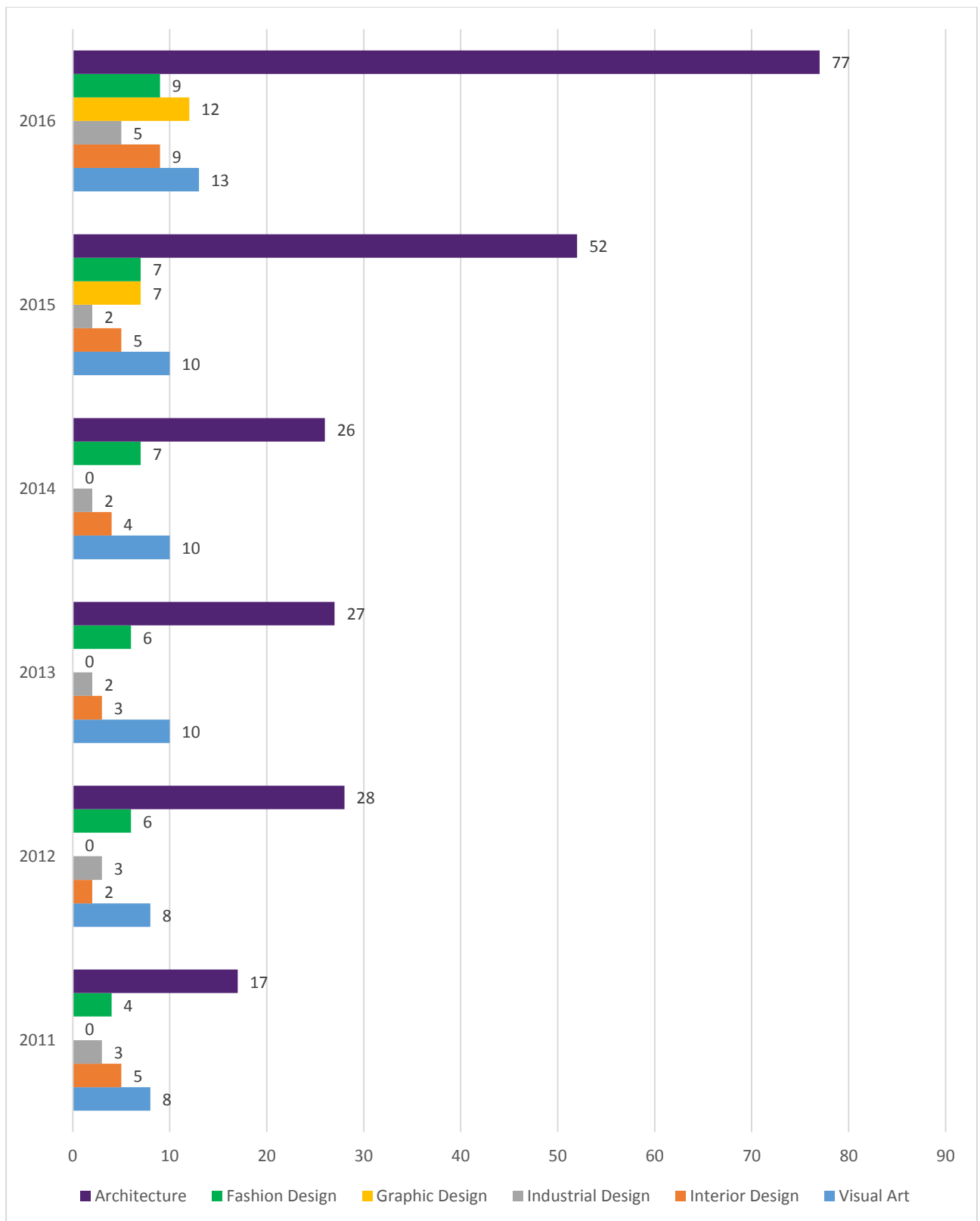
Figure 13 Postgraduate enrolment per department, 2011-2016
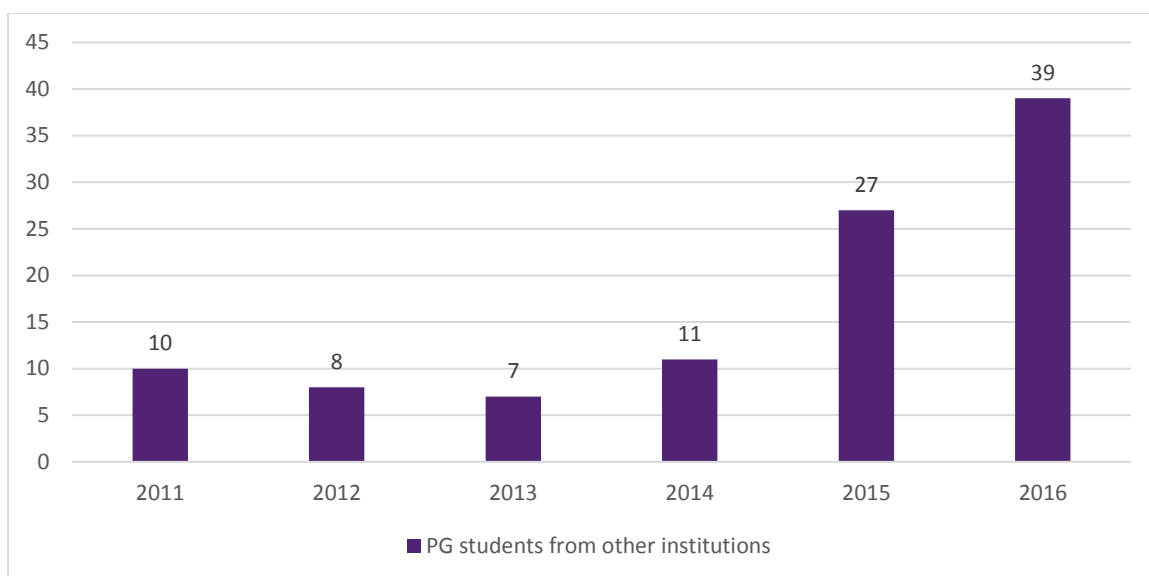
Figure 14 Headcount enrolment of postgraduate students from other institutions, 2011-2015
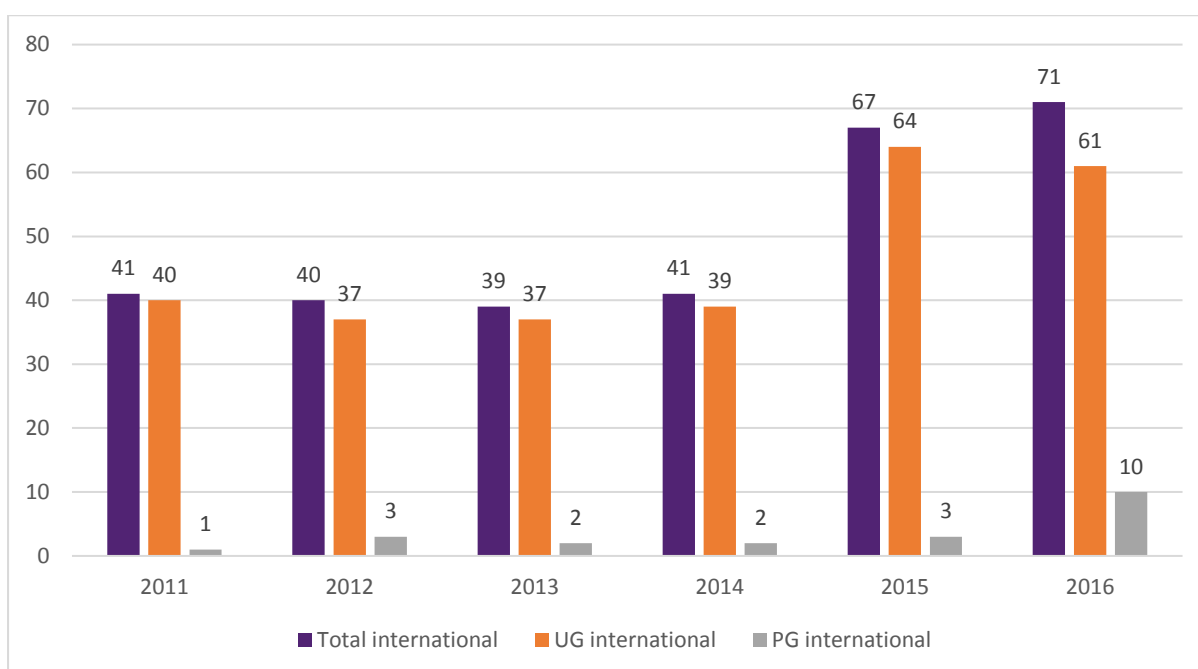
Figure 15 International headcount enrolment, 2011-2016

Student equity profile

The trend towards an increasing total enrolment of black students continued, in rising marginally in 2016 to 54.9% in 2016 from 53% in 2015, 52% in 2014, and 48% in 2013. In keeping with the reduction in undergraduate enrolment, the number of first-time entering black African students (excluding transfer students) dropped slightly from 2015, with a total headcount of 199 (or 51% of the first-time entering headcount), compared with 224 (or 56%) in 2015. The headcount of first-time entering white students in 2016 was 120 (or 31% of the total first-time entering headcount), up from 113 (or 28%) in 2015.
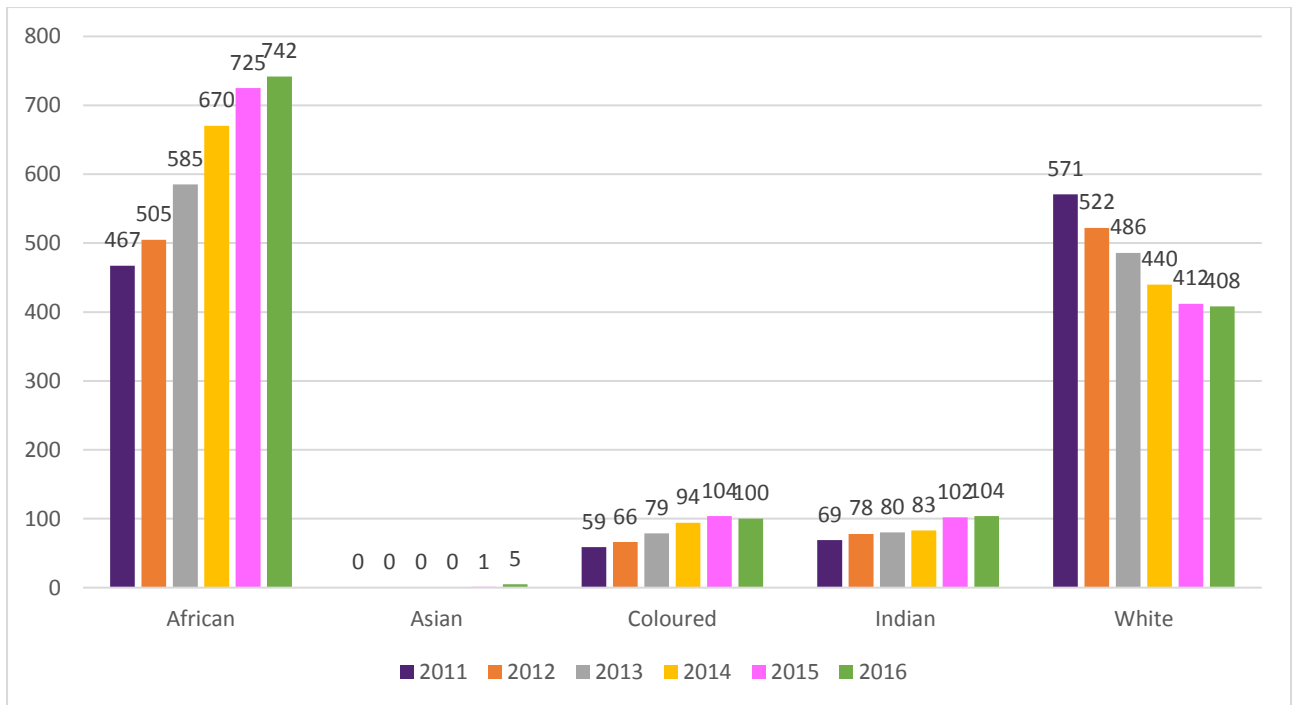
Figure 16 Total headcount enrolments by race, 2011-206
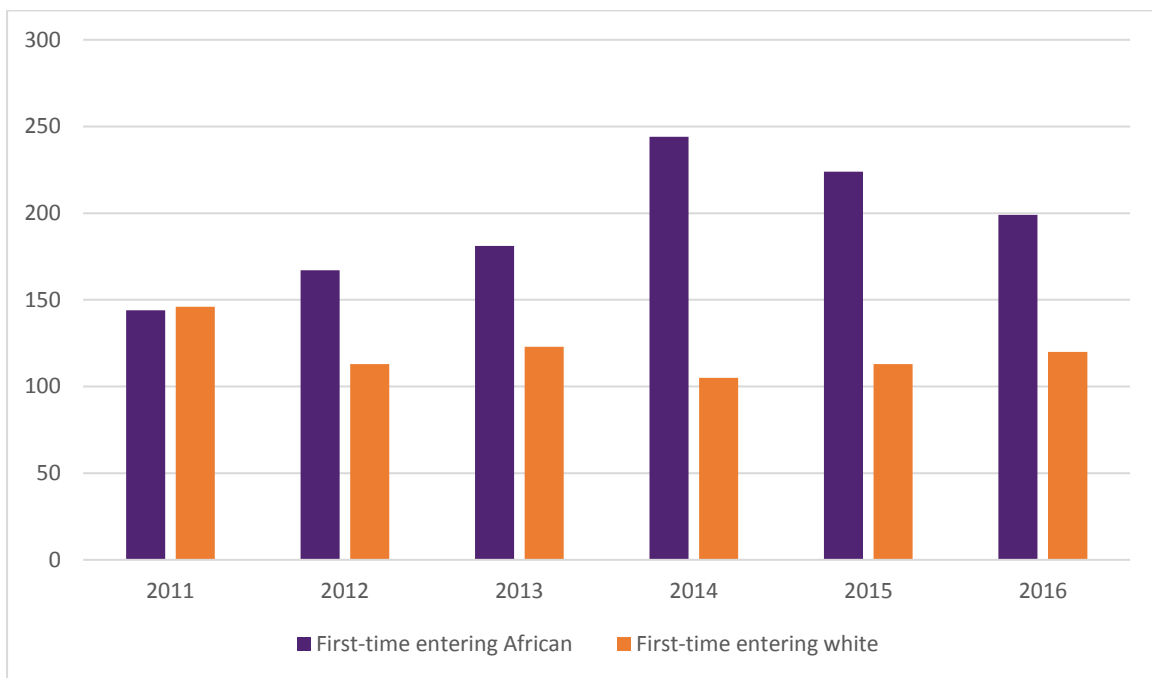
Figure 17 Fist-time entering headcount enrolments of African and white students, 2011-2016
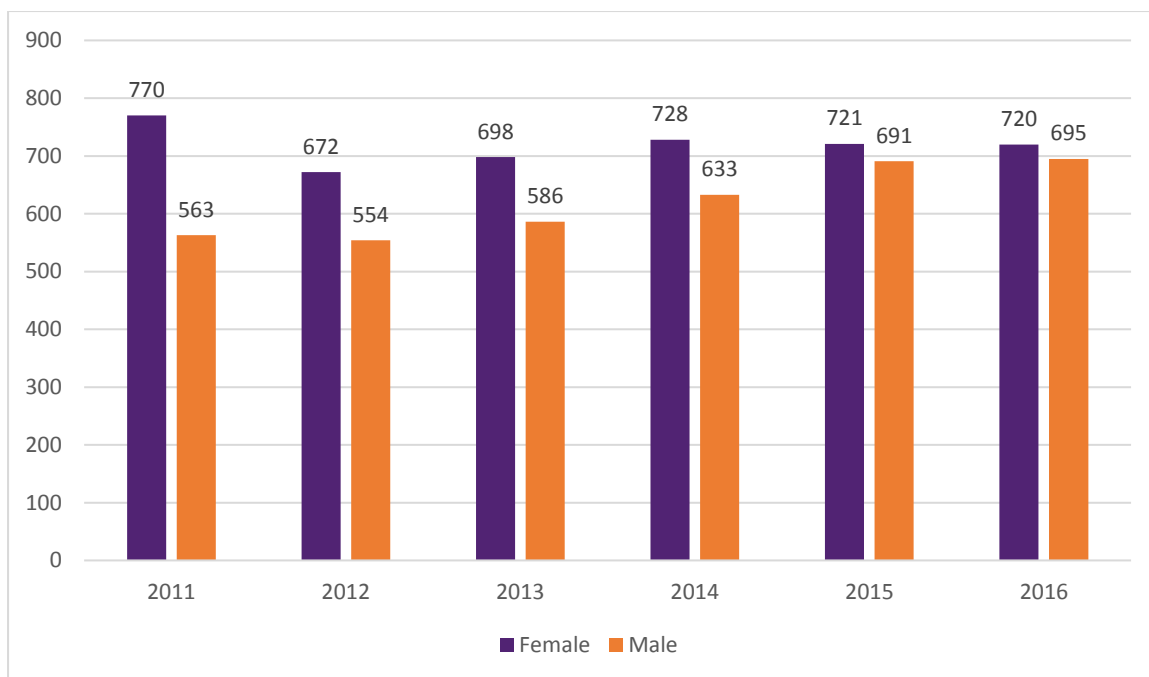
Figure 18 Total headcount enrolment by gender, 2011-2016

Student success rates

The academic performance of students in the Faculty improved in 2016, with an overall positive success rate of 89.6%, compared with 85.4% in 2015, 86.5% in 2014 and 85.8% in 2013 (Figure 10). Dropout rates, which have been an ongoing source of concern, improved considerably, from 24.4% in 2015 to 15.7% in 2016 (Figure 11). This is the lowest dropout has been since 2008, when a rate of 16.1% was recorded. In 2016, 15.1% of students dropped out by year two, a marked improvement on the 24.2% in 2015, 21.2% in 2014 and 23.2% in 2013.

At 84.5%, overall first year success rates in 2016 were the highest they have been in many years, improving substantially on 79.5% in 2015, 80.5% in 2014 and 78.2% in 2013. First year black African success rates also showed a marked improvement at 83.1%, up from 76.5% in 2015, 74.2% in 2014 and 72.8% in 2013. The overall performance of black African undergraduate students showed an improvement at 87.6% from 81.6% in 2015, compared with 80.3% in 2014, and 79.8% in 2013.

The overall undergraduate success rate in 2016 was 88.4%, somewhat lower than the 91.3% in 2015, but higher than the 83.6% in 2014 and 85.5% in 2013.

Total graduation output increased to 440 in 2016 from 391 in 2015. The graduation rate of Master's students more than doubled, with 41 students graduating in 2016 compared with 18 in 2015 (Figure 12). These outputs equate to a graduation rate of 33.2% overall (compared with 28.8% in 2015). The Master's graduation rate was 55.3% in 2016, up from 34.1% in 2015 (Figure 13).
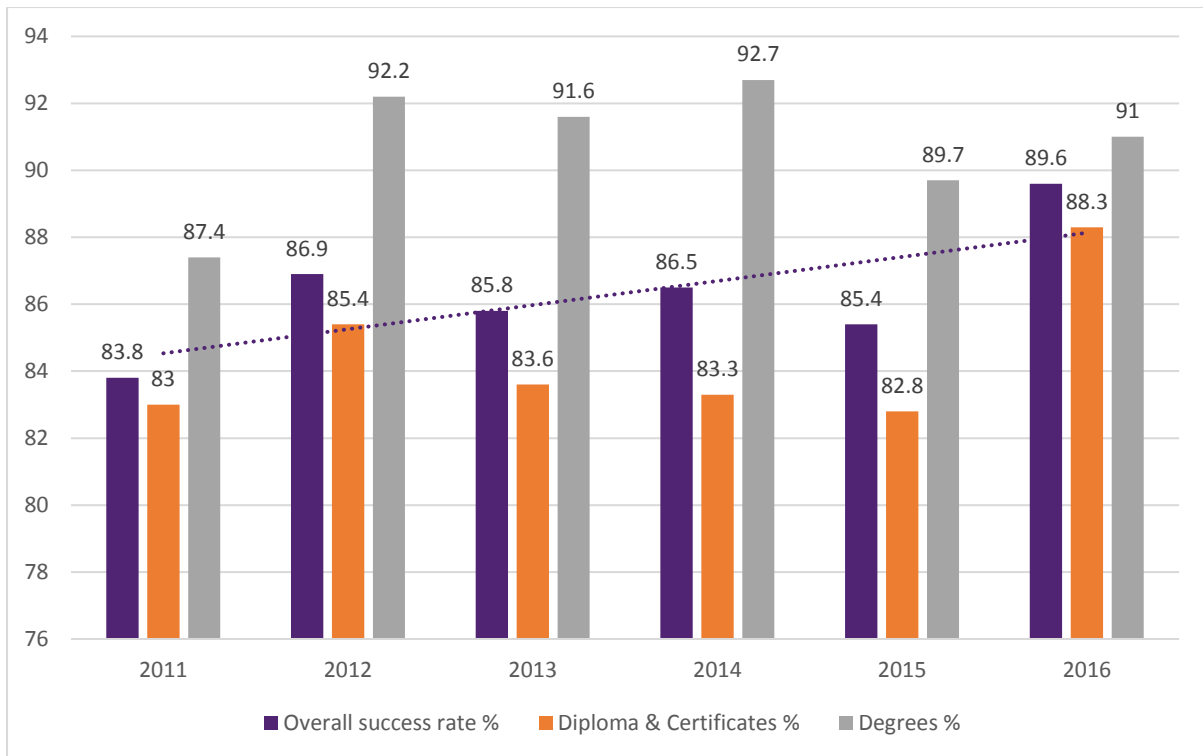
Figure 19 Undergraduate success rates, 2011-2016, showing trend of overall improvement
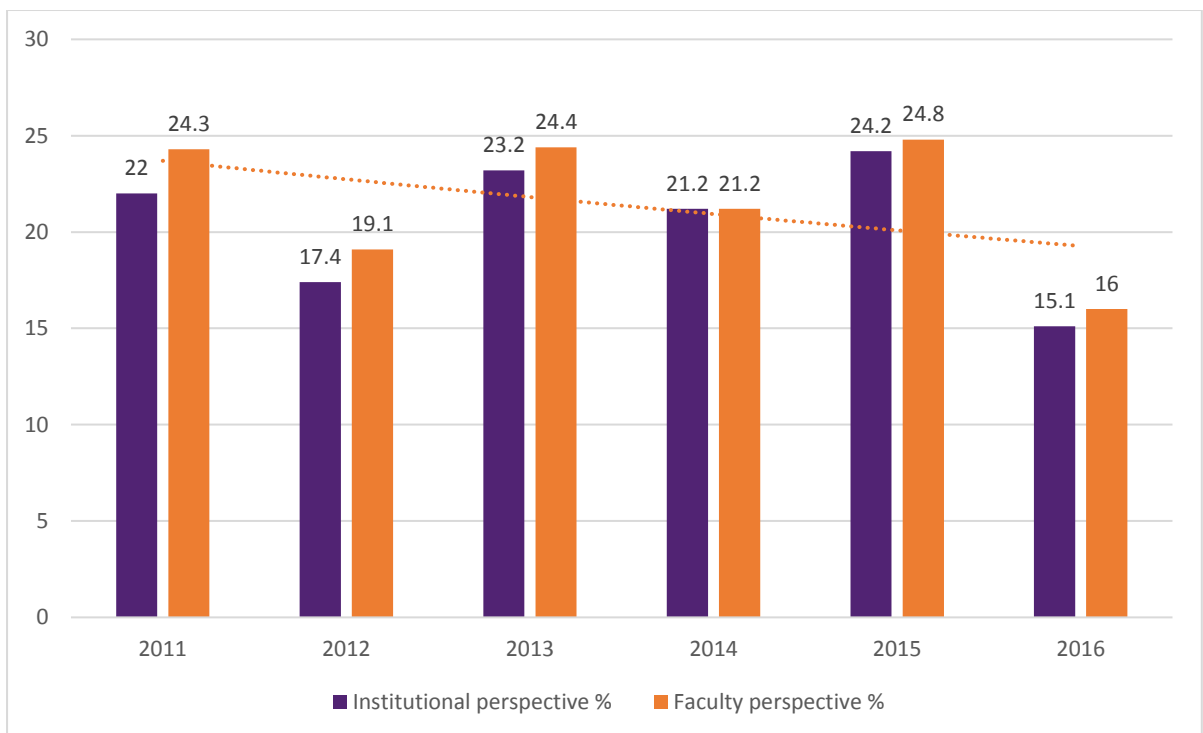
Figure 20 Overall dropout rate by year two, 2011-2016
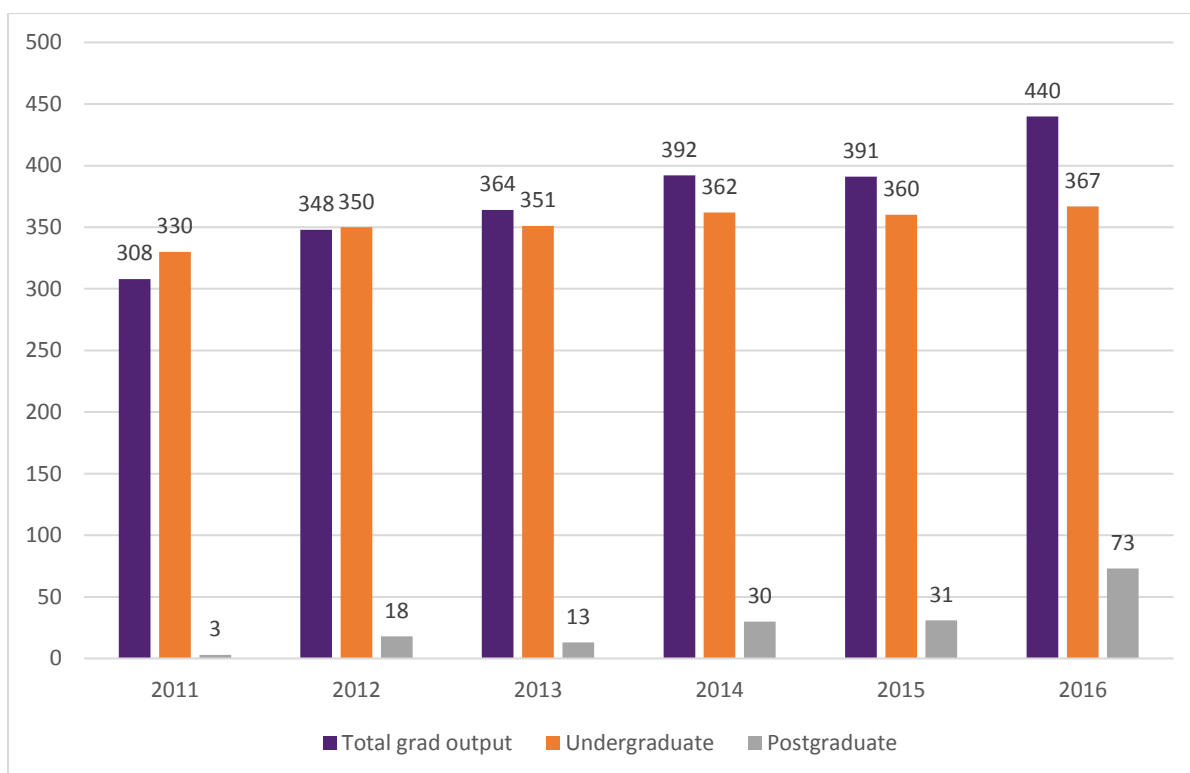
Figure 21 Graduation outputs, 2011-2016
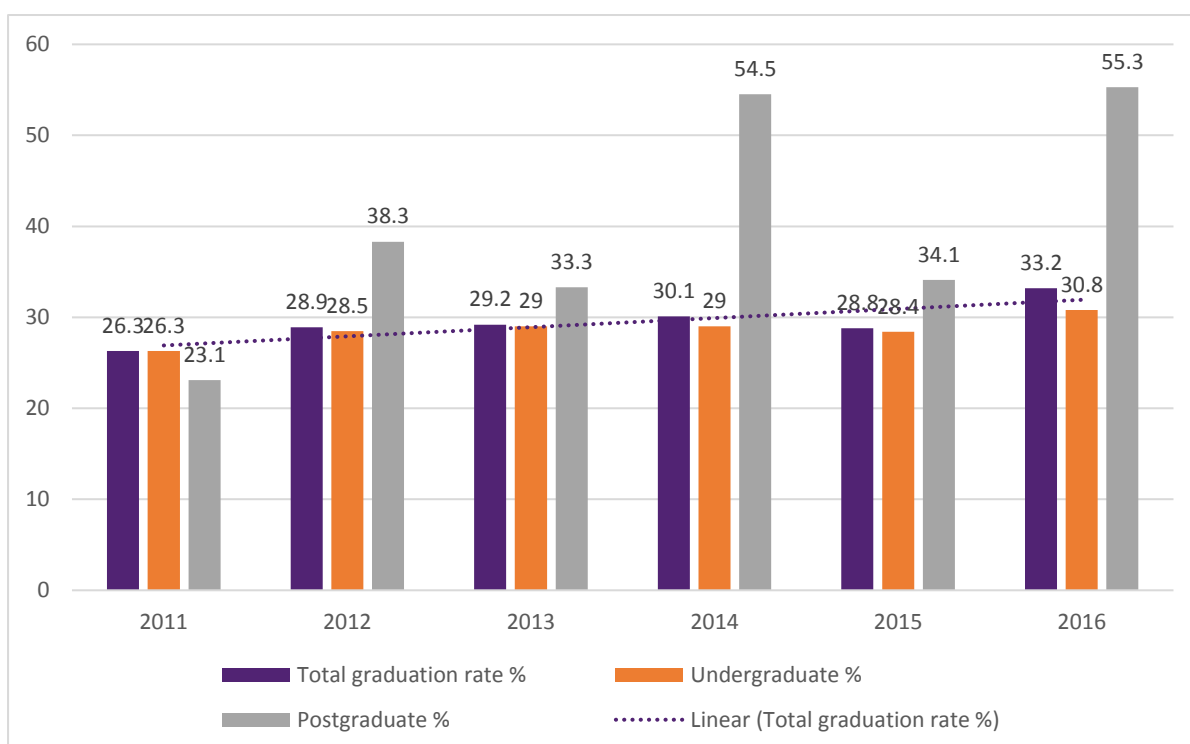
Figure 22 Graduation rates (DHET), 2011-2016

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 once again hosted a Winter School that aimed to consolidate and strengthen the practical skills of pattern-making and sewing that were taught in the first semester.

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. Other initiatives aimed at curriculum enrichment included continuing the inter-disciplinary Green Design Week project (held in collaboration with the UJ Enactus and the Faculties of Management and Humanities); instituting several other interdisciplinary and collaborative projects; and promoting an on-going schedule 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 offering degree programmes at either undergraduate and/or postgraduate level by 2017 – continued to be the focus of academic programme and curriculum development in 2016. The submission for a degree programme in Fashion Design finally received approval from the CHE after a series of delays, and will be offered in 2017, as will the BA Visual Art. As noted above, enrolment increased substantially at Master's level, and in 2016 the Faculty also enrolled its first doctoral students in History of Art.

In 2015 the decision was taken to establish a separate Graduate School of Architecture (GSA) under the leadership of Prof Lesley Lokko. As detailed in its report, in 2016 the GSA contributed significantly to the Faculty's strategic plan by making enormous strides in the areas of increased enrolment, curriculum transformation, industry sponsorship and engagement, international outbound student exchange, and national and international visibility. Through a partnership between the Deans of FADA and Management, the School took occupation of a review space in Maboneng, in downtown Johannesburg. This contributed significantly to the visibility of the School and the Faculty, as well as locating students in the urban context that informs much of their curriculum. Recognising its potential as an important flagship programme, the MEC made the commitment in July to provide a substantially increased budget for the GSA from 2017.

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 terms of the Faculty Review, which took place in September); 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, the Faculty continued to promote the use of technology in all departments. This was supported by the increased use of E-books and other electronic resources, as well as the increased implementation of Blackboard usage in the Faculty.

Under the guidance of Mr Brenden Gray, the Faculty's community of practice on teaching and learning, STAND, 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, as well as being very active in the various initiatives relating to decolonizing of the curriculum (see separate report on STAND on page 72).

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	Approved by DHET; first intake in 2017

Department of Industrial Design

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

Department of Visual Art

New programme	Details of planned programme
BA (Visual Art) degree	Approved by DHET; first intake 2017
PhD in Art and Design	Approved by DHET; first intake 2017
PhD (generic with Art History CESM)	Approved; first intake 2016

FADA Short Courses

Course	Implementation
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 2016 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

In 2016 the Student Forum continued, under the leadership of Hester Erasmus (a third-year Fashion student), to meet with the Dean to discuss various issues relating to the student experience, as well as organising a successful winter clothing drive for the Lonely Road Foundation. In the wake of the student protests in the latter part of the year, the Bunting Road SRC expressed its concern about the lack of a clear mandate for the FADA Student Forum, as well as areas of possible overlap with its functions as the designated and authorised student representative body. After a series of meetings with the SRC and the Student Form, it was decided to disband the Student Forum. The SRC made a commitment to increased visibility and student engagement in FADA.

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. In 2016, the Dean's Award was opened to all students, with departments being challenged to nominate the student whose work they considered best represented the aims and ambitions of the department. The 2016 award went to a third-year fashion design student, Kuena Moshoeshoe.

Green Design Week

As in previous years, FADA hosted the Green Design Week in February, 2016. Green Week is an inter-faculty collaboration project involving students and staff from the University's Industrial Design, Fashion Design, Interior Design, Architecture, Communication Design, Visual Arts and Multimedia departments as well as the Faculty of Management and Faculty of Humanities Department of Strategic Communications. The 2016 project was an exploration of the role that human-centred (participatory, community-based) design can have on rural and urban farming communities in and around Johannesburg. Forty multi-disciplinary teams set out to help twenty farming co-operatives, the majority of which are based in Soweto.

Green Week is essentially a massive Community Engagement project through service learning in which multi-disciplinary groups are introduced to small businesses. In 2016 specifically, UJ students had to develop a design solution for urban farmers involved with UJ Izindaba Zokudla, in any and all, fields taught at the Faculty of Art, Design and Architecture (FADA), as well as a business plan by UJ Business Management to realise the project after the deadline, with the help of UJ department of Public Relations."

After the one week project, Public Relations second year students used the designs under the tutelage of their lecturer, Rene Benecke, developing pitches, etc. Business Management students under Joyce Sibeko from Business Management in turn are seeking funding to realize the projects. The projects will be managed by the UJ Enactus branch after Green Week.

The top three groups for Green Week 2016 focused on practical, logical solutions that would have a very minimal financial impact on their co-operatives. Group 12, in third place, designed a vertical farming system that their farmer ascertained he could develop into a business opportunity. The vertical farm can be used by farmers with limited space, as well as to improve soil quality, protect plants against pests and to increase the impact of irrigation.

Group 16, in second place, developed very practical branding and various effective design solutions. What separated them from other groups is that, after realizing their farmer has insufficient space to extend her farm, the group made an assessment of the area for other potential farmland. The group made contact with a local primary school and helped the farmer come to an agreement on using the extra land at the school, tying her business in with a school feeding business, making her project more sustainable.

The winning group, Group 40, developed a fully recycled system using old tyres to help their client build a better quality worm farm. They managed to keep their whole project's budget down to the cost of one spray can of paint, for branding purposes through stencilling. They also designed easily reproducible packaging for their farming to sell his products, ensuring a general improvement in soil quality for other farmers in the area with the use of earthworm urine, a coveted organic fertilizer. The multi-disciplinary work from Green Week 2016 for the Izindabla Zokudla project was presented at the National Enactus Competition in July, 2016. This project, along with another on the Jesuit

Refugee Services, won the national Enactus Competition for 2016. The project was presented at the International Enactus World Cup, held in Toronto, Canada in 0216, where South Africa for the first time qualified to the semi-final round.

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. Some of the competitions in which FADA students featured prominently in 2016 included: the Thami Mnyele Ekurhuleni Award; the Corobrik Awards; the RIBA President's Medal Awards; the Africa Architecture Award; the ArchiPRIX International Award; Design Indaba; the PPC Imaginarium awards; the Edcon 21-Steps-to-Retail National Challenge; on the #Cutty DenimDual competition; the Student Gold Pack Awards; the Assegai, Loerie, Pendoring, and Design Indaba Emerging Creatives Awards; the Cobra Product Design Competition; the Rapid Product Development Association of South Africa (RAPDASA) competition; the Association of Rotational Moulders Southern Africa (ARMSA) competition; the Southern Guild Design Foundation Apprentice Award; the Plastics Institute of Southern Africa (PISA) Student Design Awards; and the Thuthuka Jewellery Awards.

Particular students worthy of mention include fashion design student Hester Erasmus, who won the fashion category of the PPC Imaginarium awards, and Ivan Brown, an industrial design student, who was a runner up in the three-dimensional design category of the same award. Twelve second year fashion design students' designs were selected for Miss SA 2017 finalists, while second year fashion design student Vanessa Ntutu won the #Cutty DenimDual competition. Salomien van Heerden, a fashion design master's student, won the best paper presented award at SAFCS conference. First place in the student category of the Cobra Product Design Competition went to Marcha Naudé, a third-year industrial design student, and Jason van der Linde, an honours student in industrial design, won the Southern Guild Design Foundation Apprentice Award.

Undergraduate experience survey 2016

The Undergraduate Experience Survey conducted by the university's Institutional Research and Planning Unit showed high levels of satisfaction amongst the FADA students polled, with approximately 89% of the response group indicating that the university provides a supportive academic environment. Approximately 81% of respondents indicated they would 'definitely' choose to study at UJ again, with more than 43% of them planning to continue with a higher qualification. The survey indicated that the faculty has the highest proportion of weekly library and computer laboratory users, when compared with the rest of UJ, and that respondents from FADA feel the most comfortable asking a question in class (followed by respondents from FEBE).

Internationalisation

In 2016 the Faculty continued to increase the scope of its involvement in international projects, collaborations and exchanges. The Faculty received several international researchers or academics from institutions in Australia, the Netherlands, Nigeria, Portugal, Switzerland, Uganda, the United Kingdom, and the United States. At the same time, FADA staff members travelled in various capacities to destinations across the globe, including Australasia, Europe, the United States, South America, Turkey, Abu Dhabi, China, India, Scandinavia, Belarus, and throughout Africa – presenting conference papers, giving keynote addresses and lectures, serving on juries, etc. These activities are detailed in the departmental reports.

Figure 23 FADA's global footprint in 2016 in terms of academic staff engagements

Outbound student mobility also increased, including the following: Three second-year students from the Graphic Design Department spent their second semester at institutions in the USA; BTech students from the Department of Jewellery Design and Manufacture attended a short learning programme at the Jewellery Institute in New York City, where they also participated in guided tours and visits to high-end jewellery design studios; BTech Fine Art student Jessica Doucha participated in a three-month residency at the Museum School of Fine Art at Tufts University, Boston; Prof Lesley Lokko led a group of 18 master's students from the GSA on a field trip to the Cape Verde Islands; and Mr Alex Opper led a group of four third-year Architecture students on a community engagement project to Malawi; Mr Ken Stucke led three students to Belarus to participate in an international competition, where they achieved second place.

Led by the Industrial Design Department, the Faculty signed a two-year Erasmus+ exchange programme with the University of Sheffield, as well as a student exchange programme with the Ostbayerishe Technische Hochschule Regensburg, Germany. Both these initiatives will be effective from 2017. The Design Society Development (DSD) DESIS Lab based in the faculty is one of 42 international DESIS labs based at design schools (there are only two in Africa). The departments involvement in the lab provides strong links to the DESIS network and is also affiliated to the Cumulus, the International Association of Universities and Colleges of Art, Design and Media. Angus Campbell's active involvement in the coordination of the DSD DESIS Lab, led to his invitation by the

Rockefeller Foundation in late 2016 to attend the Global Summit on Social Innovation in Bogotá, Columbia in 2017.

The Erasmus+ is an exchange programme with the intention of fostering relationships and knowledge transfer between international Universities. Thanks to the efforts of Jhono Bennett (Architecture) and Angus Campbell (Industrial Design), FADA will benefit from a £275 000 Erasmus+ funded staff and student exchange between the School of Architecture, University of Sheffield and in partnership with the Centre for Environmental Planning and Technology (CEPT) in Ahmedabad, India; Nanjing University, School of Architecture and Urban Planning (China). The theme for the exchange is Researching Architecture as Urban Method (RAUM), and is a collaborative project investigating spatial design education in relation to global urban development challenges in order to expand knowledge about teaching in this field. Updates on events and activities will be posted here: https://researchingarchitectureasurbanmethod.wordpress.com/. The thematic focus of the exchange is on spatial design and as such relates very strongly with academic departments such as Architecture, Industrial Design and Multimedia (Interaction Design) that have typically had a high engagement with the DESIS Lab in the Faculty. A published outcome is expected from the collaboration at the end of the exchange in 2018.

International enrolments

There has been an increasing trend of international enrolments since 2015 in both the under- and postgraduate programmes. This is attributable to various factors, not east to the Faculty's increased international visibility (as detailed above), and a rationalising of the application process for international students. The exponential increase in postgraduate enrolments in 2016 is due to the enrolment of seven international students into the Graduate School of Architecture (GSA). The GSA represents an important strategic growth area in this domain.
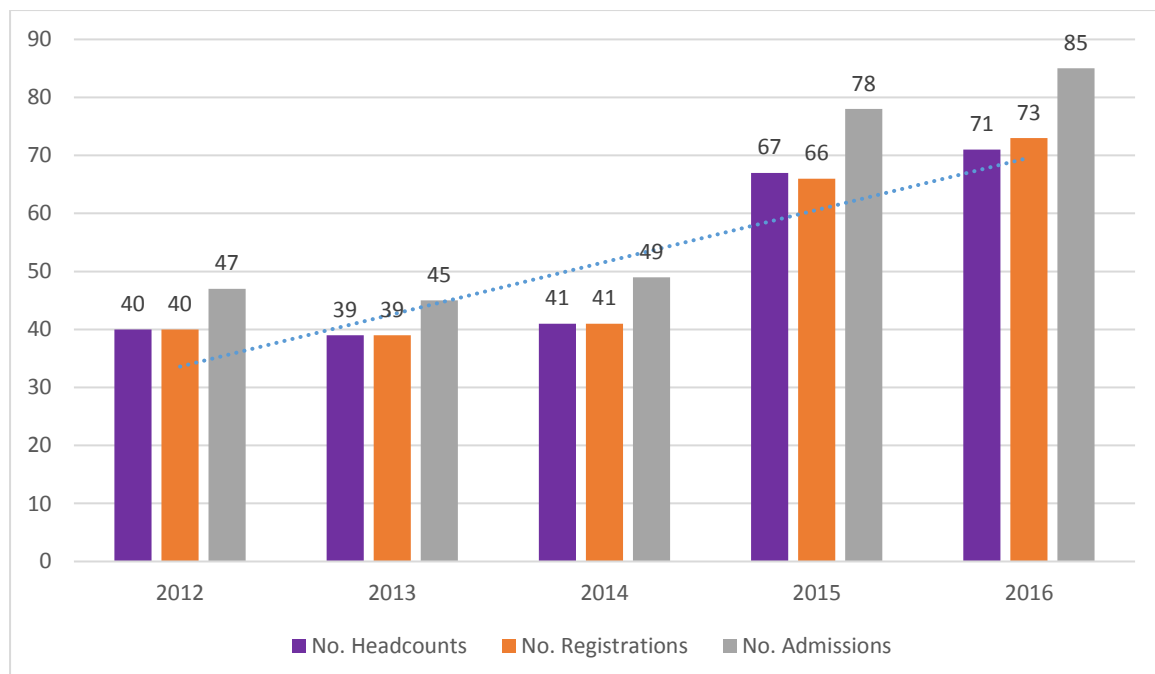
Figure 24 FADA enrolment of international students, 2012-16
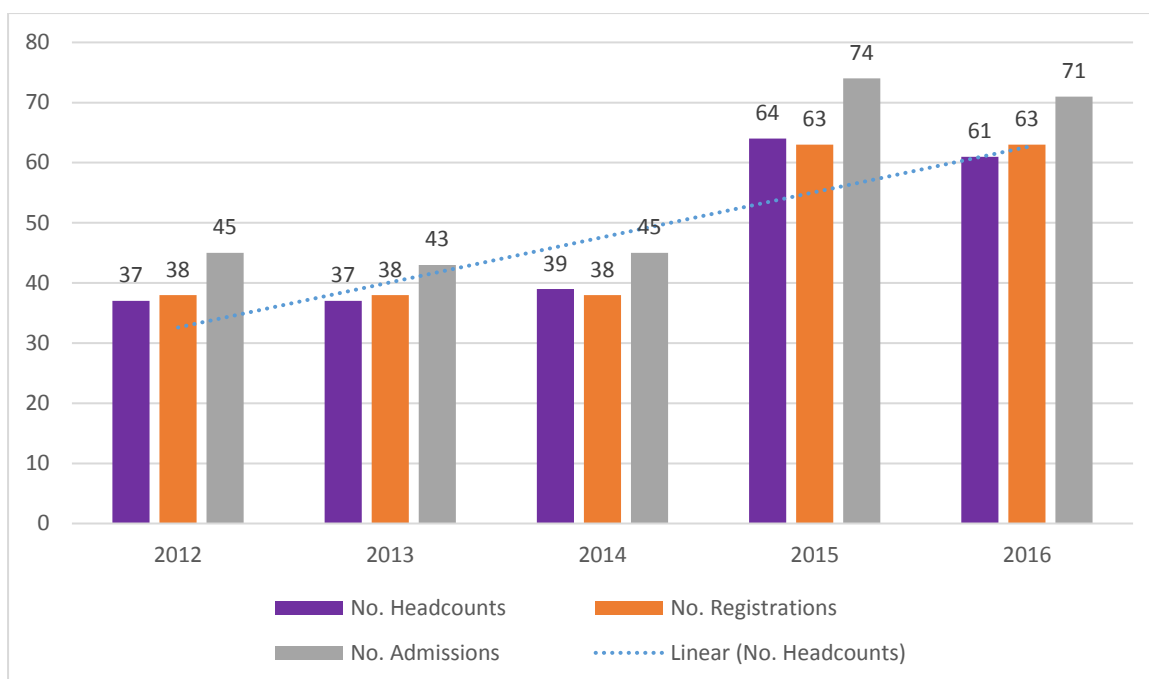
Figure 25 FADA enrolment of undergraduate international students, 2012-16
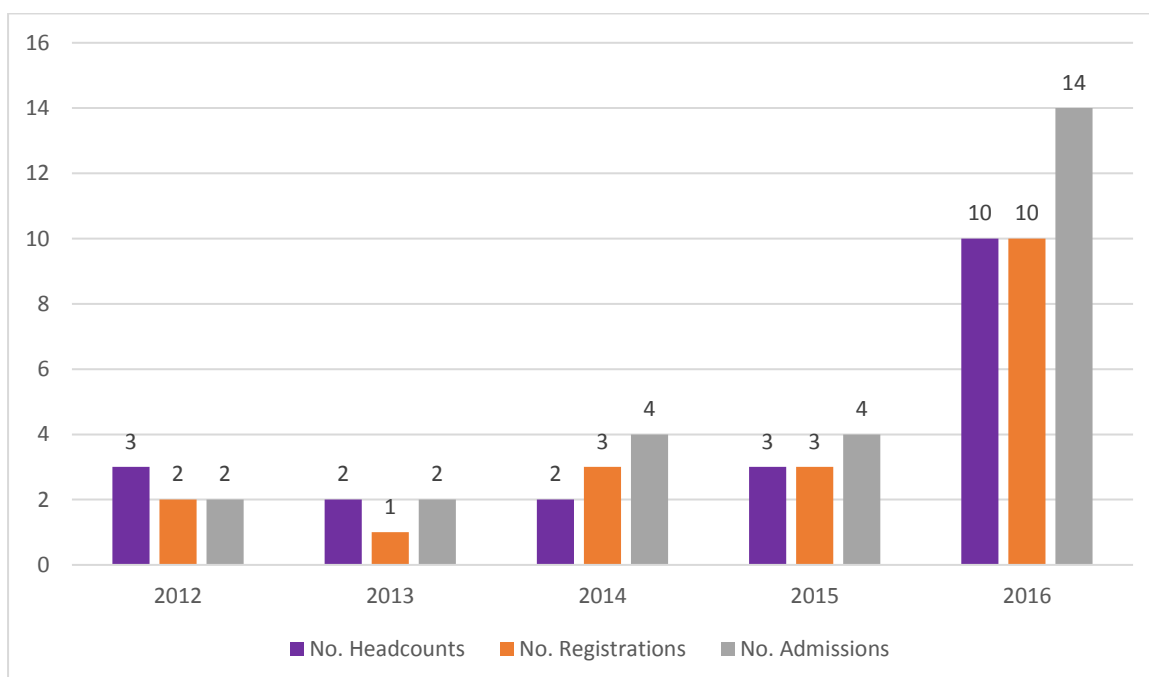
Figure 26 FADA enrolment of postgraduate international students, 2012-16

Countries of origin of international students

Country	2012	2013	2014	2015	2016	Country total, 2012-16
Angola	1	3	1	3	2	10
Australia				1	1	2
Botswana	5	4	2	3	4	18
Brazil			1	1	1	3
Burundi					1	1
Cameroon	4	3				7
Chile					1	1

China					1	1
Democratic Republic of the Congo	4	10	14	20	20	68
Germany		1	1	2		4
Ghana			1	1	1	3
Greece			1			1
Italy	1	1	1			3
Kenya	1			2	1	4
Lebanon			1			1
Lesotho	3	2	3	4	3	15
Malawi				1	1	2
Mauritius					1	1
Mozambique	2			1	3	6
Namibia	1			2	6	9
Peru	1					1
Republic of Congo (Brazzaville)				1	3	4
Swaziland	5	3	5	3	2	18
Turkey		1		1		2
United States of America	1		2	3	3	9
Zambia	2	2		2	2	8
Zimbabwe	10	9	10	17	16	62
Grand Total	42	41	45	71	73	
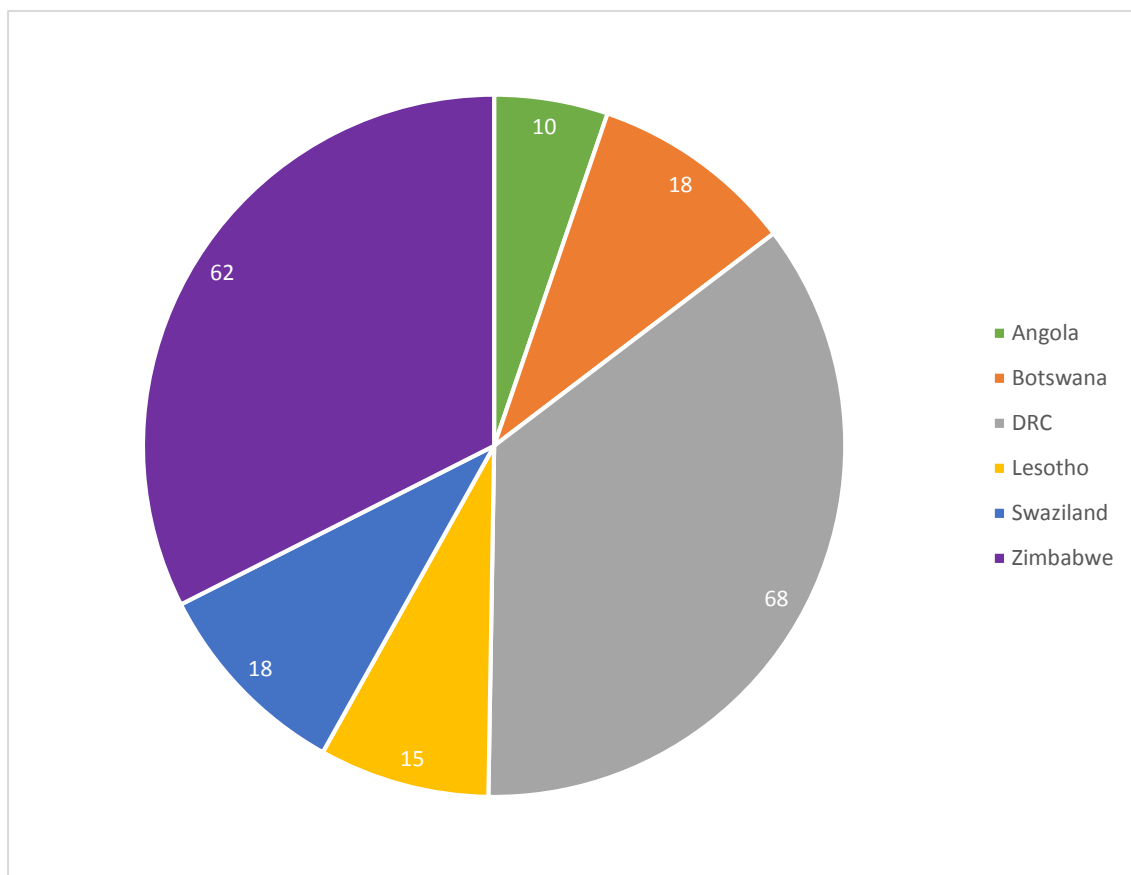
Figure 27 Top six countries of origin of FADA international students, 2012-16

Community Service and Stakeholder Engagement

A s detailed in the departmental reports below, 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. Indeed, the principles of community service and active citizenship remain an integral part of the Faculty's teaching programmes. 2016 was no exception, with all students in the Faculty being involved in some way with community outreach projects, some of which are detailed below. The departmental reports also show how staff continued to be visible on a number of public platforms, in the form of media interviews, public talks, etc.

In addition to our international collaborations and linkages, there were a number of national collaborations with a variety of institutions, including the University of the Witwatersrand, the University of Pretoria, 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, served on national and international professional bodies, and served the national academic community in the capacity of assessors, moderators and external examiners.

The 2016 Green Week was a collaboration between eight FADA departments, the global NPO Enactus, the Faculty of Management and the Department of Strategic Communications in the Faculty of Humanities. One of the Green Week projects won the National Enactus competition, and was thus a semi-finalist in its international competition. The group of students travelled to Canada to participate in this event.

A project entitled 'Designing for and with local communities' involved third-year students from Multimedia and Graphic Design, and was organised and facilitated in collaboration with the Centre for Education Rights and Transformation (CERT), the DSD Lab, and STAND. Through partnering with community organisations from Westbury, student design teams were exposed to the realities, responsibilities and techniques involved in community-oriented participatory design.

In 2016, the FADA, HIV/AIDS Curriculum Integration research project continued for the second year of the grant from HEAIDS. Seven FADA departments were engaged in finding appropriate means by which aspects of HIV/AIDS education could be infused in their curricula. In September, the participating departments successfully presented the HIV/AIDS exhibition of students' work produced across the faculty. In June, the Institutional Office for HIV and AIDS (IOHA) showcased selected projects completed at FADA in 2015 at the 21st International AIDS Conference in Durban. An exhibition stand, designed by students, was built for this exhibition under the guidance of Ms Giovanna Di Monte-Milner from the Department of Interior Design.

Prof Kim Berman from the Visual Art Department presented two Continuous Education Programmes in 2016. These were: 'An Introduction to Art Therapy and Social Action' and 'An Introduction to Master's Pre-Proposal Writing in Art and Design'.

In addition to the ongoing Green Week and IOHA HIV/AIDS community engagement initiatives, other noteworthy community engagement initiatives included:

- The Fietas Community Engagement in Vrededorp, which involved the documentation the history of Fietas and resulted in the publication of a booklet with will form part of the information pack in the Fietas Museum. UJ's Community Engagement office funded some of the activities in 2016.
- The Diepsloot Sanitation Project in the informal settlements of Diepsloot, North of Johannesburg. The focus of the projects was to understand the use of public space in informal settlements and to propose designs that drew on the peoples' cultural practices and opportunities. The project addressed proposals for the creation of child and women-friendly surroundings, hygiene, safety, waste-water recycling, waste treatment and vegetation. The students were trained in using computers to document the sanitation initiatives. Two students were sponsored to attend a Sanitation Conference held in Cape Town in July 2016, at which the project proposals was presented.
- The design of a playground for the children of Chimpamba Village in Malawi, which was organized by the New York-based NGO 'Youth of Malawi' and three UJ alumni architects under 'Architects for. The third year class of the bachelor of architecture programme participated in the design competition from which four winners were picked to travel to Chimpamba. The UJ Community Engagement office funded the travel and participation of the four students and their lecturer Mr Opper to Chimpamba.
- The design and manufacture of themed aprons for the 60 pre-schoolers of the Golang Educational Outreach project, Zandspruit Informal Settlement in Honeydew. Every year the Fashion Design 1 and Fashion Production 1 students work together for a Winter School project. This is a week-long project which aims to consolidate and strengthen the practical skills of patterns and sewing which have been taught during the first semester. For the 2016 Winter School project the 1st years were divided into 8 groups, each group being tasked with designing and making 10 children's aprons. The Johannesburg Sewing Centre donated vouchers to the winning group as well as selling the fabrics and trims at a reduced cost. The aprons were donated to the Golang Education Outreach for the pre-school learners to wear during 'messy play' in order to protect their clothing. Golang is an education centre which caters to children living in the Zandspruit informal settlement, north-west of Johannesburg. A total of 80 aprons were made, each apron being unique, vibrant and durable.
- Ms van Zyl and Ms Groenewald from the Department of Graphic Design collaborated with the UJ Institutional Office for HIV/AIDS in participating in the IOHA Poster competition,

while Ms Robyn Cook assisted in the Rebranding of the UJ residences. Mr Brenden Gray completed a collaborative project with activists in Westbury on Human Centred Design.

– The CE Women's Empowerment project, which is a collaboration between the Jewellery Design and Manufacture Department and the UJ CE unit. The project aims to raise awareness by honouring women who empower communities. The students design and manufacture a piece- offered as an award in the form of a pendant based on the key qualities of empowered women. The jewellery pieces involve drawing inspiration from and parallels between women and nature, gems-animals-plants.

In addition, there were projects with various other NGOs, including Izindaba Zokudla, Child Line, Sparrow Schools, and Farm the City; the rebranding of UJ residences; the re-conceptualisation of UJ academic attire; a collaborative project with community activists in Westbury on Human-Centred Design; the UJ Women in Community Engagement Projects; a BTech Fine Art Citizenship Project facilitated by the Art Therapy Centre Lefika la Phodiso; the Phumani Paper Mill; and Artist's Proof Studios.

STAND@ FADA

Brenden Gray BAFA (UCT), MAFA (Wits)
Lecturer & Convener, STAND

Scholarship of Teaching and Learning in Art and Design at FADA (STAND) is a critical space for art, design and art educators, students, communities and researchers to present scholarship and innovative teaching practices related to social justice themes in the creative fields. The platform has been in existence since 2015 and continues to play a key role in supporting teaching and learning in the Faculty of Art, Design and Architecture through the development of critical discourses around curriculum transformation. Every year STAND hosts a seminar series generated by Faculty and students. This year the two interrelated themes were generated at the start of 2016 realized in the successful 'Ethics and Decolonization Seminar Series'.

Ethics and decolonisation seminar series programme 2016

Seminar: Art and Design, Research and Ethics: A short ramble and a series of provocations
Professor Allan Munro

Professor Munro presented a paper in three parts. In part one he presented the standard, university (and Western/global) view on ethics in research referring to the seminal work of Emmanuel. In the second part of the paper he challenged the thinking behind Emmanuel's precepts as they apply to art and design. This was done in order to demonstrate that 'university institutional ethics' for research and "ethics in arts and design related research' might be in some form of antagonistic relationship, that is to say a tension between 'ethics studies' and 'ethics management' (adapted from Nicholson). Drawing on the work of Kwame Appiah and others Munro asked "how can one situate the artist/designer/researcher in the domain of citizenship, following what is offered by these three approaches?"

Seminar: Power, Politics and the Emotions: Impossible Governance?
Professor Shona Hunter (Leeds University)

The seminar provided an overview and points of entry into the arguments presented in her new book, "Power, Politics and the Emotions: Impossible Governance?" The discussion in the session focused on the salience of race in institutional transformation where Hunter was able to relate her experiences as a researcher in the UK to the current crisis in South African Higher Education. The aim of the session was to introduce academics at FADA to the politics of neoliberalism.

Thursday 7 April

The Ethical Life of Neoliberal Governance

Shona Hunter is Associate Professor in Sociology and Social Policy Governance at the University of Leeds, England and a Visiting Associate Professor in the Visual Identities in Art and Design Research Centre, Faculty of Art, Design and Architecture at the University of Johannesburg, South Africa.

Convened by Brenden Gray
FADA 010
3:00 pm - 4:30 pm

SCHOLARSHIP OF
TEACHING IN
ART AND DESIGN
AT FADA

STAND@FADA
Ethics and Decolonisation Seminar Series 2016

Friday 8 April

Art and Design, Research and Ethics

Allan Munro is a retired Research Professor from the Tshwane University of Technology (TUT). He holds a PhD in Theatre from The Ohio State University and has supervised Masters and Doctoral candidates the disciplines of Fine Arts, Photography, Music, Graphic Design, Fashion, Drama, Film and Entertainment Technology.
He served on the Central Research Ethics Committee of TUT for some 12 years and assisted in developing the Policies and Operating Procedures that go with Ethics in research.
He also served on the ministerial sub-community on the recognition of Creative Outputs in the Arts (and Design). He is the author of "Research methods in the Arts: a guiding manual".

Convened by Neshane Harvey
FADA 010
2:00 pm - 4:00 pm

Seminar: A Political Critique of Sustainability of Entrepreneurship
David van Wyk (Bench Marks Foundation)

In this seminar van Wyk presented a Marxist critique of entrepreneurship and sustainability; discourses that are becoming increasingly dominant in terms of the way in which community engagement is framed in higher education and 'socially-engaged' art, architecture and design. By referring to his work as a researcher at the Benchmark Foundation, a monitoring organisation that employs evidence-based research, van Wyk challenged existing CSR (Corporate Socially Responsibility) paradigms. In his presentation he strongly problematized the current valorization of the figure of entrepreneur reflecting on the exploitative history of entrepreneurship in South Africa.

Seminar: Critical issues in access and success in creative education
Dr. Graham Dampier (UJ ADS), Professor Salim Vally (CERT, UJ), Soraya Motsabi (UJ FYE/SSE), Landi Raubenheimer (FADA, UJ), Brenden Gray (FADA, UJ)

Many institutional policies and interventions are in place at UJ so that educators may intervene in dealing with academic performance, but as educators we do not always understand the nature of

the social problems that we are dealing with. In this session, critical systemic issues in higher education were introduced such as those related to funding, student participation and engagement levels, success, dropout, graduation rates, academic and epistemic exclusion, recruitment, enrollment, academic literacy. The panel introduced Faculty and students at FADA – as well as those from other creative educational institutions - to some of the key structural problems that they consider to be at play within the university and higher education. In the plenary it was discussed how these issues impact on teaching and learning, on the ground as it were, in the creative fields.

Workshop: "Micropracticing decolonisation"
Sebastian Dietrich (Zurich University of the Arts), Claire Rousell (FADA, UJ)

The aim of the session was to experiment with the notion that decolonization is a collective process of creation, production and appropriation. The session involved the artists engaging participants on a more personal level looking at how the structures of colonization are embodied and how the body is an essential medium of insight and knowledge production. Micropracticing decolonization in this context means to find ways to experience the limitations and normative power of incorporated patterns, routines, ways of thinking and feeling and to become aware of how our everyday practices are actualizing overall power structures.

Workshop: Building the anti-racist University
Professor Shona Hunter (Leeds University), Brenden Gray (FADA, UJ), Tuliza Sindi (FADA, UJ, Nonto Tshabalala (FADA, UJ)

The aim of the session was to make visible the classification struggles involved in anti-racism practices and discourses at the university and to develop critical, anti-racism vocabularies for the university community. Participants were invited to bring in terms that they currently see as significant in their own contexts of struggle and tell their stories in a general facilitated discussion around the theme, 'building the anti-racist university'. The session was jointly hosted by STAND (Scholarship of Teaching in Art and Design) and VIAD (Visual Identities in Art and Design Research Center). The session was attended by individuals from a range of institutions and many students from FADA.

Seminar: Decolonising architectural education and spatial justice
Tariq Toffa (FADA, UJ), Professor Amira Osman (FADA, UJ), Sadiq Toffa (UCT, Next Generation Scholar)

Architecture is a discipline and professional practice that provides powerful entry points into struggles on the ground, given its focus on spatial justice, rights to the city, participatory forms of engagement and policy. The seminar explored what critical pedagogy in a decolonised architecture pedagogy means. In his paper "violence and the liberal professions", invited speaker Sadiq Toffa examined the resilience of institutional racism in the South African university and its social life in the practice of the liberal professions, including architecture, planning, and the arts. An emerging initiative, the Decolonial Alternatives Project Space at the University of Cape Town, was introduced as a new space of production in close engagement with these concerns. The seminar elicited rich reflection, particularly from spatial practitioners, of what it meant to practice as a critical architecture educator in the context of #RhodesMustFall.

Seminar: The possibilities of multimodality in a decolonised art/s education
Professor David Andrew (WSOA), Rangoato Hlasane (WSOA), Brenden Gray (FADA, UJ)

The session asked what the critical possibilities multimodality are as they are presently understood in terms of a decolonized art/s education. The Postgraduate Certificate in Education (PGCE) and BA Fine Arts curricula in the Wits School of Education and the Wits School of Arts was scrutinized by the speakers in light of this question. After having been involved in the teaching of this programme for a number of years, and despite its promotion of inclusivity and a social justice position, Hlasane and Andrew reflected, post- 2015 FeesMustFall protests ,whether a multimodal approach, as it is presently theorised and implemented in a South African context remains a critical-emancipatory approach. The session elicited a lively discussion and was attended by many senior students from the Wits School of the Arts. The seminar led to a conference paper/intervention being delivered at the 8th International Conference on Multimodality "Multimodal Landscapes: Designing - Changing – Shaping" (7th – 9th December 2016).

Seminar: Literacies, decolonised teaching and auto-ethnography: constructing the protagonist
Shashi Cullinan Cook (FADA, UJ)

Cook shared strategies and outcomes of a study conducted earlier this year with the students from the Contextual Studies 3 module. Using selected data such as student writing, and reflections on critical moments in her teaching, Shashi described her attempts to create a collaborative learning environment in which students' literacies, knowledges and creative strengths integrate easily and effectively with the academic literacy and epistemology presented in class. At FADA, UJ, the modules concerned with the critical studies of art and design (Contextual Studies and Design Studies) are centrally concerned with culture and the way that power operates through representation. As Cook suggested, aspects of coloniality still play out in the classroom, for example, in the emphasis on proficiency in English, and the teaching of art and design modules centred in a modernist paradigm. The session was attended by many academics teaching at FADA and the discussion was grounded in the problems and concerns faced within the Faculty.

Literacies, decolonised teaching and auto-ethnography: constructing the protagonist

Faculty of Art, Design and Architecture UJ Bunting Road Campus, Auckland Park LG 010

The decolonisation of tertiary education curricula is a key issue that is currently under review at South African universities. At FADA, UJ, the modules concerned with the critical studies of art and design (Contextual Studies and Design Studies) are centrally concerned with culture and the way that power operates through representation. However, aspects of coloniality still play out in the classroom, for example, in the emphasis on proficiency in English, and the teaching of art and design modules centred in a modernist paradigm.

In this presentation, Shashi shares the strategies and outcomes of a study conducted earlier this year with the students from the Contextual Studies 3 module. Using selected data such as student writing, and reflections on critical moments in her teaching, Shashi will describe her attempts to create a collaborative learning environment in which students' literacies, knowledges and creative strengths integrate easily and effectively with the academic literacy and epistemology presented in class.

Shashi Cook

Design Studies. Faculty of Art, Design and Architecture

The seminar will be of interest to researchers who are interested autoethnography as an inquiry approach in the classroom, educators who are engaged in academic literacy debates and multiliteracy pedagogies. Students who attend will insight into how lecturers reflect on their teaching practices and the role theory plays in this process.

2:30 - 4:00 pm Friday 21 October 2016

SCHOLARSHIP OF TEACHING IN ART AND DESIGN AT FADA

Ethics and Decolonisation Seminar Series 2016
ALL ARE WELCOME
enq: bgray@uj.ac.za

RETHINK EDUCATION.
REINVENT YOURSELF.

UNIVERSITY OF JOHANNESBURG

Workshop: The role of socially-engaged academics and teachers in times of student struggle (Part 1 and Part 2)
Brenden Gray (FADA, UJ), Professor Brenda Leibowitz (UJ Chair Teaching and Learning), Colin Chasi (UJ, School of Communication), Rubina Setlhare Meltor (UJ, Education), Sadie Seyama (UJ, Health Sciences), Professor Amira Osman, Professor Ylva Rodney Gumede (UJ, Journalism, Film and Television) Tariq Toffa (UJ, FADA), Nyasha Mboti (UJ, Communication Studies)

The discussion was hosted jointly by the SOTL @ UJ project and FADA/STAND. The idea for the seminar grew out of an interest in understanding how academics who identify themselves as "socially-engaged" in various Faculties at UJ think about their agency during times of student struggle and social crisis. Five academics were asked to speak for no more than five minutes each, responding from a personal point of view about being a socially engaged academic in the current climate of student unrest and protest. A rich discussion took place at each session around how critical pedagogy might be rethought in the current context in South African Higher education. For a rich report on the session see Razia Mayet: http://sotlforsocialjustice.blogspot.co.za/

Related events

Decolonising FADA. Student-driven session, 8 June 2016

As group of senior and postgraduate students at FADA independently organised a student-driven seminar inspired by the staff breakaway on 8 June at FADA, "Decolonisation conversation" where issues related to the transformation of art design education were critically discussed. Students engaged in the following questions in this seminar. How do we address marginality and deal critically with inclusion and transformation creative education? What does decolonisation and decoloniality mean for students at FADA: what are the key issues? Academics at FADA participating in STAND were invited as guest speakers to inform an extensive student discussion focusing on creating structures and a charter for FADA students. The session was well attended by students at FADA with representation across departments and from the SRC.

FADA decolonisation conversation 9 June 2016

The event was conceptualized and organized by the Faculty Teaching Learning Committee (FTLC) in response to the institutional imperative to respond to student demands for a transformed and decolonized education. The aim of this day-long conversation was to reflect collectively, as a Faculty, on what decolonization means and to develop strategies for curriculum reform at FADA based on insights generated in two panels.

Panel one, entitled "Decolonization in art, architecture and design education and knowledge production" featured papers by Tariq Toffa ('When what it is, is what it is not … comes the Pied Piper to Higher Education'), Angus Campbell ('Decolonizing design research through participatory knowledge creation'), Amira Osman ("Trust me… I know…" – personal reflections on the decolonization debate'), Tuliza Sindi ('The People vs. The Rainbow') and Thabang Monoa ('The idea of Africanism').

Panel two, entitled "Critical positions on reforming the art, design and architecture curriculum" featured papers by Absalom Jabu Makhubu ('Changing lenses: Transforming and diversifying the department of architecture to enrich black students' experience'), Brenden Gray ('Decolonization and the hidden curriculum in art, architecture and design'), Kim Berman ('Catalysing democratic agency: Arts as method for community-engaged practice'), Shashi Cullinan Cook ('The medium and the message: a reflection on T&L approaches in interdisciplinary diploma-level art and design theory at FADA'), Antonio José Marín ('New realities through a new material culture').

Both panels were moderated by Professor Sikhumbuzo Mngadi (UJ, English Department) who also delivered a compelling and informative framing paper dealing with critical issues in decolonial discourse and theory. The panels were followed by staff-student discussions centering on the need for change that reflects at various levels in the institution including curriculum, governance, representation, teaching and learning and knowledge production. The discussions focused strongly on the experiential, where Faculty members commented on their experience of race and power at FADA. Consensus was reached that conversations such as these are needed and need to continue, that students should be more actively involved in institutional transformation and that an inclusive, public forum needs to emerge within the Faculty to guide and drive change.

FADA curriculum transformation workshop 18 November 2016

Following from the FADA Decolonisation Conversation and responding to the STLC Guidelines for Curriculum Transformation the FADA Curriculum Transformation workshop took place on 18 November 2016 at the UJ Arts Center. The workshop was facilitated by UJ Chair in Teaching and Learning Professor Brenda Leibowitz. At the workshop, every department in the Faculty presented existing programmes focused on transformation and brainstormed new initiatives to transform the curriculum. The main outcome of the second part of the workshop was to share understandings, problems and experiences within departments and to collaboratively arrive at practical solutions. Some of the important issues discussed were:

- Disciplinary compartmentalisation within the Faculty remains a problem. There is a need to emphasise local, indigenous and African knowledge within the curriculum and at the same time to encourage a connective approach on many levels. Interdisciplinarity and a more systematized curriculum might address these deficits.
- To interrogate the ethos of competition within the Faculty and look toward developing a climate of exchange, collaboration, cooperation that supports all students developing social and cultural capitals.
- The need as Faculty to know who our students are in order to build their confidence.

- It was noted that segregation and polarisation continues to emerge as a problem in the learning environment. Faculty needs to pay attention to what are often invisible dynamics and understand why this is taking place and engage in these questions in their teaching.
- That Apartheid as a theme could be more foregrounded in our courses to make students more aware of the history of South Africa and how it continues to affect the present and the construction of the disciplines in a local context.
- The need to determine which departments are under-resourced in terms of dealing with transformation and decolonization and adequately resource them.
- The need to critically interrogate the purpose of higher education asking which communities, stakeholders and interests our Faculty serves and why especially when it comes to knowledge production and ownership.
- How the Faculty can enhance student agency and independence and mitigate against a culture of dependency by creating spaces that students can claim as their own, where lecturers and students can see their identity reflected in the learning environment.
- To see particular problems faced by departments (such as poor attendance) as opportunities for conversation, research and meaningful intervention. Problems can be seen as opportunities to create safe spaces, new assessment strategies and pedagogical approaches.

The decision was taken that the introduction of new content, pedagogical approaches developed over the course of 2017 in each department would be presented in the second semester of 2017 as part of a joint student-staff mini-conference hosted by STAND (Scholarship of Teaching and Learning at FADA). Decolonisation and curriculum transformation would be the main theme of this mini-conference and students would be invited to prepare for this event through a series of seminars offered by STAND. It was noted by many contributors that in order to be meaningful, resources needed to be allocated to curriculum transformation and decolonisation initiatives taking place within the Faculty.

Evaluation

STAND hosted 10 seminar/workshops sessions this year around the themes of ethics and decolonization and was involved in the organization and conceptualization of three events. This year's activities built on the existing culture of teaching and learning and contributed to the ethos of excellence in teaching in the Faculty. STAND made strong links to SOTL@UJ and as a result of their engagement with STAND more FADA academics are becoming invested in the scholarship of education through their own studies, research inquiries and participation in research initiatives inside and outside the institution. STAND disseminated information to academic staff throughout the year about upcoming conferences, important talks, journals and seminars, publishing opportunities. This year STAND played an important role in providing a space for praxis, bringing knowledge production to bear on affecting institutional change. Increasingly STAND is creating a network of critical educational scholars crossing boundaries between disciplines, fields and discourses and is becoming a voice in the university.

2017 and beyond

Given the success of the STAND platform it is important at this stage to consolidate and develop a longer term vision for the next three to five years. It is for this reason that a number of thematic streams will be offered over the next three years and a set number of projects developed with a view to securing a sustainable source of funding and support. The streams we are tentatively exploring launching are:

- Student-driven Decolonization and Transformation in the Creative Fields.

- Sharing Critical Teaching Practices in Art, Design and Architecture Education (educators presenting across contexts and levels of education, including community education GED, FET, Higher Education)
- "Graduatedness" - the Politics of Work in the Art, Design, Architecture Fields.
- A Decolonial Critique of Multimodality
- In Conversation with the Disciplines - Design as a Field and the Idea of the University.

The projects that we are tentatively exploring launching are:

a) Multimodality book/exhibition
b) Publishing a book focusing on protest and decolonisation in collaboration with VIAD (Center for Visual Identities in Art and Design)
c) FADA decolonization student-staff mini-conference
d) Developing a website and social media presence for STAND

Acknowledgements

Research Footprint & Impact

Performance Overview

Preliminary (unaudited) figures indicate that the Faculty produced 38.08 DHET subsidy units in 2016. This is a substantial drop from the excellent return of 50.75 units in 2015. However, analysis shows that, following year-on-year increases until 2010, there has been a cycle of annual peaks and troughs (Figure 1). Nonetheless, the Faculty is maintaining a modest but steady average growth of 10.9%, as well as a year-on-year increase in the number of articles published in international journals (Figure 2). The indications are that the 2017 return will meet or exceed the 2015 peak.
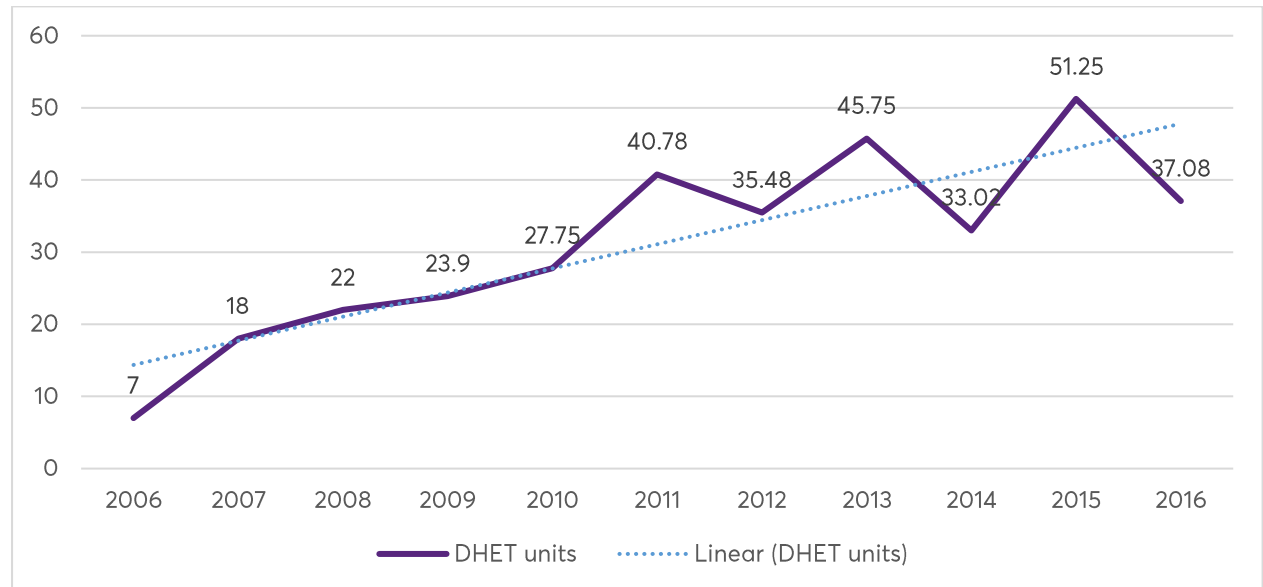
Figure 28 DHET-accredited units from FADA 2006-2016, showing growth trend
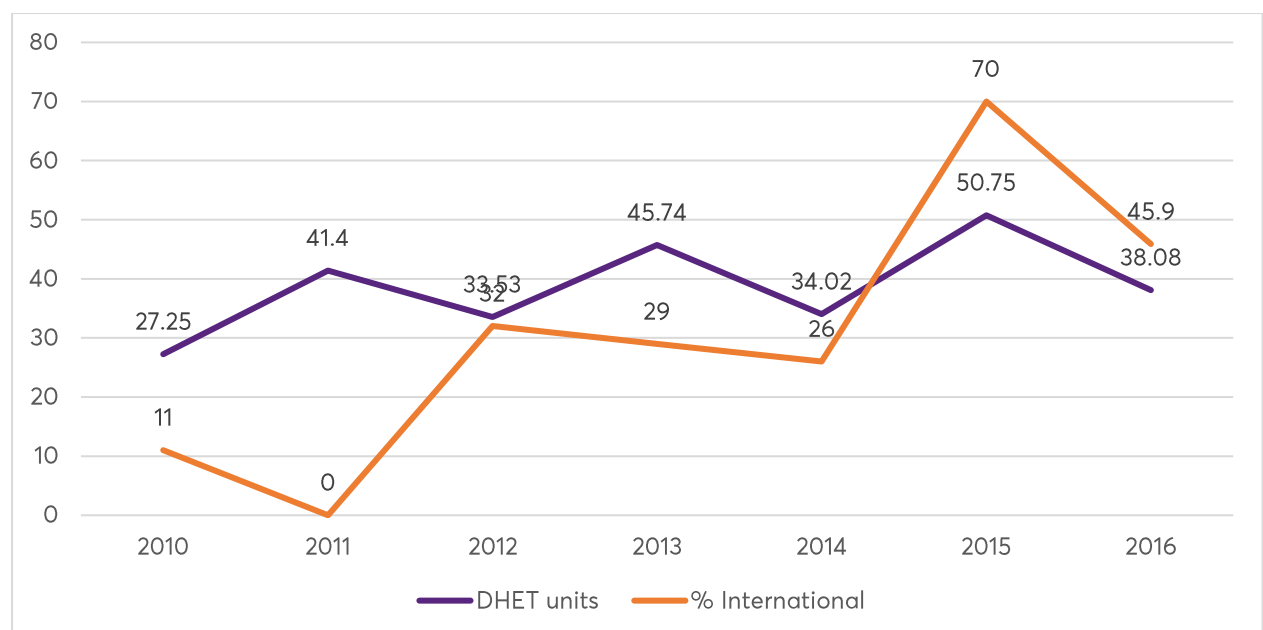
Figure 29 FADA research units submitted to DHET for accreditation 2010-2016, showing increasing trend of contributions to international journals

The 2016 submissions comprised 16.33 units from journal articles (from 24.83 in 2015), 2.25 conference proceeding units (from 10.33 in 2015), 13.00 book units (from 13.52 in 2015), and 6.50 book chapter subsidy units (up from 2.07 in 2015) (Table 1). There is an emerging trend towards an increase in sole- and/or co-authored books being published by researchers in the FADA (Figure 3).

SUBSIDY-BEARING PUBLICATIONS	2012 Units	2013 Units	2014 Units	2015 Units	2016 Units
Journal articles	24.66	24.5	16.5	24.83	15.33
Conference papers	3.5	8.5	8.5	10.83	2.25
Books authored / co-authored	3.95	11.74	6.4	13.52	13.00
Book chapters authored / co-authored	3.37	1	1.62	2.07	6.5
TOTAL	35.48	45.74	33.02	51.25	37.08

Table 12 Types of DHET subsidy-bearing units from FADA, 2012-2016
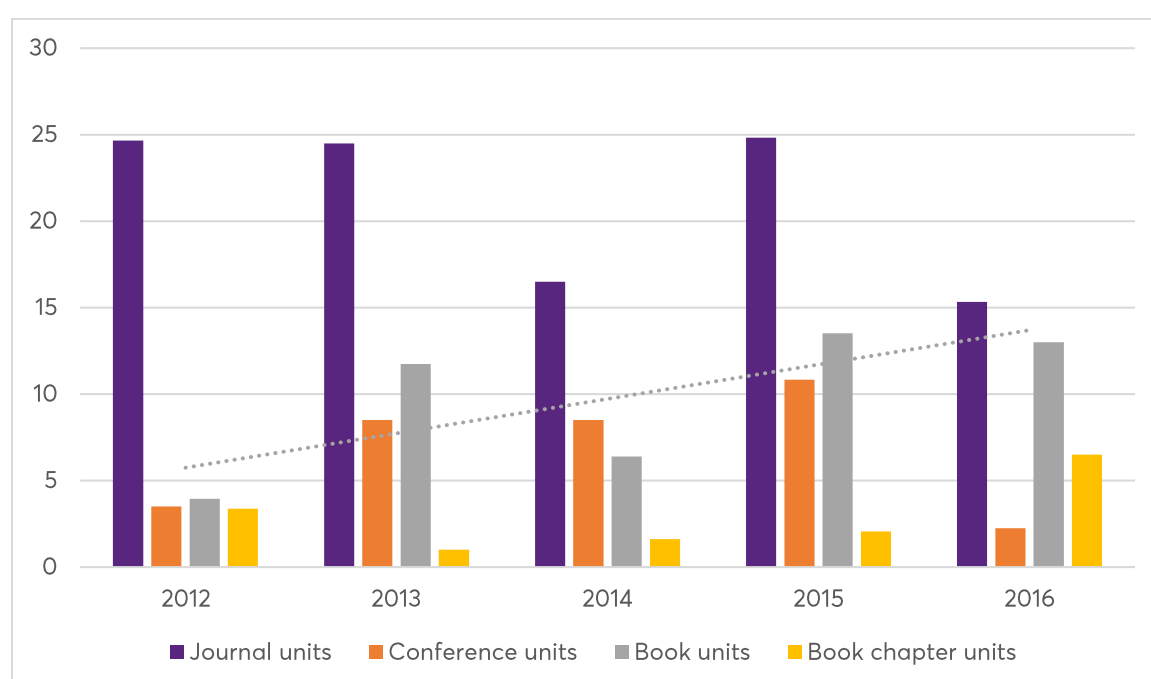
Figure 30 Types of DHET subsidy-bearing units from FADA, 2012-2016, showing increasing trend towards sole- or co-authored books.

Continuing a trend that began in 2015, full-time academic staff in the faculty produced more research subsidy units than fellows associated with the Visual Identities in Art and Design (VIAD) Research Centre. 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 socio-technically-led research supported by the Design Society Development DESIS (Design for Social Innovation and Sustainability) Lab; and creative-work-as-research, supported by the University Research Office.

Mr Alexander Opper, a Senior Lecturer in Architecture, received a C2 rating from the NRF, and Prof Anitra Nettleton, a B1-rated researcher, joined the faculty on a post-retirement, full-time contract

appointment towards the end of the year. This brings to eight the number of NRF-rated researchers in the Faculty in 2016, from six in 2015 (Figure 4). The NRF-rated researchers in the Faculty are: Prof Brenda Schmahmann, NRF SARChI Chair (B2); Prof Kim Berman, Associate Professor in Visual Art (C2); Prof Leora Farber, Director of the VIAD Research Centre (C2); Prof Federico Freschi, Executive Dean (C1); Prof Amira Osman, Associate Professor in Architecture (C3); Prof Karen von Veh (C2) Associate Professor in Visual Art. Prof Freschi was re-rated in 2016, and was awarded an improved rating of C1 (from C2).
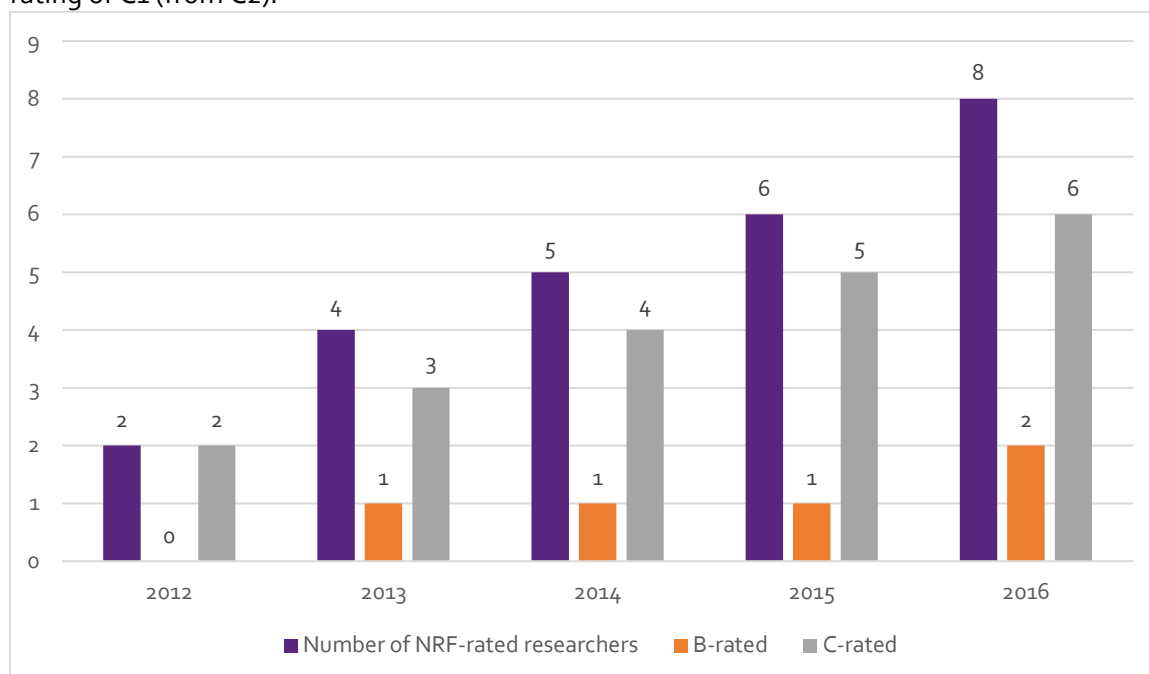
Figure 31 Number of NRF-rated researchers in FADA, 2012-2016

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. Five 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. Collectively, these projects yielded 14 creative work units, as approved by the ad hoc committee. 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.

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 several design projects. The departmental reports also show how staff in all departments presented papers at national and international conferences. Highlights include the following:

   – Prof Lesley Lokko delivered keynote addresses at the Association of Architectural Educators Annual Conference, Bartlett School of Architecture, UCL, London, UK; the Saint-Gobain Sub-Saharan Africa PRIDE Awards, Johannesburg, SA; and the Transnational African Literature Conference, WISER, University of Witwatersrand. She served as a juror for the highly prestigious Aga Khan Award for Architecture, and was an invited speaker at the All Ireland Architecture Conference in Cork, Eire, the Architectural Research Education

Conference, London, the KTH School of Architecture in Stockholm, and the School of Architecture Limerick, Eire. Prof Lokko was also awarded a Graham Foundation Award.

– Prof Amira Osman was the keynote speaker at the International Graduate Conference, University of Khartoum, and an invited speaker at the Urban Design Congress, Freedom Park, Pretoria; Mr Ken Stucke was invited to present at various conferences, including the Smart Building Conference in Cape Town, the Going Green Conference, in Johannesburg, and the Green Building Conference in Cape Town; Mr Leon Krige exhibited his photographs in Johannesburg, Cape Town, and at the Courtauld Institute in London;

– Mr Gordon Froud had his work included in 48 national exhibitions.

– Prof Kim Berman was invited to participate in an international collaborative research project at the Peter Wall institute of Advanced Studies at the University of British Columbia and presented a paper at the IAPMA Congress in Brasilia.

– Prof Karen von Veh developed an international research project entitled 'Art and Art History in Divided Societies', and presented conference papers in Beijing, Croatia, Australia and the USA. She was also voted onto the international board of AICA (International Association of Art Critics).

– Prof Brenda Schmahmann was invited to deliver an address and participate in a panel discussion at the Almine-Rech Gallery in Paris, delivered an address at the Thinkfest at the National Arts Festival in Grahamstown, and was the international chair of the 'Gendered Practices' session at the 34th CIHA (Comité International d'Histoire de l'Art) Congress in Beijing.

– Ms Robyn Cook was awarded an artist's residency at Boykyrka Kunsthall, Fittja, Sweden.

– Mr Angus Campbell and Mr Terence Fenn represented the DSD DESIS Lab at the official DESIS General Assembly at the Hong Kong Design Institute via Skype.

– Profs Freschi, Schmahmann and Von Veh organised and hosted the South African Visual Arts Historians (SAVAH) Conference 'Rethinking Art History and Visual Culture in a Contemporary Context' at FADA in July, with keynote speakers from the United States and a number of international participants.

– Prof Freschi presented a paper at 34th CIHA Congress in Beijing, and was the South African curator of the exhibition *Henri Matisse: Rhythm and Meaning* at the Standard Bank Gallery. This was the first exhibition of Matisse's work on the African continent, and received wide media coverage nationally and internationally. Prof Freschi was interviewed for national and international print, radio and television media, and was invited to give a number of public lectures, including at the Johannesburg Decorative Arts Society and the Turbine Art Fair. The exhibition was supported by an extensive educational outreach programme, involving student teachers from the Faculty of Education. It was also accompanied by a scholarly catalogue edited by Prof Freschi, with contributions by FADA staff members David Paton and Wilhelm van Rensburg.

The Design for Social Development DESIS Lab met for eight seminar sessions that involved 22 different speakers and 19 unique presentations. The opening of the Lab both to master's students and the broader design community saw an increase in the number of attendees at events, as well as expanding the scope of the Lab's research focus areas and community engagement activities. The Lab was successful in establishing an Erasmus+ funded staff and student exchange between the University of Sheffield in the UK, the Centre for Environmental Planning and Technology in Ahmedabad, India and Nanjing University in China. Scheduled to commence in 2017, this project will focus on investigating spatial design education in relation to global urban challenges to expand knowledge about teaching in this field. The Lab's Izindaba Zokudla (Conversations About Food) project continued to run a series of Farmers' Schools during 2016 at the UJ Soweto campus. The highlight of the project in 2016 was the collaborative hosting of the Soweto-Eat-In and Food System Change Conference at the Soweto Theatre in partnership with Slow Food Johannesburg.

The VIAD Research Centre hosted three curated exhibitions featuring the work of its Research Associates. These were *The Arrivants* by Christine Checinska, *The Front Room, Inna Jo'burg*, by Michael McMillan, both held at the FADA Gallery, and which were accompanied by a collaborative performance by the artists on the opening night, and *Dear Fusia* by Ruth Rosengarten, held at the SARChI Chair premises at 33 Twickenham Road. In addition, it hosted six public programme events, including: a panel discussion at the launch of Shona Hunter's publication *Impossible Governance: Politics, Power and the Emotions* (in collaboration with UJ libraries); a workshop facilitated by Michael McMilland with residents of Lenasia, Eldorado Park, Vrededorp and Soweto, focusing on how objects in their domestic front rooms convey personal histories and narratives of migration, displacement and social mobility; a public lecture by Dr Vitoria Rovine (University of North Carolina, Chapel Hill) entitled 'Expanding the Field: 'Traditional' Dress as Fashion'; a public lecture by Dr Shona Hunter (University of Leeds) entitled 'The relational politics of transnational collaboration: meeting the challenges of decoloniality'.

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 holding a series of one-to-one consultations with FADA staff and their postgraduate students on aspects of their research. These sessions were conducted by Dr Shona Hunter. The focus of these discussions was on project conceptualisation, proposal writing, identifying funding sources, drawing up a budget, project planning and execution, and the conceptual framing of articles and conference papers.

Prof Brenda Schmahmann established the NRF SARChI Chair in South African Art and Visual Culture in new premises at 33 Twickenham Road, Auckland Park. In addition to office space for the Chair and her students and postdoctoral fellows, the facility provides a seminar room, capable of providing a space for up to 30 participants, and a small gallery that enables the hosting of curatorial initiatives. Delays in completing the renovation of the space meant that occupation was not taken until July. Nonetheless, the centre has been a hive of activity, with an ongoing series of seminars, conferences, book launches and exhibitions. These include a full-day postgraduate seminar preceding the SAVAH conference at FADA, a conference entitled 'Intertextual Textiles', the launch of Prof Schmahmann's book *The Keiskamma Art Project: Restoring Hope and Livelihoods*, and the VIAD exhibition *Dear Fusia*.

Research Output 2016

Articles in Accredited Journals

Ambala, A.T. Voicing 'Kenyanness' in the everyday: disrupting traditional broadcasting tropes through participatory digital storytelling. *African Journalism Studies* Vol. 37(4).

Bolton, M.A. Incorporating rural users in small-scale growing container development: a case study. *South African Journal of Agricultural Extension* Vol 44(1)

Bronner, I.E. Queering portraits of 'maids' and 'madams' in Zanele Muholi's 'massa' and mina(h). *De Arte* Vol. 51(2).

Burgin, S. White women, anti-imperialist feminism and the story of race within the US women's liberation movement. *Women's History Review* 25(5).

Campbell, A.D. Lay designers: grassroots innovation for appropriate change. *Design Issues* Vol 33(1).

Cook, R. The parking gallery: experimental practice and the artist-run initiative in South Africa. *De Arte* Vol 51(1).

Crawshay-Hall, J. and Bakker, M. Coming to terms with 'the curatorial' in *PLAY_an exhibition*. *Image & Text: a Journal for Design*, Volume 27(1).

De Wet, A.J.C. An educational tool to encourage higher level thinking skills in the selection of images for fashion design mood boards: an action research approach. *International Journal of Fashion Design, Technology and Education* Vol 10(1).

De Wet, A.J.C. Both sides of the coin: a teaching strategy to facilitate an alignment of the creative design purpose of a fashion designer and the requirements of the consumer. *Journal of Family Ecology and Consumer Science* Vol 44.

Gurney, K.J. Warp and woof: stalking art from end to end. *Critical Arts-South-North Cultural and Media Studies* 3(30).

Kihato, C.W. & Landau, L.B. Stealth humanitarianism: negotiating politics, precarity and performance management in protecting the urban displaced. *Journal of Refugee Studies* few031. doi: 10.1093/jrs/few031

Lokko, L. Taking place: Kate Otten architects – a retrospective. *ARCHSA* Issue 81.

Mdanda, S.D.S. Museums and democratic education: how museums were transformed after the 1994 democratic elections in South Africa. *South African Museums Association Bulletin (SAMAB)* 38.

Pretorius, J.D. Propaganda tricks - good and bad: the posters of the mobile visual instruction and propaganda section of the South African union defence force from January to July 1945. *South African Historical Journal* Vol 68(4).

Stern, N. Ecological aesthetics: thinking trees and goods for me. *Critical Arts-South-North Cultural and Media Studies* 30(2).

Toussaint, D. Dismantling colonial representation: the photomontages of Hannah Höch. *De Arte* 51(1).

Tselepis, T.J. Collaborating to complete: the role of collective creativity in a South African clothing design small business. *The Southern African Journal of Entrepreneurship and Small Business Management* Vol 8(1).

Tselepis, T.J. The female innovation-generation consumer's evaluation of traditional and virtual displays in South African clothing retail environments. *Journal of Family Ecology and Consumer Science* (Special Edition)

Conference Papers Delivered and Published in Accredited Conference Proceedings

Bennett, J.J. Co-designing the driver's seat: a call for an 'open' approach to drawing production in spatial design practice. ARCHDESIGN'16. III International Architectural Design Conference.

Bolton, M.A. The rapid prototyping of a user-centred tattoo machine. 17th Annual International Conference RAPDASA Rapid Product Development Association of South Africa.

Makhubu, A.J. A democratic city? The impact of transport networks on social cohesion. The 17th International Planning History Conference 2016.

Osman, A.O.S. & Bennett, J.J. 'Community' as the basic architectural unit: rethinking practice through the experience of ASF, Ecuador. CUI'16 IV International Contemporary Urban Issues Conference, November 2016, İstanbul.

Tselepis, T.T. Win-win solutions: applying business planning in a collaborative undergraduate design project. International conference: The future of education 2016.

Vosloo, C. Experiential entrepreneurial learning in architecture. 6th Annual International Conference on Architecture.

Sole-authored, co-authored and edited books

Freschi, F. (Ed.) *Henri Matisse: Rhythm and Meaning*. Johannesburg: Standard Bank Gallery.

Kokoli, A. *The Feminist Uncanny: In Theory and Art Practice*. London: Bloomsbury Academic.

Schmahmann, B.L. *The Keiskamma Art Project: Restoring Hope and Livelihoods*. Print Matters Heritage.

Book chapters authored or co-authored

Bennett, J.J. Navigating hostile territory? Where participation and design converge in the upgrade debate. In L. Cirolia, T. Görgens, M. van Donk, W. Smit and S. Drimie (eds.) *Upgrading Informal Settlements in South Africa*. Juta.

Burgin, S. 'Evok[ing] the whole': re-thinking archival exclusions

Cook, S.C. Confounded subjectivities and 'fundamental ambiguities': Ayana V. Jackson's performance of colonial-era photographic subjects in the Archival Impulse exhibition. *The Archive-in-Practice*. Visual Identities in Art and Design Research Centre.

Freschi, F. Matisse's Rhythms and Meanings. In F. Freschi (ed.) *Henri Matisse: Rhythm and Meaning*. Johannesburg: Standard Bank Gallery.

Freschi, F. 2016. Catalogue of Works, with Commentary by Federico Freschi (pp. 23-67; 159-174; 183-205). In F. Freschi (ed.) *Henri Matisse: Rhythm and Meaning*. Johannesburg: Standard Bank Gallery.

Greslé, Y. Ephemeral and site-specific encounters with the Freud Museum (London): Penny Siopis's *Three Essays on Shame*. *The Archive-in-Practice*. Visual Identities in Art and Design Research Centre.

Lipschitz, R. Archival aftershock: on spectral justice, non-criminal death and infinite responsibility. In L. Farber and C. Jorgensen (eds.) *Critical Addresses. The Archive-in-Practice*. Visual Identities in Art and Design Research Centre.

Opper, A.W. Derrière les panneaux publicitaires / Behind the billboards: deconstructing photography's instrumentalisation and potential for un (building) Abidjan. In L. Farber and C. Jorgensen (eds.) Critical Addresses. *The Archive-in-Practice*. Visual Identities in Art and Design Research Centre.

Peer-reviewed creative work outputs

Froud, G. A Retrospective of Exhibitions I Never Had (a solo exhibition).

Froud, G. The Rainbow Nation: Celebrating 60 Years of Contemporary South African Sculpture (a curated group exhibition).

Pater, L. Airmail (an animated short film).

Raubenheimer, K. After Landscape (a solo exhibition).

Von Veh, K. The South African Component of the 2015 Beijing Biennale (a curated group exhibition).

Research Centre: Visual Identities in Art & Design (VIAD)

Professor Leora Farber BAFA (Wits), MA (Wits) DPhil (UP)
Associate Professor and Director, VIAD Research Centre

The VIAD Research Centre is an integral part of FADA, and aims to reflect, in different ways, the research interests of the academic 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 rapid transformation. 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 outputs below). In addition, it promotes research in the faculty through hosting conferences, workshops and seminars.

Strategic focus and targets

In 2016 the Centre's strategic focus was on:

- 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 2014-2020 could be more closely linked to those of our RAs and post-docs' work, with a view both to promoting working relationships between RAs and VIAD that are mutually supportive; intellectually enriching and financially beneficial for both parties, and forging 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 Public Programme, 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.

During 2016, VIAD has actively worked to realise each of the above strategic goals, giving priority to those that are currently more pressing.

Two Advisory Board members completed their three-year term of office and stepped down at the end of 2015. This provided the opportunity to invite three new members. Taking diversity into account, as well as what particular individuals can offer, three new members were invited and accepted. This brings the demographics of the Board to four black males, two black females, two white males and four white females. Particular attention has been paid to diversity in terms of presenters at VIAD-hosted Platforms with the *Intimate archives // autobiographical acts* roundtable having included four black males and five black females, and the exhibitions *The Arrivants* and *The Front Room 'Inna Jo'burg'* featuring the work of two British-black RAs.

VIAD continued with its drive to 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). Two VIAD RAs were asked to stand down. Several broad thematics that had been identified in 2014 have, and continue to inform VIAD's research activities and outputs for 2014-2020. These themactics span across the foci of at least two or more RA's research, thus enabling each RAs' work to be grouped under one or more of these rubrics. This model was put into practice throughout 2016, with VIAD projects, platforms, exhibitions and events having been set up in ways that thematically revolve around, and include, overlapping or mutual research interests of several of its RAs. It was particularly successful in that it provided 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 put into practice in 2016 specifically by bringing out of three UK -based RAs, and one US-based RA for the *Intimate archives // autobiographical acts* roundtable. 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 the Faculty. In some cases, where time allowed, RAs made substantive contributions to FADA Given the continued success of this model, it is to be adopted as VIAD's *modus operandi* from 2017-2020. One of the benefits of this model is that it substantively increases VIAD's already strong contribution to internationalisation in the Faculty.

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 nine years, and a source of constantly updated information. Although revisions to the website are still in progress, substantive changes are evident, primarily due to having an MTech Multi-Media student revising the coding and design templates, and one VIAD staff member being allocated dedicated time to upload information. The Centre has reinforced and grown its public presence through activities such as the two-day *Intimate archives* roundtable, and accompanying exhibitions, as well as a public programme of book launches, panel discussions, lectures, film screenings and exhibition walkabouts. These events were successful in that they were well attended; evidenced an improved degree of FADA staff participation and 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, and will give rise to a range of textual outputs.

VIAD is in the process of developing a three-year collaborative project with Visiting Associate Professor Dr Shona Hunter (RCUK Fellow in the Machinery of Governance Sociology and Social Policy, Dept. of Sociology and Social Policy, University of Leeds). A large-scale funding application towards the project will be submitted to the UK-based Lever Hulme Foundation in 2017, and if successful, would result in a long-term partnership between VIAD and the University of Leeds.

All three VIAD-hosted exhibitions held in 2016 were deemed to be of high standard. The (*Re)fashioning masculinities: identities, difference, resistance* encounters held in 2015, has resulted a special VIAD edited edition of *Critical Arts*, to be published in 2017. Selected papers presented at the *Archival addresses: photographies, practices, positionalities* platform (2015), have been included

amongst papers by invited writers in the volume entitled *Archival addresses. The archive-in-practice.* The volume is due for publication in December 2016. Selected papers presented at *Intimate archives* roundtable, combined with papers by invited authors will feature in a special VIAD-edited edition of *Image & Text*, due for publication July 2017. A series of video conversations between the artists and theorists/curators of the exhibition *Past Imperfect // Future Present* (2015) has been published on the VIAD website.

Research footprint and impact

From the work VIAD began in 2014 on Vanley Burke's photographic archive *By the Rivers of Birminham,* and its accompanying public programme, several thematic strands have emerged. These strands, which are loosely grouped under the overarching thematic, 'Personal addresses, creative agencies and political resistances in the post-colony' are convergent with work currently being done by VIAD RAs, thus maximising opportunities for mutually beneficial collaboration and exchange.

Within the context of growing interest in decoloniality, work done under VIAD's auspices from 2014-2020 is orientated towards the concept of 'personal surfacings' as these are enacted through 'creative agencies' – beginning from the intimate/informal/personal /private, rather than public formal political expression. Thus, rather than starting from a set of assumptions about what constitutes decoloniality (and decolonial politics), it begins from the everyday practices of address which may/may not be decolonial depending on the relational enactments they implicate.

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, it was explored with particular application to work done around the thematic of 'Intimate archives // autobiographical acts'. Research done in VIAD works according to a tripartite structure, namely: Exhibitions – Conversational Fora – Publications.

Subsidised publication output (accredited journals, refereed proceedings, refereed books and book chapters)

The Centre produced a total of 17 DHET units in 2016 from the following outputs:

Subsidy bearing articles published in accredited journals

Burgin, S. 2016. White women, anti-imperialist feminism and the story of race within the US Women's liberation movement. *Women's History Review* 25(5):756-770.

Gurney, K. 2016. Warp and woof: stalking art from end to end. *Critical Arts: South-North Cultural and Media Studies* 30(3), September: 411-427.

Mdanda, S. 2016. Museums are about democratic education: how museums were transformed after the 1994 democratic elections in South Africa. *South African Museums Association Bulletin (SAMAB)* 38:47-57.

Toussaint, D. 2016. Dismantling colonial representation: the photomontages of Hannah Höch. *De Arte* 51(1):25-41.

Stern, N. 2016. Ecological aesthetics: thinking trees and goods for me. *Critical Arts: South-North Cultural and Media Studies* 30(2), April: 143-157.

Sole-authored or co-authored subsidy-bearing books published

Kokoli, A. 2016. *The feminist uncanny in theory and art practice*. London: Bloomsbury Academic.

Chapters in peer-reviewed books

Burgin, S. 2016. 'Evok[ing] the whole': re-thinking archival exclusions, in *Critical addresses. The archive-in-practice*, edited by L Farber & CE Jorgensen. Johannesburg: Jacana Media.

Gresle, Y. 2016. Ephemeral and site-specific encounters with the Freud Museum (London): Penny Siopis's *Three Essays on Shame* (2005), in *Critical addresses. The archive-in-practice*, edited by L Farber & CE Jorgensen. Johannesburg: Jacana Media.

Kokoli, A. 2016. Angry melancholia: Towards a performative politics of time in the work of Monica Ross, in *Monica Ross - ethical actions. A critical fine art practice*, edited by S Treister & S Hiller. Berlin: Sternberg Press.

Non-subsidy bearing outputs (based on information received to date)

Bajorek, J. 2016. Beyond the NGO aesthetic. *Social Text* 34(2,127):89-107.

Greslé, Y. 2016. The story of a gift. *2oo 1st Avenue* (2014-2016): A film by Conrad Ventur, in *Minor literature[s]*, 7 October 2016. [O]. Available: https://minorliteratures.com/2016/10/07/the-story-of-a-gift-200-1st-avenue-2014-2016-a-film-by-conrad-ventur-yvette-gresle/

Greslé, Y. 2016. Carlos Noronha Feio and Yvette Greslé in conversation, March 2016, in *Discursive foundations of sunsight*, Carlos Feio at Narrative Projects Gallery, 15 April 2016-4 June.

Greslé, Y. 2016. Paul Kindersley: 'I'm not interested in the suspension of disbelief' (Interview at A.P.T. Gallery, Deptford, London), in *Minor literature[s]*, 8 February 2016. [O]. Available: https://minorliteratures.com/2016/02/08/paul-kindersley-im-not-interested-in-the-suspension-of-disbelief-yvette-gresle/

Gurney, K. 2016. Remembering the map: Prestwich memorial, in *Undergrounds: exploring cities within*, edited by P Dobraszczyk, BL Garrett & CL Galviz. London: Reaktion Books: 97-99.

Gurney, K. 2016. Remaking the map: Golden Acre, Cape Town, in *Undergrounds: exploring cities within*, edited by P Dobraszczyk, BL Garrett & CL Galviz. London: Reaktion Books: 186-189.

Gurney, K. 2016. Off the map: Cape Town tunnels, in *Undergrounds: exploring cities within*, edited by P Dobraszczyk, BL Garrett & C Galviz. London: Reaktion Books: 227-230.

Siegenthaler, F. 2016. Representation and beyond. Book review of *Art and trauma in Africa. Representations of reconciliation in music, visual arts, literature and film,* edited by L Bisschoff & S Van de Peer. *African Arts* 49(3):92-93.

Siegenthaler, F. 2016. Report: Re-imagining African cities: the arts and urban politics (Basel, 11-12.03.2016), with L Bettschen & E Charles, in *SGAS Newsletter* 1/2016:27-29.

Siegenthaler, F. 2016. 'Archive', with Giulia Battaglia. Short blog article for the *VANEASA working group Art and Anthropology.* [O]. Available: http://grapaub.org/en/archive.

Siegenthaler, F. 2016. Playing Around with money: currency as a contemporary artistic medium in urban Africa. *Critical Interventions* 10(2):135-153.

Van Rensburg, W. 2016. In search of lost time. Catalogue essay. Johannesburg: GALLERY AOP.

Van Rensburg, W. 2016. Making it worth the trip: reflections on the role of gallery education programmes in art education and visual literacy. In F. Freschi. (Ed) *Henri Matisse: Rhythm & Meaning*. Johannesburg: Standard Bank Gallery.

Non-subsidised conference papers presented in the reporting year

Checinska, C. 2016. Curiouser and curiouser: the homely and unhomely in Vanley Burke's archives. Conference paper presented *at Intimate archives // autobiographical acts : personal surfacings as expressed through material culture*, VIAD Research Centre, FADA, University of Johannesburg, Johannesburg, 4-5 August.

Checinska, C. 2016. Spinning a yarn of one's own. Conference paper presented *at Intimate archives // autobiographical acts : personal surfacings as expressed through material culture*, VIAD Research Centre, FADA, University of Johannesburg, Johannesburg, 4-5 August.

Farber, L. 2016*.* Hypersampling 'the perfect gentleman': Fashion(able), fashion(ed) performances of black masculinities in the work of design collectives, The Sartists and Khumbula. Conference paper presented at *BLACK PORTRAITURE[S] III: reinventions: strains of histories and cultures*, The Turbine Hall, Johannesburg, 17-19 November.

Farber, L. 2016*.* Excess as empowerment: hysteria as a form of agency in the work of Mary Sibande. Conference paper presented at *Intertextual textiles: parodies and quotations in cloth*, SARCHi Chair, University of Johannesburg, Johannesburg, 1-2 December.

Hobbs, P. 2016. The disruptive warp: tapestry and gender practices in the weaving studio at Rorke's Drift. Conference paper presented at the *2016 CIHA 34th Congress of Art History*, Peking University, Peking, 16-20 September.

Hobbs, P. 2016. The warp as bulwark: tapestry practices and performance at Rorke's Drift. Conference paper presented at *Performative Commemoration of Painful Pasts*, Stockholm University, Stockholm, 14-17 June.

Hunter S. 2016. Personal surfacings: the relational politics of public addresses between the neo-imperial and the post-colony space. Conference paper presented *at Intimate archives // autobiographical acts : personal surfacings as expressed through material culture*, VIAD Research Centre, FADA, University of Johannesburg, Johannesburg, 4-5 August.

Kokoli, A. 2016. *Uncanny domesticities in art informed by feminist anti-nuclear activism.* Conference paper presented at *Artists' critical interventions into architecture and urbanism*, University of Warwick, Warwick, 15-16 July.

Lamm, K. 2016. 'Anybody's girl': fashionable clothing in Jessie Fauset's *The chinaberry tree*. Conference paper presented at *2016 MLA convention*, Austin, TX, 7-10 January.

Leeb-du-Toit, J. 2016. East Asian cultural and ideological referencing in current South African art: new 'orientalisms' in a context of African Sino- and xenophobia. Conference paper presented at *31st Annual SAVAH conference: rethinking art history and visual culture in a contemporary context*, FADA, University of Johannesburg, Johannesburg, 28-30 July.

Leeb-du-Toit, J. 2016. Embedded narratives of oppression in IsiShweshwe cloth in the work of Senzeni Marasela. Conference paper presented at *Intertextual textiles: parodies and quotations in cloth*, SARChi Chair, University of Johannesburg, Johannesburg, 1-2 December.

Leeb-du-Toit, J. 2016. Mediated difference in South African art and photography: deciphering imagery of blackness. Conference paper presented at *BLACK PORTRAITURE[S] III: reinventions: strains of histories and cultures*, The Turbine Hall, Johannesburg, 17-19 November.

McMillan, M. 2016. 'Reflective nostalgia': some notes on a diasporic generational gaze. Conference paper presented *at Intimate archives // autobiographical acts : personal surfacings as expressed through material culture*, VIAD Research Centre, FADA, University of Johannesburg, Johannesburg, 4-5 August.

Sey, J. 2016. The black infanta Interrupts the order of things. Conference paper presented at *BLACK PORTRAITURE[S] III: reinventions: strains of histories and cultures*, The Turbine Hall, Johannesburg, 17-19 November.

Siegenthaler, F. 2016. Intimacy and representation: (auto-) biographic challenges in research relationships. Conference paper presented *at Intimate archives // autobiographical acts : personal surfacings as expressed through material culture*, VIAD Research Centre, FADA, University of Johannesburg, Johannesburg, 4-5 August.

Siegenthaler, F. 2016. The call for de-colonisation in art and art education: discourses and practices in Kampala, Uganda. Conference paper presented at *31st Annual SAVAH conference: rethinking art history and visual culture in a contemporary context*, FADA, University of Johannesburg, Johannesburg, 28-30 July.

Siegenthaler, F. 2016. The call for de-colonisation in art and art education: discourses and practices in Kampala, Uganda. Conference paper presented at *Swiss researching Africa days,* University of Bern, Bern, 4-5 November 2016.

Siegenthaler, F. 2016. The struggle for audiences and resources in the city: art-related initiatives, competition, and social space in Kampala. Presentation at the workshop *Re-imagining the African city: the arts and urban politics*, University of Basel, Basel, 11-12 March.

Toussaint, D. 2016. Shifting centres. The Humboldt Forum in Berlin as an indicator for the paradigm shift in art discourse. Conference paper presented at *31st Annual SAVAH conference: rethinking art history and visual culture in a contemporary context*, FADA, University of Johannesburg, Johannesburg, 28-30 July.

Rovine, V. 2016. Fashion, power, and transcoloniality: a century of dress innovation between France and West Africa. Conference paper presented *at Intimate archives // autobiographical acts : personal surfacings as expressed through material culture*, VIAD Research Centre, FADA, University of Johannesburg, Johannesburg, 4-5 August.

Panellist, opening speaker, seminar, public presentation

Burgin, S. 2015. Public lecture: *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. Panellist: *Why is my curriculum white?* launch, Leeds University, Leeds, 26 October.

Checinska, C. 2016. Public conversation: with artist Godfried Donkor about his work and his sustained engagement with the social life and circulation of lace and textiles. Iniva, London, 4 April.

Checinska, C. 2016. Public lecture: *Disobedient dress: fashion as everyday activism*. TEDxEastEnd, 22 February. [O]. Available: https://www.youtube.com/watch?v=63-9YIVAhpI

Checinska, C. 2016. Public lecture: *Reconstruction work: cloth, culture and Britain's African diaspora*. School of the Art Institute of Chicago, Chicago, 26 October.

Checinska, C. 2016. Panellist: *Sagging, string vests and the Doo Rag: black men's tales from their undergarments*. Victoria and Albert Museum, London, 18 November.

Gers, W. 2016. Panellist: *Scorched earth - 100 years of Southern African potteries*. VIAD Research Centre, FADA, University of Johannesburg, Johannesburg, 22 August.

Gers, W. 2016. Panellist: *Handwork + digital tools*. Kansas City Convention Center, Missoui, 17 March 2016

Gers, W. 2016. Panellist: Globalization and sustainability - the future of ceramics? 92 Y Online Lecture, 6 April.

Gresle, Y. 2016. Public lecture: *Disorientating history: Penny Siopis's video* Obscure White Messenger (2010). Sluice Magazine launch and Sluice talks, the micro talk series, Campbell Works, London, 27 November.

Gresle, Y. 2016. Public conversation: with Bonita Alice and Fiona MacDonald, V22, Louise House, London, 29 July.

Gurney, K. 2016. Public lecture: *Concepts, theories and experimental practices in art, technology and design*. Konstfack: Stockholm, 18 May.

Gurney, K. 2016. Public lecture: *Warp and woof: the life and death of an atelier*. Johannesburg Institute of Advanced Study, Johannesburg, 30 April.

Hunter, S. 2016. Public lecture: *The relational politics of contemporary neoliberal governance, toxic imperial fantasies, hope and everyday resistance struggles through difference*. University of Pretoria, 28 July.

Kokoli, A. 2016. Panellist: *The feminist uncanny*. CREATE/feminisms Research Cluster, Institute of Contemporary Arts (ICA), 12 Carlton House Terrace, London, 16 September.

Hunter, S. 2016. Public lecture: *The relational politics of transnational collaboration: meeting the challenges of decoloniality*. VIAD Research Centre, FADA, University of Johannesburg, Johannesburg, 27 July.

Hunter, S. 2016. Panellist: Power, politics and the emotions: impossible governance? workshop, VIAD Research Centre, FADA, University of Johannesburg, Johannesburg, 6 April.

Kokoli, A. 2016. Public lecture*: Feminist perspectives in artistic productions and theories of art*, Azkuna Zentroa, Spain, 28-30 October.

Kokoli, A. 2016. Public lecture: *The practising feminist*, Tate Britain, London, 21 May.

McMillan, M. 2016. Panellist: *Sagging, string vests and the Doo Rag: black men's tales from their undergarments*. Victoria and Albert Museum, London, 18 November.

Mdanda, S. 2016. Public lecture: *Reconciliation, social cohesion and nation-building at Freedom Park*. Knowledge Centre Seminar, Freedom Park, Pretoria, 1 September.

Mdanda, S. Panellist: Artists in conversation with David Koloane. The Bag Factory David Koloane Seminar, Johannesburg, 4 December.

Rovine, V. 2016. Public lecture: *Expanding the field: 'traditional' dress as fashion*. VIAD Research Centre, FADA, University of Johannesburg, Johannesburg, 4 August.

Siengenthaler, F. 2016. Invited lecture: *Teaching contemporary African art.* Staff retreat of the Margaret Trowell School for Industrial and Fine Arts, Makerere University, Kampala, August 2016.

Stern, N. 2016. Public conversation: *Giverny of the Midwest: a conversation with artist Nathaniel Stern*. Lake Effect, September. [O]. Available: http://nathanielstern.com/text/2015/npr-wuwm/

Fellowship and awards for research and scholarship

Gurney, K. 2016. Writing fellowship, Johannesburg Institute of Advanced Studies (JIAS), University of Johannesburg, Johannesburg, 15 February-15 May.

Hunter, S. 2016. Visiting Associate Professor. VIAD Research Centre, FADA, University of Johannesburg, Johannesburg.

Creative-work-as-research outputs (solo exhibitions/ installations/ performances) by RAs

Checinska, C. 2016. *The Arrivants*. FADA Gallery, 30 July-26 August 2016.

Chesinska, C & McMillan, M. 2016. *Back a Yard* performance*.* FADA Gallery, VIAD Research Centre, 30 July.

McMillan, M. 2016. *The Front Room 'Inna' Joburg'*. FADA Gallery, 30 July-26 August 2016.

Rosengarten, R. 2016. *Dear Fusia*, Rooster Gallery, New York, 18 February-13 March.

Rosengarten, R. 2016. *Dear Fusia*. VIAD Research Centre, 33 Twickenham Road Gallery, University of Johannesburg, 10 October-3 November.

Curated exhibitions-as-research outputs by RAs

McMillan, M. 2016. *No Colour Bar: Black British Art in Action 1960-1990*, curated the Walter Rodney Bookshop installation, Guildhall Art Gallery, 2015-2016.

McMillan, M. 2016. *Rockers, Soulheads & Lovers: Sound Systems back in da Day.* New Art Exchange, Nottingham 2015-16 &198 Contemporary Arts & Learning, London, 2016.

Mdanda, S. 2016. *Fidel Castro at 90: rarely known photos of the Cuban leader*. Pretoria: Freedom Park, 25 July. The exhibition debuted at Freedom Park, Pretoria (25 July-10 August 2016), and thereafter travelled to the Mayibuye Centre, University of Western Cape and the Oliewenhuis Museum, Bloemfontein.

On-going projects by RAs

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 & 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.

VIAD-edited publications

Critical addresses. The-Archive-in-Practice

Peer-reviewed hard copy volume, 176 pages edited by L Farber & C Jorgensen, published by Jacana Media. Publication due December 2016. Includes chapters by two RAs; three FADA staff members and seven external writers. Essays in the volume are a combination of reworked papers presented at the *Archival Addresses: Photographies, Practices, Positionalities* plaform hosted by VIAD in 2015, as well as a selection of additional essays by invited authors.

First two editions of ongoing VIAD exhibition catalogues (containing selection of images and a scholarly essay) published:

- *Past Imperfect // Future Present*
- *By the Rivers of Birminham.*

Catalogues to follow in 2017:

- *The Arrivants*
- *The Front Room, Inna Jo'burg*
- *Dear Fusia.*

National and international collaborative projects with other institutions

Work done on developing funding application proposal for three-year project with Shona Hunter. The major bid is to be submitted to the UK-based Lever Hulme Foundation in 2017. If successful, the existing VIAD-University of Leeds partnership will be consolidated into a formal collaboration to begin in 2018. The project will potentially involve UK-based RAs, as well as members of the Centre for Ethnic and Racism Studies (CERS), University of Leeds. Project title: Personal surfacings: the relational politics of public addresses between the neo-imperial and post-colonial space.

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:
- Member of the Arts and Humanities Academy of Science of South Africa (ASSAf) review panel.
- Editorial Board member *of Critical Arts. South-North Cultural and Media Studies*, published by Taylor & Francis/UNISA Press.
- Peer-reviewer for *Body and Society*, *Critical Arts, Image & Text.*
- Consultant editor for the annual edition of *Critical Arts* entitled 'Revising the Ethnographic Turn in Contemporary Art'. Guest editors: A van. Dienderen, K Rutten & R Soetaert (University of Ghent).
- External examiner: Theory and Practice of Archives Course (4th year Honours), History of Art Dept., Wits School of the Arts (WSoA).

Postdoctoral fellows (PDRFs) – profile and performance

Denise Toussaint first registered in August 2015, for one year (to August 2016). She received GES funding for one year. She subsequently submitted an application to the NRF freestanding grant holder bursary scheme, which was successful. She therefore receives NRF and URC funding for August 2016-2017. VIAD has continued 20k towards the URC amount. One article has been published in 2016, and a further article has been accepted for publication in 2017.

VIAD RA, Yvette Greslé was awarded GES funding to pursue a postdoc in VIAD in 2017.

Conferences/Colloquia/Platforms/Encounters

Intimate archives //autobiographical acts: personal surfacings as expressed through material culture

The roundtable's thematics were focused on how 'intimate archives', as manifest through personal surfacings in the domestic interior and style-fashion-dress, are explored as a means of expressing creative agencies. It included various forms of engagement including academic papers, artist's presentations of and on their work, and group conversations.

International presenters:
- Dr Shona Hunter (VIAD Visiting Associate Professor; University of Leeds)
- Dr Christine Checinska (VIAD RA, Goldsmiths College; London)
- Prof Victoria Rovine (VIAD RA; Univ of North Carolina)
- Dr Michael McMillan (VIAD RA; London College of Fashion)
- Dr Shirley Tate (Univ. of Leeds; RA, University of the Free State)
- Dr Fiona Siegenthaler (VIAD RA; Univ. of Basel)
- Prof Dr Encarnacion Gutierrez-Rodriguez (Senior Lecturer in Transcultural Studies in the School of Languages, Linguistics and Cultures, University of Manchester).

Local presenters
- Prof Sarah Nuttall (Director, WISER) (Keynote address)
- Prof Siona O'Connell (Director of Centre for Curating the Archive, University of Cape Town (UCT))
- Prof Raimi Gbadamosi (Visual Arts Dept., University of Pretoria).
- Usha Seejarim (JHB-based Visual Arts practitioner)
- Perviaz Khan (Lecturer, Wits School of Arts Film and Television Dept., WSoA).

- Dr Irene Bronner (SARChI Chair Post-doctoral Fellow)
- Shoni Netshia (Lecturer, Dept. of Visual Arts, UJ)
- Magasvaran Pather (HoD, Applied Communicative Skills, UJ)
- Phyllis Dannhauser (Lecturer, Film and Television Studies, Dept. of Journalism, Film and Television, UJ).

VIAD-Curated Exhibitions

Exhibitions by VIAD RAs:

- *The Arrivants* by Christine Checinska (FADA Gallery, 30 July-26 August)

- *The Front Room, Inna Jo'burg* by Michael McMillan (FADA Gallery, 30 July-26 August).

- The above exhibitions were accompanied by a collaborative performance by the artists on opening night.

- *Dear Fusia* by Ruth Rosengarten (SARChI Gallery at 33 Twickenham Gallery, 10 October-3 November).

VIAD Public Programme

VIAD hosted six Public Programme events in 2016:

- Panel discussion as part of the VIAD-hosted launch of Shona Hunter's publication: *Impossible governance. Politics, power and the emotions*, hosted in collaboration with UJ Libraries.
- Walkabout in *The Front Room* installation and film screening of *The Front Room* BBC production with accompanying talk by Michael McMilllan.
- Workshop facilitated by Michael McMillan with Lenasia, Eldorado Park, Vrededorp and Soweto residents, focusing on how objects within their domestic front rooms spaces convey personal histories and narratives of migration, displacement and social mobility.
- Public talk by Victoria Rovine, entitled 'Expanding the Field: "Traditional" Dress as Fashion'.
- Panel discussion between Eugene Hon and Wendy Gers as part of the VIAD hosted launch of Gers's publication: *Scorched earth: 100 years of Southern African potteries.*
- Public lecture by Shona Hunter, entitled 'The relational politics of transnational collaboration: meeting the challenges of decoloniality'.

FADA Initiatives

Events accompanying the exhibition

- Workshop facilitated by Michael McMillan with Visual Arts students.
- Student-orientated walkabout by Michael McMillan both exhibitions (*The Front Room* exhibition was used as a teaching resource for some FADA classes).
- Informal discussion and walkabout of *Dear Fusia* by Ruth Rosengarten.

FADA Research development

Staff mentorship primarily comprised a series of one-to one consultations with FADA staff and postgraduate students on aspects of their research, conducted by Shona Hunter (5 x 1 hour meetings). These included consultation with staff on research projects; guidance on project conceptualisation, proposal writing, identifying funding sources, and drawing up a budget, project planning and execution; as well as conceptual framing of articles and conference papers.

These FADA initiatives 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.

It is encouraging to see a greater number of staff attending VIAD-hosted platforms, and exhibitions, making these opportunities available for student engagement and commenting on their value to the students. The *Archival addresses* provided an excellent opportunities for FADA staff and PDRFs to present on their work; and three staff members have chapters published in the forthcoming VIAD-edited volume, *Archival Addresses. The-Archive-in-Practice*.

Nonetheless, 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.

Income and expenditure

Internal funding received

URC: R 566,500 awarded.

Expenditure on cost-centre: 574,945. The deficit of was covered by funds remaining in the cost centre at the beginning of 2016.

External funding received

NRF UK – South Africa Researcher Links Grants for Travel and Hosting of Scientific Events: R30,000.

Strategic planning 2017

All strategic goals listed in the introduction are applicable to strategic planning 2014-2020, as part of the Centre's six-year plan. Particular emphasis will be placed on the following areas.

Extending and deepening knowledge generation

Consolidating, extending and deepening areas of research already located within VIAD's established three main focus areas, but with particular emphasis on those strands loosely grouped under the overarching thematic, 'Personal addresses, creative agencies and political resistances in the post-colony'. 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 are being explored and furthered through a range of (inter-related) lenses.

Focus on developing relationships with RAs

Building closer ties with RAs, specifically, considering ways in which VIAD's research foci for the period 2014-2020 become increasingly linked to those of our RAs and PDRF's work.

Key activity areas for 2017

In terms of publications, VIAD will focus on:

- Bi-annual VIAD special edition of *Critical Arts,* edited by L Farber due for publication July 2017. Entitled 'Asserting creative agencies through the sartorial: (re)fashioning South African and African diasporic masculinities', the authors develop thematics of work done in 2015 around the *Hypersampling Identities, Jozi Style* exhibition and encounters. Includes articles by three RAs and nine external authors.
- Special edition of *Image & Text*, guest edited by L Farber, to be published in July 2017. Articles are derived from papers presented at the *Intimate archives* roundtable. Includes articles by two RAs and six external authors.
- VIAD/FADA publication. This is a new publishing initiative comprising an annual (or every 1.5 years depending on VIAD's other publication commitments) E-book. The E-book will take the form of an edited volume, as joint collaboration between VIAD and FADA, featuring two-three contributions by FADA staff as a way of encouraging research outputs within faculty. DoHET policies regarding peer-review and ISSN numbers will be strictly adhered to. The volume does not necessarily have to focus on thematics covered by VIAD for that year, and will not feature writing by RAs. VIAD will collaborate with STAND for the first edition. The publication to be open access; all costs of production and publication will be covered by VIAD; extensive mentoring on articles to be provided by VIAD for FADA staff. All income from DoHET subsidies to go to FADA.

Exhibitions

- *African Lens: Priya Ramrakha's archive* (working title). Photographic and video exhibition, curated by VIAD RA, Erin Haney and artist, Shravan Vidyarthi. Features images from the archives of Kenyan photojournalist Priya Ramrakha (1935-1968). Photographs explore the documentation of African Independence and post-Independence movements in the fifties and sixties.
- *Promises and Lies: The ANC in Exile*. Exhibition curated by Dr Siona O'Connell. Photographs document the ANC in exile, and the schism between the promise of freedom then, and the reality of a contemporary moment marked by crisis and failure. To be accompanied by the new film: *Promises and Lies: The Fault Lines of the ANC* directed by S O'Connell.
- *August House* (working title; exhibition TBC). Exhibition of artists that lived and worked in August House, curated by VIAD RA, Kim Gurney.

Each exhibition will be accompanied by conversational fora and public programme events.

Public events

Book launches:

- *Archival addresses. The Archive-in-Practice*. To be accompanied by screening of series of video conversations between artists and curators of the *Past-Imperfect // Future Present* exhibition (2015).

- *Ishisheshwe. A history of the indigenisation the blueprint in Southern Africa*, by VIAD RA, Juliette Leeb-du-Toit.

Projects

The African Choir 1891 Re-Imagined. The project is a collaboration between composers Philip Miller and Thuthuka Sibisi and Autograph ABP, part of which includes an exhibition curated by Renée Mussai (Co-Director, Autograph ABP), and an accompanying sound installation by Philip Miller and Thuthuka Sibisi. The exhibition premiered as a gallery installation at Autograph ABP, Rivington Place, London in September 2016, where it was presented as part of Autograph ABP's Archive Laboratory together with several other research outputs associated with their *Black Chronicles / The Missing Chapter* programme. The visual components of *The African Choir 1891 Re-Imagined* exhibition are drawn from a larger project Mussai curated in 2014, entitled *Black Chronicles II* which toured to Harvard University in Boston, and Spelman Fine Art Museum in Atlanta in the US. Another iteration of the exhibition, entitled *Black Chronicles: Photographic Portraits 1862 -1948* is currently on display at the National Portrait Gallery in London. The project has been tremendously well-received and critically acclaimed, with a strong presence in the media and press outlets international – partly due to the new research elements regarding African (and other black) visual presences in Victorian London, and the fact that a majority of the photographs have not been seen in over 125 years prior to the above exhibition(s). The body of portraits comprises a series of large-scale modern silver gelatin prints produced from original nineteenth-century glass plates depicting 16 members of the African Choir, a group of performers from South Africa who travelled to Victorian Britain on a fund-raising mission. Performers included several prominent celebrated figures such as Charlotte Maxeke or Paul Xiniwe.

VIAD will host the exhibition (i.e. a sound and image installation) either in late 2017 or early 2018. The venue might be the FADA Gallery, or it might be another non-commercial gallery space in Johannesburg. The sound/image installation encompasses 16 large-scale framed (unglazed) photographic prints – approx. 106 x 81 cm each – hung in linear rows; five smaller works – approx. 38 x 30 cm – and a 30min looped recording to be played on a 5-speaker surround sound system. There is also some vintage ephemera material (the original programme silk and select newspaper features from 1891, for example), which will be on display. Several associated educational resources will be made available for gallery engagement programmes, both digital and analogue. The installation will be accompanied by a Public Programme, centering on issues that are related or are tangential to the thematics of the show, and possible site specific interventions (e.g., slide shows of the images onto buildings).

New RAs appointed in 2016 for 2017

- Dr Natasha Himmelman, currently completing her PhD, Dept. of African Literature, Wits.
- Dr Tuli Pteeka, Dept. of Social and Cultural Anthropology, University of Helsinki.

Internationalisation

RAs to be brought out by VIAD in 2017

- Dr Erin Haney
- Dr Jennifer Bajorek (TBC).

Artists/academics to be brought out by VIAD in 2017

- Shravan Vidyarthi

Links on the continent to be established through RA's projects

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

- Dr Erin Haney (archive on Kenyan photographer, Shravan Vidyarthi).

External fundraising

Applications are to be submitted to the following funding bodies:

- DAC and the British Council for funding towards the *African Choir* project.
- Mellon Foundation (to be approached in collaboration with the UJ Institutional Advancement office).
- Lever Hulme Foundation application to be submitted.

Design Society Development DESIS Labs

Terence Fenn BTech (Wits Tech), MA Art Des Ed (UNSW), MPhil IT (UCT)
Lecturer and Convenor, FADA DESIS Lab

The DESIS Network (www.desis-network.org) is a constellation of autonomous but interconnected DESIS Labs (currently 48 worldwide, with only 4 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. Terence Fenn has been is the coordinator of the DSD DESIS Lab from 2016-2017. The 2016-17 DSD DESIS Lab organisational team includes Desire Smal (Logistics co-ordinator) Yael Gold (Secretary) and Angus Campbell (advisory capacity)

In 2016 the DSD DESIS Lab website (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 2016 – 31 Dec 2016 the website had 4461 sessions, this represents 3464 individual users and 6017 page views with an average session time of a 1.35 minutes. 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 186 members (from 72 in 2015). The DSD DESIS Lab Twitter profile (@DesSocDev) currently has 266 followers (up from 101 in 2015).

DSD DESIS Lab 2016

In 2016 the DSD LAB met for eight seminar sessions that involved a collection of diverse speakers that ranged from master students to professors (please see list of seminar sessions below). The average attendance was 16-20 people per session.

In 2016, two key strategic drivers identified were to diversify the membership of the Lab particularly in terms of opening up the program to master students and actively promoting our seminar sessions to the broader tertiary design community.

The involvement of the master students in the lab was highly successful. In total we had 7 FADA master students (1 x Fashion Design, 3 x Multimedia, 3 x Industrial Design) who regularly attended sessions. The majority of the students presented at one or more of the Lab sessions, contributed to the annual DSD DESIS Report at the DESIS AGM, Hong Kong in November (by creating a two-minute video about their work), and by participating in the DSD master's exhibition at the 2017 FADA Student Show. It was also felt that the students gained much value from experiencing the presentations and general feedback of 2nd year master students and academic staff. Encouraging the master students to participate in the DSD Lab also, I believe, helped them to feel that they were part of a larger community that they could identify with and rely on for support.

Including other educational institutes in the Lab was perhaps only partially successful. While three staff member of Greenside Design Centre (GDC) did present at a session their overall involvement in the sessions was less than we would have hoped. However, we have managed to develop a strong relationship generally with the GDC in DSD related issues, which is strategically important as Robin Turner, HOD Multimedia at GDC, is a current member of the Cumulus Board.

Erasmus+ exchange programme

The *Erasmus+* is an exchange programme with the intention of fostering relationships and knowledge transfer between international Universities. Thanks to the hard work of Jhono Bennett and Angus Campbell, we have managed to establish a £275 000 Erasmus+ funded staff and student exchange between the School of Architecture, University of Sheffield and in partnership with the Centre for Environmental Planning and Technology (CEPT) in Ahmedabad, India; Nanjing University, School of Architecture and Urban Planning (China); and, the University of Johannesburg, Faculty of Art, Design and Architecture, DSD DESIS Lab (South Africa). The theme for the exchange is Researching Architecture as Urban Method (RAUM) and is a collaborative project investigating spatial design education in relation to global urban development challenges in order to expand knowledge about teaching in this field. Updates on events and activities will be posted here: https://researchingarchitectureasurbanmethod.wordpress.com/

The thematic focus of the exchange is on spatial design and as such relates very strongly with academic departments such as Architecture, Industrial Design and Multimedia (Interaction Design) that have typically had a high engagement with the Lab. A published outcome is expected from the collaboration at the end of the exchange in 2018.

FADA projects

FADA Green week- Ms Christa van Zyl, DSD was the FADA co-ordinator of the 2016 Green week project which featured all third-year FADA students as well students from the Departments of

Business Management, Strategic Communications and Public Relations. One of the projects went on to win the National SA Enactus competition as well as finishing runner-up at the international Enactus awards in Canada.

Designing for and with Local Communities project, 25 April - 27 May 2016. Involved 3rd-year students from Multimedia and Graphic Design and was organised and facilitated in collaboration with the Centre for Education Rights and Transformation (CERT), DSD Lab and STAND. Through partnering with community organisations from Westbury a neighbouring communities of UJ, student design teams were exposed to the realities, responsibilities and techniques involved in community-orientated participatory design. Outcomes of this project were presented at the FADA Students Show and at the Westbury Recreation Centre. UJ staff involved in the project were Brenden Grey and Terence Fenn from FADA and Mudney Halim from CERT.

On 10 November, Terence Fenn and Angus Campbell presented the DSD DESIS Labs annual activities at the official DESIS General Assembly held Hong Kong Design Institute, as part of the Cumulus Hong Kong, 2016. The presentation was via skype with a short video presentation designed by members of the DSD Lab played in Hong-Kong.

The Izindaba Zokudla (Conversations about Food) project of the DSD DESIS Lab continued to run a series of Farmers' Schools during 2016, each of the sessions that were held at the UJ Soweto Campus attracted in excess of 100 local urban farmers. The highlight of the project in 2016 was the collaborative hosting of the Soweto-Eat-In and Food System Change Conference at Soweto Theatre in partnership with Slow Food Johannesburg on the 3 September.

DSD DESIS Lab seminar sessions in 2016.

22 different speakers, 19 unique presentations, in 8 seminar sessions

- **04 March, Session 1:** Dr Naude Malan *Service learning for food security: The Izindaba Zokudla experience*
- **15 April, Session 2:** Dr Ruth Lipschitz. *Introduction and discussion of themes from her recently completed PHD*
- **15 April, Session 2:** Jose-Antonio Marin. *Human Centred Design of an off-grid food processing system for micro-enterprises within Johannesburg.*
- **06 May, Session 3:** Greenside Design Centre Group. Presentation on GDC's staff current research projects and interests.
- **03 June, Session 4:** MA Design students' Presentation of proposed studies of 2016 Masters Students. Presenters included; T Donaldson (MM), H Songelwa (MM), Ivan Brown (ID), Stuart Windram, (ID) and Jose-Antonio Marin (ID)
- **19 Aug, Session 5:** Prof Amira Osmin. *Sudanese Architecture: A Focus on the Social agendas of African Modernism (1900-1970).*
- **19 Aug, Session 5:** Dr Desire Smal and Carol Lavelle**.** *Designerly thinking v Design Thinking*.
- **16 Sept, Session 6:** Brenden Gray. *Critical Issues in T & L and Free Higher Education - Implications for FADA.*
- **16 Sept, Session 6:** Terence Fenn**.** *Conceiving and Applying Relationship Models for Design Strategy.*
- **07 Oct, Session 7:** Angus Campbell. *Designing Development: An Exploration of Technology Innovation by Small-scale Urban Farmers in Johannesburg*
- **04 Nov, Session 8:** Anthony Ambala. Overview of PHD project: *User Generated and Participatory broadcast content and the mediation of the nation building question in Africa.*

- **04 Nov, Session 8:** Yael Gold (MM). *A Human-Centered approach to the design of an interactive product that enhances nurses' experience of accessing and sharing information within a hospital environment.*
- **04 Nov, Session 8:** Jhono Bennet (*Erasmus+ Introductory presentation*)

Community Engagement Projects in 2016.

- *Designing for and with Local Communities project, 22 April - 27 May 2016.* (see narrative in Highlights)
- *FADA Green Week 2016.* (see narrative in Highlights)
- *Izindaba Zokudla (Conversations about Food).* 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.
- *ChildLine & Sparrow Schools Marketing* projects, Graphic Design Department, Second Year - Collaboration with Strategic Communication, Gold Assegai Direct Marketing Awards winner
- 3. Design for Participation, Graphic Design, Honours project. Collaboration with UJ Engineering projects, Izindaba Zokudla & Farm and This City Urban Farming

Journal Articles in 2016.

- Campbell, A.D. (2017). Lay Designers: Grassroots Innovation for Appropriate Change. Design Issues. 33(1):30-47. ISSN: 0747-9360, E-ISSN: 1531-4790 (Peer Reviewed)
- Fenn, T. & Hobbs, J. (Forthcoming in 2017). Conceiving and Applying Relationship Models for Design Strategy. Proceedings of ICoRD' 17-Research into Design for Communities, Guhawati, India, 9-11 January 2017.

Book Chapters in 2016.

- Campbell, A.D. (Forthcoming in 2017). Izindaba Zokudla (Conversations about Food): Innovation in the Soweto Food System. In, Abendroth, L.M. & Bell, B. (Eds.) Public Interest Design Education Guidebook: Curricula, Strategies, and SEED Academic Case Studies. London: Routledge.
- Campbell, A.D. (Forthcoming in 2017). A Potential Difference Model for Educating Critical Citizen Designers: The Case Study of the Beegin Appropriate Beekeeping Technology System. In, Costandius, E. & Botes, H. (Eds.) Educating Citizen Designers in Southern Africa. Stellenbosch: SUNMeDIA.
- Fenn, T. & Hobbs, J. (Forthcoming in 2017). Nurturing critical citizen designers: Applying strategic models for reflective practice. In, Costandius, E. & Botes, H. (Eds.) Educating Citizen Designers in Southern Africa. Stellenbosch: SUNMeDIA.

Non-accredited Conference Proceeding in 2016.

- Malan, N., Campbell, A.D., Sibeko, J., van Zyl, C. & Benecke, R. 2016. Service Learning for Food Security: The Izindaba Zokudla Experience. 7th Biennial DAFF Landcare Conference, 3-6 October, Kimberly.

- Brown, I.L. 2016. An Appropriate Technology System for Emergent Beekeepers. LeNSes Sustainable Energy for All by Design Conference 2016, Cape Town, 28-30 September.

- Workshops in 2016.

- 2016 Soweto Eat in Conference Service-Learning Panel, Soweto Theatre, 3 September (chaired).

- 2016. Department of Science and Technology, SA-India Grassroots Innovation Workshop. Innovation Hub, Pretoria, South Africa, 06 July (participated).

- Fenn, T. & Hobbs, j. 2016. Developing Human centred UX Strategy J. UXSA Conference, 10th May (Facilitated).

Seminars in 2016.

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- Donaldson, T.J. 2016 (ongoing). Co-Designing the Digital Library Experience With and For the Small-Scale Farmers of the Wits Siyakhana Initiative. MA Design (Multimedia) Dissertation. Johannesburg: University of Johannesburg.
- Fenn, T. 2014-2015. Integrating context mapping and interaction design: designing with and for small-scale urban farmers in Soweto. MPhil (IT), UCT Dissertation.
- Gold, Y. 2015-16. (Ongoing). A Human-Centered approach to the design of an interactive product that enhances nurses' experience of accessing and sharing information within a hospital environment. MA Design (Multimedia) Dissertation. Johannesburg: University of Johannesburg.
- Harrison, P.H. 2014-2017. The Participatory Design of a Human-powered Shredder for Urban Farmers in Soweto. MTech Industrial Design Dissertation. Johannesburg: University of Johannesburg

- Marin, J.A. 2016 (ongoing). Design of an off-grid a food processor system for micro food processors within Johannesburg. MA Design (Industrial Design) Dissertation. Johannesburg: University of Johannesburg.
- Songelwa, S. 2016. Co-designing the preferred public transport experience for residents of Rockville, Soweto (ongoing). MA Design (Multimedia) Dissertation. Johannesburg: University of Johannesburg.
- Windram, S. 2016 (ongoing). The User-Centred Development of Design-It-Yourself Kits Improving Grade 7-9 Technology Education in Government Primary Schools in Johannesburg. MA Design (Industrial Design) Dissertation. Johannesburg: University of Johannesburg.
- Talita Harmse. 2016. Slow Fashion: Exploring the Design Praxis of South African Fashion Designers. MA Design (Fashion Design) Dissertation. Johannesburg: University of Johannesburg.

NRF SARChI Chair in South African Art and Visual Culture

Professor Brenda Schmahmann BAFA (Wits), BA Hons (Wits), MA (Wits), PhD (Wits)
Professor and SARChI Research Chair

Prof Brenda Schmahmann assumed the position of South African Research Chair in South African Art and Visual Culture at the beginning of 2016. Hosted by the Faculty of Art, Design and Architecture 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.

Social purpose

Research falling under the ambit of the SARChI Research Chair in South African Art and Visual Culture 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. Qualified art historians and visual theorists are also vital to the art gallery sector, where they play an immediate role in enabling markets for artists, as well as in aspects of arts management. Programmes in art and design at South African tertiary institutions depend on appropriately qualified and capable theorists who are able to offer instruction in histories about art, design and visual culture, and the ways in which these potentially inform contemporary art and design practices. Relatedly, teachers of art and design (and their histories) at secondary schools become effective educators only when they themselves have been taught by art historians

and theorists with postgraduate qualifications and capacities. Capacities in art history are necessary to develop discourses crucial to art practitioners – not only those who work in mainstream frameworks but also members of the many art projects that have been established to address poverty and unemployment in communities (including rural ones) marginalized by apartheid.

In summary, then, the SARChI Research Chair in South African Art and Visual Culture provides a forum for producing significant research with immediate social relevance and impact for the heritage, museum, gallery and education sectors, for example, as well as providing essential support to art practitioners. It is also developing a new generation of postgraduates with qualifications and capacities to continue and expand this work.

Research rubrics

Research under the ambit of the SARChI Research Chair in South African Art and Visual Culture is organised around three rubrics:

Gender and visual culture in South Africa

Research on gender and visual culture has, on one level, an intention to provide new readings and understandings about art and imagery in South Africa that has been informed by gender activism. On another, it is predicated on an understanding that, by exploring art and visual culture in light of relations of power between men and women, constructs about 'masculinity' and 'femininity', attitudes towards same-sex relationships, or ways in which gendered constructs complicate those of race or class, for example, one can acquire important new insights and understandings about the contexts in which images were produced as well as the roles they may have played culturally and historically.

Public art in South Africa

Providing a mechanism for facilitating new understandings of history, public art also prompts engagement with questions and issues that are particularly pressing in a country which is just two decades into a new political dispensation. How successfully has the public art landscape been transformed through new commissions? How might one prevent older works and sites from simply being perceived as tired remnants of the iniquities of the past and instead make them relevant to the present? In what kinds of instances does retention of an object produced under the influence of ideologies that are out of favour become untenable? Debates such as these warrant sustained engagement.

Art and design in the context of community projects in South Africa

Community projects assume many purposes in South Africa. Some enable income generation for economically marginalised groups. Others use the visual domain to produce new historical narratives or for education purposes. Still others, working in the tradition of organisations deploying art for resistance during the apartheid years, are motivated by social or political causes. And there are also projects which are not in fact orientated around art but nevertheless benefit from input from designers - whether in the arenas of graphic design, industrial design or interior design, for example. Research under this rubric encompasses theoretical analysis of art and design, and the role visual images or objects may assume and questions they may prompt, in any of these varied kinds of community projects.

Infrastructure

The NRF SARChI Chair has well-equipped premises at 33 Twickenham Road, Auckland Park. The planned occupation date was March 2016, but delays with the refurbishing of the building meant that occupation only took place in July. Thus, while Prof Schmahmann continued to hold seminars, consultations and plan for public events, the project of the chair *per se* was only constituted by the middle of the year when the premises were ready.

The premises provide offices for the Chair and her researchers and students. Complementing the offices are a sizeable seminar room, capable of accommodating 30 people. Additionally, the setting up of a small gallery at the facility enables the Chair to enhance its work by including curatorial initiatives. The University provided funds towards furnishing this space, and a further grant for computers. The curator of the UJ Gallery has assisted by providing works from the UJ collection for display throughout the building.

In addition to an administrator, the Chair has on hand a person responsible for cleaning, as well as 24-hour protection from security guards.

Key events, 2016

A key event that Prof Schmahmann conceptualized and hosted under the ambit of her new position was an international conference, 'Intertextual Textiles: Parodies and Quotations in Cloth'. Held late in the year to enable it to coincide with the launch of her latest book, T*he Keiskamma Art Project: Restoring Hope and Livelihoods*, it was accompanied by an exhibition of works by the Keiskamma Art Project, the Intsikizi Tapestries, in the small gallery set up as part of the South African Research Chair facilities. Papers at the lively conference, also at 33 Twickenham Avenue, are constituting the basis for a special themed issue of the international journal*, Textile: The Journal of Cloth and Culture*, which Prof Schmahmann is guest editing.

The Keiskamma Art Project: Restoring Hope and Livelihoods, launched with a speech by Prof Leila Patel, SARChI Chair of Social Welfare, has received good local media attention. Amongst the many interviews Brenda Schmahmann undertook about the volume was a discussion with Nancy Richards during the weekly literature programme for SAFM and an appearance on Morning Live TV, Channel 404 – both on 27 November.

The setting up of a gallery at 33 Twickenham Avenue enabled the SARChI Chair in South African Art and Visual Culture to host two exhibitions prior to showing the Intsikizi Tapestries. A show by Ruth Rosengarten, *Dear Fusia*, which was held in October, tallied well with the interest in photography, memory and family histories amongst those working under the ambit of the chair. The final exhibition by Master's candidate, Chelsea Rowley, held in November, explored dynamics around skin and identity – another area of scholarly interest to those in the facility.

Guest seminars were also held by Christine Dixie (Rhodes) and Michael Godby (UCT). The former did a seminar on the afternoon of 2 September in which she examined her parody of *Las Meninas* in a recent work. The latter, was on the afternoon of 18 July, and focused on his IZIKO exhibition on representations of the domestic interior in South African art.

All postgraduate students and postdoctoral fellows associated with the chair attended a weekly seminar session which served as a forum in which they could test their research in a supportive environment. These were made open to not only co-supervisors but also any interested staff, enabling participants to be exposed to a range of expertise. The SARChI Chair in South African Art and Visual Culture also ran a Master's Day for all universities at the South African Visual Arts Historians (SAVAH) conference, and these included candidates from the University of Johannesburg. (Prof Schmahmann, PhD candidate, Thabang Monoa, and postdoctoral research fellow, Irene Bronner, participated in the main programme of the conference.)

Along with work done under the ambit the SARChI Chair at the University of Johannesburg, there has been extensive work by Prof Schmahmann and those working with her elsewhere. One significant engagement took place in September. Professor Schmahmann was appointed convener and chair of the 'Gendered Practices' session at the 34th CIHA (Comité International d'Histoire de l'Art) Congress in Beijing, China - a prestigious appointment, and the result of a successful (and competitive) bid. Accepted to the one-and-a-half-day panel was a paper by a PhD candidate she is supervising, Philippa Hobbs.

Professor Schmahmann's very early essay, 'Tom Wesselmann's Post-Collage Works: "Acting in the Gap Between Art and Life"', was selected as the key essay for the exhibition catalogue *Tom Wesselmann: A Different Kind of Woman*. She was invited to Paris to deliver an address at the opening of the exhibition, 'Contextualising Tom Wesselmann: A Different Woman' at the Almine-Rech Gallery, Paris, on 16 October 2016, and thereafter participated in a panel discussion on Wesselmann's work.

In addition to her book, Professor Schmahmann published 'The Fall of Rhodes: The Removal of a Sculpture from the University of Cape Town', *Public Art Dialogue* 6 (1): 90-115, Spring. Special issue on "the permanence of public art". There have also been publications by those working with her. Postdoctoral research fellow, Irene Bronner, published "Queering portraits of 'maids' and 'madams' in Zanele Muholi's 'Massa' and Mina(h)", *De Arte* 51 (2): 16 - 31, 2016. Robyn Cook, lecturer in the Graphic Design Department and whose PhD Prof Schmahmann supervised, published "The Parking Garage: experimental practice and the artist-run initiative in South Africa', *De Arte* 51 (1): 57-73, 2016, which was based on a component of her thesis. Jayne Crawshay-Hall, who began PhD studies under Prof Schmahmann's supervision in 2016, co-authored with Maaike Bakker, "Coming to terms with 'the curatorial' in PLAY – an exhibition" in *Image & Text* 27: 102-121, 2016.

Research team

Postgraduate students: NRF-funded

Level	Name	Nationality	Race	Gender
Doctoral	R Do Rego	South Africa	White	Female
Doctoral	PA Hobbs	South Africa	White	Female
Doctoral	T Monoa	South Africa	African	Male
Doctoral	JK Robertson	South Africa	White	Female
Masters -	NP Mabale	South Africa	African	Female
Masters -	MJ Mololwane	Botswana	African	Male
Masters -	MS Gigaba	South Africa	African	Male
Masters -	LN Linossi	South Africa	White	Female
Honours/B Tech	CJ Jayanandham	South Africa	Indian	Female

Postgraduate students: other funds

Level	Name	Nationality	Race	Gender	Date of Registration
Doctoral	J Lucking	South Africa	White	Female	2017/01/01
Doctoral	D Human	South Africa	White	Female	2017/01/01
Doctoral	A Shelver	South Africa	White	Female	2017/01/01

Postdoctoral fellows: NRF-funded

Name	Nationality	Race	Gender
I E Bronner	South Africa	White	Female

Postdoctoral fellows: other funds

Name	Nationality	Race	Gender
Dr M Corrigall	United Kingdom	White	Male

All postgraduate students and postdoctoral fellows associated with the chair are required to attend a weekly seminar session which serves as a forum in which they can test their research in a supportive environment. The meeting is made open to not only co-supervisors but any interested staff, so that participants can be exposed to a range of expertise. Postgraduates and postdoctoral fellows normally present once per semester.

Incoming Master's students in Visual Art normally participate in a pre-proposal writing course run by the Visual Art Department. The group meets once a week, over about an eight-week period. They are guided through the process of developing their provisional ideas into a formal proposal. Then once registered, further meetings are run by the Visual Art Department as the proposal is being developed.

Thus Muziwandile Gigaba and Lisa Linossi, who registered for Master's studies in 2016, underwent the pre-proposal writing course in 2015 and gleaned the additional support in the first half of 2016. Kiveshan Thumbiran, who with will be supervised by the Research Chair in 2017, underwent a pre-proposal writing course in 2016.

The Research Chair hosted and ran a Master's Day for postgraduates at this level at all universities at the South African Visual Arts Historians (SAVAH) conference. Both Muziwandile Gigaba and Lisa Linossi participated. There was also participation by PhD candidate, Thabang Monoa, and postdoctoral fellow, Irene Bronner - but in the main programme rather than the Master's Day.

The University of Johannesburg ran a postgraduate conference for candidates from different departments and faculties to present work related to their research. Lisa Linossi presented at this event.

The University of Johannesburg ran a two-minute dissertation competition for candidates from the faculty. Lisa Linossi participated.

 PhD students have been offered opportunities to attend thesis and proposal-writing workshops. Jacky Lucking attended the following:

- 11 February 2016, Research Methodology Workshop organised by FADA and facilitated by Prof Alan Munro
- 12 August 2016, PhD proposal workshop organised by the Postgraduate Centre and facilitated by Prof Gina Wisker
- 7 August 2016, Scopus & Mendeley training organised by UJ librarian, Pavlinks Kovatcheva in collaboration with an Elsevier representative

Philippa Hobbs needed to take lessons in Swedish to assist her in managing archives from Sweden. She began these in 2015 and they continued in 2016. As intended, she has managed to achieve sufficient reading literacy to be able to discern what may be relevant to her project when examining archives.

A primary need amongst PhD students and postdoctoral fellows has not been for financial support to enable fieldwork rather than courses, as such. Each postdoctoral fellow and full-time PhD candidate has been offered the opportunity to plan one or more (national) field trips out of Johannesburg for archival work or interviews in support of their research. Many of these will be taking place early in 2017 although such work - notably by Philippa Hobbs whose fieldwork was in KwaZulu-Natal as well as Sweden - also took place in 2016.

DHET funds have been secured for Prof Elizabeth Rankin (Auckland University) to work with twelve emerging researchers in the Faculty of Art, Design & Architecture over the duration of a year. She began this work on 1 July 2016. Amongst those researchers was part-time PhD student, Jacky Lucking.

Department of Architecture

Dr Finzi Saidi BArch (Copperbelt) MA Landscape Design (Newcastle upon Tyne), PhD Architecture (UP)
Head of Department & Senior Lecturer

Introduction

The Department of Architecture offers a comprehensive range of programmes. These include a Diploma in Architecture, a Bachelor of Architecture degree, and Bachelor of Technology degrees in applied Design and Management. In 2016 the total FTE registrations exceeded the 350 mark – the second highest number of registrations ever recorded – and the department achieved an increased FTE pass rate of 88.9%, which surpasses the 2015 success-rate of 84.15%. This success rate is above the UJ overall success rate which stood at 83%. This success could be attributed to the integrated module teaching approach that the department adopted at the beginning of 2016.

In 2017 the department will produce the largest number of graduates ever, with the first cohort of graduates of the Bachelor of Architecture programme. Given the professional nature of architecture qualifications, most of these graduates will continue their postgraduate studies at UJ, thereby increasing faculty participation in postgraduate programmes in line with UJ's strategic objective to increase the number of honours and master's students.

The department also experienced a record number of applications in both diploma and degree programmes, exceeding 500 applications for each programme. These numbers are indicative of the popularity and recognition of the quality of programmes that are offered in the department. Although the overall performance of students in modules is satisfactory the department's staff remains under strain because of heavy teaching load as a result of the dual programmes offering; the diploma and degree programmes. Rationalising the workload will be the department's priority for the next couple of years.

Community engagement remains an active teaching and learning strategy. In 2016 staff and students travelled to Malawi in collaboration with alumni and international NGOs. Community engagement projects strengthen the graduate qualities of citizenships and relevance of our students.

Although the department made progress in its research outputs, researches remains an area of growth. Two-thirds of the members of staff have been involved in research in the past year, which is an improvement from last year. Facilities have improved vastly, especially in the first year studios, where all students now have access to workable drawing boards. Audio-visual equipment has been installed in almost all the learning venues

For the near future there is need to plan for the phasing out of the B Tech programmes.

Operating context, governance and risk management

The Department of Architecture celebrates, at the end of 2016, the successful completion of studies of the first cohort of graduates of two new programmes, viz. the diploma in architecture and bachelor of architecture degree programmes that were introduced in 2014 under the new HEQSF qualifications framework, with above 50% graduation rates in both programmes. The Department continues to deliver the two programmes in line with UJ's mission as a comprehensive university.

In response to UJ's strategic goal of increasing participation in higher degrees, the graduation of 36 students in the bachelor of architecture programme increases opportunity for these students to participate in higher learning at honours and masters levels. These are in addition to the 44 graduates B Tech programmes which the department has traditionally produced.

The transitional stage that the department is going through, that involves phasing out the national diploma in architecture programme posed some challenges. The problems were two-fold: first, there was in increased number of returning students, particularly students that had one or two modules left before completing their studies. The result was a slightly bloated third year diploma cohort. Second, new modules in the diploma and the old modules in the national diploma programme were not all well aligned, so there were extra modules that needed to be taught. These extra modules that needed to be taught separately placed a strain on the limit teaching resources in the department.

The departmental Teaching and Learning strategy, which was driven by a strong integration of modules' themes, was relatively successful in that assignments from various modules were assessed in an integrated manner. However, it was realised that the integrated teaching and assessment approach did not necessarily translate in manageable workloads for the lecturers. Furthermore, the large number of part-time lecturers meant that it was sometimes not possible to achieve an integrated teaching approach.

In its strategic breakaway, the department resolved that there was a need to reduce the number of modules in the new diploma and degree programme, in order to reduce repetition of learning material. The department plans to use 2017 to discuss and produce a rationalised configuration of modules. These will be discussed at the APQC and also form part of the preparation documents of the South African Council for the Architectural Professions' (SACAP) Accreditation Visit that is scheduled for 2018.

The department also realises the importance of alignment in its teaching approach with the PGSA. This requires a review of the current Teaching and Learning strategy of the department of

architecture and preliminary discussions suggest that an elective system of teaching, based on the strengths of the individual lecturers may be the way to go about the alignment with the PGSA. .

Strategic focus and targets

Employee Profile

The staff profile in the Department of architecture remained unchanged through 2016. This however does not mean there were no attempts in the department to acquire new staff in line with the UJ's transformation Agenda. The first initiative was facilitated by the Executive Dean who secured an nGap post (funded by the DHET) for the Department. Although a designated appointment could not be made, the department motivated for a PhD holder with an international profile to be employed. However, the candidate declined the post. The Department plans to have this post filled in course 2017.

The second new appointee was that of an Assistant Lecturer, who is currently enrolled for master of architectural technology studies. He was appointed towards the end of the year and has been mentored for the position. The department has learnt however that he has since resigned his post.

In terms of planning for the improvement and transformation of the profile of the current staff, the department submitted a budget proposal for the promotion from senior lecturer to associate professor post for one of its staff.

A strategy of co-teaching is used in the department as way of mentoring the junior staff members. This has been implemented not just between lecturers but also between lecturers and students through the tutorship programme. The principal tutors are students enrolled in the master of technology programme in the PGSA. In 2016 two masters' students Leago Madumo and Tebogo Ramatlo, both from designated communities were appointed as senior tutors. These students are earmarked for possible future employment by the department in order to address the department's transformation agenda.

Student Profile, Student Success and Experience, Relevancy and Impact of Academic Programmes

All four programmes offered in in the department of architecture were fully subscribed at the beginning of the first semester, which is an indication of the relevance and the recognition of the quality of programmes that are offered in the department by the South African public as well and the international community on the African continent.

The total headcount of students registered in the department was approximately 354. Of this total, about 180 students were registered in the degree programmes. About 40 percent of the student population in the department is female, a 5 percent increase from 2015 numbers. The table below shows the breakdown of the number of students per programme in more detail.

Student Profile: Department of Architecture	
Programme	**Headcount**
Bachelor of Architecture	121
BTech Architectural Technology (Applied Design)	27
BTech Architectural Technology (Management)	32
Diploma in Architecture	156
National Diploma Architectural Technology	39
	365

Since the introduction of bachelor of architecture degree, the proportion of students with an APS of 35 or above has increased significantly from 21 percent in 2015 to 33 percent in 2016. However, there department registered only one Top Achiever in its programmes which is lower than expected.

In terms of demographics the programmes the distribution students in the department is representative of South Africa's population with more than two-thirds the students coming designated communities. International students mainly from SADAC African countries make up 8.4 percent of the student population. This is a slight increase from the 2015 number that stood around 8 percent. There is potential to increase the number of international students in the department but increased difficulties in obtaining study permits from the Home Affairs by foreign students means that accepted students fail to register on time.

Currently 25 percent of the graduates from the department proceed to enrol in the master's programme in the Graduate School of Architecture at UJ. This number is likely to increase following the graduation of the first cohort of bachelor of architecture students at the end of 2016.

In terms of gender, the 2016 statistics suggests that women attained higher success-rate than men in all programmes offered in the department. The table below shows the detailed success rate according to programmes.

Student success rates by gender: Department of Architecture		
	Male	**Female**
2016 overall success rate	87%	92%
BTech Architectural Technology	89%	94%
Bachelor of Architecture	89%	93%
Diploma in Architecture	85%	92%
National Diploma Architectural Technology	80%	84%

The success-rate in terms of race suggests that African students' overall performance was the lowest when compared to other race groupings. These figures should be considered against the fact that African student are the highest in number therefore the actual numbers of successful students is higher that all groups. The table below shows the success-rate of all race groups in the department.

Student success rates by race: Department of Architecture				
African	Coloured	Indian	White	Average
87%	94%	91%	91%	89%

The success-rate for students in the diploma programme improved from 81 %to 82.5% in 2016. The degree pass rates declined slightly from 91% to approximately 85% in 2016. The graduation rates for all the programmes in the department remain steady at 27.2% but it is likely to go up because of the first cohort that will graduate in the new bachelor of architecture programme at the end of 2016.

Research Footprint and Impact

The department's goal was to ensure that all staff were research active in 2016. However, the goal was not achieved as only seven of the nine academic staff participated in research activities, either by way conference activities or submission of articles to accredited journals.

The table below shows the performance of each staff member in 2016:

Research outputs per staff member: Department of Architecture			
Name	Planned	Expected	Description
Hendricks, D	0.5	0.5	Conference paper, CPUD 16 DAKAM conference
Krige, L	0.5	0	
Makhubu, JA	0.5	0.5	Conference paper, International Planning History Society (IPHS)
Opper, A	0.5	1	Book chapter
Osman, A	1	0.5	Co-authored article, International Journal for Housing Science and Its Applications
Saidi, F	0.5	0.5	Conference paper, 2016 Architectural Educators Forum/AZA 2016 Conference
Stucke, K	0.5	0	
Toffa, T	0.5	0.5	Co-authored article, International Journal for Housing Science and Its Applications
Vosloo, C	1	1.5	Conference paper and article
TOTAL	5.5	5	

Internationalisation

Internationalisation is pursued in the department interpreted in three ways. First, the department's comprehensive nature of its programmes that include diploma and degree offerings, provide international students with a wide range of choices from which to enter their studies. There is continuing interest among students from African countries in the department's programmes which has resulted in a slight growth in the number of international students, from 8% in 2015 to 8.4% in 2016.The increase can be partly attributed to the easing of assessment process by allowing electronic submission of portfolios for international students.

Second, internationalisation in the department is acted-out in the projects that students participate in under the guidance of staff. Three projects were implemented in 2016. These include the ISOVER St. Gobain Multi-Comfort Housing International Competition in which the B Tech Applied Design (4th Year) took part under the guidance of Mr Ken Stucke. From the class competition, the winning project was submitted for the national competition. The winning students were sponsored by ISOVER St Gobain to submit their project to the international competition which was held in Belarus. Mr. Stucke and three students, T. Vasconcelos, M. Carvalho, and J. Russwurm travelled the Belarus World Competition and achieved second place in final stage.

The 3rd Year students of the bachelor of architecture programmes were also involved in an international community project in a rural part of Malawi. The project involved the design of a play area for children in the village of Chimpamba. From the third year class completion, four student projects were selected from implementation at Chimpamba village. Four students, Rachel Aub, Cindy Langa, Madelin Thackeray, Juan Du Plessis and their lecturer, Mr. Alex Opper were sponsored, in part by UJ Community Engagement Office and the Executive Dean, to travel Chimpamba in Malawi to oversee the implementation of their projects. The project was the result of

collaboration between the Department of Architecture and 'Architects for Change' firm of architects (who are alumni of the department), and 'Youth-of-Malawi', a New York-based NGO, who were the main sponsors of the project.

The third year Diploma in Architecture students were also involved in an international student competition for the design of a lodge for the Lesotho Highlands Development Authority. The project is located near the Katse Dam in Lesotho and involved generating proposals for the design of a lodge with a view to uplifting the livelihood of surrounding communities of the Katse Dam. Students toured the Katse Dam area with their supervisors Mr Tariq Toffa and Denver Hendricks. One finalist, Ms Tarien Laubscher, was selected for the final presentation in Maseru in September 2016.

The above projects exemplify the teaching and learning strategy that exposes students to various contexts, international included, which enables them to prepare for working creatively in many different contexts.

The third and last mode of engagement with internationalisation is staff travel to various international contexts to either deliver papers at conferences or as invited guest lecturers or reviews. This year saw our staff visit international schools of architecture and related disciplines in Sudan, Holland, and Bahrain. This is an area of growth for the department as we try to build relationships universities that have collaboration agreements of UJ.

Community Service, Stakeholder Engagement, National and Global Reputation Management

The Department engages with communities at varying scales. The aim of these engagements is to instil a greater sense of citizenship in students, be it at a local or global scale. This year the first year diploma and degree students under the leadership of Mr Denver Hendricks were involved in the Fietas Community Engagement in Vrededorp. The projects involved the documentation the history of Fietas that resulted in the publication of a booklet with will form part of the information pack in the Fietas Museum. UJ's Community Engagement office has funded some of the activities this year.

The second project involved the second year diploma students who worked with community architects on the Diepsloot Sanitation Project in the informal settlements of Diepsloot, North of Johannesburg. The focus of the projects was to understand the use of public space in informal settlements and to propose designs that drew on the peoples' cultural practices and opportunities. The project addressed proposals for the creation of child and women-friendly surroundings, hygiene, safety, waste-water recycling, waste treatment and vegetation. The students were trained in using computers to document the sanitation initiatives. Two students were sponsored to attend a Sanitation Conference held in Cape Town in July 2016, at which the project proposals was presented.

The third community engagement, as noted above, was the 'Playground Project for the children of Chimpamba Village' in Malawi.

Leadership and Leading Change

A number of the department's staff have demonstrated leadership and have been recognised as leaders h in their disciplines and related fields. The field range from housing, sustainable design art and urban design.

Associate Professor Amira Osman was an invited speaker at various forums in 2016 on both the local and international scenes. Below is an outline of some of the major events she participated in:

- Invited keynote speaker at International Graduate Conference, University of Khartoum 02.2016
- Invited speaker for Urban Design Congress 06.2016 plenary session, The Urban Design Conference, 29th – 31st March 2016, Freedom Park, Tshwane, South Africa
- Member of Scientific Committee NMMU housing conference
- Invited as member for open building core group to meet in 2016 with ETH/Zurich (May 21-22) – elected to lead the establishment of the International Council for Open Building

Associate Professor Christo Vosloo has also served on leadership panel in various institutions listed as follows;
- He served on the panel for accreditation of the programmes at Bahrain University.
- He served on the panel for accreditation of the programmes for programmes at CPUT

Senior Lecturer Dr. Finzi Saidi served as external examiner at various universities:
- CPUT at doctoral level
- WITS University at both doctoral and masters

Senior Lecturer Alex Opper was invited:
- As a speaker to open an exhibition of paintings by artists Jean de la Harpe and Neil McCarthy. Halifax Art Gallery.

Senior Lecturer Ken Stucke was invited at various forums:
- Guest Speaker at Green Skills conference, Klipriviersberg
- Guest Speaker at Green Building Conference Sandton
- Conference chairman at Smart Building Conference Cape Town
- Guest speaker at Going Green Conference Johannesburg 18 October 2106

Mr Tariq Toffa served as an examiner at Wits in the undergraduate programmes.

Mr Leon Krige carried out five local and international exhibitions of his photographic art works:
- solo exhibition at the Johannesburg Art Fair
- 2 works at the Cape Town Art Fair
- Works on exhibition at the Courtauld Institute in London
- Solo exhibition at the Gibbs Institute
- Joint exhibition at the AGOG Gallery

Resource Management and Sustainability

Although there was a slight improvement in space utilization in the department in 2016, the overall situation is unsatisfactory mainly because some studios spaces cannot be fully isolated or contained so as to carry out their specific function of teaching in relative privacy. The slight improvement was the result of a reduction in the number of diploma students admitted in first year as the full cohort of bachelor of architecture students attained its full compliment. The first year studio functioned extremely well, as students were able to form niches for group work, while having a place where a lecture could be held for the whole group. The movable partitions donated by St Gobain also assisted in space making thereby creating a pleasant studio experience for students. New studio furniture procured in the middle of the year ensured that all first year students had a drawing board.

The most unsatisfactory space in the department is the second year bachelor of architecture studio which has not partitions, making it a noise-prone area and unsafe in terms of students personal property because it is open and anyone can walk in and out. This studio and the third-year diploma studio are located on the northern side of the building therefore are exposed to heat gain because

the large windows. Air conditioning units in these spaces frequently fail to function, and they are thus the most uncomfortable spaces in the department.

Computer facilities were sufficient and operated optimally throughout 2016. The 46 functioning workstations in the Architecture Computer lab have seen increased usage with the increase in student numbers due to the introduction of the new bachelor of architecture programme. The computer lab is at full capacity, and additional space may need to be planned for.

Although there was an intention to address the need for a workshop for students, this was however not done. This requires great planning at Faculty level.

Office spaces for staff remains a challenge which could have been eased if the plan to turn some storerooms into offices had been executed by the Campus Director's office. This was not done and a few staff continue to share very tight office space.

The department maintains a healthy relationship with a number of local stakeholder firms in the built environment. Some of these are: St Gobain; Southern African Steel Association; PPC (Concrete), Beka (lighting), and Plascon (paint). Their involvement in the department is in various forms, from sponsoring prizes for top performing students and donating products to use in the studios, to organising specialists to give talks to students to organising student tours to manufacturing firms. Last year St Gobain donated movable partition for the first year studios.

Conclusion and Way Forward

The department continues to exemplify the goals of excellence in the delivery of its programme. This is evident from the increasing number of applications that were received for all its programmes. The department has indeed become a department of choice for students of architecture in South Africa while ensuring accessibility for a wider body of students.

Offering teaching two streams – diploma and degree programmes – has its challenges, and the department continues to struggle in acquiring adequate staff resources at a satisfactory levels. The department's staff have heavy teaching workloads that may impinge on their ability to perform in other areas of their engagement.

Staff and students continue to engage with different communities which help to build students' the sense of citizenship and responsibility towards wider society.

Staff in the department showed a strong response to the call for 'Decolonising of the Curriculum' by actively participating in the Faculty discussion, at which they presented their views through projects that they are engage with their students.

The following are key short, medium and long term initiatives that the department will embark on in its pursuit of excellence:

Short term initiatives:
   − Having completed the first cohort of the new diploma and degree programmes, the department has realised the need to rationalise the modules offered in these programmes in order to avoid duplication and imbed the correct level of intensity in them. The number of modules in each programme needs to be reduced.
   − 2017 is the preparation year for the SACAP Accreditation visit which will take place in 2018. The department will ensure that all documentation is in place before the visit.

- The Department will also develop a new Advanced Diploma programme for submission to the DHET in preparation for phasing out of the B Tech degree programmes by 2019.
- Increase the use of technology i.e. hand-held devices in teaching and learning in most of the first year modules.

Medium term initiatives
- To develop short-learning-programmes to supplement research funding in the department. This could be done in consultation with SACAP, which has rolled out an RPL Programme that allows universities to participate in a collaborative manner.

Long term initiatives
- The department strives for its students to have a workshop, as the act of making is desired method of teaching and learning the helps to achieve excellence in architecture.
- There is a need to continue the development of young academics from designated backgrounds in order to achieve sustainable transformation.

Children's playground in Chimpamba Village, Malawi. Picture courtesy of 'Architects for Change', 2016

Graduate School of Architecture (GSA)

Prof Lesley Lokko, BSc Arch (UCL), M Arch (UCL), MPhil (University of London), PhD (University of London)
Associate Professor and Head of School, GSA

Following on from the 2015 decision to establish the GSA as an autonomous postgraduate school within the Department of Architecture, 2016 saw a number of changes to its organisation, namely:

- Programmes
- Staffing
- Funding (including corporate sponsorship)
- Committee Structures
- Quality Management

These are all addressed below.

Applications to the school continued to rise sharply in 2015, resulting in a 2016 total of 76 FTEs (full-time students). For the duration of 2016, the school was run by 1 full-time staff member and 15 part-time staff. Current remuneration for part-time staff allows for 1.5 days per week for a 10-month contract. Given this number and level of students, the school struggled to maintain its momentum and direction. It was agreed between the Head of the GSA and Executive Dean that this situation should not continue indefinitely. After considerable effort, two full-time posts were allocated at the end of 2016. Recognising the potential of the GSA to contribute to the strategic ambitions of the faculty and the broader university, the school was given GES flagship status towards the end of the year, with the MEC making a substantial financial commitment to supporting the school from 2017.

Whilst the staffing complement at the GSA is overwhelmingly part-time, resulting in severe time constraints on part-timers, considerable effort has been made within its curricular and teaching structures to align research interests and teaching more effectively/efficiently. A comprehensive

survey of all teaching staff was undertaken in October 2016, which yielded impressive results. These are detailed below.

Book chapters	12
Journal articles	6
Conference papers	3
Active international partnerships	3
Distinguished/invited lectures: international	12
Public lectures: national	20
Awards/prestigious recognition received by staff	32
International outbound student mobility	18
International partners offering exchange opportunities	3

Table 13 GSA staff research output and performance, 2016

Several prestigious international events are worth mentioning:

– Prof Lokko served on Aga Khan Award for Architecture Master Jury Nomination
– Prof Lesley Lokko, Eric Wright and Craig McClenaghan made a successful submission to the 3rd Istanbul Design Biennale Exhibition
– Prof Lesley Lokko was awarded a Graham Foundation Award to the value of $10,000 towards the development of a new research publication, *FOLIO*.

At the end of the academic year, 26 distinctions out of 38 students were awarded by external examiners. An annual publication, Work-in-Progress was published by GSA Press, a publishing imprint of the GSA. Copies were on sale at the GSA Summer Show, held on 8 December 2016 and opened by internationally-renowned, London-based architect and film maker, Kibwe Tavares.

Operating context, governance & risk management

Programme

The programme was expanded from three Units in 2015 to five Units in 2016, focusing on the following three broadly-defined areas of research:

– Design Research
– Socially-engaged Practice
– Regenerative & Sustainable Landscapes

Staffing

Please see the *Employee Profile* section for detailed staffing breakdown in terms of gender, race and educational qualifications. Delivery of the M Tech Prof programme is highly dependent on part-time teaching staff for two reasons: First, to strengthen and encourage the links between industry and academia, of particular importance in any professional programme, and second to combat the pervasive culture of mediocrity in teaching and research in many South African schools of architecture. The competitive nature and results-oriented approach to teaching and delivery may not be popular, but we see little alternative. To deliver a world-class programme requires more than lip service; it requires vision, leadership and supported, results-oriented deliverables. It should be noted that the GSA continues to struggle to provide all three at a reasonable level of competency.

Committee Structures

The GSA continues to adhere to and support the major committee structures of the faculty as a whole (FHDC, APQC, Dean's Committee), but has implemented two new committees internally: the AHRDC (Architecture Higher Degrees Research Committee) and the RFPC (Research Funding Projects Committee), both of which sit three times a year. However, with only one full-time staff member in 2016, it was not possible to achieve quorum, which made the formation of the committees redundant. With three full-time members in 2017, this ought to be achievable.

Quality Management

Student Evaluations (mid-year & end-of-year); GSA Performance Review (annually); Staff Performance Contracts (full-time staff only) and annual contract renewal (part-time staff only) remain the four key 'levers' for achieving excellence. The competitive nature of the Unit System where students choose their Unit for either one or two years self-selects good Units; Units that fail to attract good students, good evaluations and good results are not renewed. A monthly Unit System Management Meeting (USMM) handles the day-to-day quality issues. The appointment of a full-time administrator in 2017 will contribute greatly to the administrative management.

Risk Management

Every student in the GSA has access to a personal tutor, in most cases either the Unit Leader or Tutor, with whom they form a unique, year- or two-year long relationship. Throughput rates for the M Tech Prof are consistently high. In 2016's graduating class, there was only 1 fail out of 38 students (99% pass rate), with 26 students achieving 75% or higher (72%).

Employee profile

In relation to the number of students (76), the GSA was under-staffed during 2016, placing an unsustainable workload on the Head of School, an issue which has been well-documented in correspondence and meetings with the HoS's direct line-manager, Dean Freschi, throughout the year. This will be mitigated by the MEC's budget provisions for the school from 2017.

The following table shows the breakdown of staff in terms of equity, gender, qualifications, administrative and seniority. As noted above, most of the staff were part-time contract staff.

The achievements of the GSA staff during 2016 were considerable, as outlined in Table 13. Prof Lokko, as the only full-time and eligible staff member, is part of the AAMP and will put forward her application for promotion in 2017, as well as NRF rating.

Student profile, success & experience, relevancy & impact

The GSA's profile has grown substantially, both locally within South Africa, and internationally. Of the 85 students who applied in 2015 for 2016 intake, 37 reported the GSA as their only choice (43%); 41 reported the GSA as their second or joint-first choice (48%) and 7 had applied elsewhere (8%), but failed to gain admission.

Student satisfaction continues to rank highly in terms of student experience at the GSA. Student Evaluations are taken twice a year and are compulsory. Feedback on the results is disseminated to the teaching team at the USMM following the bi-annual appraisal. Careful attention is paid to organisation of teaching, feedback, tutorial time and student-staff relations. Copies of all completed feedback forms are available from the GSA Administrator.

In 2016, external examiners awarded 26/38 students in the final year with distinctions, and 8/38 students in the first year of the programme with the same. As Bob van Bebber, Managing Partner, Boogertman + Partners Architects, (Currently Africa's largest architectural practice) noted, 'You must take credit for the phenomenal change in architectural education. The results have been nothing short of amazing.'

It should be noted that the GSA's policy is to under-mark in the first year as this generally leads to greater push and ambition in the second year. In addition to the high number of distinctions, a number of students have been put forward for national and international awards. A full list of the award nominations is attached. Three local awards were made before the end of 2016 for the internationally-acclaimed Design Indaba, held in Cape Town in March 2017.

As regards demographics, there were 35 students from designated groups, and 40 white students. Forty-three of the students were male, and 32 female. There were seven international students. There were 37 students in the first year of the Master's programme, and 38 in the second year. Only one of the final year students failed, and 35 distinctions were awarded across the two years.

The school will continue in its efforts to achieve a 75% first-choice application profile in 2017, rising to 100% first-choice by 2021. 2015–2017 was spent attempting to stabilise the school after the introduction of the new teaching programme, Unit System Africa, and the split internally within the department into two programmes/schools: Undergraduate and Postgraduate. In 2016, plans were put in place to begin teaching on the M Tech Research Programme, re-naming this the Post-Professional Master's Programme, and aligning staff research interests with specific course offerings. As of 2017, Prof Christo Vosloo has been the first full-time staff member to take up this new initiative by offering a brand-new programme in 2018 (currently in development), the Master's in Architecture in Architectural Entrepreneurship and Management.

Major challenges for the GSA in terms of student experience are:-

- Lack of studio space;
- No workshop facilities;
- Poor school-wide administration (specifically a dedicated GSA Administrator);
- No website

These challenges are being addressed following the budget allocation from the MEC.

Following the appointment in 2017 of a school administrator, a project to track employment rates post-graduation will be implemented.

Relevancy of subsidised academic programmes

Architecture remains one of South Africa's top 100 professions in terms of need and impact. The current model of subsidised postgraduate education whereby students receive a rebate for the full cost of their tuition if they complete the programme within two years is not workable in a school whose enrolment continues to rise. This needs to be addressed formally within the Faculty. It is the view of the current HoS that a specific budget amount should be made available from the Faculty to support students on a needs-assessed basis, rather than a blanket rebate.

Relevancy of non-subsidised academic programmes

Non-subsidised, specialist post-professional programmes are a substantial growth 'market', both locally and internationally. So far, South African schools of architecture have failed entirely to capitalise on the situation. Discussions have been held with three international schools of architecture, University of Brighton, University of Limerick and University of Umeå, to offer the continent's first post-professional programme, the Global Practice Programme. However, without better administrative and managerial support, the HoS is unable to leverage the funding and research opportunities this offers. Significant income-generating opportunities exist using this model but there has been no time to expand or develop the initiative during the 2016 academic year.

Research footprint & impact

The *GSA Staff Output Report* submitted in October 2016 includes a comprehensive list of all research outputs undertaken by staff, whether full-time or part-time in 2016. The absence of any coherent policy on how part-time staff may receive or generate subsidies for any research or creative outputs continues to be a major obstacle to research generation within the GSA. Design disciplines vary greatly in the nature and perceived value of their research, and none more so than architecture, which is both a professional discipline (regulated by a professional body) and a discipline without a traditional methodology. This makes research difficult to assess, particularly in the national academic context. Despite this, GSA staff have done exceedingly well in 2016 in terms of publications, exhibitions, conferences and articles at both the national and international level. Prof Lokko is currently completing her NRF application scheduled for evaluation in 2017. The afore-mentioned Global Practice Programme; the Africa Architecture Awards; and on-going industry support in the form of the co-sponsored review space at the Museum of African Design; the GSA-Boogertman + Partners International Lecture Series; the GSA Summer Show; FOLIO Journal of African Architecture and the GSA Work-in-Progress imprint all attest to the school's growing profile and reputation. Prof Lokko is editor-in-chief of the Graham Foundation-supported FOLIO Journal of African Architecture and an editorial board member of two international architecture journals, Architecture Review Quarterly (Cambridge University) and ARENA Journal of European Architectural Research. In 2016, Prof Randall Bird was a Visiting Professor within the GSA. However,

upon review, it was felt that his initial three-year appointment had not produced sufficient evidence of research output and his position was terminated after two years by the Head of School.

Research outputs

Kihato, C.W. & Landau, L.B. Stealth humanitarianism: negotiating politics, precarity and performance management in protecting the urban displaced. *Journal of Refugee Studies*

Lokko, L. Taking Place. *Architecture SA* (81)

Lokko, L. The 'Development Bind'. In *Architecture and Plurality*, Lars Muller Publishers, Germany

Lokko, L. A Man of the People. In *Francis Kéré: Radically Simple*. Hatje Catz, Germany

Lokko, L. Hit Me, Baby, One More Time. In *A Gendered Profession*. RIBA Publishing, UK

Lokko, L. In the Skin of a Lion, A Leopard . . . A Man. In *Superhumanity*. E-Book http://www.e-flux.com/architecture/superhumanity/68669/in-the-skin-of-a-lion-a-leopard-a-man/. E-FLUX publishers.

Lokko, L. In It Together. In *The Just City*. Max Bond Centre on Design, City College of New York (e-Book)

Distinguished and/or invited lectures delivered by staff

Lokko, L.

Invited public lectures & conference paper presentations: Graham Foundation, Chicago, IL, USA; 5th All-Ireland Architecture Research Group Conference, Cork, Eire; School of Architecture, University of Limerick, Eire; 3rd Istanbul Design Biennale, Istanbul, Turkey

Keynote addresses: Association of Architectural Educators Annual Conference, Bartlett School of Architecture, UCL, London, UK; Saint-Gobain Sub-Saharan Africa PRIDE Awards, Johannesburg, SA; Transnational African Literature Conference, WISER, University of Witwatersrand, Johannesburg, SA

Moderator: What is African Architecture? The G_AP, MOAD, Johannesburg

Vally, S.

Invited public lectures: Alternative Practice Series, Wits University, Johannesburg, SA; Young Urbanists Jo'burg Series, Fox Street Studios, Johannesburg, SA; OPEN Series, University of Pretoria, SA; David Krut 'Art Meets Architecture' Lecture Series, Johannesburg, SA

Bennett, J.

Invited public lectures: University of California, Berkeley, CA, USA; RAUM Lecture Series, University of Sheffield, Sheffield, UK; School Talk, University of KwaZulu-Natal, Durban, SA

Wright, E.

Invited public lecture: AZA 2016 Fringe Event, Johannesburg, SA

Invited Exhibitor: 3rd Istanbul Design Biennale, Istanbul, Turkey

Workshop Coordinator: Think Global, Act Social, Goethe-Institut & TU Munich, Museum of African Design, Johannesburg, SA

Peres, E.

Invited public lectures: Climate Reality Institute, Johannesburg Rotary Club, Johannesburg, SA; Royal Air Force Officers' Club, Johannesburg, SA; Climate Change and Resilience Lecture Series, University of Pretoria, Pretoria, SA

Conference paper presentation: Urban Transitions Global Summit 2016, Shanghai, China

McClenaghan, C.

Invited public lecture: Maropeng Acts 1 & 2 Exhibition Opening, Write of Passage Gallery, University of Johannesburg, SA

Invited Exhibitor: 3rd Istanbul Design Biennale, Istanbul, Turkey; Show-Off Exhibition, Fox Street Studios, Johannesburg, SA

Sindi, T.

Invited public broadcast: The Gareth Cliff Show: The Ma(i)de Series, Johannesburg, SA

Invited lectures: UJ STAND Lecture Series, University of Johannesburg, Johannesburg, SA; UJ FADA Fashion Department Lecture Series, University of Johannesburg, Johannesburg, SA

Workshop Coordinator: Think Global, Act Social, Goethe-Institut & TU Munich, Museum of African Design, Johannesburg, SA

Govender, T.

Invited lectures: Architecture ZA, University of Witwatersrand, Johannesburg, SA

Kihato, C.

Invited lectures: Question Time, University College London, London, UK; African Voices, University College London, London, UK; South African-African Planning Association Annual Meeting, Durban University of Technology, Durban, SA; City Debates, American University of Beirut, Beirut, Lebanon; UN Habitat Consultative Meeting, UN General Assembly, New York, USA; Urban Age Shaping Cities, Venice Biennale, Venice, Italy

Awards and/or prestigious recognition received by staff

Lokko, L.

Competition Jury: Aga Khan Award for Architecture, Geneva, Switzerland; Boogertman + Partners International Scholarship Competition, Pretoria, SA

Steering Panel Chair: Africa Architecture Awards 2017–19, Johannesburg, SA

Invited Exhibitor: 3rd Istanbul Design Biennale, Istanbul, Turkey

External Examiner: KTH Stockholm, Sweden; University of Westminster, London, UK; School of Architecture, University of Limerick, Eire

Doctoral Supervisor: Candidate Yashaen Luckan, School of Architecture, University of KwaZulu-Natal, Durban, SA

Editorial Board Member: Architecture Review Quarterly, University of Cambridge Press, Cambridge, UK; AJAR (ARENA Journal of Architectural Research), Ubiquity Press, London, UK; FOLIO, African Journal of Architecture, GSA & Graham Foundation Publishing, Johannesburg, SA & Chicago, IL, USA

Vally, S.

Invited Exhibitor: Additions & Alterations: Local Studio, Cape Town, SA; Show Off: Fox Street Studios, Johannesburg, SA; Architecture ZA Congress, Wits University, Johannesburg, SA; Chicago Biennale 2016, Chicago, USA

Bennett, J.
> Awards: 2016 Mandela-Washington Fellow; 2016 Ashoka Fellow

McClenaghan, C.
> Student Competition Jury: Carl and Emily Fuchs Foundation Prestige Prize in Architecture, University of the Witwatersrand, Johannesburg, SA

Govender, T.
> Practice award: Ivory Park Street Life Research Commendation, Gauteng Institute for Architecture, Johannesburg, SA
>
> Practice feature: Architecture SA, Johannesburg, SA

Kihato, C.
> Nominated Expert: UN-Habitat Housing & Sustainable Urban Development (Habitat III); Board Member: MISTRA Urban Futures, Gothenburg, Sweden
>
> Board Member: Urban Sustainability Laboratory, Woodrow Wilson Centre for International Scholars, Washington, DC, USA
>
> PhD Supervision: Candidate Angela Kerubo Abuya, Saybrook University, San Francisco, USA
>
> Editorial Board Member: *Journal of International Women's Studies*, Johannesburg, SA
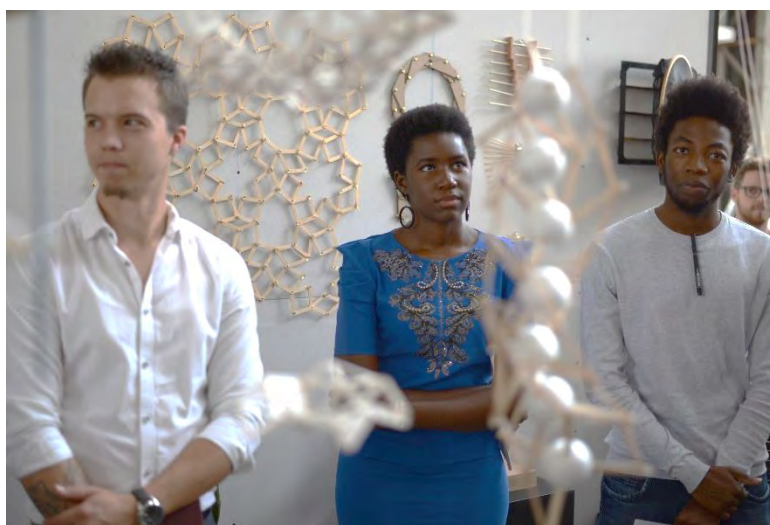
Funding (external and internal)

Income in the form of grants, direct sponsorship and awards continued to rise.

Sponsor	Amount
Saint-Gobain	R450k
PPC Cement	R50k
Graham Foundation	R150k
SACAP	R250k
US Embassy South Africa	R35k
Propertuity	R30k
URC	R65k
Emerging Researcher Grant	R600k
Internationalisation Division	R600k

Faculty reserve funds	R6ook
TOTAL	R2.8m

Internationalisation

Internationalisation remains a key pillar and strength of the GSA's *Strategic Plan 2021*. In 2016, the table below shows the scope, location and numbers involved of all international activities.

Description	Location	Date	Staff	Students
Aga Khan Master Jury Participant	Geneva	January	1	
All Ireland Architecture Conference	Cork, Eire	January	1	
Architectural Research Education Conference	London	March	1	
Field Trip	Cabo Verde	April	2	18
Graham Foundation	Chicago	March	1	
KTH School of Architecture	Stockholm	June	1	
School of Architecture, Limerick	Eire	September	1	
3rd Istanbul Biennale	Istanbul	October	3	14
Aga Khan Award for Architecture Ceremony	Abu Dhabi	November	1	

Table 15 GSA staff and student international participation, 2016

Students in the GSA continue to be extremely well-represented at major national and international awards and competitions.

Description	Location	No. of students entered
Corobrik	National	4
RIBA President's Medals	UK	8
Africa Architecture Award	National	4
ArchiPRIX International	The Netherlands	2
Design Indaba	Cape Town	3
3rd Istanbul Biennale	Istanbul	14
5th Dakar Art and Design Biennale	Senegal	75
GSA Summer Show	Johannesburg	75

Table 16 GSA student participation in awards and competitions, 2016

Name of visiting lecturer	Institution	Country
Dr Mary Vaughn-Johnson	University of Leicester	UK
Kunle Adeyemi	NLE Architects	Rotterdam/Lagos
Kibwe Tavares	Factory Fifteen	London, UK
Dr Luis Urbano	Universidad Coimbra	Portugal
Doreen Adengo	DA Architectus	Uganda
Samir Pandya	University of Westminster	London, UK
Ricardo Assis Rosa	Oxford Brookes University	Oxford, UK
Dr Phil Astley	The Bartlett	London, UK

Table 17 GSA international visiting lecturers, 2016

Community service, stakeholder engagement, national and global reputation management

A number of Units within the GSA look specifically at socially-engaged forms of practice, notably Units 14 and 15(X). Leaders and Tutors in both Units continue to engage directly with community groups and stakeholders on specific projects in Denver, Doornfontein, Soweto and Eldorado Park as part of their year-long projects and processes. Unit 13 Leaders Eric Wright & Claudia Morgado continued their A-Formal Terrain project during the Winter Recess 2016.

The afore-mentioned International Lecture Series, Summer Show, Architect Africa Film Festival and Work-in-Progress Publications continue to attract better-quality and greater numbers of students entering the programme, all of whom discuss the GSA's growing profile during admissions interviews. All public lecture posters for the GSA are sent to all 11 national schools of architecture, as well as 6 international schools on a regular basis. The retention in 2016 of The Coloured Cube, an exhibitions specialist as *ad hoc* project managers for both MOAD (Maboneng) and Write of Passage (FADA) has paid off. Attendance at the GSA Summer Show on 8 December was estimated at 400 people, the largest gathering of any school of architecture final year show. Regular exhibitions at MOAD and Write of Passage throughout the year ensure the profile of the school stayed high, city-wide and within the Faculty itself. The GSA's ArchiSERIES Film Club is open to all students across the faculty, although attendance from other departments is non-existent.

Resource management & sustainability

As noted above, without adequate studio spaces or a workshop, this is a redundant question. The inclusion of the MOAD lease within the GSA's operating budget has improved morale, teaching and exhibition space enormously. Lack of adequate studio spaces and workshop remain # 1 complaints in relation to student satisfaction. If these two issues are not addressed in some way in 2017, our ability to grow and improve the programme remain severely hampered. Efforts are being made to seek corporate sponsorship for a workshop space.

Transformation, leadership & leading change

The GSA's unique teaching methodology, *Transformative Pedagogies*, has been submitted on numerous occasions for comment within the Faculty. Simply put, we recognise the transformational nature of the work we do on a daily basis and particularly within the current design teaching methodology. Students' individual and personal experiences are the starting point for their individual academic, professional and research journey throughout the two-year programme. Student and examiners' testimonials are available from the GSA Administrator. The South African Council for Architectural Profession has asked the GSA to chair a national panel on transformative teaching, although this has been declined by the HoS owing to workload constraints. We also feel the best leadership is always by example and in this regard, our reviews and exhibitions are always well-publicised and open to the general public. A substantial number of testimonials from industry experts and other academics were sent directly to the Executive Dean in October 2016 and are also available for perusal.

Conclusion and way forward

With extremely limited budget and a skeletal teaching staff, the GSA has delivered on its commitment to implement radical change across the South African architectural education landscape. A proposal was made to the MEC in April 2016 to further support the school's ambitions by an injection of much-needed capital. Of the R10m that was requested, MEC provided R4m and an additional R1.4m GES funding, as well as one additional full-time post. Whilst these efforts are

deeply appreciated, the current workload and energy required to sustain the school's ambitions cannot be met as planned. Two long-term initiatives to attract an external endowment for the school are currently underway. In the short-term, the school and its staff remain deeply committed to the project that was begun in September 2015, to transform architectural education across the African continent.

Department of Fashion Design

Dr Desiree Smal NDip Clothing Design (Tech Pret), NHDip Clothing (Tech Pret), MTech (Tech Pret), DTech (CPUT)
Senior Lecturer and Head of Department

Introduction

The Department of Fashion Design had an extremely successful year in 2016. Despite the challenges that education in South Africa faced, the department was able to conclude the academic year noting several excellent academic performance in students. At the end of 2015, the goals the Department set for itself included the specific operational goals for 2016 and several aspirational goals for the period 2016 to 2020.

The first operational goal was the development of the curriculum content for the BA Fashion Design first year of offering. Several workshops and discussion were held during the course of the year to facilitate this process and the department is looking forward to implementing the suggestions. The second operational goal was the development of entrepreneurial thinking in the programmes that are offered. During the course of the year, Dr Thea Tselepis and Mr Russel Rehbok develop the concept for the pre-incubation hub. After several presentations and brainstorming sessions, the plan for the hub was tabled to Faculty and accepted. In addition, Dr Tselepis was able to secure start-up funding through the Teaching and Innovation fund to the value of R60,000.00. This is indeed an interesting and innovative Faculty initiative.

The third major goal the department set was to reconfigure the studio laboratories in which the practical sessions are taught. Towards the end of the year a suggested plan was accepted which will be executed in 2017. In addition, the department purchased several industrial sewing machines and increased the number of applicable CAD programmes needed for the computer laboratory. The fourth goal was to reconsider curricula content to align to the required changes in teaching,

assessment, curricula content with regard the discussion on decolonisation and transformation in higher education. Faculty workshops and discussion, discussions and presentations through STAND, and departmental discussion mapped a path for the department to pursuit. Several departmental projects were refocussed in 2016 to align curricula content. The two projects, the *Boesman and Lena* and the *Ma(i)d* project are both examples of how curriculum content can be aligned to accommodate and implement decolonisation in the curriculum. The Department realises that aligning curriculum content is merely one step in transformation and at the end of the year a plan, the octopus, was developed to serve as a road map for operational transformation, a re-look at how we think, and how we will align the curricula of the programmes offered in the Department.

Aspirational goal that were set for 2016 included the academic research profile. Although we were saddened to lose a staff member, Dr Keneilwe Munyai, in the beginning of the year, the Department was extremely fortunate to gain an active member in Mr Amukuleni Muthambi. The HOD of the Department graduated her doctorate in April and by year end 3 staff members were actively pursuing doctoral studies. The Department's goal is to have at least 50% of its staff with a doctorate by 2020 and we are well on our way to achieve that goal. Staff were research active in 2016 by producing or contributing to four articles and attending and presenting at three international conferences. The second aspirational goal was to increase enrolment into postgraduate studies. In 2016, four additional students registered for masters programmes. In addition, the BA (Hons) Design keeps drawing students from accredited private providers in fashion design education. Although some of these institutions have their own BA (Hons) programmes, six candidates applied and four were accepted for enrolment in the BA (Hons) Design in 2017.

The Department has always prided itself with providing a holistic well-rounded education that will have an impact in the fashion industry of the region, South Africa and in Africa. In 2016, we were heartened to see several of our Alumni students perform on regional platforms, of which one was the winner of the young emerging designers chosen on South African Fashion Week (SAFW). The department received compliments for how students presented themselves at regional competitions. National platforms such as Miss South Africa approached the department to develop cocktail wear for the twelve finalists at the crowning ceremony in March 2017. Several projects, such as the Cutty and Convoy industry-led projects assist in ensuring the students are provided with the tools to have an impact and aid the development of the South African fashion industry. A dedicated and engaging staff ensures that the above becomes a reality.

Operating context, governance and risk management

Programmes offered

The following programmes are offered by the Department:

Programme	Comments
Diploma in Fashion Production	Programme offering started in 2013. Skills focussed industry aligned offering
NDip Fashion Design	Last first year intake in 2016 Programme in processes of being phased out
BTech Fashion	Predominantly attracts own diploma candidates that completed the NDip Fashion Design programme
BTech Clothing Management	Predominantly attracts own diploma candidates from the Diploma in Fashion Production

BA(hons) Design	Attracts candidates that have completed at BA Fashion from private institution.
MTech Fashion/Clothing Management	Predominantly attracts own diploma candidates that completed the BTech Fashion and BTech Clothing Management programmes
MA Fashion	Will be replacing the MTech programmes Attracts candidates form own and other aligned BTech offering and from other institutions such as University of Pretoria (UP)

Table 18 Programmes offered in the Department of Fashion Design

Staffing

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, the remaining staff members all hold a master degree. 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. Three staff members left the Department during the course of 2016. Dr Keneilwe Munyai resigned in January to pursue an opportunity at UCT. Both Mrs Dolly Pitso (Technical Assistant) and Mrs Des Dos Santos (shared secretary) went on retirement at the end of 2016. Dr Munyai's post was filled with Mr Amukuleni Muthambi, previously from University of Pretoria (UP). The Technical assistant post was filled by Mr Bheki Mogapi who will officially start on the 3rd of January 2017 and the secretary post is in process of being filled.

Committee Structures

Several staff members represent the Faculty at university committees. The Department is represented at all the Faculty Committees. Reporting of these committees were made at the Departmental committee. The Departmental Committee met at least once per month to discuss operational matters. The Departmental Higher Degrees Committee (DHDC) met once per term prior to FHDC meetings. The HOD held regular meeting with the Technical Assistants. Individual discussion with tutors were held during the course of the year. The Departmental student body was elected at the beginning of the year and chaired by Hester Erasmus. Two staff members represented the staff at these meetings and reported back to the Departmental meeting.

The challenges of 2016

Challenges for the year can be grouped into three categories namely, teaching and learning and staffing. Teaching and learning was affected by the continuing student disruptions. Although were never halted, the students protests inadvertently had an effect on staff and students. Despite the intended disruptions, student performance was better than in previous years. In a reasonably small staff contingent, the staff movement of 2016 created some disruption. Although an excellent replacement was found, part time lecturers had to be sourced for the first semester. Two staff members retired at the end of 2016 and although the replacement process was started early, one of these positions, that of departmental secretary, was not yet finalised at the end of the year which could be considered a risk for the start of 2017.

Risk Management:

Teaching and Learning

Continuous management of student performance is needed to ensure that at risk students are identified early enough to be able to find mechanisms to assist them. For first year students this is of even greater importance. Student progress is monitored at three set gates throughout the year, April, June and September. Senior students are monitored at mid-year. In addition, at-risk cases are discussed at every staff meeting and mitigating steps are decided upon. Quality of programme offerings needs careful management. Mitigating processes include teaching, module and student evaluations; engaging with moderator comments with regard to programme improvement and performance management of staff.

Resources

No resources are directly listed as risk areas. Laboratories, although containing industrial equipment, are not generally a risk area. Students are provided with training on the use of all equipment and sufficient signage is available in all areas. What was noted as a risk was if teaching was not possible in the venues due to an incident. In this regard a *no-more-building* plan was developed to ensure minimal impact on teaching.

External factors

External factors beyond our control such at the student protests have a negative effect on the morale of the students and make teaching more challenging. We found that students were quickly got carried away with a possibly situation, receiving wrong information, which had a ripple effect on other students. It became very important to relay real correct information calmly. Equally important for staff was to encourage and support each other.

Strategic focus and targets

Strategic focus

The strategic focus of the department are aligned to the following university and faculty strategic objectives:

Excellence in research and innovation
The focus for the department is one growing research and postgraduate applications. The research profile of the department is changing. Of the eight academic staff, 25% already have a doctorate and 38% are in process of completing a doctorate by 2020. This places the department in a very favourable and leading role for research leadership in the discipline of fashion design. In addition to staff qualifications, the department aims to host on key research areas in the department, or contribute to international conferences such as SAAFECS. Staff profiles and research is placed on the Faculty website and staff are active on other research related platforms in the faculty and university. Another focus is to continually contribute to scholarly debate in the discipline. Dr Tselepis is intending to apply for NRF rating within the next two years. Staff are, where possible, supported and encouraged in their research activities through research time, supporting funding opportunities and a collegial approach.

Excellence in teaching and learning
With permission having been received from the CHE to offer the BA Fashion Design, the department is, to date, the only state-subsidised institution offering a BA Fashion Design. The

programme qualification mix places the department in a unique opportunity to provide both diploma and degree offerings for the discipline.

The two programme streams have a very distinct focus which is the strength for each. The strength of the diploma offering is the strong links to industry, with students demonstrating competency in analysing and applying the principles of the fashion system from production through to consumption in order to meet market demands. Whereas with the degree, it is the broader design approach is to develop fashion design entrepreneurs, problem finders, problem solvers and solution innovators, who have the competence to work independently as designers, or who work in the fashion design industry as niche skills specialists and change agents. Aligned to the changing research profile of the department, increased enrolments in postgraduate programmes is a goal set by the department.

International profile for global excellence and stature
Although the international student applications have seen a slight drop, the department participates in all faculty initiative to drive increased international student applications into all programme offerings. International partnerships is a focus area and the department hopes to have secured two memorandums of understanding with African partners by 2020. The department also participates in faculty initiatives that drive international collaborations such as the performance design project and the Erasmus DESIS collaboration envisaged for 2017.

Student friendly and engaging environment
The octopus plan for decolonisation and transformation will specifically address teaching approaches and resources for teaching. Active student participation in departmental representatives is encouraged.

National and global reputation management
Most staff are active on various research platforms of and outside of the university. These include STAND, DSD and the DESIS lab, Research gate and Academia.edu. Research foci and research output is also visible on the departmental website. Alumni interaction is a focus in the next few years. Initiatives that are planned include an alumni fashion exhibition and the establishment of *fashion talks* planned for 2017.

Fitness for global excellence and stature
The planned redesign of teaching spaces will benefit teaching and will create more engaging teaching opportunities that are aligned to design praxis. Through selected projects that involve two or more levels in the department, as well as the incubation-hub, a student mentoring environment is created. For the next few years this process will be monitored for effectiveness in teaching and learning. Staff are encouraged to participate in faculty and university structures in order to develop leadership in the department and the faculty.

Strategic objectives, 2016-2025

Although the department aligns to all the faculty and university strategic objectives, the following three key areas are targeted as short term strategic foci. These relate to research and innovation, teaching and learning and programme development, and national and global excellence and stature.

Excellence in research and innovation
- Development and implementation of the Incubation-hub
- Maintain research output target
- Support staff with PhD studies

- Strengthen departmental research focus
- Develop student/staff research output
- Host or contribute to an international conference
- Continual presence at national and international conferences
- Establish international research collaborations

Excellence in teaching and learning
- Risk management of pipeline students for the NDip Fashion Design, BTech Fashion and BTech Clothing Management students
- Strengthening of the Diploma in Fashion Production and its industry focus.
- Increasing postgraduate enrolment
- Development of the BA Fashion degree
- Development, approval and implementation of the Advanced Diploma in Fashion Production
- Decolonisation and transformation in curriculum content and programme delivery

Fitness for global excellence and stature
- Effective teaching environment
- Decolonisation and transformation and becoming the driver of aligning and change of the principles of the discipline on a national and international (Africa) platform

Employee profile

The staff profile, as per the end of 2016, is as follows:

Post	M	F	Name	Qualification	Race
Snr lecturer (HOD)		X	Ms Desiree Smal	MTech Fashion Completed DTech Design graduated in 2016	White
Snr lecturer		X	Mrs Neshane Harvey	MTech Fashion In process of PhD	Indian
Snr lecturer		X	Dr Thea Tselepis	PhD Consumer Science	White
Lecturer		X	Mrs Hanlie Dos Santos	MA Historical Studies In process of a PhD	White
Lecturer		X	Mrs Carol Lavelle	MTech Fashion	White
Lecturer		X	Mrs Lee de Wet	MTech Fashion	White
Lecturer		X	Mrs Jacky Lucking	MTech Fashion	White
Lecturer	X		Mr Amukuleni Muthambi		African
Support staff					
Secretary		X	Mrs Des Dos Santos		White
Technical Assistant		X	Mrs Dolly Pitso		African
Technical Assistant		X	Mrs Martha Khosa		African

Table 19 Full-time staff profile, Department of Fashion Design

Several part-time lecturer assisted with teaching during the course of the year:

Name	Programme
Glenda Hutchinson	NDip Fashion Design
Kathrin Li Green	Diploma in Fashion Production
Bheki Mogapi	Diploma in Fashion Production NDip Fashion Design
Allan Munro	BTech Clothing Management BTech Fashion
Cheryldene Perumal	NDip Fashion Design
Terese Potgieter	Diploma in Fashion Production
Lise Titlestadt	NDip Fashion Design
Claudine Clark	NDip Fashion Design

Table 20 Part-time staff profile, Department of Fashion Design

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 was as follows:

Name	Enrolled for	Tutor in	A	I	W
Aphelele Chonco	BTech Fashion	Pattern Technology Garment Technology	X		
Jonathan de Klerk	BA(hons) Design	Pattern Technology Garment Technology			X
Danisile Kobe	BTech Clothing Management	Pattern Technology Garment Technology	X		
Janice Le Roux		Pattern Technology Garment Technology			X
Marguerite McAlpine	BTech Fashion	Pattern Technology Garment Technology			X
Kuena Moshoeshoe	BTech Fashion	Pattern Technology Garment Technology	X		
Michaela Ovadia	BTech Fashion	Marking assistant			X
Alexandra Ramos	BTech Fashion	Pattern Technology Garment Technology Textile Technology			X
Lisa Titelstad		Writing tutor			X
Heike van Wyk	BTech Clothing Management	Pattern Technology Garment Technology			X
Munene Vukea	BTech Clothing Management	Pattern Technology Garment Technology			

Table 21 Tutors in the Department of Fashion Design, 2016

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. Two staff members are on 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 Lill and Mrs Neshane Harvey (level 1) is mentored by Prof Brenda Schmahmann. Dr Tselepis was also nominated and accepted into the Women in Leadership programme launched in July 2016.

Student profile, student success and experience, relevancy and impact of academic programmes

Student enrolment

Although there was a slight decrease in the enrolment into undergraduate programme, the master's programme is an area of growth. The student intake into the nine programmes offered by the Department for the reporting year are as follows:

Programme	2014	2015	2016
Diplomas	154	159	147
Degrees	15	10	9
Postgraduate Studies	7	7	9

Table 22 Student enrolment into the Fashion Design Department, 2014-2016.

The Department met the enrolment 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 has 7 international students enrolled across the programmes. The proportion of students with an APS score of above 35 is 10,3%, is a slight decrease form the 16,7% in 2015. All third year students participated in an Experiential learning component, constituting 35% of the total undergraduate student group. Approximately 75% of the undergraduate group participated in undergraduate research, one masters student participated in an international conference. Some of these activities culminate in intended publications or formed part of published research for 2016. The Department graduated 41 students in 2016.

The use of technology

Technology is used is almost all modules in a variety of methods. The Departmental computer lab houses discipline specific computer soft- and hardware in additional to other CAD related programmes and Word Office. This allows students to complete a variety of tasks, from sources information, to completing assignments, to design and illustration on computer as well as computer pattern making and computer grading. Furthermore, all staff use Blackboard and for some theory module interactive engagement with technology (i.e. cell phones, tablets) are used. There are practical modules where the use of technology is not applicable.

Monitoring of quality of offerings

During 2016, all exit level modules were externally moderator by approved moderators. The moderation process the Department adheres to align to the UJ Assessment policy. All non-exit level module are moderated internally by the moderators agreed on at the start of each year. At each meeting, at risk students are discussed and students' performance is discussed at length at the marks meeting in June. Each student received a progress report from the level guardian at the start of the second semester. Where necessary discussion with serious at risk candidates were held with

the HOD and appropriate help services approached for assistance. No major student grievances were reported during the course of the year.

Strategic enrolment planning

Applications for the new BA Fashion Design programme went well and a full first cohort is expected for 2017. With the intended phase-out of the BTech programmes, emphasis will be placed on enrolments into the BA (hons) Design programme and subsequently the master's programme.

Student success and experience

Student achievements

Several high profile student achievements should be noted. Kuena Moshoeshoe received the Dean's award for the best student in the Faculty based on the work presented in the Gallery. The top achievers in each level of each programme were honoured at the prize giving event at the 2016 student exhibition. These were:

Diploma in Fashion Production	First year	Naseera Alley
	Second year	Kwaza Tshisela*
	Third year	Carol Skosana
NDip in Fashion Design	First year	Kirsten Solomon
	Second year	Leratu Khutu Mashoto Maredi
	Third year	Hester Erasmus**
BTech Fashion		Marguerite McAlpine* Michaela Ovadia*
BTech Clothing Management		Heike van Wyk*
BA(hons) – Fashion elective		Jonathan de Klerk

Students received distinctions in all modules

Student obtained 7 distinctions from the 9 modules

Third year student Hester Erasmus won the Fashion category of the national PPC Imaginarium competition. Third year student Zama Mdletshe won a scholarship form Gert Coetzee design studio. Five third year students were selected for the Edcon 21 steps-to-retail national challenge. Twelve second year students' designs were selected for the Miss South Africa 2017 finalists. Second year student Vanessa Ntutu won the *#CuttyDemnimDual.* Master student Salomien van Heerden's paper presented at the SAFCS conference won the best paper presented award.

Relevancy and impact of subsidised academic programmes

The Diploma in Fashion Production at UJ focuses on educating students in analysing and applying the principles of the fashion system from production through to consumption in order to meet market demands. Two industry-led projects were undertaken in the Diploma in Fashion Production programme during 2016 namely, the Convoy project and the Cutty project.

The Convoy project

As part of the curriculum on a third year level, students are required to participate in real life, collaborative industry projects. In 2016 the industry project was hosted by Lesley Whitter, part-owner of Convoy situated in the Bamboo Centre in Melville, Johannesburg.

Convoy retails six proudly South African brands that reflect the fashion designers signature collections in this jointly curated space that offers the benefit of mutual support to the design partners whose aim is to offer quality, craftsmanship and local design to their customers. The designers include Kristin Weixelbaumer, Lesley Whitter, Celeste Lee Arendse, Hannah Lavery, Nicola West, Deeva Van der Merwe and Sarah Wocknitz.

As one of the partners of Convoy, winner of the SAFW Lufthansa 1st Best Collections competition in 2016 and Fashion alumni from UJ, Lesley is committed to enriching the Fashion Production students learning experience by providing valuable advice with regards to starting up and running a fashion business. This interest resulted in the launch of the Convoy Student Project. The project required that the students work in teams to design, manufacture, market and launch a Winter Student Collection that retailed in the Convoy shop for a limited period.

The Convoy UJ Fashion Collection was launched at Convoy on the evening of 15 June, with the students being entirely responsible for the launch, which included securing sponsorship, product development, costing, manufacture, branding, marketing and sales. This is an exciting project which sees established designers offering mentorship to students who are just entering the fashion industry. The students gained invaluable experience which will be beneficial to their future careers.

The #CuttyDenimDual project

Relevant industry practice is an important focus in the Department, and this year, the industry-led project by GA Creative Brands, which provided valuable focussed learning for the second year Fashion Production students, was continued. The Cutty Denim Dual project is a collaborative project between GA Creative Brands (PTY) LTD and the second year Fashion Production students at the University of Johannesburg. The Cutty Denim Dual Competition was initiated to serve the purpose of promoting the discovery of new talent and fostering the professionalism of young fashion production students. 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 current trends for men's jeans and the latest denim treatments.
- Develop a concept board that includes: the target market; the theme for the target market; 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 jeans 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 at the student centre on 27 May, (3) voting by a panel. All votes were consolidated and the most viable pair of jeans for production was announced as the winner via social media. The first prize was awarded to Vanessa Ntutu who received a Cutty hamper to the value of R3000-00 as well as the opportunity to work with GA Creative Brands who have committed to putting the winning style into their Winter 2017 range whereby the student will receive royalties on each unit that is sold.

A R3000 Cutty hamper was also won by a UJ student whose name was drawn from the voting ballots.

Collaborations in 2016

The following collaborations were attempted in 2016:

Departmental teaching collaborations:
- Integrated project focus of the Diploma in Fashion production which is project-driven and see most staff teach in a collaborative manner.

- Winter school project that integrated first year students from both the Diploma offerings. The project was developed, under guidance of Jacky Lucking and Desiree Smal, and led by tutors. The culmination of the week long project were themed aprons for the Golang community.

Faculty collaborations:
- All third year student participated in the Green Design week project.

- First year fashion Production and Third year Fashion Design students collaborated with Arts and Culture on the *Boesman and Lena* play.

- First year fashion Design students collaborated with Architecture on the Ma(i)de project.

Interfaculty collaborations:

- The Green Design week project was also a across Faculty and Enactus collaboration

- The second year Fashion Production students collaborated in an entrepreneurship project with third year Entrepreneurship students.

Student collaborations outside of the University

- Second year Fashion Design students were asked to develop cocktail wear to the twelve finalists of the 2017 Miss SA candidates. All students participated and the twelve best samples for selected for production in 2017. Project also included Alumni designer Leonard Lindeque of design house Leovalidus in Potchefstroom.

Workshops with practising specialist designers
Several workshops with practising designers were held during the course of the year. These include SAFW emerging young designer winner of 2016 – alumni Lesley Whitter of Convoy - and the third year Fashion Production students undertook, the workshop with Maryna Bergh form Obsidian on innovative pattern engineering and the tailoring workshop held with third year Fashion Production students and a Ghanaian tailor, Kadarhabire Lwabanji.

New programmes
A new programme, the Advanced Diploma in Fashion Production is being developed for submission in 2017 and possible implementation in 2019. Possible new Continuous Education Programmes (CEP) are planned to submission for approval in 2017. Approval for the BA Fashion Design was received in the beginning for the year which allowed the Department to start curriculum content development for implementation in 2017 and a full intake into the new programme in envisaged.

Programme review
The final programme review report on the programmes offered by the department that was completed in 2015, was presented to the Faculty in January. The improvement plan was presented to the Faculty in April 2016.

Alumni
Four recent alumni students were selected to participate in the SAFW Sunglass hut new talent search. Lesley Whitter, designer of Heart and Heritage and founder member of Convoy, a fashion collective won the SAFW emerging designer category. All of the SAFW competitions are national competitions. That four Alumni in 2016 were selected to participate, and one candidate winning the competition, speaks of the capabilities of our graduates.

Challenges and actions

Undergraduate
The main challenges the Department faces is a high drop-out rate. During 2016, the intake on the NDip Fashion Design programme was reduced. If compared with 2014 and 2015, the number of candidates that at mid-year showed poor performance had decreased as presented in the table below.

Programme	2014	2015	2016
NDip Fashion Design	9	17	3

The number of F7 candidate at the end of the year had also decreased from 2015. The slightly reduced intake allowed better focus on students that were struggling and has seen a better throughput from first to second year. First year students are also monitored throughout the year. Interventions such as the Winter School are used to reinforce base knowledge in some of the practical modules as well as allows students to increase their marks. In some of the modules, students' feedback is monitored after each project to determine where students are struggling. In addition, 60 module, staff or teaching reviews were completed during the course of the year.

Postgraduate
The Department was saddened by the de-registration of two masters candidates due to personal reasons. The reason for the student's de-registration has been discussed in Departmental and Departmental Higher Degrees Committees. As this is a definite growth area for the Department, areas that need to be addressed are 2-year completion of master's candidates and supervision support.

Research footprint and impact

Interest in the masters programmes, MTech Fashion, MTech Clothing Management, MA Design and MA Fashion as increased again. One student, Salomien van Heerden graduated at the September graduation ceremony. Four new masters' students registered in January and had their research proposals approved by the Faculty Higher Degrees Committee in the first year of study. That bring the total of masters candidates in the Department to ten. Students are supervised and co-supervised by members of the Department. In addition, several staff members supervise across departments in the Faculty and students from other institutions. Thirteen candidates showed interest and in the master's programme for 2017 completed the necessary concept proposal during the course of the year.

During 2016 staff in the Department continues developing their respective research foci. Staff support each other in research initiatives and several co-authored articles are in process. During the course of the year four accredited research articles were published.

Title of article	Name of Journal	Authors
The female innovation-generation consumer's evaluation of traditional and virtual displays in South African clothing retail environments	*Journal of Family Ecology and Consumer Sciences, Special Edition*, 2016 *Diversifying Clothing research in South Africa*	Van Heerden, S Tselepis, T Smal, D
Collaborating to compete: the role of collective creativity in a South African clothing design small business	*The Southern African Journal of Entrepreneurship and Small Business Management* 8(1),a58	Tselepis, T Mason-Mastamet, A Antoinites, A
Both sides of the coin: a teaching strategy to facilitate an alignment of the creative	*Journal of Family Ecology and Consumer Sciences*, online volume 10, 2016	De Wet, Lee

design purpose of a fashion designer and the requirements of the consumer		
An educational tool to encourage higher level thinking skills in the selection of images for fashion design mood boards: an action research approach'	*International Journal of Fashion Design, Technology and Education*, online volume 10, 2016	De Wet, Lee

Staff in the Department have made progress in targeting relevant accredited journals that are related to our discipline. International conferences attended in 2016 included the following:

Title of conference	Date	Title of paper	Authors
SAAFECS 2016 12th international conference	5 February	Virtual or traditional window displays: which look and feel does the South African female innovation generation prefer?	Van Heerden, S Tselepis, T
The Future of Education	30 June	Win-win solutions: applying business planning in a collaborative undergraduate project	Tselepis, T Schachtenbeck, C
Intimate archives, autobiographical acts (VIAD)	4-5 August	No presentation	Lucking, J
Insikizi tapestries: Parodies and Quotations in cloth	30 November – 2 December	Assisted with the organisation of the conference	Lucking, J
The end of Fashion	8-9 December	On-line identities: Street Style Fashion of selected Johannesburg youth	Lucking, J

The paper presented by Dr Tselepis at the SAAFECS conference received the award for the best paper presented and was part of the reason why the paper was requested to be re-written for the special edition of the Journal of Family Ecology and Consumer Science (JAFECS).

The Head of the Department, Dr Desiree Smal, completed her doctorate study titled: *The role of environmental sustainability in a design-driven fashion industry: A South African case study* and graduated in April 2016. Three other staff member are currently in process with a PhD study at the University of Johannesburg. These are:

Staff member	Title of study	Faculty
Mrs Hanlie Dos Santos	Entrepreneurship in the Fashion Retail Industry: Sydney Press and the Rise of Edgars, 1935-1982	Humanities (Dept of Historical Studies)

Mrs Neshane Harvey	A human centred design approach to fashion education	Faculty of Education
Mrs Jacky Lucking	*Provisional title* South African street style blogs: a theoretical analysis	Art History FADA

Staff and masters students are participating in several of the research initiatives of the Faculty such as Design for Social Development and the DESIS lab, STAND and the research group under leadership of Prof Brenda Schmahmann.

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, Unisa and TUT
- Dr Desiree Smal and research collaboration with CUT
- Dr Thea Tselepis as reviewer for the NRF
- Dr Desiree Smal as reviewer on the Editorial board for *Catwalk.*

Several research related short courses were attended by staff in the Department in order to continually upgrade their knowledge. These included:

- Strengthening postgraduate supervision
- Atlas Ti
- Article writing
- Writing a literature review for your PhD
- Case study research
- Design-based research
- PhD proposal writing
- Research methodology

The Department received a total of R244,909.50 in research related funding during 2016. Half of the funding was part of the Emerging Researcher funding allocated to Dr Thea Tselepis. Staff also have use of DHET funding for lecturer relief to work on studies and attend international conferences.

Funding for	Funding from	Staff member	Funding amount
Lecturing relief	AAMP	Mrs Neshane Harvey	R 23 437.50
Research funding	Emerging researcher	Dr Thea Tselepis	R120 000.00
Lecturing relief	DHET funding	Mrs Hanlie Dos Santos	R 64 564.00
Lecturing relief	DHET funding	Mrs Lee de Wet	R 5 166.00
Attending a conference	DHET funding	Ms Jacky Lucking	R 23 586.00
	Departmental funding		R 8 156.00
		TOTAL	R 244 909.50

Internationalisation

Progress towards engaging on an international level is ongoing. Although there was a slight drop in international applications, the department participates in faculty initiatives to draw international students. To accommodate international applications, the portfolio requirements for both programmes has been adjusted. 2016 saw an increase in students wishing to enrol for a BA (Hons) Design programme, specifically from Zimbabwe. Two staff members participated in international conferences in New Zealand and Italy during 2016.

Community service, stakeholder engagement, national and global reputation management

Community Development

The main community development project undertaken this year was to develop themed aprons for the 60 pre-schoolers of the Golang Educational Outreach project, Zandspruit Informal Settlement in Honeydew. Every year the Fashion Design 1 and Fashion Production 1 students work together for a Winter School project. This is a week-long project which aims to consolidate and strengthen the practical skills of patterns and sewing which have been taught during the first semester.

For the 2016 Winter School project the 1st years were divided into 8 groups, each group being tasked with designing and making 10 children's aprons. Each group was assigned a theme for their designs, for example African animals, winter scenes and bees. The aprons had to include a variety of educational elements to encourage hand-eye coordination, for example, eyelets with laces. Fashion Design BTech student, Alexandra Ramos was tasked as the project facilitator. The project was overseen by Desiree Smal and Jacky Lucking – HoD and lecturer in the Fashion Design department respectively. Johannesburg Sewing Center donated vouchers to the winning group as well as selling the fabrics and trims at a reduced cost.

The aprons were donated to the Golang Education Outreach for the pre-school learners to wear during 'messy play' in order to protect their clothing. Golang is an education center which caters to children living in the Zandspruit informal settlement, north-west of Johannesburg. A total of 80 aprons were made, each apron being unique, vibrant and durable.

Resource management and sustainability

A new approach towards teaching in our spaces has been launched in the Department. This has required the department to reconsider the layout of the current teaching venues. These include a less industry manufacture approach and a more studio approach and planning to move existing equipment around in the venues was started in 2015 and hopes to be complete in the beginning of 2017. New industrial sewing equipment was purchased to replace old and broken sewing machine. In addition, several energy efficient machines were purchased. All meetings are electronically-driven to reduce the use of paper and printing costs. Students and staff are encouraged to make full use of the recycle bins. These are not as effective as hoped and the process of recycling will be revisited in the new year.

Transformation, leadership and leading change

Decolonisation and transformation

The department has gradually started to address some of the curriculum content. Projects such as *Boesman and Lena* and *Ma(i)d* are examples of this.

At the Faculty workshop facilitated by Prof Brenda Leibowitz, the Department developed an eight-level plan that not only considers curriculum content but also our pedagogic approach in teaching, how we use our teaching spaces, the context and relevance of our teaching and the content that we teach, student involvement, our methods of assessment, reflection on our teaching and student reflection on their learning, and finally reflecting on the principles that underpin the discipline and thus teaching and learning. The first discussion with third year and BTech students on teaching philosophy and approach was held on the 5th of December. This project will be continued in 2017 and beyond. Department wishes to foster accountability in the student group. The Department has been collected abandoned equipment to enable it to loan resources to students that struggle to afford these.

Leadership

Programme Qualification mix
The approval of the BA Fashion Design programme places the Department in a unique and favourable position to offer a diploma programme, BA degree programme, BA (Hons) Design and MA Fashion.

Involvement with Higher Education and Industry
Several staff members examine, moderate and co-supervise at other state-subsidised and private institutions in the country. Staff are asked to participate in programme reviews at other intuitions and government organisations.

Staff member	Institution	Role	Dates
Mrs Neshane Harvey	DUT	Programme review – Fashion programmes	1 – 2 March
	VUT	Advisory Board	9 November
	VUT	External moderator	8-9 November
Dr Thea Tselepis	UP	Enterprising Hands	1 March
	Riversands Incubation Hub	Talk: Design thinking to develop your competitive thinking	13 May
	SECOZA	Quality control of Programme	September
	Scamto	Present talk	3 November
	SECOZA/GEP	Quality control	September
	UNISA	Moderate honours research projects	November
	TUT	Moderate BTech research projects	November
	UNISA	Masters dissertation assessments	December
Dr Desiree Smal	CHE	Review of programme	12 April May June July
	UP	Moderator	June November
	CPUT	Examiner	March

	UNISA	Advisory Board	September
	Scamto	Present talk	3 November
Mrs Carol Lavelle	UP	Moderator	June November
Mrs Lee de Wet	CPUT	Moderator	November
	DSSA	Moderator	November
	Spiro Vilotti School of Design	Moderator	November
Mrs Jacky Lucking	LISOF	Moderator	November
	DSSA	Moderator	Mid-year November
	Industry	Collaboration with industry for industry-led projects - Cutty - Carlo Gibson	Throughout the year
		Networking	
		Museum Africa	September for project 2017

An interdisciplinary Pre-Incubation Hub for the Faculty

Aligned to the above to examples of industry-led projects is a new approach to teaching business praxis in the Faculty. Under leadership of Dr Thea Tselepis, the pre-incubation hub or innovative endeavour was established last year for implementation in 2017. Dr Thea Tselepis in collaboration with Mr. Russel Rehbock pre-tested several pre-incubation practices during 2016 in the business related modules offered in FADA and structured a pre-incubation model that will be implemented in four departments (Fashion Design, Graphic Design, Industrial Design and Multimedia) from 2017 onward. The need for a space and approach to teach business to creatives was identifies by the several design departments. An approach to offer business to creatives in a pre-incubation of the student's mind was structured in a model that has three overarching outcomes:

- To support design students' positive experience (first and senior) in a FADA **occupational family** where big picture thinking is promoted

- To promote **enterprising behaviour and competencies** relevant to the workplace

A critical cross outcome that is inseparable from the above outcomes would be to instil an "I can" attitude that in turn promotes self-awareness of individual value add. The proposed pre-incubation of enterprising creatives will take place by creating a larger multi-disciplinary eco system where students can develop the occupational shrewdness to respond to the challenges and opportunities that designers have in industry as entrepreneurs, intrapreneurs and bricoleurs (preneurship). Preneurial behaviour will be fostered in a systematic way so that first year opportunities and the application of skillsets are systematically developed to reach competence on an industry related level in third year. An application for funding to the Teaching Innovation Fund was commended and the amount of R 60 000 was awarded in September 2016 for a coordinator that will coordinate industry partnerships and the administrative aspects that will promote flow between the four involved disciplines and the Academic Development Centre at UJ.

Conclusion and way forward

The strength of the department and its success is due to the dedication of its staff who should be complemented for their continual love and engagement with the development of the discipline through education.

The short term goals of the department include:

1. The development and implementation of the incubation-hub faculty initiative under leadership of Dr Thea Tselepis.
2. Further developing the research focus of the department in order to increase postgraduate interest in the department. In line with this to secure one link to hosting or contributing to an internally recognised conference and in doing so support staff and student collaborative research.
3. Developing curriculum content for the BA Fashion Design programme and developing and submitting for approval the Advanced Diploma in Fashion programme.
4. Aligning curriculum content to the decolonisation and transformation agenda will be a short term goal. Changing and equipping the teaching spaces will be an immediate goal.

The medium term goals of the department include:

1. A medium term goal is to develop the curriculum content of the Advanced Diploma in fashion.
2. Continual development of the decolonisation and transformation programme delivery will be ongoing for the foreseeable future.
3. Monitoring and adjusting the teaching spaces with remain a medium term goal

The long term goals of the department include:

1. Engaging with other African countries through research and teaching collaborations

Department of Graphic Design

Professor Deirdre Pretorius BAFA (Potch), Dip Higher Ed (Potch), BA Hons (Potch) MA Information Design (UP) DLitt et Phil (UJ)
Associate Professor and Head of Department

Operating context, governance and risk management

The Department started 2016 with six full-time permanent academic employees and an unfilled position for a Design Studies lecturer. Unfortunately, Ms Robyn Cook resigned during the year to take up a position in the United Kingdom and left at the start of the fourth term. Nine part-time lecturers teaching across nineteen modules and four student tutors providing support for three of the undergraduate modules supported the full-time lecturers.

The Department offered a BA Communication Design Degree and an Honours and MA in Design Degree. The Honours was in its third year and the MA in its second in 2016. Students from other Departments may enrol for the latter two postgraduate degrees. The Multimedia and Fashion Design Department continued their participation in both programmes, Jewellery Design participated in the MA programme and Industrial design students joined the Honours offering for the first time during 2016.

The establishing of the postgraduate programmes continued and a seminar series instituted for the MA students. Unfortunately, these seminars were not very well attended due to clashes with other seminars taking place. In 2017 another time slot will be identified to remedy this situation. The Postgraduate Committee remained in place and four meetings were held throughout the course of the year. As was reported in 2015, it is clear that for the postgraduate component to develop to its full potential it will require more resources. The appointment of a Design Studies lecturer with supervisory capacity will be a step in the right direction.

With regard to risk the department started the year with budget cuts, the most concerning of which was the cuts to new Macintosh computer equipment which for the first time in a decade did not allow for upgrading of Macintosh hardware. Management of the Macintosh computers by an academic lecturer member remains an unsatisfactory arrangement and the appointment of a laboratory technician, similar to that enjoyed by other Departments, remains on the agenda.

During the student protests, the Department ensured that it communicated clearly and frequently with students to ensure that panic and rumour mongering did not upset the lecturing schedule. In this endeavour, the Department was reliant on communication from the institution, which was not always satisfactory. Nonetheless, disruptions to the programme was minimal.

Strategic focus and targets

As in previous years, the Department worked hard to work towards the University's strategic goal of attaining global excellence and stature. The Department focused on excellence in teaching and learning, including the development of the postgraduate programmes, collaborations with internal and external partners and a number of community engagement activities. Lecturers worked towards improving their qualifications, skills development and delivering accredited research outputs. The Department offered support for this in a number of ways. Attention to internationalisation continued through student exchange.

Employee profile

The employee profile changed during the fourth term when Ms Cook left after resigning. An intensive search was launched to fill the new Design Studies position as well as Ms Cook's vacant position. Suitable candidates were found for both positions but unfortunately no appointments had been made yet by end of year due to matters outside the control of the Department. As the current HoD's term was nearing its end and she decided not to stand for the position again, a process was started to appoint a new HoD. By end of year, Mr Brenden Gray had accepted the position of HoD.

Ms Cook's resignation coincided with her receiving notification that she had obtained her PhD. The remainder of the full-time lecturers all have MA degrees, one a Doctorate and two were studying towards a Doctorate. The Department shares an administrative assistant with the Departments of Visual Art and Multimedia. It must be noted that the increase in administration due to the growth of the postgraduate programmes, and the offering of part-time courses by Visual Arts has increased the workload of the administrative assistant considerably.

The administrative assistant, academic lecturers in the Departments of Graphic Design and Industrial Design, VIAD, the FADA Gallery and FADA administration and marketing benefited from being assigned Honours student assistants. This was made possible because the bursaries granted to students by UJ required that they work a number of hours a week.

In a number of undergraduate modules student tutors assisted lecturers by tutoring students. All student tutors attended tutor training. Lecturers attended numerous opportunities throughout the year to improve their knowledge and skills; including a Strengthening Postgraduate Supervision Programme and internal UJ training opportunities such as Writing in the Disciplines (WID) and a Teaching Portfolio Development and Teaching Philosophy workshop.

Lecturers represented the Department at the SAVAH and other conferences and made use of the opportunities provided by the FADA STAND sessions, convened by Graphic Design Department lecturer Mr Brenden Gray, as well as the UJ SOTL sessions to improve their knowledge of the scholarship of teaching and learning.

Student profile, student success and experience, relevancy and impact of academic programmes

Student intake

The table below shows that the Department met its enrolment targets for 2016.

Programme	Target	Achieved
BA	48	47
Hons	19	19
MA	1	1

Student success

Excellence in teaching and learning on undergraduate and Honours level is evident from the high pass rate of students. The FTE % pass rate for 2016 was 95.90%, which is higher than the FADA average of 89% and the UJ average of 83%.

Feedback from students and moderators was generally good. For example, the student feedback on the module Design Studies 2A used descriptors such as really interesting, awesome, intriguing, broadened my knowledge, insightful, fantastic and eye-opening to describe their experience of the module.

The Department is attracting top students and six first year students were celebrated among the UJ top achievers. These students had an average of 75%+ academic performance in their first semester. FADA had 15 top achievers in total. To top this feat the Department also boasted the top first year Achiever in the Faculty, Ms Jamie Calf. Eleven students from the Department qualified as Ujenius students and six of the ten students who made the Dean's merit list were Communication Design students.

The employability of ours students is evident from a number of facts. The Department continues to receive numerous requests to promote working positions to students. Some students are employed immediately after their internship at the end of third year or following the student exhibition. Evidence on Facebook, LinkedIn and verbal feedback from students at graduation indicate that other students find employment within months of graduating.

Teaching and learning

Technology in the classroom remain integral to the programme, and students without their own computer equipment have access to dedicated Macintosh studios. Lecturers integrate the use of tablets, smart phones and internet in class and assessments. Lecturers prescribe the use of e-books 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. More information on this follows later in the report. A number of invited speakers, including many alumni, inspired students with their lectures and workshops.

Research footprint and impact

The Department managed to contribute to improving its research footprint and impact through accredited publications a book chapter, conference participation and funding applications despite half of the lecturers focusing on their PhD research during 2016.

Prof Deirdre Pretorius published an article in the accredited *South African Historical Journal* and a chapter contributed by her to the book *Designing Worlds* appeared in print. Her review for an exhibition appeared in the journal *Communication Design*.

Ms Robyn Cook published an article in the accredited *De Arte* journal, attended the Behance 99u Conference in NYC and presented a 'Design Thinking 101' workshop at the ACT Conference 2016. She also received research funding from the NRF Thuthuka programme to the value of R71 000 to attend a three week residency in Fittja, Sweden.

Ms Lize Groenewald and her MA student, Ms Suzette Britz, presented papers at the UP International Symposium on Food Studies: Transnational Conversations . Ms Groenewald also presented a paper at the 31st annual SAVAH conference. Ms Christa van Zyl was a co-author on a paper presented at the 2016 PRISA Conference by Ms Roela Hattingh. Mr Benden Gray co-presented a paper alongside Professor David Andrew and Mr Rangoato Hlasane at the Multimodal Landscapes Conference, UCT.

Lecturers actively participated in the form of attendance, convening and contributing to, FADA research initiatives including VIAD, STAND, the SARChI Research Seminar Series and Desis. Research development was encouraged through a number of initiatives including mentoring, reporting and information sharing at lecturers meetings, allocating Honours students as research assistants to lecturers and structuring timetables to allow lecturers a research day.

Internationalisation

In 2016 the Department facilitated student exchange in collaboration with the UJ Office for Internationalisation and ISEP for three students. Second year students Valerie Ziwanga, Lauren Mash and Khomotso Makoto all spent their second semester at institutions in the USA. Ms Robyn Cook attended a residency programme at Boykyrka Kunsthall, Fittja, Sweden.

Community service, stakeholder engagement, national and global reputation management

Lecturers and students participated in a number of community projects and stakeholder engagements. Ms Christa van Zyl led FADA Green Week in which eight FADA departments UJ Enactus, UJ Faculty of Management studies and UJ Faculty of Humanities Department of Strategic Communications collaborated. One of the Green Week projects won the National Enactus Competition and was a semi-finalist in the international Enactus Competition that saw a team of UJ students travelling to Canada to participate. In her role as UJ Enactus co-faculty advisor she was awarded the 2016 Enactus Faculty Administrator of the year.

In addition, Ms van Zyl collaborated with the UJ Department of Food Technology on a Second Year Packaging Design project, with the UJ Department of Strategic Communications on a Second Year Direct Marketing project and with the UJ Faculty of Engineering for an Honours Design for Participation project. These projects involved working with a number of external organisations including Izindaba Zokudla, Child Line, Sparrow Schools and Farm the City.

Ms van Zyl and Ms Groenewald collaborated with the UJ Institutional Office for HIV/AIDS in participating in the IOHA Poster competition. Other community engagement projects include Ms Robyn Cook participating in the Rebranding of the UJ residences and driving the attendance and participation of honours students in the ACT Conference and Workshops. Mr Brenden Gray completed a collaborative project with activists in Westbury on Human Centred Design.

Students entered work in a number of internal, national and international competitions and performed well as seen in the table below.

Student	Details of Award
Gina Diandra Rodrigues	2016 Student Gold Pack, finalist
Chérie van der Westhuizen	ISTD Assessment, awarded membership
Keba Sebola & Lerato Moshele	Assegai Gold winners
Muhammad Gangat	Loeries, finalist x 2
Emma Dent	Loeries, finalist
Nonto Tshabalala	Loeries the Facebook Hack for good event, winner
Raquel Ribeiro & marketing students	Pendoring, finalist x 2
Lawrence Symonds & marketing students	Pendoring, finalist
Monde Mabaso	Design Indaba Emerging Creatives participant
Ricard Shaw	IOHA, First Prize
Maxene Booysen	IOHA, Second Prize
Alexandra Haechler & Thando Nxumalo	IOHA, Third Prize

Lecturers were involved in academic and other communities in various ways. This included acting as external moderators and assessors for public institutions, including the University of Stellenbosch, WITS and Tshwane University of Technology, and the private institutions; VEGA and the Open Window. Lecturers acted as peer reviewers for academic journals, wrote exhibition reviews, presented external lectures, and acted as board members for DEFSA (Design Education Forum of South Africa), Red & Yellow School and in an advisory capacity to the SA Mint.

Resource management and sustainability

The Department managed the budget carefully and continued to promote environmental sustainability in our teaching and working environment.

Leadership and leading change

From the outset of 2016 decolonising the curriculum was a standing item on the agenda of the Department. Lecturers attended decolonisation discussions organised by the University and Mr Brenden Gray organised a FADA Curriculum Transformation Workshop. Mr Gray also used STAND as a platform to further discussion in this regard. The Department continued to play a leading role in programme development in the faculty, with collaborative projects, with lecturers improving qualifications and with the scholarship of teaching and learning.

In 2017 the HoD steps aside after eleven years of uninterrupted service to focus on teaching, research and developing the postgraduate offering. The new incumbent brings fresh ideas and enthusiasm, which, along with two new lecturers, will certainly herald welcome changes.

Conclusion and way forward

The Department looks forward to a new chapter with new leadership to determine the strategic priorities and future directions for the Department. For the immediate future the handover of the

Department's management and welcoming and mentoring of new lecturers is a priority and the emphasis will remain on continued excellence in teaching and learning, collaborations with internal and external partners and improvement of lecturers qualifications and research outputs.

Department of Industrial Design

Angus Campbell NDip Three-Dimensional Design (TWR), BTech Industrial Design (TWR), MTech Industrial Design (TWR)
Senior Lecturer and Head of Department

The Department of Industrial Design had a particularly successful 2016 in terms of UJ's strategic objectives. This performance was despite the unexpected resignation of the HoD at the beginning of 2016, as well as one vacant post remaining unfilled by the end of the year. In the first semester Angus Campbell was on sabbatical to return in July as the newly appointed HoD. The department's successes in 2016 were therefore largely due to the efforts of acting-HoD Victor dos Santos and Martin Bolton.

The department exceeded enrolment expectations in both the 1st year of the BA and our Masters programme. The exposure of the department's research on the Design Society Development DESIS Lab website was directly linked to our first international Master's student enrolment. The increase in local Masters' enrolment was also attributed to the department's focus on locally relevant, human-centred, challenge-driven, design research, as well as a realisation that the BA Hons is no longer a terminal degree for South African Industrial Design professionals looking to work overseas.

Student throughput was very good with a fulltime equivalent pass rate of 89%. Success rates in 2nd and 3rd year were exceptional, but the increase in enrolment and the slight decrease of the calibre of 1st year students resulted in a success rate of only 72% in the major first year module. These students will repeat in 2017 resulting in a first year dropout of only 5% (2 students). These were attributed to student financial and time constraints.

Students and alumni excelled in a range of local and international design competitions, and the department was particularly proud of the achievements of Jed Aylmer. Aylmer was a BTech student

in 2013 where he developed a children's hospital bed for his final project under the supervision of Victor dos Santos. Over the next three years, in partnership with UJs Technology Transfer Office, and through his own skill and tenacity he was able to realise the design concept into a manufactured product. His Symba Paediatric Hospital Bed featured in the newly opened Nelson Mandela Children's Hospital in 2016. There can be no better pat on the back of the Department of Industrial Design to see a product developed as a conceptual student project taken into production; particularly when it benefits the youngest members of our society!

Considering staffing constraints the department produced the required research output per fulltime academic. This was all due to the sterling efforts of Martin Bolton as he develops his young research career. Other journal and book chapter publications by Angus Campbell will only be realised as research outputs in 2017. Campbell presented multiple seminars and non-accredited conference proceedings, as well as acted as juror and peer reviewer for multiple international and local design competitions and conferences in 2016. Funding from the FRC, URC and NRF enable departmental staff and Masters' students to undertake much of their design research, with many of their projects falling under the auspices of the FADA Design Society Development DESIS Lab.

Fan design sketches by Ivan Brown as part of the 2016 Faculty Review exhibition.

In 2016 the department significantly expanded its international profile through the signing of a two-year Erasmus+ exchange programme with the University of Sheffield, on behalf of the DSD DESIS Lab. A three-year DAAD funded staff and student exchange programme with the Ostbayerische Technische Hochschule Regensburg (OTH Regensburg) Germany was also submitted late in 2016. The department garnered additional international attention through the updating of its website, this resulted in the head of the industrial design programme at RMIT, Australia and a senior academic from the industrial design programme at UNSW visiting the department towards the end of the year. It was reaffirming to hear them both agree that the quality and facilities of the department were of an exceptional standard.

Kari de Villiers condom carrier prototype and sketches for the IOHA HIV Aids curriculum-integration project.

The Department of Industrial Design registered no less than eight community engagement projects in 2016. These projects were mostly aligned to the research undertaken by our expanding Masters' programme, but were also the result of curriculum-integrated projects like the IOHA HIV Aids. In 2016 the 3rd year students engaged in this project on the topic of condom carriers, and the resultant products, point-of-sale units and marketing posters stole the show at the projects final exhibition. The department prides itself in producing students that are highly aligned to the needs of South African industry. Such alignment is ensured through the integration of multiple manufacturing association competitions, factory visits and the participation of professional designers in part-time lecturing and moderation in the industrial design curriculum. Final year BA and BA Hons students also undertake work experience in their holidays, with the vast majority of employer reports highlighting the quality and skills of our students.

In 2016 the department's student demographics were much more reflective of the diversity of the South Africa. However, the retention of designate students into postgraduate qualifications is a key priority going forward. This is also an important strategy for "growing our own wood" as a means to transform our academic profile in the current void of suitably qualified designate lecturers. Additional priorities for 2017 include the decolonisation of the curriculum through more relevant curriculum content in Industrial Design Studies and History. This will also be approached through interventions to ease students' access to digital and material resources, which are currently a burden over and above their fees for the programme.

2017 will bring with it a programme review of the last five years of the BA Industrial Design. As evidenced in the information provided above, it is clear that there is a lot that the department in getting right, however there are always opportunities for improvement and rationalisation, which will become all the more evident under external review. We look forward to another year of producing graduates that are equipped with 21st Century skills, ready to add great value to South African society.

Operating context, governance and risk management

The Department of Industrial Design has five fulltime academic posts and three technician posts, based in the department workshop. Monthly departmental meetings, an equal division of faculty committee membership, a Departmental Research Committee, active email communication and day coffee breaks at our custom made table, ensure that all staff are kept in the loop with priorities and the goings-on in the department. 2016 began with the unexpected news that Chris Bradnum, a staff member of the Department of Industrial Design since Dec 1996 and the department's HoD since 2006, had resigned. We would like to thank him for the many years of service and leadership he provided. Bradnum moved into a position as Assistant Professor in the Mechanical, Materials and Manufacturing Department at the University of Nottingham, UK in June 2016 and we wish him the best in his future academic endeavours. Bradnum's resignation followed on shortly from the resignation of Ms Justin Hunkin in September 2015 and with Angus Campbell on sabbatical for the first semester of 2016, this put intense pressure on the two remaining staff members Martin Bolton and Victor dos Santos. Dos Santos took on the acting HoD position for a three-month period and the department are very grateful for his leadership in this brief, but stressful time. On his return from sabbatical Campbell, a staff member of the department since 2003, was appointed as HoD as of the 1ˢᵗ of July 2016. His first intervention as HoD was to try and fill the two vacant posts, the first being filled by Ashton Bullock in an assistant lecturer capacity in Oct 2016, and the second to be advertised at the first opportunity in 2017.

Strategic focus and targets

There are two main competitor industrial design institutions in South Africa, TUT and CPUT. TUT only offers a national diploma, with an advanced diploma to be offered in 2017. CPUT is currently offering a national diploma, BTech and MTech, but with the last two qualifications ending in 2019 as of yet we are unsure if they will go the degree or advanced diploma route. The Department of Industrial Design at UJ is therefore currently the only degree offering in South Africa. The facilities, reputation, graduates and staff of our programme place it top in the country.

With reference to UJ's six strategic objectives the department met expectations in terms of research and innovation in 2016. With an injection of new staff we expect to increase research output and plan on leveraging student innovation and intellectual property in partnership with the Technology Transfer Office in 2017. Teaching and learning was difficult in 2016 with two vacant posts, but the quality of student work and throughput are evidence of the department's sterling effort to overcome this. Significant time was put in reorganising and updating the industrial design website, this has proven its worth in the increase in international postgraduate enquiries, with our second international Masters student joining us in 2017. The department's national reputation continues to be reinforced by the many awards our students won in 2016. Our international reputation is growing through the exposure of our work on the website, through the initiation of new exchange programmes and our close ties to the Design Society Development DESIS Lab.

Employee profile

All of the three permanent academics in the department have Masters' qualifications with one planning on submitting his Doctorate in 2017. Martin Bolton plans on registering for his Doctorate in 2017/18 and is currently working towards his proposal. Staff Doctoral qualifications are a priority for the department to offer the PhD in Art & Design qualification approved at the end of 2016. The new assistant lecture, Ashton Bullock will register for her MA Design in 2017.

The industrial design workshop is at the heart of the practical component of our programme. Vincent Malapo manages the workshop with particular focus on health and safety requirements. He also spends much of his time demonstrating the correct operation of machinery to students. Bernard Kganyago and Ernest Seqhobane play important roles in managing the tools store and maintenance of all the equipment.

The department has multiple part-time staff that all bring scarce skills to the practical and theoretical offerings in the department. In 2016 these included: John Shirley, who taught ceramics to second year BA and BA Hons Design students; Daniel Carstens, who taught Drawing Media 2; Liza Titlestad, who taught Industrial Design History 3 and provided writing support for BA Design Hons students; and Russel Rehbock, who single-handedly managed and taught the Professional Design Practice modules for the Departments of Industrial Design, Graphics and Multimedia. In consultation with Dr Thea de Wet in Fashion, we have planned to integrate the Professional Design Practice modules with a pre-incubation focus in order to share the module lecturing load and better prepare students for a rapidly changing employment marketplace.

In 2016, multiple Masters students were employed as part-time staff, tutors and GES tutors to help manage the gap in full-time lecturing staff: Gabriel Birkenmayer was employed as part-time lecturer for ID Drawing 1, Ivan Brown was employed as a part-time lecturer to teach Digital Media 1 and Engineering Media 3; Stuart Windram was employed as a strategic tutor for Engineering Media 2 and Digital Media 3; and José Antonio Marin was employed as a GES strategic tutor for projects in ID Studies 3, ID Practice 1, 2 & 3.

Student profile, student success and experience, relevancy and impact of academic programmes

Student profile in subsidised academic programmes

The department had good enrolment in 2016 across all the programmes:

Programme	Target	Achieved
BA	33	39
BA Hons Design	8	7
MTech	1	3

The department enrolled 6 more students than planned in the BA programme, which was an improvement on the 2015 figures where we did not meet enrolment targets. In 2016 32% of enrolments came from students with APS scores of 35 and over, this saw a drop of 15% from the previous year, which may be partially explained by the increase in student numbers. Enrolment from high performing schools was 79%, almost identical to the previous year.

The demographics of the students were 36% female, 56% male, 30% African, 10% Coloured, 4% Indian and 56% White. The department has shown a steady increase in female and designate students over the last eight years. A particular focus in 2017 will to increase the retention of designate students in postgraduate programmes.

There was an unexpected increase in the Masters' programme in the department in 2016 from two existing students to three new enrolments. This indicated a growing appreciation of research qualifications in industrial design as well as recognition for the department's locally relevant, human-centred, challenge-driven, design research. One of these enrolments included an international student from Chile, we saw this an indication that our design research focus

embedded in our local context is also beginning to find appeal with international students from similar circumstances. This position was confirmed through the acceptance of another Masters' student from Botswana, as well as an internship enquiry from a final year D.I.S (Design, Innovation and Society) Masters' student at the University of Nîmes; both will be joining us early in 2017.

Student success and experience

Our final NDip: Three Dimensional Design pipeline student completed in 2016, bringing a close to the offering of this programme. The increase in BA enrolment in 2016 led to the department having its biggest undergraduate degree student cohort (90 students). The FTE pass rate for 2016 was excellent at 89%. This was a slight decrease from the previous year, but with the increase of headcount to 96 students there was also an increase of FTE passes by 8 students. The success rates at the 2nd and 3rd year of the BA were excellent. However, the higher enrolment in first year, together with a drop in APS scores over 35, an increase in students from lower quintile schools, a drop in students from high performing schools resulted in only a 72% success rate in the major 1st Year module. The eight students that failed will repeat in 2017, resulting in a first year drop out of only 5% for 2016. The two dropouts were attributed to a lack of finances for fees and a more mature student who underestimated the time requirements of a full-time 1st year of industrial design.

All 3rd year BA and BA Hons Design students undertook work experience in the June-July holiday and the feedback from all the employer reports showed that our students were well prepared for the industry they would be entering. In 2016 there were over 50 job opportunities advertised on the department's Facebook page, this continues to indicate an industry respect for the quality of the students graduating from our programme, as well as a continued demand for industrial designers locally and abroad.

Students of the department of industrial design participated in a number of curriculum integrated awards and competitions in 2016. These are some of the highlights:

- Nineteen 3rd year students took part in the national Cobra Product Design Competition (PDC) to reimagine the functioning of a public restroom. 1st place in the student category was awarded to Marcha Naudé, who will be flown to Milan to attend the Salone del Mobile for a week in April 2017. The Department of Industrial Design was additionally awarded with the institutional prize of R10 000 based on the overall quality of work submitted by our students to the competition.
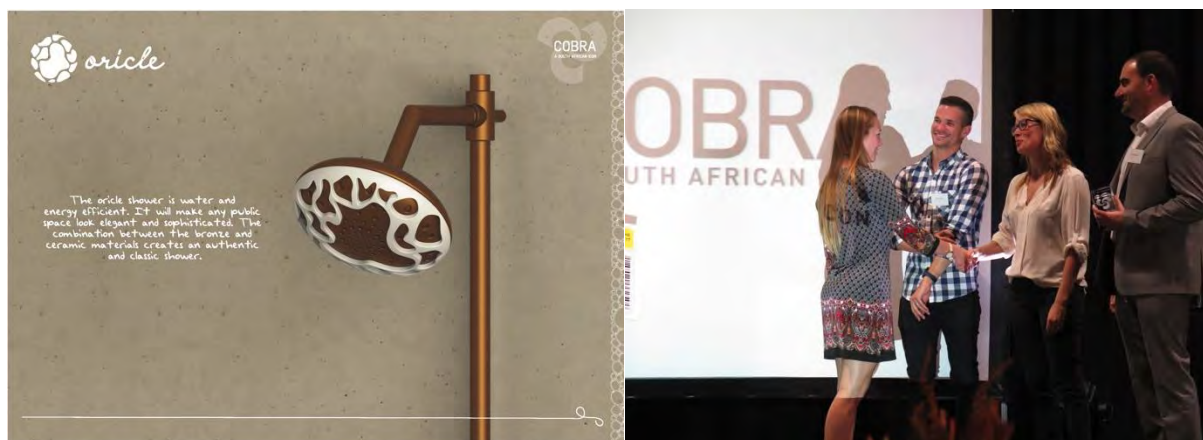
Marcha Naudé receiving Cobra PDC student design award for her Oricle showerhead.

- From 25-28 February a series of third year BA student electric lawnmower conceptual prototypes were exhibited at the homemakers Expo 2016 at the Ticket Pro Dome in an exhibition called "Clever Cuts". The Department of Industrial Design and UJ received extensive exposure through the Festool sponsored stand. The following students were awarded prizes sponsored by Makita for the best lawnmower designs: 1st Lois Schwartz, 2nd Matthew Parsons and 3rd Fareez Mahri.
- All the first year Engineering Media 1 students (39) entered the Rapid Product Development Association of Southern African (RAPDASA) design competition, which enabled the department to integrate rapid prototyping early into the curriculum. Multiple student entries were printed and exhibited at the RAPDASA conference 2016.
- MTech Industrial Design student Ivan Brown was awarded R15 000 as the runner up in the PPC Imaginarium for his design of a concrete beehive. His design was displayed at multiple exhibitions throughout the year and he received extensive exposure in the press to both his and the departments benefit.
- Twenty-seven ID Practice 2 innovative sports products were exhibited at the 2016 Association of Rotational Moulders Southern Africa (ARMSA) conference.
- BA Hons Design student Jason van der Linde won of the Southern Guild Design Foundation Apprentice Award 2016 and was awarded a 12-month internship to work alongside multidisciplinary designer and craftsman Wiid Design.
- Twenty-seven ID Practice 2 students undertook a project facilitated by Antonio Marin and Stuart Windram to make their own solar powered LED light circuits. These were then designed into an off-grid light, which will be submitted to the Plastics Institute of Southern Africa (PISA) Student Design Award in early 2017.
- Nineteen 3rd year BA students participated in the IOHA HIV Aids curriculum integration project, which enabled facilitated and open discussions on sex, gender and HIV. The extensive debate resulted in a wide range of innovative and imaginative condom carrier prototypes, point-of-sale units and marketing posters under the lectureship of Martin Bolton. Departmental awards were: 1st Marcha Naudé, 2nd Jason Francisco and 3rd Kari De Villiers.

Kari de Villiers' condom carrier, poster, design process and point-of-sale unit at the IOHA HIV Aids FADA exhibition.

Alumni of the department were also very successful in awards in 2016:

– Jed Aylmer developed the Symba Paediatric Hospital Bed as his final BTech project in 2013 under the supervision of Victor dos Santos. Thereafter Aylmer worked with UJ's Technology Transfer Office through his company Praestet and was awarded a contract for the children's beds in the new Nelson Mandela Children's Hospital in 2016. Aylmer, the department and UJ received extensive exposure in the press through his tenacity in seeing his design brought to life.
– August de Wet (BTech 2003) was awarded R50 000 as the winner of the Industrial Design category of the PPD Imaginarium with his concrete light.
– Daniel Carstens (BTech 2015), Kirsty Keet (BTech 2015), Jaré Emile Dippenaar (BTech 2015) and Dumisani Tshabalala (NDip 2014) as Ideamongery were awarded two silver Loeries for their Vuvuliser for Castrol SA.
– 1st place in professional category of the Cobra Product Design Competition was awarded to Dumisani Tshabalala (NDip 2014). He will also be flown to Milan for a week to attend the Salone de la Mobile in 2017.

Jed Aylmer (BTech 2013) of Praestet poses with his Symba Paediatric Hospital Bed at the Nelson Mandela Children's Hospital in Johannesburg. (Image: Alon Skuy, Sunday Times, 2016).

It is clear from the awards and the scope of competitions entered that the department continues to build its relationship with relevant South African design and manufacturing industries. Relationships are also built within the university environment and the following collaborative projects that added value to the students' experience took place in 2016:

– 3rd year students engaged with The School of Tourism and Hospitality (STH) to design and manufacture the stands for the STH Open Day on the 14th May 2016.
– All 3rd year students participated in the Green Week, FADA collaborative project in first semester.
The BA Hons Design students collaborated with multimedia students to co-design products for

the digital home.

Eugene Hon & John Shirley facilitated the ceramic salt & pepper shaker project for ID Practice 2 as well as the ceramic freestanding, hanging and desk light project with the BA Hons Design students.

Relevancy and impact of subsidised academic programmes

Due to the resignation of the HoD early in 2016, the planned departmental programme review was rescheduled to 2017. The BA Hons Industrial Design was accredited by the CHE and registered by SAQA in the last few days of 2016, thanks to the efforts of the faculty administration the programme will be offered in 2017 with 9 students. An MA Industrial Design will be submitted in 2017 for accreditation by the CHE.

Staff in the department were actively involved in the FADA decolonisation dialogues in 2016 and a strategic decolonisation plan was developed for implementation in 2017. The first planned intervention is to attempt to reduce costs of the programme to students over and above their university fees. These costs include software and materials for prototyping. Regarding software the department has decided to utilise as much Open Source software as possible. Gimp for bitmap graphics and Inkscape for vector graphics been loaded on the computers in the departmental computer lab for use in 2017. In terms of reducing prototyping expenses the department will approach industry and alumni for support in sponsoring material or in providing scrap that can be used by students for projects since most of their prototyping requirements are small in scale. Additional decolonial interventions will include a collaborative theatre production project with the second year students in 2017, as well as the refinement of current theory lectures in Industrial Design Studies 3 and Industrial Design History 3 to reflect more a more Africa-centric perspective of design.

Research footprint and impact

The department continues to focus on locally relevant, human-centred, challenge-driven, design research. Areas of research expertise in the department include design education, sustainability, social-innovation, food-systems change and appropriate technology.

All fulltime staff were research active in 2016. This resulted in 1.5 DoHET accredited research outputs for the year. These included the following journal article:

Bolton, M. 2016. Incorporating Rural Users in Small-scale Growing Container Development: A Case Study. *South African Journal of Agricultural Extension* (44)1: 91-103. ISSN: 0301-603X

And a conference proceeding:

Bolton, M. & Carstens, D 2016. The Rapid Prototyping of an Ergonomic Tattoo Machine. In, *Conference Proceedings of the 17th Annual International Conference RAPDASA Rapid Product Development Association of South Africa: Building on the Foundations: Consolidating Impact into Products to Enhance Quality of Life for all South Africans*. Pretoria, RAPDASA 2016: 1-15. ISBN: 987-0-620-72061-8

Daniel Carstens co-presenting with Martin Bolton on the rapid prototyping of his tattoo machine at RAPDASA 2016.

Martin Bolton received R35 580.50 in URC/FRC funding to continue his research project "the design of products for small-scale agriculture in the South African context", which led to the journal article listed above. Bolton is a member of the Rapid Product Development Association of South Africa (RAPDASA), which informs his lecturing and allows for networking with industry experts regarding additive and subtractive rapid prototyping technologies. This has benefitted his management of the departments Rapid Prototyping Centre, led to his presentation of the paper listed above, and is the focus of his developing PhD proposal. Bolton's continued growth as young researcher and exceptional involvement in departmental teaching and innovation led to his promotion to Senior Lecturer at the end of the year.

In 2016 Angus Campbell received R91 164 in funding for the last year of a three year NRF Thuthuka grant, this included a supervisor-linked bursary for Ivan Brown to the value of R50 000. Angus Campbell had a journal article approved for publication in Design Issues, an MIT Press high impact design journal, and two book chapters that are still in the editorial process. All of these outcomes will only result in outputs in 2017, but stem from his current PhD research. Campbell currently sits on the board of the Museum of African Design (MOAD), based in Maboneng, Johannesburg. Additionally, he was invited to be part of a Department of Science and Technology (DST) workshop on grassroots innovation with the National Innovation Foundation of India in September 2016. He was also a reviewer of the LeNSes Sustainable Energy for All by Design international conference, which took place in Cape Town in September 2016. In terms of faculty research input he is a coordinator of the Design Society Development DESIS Lab based in the faculty. This is one of 42 international DESIS labs based at design schools, with only two being based in Africa. The DSD DESIS Lab recently signed an Erasmus+ exchange with the School of Architecture at the University of Sheffield, where Campbell presented the work of the lab at a colloquium in December 2016. The result of this exchange will be a joint publication on Researching Architecture as Urban Method in 2018. Campbell and Terence Fenn also presented a webinar on the DSD DESIS Lab at the DESIS

Assembly @Cumulus at the Hong Kong Design Institute in November 2016. As of 2017 an annual book documenting the work of the DESIS Labs will be published.

Victor dos Santos submitted a co-authored article to a medical journal in 2016, but due to the stringent ethical requirements of a medical publication it was rejected in the second round of review. This article will be submitted to a design and education journal in 2017.

Internationalisation

The department made good strides towards internationalisation in 2016. José Antonio Marin, from Chile was our international postgraduate student bringing with him extensive experience in sustainable energy from his work in Chile, Australia and the Easter Islands.

On the 26 September Dr Liam Fennessy, Industrial Design Program Manager, RMIT, Australia and Dr Mariano Ramirez, Senior Lecturer, Industrial Design, UNSW, Australia visited the department. Both academics were very impressed with our facilities and student work, stating their pleasure in witnessing an industrial design department that operated in a very similar fashion to their own. UNSW is a Universitas 21 member and the leveraging of this opportunity was discussion as a way forward.

In terms of international exchange in 2016 the department resubmitted an application for a DAAD funded exchange with Ostbayerische Technische Hochschule Regensburg (OTH Regensburg), Germany. This would fund the equal exchange of 3 students per semester as well as academic staff between the two institutions over two years.

D'Zair: Art and Craft a Johannesburg exhibition, MOAD

Angus Campbell currently sits on the board of the Museum of African Design (MOAD), based in Maboneng, Johannesburg. This has opened new connections with pan African design schools, particularly the École Nationale des Beaux Arts d'Alger through the D'Zair: Art and Craft a Johannesburg exhibition hosted by the museum in May.

The Design Society Development (DSD) DESIS Lab based in the faculty is one of 42 international DESIS labs based at design schools (there are only two in Africa). The departments involvement in the lab provides strong links to the DESIS network and is also affiliated to the Cumulus, the International Association of Universities and Colleges of Art, Design and Media. Angus Campbell's actively involvement in the coordination of the DSD DESIS Lab, led to his invitation by the Rockefeller Foundation in late 2016 to attend the Global Summit on Social Innovation in Bogotá, Columbia in 2017.

Community service, stakeholder engagement, national and global reputation management

Community engagement is at the heart of many of the design research and student projects undertaken in the department. The following community engagement projects were registered in 2016:

Project leader/s:	Project:
Martin Bolton	Small-scale agricultural products.
Dr. Naudé Malan & Angus Campbell	Izindaba Zokudla: Conversations About Food.
Ivan Brown & Angus Campbell	Beegin Beehive.
Stuart Windram & Victor dos Santos	Technology kits.
Gabriele Birkenmayer & Victor dos Santos	Learning Toy
Peter Harrison & Angus Campbell	Human-powered shredder
José Antonio Marin & Martin Bolton	Off-grid food processing
Martin Bolton	IOHA HIV & Aids Condom Carrier project

Working with communities is core to understanding the complexity of our local contexts, but industry is core to linking the students to their future workplaces. Additionally, industry contact guides the education on offer in the department to ensure its relevance. In 2016 Nick Aggett from Sasol Polymers was a guest speaker for ID Practice 2 students to introduce the ARMSA Student Design Competition 2016 and to present on the Rotational Moulding Industry in South Africa. Exit level students also undertook work experience during their winter holidays, which enabled them to better understand the industries they would be entering. Although the department usually undertakes multiple factory visits as part of the Technology modules, taught by Victor dos Santos, unfortunately due to the student protests many of the industry visits planned for the second semester of 2016 were cancelled.

In terms of internal faculty service the departmental Rapid Prototyping Centre managed by Martin Bolton continued to offer laser-cutting services to Industrial Design as well as Graphic Design and Visual Art in 2016.

As a reflection on national reputation management, Angus Campbell acted as moderator for modules at both the CPUT and TUT industrial design programmes. He was also invited as a juror for the national Southern Guild Design Foundation Awards 2016 and the international iF Student Design Awards 2016.

Resource management and sustainability

The department has purchased a wide range of rapid prototyping machinery as part of our Rapid Prototyping Centre, run by Martin Bolton. In 2016 we were faced with unexpected maintenance expenses and these need be better factored into the student fee structure for use of the equipment since students are only currently only charged for the cost of materials. Additionally, much of this equipment is not optimally housed and with the expansion of our Masters' programme we need more space for students on the ground floor. We have therefore made plans to reorganise the space in the industrial design workshop more efficiently in order to centralise this facility. In this regard, we are also collaborating with multimedia to consider approaching industry to develop a dedicated maker-space/tech hub in 2017-18.

In terms of resource reduction, the department made extensive use of its Dropbox folder to share learner guides, briefs and other learning resources with students in 2016. This was is parallel with printed material that was supplied to the students, but proved to be a very successful means to share information electronically with students. In 2017 the department will strategically eliminate as much printed material as possible by utilising Dropbox as the main means of information sharing between students and staff.

Transformation, leadership and leading change

The department employed a new female staff member towards the end of 2016. The department is aware that it is not an accurate reflection of the South African population, but is also aware of fact that no industrial design Masters' programme in South Africa has produced any designated graduates. This phenomenon seems to be due to the extensive need industry has for designated BA graduates even before they enter Hons, which is exacerbated by familial expectations of financial support on graduation for most of these graduates. The department made every effort to enable designated students to receive NRF and NSFAS funding for their Hons year in 2017. This has resulted in the retention of two designated students in the 2017 cohort. As the Masters' programme expands we intend to make use of such strategies to "grow our own wood".

Multiple staff members of the department are involved in initiatives outside of the department. Martin Bolton has been very active in his involvement in Community Engagement and the Rapid Prototyping Centre; Angus Campbell is a co-founder of the DSD DESIS Lab. All these initiatives bring additional value to teaching and research in the faculty.

Conclusion and way forward

In conclusion, in 2016 the Department of Industrial Design has shown that international interest lies in maintaining our focus on design research and teaching for our specific context. The way forward is for us to leverage this interest through partnerships, collaborations, and exchanges whilst weathering unpredictable changes in our student and staff environment. The department needs to sustain excellence in undergraduate teaching and learning whilst growth takes place in postgraduate offers. 2017 will be a year of reflection on the BA programme since its inception in 2013 through the programme review. This will offer us the opportunity for a deep dive into issues of dropout, as well as successes in throughput. Ultimately all these initiatives aim to enhance the local stature of the department and prepare students with the 21 Century skills they need is a rapidly changing world.

Department of Interior Design

Amanda Breytenbach BArch (Pret), MBA (UJ)
Senior Lecturer and Head of Department

The 2016 academic year signalled a new beginning for the Department Interior Design. The Department commenced the offering of the new undergraduate BA Design Programme as well as the offering of the MA (Design) with specialisation in Interior Design. Although all new programmes bring many challenges, the Department was pleasantly surprised by the some success already achieved in the first year of offering. A dynamic and talented group of students were enrolled of which five students were included on the UJ First Year Top Achievers mid-year. In the MA (Design) programme five students were enrolled of which four successfully completed and submitted their proposals to the Faculty Higher Degrees Committee in 2016.

Graduation ceremony
A total of 42 students graduated in 2016 from the three programmes offered by the Department in 2015. The graduates included two Master's students, Whitney Richardson and grace Galuszynshi. The Chancellors medal for most meritorious study as awarded to Grace Galuszynshi for her study entitled; *Searching for Tuan's 'Tree': Places to pause and gather within Twenty First Century shopping Malls in Port Elizabeth*. The study was supervised by Amanda Breytenbach.

Community project
In 2016, the institutional Office for HIV Aids (IOHA) took the decision to be an exhibitor at the 21st International AIDS Conference (AIDS 2016) that was held in Durban from 18-22 July 2016, at the Durban International Convention Centre. IOHA used this opportunity to showcase selected projects

completed in FADA during 2015, and their role in the IOHA/FADA curriculum integration project. The international conference participation presented the department with the opportunity to take part in the exhibition. Through extensive consultation with IOHA and the participating departments in the faculty, and taking all variables into account, including all costs and actual spatial allocation, the most feasible of the now refined 3rd year student's proposals was chosen to be built and implemented. 3D Design (industry specialists) were involved in the conceptual stage (in 2015) and in the building and implementation of the stand in 2016. Lecturers were also involved in the design (A.Gill and G. Di Monte-Milner). Mrs Giovanna Di Monte-Milner took on the responsibility of project manager for the implementation of the project, requiring extensive communication between the students (as designers), IOHA (as client), FADA's participating departments (as exhibitors) and 3D Designs (as the contractor). This required extensive facilitation from the initial quotation process up until final Build-up in Durban. This exercise on the whole proved to be a valuable experiential learning exercise for all involved. Ms Di Monte-Miller represented the Department and Faculty at the International Conference in July 2016.

Collaborative projects
Students in the Department took part in a number of collaborative projects. First year students had a joined project between first years in Architecture (UJ) and first year students at Pretoria University. This presented the opportunity for students to present to work to a larger group of students and also view work produced by other departments and university. Second year students took part in a number of collaborative projects of which the most prominent was the IOHA project. The results and outcome are discussed above (See community project).

The third year students took part in two collaborative project; Green week and Retail Design. The Green Week project is the annual design project that takes part between students in our Faculty. The Retail Project was a combined project between Interior Design and Retail Design Students in the Faculty of management.

First year international participation
First year student, Christine Ulkerman formed part of a group of UJ students that delivered entrepreneurship project in Toronto, Canada. Enactus identified the students and paid for the presentation and participation.

Staffing: Appointments, resignations and awards
The academic staff component has not functioned at full capacity since 2013. Although four new appointments were made since 2013, two resignations were also submitted. In 2016, the Department welcomed a new staff member, Sadiyah Geyer, but we were also bidding farewell to highly competent staff member, Anneke Allers. As a result a vacant position was advertised in September 2016 and the advertisement did not attract any successful candidates. It is essential for the department to reach stability and function at full capacity. In 2016, the department's part-time budget was reduced by nearly 50% and the vacant position made it possible to appoint additional staff. However the reduction in part-time funding and difficulty in appointing and retaining full-time staff is an area of great concern.

In 2016, two staff members, Kathy Loots and Amanda Breytenbach received respectively a 25 year and a 20 year Long Service Award.

Operating context, governance and risk management
It is the responsibility of every staff member in the Department to contribute to the high level of quality standards aspired to in the Department, Faculty and Institution. It is therefore expected that

all tasks are completed timeously, accurately, to the expected output level. Lecturer performance is managed by the HOD whose performance is managed by the Faculty Executive Dean.

The Department therefore strives to deliver administrative tasks to Faculty Administration accurately and on-time. The Department receives regularly good feedback form this division which indicates that functions are performed on-time and correctly.

Internally the department considers an area of excellence to be the individual student performance monitoring process. At mid-year individual feedback is presented to all students to ensure that they are in a position to improve performance in year modules. At risk students are regularly discussed at Department meetings and attention is given to appropriate interventions.

In 2017, the Department will aim to continue the satisfactory level of output that was delivered in 2016 and focus on improvement areas identified during strategic discussions.

The organogram below presents an outline of the staff component, programme offering and Faculty committees that assist in monitoring quality management in the Department.
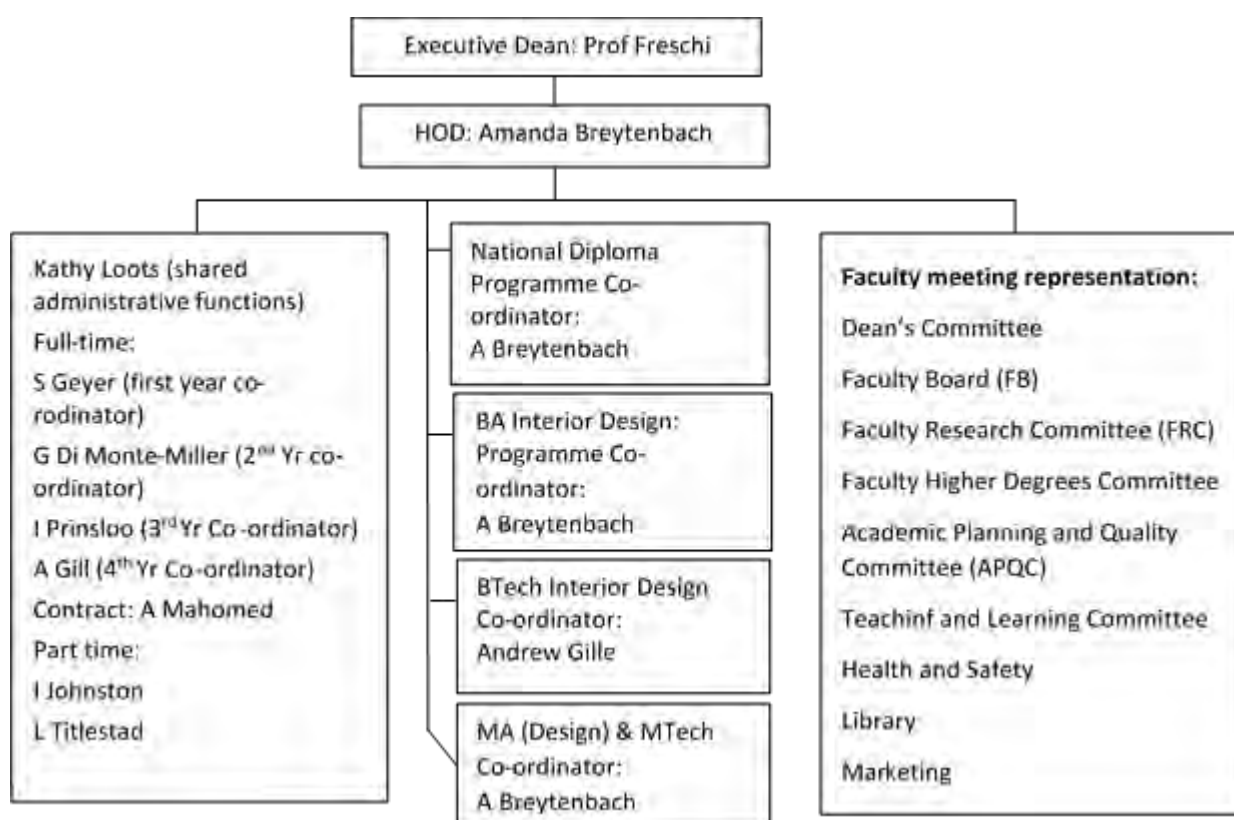
Department Risk Register

- MAMS (minor) – MAMS continued to present some challenges that impacted on monitoring and recording of results. Continuous assessment presents a number of challenges which cannot be easily accommodated in the system.
- Postgraduate Room (major challenge) – Implementation of building alterations takes very long. A postgraduate room (master's room) has been requested since 2012. In 2016 alteration commenced, but it was never completed. MA students have to share facilities with BTech students, which present many challenges.

- Student recruitment (major) - Student recruitment has improved since 2015 but remains high risk. The department needs a greater number of more suitable applicants. 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 in order to meet enrolments numbers, the BTech and MA (Design) numbers were increased.
- Vacant position (major) – The vacant position was advertised and a suitable candidate was appointment. The new appointment was however immediately followed by a resignation in the department. The department remained to be understaffed to the end of 2016. Suitable candidates were not identified and the department runs a high risk in not meeting the HR cut-off date for filling vacant position. From 2013 to 2016 the Department has appointed four new full-time and one assistant lecturer. Continuous HR support is required.

Strategic focus and targets

The department's strategic focus was on the following areas:

E-learning

E-books were purchased with the support of Academic Development as text books. In addition, 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, YouTube design videos and Autospec e-catalogues were included in teaching and learning strategies. 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. Two of the five staff members engaged in research output in 2016 – although the article was accepted for publication, the article will only be published in 2017. It should however be noted that all the staff members were actively involved in producing research although the output was not delivered in 2016. It is therefore expected for the research to be presented in 2017.

Internationalisation

First year student, Christine Ulkerman formed part of a group of UJ students that delivered entrepreneurship project in Toronto, Canada. Enactus identified the students and paid for the presentation and participation.

Programme profile and stature

]The Department commenced with implementation of the BA Interior Design programme in 2016. The transition to a degree programme was considered an important step towards improving the profile and stature of the department and faculty. The Department further joined the offering of the Faculty's MA (Design) programme in 2016. The inclusion of this programme in the department has indicated an increase in master's applications and an increase in MA (Design) registration in 2016.

Profile and stature (national competition and Community projects)

The Department had very good results and exposure through participation in the IOHA project. The Interior Design project was selected to be exhibited at the 21st International AIDS Conference (AIDS 2016) that was held in Durban from 18-22 July 2016, at the Durban International Convention Centre.

Employee profile

Provide an overview of the current employee profile; and discuss progress made and future initiatives to enhance the profile:

- Employee profile by category and rank: Distinguish between academic and non-academic in accordance with the relevant post levels, permanent, contract and temporary employees, etc.;
- Equity profile: Provide details on the equity profile of the department, categories of appointment (academic and non-academic) and seniority levels.
- Appointments, promotions, resignations, deceased, and succession planning (where applicable);
- Qualification profile (master's and doctoral qualifications of academic employees, employees enrolled for master's and doctoral qualifications, master's and doctoral qualifications conferred on employees in 2016);
- Staff development initiatives and progress, e.g. AAMP;
- Achievements of employees

Academic Employee profile as per end 2016

	African	Coloured	Indian	White	Total
F	0	0	1 (enrolled for Master's)	3 (all qualified with M-qualifications)	4
M	0	0	1 (enrolled for Master's)	1 (qualified with M qualification)	2
Total	0	0	2	4	6

One administrative position is shared with Department of Architecture.

A small number of lecturers, who fall within the equity category, are currently appointed in Interior Design education in South Africa. Although significant progress has been made in delivering graduates from designated groups in the Department Interior Design at FADA, very few students progress to the BTech level.

In 2016, the vacant position was filled by a staff member that falls within the designated group. The new academic staff member did not meet the minimum M-qualification requirement and was appointed in a contract position for three year.

The vacant position was advertised in September 2016. The advertisement did not attract appropriately qualified candidates and will be re-advertised in 2017.

In 2016, staff members actively took part in staff development initiatives offered internally within UJ as well as programmes offered externally. These included;

- Supervision
- Research writing and methodology
- Green Building Council of South Africa evaluation tool

- Orientation programme
- Teaching and learning

Student profile, student success and experience, relevancy and impact of academic programmes

Student profile in subsidised academic programmes

The table below show the enrolment figures from 2014 to 2016. The department student headcount has decreased over the past three years, which is mostly the result of difficulties experienced in meeting first year enrolment targets. In 2016, the department has improved contact with applicants and offered regular entrance assessments to ensure that the enrolments targets are met for 2017.

	Student headcount	FTE enrolled	FTE passed	FTE % pass	Graduates
2016	**134**	**103.9**	**81.9**	**78.9%**	**37**
B TECH: INTERIOR DESIGN (IA)	17	15.8	14.0	88.9%	13
Bachelor of Arts (So)	38	31.7	23.4	73.7%	0
Diploma in Interior Design (oA)	64	51.8	41.9	80.9%	19
M TECH: INTERIOR DESIGN (PG)	4	1.6	0.0	0.0%	0
Master of Arts (4I)	5	0.0	0.0	0.0%	0
N DIP INTERIOR DESIGN (EY)	6	3.0	2.6	87.9%	5
2015	**143**	**109.7**	**86.3**	**78.7%**	**42**
B TECH: INTERIOR DESIGN (IA)	14	12.5	9.5	76.0%	10
Diploma in Interior Design (oA)	99	77.6	59.3	76.5%	14
M TECH: INTERIOR DESIGN (PG)	5	1.6	2.0	126.2%	2
N DIP INTERIOR DESIGN (EY)	25	18.0	15.5	86.0%	16
2014	**151**	**115.0**	**90.0**	**78.3%**	**35**
B TECH: INTERIOR DESIGN (IA)	17	14.5	13.5	93.1%	14
Diploma in Interior Design (oA)	81	61.2	43.6	71.2%	0
M TECH: INTERIOR DESIGN (PG)	4	1.3	0.0	0.0%	0
N DIP INTERIOR DESIGN (EY)	49	37.9	32.9	86.8%	21

International student enrolment has increased marginally since 2009

	2016	2015	2014	2013	2012	2011	2010	2009
No. of Headcounts	4	4	2	2	1	1	1	3
No. of Registrations	4	4	2	2	1	1	1	3
No. of Admissions	6	4	2	5	1	1	1	0
Registration Yield on Admissions	**66.7%**	**100.0%**	**100.0%**	**40.0%**	**100.0%**	**100.0%**	**100.0%**	**0.0%**

Student demographics

	Headcount	% Female	African	Coloured	Indian	White	< 21	21-24	24 >
2016	134	72	73	8	11	42	35	80	19
2015	143	71	75	11	11	46	42	89	12
2014	151	75	75	10	7	59	50	86	15
2013	151	77	56	16	6	73	55	81	15
2012	152	76	39	21	11	81	54	82	16
2011	140	75	28	15	9	88	60	61	19

The table below indicated the proportion of students with APS above 35 from 2010 to 2016. A significant drop in APS count was experienced in the 2014 and 2015 intake. An increase was noticed with the 2016 intake. This increase was evident in the students' performance in first year in general. A dynamic and talented group of students were enrolled of which five students were included on the UJ First Year Top Achievers mid-year. In 2016 100% of the students were enrolled form students that came from high performing schools in South Africa.

	2016	2015	2014	2013	2012	2011	2010
Proportion of students with APS >= 35	24.0%	12.1%	12.8%	23.8%	35.9%	26.2%	25.7%
Number of students from the lowest SA quintile schools (quintile 1 and 2)	0.0%	3.8%	3.7%	0.0%	0.0%	2.9%	0.0%
Number of students from high performing SA schools (quintile 5)	100.0%	76.9%	66.7%	95.7%	88.9%	85.3%	96.7%

Challenges in meeting the BA (Interior Design) enrolment targets were evident, but with the close and regular monitoring as well as introduction of additional first year entrance assessment, application numbers improved. Postgraduate numbers have increased significantly and five new MA (Design) students were enrolled. The number is not sustainable in the short term due to research capacity.

Student success and experience

	Student headcount	FTE enrolled	FTE passed	FTE % pass	Graduates
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First year mask design project

First year students in the Department of Interior Design were presented with a design project in the first term of the first semester requiring of them to incorporate three reference points, namely, the self, the African mask and the design language of a national/international designer. The starting point of the project commenced with the students developing an understanding of their personal body through producing a series of head and shoulder wire diagram drawings. Thereafter students visited the Wits Art Museum (WAM) and had an opportunity to attend a lecture present by one of the curators of the African mask collection. The students observed and documented masks through drawing and photograph examples in the collection.

The mask design process commenced after the visit to the WAM with students familiarising themselves with the notion of a design language articulated in the works of either well known contemporary international or national designers. A list of names were presented to the students and through their personal investigation into the various designers, they could identify a design language which they introduced into their own design. The final stage of the design process was the design and execution of the design mask. Through a process of three-dimensional exploration students hybridized the languages of the African masks and that of the selected designer. This was a creative and generative process that produced unique results. The design project was supported with history lectures, later in the year, in which African material culture was analysed in greater depth. The resulting student masks were worn by the maker as part of the presentation process, ensuring that the performative aspect of original African masks was experienced albeit in a small way. The images presented below show a selection of the mask produced by the students.

Masks designed and made by first year interior design students

Research footprint and impact

The Department did not deliver any research output in 2016, however all staff were actively involved in developing research.

- Andrew Gill and Giovanna DiMonte-Miller – journal article approved for publication in 2017
- Ilse Prinsloo took part in developing a journal article with Prof Elizabeth Rankin
- Amanda Breytenbach – Developed paper for Supervision conference in Stellenbosch in 2017 and paper will be presented for journal publication.
- Sadiyah Geyer was appointed in July 2016 and will need to finish an M-qualification.

Five new MA (Design) students were enrolled in 2016. The department had the highest enrolment to date, for M-students. Due to various challenges three MTech students could not finish on-time for October submission, but will submit in January 2017. Supervision presents various challenges, since the vast majority of the supervision is performed by one academic staff member.

Various initiatives were introduced to ensure that proposals were completed on-time. Four proposals were successfully completed, submitted and approved by the FHDC in 2016.

Community service, stakeholder engagement, national and global reputation management

Report on 2-cycle stage (2016) of IOHA project.

All outcomes planned for the first stage (2015) and second stage (2016) of the Interior Design Exhibition Stand project have been completed by the same group of students (in Design 2 in 2015, Interior design Technology 2 in 2015, and in Construction 3 in 2016).

The overarching aim of the Interior Design project was to have a student's design proposal actually implemented under the discretion of IOHA.

In 2015 – Design 2:
Students had an IOHA workshop and a talk by exhibition design specialists (Jacques from 3D Design). They were again involved with the IOHA officer on a one-on-one basis in the studio which enforced their knowledge on HIV/AIDS. 3 Winners were chosen in 2015.

In 2016 – Construction 3
The top 10 selected Design 2 proposals of 2015 were re-used as inspiration in Construction 3 to design an exhibition screen (as a Detail project in Construction – Phase 1). They were then required to build a model (Phase 2). A group project of 4 students during Phase 2 led to the design of an exhibition stand to be built for the International Aids Conference 2016.

In 2016 – The International Aids Conference 2016
IOHA took the decision to be an exhibitor at the 21st International AIDS Conference (AIDS 2016) that was held in Durban from 18-22 July 2016, at the Durban International Convention Centre. IOHA used this opportunity to showcase selected projects completed in FADA during 2015, and their role in the IOHA/FADA curriculum integration project. Although this venue was not originally considered, it provided an opportunity to achieve the planned outcomes of the Interior Design curriculum integration project. Through extensive consultation with IOHA and the participating departments in the faculty, and taking all variables into account, including all costs and actual spatial allocation, the most feasible of the now refined 3rd year student's proposals was chosen to be built and implemented. 3D Design (industry specialists) were involved in the conceptual stage (in 2015) and in the building and implementation of the stand in 2016. Lecturers were also involved in

the design (A.Gill and G. Di Monte-Milner). Mrs Giovanna Di Monte-Milner took on the responsibility of project manager for the implementation of the project, requiring extensive communication between the students (as designers), IOHA (as client), FADA's participating departments (as exhibitors) and 3D Designs (as the contractor). This required extensive facilitation from the initial quotation process up until final Build-up in Durban. This exercise on the whole proved to be a valuable experiential learning exercise for all involved.

In 2016 – Design 2
The project is currently being repeated with the current 2nd year students, however it will not be carried through into their third year of study (i.e. it will be one stage), or for implementation purposes.

Outcomes of the IOHA project
This project produced four discipline specific assessment opportunities across three independent modules (Design 2, Interior Design Technology 2, and Construction 3) over two years of study. The assessment criteria were aligned to existing module learning outcomes, without the need for extensive curriculum restructuring.

The project on the whole supported the benefits of project-based learning in that it:

- Required inquiry as part of the process of learning and creating something new.
- Required critical thinking, problem solving, collaboration, and required various forms of communication.
- Was organized around an open-ended, driving question.
- Created a need to know essential content and skills.
- Included processes for revision and reflection
- Involved a public audience.

Equally in response to a questionnaire conducted with the Interior design students, they felt that they had learnt important content related to HIV/AIDS, and that would benefit them on a personal level and in their future professional capacities.

The fact that the exhibition stand was implemented on-time, and the client IOHA felt that it was a worthwhile exercise, proves that the project on the whole was well managed.

Spent to date
> **Research assistant R5 000-00** – Covered from 1st cycle funds
> **Guest lecturer/workshop R1425-00** - Covered from 1st cycle funds
> **Travel for Giovanna to Durban R6085-00** - Travel fee (2 nights)

Resource management and sustainability

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. Opportunity to include the principles, materials and technology are regularly encouraged with greater focus in third year.

Third year student engage in third year recycling project.

Students take part in the Green Week which allow for groups discussion and project development that relates to sustainable design solutions.

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 censors are installed in the first and second year studios.

Transformation, leadership and leading change

Vacant position needs to be filled within the first 6 months of 2017. The aim is to fill the position with an equity appointment.

For many years, the department has been very well and consistently represented in industry.

It contributes to delivering national impact with HEAIDS strategies and outcomes to lead student and staff with awareness.

Leadership positions

Breytenbach, A. – Member of the Advisory Committee at Nelson Mandela Metropolitan

Breytenbach, A. – Member of the Management Council of the Design Education Forum of Southern Africa

Breytenbach, A. – National Council Member and Chair of Education Committee for National Council of The South African Institute of the Interior Design Profession

Conclusion and way forward

Enrolment targets and marketing

- Challenge to meet enrolment targets, but with the close and regular monitoring as well as introduction of additional first year entrance assessment, application numbers improved.
- Short term solutions were introduced to remedy challenges that aimed to ensure intake into the programme, but medium and long term solutions needs to be implemented to assist in building confidence with applicants. This should include a stable, safe teaching and learning environment.
- Short term solution can include attention to the website and widening advertisements to the target audience.
- Medium term solution in relation to marketing has to address the "building as a marketing tool" and attracting not only applicants but parents and teachers to our programmes.

Intensive teaching and learning strategies

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 2016. The medium and long term impact of these strategies cannot yet be tested.

- The inclusion of community related projects (HEAIDS projects) in second year, provide students the opportunity to broaden their understanding to the application of their design skill and knowledge.

Research

- The department did not deliver any research output in 2016.
- 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.
- There is a definite willingness to take part in research although academics lack research experience.
- Lack in research experience further impacts on MTech/ MA (Design) supervision.

Full-time staff component

- Four new staff members have been appointed from 2013 to 2016 (one per year).
- These appointments presented many challenges and transition in workload and teaching responsibilities within the department.
- The instability in the staff component creates difficulty in the programme offering and appears to be a factor that remains to be unpredictable. These factors do not contribute to medium or long term stability in the department's working environment.
- 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.
- At the end of 2016, one vacant position was advertised. A contract position allocated to the department for three years will also come to an end in February 2017 which will create a gap in computer training and facility management.

Introduction of the BA Degree in 2016

- The department was notified by the CHE in September that the BS-degree were 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;

- Greater focus should be given to international links. Limited funds and appropriate international partners play a role in succeeding in developing international networks. I am personally of the opinion the international networks should be established across the faculty and not in isolation within departments.
- Four staff members took part in external examination opportunities and which provide insights in the offering, standard and focus of related programmes in the country.
- Stakeholder and industry networks has been strength in the Department over many years, new initiatives continue to develop. Di Monte-Miller organised the offering of the Green

Building Council of South Africa Interior rating tool in our department which gave staff and students an opportunity to attend at a discounted rate.

Department of Jewellery Design & Manufacture

Farieda Nazier ND Jewellery Design & Manufacture (Cape Tech), BTech Jewellery Design & Manufacture (Cape Tech), MA DAE (Glasgow School of Art)
Senior Lecturer and Head of Department

Operating context, governance and risk management

From January to May 2016, the Jewellery Design and Manufacture Department comprised of two full time staff members (Prof Judy Peter and Farieda Nazier) and seven part time employees (Z Becker, C De Villiers, C Els, L Kapo, N Melwa and T Mashego). Subsequent to this, Prof J Peter resigned and left the Department and we were then joined by T Radebe, who was employed in a part-time capacity. Fortunately, Prof J Peter has agreed to continue with supervision of our Masters students, however, the Department has suffered a major loss in terms of potential research outputs of a seasoned researcher. The difficulties associated with major change were severely felt besides for the issues associated with having only one full-time staff member, F Nazier. This was further amplified by the dramatic turnover in part-time staff that occurred between 2015 and 2016. Z Becker, C De Villiers, N Melwa and T Mashego were all newly appointed in 2016 and had to be inducted into all the relevant systems and protocols. This remains an ongoing risk for the department.

This year F Nazier was awarded a senior lecturer position and was assigned the position of acting Head of Department. Although this can be seen as a positive achievement, a decision was taken to ease the transitioning into two new positions by continuing with the status quo in the department for the first 6 months of tenure and to acquire the necessary operational and administrative skills required to perform the role of HoD.

A strategic planning session held in December marked the beginning of developing a revised vision for the department that involved incorporating the stream of conceptual design to enhance the innovation in design outputs, develop discourse and to apply a range of new technologies acquired to its greatest potential. The continued inclusion of new technologies is imperative for the department to maintain relevance within industry. In addition, a mentoring strategy that invites industry leaders to critique and upskill staff will be initiated in 2017. A second area of focus was aimed at enhancing the teaching and learning culture in the department. This will include an enrichment programme of field trips to local galleries and art centres, as well as a Work Integrated project that places senior students in the studios of industry leaders.

The overall objective is to put UJ Jewellery Design on the map as a leading design based academic centre in the country.

The ongoing problem with our gas installation and service providers was a destabilising factor during this year. Out of 70 workstations only 30 were in working condition. This negatively affected product outputs which is a core objective of our assessments. The risk to teaching and learning was mitigated by introducing a work schedule and decreasing the output requirements for each affected learning unit.

An additional obstacle to our programming was the threat of protest action that interfered with teaching and learning and basic functioning of the department.

Teaching and Learning risks

- The First Risk assessment occurred in term two and the following three areas of concern were identified: Poor Academic Writing and language (Contextual Studies) skills
- Poor Drawing skills- especially at 1st year level
- Poor Basic computer literacy – especially at 1st year level

In terms of mitigating the risk, the following interventions were put in place:

- Additional workshops with Academic Writing Centre
- Departmental tutoring in academic writing by 1st Year coordinator Zadie Becker
- Additional drawing workshops in term 1 and term 2 by first Year coordinator Zadie Becker
- Basic MS Word training

Technology 1 is no longer a risk – a more experienced lecturer C Els was employed and pass rates improved

In addition to this, a learning development lecture series was designed in collaboration with Academic Support which entailed the following topics:

11 February 2016	*Study Cycle*
18 February 2016	*Goal Setting*
25 February 2016	*Listening and Note taking*
03 March 2016	*Plagiarism*
10 March 2016	*Referencing*
17 March 2016	*Time management and Procrastination (pt 1)*
24 March 2016	*Time management and Procrastination (pt 2)*
15 April 2016	*Critical Thinking*
22 April 2016	*Critical Thinking*
29 April 2016	*Analysing Assessment briefs*

<div style="text-align: center">

06 May 2016   Academic writing
13 May 2016   Planning your essay
20 May 2016   Report writing
27 May 2016   Memorisation

</div>

By the end of the year, these interventions led to an improved pass rate of 85% in Contextual Studies that conforms to faculty standards. First Year Drawing pass rate was at 85%.

Operational risks

As noted, in the past few years there has been a relatively high attrition in part-time staff who perform core functions within the department. Coordinators for first and second year levels are employed on a part-time basis. Due to the nature of our course we require that lecturers are present in the department from 8am to 4pm on a daily basis to facilitate learning during the primary module Practice, and to alleviate the health and safety risk during studio practice. The high turnover rate is therefore very problematic in terms of much needed continuity and staff accumulating the necessary experience to deal with teaching and learning, academic administration and management of modules within the Diploma programme.

In addition, we have also been unable to secure a full time position for a Technician. Instead, we have relied on student assistants who lack the necessary skill and experience to cope with the demands of this position. Our facilities, equipment, tools and materials require specialised attention and upkeep, and will suffer irreparable damage if not maintained. This translates into unnecessary expenses for the department and institution, not to mention serious potential health and safety risks.

Strategic focus and targets

The departmental strategic plan is informed by the Faculty's directive and key objectives which includes

Growth

The Recruitment of students has required strategic interventions that includes an effective marketing plan. The department participates in all the relevant faculty marketing events. In addition to this, the Department organized a number of school visits – where staff engage directly with teachers from feeder schools. The Department also advertised the BTech qualification to the jewellery industry at the Jewellex Trade show in September. This ensures direct communication with diploma graduates already working within the industry. Finally, the Department has been actively involved in the design of the website and Facebook page to improve online presence and reach.

Retention

Funding has been an ongoing problem that negatively impacts on our retention. To this end, Prof J Peter successfully applied to the National Arts Council (NAC) to award funding to the value of R57 124. Nine students were allocated bursaries based on performance and need. She has also facilitated successful funding applications to the Mining Qualifications Authority (MQA) SETA to the value of R 764 917.76. In addition to funding, student satisfaction has been monitored via Teaching and Module evaluations, in order to mitigate any risks associated to the structure and content of modules, as well as Teaching and Learning.

Industry partnerships

The Department has developed close links with the jewellery industry and continually engages with strategic partners. These relationships relate directly to strategic areas with a focus on:

- Student recruitment
- Work integrated learning
- Graduate placements
- Teaching and Learning
- Staff professional development

A strategic partner, the Jewellery Council of South Africa, has agreed in principle to be actively involved in endeavours related to student recruitment on the BTech level. To this end the council has advertised our BTech on a national level. I have consulted with and subsequently employed industry experts to deal with specialised skills in both the curriculum and for the purposes of professional development of staff. The outcomes of these initiatives will be evident in the 2017 outputs.

Profile building

The Department's alignment to local and international industries involves a dual focus on design-based high end commercial and contemporary or expressive jewellery. Both of these areas involve the use of new technological advancements such as
CAD and Rapid Prototyping – which the Department has embraced and successfully integrated into all year levels of the Jewellery Practice curriculum.

The level and quality of our student performance is visible through the product outputs produced during our learning assessments. These are seen by the public and industry, as a gauge of the Department's teaching and learning proficiency. As a result, the jewellery products are used in our marketing activities and during exhibitions such as the jewellery Retail Exhibition. This event is a venture that highlights the commercial relevance of our manufactured outputs.

The aforementioned strategies allow for differentiation from national programmes with similar offerings and effectively positions the Department within the national context.

Research and Development

The increased research success of the Department, maintained over the last 6 years, can be attributed to the high level of academic qualifications of permanent staff members, in particular Prof J Peter and F Nazier. In May 2016, the Department suffered the loss of highly experienced researcher J Peter, who contributed greatly, to the Departments' research culture. In spite of this, Prof J Peter was still able contribute significantly to the Departments overall research goals.

Excellence in Teaching

The Department administered a range of approaches to maintain excellent pass rates. These included flexible hours and co-teaching. In addition, the Department employed industry experts to address specific skills gaps across all four year levels. The Department achieved 100% pass rate in both exit levels.

A strength of the Department is our new team of staff members with specialist expertise across academic and administrative functioning. A challenge however, was that besides for losing J Peter, we also lost experienced temporary staff members due to budget cuts. To this end we were forced to employ new staff members who were qualified and had related industry experience, but lacked

experience in the educational domain. To mitigate any associated risk, the Department provided ongoing mentoring and guidance under the leadership of firstly Prof. J Peter and later F Nazier . Consequently, the combined efforts and dedication of both full time staff, Prof J Peter and F Nazier, as well as temporary staff, Z Becker, C De Villiers, T Radebe, T Mashego, N Melwa and L Kapo, has resulted in a high level of achievement in 2016. The commitment of staff to maintain excellence in the core functioning of the Department has resulted in the outstanding accomplishment on all levels and especially in Teaching and Learning this year.

Challenges for this year include:

- Poor performance in Contextual Studies
- Average performance in BTech Theory
- Lack of academic writing skills
- Poor English language proficiency
- Poor drawing skills
- Poor basic computer literacy
- Two new academic staff members with no teaching experience
- An administrator with no prior admin experience
- Resignation of Prof J Peter
- New Acting HoD F Nazier
- Problems with facilities - gas installation and gas service providers
- Core functions such as year coordinators allocated to part-time staff
- Lack of continuity in fundamental modules and technical functions
- Under staffing
- Working conditions – no adequate ventilation
- Poor performance in Contextual Studies

Employee profile

Staff		Position	
Prof J Peter	Permanent	HoD	Academic (AP)
F Nazier	Permanent	Acting HoD	Academic (SL)
T Radebe	Temp Staff	Lecturer 3rd Year	Academic
C de Villiers	Temp Staff	Lecturer 2nd Year	Academic
Z Becker	Temp Staff	Lecturer 1st Year	Academic
N Melwa	Temp Staff	Administrator	Non-academic
T Mashego	Temp Staff	Technician	Non- academic

Equity profile

Staff	Category	Race	Gender
Prof J Peter	Academic	Indian	Female
F Nazier	Academic	Coloured	Female
T Radebe	Academic	Black	Male
C de Villiers	Academic	White	Female
Z Becker	Academic	White	Female
N Melwa	Non-academic	Black	Female
T Mashego	Non-academic	Black	Male

Qualification profile

Staff	Highest Qualification
Prof J Peter	PhD
F Nazier	Masters
T Radebe	BA (Hons)
C de Villiers	BTech
Z Becker	BTech
N Melwa	ND
T Mashego	Matric

Staff development initiatives

Prof J Peter – AAMP

F Nazier – AAMP 1

F Nazier – promoted from Lecturer to Senior lecturer

Student profile, student success and experience, relevancy and impact of academic programmes

Student profile in subsidised academic programmes

During 2016, the Department has made a concerted effort to attract larger numbers into the BTech programme. This has led to the revision of content and a creative approach to learning activities toward establishing a more dynamic and attractive course. An aim of this programme is to introduce the notion of research and to encourage students to pursue postgraduate studies, the BA Hons, Masters and subsequently the PhD. As a result of previous efforts, there has been an incremental increase in our Masters intake. Excellent results has led to graduates from the BTech articulating directly into the MA. The MA programme for 2016 enrolled two students and an additional three students will enrol in 2017.

	2014	2015	2016	2017
1st Year	19	19	20	20
2nd Year	17	15	12	17
3rd Year	8	15	12	10
BTech	6	10	3	6
BA (Hons)	-	4	-	-
MA	-	-	2	3 new 2 continuing

International student profile

	1st year	2nd year	3rd year	BTech
International students	2	5	1	0
Country of origin	1 China 1 Zimbabwe	1 Botswana 2 Congo 2 China	1 China	0
Total	2	5	2	0

List of programmes offered

Programme	Enrolment figures
Diploma Jewellery Design and Manufacture	44
BTech: Jewellery Design and Manufacture	3
BA (Hons): Graphic Design	0
MA (Design)	2

Student equity profile

	Black	White	Coloured	Asian	Indian
Diploma Jewellery Design and Manufacture	35	2	2	4	1
BTech: Jewellery Design and Manufacture	2		1	1	
BA (Hons): Graphic Design					
MA (Design)		2			

Performance overview

1st Year	
Techniques 1	85%
Design 1	90%
Drawing 1	85%
Technology 1	85%
Contextual studies 1	85%
Design Management 1	100%
2nd Year	
Practice 2	83%
Gemmology 2	88%
Contextual Studies 2	100%
Design Management 2	100%
3rd Year	
Practice 3	100%
Gemmology 3	100%
Contextual Studies 3	100%
Design Management 3	100%
BTech	
Practice 4	100%
Theory 4	100%

According to a Departmental survey, one of the main reasons cited for drop-outs is financial difficulties. The Department has therefore made good progress in terms of decreasing the drop-out rates by assisting students to secure comprehensive bursaries from the MQA (Mining Qualifications Authority). This has increased student retention since 2013.

In addition, another reason cited for drop outs was 'incorrect study choice'. The department has responded by implementing more stringent interviews in order to assess whether students have considered the correct disciplines.

Lastly, under preparedness and failure has contributed to our drop-out rates. To address this, the department has revised the entrance tests to more closely align to the changes in the curriculum of

the Diploma course – specifically, those areas related to the Practice module and Contextual Studies.

Student satisfaction;
Staff are encouraged to partake in module and teaching assessments. In addition, fortnightly student meetings provide a platform where issues and concerns can be flagged and addressed. There are opportunities for concerns to be escalated to staff meetings if necessary.

Graduate employability
Many graduates are absorbed into the graduate internship programmes funded by the MQA. Others are employed into a range of positions in the jewellery sector, while some become entrepreneurs.

Citizenship module(s);

IOHA
Integration of IOHA into the Practice 2 curriculum in tandem with the design process. Cross-pollination of IOHA project with Thuthuka competition.

Students are required to re-evaluate certain preconceptions and also develop an understanding of the deeper, personal aspects of bespoke design in the Decorative Arts, competition spaces and alternative materials

CE Women's Empowerment project
The Heshima CE Women's Empowerment project is a collaboration between the Jewellery Design and Manufacture Department and the UJ CE unit. The project aims to raise awareness by honouring women who empower communities. The students design and manufacture a piece- offered as an award in the form of a dress ring based on the key qualities of empowered women. The Department's contribution is in the form of donating the pieces (at the cost of materials) to the broader CE project.

First Year Experience and First Year Seminar Programmes;

Diversity Workshop (February)
Over the last four years PsyCAD has been invited to conduct a Diversity Workshop in order to introduce students to the institutional environment.

Lecture Series (February to May)
A fourteen part annual lecture series comprising study skills, time management and various academic writing related topics was conducted by Learning Development Centre (APB). This series has been running for the last 4 years and has led to an improvement in student understanding of academic requirements. The series relates directly to the challenges faced by students during the study period.

Creative use of technology;
Continue the incorporation of Computer Aided Design and Rapid prototyping into the curriculum of the Diploma and the BTech. To date CAD has been applied as design development and towards the resolution of design, as well as a drawing aid within the Practice module across year levels. Implement Blackboard and computer based teaching and learning initiatives.

Enhancing relevancy
 – Continued implementation of Short Learning programmes to New York 2016 and 2017
 – Integration of Rapid Prototyping technology into Diploma and BTech programmes
 – Decolonisation
 – Provision of consumables and primary resources such as metals and tools to all students
 – Provision of Bursaries via National Arts Council
 – Implementing content that is relevant and specific to current contexts

Research footprint and impact

Current and emerging areas of high impact research in the Department
Judy Peter - *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 together scholars and artists from Eastern Europe and Central Europe, and South Africa. A core objective of the project was to draw upon both 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.

Farieda Nazier – Art education research

Farieda Nazier: 1 Article provisionally accepted

Judy Peter: 1 Article accepted – *Third Text*

Contributions at national and international conferences and workshops
FN Speaker at panel discussion Apartheid Museum

Judy Peter – panel chair and host round table at CAA conference, Washington DC.

National and international collaborative projects
Judy Peter – two-week writing retreat at the Clarke Institute working on the EESA project.

Judy Peter – Guest editor, *Third Text* (EESA special edition)

Internationalisation

Student engagement in international activities
A group of BTech students attended a Short Learning Programme at the Jewellery Institute New York. They also participated in guided tours to Metropolitan Museum of Art, MoMA, Guggenheim Gallery, Tiffany and CO, De Beers, Van Cleef and Arpels, Bulgari, Diamond Jewellery District, The American Museum of Natural Art History, Aaron Faber Jewellery Gallery and the Museum of Art and Design.

Staff engagement in international activities;
Judy Peter – panel chair and host round table at CAA conference, Washington DC.

Judy Peter – two-week writing retreat at the Clarke Institute working on the EESA project.

Community service, stakeholder engagement, national and global reputation management

Thuthuka Jewellery Awards

The Thuthuka Jewellery Development Programme is a partnership between The Department of Arts & Culture and Carola Ross & Associates. According to an article in Business and Arts South Africa (2009): "The programme combines creative and technical skills development with a strong entrepreneurial emphasis…and empowers learners by giving them the practical tools to eventually begin their own micro-enterprises." (BASA, 2009) Furthermore, Thuthuka creates platforms to promote institutions and the young talent they nurture and represent. These include annual exhibitions which attract media, industry and the public; creating awareness and demand for the products produced.

The Jewellery Design and Manufacture Department participated in the Thuthuka Design Awards by integrating the competition brief into the course content of 1st, 2nd and 3rd year learners. The project is registered as **Organized Outreached (OO)** with UJ's Community Engagement Office. 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.

UJ Women in Community Engagement Project (UJ WiCEEP)

The CE Women's Empowerment project is a collaboration between the Jewellery Design and Manufacture Department and the UJ CE unit. The project was formulated to create awareness about the amazing often unacknowledged characteristics of women in today's challenging South African society. The project aims to raise awareness by honouring women who empower communities. The students design and manufacture a piece- offered as an award in the form of a pendant based on the key qualities of empowered women. The jewellery pieces involve drawing inspiration from and parallels between women and nature, gems-animals-plants. The Department contributes by donating the pieces (at the cost of materials) to the broader CE project.

Resource management and sustainability

The Department has identified the need to invest in a Rapid Prototyping machine that will enhance our engagement with technological research and address a gap in student proficiency required by the jewellery industry.

In terms of Hazardous and non-hazardous waste management, the Department has two bins for each studio – one is used for metal scrap and the other for general waste. The metal scrap bin is sent for refining to recoup metal losses. All precious metals are tracked on a metal register and students

are held accountable for losses above 5% - which is in line with industry practices. Each student workstation is fitted with a 'skin' or a sheath which collects metal filings and scrap during manufacturing. Metal filings and scrap, as well as old jewellery pieces are sent for refining. Refined metals are then re-used. Re-using refined metals means that the Department does not always purchase new metal and is considered a more sustainable practice. The Department has opted to use pickling salt instead of noxious acids such as Sulphuric Acid. In the instance where Nitric acid is used as an etching medium, the necessary disposal methods are practiced. Acids are neutralized, diluted and flushed.

Transformation, leadership and leading change

There is an increasing issue of under preparedness for the art and design field, particularly in applicants who have had no previous experience with the discipline at basic schooling level. The Department has addressed this by taking a developmental stance and implementing particular interventions in Drawing and Design modules at 1st year level. In addition to this, many students suffer financial difficulties and are unable to continue studies after the first year. This has had a negative impact on our throughput rates. As a result, the Department has actively facilitated the bursary application process of both new and continuing students.

Building a reputable brand

An aim is to become a leading and internationally acclaimed Department that offers an excellent design education aligned to current discourse and technological advances in the field. The Department has therefore successfully differentiated from other national programmes by focussing on the practice and principles of creative design with a dual foci on high end commercial and contemporary commercial streams and the manifestation thereof using a range of production techniques. The marketing and profiling of the Department has received a considerable amount of attention through the engagement with the Thuthuka community project as well as other significant successes over the past few years which includes student finalist in high profile national competitions, local exhibitions and international exhibitions in Croatia, New York and London.

Conclusion and way forward

Teaching and Learning excellence

Technology
The Department has identified a gap in the offering of technology based production within the Diploma and the BTech and has committed to investing in Rapid Prototyping equipment and related training. The use of this technology will be incorporated into the curriculum at Diploma and BTech levels.

Facilities
The facilities have been improved through the installation of new gas torches and reparation of faults that has hampered us for many years. This will enhance production time and in turn the quality of product outputs in the Techniques or Practice modules. It is essential that the department institutes and puts in place an agreement with a registered service provider for a Gas Maintenance Plan – as this is a legal requirement.

Departmental culture
The Department will be instituting an ongoing enrichment programme for both Diploma and BTech programmes. These will include excursions, industry visits, industry talks, the expansion of online

resources, the implementation of blended learning, as well as encouraging students to pursue their own production initiatives.

Pass Rates
There has been a significant increase in pass rates of previously identified At-Risk modules namely Technology 1 and Contextual studies 1, 2, 3; due to the interventions implemented in 2016. Pass rates in Technology increased from 52% to 85% and to between 85% and 100% in Contextual Studies across all year levels.

Continued efforts will be made to implement revised strategies to ensure an increase in performance and pass rates.

Research
The Department will allocate research time to fulltime staff to enhance the research profile and creative production of new and emerging researchers. Mentorship and support will be provided to new staff member T Radebe to enable him to produce both creative and research outputs.

Marketing and visibility
The Department will continue to participate in UJ marketing initiatives as well as in house strategies such as the school visits and the year-end Alumni event.

Community Engagement
The Department aims to continue collaborations with community stakeholders such as Thuthuka and the UJ WiCEEP.

Industry
The aim is to develop new relationships with industry towards increased engagement, support and skills transfer.

Internationalisation
The Department was involved in a New York Outbound exchange in January/February 2016. Three students were awarded funding to attend a SLP and enrichment programme at the Jewelry Institute New York. JP chaired a panel and hosted a round table at the CAA conference in Washington. JP also attended a two week writing retreat at the Clarke Institute in Massachusetts. The Department aims to develop new international relations and networks, as well as initiatives such as the SLP in 2017.

Long Term initiatives

- Continue Teaching and Learning excellence
- Maintain and increase research outputs. Increase supervisory capacity.
- Improve all Marketing initiatives
- Continue Community Engagement projects
- Participate in International Trade Shows (Staff and BTech) and continue with Outbound SLP's
- Enhance industry relationships

Department of Multimedia

Marc Edwards HDip (Tech Pret), MAFA (Wits)
Senior Lecturer and Head of Department

The Multimedia Department had a successful 2016, targets were met, student satisfaction was high and all challenges presented were mitigated. The new Bachelor of Arts in Digital Media Design was offered for the first time and the first year of the Diploma in Multimedia was phased out. The Bachelor of Arts Honours in Design and the Master of Arts in Design were offered for the second year. The enrolment plans for all programmes were met with a headcount of 189 students; an excellent programme delivery resulted in a strong annual end of year exhibition and a good FTE pass rate of 89% with 56 students graduating.

The curriculum content for the BA programme was updated and published in the 2016 study guides, workshops were held to consolidate new units within the modules. Three modules in the first year programme were shared between the Departments of Multimedia, Graphic Design and Industrial Design. The shared modules were, Design Studies, Visualisation and Professional Design Practice. The Multimedia Department has taken responsibility for units in the Visualisation module, which include Drawing, Illustration, Storyboarding and Photography. The second and third year programmes of the Diploma in Multimedia are being phased out and the second year programme was offered for the last time in 2016. The B Tech will be offered until 2019 when it will also be phased out. Transformation and decolonisation discussions and workshops occurred in the department when plans were developed to update curriculum in light of higher education constructive alignment. Faculty workshops, STAND and departmental discussions led to the continued development and inclusion of further relevant texts and community projects within the curriculum.

The Multimedia facilities are run at capacity throughout the year, closing in December and January for software upgrades. Adobe Creative Cloud Enterprise 2016 was reloaded onto 105 Dell Precisions. All computers are maintained according to the standards set by the Universities computer Lab policies and remain virus free and maintenance free all year round. Ghost software was utilised for remote software imaging and deployment. Deepfreeze software was used as a reboot to restore solution to protect all technology in the four studios.

Multimedia staff are research active with six members currently researching for study purposes. Research profile development forms part of performance plans, which are updated and reviewed twice annually. Papers are tested at faculty research initiatives before being presented at local or international conferences and published as articles in accredited journals where possible. In addition to textual research, design and creative practice as research are also published actively.

2016 saw an increase in postgraduate enrolment numbers. BTech, Hons and MA Design programmes have all attracted significant interest. MA Design in multimedia registered six students into the programme after a thorough assessment, limiting the numbers. All MA students managed to have their proposals accepted by the FHDC, within the first semester. Two students enrolled into the Honours and twenty-three into the BTech. The postgraduate programmes we offer in multimedia have attracted a large number of students from other institutions, suggesting that these are desirable postgraduate degrees.

The Department provides an education for students that allows for placement in a wide range of focus areas in this broad field. Digital Media Design needs exist and are expanding in the industry that include User Experience Design skills to feed the needs in the advertising, design, film making and banking industries, where UX design is used to develop and maintain interactive digital systems. Multi-channel design skills are needed in many of the industry's design and postproduction studios, where digital video production and digital postproduction are sought. More graduates than ever are finding opportunities to work in Digital Photography, Motion Graphics and Animation.

The overwhelming growth of the digital humanities, where design thinking plays a necessary role in multiple channel design and output, increases the needs for qualified digital graduates. The demand in the industries to employ Digital Media Design graduates before they complete their degrees is a risk. And can result in students leaving their studies unfinished. Emphasis on attractive postgraduate programmes is a priority, to convince those students to carefully consider continuing with further study.

Operating context, governance and risk management

Programme

The new Bachelor of Arts in Digital Media was offered for the first time in 2016 and the Honours and the Master of Arts in Design were offered for the second time. Pipeline students were accommodated for and the enrolment plan was met. An excellent programme delivery resulted in a strong exhibition of student output and a good pass rate, with a 89% pass rate. The successes of 2016 we believe are due largely to the development of appropriate support in academic writing skills, the use of tutors and the integration of a design research ethos throughout the programmes. Positive external moderator reports proved to be good measures of benchmarking with other similar institutions.

Transformation in terms of decolonisation is evident in the development of curriculum, particularly in the use of more appropriate texts and methods used across the programmes. Green week, FADA HIV/Aids and other cross collaborative projects have continued to be successful.

Programmes offered

Diploma in Multimedia	No first year intake in 2016. Programme being phased out.
B Tech in Multimedia	Articulation from diploma programmes in Multimedia by own students and those from TUT, CUT and VUT.
BA Honours in Design	Currently attracting students with BA degrees in Multimedia design from other institutions
MA Design	Attracting own students with B Tech plus extra modules and students from other institutions

Staff

Seven permanent lecturers staffed the Department in 2016, one senior lecturer and six lecturers. One staff member held a doctoral degree, five held masters' degrees and one an Honours degree. All staff were active in further study, Anthony Ambala submitted his doctorate for assessment in December, Lukasz Pater completed a second year of animation production as practice towards his doctorate in the School of the Arts at Wits, Landi Raubenheimer completed her first year in a shared doctorate at UJ and Groningen University. Terence Fenn and Marc Edwards prepared doctoral proposals for University of Pretoria and UJ respectively and Lerato Matema prepared a masters proposal for registration at UJ. Anthony Ambala and Landi Raubenheimer were granted sabbatical leave for the first semester, Ambala to complete doctoral fieldwork in Kenya and Raubenheimer to begin doctoral work in the Netherlands.

 A new consolidated post for Visualisation modules was filled by Lerato Matema as a lecturer on contract, while she completes a MA in Design. A resignation at the beginning of the year, with two staff on sabbatical created a heavy workload for the remaining staff, particularly in the video field. This was resolved with the use of a combination of lecture relief, part time staff and tutors. Two posts, both for design and for photography were advertised and interviewed for. Neither were able to secure any equity positions. After readvertising and headhunting we managed to offer a position to Boitumelo Kembo, a design lecturer from North West University, a position, she starts in April 2017. The Photography post will be advertised again in 2017.

In total eighteen part-time staff were employed as specialists for a variety of workshops and limited time projects. They offered expertise for units in the programmes at various levels and this included academic writing, design theory, drawing, typography, human centred design, information architecture, digital photography, digital technology, professional design practice and audio design. Vacant design and photography posts were used to employ part-time lecturers to teach reading and writing in the first year contextual studies module to students from three of the diploma programmes in the faculty, to Fashion, Jewellery and Fine Art. They were also employed for lecture relief and to coordinate the computer labs and digital equipment in the department. Four strategic and two departmental tutors were employed in modules where academic writing and digital technology student support was needed.

Performance reviews were held independently with each staff member in February and again in October, with good results across all key performance areas. The performance documents were generally regarded as useful in terms of good governance and as effective individual year plans. This

process allowed staff to plan and commit to a good balance of teaching and research, where specialised research feeds into teaching.

Committee structures

The Multimedia Departmental Committee met biweekly, with an agenda that included, student matters, curriculum, research, human resources, facilities, marketing and general. University and faculty committee representation is well articulated in the department, with feedback communicated through the departmental meetings. Department sub committees include, The Departmental Higher Degrees Committee and the Departmental Recognition of Prior Learning Committee met when necessary. Departmental committee representation at university and faculty level for 2016 was well represented, with all staff attending The Faculty Board. Head of Department, Marc Edwards represented the faculty at Senate, The Information Communication Technology Steering Committee, the Centre for Academic Technologies Advisory Committee and the Campus Forum Committee. He represented the Department at the Deans Committee, The Faculty Higher Degrees Committee, The Academic Planning and Quality Committee and The Readmissions Committee. Terence Fenn represented the department on the faculty Marketing Committee and the DESIS Design for Social Development Laboratory. Anthony Ambala represented the faculty on the Health and Safety Committee. Landi Raubenheimer represented at the UJ First Year Experience Committee, the STAND teaching and Learning Committee and on the Faculty Library Committee.

Challenges of 2016

Teaching and learning, staffing and budget, were the main areas of challenge in the department for 2016. National student protests and disruptions affected students in the department in a number of ways, students were often unsure of their role, whether they should join the protests or not, transport disruptions and a certain amount of intimidation kept students away from class on occasions and created a perception of uncertainty. Student class attendance, which in the studio environment is crucial, was problematic, creating a culture of stay aways. Student assignments submissions also proved to be challenging, when students used the protests as reason for late submissions. Alternative submissions through Blackboard and email were used to mitigate the attendance problem and submission extensions were granted where possible.

A resignation in December made it difficult to find a replacement and part time staff were employed to fill the gaps. Two staff sabbaticals were taken at the same time adding to the risk of finding specialists. This disruption created challenges in other areas of specialised teaching, where remaining staff had to fill in and teach material out of their expertise. Funds for teaching replacements and for posts not filled were sufficient in employing part time lecturers.

Austerity measures created budget reductions, putting pressure on available photographic teaching equipment and with replacing of expired staff computers. This caused a difficult challenge in that three staff computers could not be replaced nor repaired. As a result backup laptops have had to be found, putting further pressure on shared equipment.

Risk management

Teaching and Learning
A 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 three departments. The problems encountered amongst the weak students were, language, communication skills, reading skills,

writing skills and a low attendance. The success rates for this module was down on the previous year and needed further intervention, this was made by introducing further reading and writing specialists and tutors 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.

Resources

Computer lab and digital equipment bookings and organisation remains a risk. Part-time staff are employed, where dedicated permanent staff would be more suitable. A consolidated permanent position across departments in the faculty needs to be considered. The annual reduction of part time resources is a risk in that we are becoming limited in employing specialists to teach certain highly technical skills, particularly in user experience design, web, coding, digital video postproduction, three dimensional animation, audio design and digital technology. Staff are constantly needing to be upskilled, putting pressure on them, resulting in stresses in meeting their required research output.

External factors

Student funding is an external factor that needs attention. Students that have access to NSFAS funding for their undergraduate diplomas are unable to access funding again for B Tech. Almost half of the BA Digital Media students require NSFAS funding for fees, accommodation and food.

Strategic focus and targets

The department is committed to the University's Strategic Objectives, where engagement with the following four focus areas is evident in the approaches to the following areas within the department.

Teaching and Learning

The strategy of the department is to offer globally competitive programmes and develop excellence in **teaching and learning**. The new BA Digital Media Design offers the best of a career focused programme with enough theoretical input to develop students who will be ready for postgraduate studies in the BA Honours and MA Design programmes. The department is a leader in human experience design research and education, where the expertise of lecturer Terence Fenn 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. And to offer workshops in industry and in education locally and internationally.

Students graduating from the Multimedia programmes all find employment in the digital design industries, where they prove to be competent in a wide range of design for multi-channel output. Students graduating from the B Tech, BA Honours and MA Design exit with advanced research and conceptual thinking skills in digital design, equipping them with independence and design thinking skills that make them competitive in their fields.

Student friendly and engaging environment

Student representation in the department is made possible through each year group voting for a class representative by a secret ballot. Student reps vote for a departmental rep who attend biweekly HOD meetings to engage with operational matters and give feedback as and when necessary. Staff are expected to have students assess lecturers and modules annually.

Research

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. Staff profiles on the faculty website communicate research areas undertaken in the department. Where possible staff are encouraged to engage in scholarly discourse in the Digital Media Design fields and to transfer these debates to their studio lectures and faculty workshops.

Relevant conferences are actively contributed to, articles are developed for publication as a result and creative practice is actively exhibited and peer reviewed.

Internationalisation

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, by developing ongoing research collaboration with Jan Koping University in Sweden and other Universities with links to UJ where possible. Presentation of papers and creative practice at international conferences is a departmental goal.

National and global reputation management

Staff are all actively involved with research communities in their respective fields, where papers, practice and articles are published. Peer review processes are rigorously followed to ensure quality and reputation is managed.

Strategic objectives

Targets for 2016 – 2025

Two key areas of focus for the department are teaching and learning and research.

Teaching and Learning:
 − Risk management of BA, BTech, Honours and Masters students to maintain an acceptable pass rate and an increase of postgraduate numbers.
 − Curriculum development in key areas, like Design Studies, to ensure academic writing and thinking skills are adequately developed, to ensure that students progress to postgraduate study.
 − Continuous transformation of curriculum content and programme delivery.

Research:
 − Maintain research output.
 − Support and balance staff needs with further study.
 − Support and develop departmental research focus.
 − Introduce research methods at undergraduate levels.
 − Encourage international conference contributions.
 − Establish and maintain international scholarship.

Fitness for global excellence and stature:
 − Ensuring that an enriching and student friendly learning experience is possible.

- Access to dedicated, graphic specific computer labs, which double up as studios, lecture and digital workshop venues, to ensure appropriate learning.
- Access to a 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 local community, academic community and with industry.
- Ensure that community projects like Green week continue to form part of the curriculum.
- Citizenship integration into all modules.
- Introduction of relevant local and international texts for continuous curriculum development.

Employee profile

The departmental staff profile for 2016 is as follows:

Permanent staff

Post	Name	Qualification	Race
Snr lecturer (HOD)	Mr Marc Edwards	MA Fine Art	White
Lecturer	Mr Anthony Ambala	MA Film and Television	Black
Lecturer	Mr Terence Fenn	MA Art and Design Ed and MPhil (IT)	White
Lecturer	Ms Lerato Matema	BA Hons	Black
Lecturer	Ms Ruth Lipschitz	PhD	White
Lecturer	Mr Lukasz Pater	MA Digital Arts	White
Lecturer	Ms Landi Raubenheimer	MA Fine Art	White
Secretary	Ms Bongi Majola	Matric	Black

Ratios: staff - student

Year	Academic staff	FTE students	Ratio
2016	7	192	1.25
2015	6	238	1.28
2014	6	140	1.25

Twelve 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
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 Magowan	M Tech	White

Five tutors offered additional support to students. Their profile is as follows:

Tutors

Name	Programme enrolled for	Race
V Msimang	B Tech	Black
L Mashabelo	BTech	Black
Y Gold	MA	White
J Mololwane	MA	Black
O Golombic	BTech	White

Student profile, student success and experience, relevancy and impact of academic programmes

Student enrolment

First year and returning student numbers dropped in 2016, but postgraduate numbers grew. The intake since 2014 into the four programmes offered are as follows:

Programme	2014	2015	2016
B Tech: Multimedia	25	27	23
BA: Multimedia	0	0	54
BA Honours: Multimedia	0	2	4
MA Design: Multimedia	0	1	6
N Diploma: Multimedia	174	169	102
Total	199	199	189

The demographics are as follows:

	Students	Female	Group			
	Headcount	%	African	Coloured	Indian	White
2016	189	30	117	20	10	41
2015	196 (3)	33	111	23	11	51
2014	199	36	119	19	6	55

The enrolment plan for the BA in Multimedia was met with 54 students registered in 2016.

The proportion of students with more than 35 APS = 16.7 for 2016, 13.2 for 2015 and 11.8% in 2014. The number of students from low quintile schools is dup at 10.3 in 2016, from 8.6% in 2014 to 5.6% in 2015. The number of students from high performing schools is up at 72.4 in 2016 from 68% in 2014 to 72.2% in 2015. 7 International student registrations for 2016, 6 in 2015 and 4 in 2014.

The use of technology in teaching

Technology is used in all modules in Multimedia. Four dedicated Multimedia department computer laboratories are equipped with 105 high end Dell computers, all are networked and have access to fast internet. All computers have the latest version of Adobe Enterprise and Microsoft Office installed. Each venue has an AVU presentation installation with sound and all venues are used for teaching and learning. Lectures are all presented in fully equipped labs/studios or lecture venues, with access to Wi-Fi. All staff have been trained in using Blackboard and MAMS, giving online access to students through the university's student portal. Interactive engagement with students is mostly through the computers in the labs and does also occur with cell phones, tablets and laptops. There are Design and Visualisation modules where analogue technologies are used.

Monitoring of quality offerings

During 2016, all exit level modules were externally moderator by approved moderators. The moderation process the department adheres to, aligns with the UJ Assessment policy. All exit level modules are moderated externally by moderators agreed on at the APQC annually. At risk students' performances are discussed at length at the marks meeting in June and again in November. Each first year student received a progress report from the year coordinator at the start of the second semester. Where necessary discussion with serious at risk candidates were held with the HOD and appropriate help services at PsyCad were approached for assistance. No major student grievances were reported during the course of the year. Lecturer and module assessments are carried out by all staff at least once a year, as agreed in each performance plan.

Strategic enrolment planning

Applications for the second year of the BA Multimedia programme went well with a registration of 58 first years for 2017. The National Diploma will have pipeline students until 2018, when it will no longer be offered. The B Tech will be phased out by 2019. The BA, Honours and MA are all expected to grow.

Student success and experience

Student achievements

Second year student Joshua Lew received an award for the top Multimedia student at the Deans Merit Awards. The top achievers in first, second and third year received certificates at the prize-giving event at the 2016 student exhibition.

Relevancy and impact of subsidised academic programmes

The Multimedia programmes focus on educating the student to work as Digital Designers in the broad digital media industry, where graduates apply contemporary design principles to User Experience Design, Application Design, Web Design, Video Design, Post Production Design, Motion Graphics, Digital Animation, Illustration and Digital Photography. All third year students engage in internships and find work placement once graduated.

Collaborations in 2016

Collaborative projects are set for students at all levels of study, the first years' worked on a faculty wide project at the beginning of the year, which helps establish a good supportive network across faculty. The third years spent a week working in groups, with students from all departments in the

faculty in the Green Design Week project. The third year UX students collaborated by designing with and for Communities, with Communication Design, Industrial Design & Architecture Students, in participation with the community in Westbury. And B Tech students collaborated with students from Industrial Design on a project titled: 'internet of things' where they design an application solution for an interactive product.

Research Footprint and impact

The Department's research footprint and impact is driven by a commitment by staff to improve qualifications, to conduct research, to contribute to conferences in their respective fields and to use expertise to further develop their scholarship and the curriculum. The department's research output for 2016 was in line with what was agreed to in performance plans.

A growing interest in the MA Design in Multimedia has seen more applications than what we have capacity for. A large number of the applicants are from other institutions, often where the Honours is a terminal degree. We expect our first MA student to complete studies in 2017. Five new MA students enrolled in 2016, all of whom have had their proposals accepted. Students are supervised and co-supervised by staff in the department and from the rest of the faculty, depending where the expertise in the chosen fields can be found.

Publications

Lipschitz, R. 2016. Archival Aftershock: on Spectral Justice, Non-Criminal Death and Infinite Responsibility. In L Farber and C Jorgensen (eds.) *Critical Addresses: the Archive-in-Process* (Jacana 2017).
Ambala, A. Voicing "Kenyanness" in the everyday: disrupting traditional broadcasting tropes through participatory digital storytelling. *African Journalism Study*.

Conference papers

Title of conference	Date	Title of paper	Authors
Information Architecture meets the Philosophy of Information. The Ethics and Philosophy of Information Cluster. Oxford University.	27 June 2016	The Design of Socially Sustainable Digital Ontologies	Fenn, T. & Hobbs,
Derrida Today 2016	8 June 2016	Dance with nothing but heart: on the queer 'self-taste' of mourning	Lipschitz, R
EuSLSA Control 2016	14 June 2016	Spectres of the Inappropriate/d: Jane Alexander's Animot	Lipschitz, R
Contemporary Film and Media Aesthetics: Culture, Nature, and Technology in the 21st Century, Roma Tre University, Rome.	24-25 December 2016	"Participatory spectatorship of mobile phones in science-fiction television; a case of zombification?"	Raubenheimer, L

2016 has seen a continual growth in research output in the department, where three articles were published, for Ambala in The African Journalism Studies journal and Lipschitz in a special edition of

Art & Text and two book chapters. Terence Fenn presented a Skype paper in the UK and has prepared two papers for early 2017 conferences, in India and Hong Kong. Staff members who are improving their qualifications are being research active with exhibiting creative practice, presenting conference papers and with submitting articles when possible. Creative research production is active in the department with Raubenheimer being awarded 4 points for her two solo and three group exhibitions in 2015 and 2016 submissions and Pater being awarded 2 points for his animated film submission. Multimedia staff and masters students participate in a number of the research initiatives of the Faculty such as Design for Social Development and the DESIS lab, STAND and the research group under leadership of Prof Brenda Schmahmann.

Internationalisation

International student numbers have increased slightly, further marketing interventions will need to be sought to maintain and increase the number. The portfolio requirements have changed to allow applicants to submit via email. This should make for an increase in international interest. Staff engagement in international conferences, workshops and exhibitions continue to increase a broad network. A number of initiatives are being considered for 2017 and 2018 to increase the number of staff and students incoming and outgoing.

Community service, stakeholder engagement, national and global reputation management

Community development

The department participated in a number of community projects, namely the Faculty Green week, the IOHA HIV AIDS project. Anthony Ambala continued to offer a number of Digital Impact Design projects for various non-profit organisations. Students produced digital promotional packaging which consisted of a promotional video, a website wireframe and a social media platform. Industry collaborations have enhanced the student experience and engaged the department in meaningful reputation management, where a short learning programme in user experience design, has been developed and implemented with Standard Bank.

Resource management and sustainability

Four computer lab/studios are equipped with Dell computers, which are upgraded every three years. Software is upgraded to the latest version every year. All computers conserve energy by switching to sleep mode 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 by means of Blackboard.

Transformation, leadership and leading change:

Anthony Ambala has introduced a session of lectures titled "An introduction to African intellectual discourses" which introduces students to work by some seminal intellectuals from Africa. These sessions are directed at B Tech and Honours level and consist of lectures followed by submissions of written essays and class presentations from the students. Some discourses such as Pan-Africanism, African renaissance, Afrocentrism and Afropolitanism are discussed. The lectures introduce ideas by African Intellectuals such as Léopold Sédar Senghor and his ideas on Négritude, Kwame Nkrumah and Pan Africanism/ Consciencism and Ngugi wa Thiong'o on the language question in decolonising

the mind. Other intellectuals discussed include Julius Nyerere, Thomas Sankara , Sol Plaatje, Wangari Maathai, Wole Soyinka, Cheick Anta Diop, Achille Mbembe and Ali Mazrui.

Conclusion and way forward

2016 was a good year for the department, with a positive student experience, both in terms of module assessments and in the postgraduate student research experience. The first cohort of Masters students had their proposals accepted at first submission to the APQC. The department had a good 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 and in the curriculum more to the fore. To enter more competitions, collaborate more with industry and work towards developing 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:
- Curriculum to actively engage decolonisation issues
- Continue to market the new BA in Digital Media Design
- Continue to balance spread of undergraduate and postgraduate teaching and supervision
- Support accredited research output

Medium-term initiatives:
- Strengthen international network
- Strengthen Africa network
- International staff and student exchange

Long-term initiatives:
- Internationally active academics
- Develop researchers and apply for NRF ratings
- Structures to support tiered research
- Centre of excellence in Digital Media Design in Africa

Department of Visual Art

Vedant Nanackchand BAFA (UDW), BA Hons (UDW), PGCE (Art & Design) (Middlesex Polytechnic), MTech (Fine Art) UJ
Lecturer and Head of Department

A key focus for the Department of Visual Art in 2016 was the decolonisation of the curriculum. The Visual Art Department finds resonance in in the belief that a qualification in art is not merely to secure employment, but is also about the pivotal role that knowledge and culture can effect, in fostering social change. Since 2015 when the #RhodesMustFall protest was underway, the emphasis on decolonising knowledge took root in many of the intra-departmental discussions that followed. We saw the need for critical introspection regarding the core functions of the programmes we offer. In response to questions of relevance, the focus on decolonising knowledge warranted attention for two reasons; first, the customary focus on identity, culture and social justice in the studio components of visual art practice required review. Students were challenged to engage critically with subject matter, in the context of the current socio-political milieu. Secondly, the focus on African Art across the Art History curriculum required special attention because of the need to engage introspectively with the curricula in order to deepen what we do, despite the fact that African art and culture exists across all levels of the curriculum. To this end, Thabang Monoa, our SARChI, PhD student, was tasked with outlining how African art and philosophy can be infused across all levels of the Art History programme.

In 2016, Thabang taught the scholarship of African philosophy and Black Thought in a critical and positive manner to 3rd and 4th year students. Together with SARChI Master-student, Muziwandile Gigaba, Thabang led an important departmental seminar on "Who is an African?" and on the concept of Black Thought, to all Visual Art students. The level of robust debate and the discussion

on new content in Art History commenced and spurred students to think critically in order to dispel misperceptions regarding their identity. Profs. Anitra Nettleton and Karen von Veh guided the process and helped to develop a semester module on contemporary issues in African and South African Art, to enrich an already well-balanced African art content in the theory curriculum.

Similarly, the Art History and Theory 1 module was developed in preparation for the BA(VA) programme. In addition, all studio modules continue to encourage debate and expression on diversity, transformation and identity in the current South African context. The students use participatory and developmental methodologies as well as critical thinking and community engagement in art practice, to achieve visual outcomes based on concepts of decolonizing knowledge.

BA (Visual Art) Curriculum

In 2016, the Department finalised the academic administration for the commencement of the new BA (Visual Art) degree which started on 6 February 2017. The recruitment process highlighted new operational concerns regarding the manner in which candidates perceive, or lack critical understanding about the protocol of applying. Candidates appear to be self-absorbed and pay scant regard to repeated requests for information or confirmation of them accepting a place to study at UJ. The administrative over-investment in this process is counter-productive in the sense that academics were included in the process to contact and help encourage candidate intake. Funding remains a critical factor that impacts on admission. First entry students gravitate naturally towards historically-advantaged institutions because they are offered bursaries to study. The Department lost a number of strong candidates in this way. In 2017, the recruitment and selection processes will need to be radically reconfigured, in order to attract and retain deserving candidates in a more strategic and streamlined manner.

Curriculum Transformation

2016 also marked a strategic focus on curriculum transformation on a number of levels. First, the Department held many workshops to develop wide-ranging changes to discipline-specific content and modes of delivery in the studio and theory programmes, in preparation for the BA (Visual Art) programme. Consequently, a more integrated, infused and decolonised model of the BA(VA) curriculum was adopted, which addresses relevant art historical, social, cultural and professional practice concerns.

Academic success

In 2016, the national #FeesMustFall protest focussed attention on glaring social inequalities and the blatant lack of transformation in society and amongst the ruling elite. Importantly, the students' protest underscored the call for higher education to receive more funding in order to provide a critical balance that addresses inequality. In the midst of the protests and during times of much uncertainty, the resolve of the staff and students in the department to meet their objectives, was highly appreciated and worthy of record. In this regard, the department exceeded its throughput rates, which ranged between 81% (Art History 1) and 100% in the undergraduate and BTech programmes. The improved throughput rate in Art History 1 is encouraging and attests to the success of investing in a strategic support programme to address academic under-preparedness in the undergraduate programme. The following initiatives stand out:

− The Department is adequately resourced to offer cutting-edge tuition to engage in primary and discursive art practices across the traditional as well as technological and performance-based

domains. In each case, teaching and learning is based on vision, imagination, research, critical capacities in questioning the status-quo, as well as proficiency in art-making.

- Secondly, the department also engaged in an independent HIV/AIDS curriculum-integration research project with six other FADA departments, under the auspices of HEAIDS and in association with IOHA. This project is on track and culminates in May 2017.
- Thirdly, the Department actively promotes e-learning in its programmes. Staff are encouraged to attend relevant training workshops in support of their technology-based teaching. All students make extensive use of high-end computer-graphics software applications either in-house or in a dedicated computer lab at APB. To this end, the department records its gratitude to the Computer Services Manager and staff for their unwavering support throughout the year.
- In 2016, all first year Visual Art students engaged in an iPad pilot study across the Art History and studio disciplines. Through the magnanimous support of ThinkAhead and the iStore, our students were provided an iPad for the 2nd semester, for use in the Visual Art disciplines. However concurrently with the roll-out of the iPad project, the infrastructural support related to WiFi was also being developed. This project objectives will be developed more fully in 2017, with the new cohort of BA(VA) students.

The following statistics reflect the students' successes in all undergraduate programmes.

Programme	Success Rate
NDip Fine Art: First Year	96%
NDip Fine Art: Second Year	91%
NDip Fine Art: Third Year	87%
BTech Fine Art	100%
MTech: Fine Art	5 students graduated in 2016. Two, Cum laude.

The 2016 Visual Art Department final results are as follows:

NDip/FA year 1 modules	Throughput rate (%)	Pass rate (%)	Average final mark (%)
ADR11-1 Drawing Fine Art 1	80	95	60
ARH11-1: Art History 1	81	95	62
DST11A1: Conceptual Studies 1	80	95	60
DST11B1: Space and Volume Studies 1	84	100	63
MCS11-1: Contextual Studies 1	84	88	55
TDSA111: Graphic Interpretation 1	84	100	67
TDSB111: Form and Colour Studies 1	84	100	62

NDip/FA year 2 modules	Throughput rate (%)	Pass rate (%)	Average final mark (%)
ADR21-1: Drawing Fine Art 2	86	86	58
ARH21-1: Art History 2	85	85	58
KAJ21-2: Sculpture 2	95	95	66
KAL21-2: Printmaking 2	100	100	64
KSK21-2: Painting 2	96	96	62
MCS21-1: Contextual Studies 2	81	82	58

NDip/FA year 3 modules	Throughput rate (%)	Pass rate (%)	Average final mark (%)
ADR32-1: Drawing Fine Art 3	88	88	64
ARH31-1: Art History 3	94	94	62
ASP3-31: Studio Practice 3	83	83	63
MCS32-1: Contextual Studies 3	83	83	62

BTech modules	Through-put rate (%)	Pass rate (%)	Average final mark (%)
ASP42-1: Studio Practice 4	100	100	72
TAA41-1: Art Theory 4	100	100	68

B Ed (Art and Design)	Through-put rate (%)	Pass rate (%)	Average final mark (%)
ADSB5B2 Art and Design 2B	100	100	67
ADSB5B3 Art and Design 3B	100	100	68

Research

The Department comprises a core of experienced, senior staff members who are research active. The prolific academic experts in the department are Professors, Kim Berman and Karen von Veh as well as David Paton and Gordon Froud. All staff members are engaged in academic leadership which includes inter-alia, membership of professional associations, conference and journal editorial committees and external examining up to doctoral level at selected tertiary institutions nationally. All staff members also engage in supervision of MTech and BTech students. In addition to presentations at conferences and the publication of journal articles, the following research highlights stand out in the year under review:

David Paton, in association with Jack Ginsberg and the Visual Art Department steering committee, organised an international colloquium as well as 2 exhibitions which celebrate the impact of artists' books in South Africa, scheduled for 21 March 2017. Mr Paton also published a non-subsidised journal article, viz. Mind and Matter. Some South African Book-Artists' Experiences with 'Other' Materials. *The New Bookbinder. Journal of Designer Bookbinders*. Vol. 36 pp57-62.

Gordon Froud was awarded the UJ Creative production grant for two, peer-reviewed exhibitions that he participated in; i.e., an exhibition of South African sculpture at the Beelden Aan Zee gallery in The Hague, and the other was his solo exhibition at the 2015 Nirox Project Room KKNK Arts Festival. Mr Froud's prolific visual art practice is seen in his work being presented in 48 group exhibitions nationally in 2016.

Kim Berman was engaged in international collaborative research that involved her collaborating with academics from the Peter Wall Institute of Advanced Studies at the University of British Columbia, Vancouver, as well as Stellenbosch University and the University of Kenya, under the auspices of STIAS, the Stellenbosch Institute of Advanced Study. The project is entitled: Being Human Today: Linking Theory and Practice in Social Transformation through the Arts. During the Fellowship at STIAS in January 2017, Kim and her peer authors wrote the first draft of the Manuscript of the book, a joint publication with Prof Janis Sarra (Former Director of PWIAS, Presidential Distinguished Professor and Professor of Law, Peter Allard School of Law, University of British Columbia). Kim has also finalised and submitted her book: Finding Voice: A visual arts

approach to social change. Further, Kim has finalised a research proposal entitled: Arts as catalyst: Innovative resources for animating citizenship, as the submission of a national proposal to the Institute for Humanities and Social Sciences (NIHSS) Catalytic Research Program Proposal. While it was not funded, it will form part of Kim's focus on building theory for Social Transformation through the Arts. Kim's book chapter entitled; Finding Voice: A visual arts approach to social change was accepted for publication by the University of Michigan Press in 2017. Kim's contribution to the department's international/global reputation include:

- Submitting a proposal to the SADC for curriculum integration of arts based approaches,
- Building on the PWIAS/STIAS project: Being Human Today: Linking Theory and Practice in Social Transformation through the Arts,
- International collaborations: Brazil, Ghana, Boston (SMFA), Canada, Kenya
- Her work at Artist Proof Studio and UJ Visual Art Department received international exposure through conferences and joint programmes

Prof Berman's conference presentations in 2016 include:

- A story of hand papermaking in South Africa. IAPMA Congress and 30-Year Anniversary Nature, Diversity & the Art of Paper. International (Brasilia)
- Animating citizenship in the classroom. SAVAH Rethinking Art History and Visual Culture in a Contemporary Context, FADA UJ. National

Karen von Veh was engaged in international collaboration in association with Mgr. Richard Gregor (Trnava University, Slovakia) on the project entitled "Art and Art History in Divided Societies" (Von Veh and Gregor were formerly part of the EESA research project). Both academics are working on an edited book (to be developed during the Von Veh's fellowship at the Clark Institute in January 2017), as well as co-chair a panel at the CAA Art History Conference in February 2017, in New York; the work is entitled, "Divided societies; Manifestations of Post-socialist and Post-apartheid "Nostalgia". Karen has also generated / published the following:

- Book Chapter: "Who is Mary Magdalene?" In Majak Bredell's Many Magdalenes. Exhibition Catalogue.
- Non-subsidised article published, June 2016 "Contemporary Iconoclasm in SA: Transgressive Images of Madonna and Christ in response to social politics." IKON 9: Journal of Iconographic Studies. Vol.9. Pp.355-362.
- Co-convened the 31st SAVAH Conference, in association with Profs. Brenda Schmahmann and Federico Freschi. The theme was: Rethinking Art History and Visual Culture in a Contemporary Context. The conference was held during 28-30 July 2016 at FADA, UJ.

Prof von Veh presented the following conference papers in 2016:

- Moving the boundaries through Art: Diane Victor's critical response to gendered violence in South Africa. A paper delivered in the Literature, Culture and the Arts session of the 39th AFSAAP Annual Conference, Africa: Moving the Boundaries, held at the University of Western Australia, Perth, 5-7 December 2016.
- Textual Textiles: Gender and Political Parodies in the work of Lawrence Lemaoana. A Paper delivered in Intertextual Textiles: Parodies and Quotations in Cloth. Conference held at the SARChi venue, UJ, 30 November to 2 December 2016.
- The evolution of Feminism in the work of Diane Victor. A paper delivered in session 10: Gendered Practices, rubric 1: Globalising gender studies, feminism and queer theory as part

of the 34th Congress of the International Committee of the History of Art: CIHA 2016, held in Beijing, China, September 15-21, 2016.

- The role of Beauty and Perfection in Marian iconography - Contemporary responses to controversial images of The Virgin Mary by Chris Ofili and Diane Victor. A paper delivered at the Tenth International Conference of Iconographic Studies: Marian Iconography East and West. Held at the Centre for Iconographic Studies, Rijeka University, Croatia, June 2 – 4 2016.

- Questions raised by the EESA Project: "Between Democracies 1989–2014: Remembering, Narrating, and Re-imagining the Past in Eastern and Central Europe and Southern Africa" (EESA). A presentation and roundtable discussion held at the CAA 104th Annual Conference, Washington DC from 3 – 6 February 2016.

Postgraduate Student research

In 2016, five MTech Fine Art students graduated viz., Heidi Mielke, Thabang Monoa and Loreal Vos, while two students, Jean Paul Lemmer and Roxanne Do Rego, received their degrees Cum Laude. Two continuing MTech students i.e., Chelsea Rowley and Casper Whiteman successfully presented their graduating exhibitions at the SARChI Gallery and the Art Eye Gallery respectively, in Johannesburg. In 2017, Rowley and Whiteman will graduate Cum Laude. Heidi Mielke was awarded an opportunity to present a solo exhibition of her work at the 2017 ABSA KKNK Arts Festival. During the course of 2016, selected Visual Art students participated in the following national exhibitions: The PPC Cement Imaginarium, the ABSA 'L Atelier Exhibition, Sasol New Signatures exhibition, Thami Mnyele Ekurhuleni Award, The Nirox Sculpture Park Arts Writing Programme. Monoa and Do Rego have since registered for their PhDs at the SARChI for SA Visual Art and Culture.

Transformation

The FADA, HIV/AIDS Curriculum Integration research Project continued for the second year of the grant from HEAIDS. Seven FADA departments are engaged in finding appropriate curricular means by which aspects of HIV/AIDS education are infused in the departmental curricula. In September 2016, the participating departments successfully presented the HIV/AIDS exhibition of students' work produced across the faculty. The research project is scheduled to conclude in June 2017, culminating in a report which details how FADA departments engage with HIV/AIDS education in terms of the Faculty's transformation agenda.

Internationalisation

 In January 2016, BTech Fine Art student, Jessica Doucha returned from a successful 3 month residency at the Museum School of Fine Art, an affiliate of Tufts University in Boston, and an MOU project partner with the Visual Art Department. In the undergraduate programme, the Department hosted Ms Fatima Traore, a student from the Virginia State University, USA, who completed a semester's programme in the 2nd year studio arts modules. In 2017, through the International Office the Department will engage with Appalachian State University, via an existing MOU with UJ, to discuss collaboration regarding student and staff exchanges between our institutions. Further, in relation to the 2017 Booknesses Colloquium, several workshops, lectures and seminars with overseas academics and artists are planned. There is the potential for an exchange project related to the artist's book collaboration with Robbin Silverberg of Brooklyn, New York. In addition, two further international student exchange projects are planned with Emily Carr University and the

School of the Museum of Fine Art in Boston. Prof. Sarah van Borek from Emily Carr U is presently at FADA to commence the project. For the 2nd semester of 2017, plans are underway to facilitate a 2 month residency for BTech Fine Art student, Lilly Oosthuizen, at the SMFA in Boston. In 2016, international visitors to the Department included the following academics: Professors Rob MacCullum and Cindy Maguire of New York University, Pam Allara (Emeritus Professor at Brandeis University) and Harry Boyte, of the University of Minnesota. An MOU with the University of Calgary Art Department is awaiting signature from the UC. The Department also needs to explore partnerships with key mainstream universities abroad i.e., from the Erasmus Programme and the Universitas 21 league of institutions.

Community Engagement remains fundamental to the Department's core business, based on the principle that the study of art is underscored by its social relevance. At all levels of the undergraduate programme, students were exposed to the role of social justice and art activism in a sustainable manner, in order to bring about social change. Projects include the following:

- The FADA, HEAIDS HIV/AIDS Curriculum Research project was adopted as a flagship CE project for 2016.
- BTech Fine Art Citizenship project, facilitated by the Art Therapy Centre Lefika la Phodiso. Students used the Photo Voice and Paper Prayers methodologies to explore themes of risk and resilience, in their work with inner-city children, under the auspices of the CEP, Art and Social Action.
- The Phumani Paper Mill on the Bunting Road Campus, facilitated artists' collaborations between FADA staff and students and Artist Proof Studio.
- Artist Proof Studio serves as a site for BTech, Master's and PhD research placements.

Visual Arts alumna, artist Lerato Shadi, was a recipient of the UJ Dignitas Award in 2016

In the year under review, 2006 Alumnus Ms. Lerato Shadi was awarded the UJ Dignitas Award, for her outstanding career as a performance artist, nationally and internationally as well as her contribution to community development in the district of Mahikeng. As a tribute to her sterling efforts towards community development in Mahikeng, the Faculty has adopted Lerato's project in

that region, as a flagship project for development in 2017. The relevant FADA departments will collaborate to provide a sustainable infrastructure for the residents there.

Operating context, governance and risk management

Programmes

The Department's PQM comprises the following academic offerings: The NDip Fine Art, BTech Fine Art, MTech Fine Art and the B.Ed (Art and Design) Years 1, 2 and 3. The Department hosts the PhD (Art History) located in and offered by SARChI in SA Art and Visual Culture. In 2016, six PhD (Art History) students were registered. At the time of writing, postgraduate Visual Art students also have access to the PhD (Art and Design) located in and offered by the Department of Graphic Design, FADA. In 2016, the PGCE (Art and Design) was successfully migrated from the Faculty of Education, and will be offered in the Visual art Department as from 2017. The following Continuous Education Programmes were presented in 2016 by Prof. Kim Berman:

- The Short Learning Programme 1: Art Therapy and Social Action
- The Short Learning Programme 2: Introduction to Master's Pre-Proposal Writing in Art and Design.
- A short learning programme on Visual Art Studio Practice for ISEP students is mooted for tabling at APQC in 2017.

Staffing

The Department's governance structure is stable, comprising six permanent academic staff members (viz., two associate professors, two senior lecturers and two lecturers), a temporary assistant lecturer, three temporary lecturers and three senior lecturers, supported by two senior tutors, a secretary, a technical assistant and a beverage assistant. In August 2016, the Faculty contracted Emeritus Professor, Anitra Nettleton to develop the African Art component of the Art History programme, with underpinnings of decolonisation of knowledge related to visual culture. In addition, the department is closely associated with the SARChI Chair in SA Art and visual culture. Students from this research centre are registered for Master's and PhD programmes lodged in the Visual Art Department. The Visual Art Staff are highly experienced discipline specialists, educators and practitioners who share a common vision in terms of their mandate. The students' successes at year end, exemplify the staff's unwavering investment in the students' achievements. Since 2014, MTech Fine Art graduate Heidi Mielke was appointed as Temporary Assistant Lecturer in Printmaking and Art and Design 1. The end of her tenure in 2016 left a void in terms of her outstanding contribution to undergraduate teaching in the department. In March 2017, Associate Professor Karen von Veh will assume duty as the new Head of the Department. Some attention is needed regarding succession planning and equity appointments should a member of staff leave employment.

Committee structures

The head of department and permanent academic staff are inter-alia, members of the following committee structures: The Academic Teaching and learning committee, the programme development committee, the research committee, the assessment committee, the selection committee, the disciplinary committee, the postgraduate committee, the creative production committee and a community engagement committee. Further, staff members represent the department on various Faculty and University committees. Staff meetings are held fortnightly and

include representation by students. All matters relating to the academic administration and quality management in the department are discussed at staff meetings and referred to the relevant faculty committees for review and development. Over the course of the year, the staff capacity included every aspect of committee work as listed above, with successful outcomes.

Risk Factors

The following categories of risk exist in the department:

Programme risk: The DHET's proposed phasing-out date of the MTech Fine Art programme was confirmed as 2019 and thus provides serious cause for concern. Under advisement to counteract the closure of the faculty's successful Master's programme, the department will apply in 2017 to have the Master's programme in Fine Art, linked to the generic MA in an 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.

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 and is the result of a concerted effort to address academic responsibility amongst students, by the teaching and support staff. Academic risk students invariably default on assessment owing to under-preparedness. Further, the few undergraduate students who plagiarise have been identified and the matter addressed with them on a developmental basis according to University policy.

- First year dropout; the abnormal drop-out rate (9 students) in 1st semester of First year, raised serious concern. Their reasons included the lack of finance, coupled with poor academic performance, 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.
- Safety: The lack of adequate access-control systems to the department's workshops on the first floor, presented serious concerns regarding the safety of resources and the students' works and property. In 2017, it is hoped that through the Campus Director's Office, a suitable access-control unit will be installed to provide access to the BTech, Drawing and Painting studios.
- Infrastructural risks posed by weaknesses in the physical plant i.e., water leaks, poor ventilation, inadequate technology support in terms of Wi-Fi and security (Only recently, have relevant steps been taken to install Wi-Fi in selected areas, rather than in all teaching venues.) Included in this domain is the withdrawal of funds for computer equipment, owing to austerity measures. Inadequate attention to such shortcomings are counter-productive to effective teaching and learning.
- Technical support provided to students in the studio disciplines were found wanting. It is hoped that in 2017, this will improve through staff development and re-skilling initiatives.
- Polarisation: The #FeesMustFall protest and the decolonisation debate impacted significantly on the students in terms of the perceived polarisation of some year groups. The lack of political acuity on the part of undergraduate student groups, sometimes resulted in caustic misperceptions amongst students, about "the system". Kim Berman and Shonisani Netshia addressed such shortcomings in the students' experience, by introducing collaborative interventions and team-building strategies to support and enhance a sense of

belonging. The lecturers conducted whole-brain learning workshops and implemented the buddy-system of support to address students' under-preparedness in first year and hopefully, contribute towards preventing a huge drop-out rate. Similarly, the departmental seminar system included an open discussion forum with 3rd year students that addressed themes of Africanisation, decolonisation and student agency.

− Voice: The first year experience in the Department attests to the need for more student-led forums and conversations to dispel unwarranted notions of miscommunication between students and staff. These workshops will continue in 2017.

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UJ Arts & Culture

Grace Meadows BADA (Wits) MADA (Wits)
Acting Head, UJ Arts & Culture

Operating context, governance and risk management

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 of 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. As of September 01 HOD Ashraf

Johaardien resigned with Producer Grace Meadows nominated to act as departmental head. Meetings and discussions with Arts staff across the four campuses are held on a regular basis.

The senior management team comprising of Performing Arts, Visual Arts and Finance and Administration meet weekly to, amongst other things, vet incoming external and internal proposals for clients wishing to utilize one of UJ Arts & Culture venues. These recommendations are collated and presented at monthly Deans Committee meetings held at FADA. These decisions are taken in consultation with the Risk and Event Management committee and representatives of the Campus Director's office and Protection Services.

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 2016 and to be ratified in 2017).

Risk Management

As a direct result of the arson attack on the Sanlam Auditorium in 2016, the Main Arts Centre Theatre was host to 48 graduation ceremonies. Contracted internal and external clients over the July-September period were re-directed and two performing arts performances and one gallery exhibition was pulled to accommodate this.

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. In response to student protest and potential risk to infrastructure and programme, a comprehensive Business Continuity plan is under review to be finalised in 2017.

Strategic focus and targets

The footfall for UJ Arts & Culture activities was 28 960 with audiences for activities produced by UJ Arts & Culture accounting for 39.11% (21185) of the total figure and the remaining 60.89% attending activities hosted by Arts & Culture. This figure is largely attributed to graduation ceremonies and subsequent footfall

By the close of the period under review UJ Arts & Culture produced and hosted a total of **226** events (where an "event" may be defined as once-off or running for several weeks) as follows:

Campus Programmes	9
Exhibitions	5
Gallery walkabouts/lectures	12
Productions	7
Classical Concerts	6
Choir/s Concerts	29
Local Tours (Performing Arts)	3

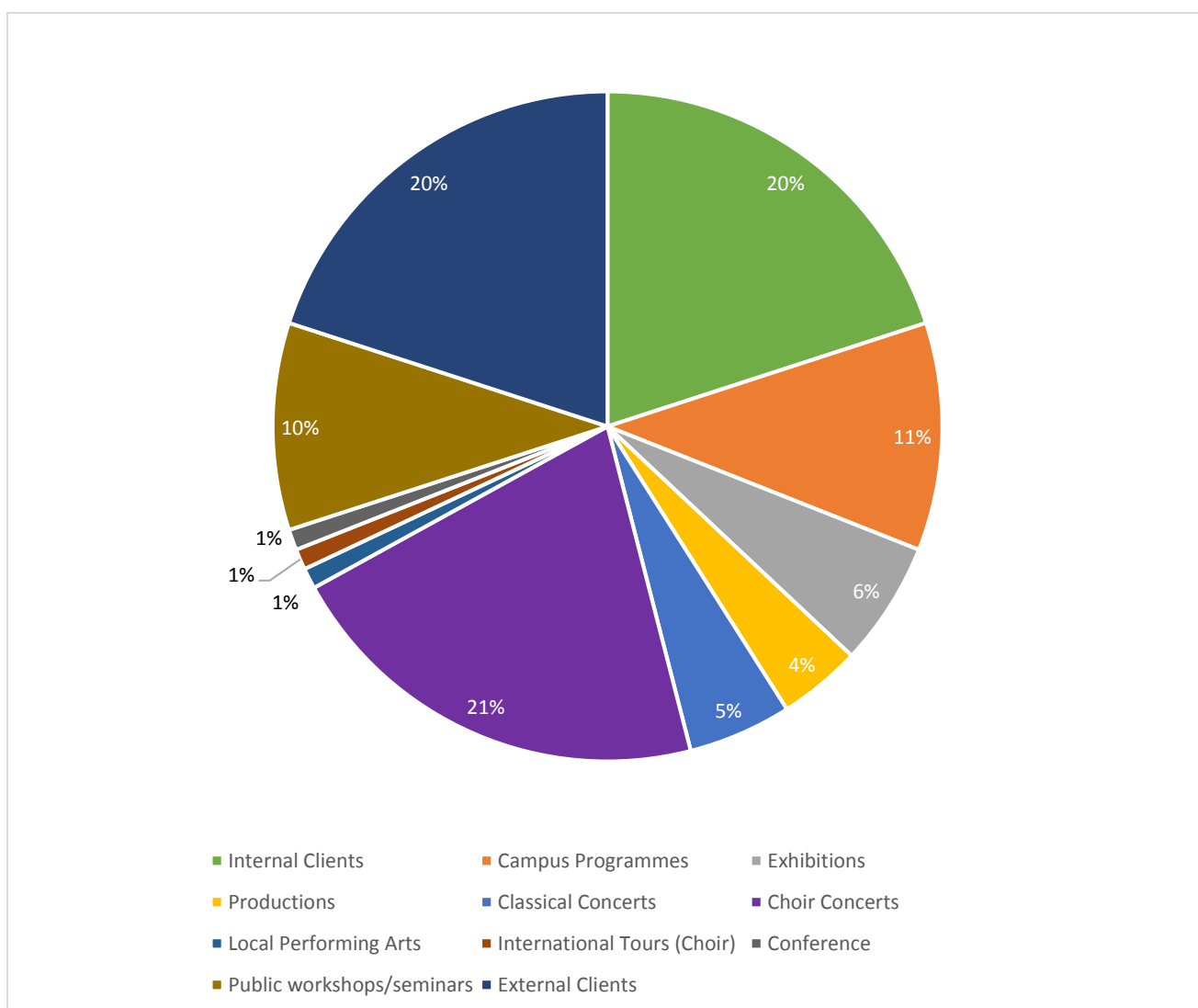| International Tours	0
Conference	1
Public workshops/seminars	o6
External clients	16
Internal Clients	17
TOTAL	111

Figure 32 UJ Arts & Culture, percentage of total audience per event, 2016

Performing arts

"If not us, then who? If not now, then when?" - The conversations that emerged from those questions inspired the theme which framed the programme. LIBERAT!ON comprised of a bold and provocative line-up of productions, exhibitions and concerts. "Against the backdrop of the new wave of student activism across the country, these works did not seek to offer answers to those questions, per se, but rather, collectively sought to provoke conversation and discussion around our pursuit of individual freedoms and the desire for collective emancipation. 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

238 students auditioned for the 2016 choir of which 60 members were finally selected to make the choir compliment. The choir performed at 15 graduation ceremonies reaching an audience of approximately 12 000 people during March and April. Due to a lack of space the Choir did not perform in the Arts Centre Theatre Venue when the Graduation ceremonies were moved.

Outside of the Alumni Choir which played to a record 800 audience (choristers comprising of 60 UJ Students with an additional 40 alumni compliment) the music highlight was to perform on the Guy Butler stage as part of the Main Programme at the National Arts Festival in Grahamstown.

The UJ Choir has extensive experience on the International stage and made its National Television debut on the reality TV and Kyknet (DSTV) initiative – *Varsity Sings*. UJ came in 2nd place and won R45 000 with a total viewership - as taken from Kyknet, YouTube and SAFM's voting public of approximately 3 570 500 hits.

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.

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 166 artists exhibited 633 works to the value R3 285 370.00 which were seen by 2 341 individual gallery visitors; 12 walkabout/lectures were presented; 2 external curators and 42 external/internal assistants were involved with the setting up of the exhibitions. (Refer Annexure 2)

Marketing

In an effort to communicate the robust LIBERAT!ON MMXVI programme cost-effective, targeted and impactful promotional mediums were explored. In the absence of a serviceable website, social media has been central to building and maintaining the UJ Arts & Culture online presence. YouTube, Facebook and Twitter platforms are used to gather, create, share and inspire content. UJ Arts & Culture is present, interactive, informative and active All social media activity undertaken is in compliance with the institutions social media guidelines. Insights indicate increased engagement levels with a niche user profile ranging from artists from varying disciples, industry practitioners, sponsors, partners, managers, media, arts critics, industry award judges and students and staff. The institutions audit also indicates compliance and excellence in the use of the online media.

Design
Composite promotional publications were utilised for all the LIBERAT!ON MMXVI programme activities in order to maintain a holistic brand image. The composite design patterns represented the individual entities uniformly creating a consistent aesthetic feel. Posters, flyers, invites, aide

memoires, postcards, publications, online banners were circulated at targeted placement points. Promotional items on the National Arts Festival marketing package were utilised in order to best reach festival goers through mediums they recognize are exposed to.

There was an effective incorporation of the Arts & Culture division into the existing student driven on-campus activations, activities, cultural events through the maintenance of affiliate partnerships as well as direct and indirect participation. The developed ambassador team of 25 volunteer students contributed immensely towards building an awareness and appreciation for the arts programming.

 Top reaching programme choices include; the inaugural Varsity Sing competition was also profiled on social media and on internal platforms resulting in high engagement levels and attendance by students and community for the live TV series shoot. The media coverage on the partnership with the French institute for South Africa's *Les Cenci* multimedia production earned a AVE of R 407 967.02.

Media Presence
Media releases drafted for performing arts shows, visual arts, UJ Choir, classical music concerts, conversations and conferences were circulated. UJ Arts & Culture was profiled in print, broadcast and online media. Regular coverage on mainstream media such as: *Forbes Woman Magazine, RSG, Power FM, SABC's Weekend Live Arts Bulletin, Morning Live Show Isolezwe Leisure Options, Northcliff & MelvilleTimes, Joburg East Express, Star Early, Pretoria News, Beeld Daily, Saturday Star, The (48Hours), StarLate, Star Early, Pretoria News, Cape News, Sunday Times, The Citizen, The New Age, UJFM, Classic FM and Radio Today . Other placements points included creative feel magazine, SA Art Times, Art Much? Magazine, Cue Newspaper, SA Arts Diary*.

The estimated advertising value equivalency for the year was R11 258 999.14 (Eleven million two hundred and fifty eight thousand nine hundred and ninety rands and fourteen cents). Unprecedented reach was gained through the initiative of the Kyknet *Varsity Sings* Competition on the DSTV platform. Brand visibility of UJ Arts & Culture into the ACT l UJ Arts & Culture Conference was ensured through the sponsorship of branded document bags; branded pens; branded notebooks; special issue of Art Much? Magazine and the Gallery's annual booklet.

 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? UJ CAN YOU DANCE? And UJ CAN YOU SLAM? Competitions. This online audition call executed and monitored a reach of 27 001participants (direct and indirect participants to include likes and views).

Employee profile

Human Resource Management

For the year under review 15 permanent staff members were employed. The HOD, coloured male resigned at the end of August 2016 and one black male was dismissed at the end of October 2016 with the result that there are two vacant positions in the department. 151 Temporary staff 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	3	3	0	2	2

Temporary employees

Black Female	Black Male	Indian Female	Indian Male	Coloured Female	Coloured Male	White Female	White Male
57	57	1		15	10	8	3

Staff Training and Development

Staff Member	Training	Date
Grace Meadows	DBA in Higher Education Management	Ongoing
	Workshop hosted by the Cultural Observatory on the Cultural and Creative Industries	03 November 2016
	Workshop from the Cultural Observatory continued – Muldersdrift	09-10 November 2016
Jade Bowers	DWR Digico training course (Sound)	25 October 2016
Neo Motswagae	UJ In-house - Project Management Course	24 to 25 August 2016
Renette Bouwer	UJ In-house Personal Finance Course	06 June 2016
Precious Maputle	BA Hons (Communication Theory	Jan – Dec 2016
	Self-defence course completed - 15 July 2016 Training on Protocol	15 July 2016
	New Media monitoring services of Professional Evaluation and Research (PEAR)	15 – 17 February 2016 15 April 2016
	Telephone training on data management system Attended a FADA website workshop Students brands data management system training	26 April 2016 22 April 2016
Titus Rakgoathe	MS Excel B&I computer course	30 June 2016
Jeanine Paulsen	My Market Training – Procurement Department	29 March 2016
Alby Van Deventer	Honours in Dramatic Arts – Directing and Performing Arts Management	November 2016

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 Funda ujabule 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 center 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. This MOA is under review in 2017.

Arts & Culture Conference

The 2016 ACT | UJ ARTS & CULTURE CONFERENCE was presented alongside partners the Arts & Culture Trust, and received support from the Department of Arts and Culture, Business and Arts South Africa (BASA), SAMRO Foundation, and media partners Classicfeel magazine and UJFM 94.7.

The two day conference was an interactive learning forum which presented interdisciplinarity as an alternate way of thinking and problem solving to the 283 delegates in attendance.
The Department of Arts and Culture supported the attendance of sponsored delegates through their Mkansi 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 also a returning partner.

In 2016 the official media partners were *Creative Feel Magazine* and *SAfm*. These relationships were set up and managed with the media partners liaising with the ACT | UJ Arts & Culture Conference

directly. *SAfm* did an outside broadcast from UJ on Wednesday, 16 March during Ashraf Garda's show.

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 2016 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.

Resource management and sustainability

The financial performance during the period under review has been satisfactory. Expenditure at the end of October 2016 was R10 472 241.41, accounting for 86.06% of the approved 2016 budget. The total income for the year was R1 544 029.59 which is down 23% from the income for the previous year (R2 011 150). Sources of income are as follows:
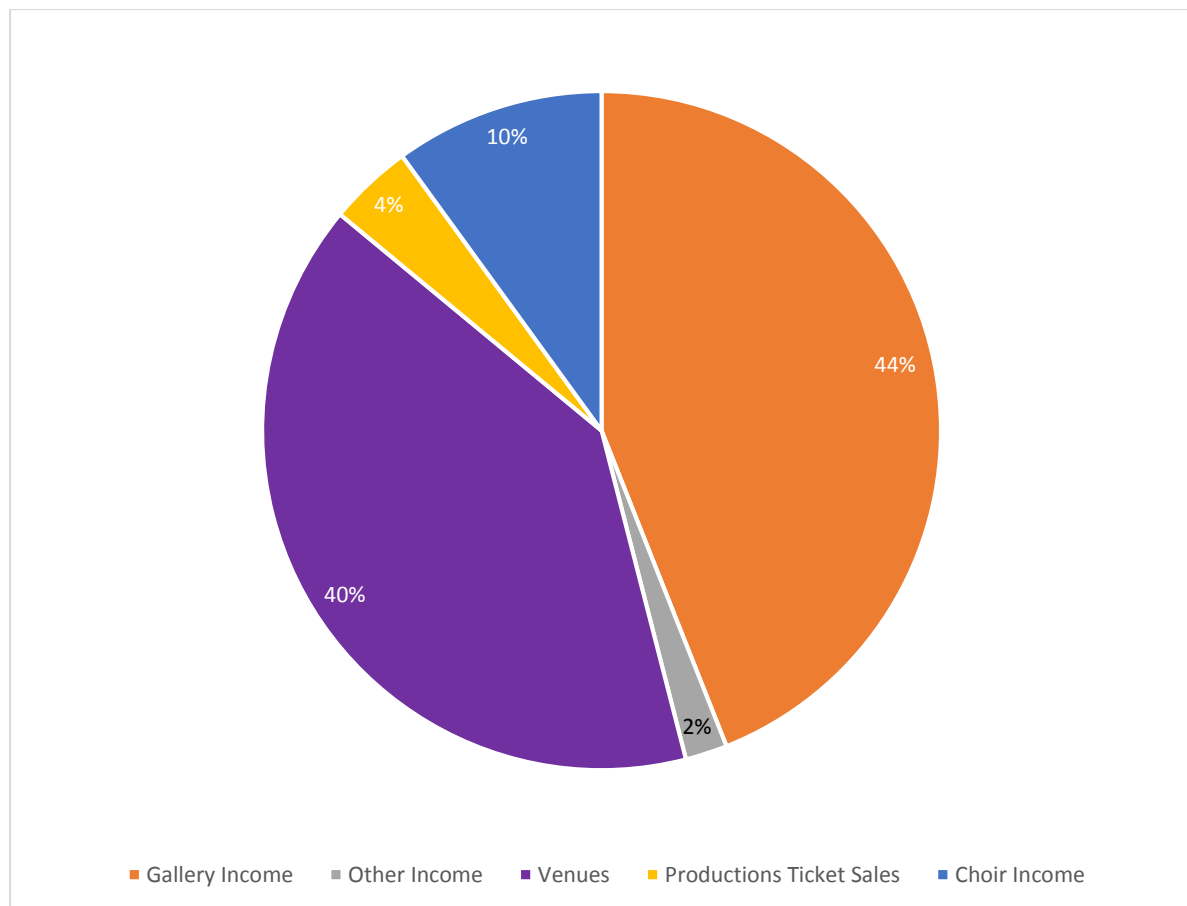

Figure 33 UJ Arts & Culture income sources, 2016

Leadership and leading change

Arts & Culture Staff Serving on Boards or Committees in 2016

Name of Staff Member	Name of Committee Served on	Internal / External
Grace Meadows	Drama For Life Academic Committee Executive Board member of Arteriel Network South Africa (ANSA)	External
Annali Dempsey	Served on the FADA Gallery Committee Serves as adjudicator for major national art competitions and awards	Internal External
Renette Bouwer	ATKV composition competition advisory committee	External
Mzwandile Maphumulo	DFC Operations Forum DFC Diversity Committee Judging Panel on the DFC Residential programmes	Internal
Precious Maputle	Board member AIESEC student organization UJFM board member (elected) UJFM News Presenter & UJ Feature correspondent UJ Marketing Communications Committee Member UJ Communications Committee member APB First Years Concert - Judge DFC Mr & Miss DFC Pageant - Judge ATKV National *Ser* Organising Committee Member ACT UJ Arts & Culture 2015 Conference content and planning contributor RAG Procession - Judge RAG Tower Challenge - Judge APK 1st years concert - Judge UJ Brand Ambassador	External Internal Internal Internal Internal Internal Internal External Internal Internal Internal Internal Internal
Neo Motswagae	UJ Brand Ambassador 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 Member of Gauteng Choral Music Association Committee member-Gauteng Sports, Arts and Culture Member – Imilonji kaNtu Choral Society Member – Black Methodist Consultation Board member – PRIDA performing Arts	Internal Internal Internal Internal Internal Internal External External External

Performing arts programme

The performing arts programme features a robust range of new and established talents in music, theatre and dance.

Music

We rebooted our classical music programme with a series of (x 6) classical concerts, which feature industry stalwarts such as Richard Cock, Nicholas Nicolaidis, Malcolm Nay and the Wits Trio, Lesley Stansell and the Umoya Wind Quintet, and Kabelo Mothlomi and the Resonance String Quartet. The season culminated with the all-new Dean's Gala Concert in November which was a fundraising initiative to raise money for deserving students at FADA. A total of R36 500 was raised for the Deans Bursary Fund. In addition, the UJ Choir (Kingsway Campus) and Unijoh Choral (Soweto Campus) represent the exciting colours and sounds of the City of Gold: a fine Western repertoire combined with full-blooded African music.

Theatre

Grade 12 Setwork presented by returning partner *Think Theatre* for the production of Shakespeare's "*Othello*".

Phillip Dikotla's multi award-winning *SKIERLIK* kicks off a trilogy of plays in the Con Cowan Theatre. Dikotla penned and performs this compelling work which deals with17-year-old Johan Nel's shooting spree in the North-West informal settlement called Skierlik. Dannelene Noach's novel, *WOMAN ALONE* is adapted and directed by Christo Davids and stars Lee-Ann van Rooi in the true story of a woman who was incarcerated in Saudi Arabia for 99 days. Emerging director Phala Ookeditse Phala tackles Athol Fugard's iconic *BOESMAN AND LENA* with Lebogang Motaung in the role of Boesman opposite Motlatji Ditodi as Lena.

The performing arts line-up for the second semester is equally robust and includes a return season of "*for colored girls who have considered suicide/when the rainbow is enuf*" This production with a full student cast premiered at the National Arts Festival (NAF) and went on to win an Ovation Award.

Other return productions that premiered at NAF included "*Scorched*" Directed by the Standard Bank Young Artist for Theatre Winner, Jade Bowers. Rising star Gopala Davies, UJ Arts & Culture Artist in Residence directed the multimedia production of "*Les Cenci – The Story of Artaud*" which UJ Arts & Culture presented alongside new partners – The French Institute.

Dance

Host and presenting partner to South Africa's premier dance festival - DANCE UMBRELLA UJ Arts & Culture kicked off the Dance programme followed by a new dance work in the UJ Arts Centre entitled *INIGMA?*, which has been created, performed and choreographed by rising dance superstar, Charlie van Rooyen. *"Looking/Seeing/Believing/ Disappearing"* a dance production which was incubated and choreographed by UJ Artist in Residence – Nadine Joseph, was also toured to NAF. This work formed the basis of Nadine's PHD Research.

Student Focused Initiatives

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. 2016 saw the launch of UJ can you Slam to include the third instalment that develops young poets. 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.

A 'Creatives in Conversation' series was launched leading up to the #Creativeintersections 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 2016 Arts Conference forward.

Programme of exhibitions

Only five of the six planned exhibitions for 2016 have been concluded successfully due to the impact of the graduation ceremonies been hosted at the UJ Arts Centre. The **Art of Human Rights** show, made possible by the Art for Humanity project, was cancelled midway and the main attraction for the second semester, the **Otherness and Resistance** exhibition, drawing works from four major institutional art collections, had to be cancelled completely. Both of these exhibitions were strongly informed by the concept of **decolonization**.

The **PPC Imaginarium** competition and exhibition of April 2016 was a highlight on the artistic and social calendar of Johannesburg with future collaborations with PPC deriving from this engagement. This international company promotes creativity through a national competition and touring exhibition in five disciplines of sculpture, fashion jewelry, industrial design and film and was the recipient of BASA Strategic Project Award 2016. Three lectures/walkabouts were hosted.

The Nothing Set in Stone exhibition (June /July 2016) with Carl Jeppe and Lwandiso Njara (drawings and sculpture) addressed questions of changing socio-cultural constructs in terms of technology, expanding global relationships and exchange. The show was well received with a large opening event and major sales throughout. Two very successful and informative walkabouts were hosted.

A solo show with Majak Bredell addressing **Mary Magdalene** addressing the female body and pronouncements on women and the **2016 Corobrik Ceramic Southern Africa Biennale** representing the best ceramics in the southern African region were hosted during the second semester.
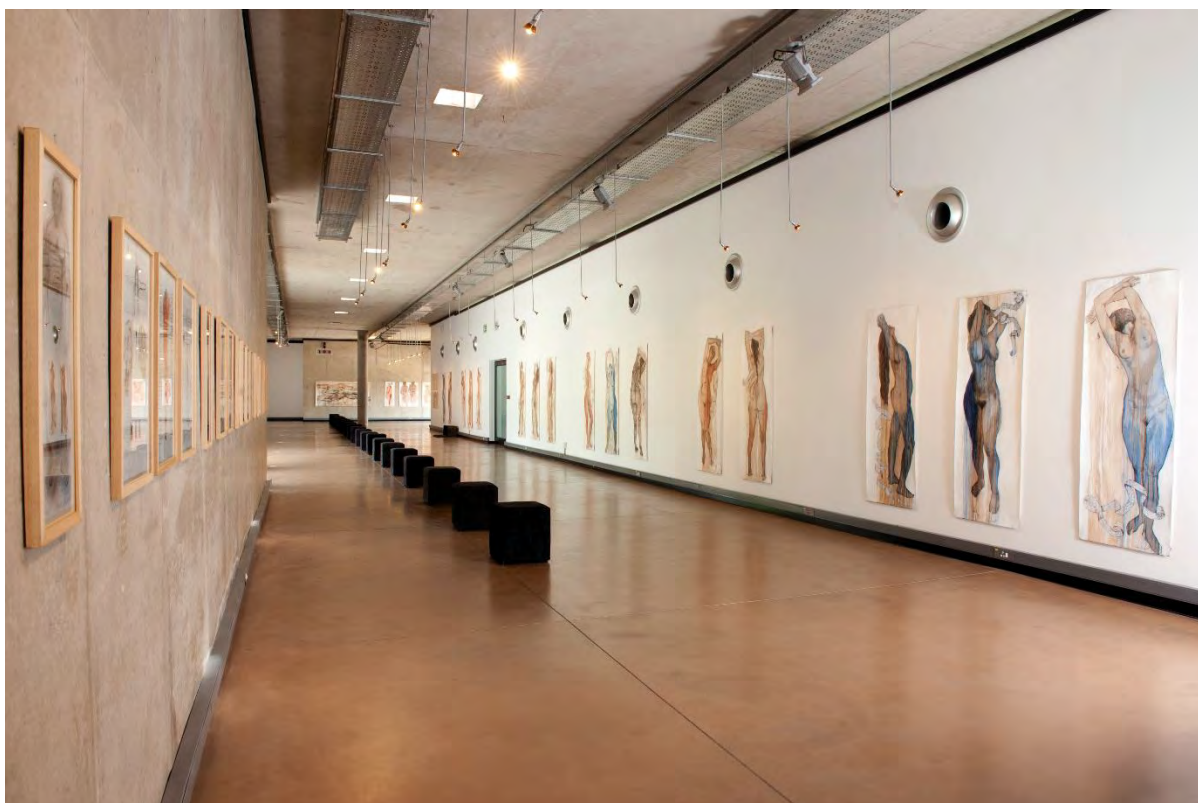
Special projects and engagement with academia

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.

Outside of hosting numerous academic events for example Graduation ceremonies and the Times Higher Education Conference to name a few the Theatre is a site for on the ground development training through its front-of-house student programme which trains students in theatre etiquette, health and safety and hospitality.

A partnership with UJ's FADA - Graphic Design spearheaded by Robyn Cook resulted in eighteen honours students assisting in the conference's preparation and presentation. Students were asked to submit a poster design that explained the key features of design thinking. FADA Fashion students (both second and third year classes) attended the production of *Boesman and Lena* where they analysed costume in accordance with their curriculum.

Conclusion and way forward

Externally, the unrest on campuses across the country points to a deep need for change: change in funding, in curriculum and in power dynamics in the Academy. Internally, this review-period has been underpinned by two important staffing changes: at the one end is the move of UJ Arts & Culture from Advancement to FADA. Without reserve, this is seen as incredibly positive and

energising and a good fit. At the other end of the time frame is the resignation of the HOD, Ashraf Johaardien, in August 2016. The student unrest also had some knock on effects for use of the auditorium and scheduling of space. Stricter controls regarding accessing the campus for patrons and audience members continue to be challenging.

Value and impact

There is little cost for the incredible impact in terms of student experience, community outreach and branding of UJ. Having a partner such as JYOC is an incredible asset for the name and branding of UJ and UJ's strategic goals. The theatre and precinct have seen some fantastic productions and events. UJ Arts & Culture remains 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, albeit in the face of increasing competition from Wits Arts Museum (WAM), Joburg Theatre and the Maboneng Precinct. Students, stakeholders and patrons report exciting content, great physical spaces and places. Findings from an internal review process during 2016 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 Arts & Culture.

External challenges remain unanimous with arts organisation all over the country and these include audience development and financial sustainability. Internal challenges are around staffing and capacity Forward strategic moves see a deeper alignment with FADA as faculty and greater collaboration in multi-disciplinary creative practice.

Conclusion and Way Forward

As this report demonstrates, despite a drop in research output and the disruptions of the student movement, 2016 was a good year for FADA in terms of its increased postgraduate enrolment, increased international enrolment, growing international linkages and collaborations, positive student experience, increasingly enhanced public profile, and improved undergraduate success and throughput rates. While challenges remain – particularly relating to transformation, staff qualifications, research output, and the provision of studio and workshop space for the growing Architecture Department and Graduate School of Architecture – the Faculty is increasingly realising 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 2017 include a focus on increased postgraduate enrolment, not least into the Postgraduate School of Architecture (GSA) and the MA Design Studies, but and into the new doctoral programmes in Art History and Art and Design. At the undergraduate level, we will be monitoring closely the intake into the new degree programmes Visual Art and Fashion Design, while continuing to track the new cohort of degree students in Interior Design and Multimedia Design.

The student movement of 2015 and 2016 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 continue the excellent work begun in 2016 on coming to terms with the question of 'decolonising' the curriculum and the implications of this for the creative disciplines.

The integration of UJ Arts & Culture into the Faculty will enjoy specific focus in 2017, not least in terms of proposed interdisciplinary project, aimed at second year undergraduate students. This project will see students from all disciplines collaborating on the design of a production that will be staged by UJ Arts & Culture. Ultimately, the aim is to involve international partners in this, and discussions have already begun with the University of Edinburgh's College of Arts, a U21 partner, which has a strong competence in performance design.

The faculty review of 2016 confirmed that overall, FADA continues to establish itself as a viable and respectable brand in the field of art and design education in South Africa. The reviewers commended the Faculty on being a highly functional and well-managed environment in all its domains, with clearly-understood and articulated processes, policies and reporting hierarchies. It noted that 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 Graduate School of Architecture.

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.

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 we are slowly beginning to realise, 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':

Development of a competitive PQM and programme delivery

(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.

Now that we have a PhD qualification on the faculty's PQM, we are in a stronger position to achieve our ambitions of being leading centre of excellence in art and design education nationally, and to attract postgraduate students from elsewhere. .

As noted in previous reports, 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 will be continued in 2017, with the aim ultimately to expand this to all priority and theory modules.

As noted above, the Faculty's community of practice in the teaching of art and design has been active in finding ways in which questions of the decolonisation of the curriculum can be actively engaged in our programmes and modules. This will continue to be monitored by the FTLC.

Research and staff development

(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 2016 research return was disappointing, and brought into sharp focus the fact that the faculty has not yet reached full critical mass in terms of its research potential. We thus 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.

We will therefore 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.

Internationalisation

(Related to the UJ Strategic Objective Three: An International Profile for Global Excellence and Stature)
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 Graduate School of Architecture opens up considerable possibilities for recruiting students from abroad, particularly if we succeed in our longer-term mission to gain RIBA (Royal Institute of British Architects) accreditation.

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 100% Design, the Johannesburg Art Fair, and the City of Johannesburg. The UJ Arts & Culture, along with 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.

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

(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, is fundamental to our

transformation strategy. 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 Graduate School of Architecture should be attracting students to the Faculty for both professional and post-professional programmes. As a flagship programmes, the Graduate 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.