

ANNUAL REPORT 2017



Report compiled & edited by Prof Federico Freschi, May 2018
Faculty of Art, Design & Architecture, Bunting Road Campus, University of Johannesburg
www.uj.ac.za/faculties/fada

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FADA 2017



INTRODUCTION

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 Department of Architecture 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.

2017 saw further consolidation of many of the strategic initiatives that have been implemented in the Faculty of Art, Design and Architecture over the preceding five years. The Faculty also continued to meet most of its performance targets, and indeed exceeded its own expectations in some areas, particularly in research output. At the same 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 2017. 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 2017, while at the same time focusing further on pedagogical imperatives emerging from the student movement of 2015-16, and its call for quality, free, decolonized education. In June 2017, all academic staff came together for a fifth time as a group to discuss the Faculty'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 topic of the 2017 discussion was informed by the 2016 Faculty Review, in particular, the review panel's recommendation regarding 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. Led by a team of branding experts from Breinstorm Brand Architects, this meeting was well attended by academic staff, and was characterised by intense and robust discussion on questions of what it is the faculty does, why it does it, and form whom. The ideas that emerged from this discussion were taken up in a further conversation at the end of the academic year and will be operationalised in terms of Faculty marketing material going forward, as well as in informing the strategic plan as it evolves in response to the university's imperatives.

STUDENT ENROLMENT, PROFILE AND PERFORMANCE

Overall Enrolment

The Faculty met its enrolment targets for 2017, with a total headcount of 1 362 full-time students, a planned increase (largely of postgraduate enrolments) on 2016's enrolment of 1 357. In keeping with the Faculty's evolving Programme Qualification Mix (PQM), which has focused on a shift to a majority of degree programmes over the past five years, there was an increase in the number of enrolments in undergraduate degrees, with a total headcount of 700 (up from 559 in 2016), and a concomitant decrease in undergraduate diploma enrolment of 471 (down from 634 in 2016). The total undergraduate enrolment in 2017 was 1 171 (down from 1 193 in 2016). The enrolment of three occasional students (undergraduate exchange students from Germany) made up the final headcount total of 1 366.

Postgraduate Enrolment

At the same time, 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 125 students in 2016 to 146 in 2017. This was due to a further increase in the MA Design

programme launched in 2015, as well as the enrolment of 82 students in the Graduate School of Architecture. The number of postgraduate students from other institutions increased from 39 in 2016 to 46 in 2017. The international student headcount in the Faculty increased marginally from 71 students in 2016 to 73 in 2017. The headcount of honours enrolments increased marginally from 33 students in 2016 to 36 in 2017. With the CHE's approval of the PhD in Art and Design, in addition to the PhD in Art History available on the Faculty's PQM since 2016, doctoral enrolment increased from six students in 2016 to nine in 2017. Presenting doctoral qualifications represents a substantial leap forward in terms of the Faculty's strategic growth.

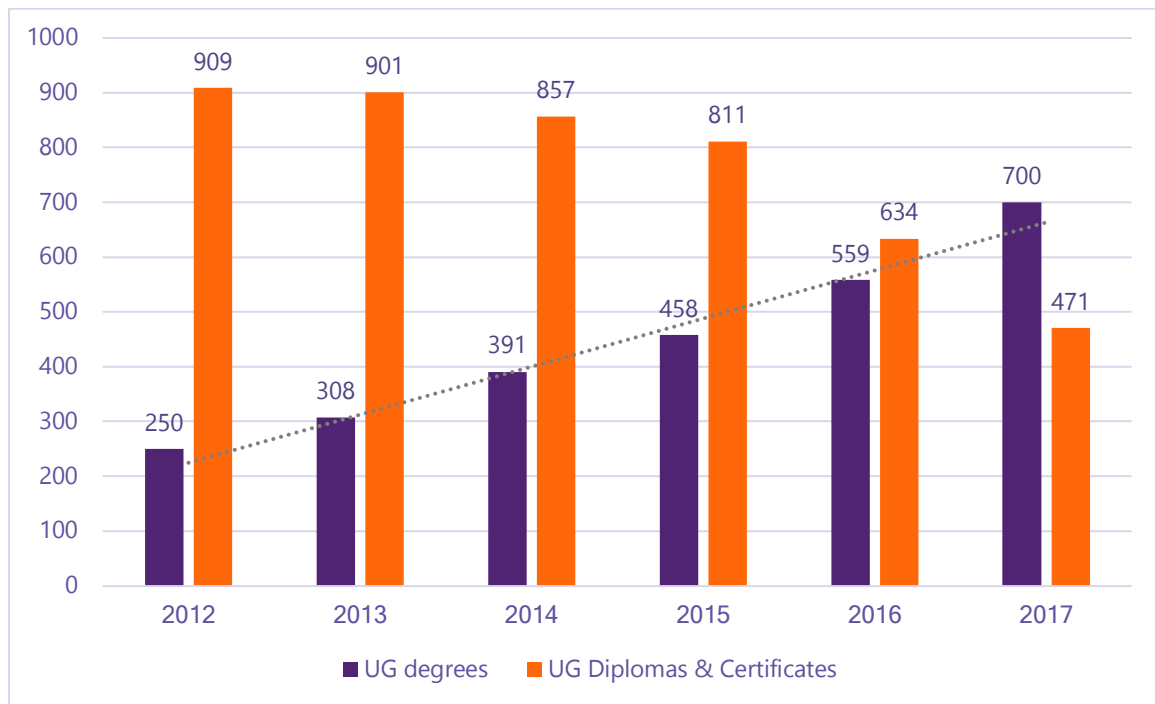


Figure 1 Undergraduate enrolment 2012-2017 showing increased enrolment in degree programmes.

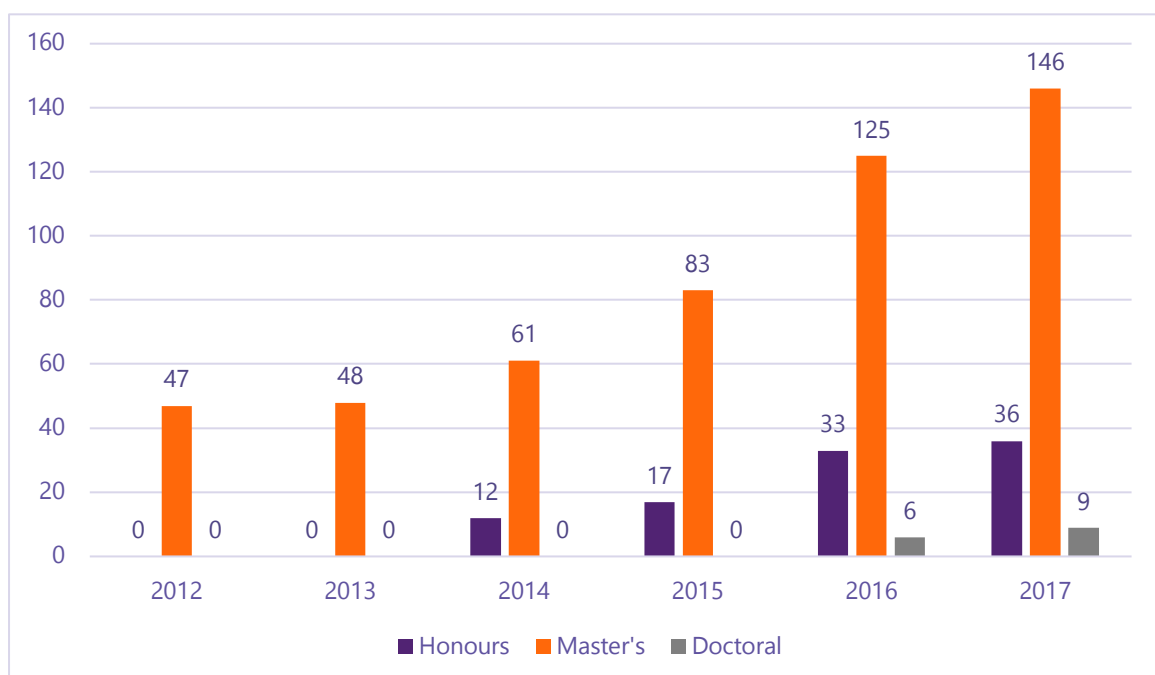


Figure 2 Postgraduate (including Honours) enrolment, 2012-2017

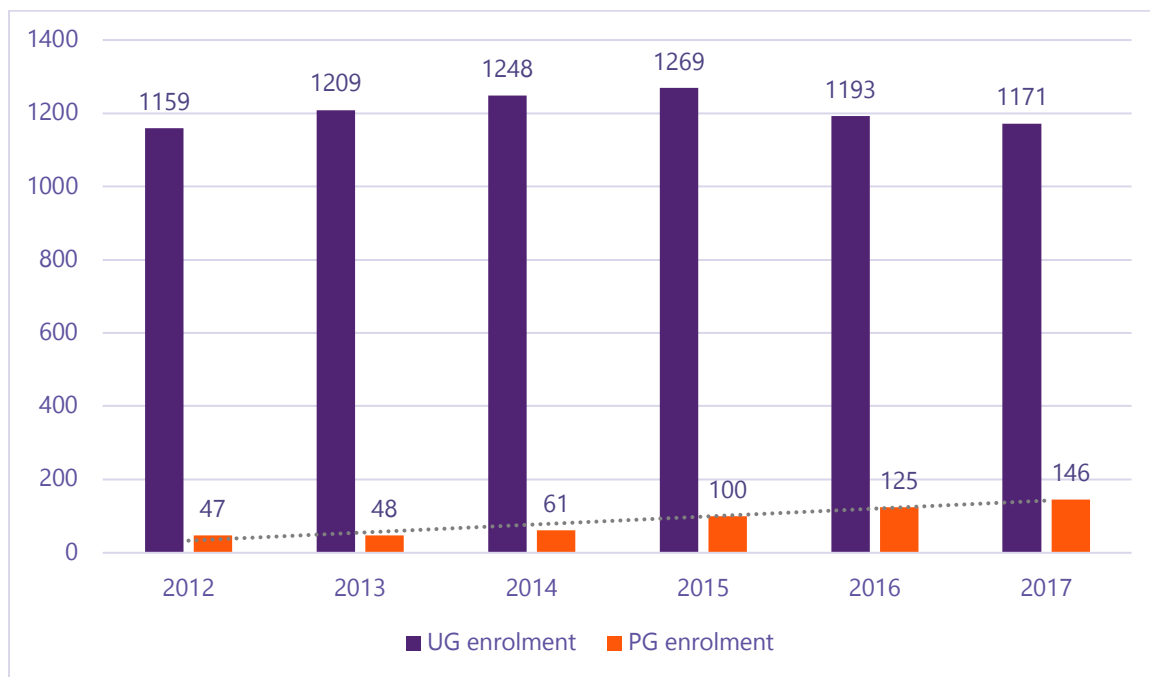


Figure 3 Undergraduate and postgraduate headcount enrolments 2012-2017 showing increasing trend towards postgraduate enrolment

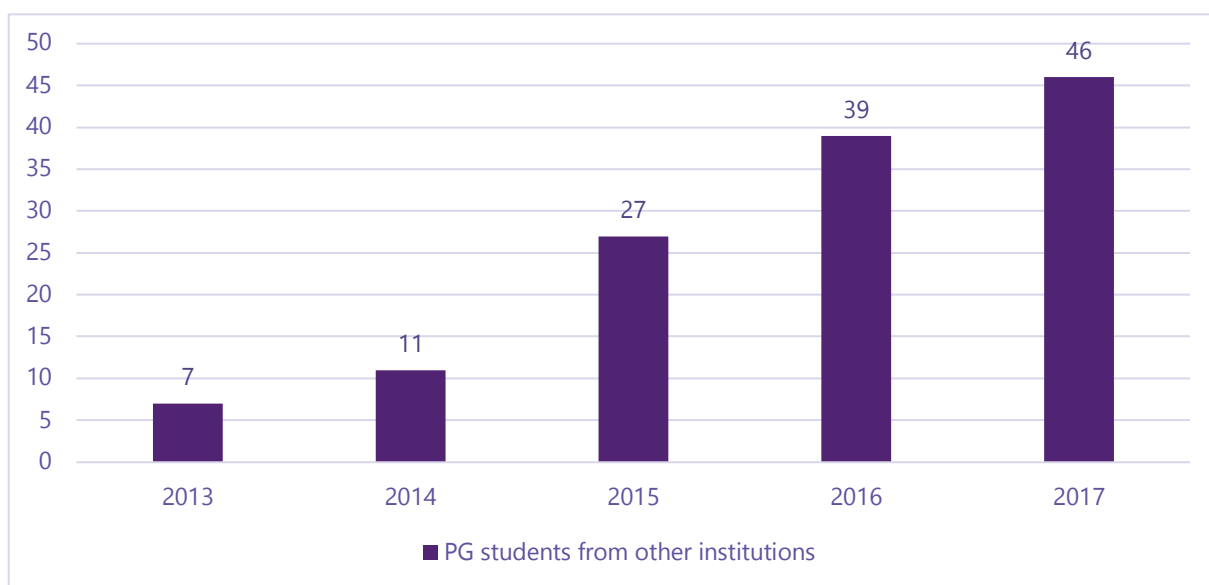


Figure 4 Headcount enrolment of postgraduate students from other institutions, 2011-2015

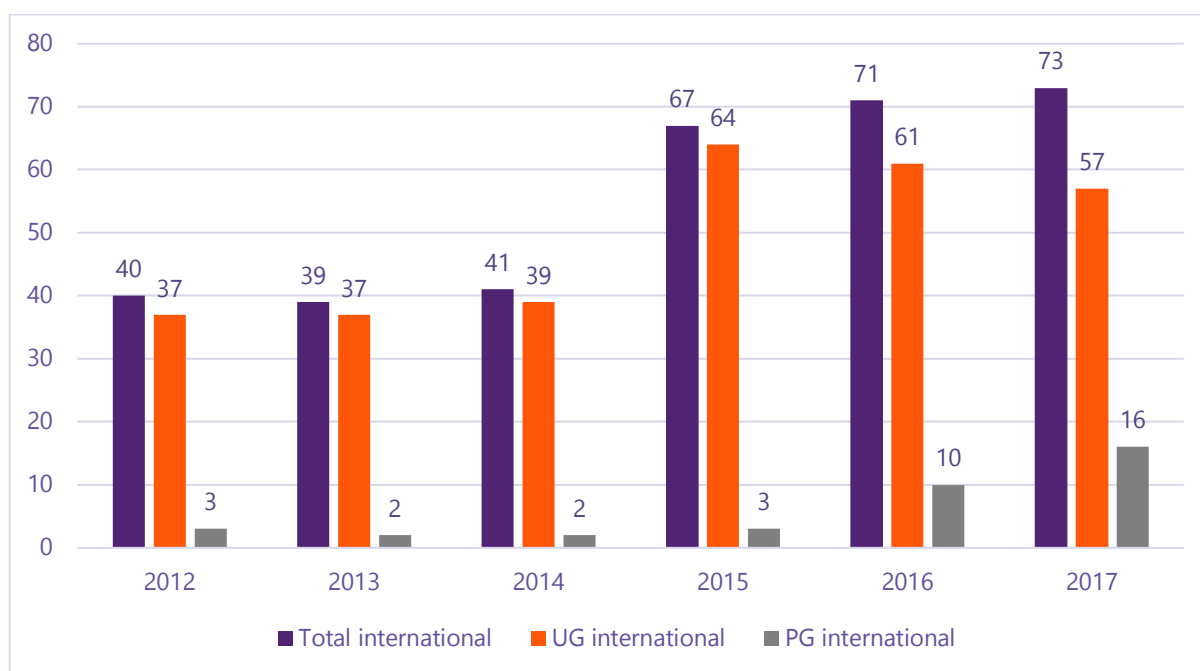


Figure 5 International headcount enrolment 2012-2017

Student Equity Profile

The trend towards increasing enrolments of black students continued, with total enrolment rising marginally in 2017 to 58% from 54,9% in 2016, 53% in 2015, 52% in 2014, and 48% in 2013. The number of first-time entering black African students (excluding transfer students) increased slightly from 2016, with a total headcount of 205 compared with 200 in 2016. The headcount of first-time entering white students in 2017 was 101, a reduction from 120 in 2016.

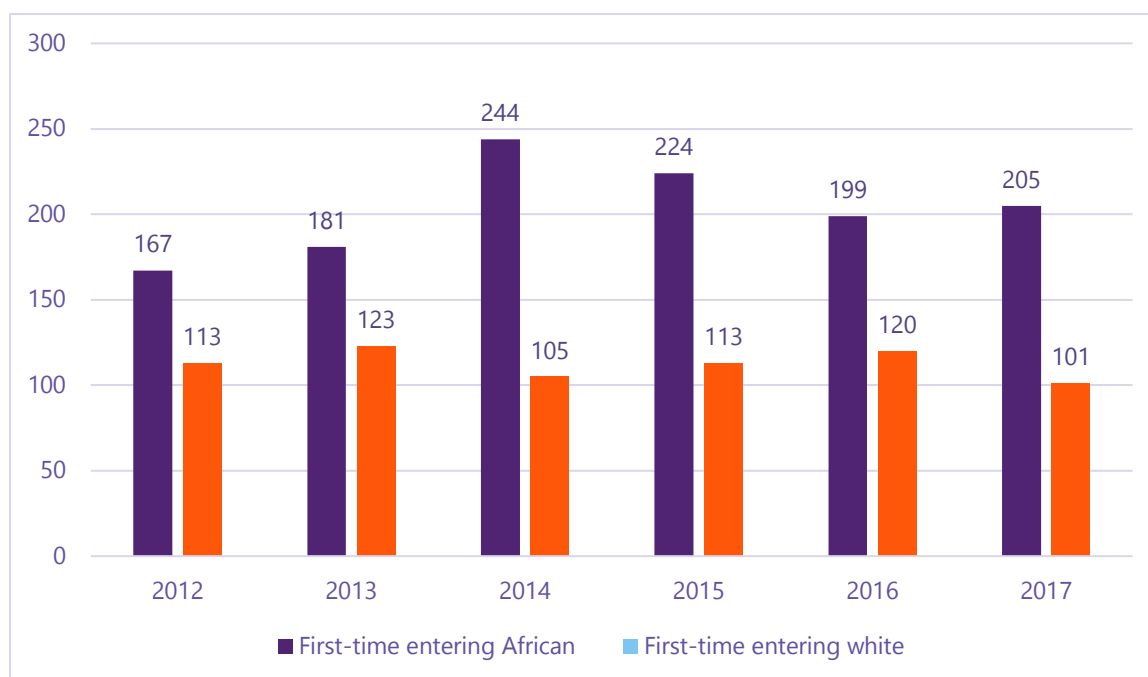


Figure 6 First-time entering headcount enrolments of African and white students, 2012-2017

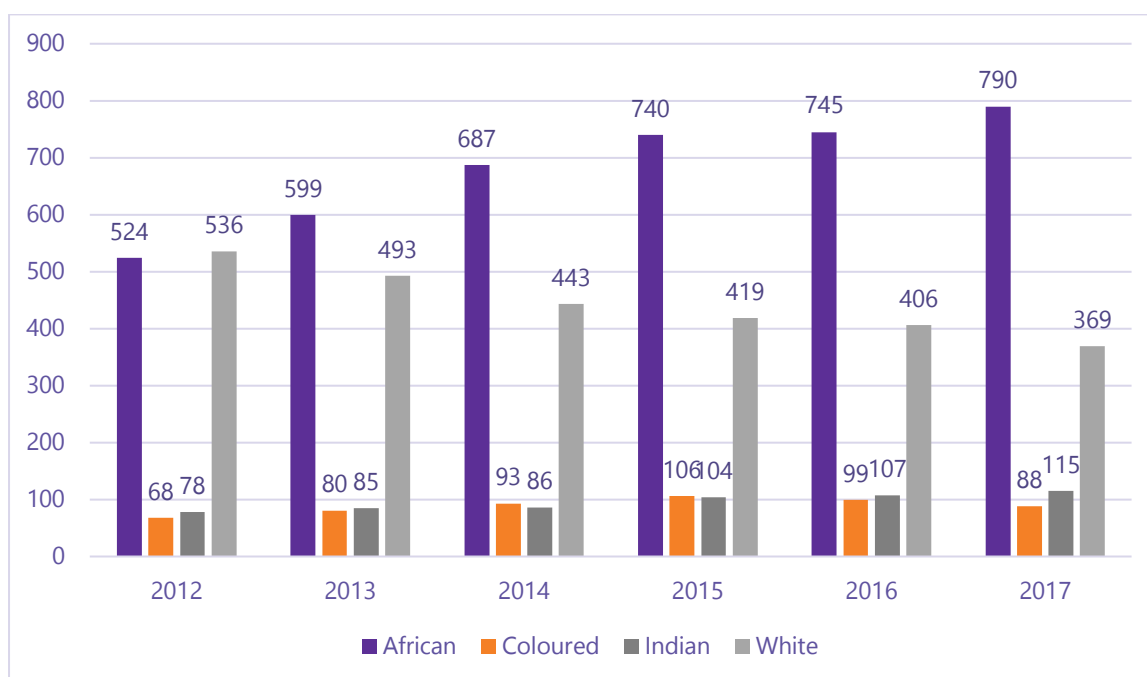


Figure 7 Total enrolment by race, 2012-2017

ACADEMIC PERFORMANCE

The academic performance of students in the Faculty remained relatively stable in 2017, with an overall positive success rate of 88,3%, compared with 89,6% in 2016. The overall first-year success rate in 2017 was 82%, slightly lower than the 84,6% reported in 2016. First-year black African success rates declined somewhat from the record high of 83,1% in 2016 to 78,5% (although this was still higher than the average of 74,5% over the period 2013-2015). Overall dropout rates, which have been an ongoing source of concern, increased somewhat to 18,2%. Although this was an increase on the record low of 13,5% in 2016, it was still a n improvement on the average dropout rate of 23,3% in the preceding three years.

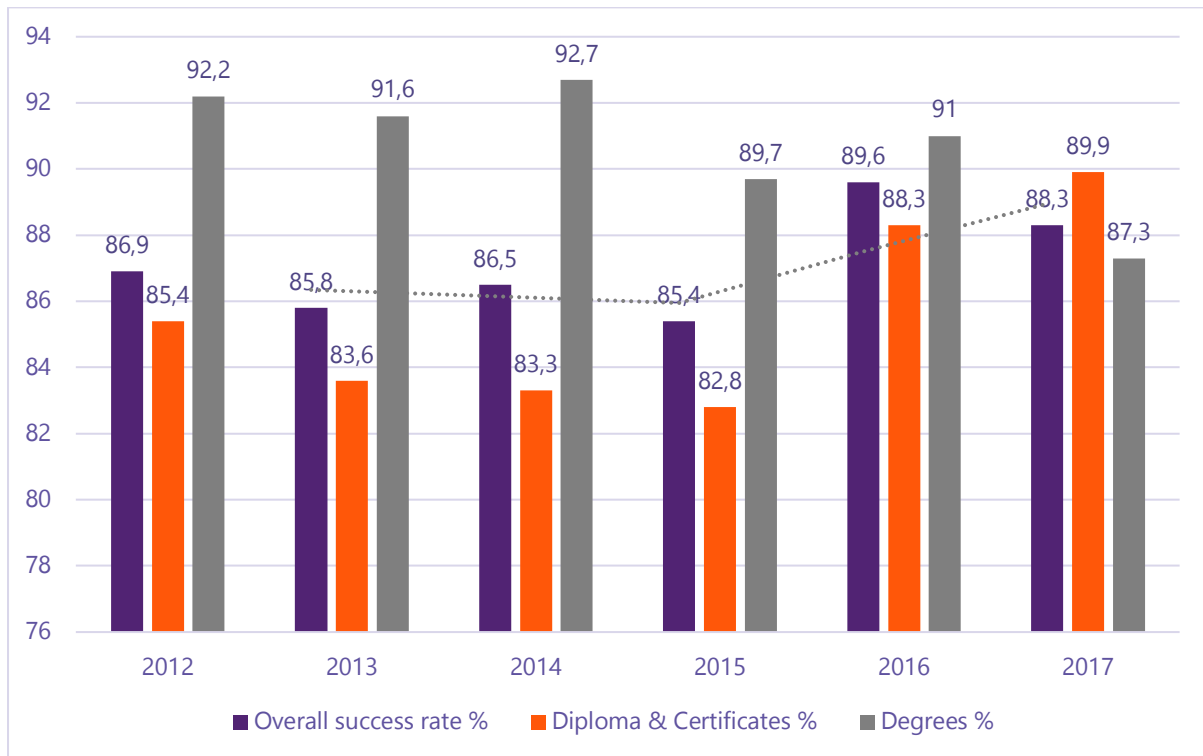


Figure 8 Undergraduate success rates, 2012-2017, showing trend of overall improvement

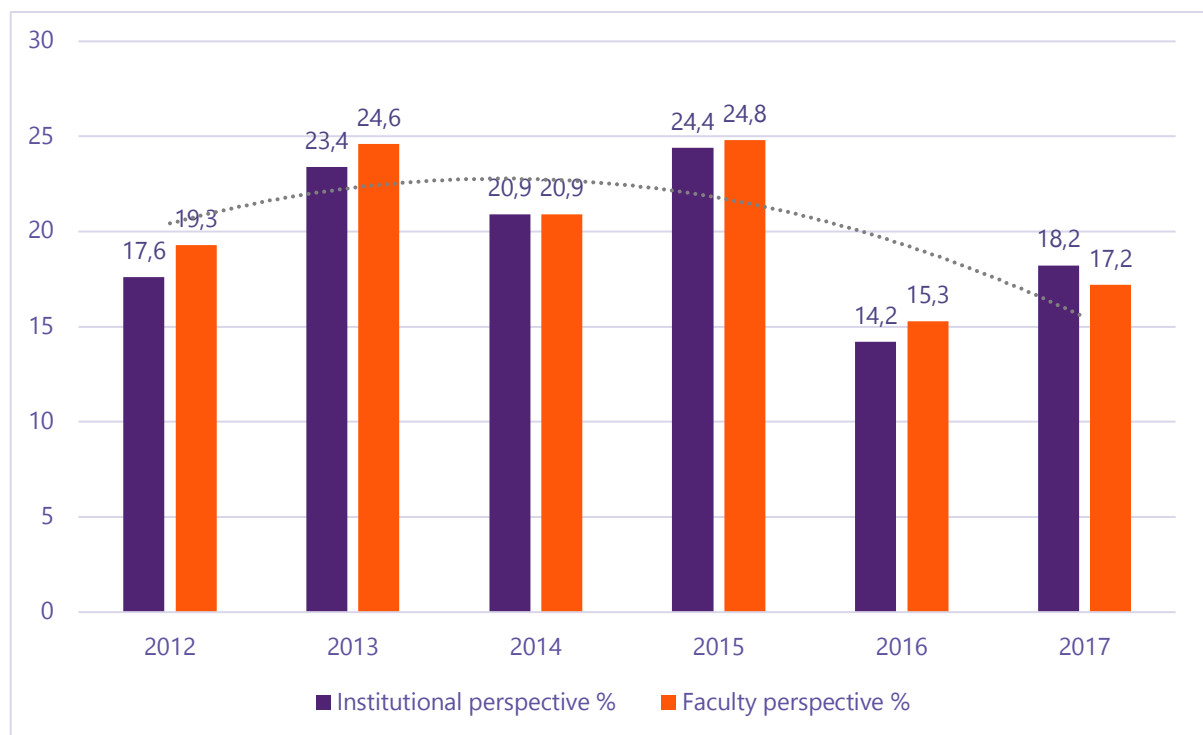


Figure 9 Overall dropout rate by year two, 2012-2017

Graduation Output

Total graduation output declined marginally from 443 in 2016 to 441 in 2017. The graduation rate of master's students, which had more than doubled in 2016, stabilised with a marginal increase from 44 graduates in 2016 (compared with 18 graduates in 2015) to 45 graduates in 2017. These outputs equate to a graduation rate of 32,3% overall (compared with 32,6% in 2016). The postgraduate graduation rate was 39,8% in 2017, down from 46,3%.

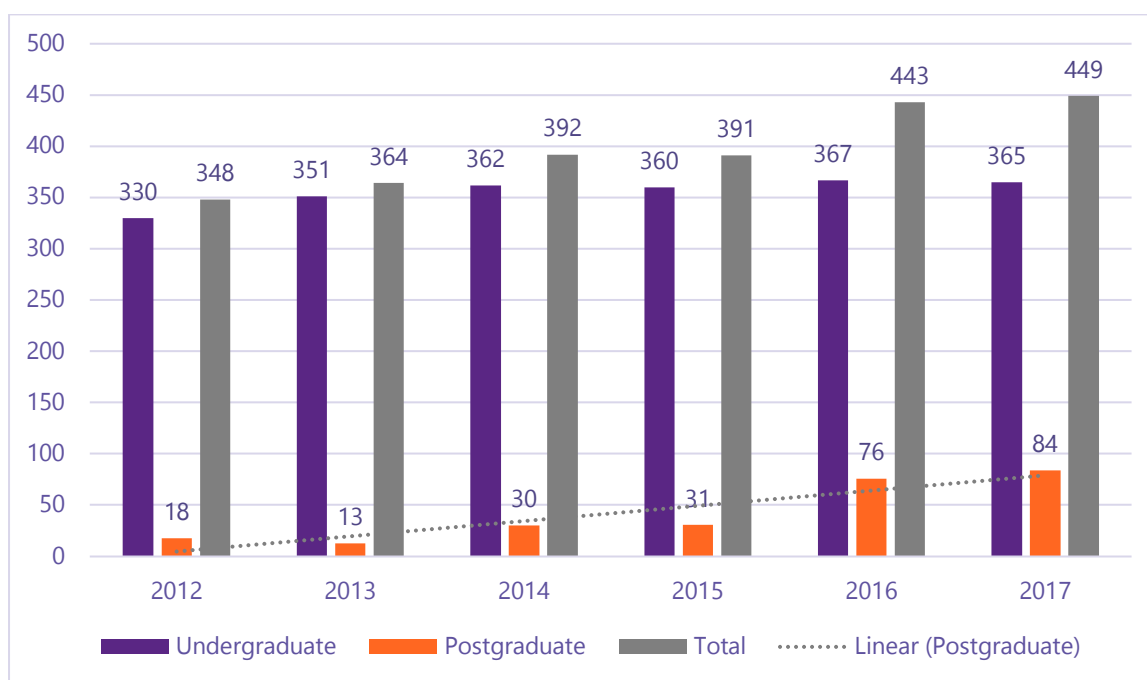


Figure 10 Graduation outputs 2012-2017 showing growth in postgraduate outputs

Student Support Initiatives

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 Student Experience (SSE) 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 and of Industrial Design. 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 in the Faculty 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 third-year project, formerly entitled Green Design Week, but in 2017 renamed the *Tlhakantsha* Week project. *Tlhakantsha* ('to make, to put together') is a term that was coined to describe the participatory nature of making, working and living towards a more equitable and ethical shared urban future. During the course of the week, students from all the FADA departments collaborated on designing an intervention that would make the FADA building a more welcoming space for its students.

Student interests were addressed in Departmental Representatives' meetings. The Bunting Road SRC also made a commitment to increased visibility and student engagement in FADA, which was helped by the presence of FADA students as members of the SRC.

In an attempt to encourage further cross- and interdisciplinary work, second- year students collaborated on designing the production of UJ Arts & Culture's play, *African Gothic*. The collaboration extended beyond FADA to include performance design expert, Prof Sarah Roberts from Wits University, who consulted with the students on the particular requirements of designing

for the theatre. Students were rewarded by seeing the winning designs being implemented for the production, which was staged at the Con Cowan Theatre, and which will tour to the Grahamstown National Arts Festival in 2018. In addition, there was an ongoing schedule of lectures and presentations in the departments by both members of staff and guest speakers from industry and academia, aimed at exposing students to wider socioeconomic, environmental and cultural issues.



The model of the winning group's design (left), and the realized design for the production of *African Gothic* (right)

Student Awards

Students from the Faculty gained national and international recognition through their creative achievements during the year, through the many awards and prizes they continued to garner in competitions. Competitions in which FADA students won awards in 2017 included the following.

In the Graduate School of Architecture (GSA), two final-year students, Ms Aissata Balde and Mr Ogundare Olawale Israel, won Grand Prizes in the Emerging Voices and Speculative Design categories of the Africa Architecture Awards.

- Ms Binayka Rama won the Co-ARC Scholarship Fund for 2018, and three students were invited to present papers at the 7th European Conference on African Studies in Basel, Switzerland.
- A recent GSA graduate, Mr Mxolisi Makhubo, and Ms Sumayya Vally, Unit 12 Co-Leader, were shortlisted for the highly prestigious Rolex Foundation Mentor & Protégé Award and in December were flown to London to meet Sir David Adjaye.

In the Department of Architecture, students did well in the South African Institute of Architectural Technologists (SAIAT) awards for the best housing project, as well as the Multi-Comfort Sustainability Project, with the winning students being flown to Spain to compete internationally.

In Industrial Design, students performed well in the Festool Industrial Design competition; the Cobra Tap Design Competition; Mema Designs; the 100% Design Exhibition Stand Project; the Association of Rotational Moulders of Southern Africa (ARMSA) Student Design Award 2017; and the Plastics Institute of South Africa (PISA) Student Design Award 2017: Gas lighter, where four of the top five positions, including the first place, went to UJ students. The Nimble Bee-Samsonite Challenge 2017 was won by Andrew Hendricks, with Eben Myburgh also being one of the top ten finalists. The UJ Technology Transfer Office (TTO) is currently engaged with Samsonite in Belgium with an exclusive licensing agreement to commercialise the designs.



In Visual Art, three students were finalists in the Barclays l'Atelier Awards, and ten students had work accepted for Thame Nyele Awards; two were awarded half fellowships to the Ampersand Foundation; and Mr Richard Specs Ndimande (BTech Fine Art 2017) was awarded the 2017 Cassirer Welz Award. In addition to being the department's top-performing student, Ms Alexa Pienaar was crowned UJ Sportswoman of the Year and also received the Student-Athlete Award for Excelling in Sport and Academics. Ms Chelsea Rowley was awarded the Chancellor's Medal for the top performing master's student.

In addition, students in the Faculty were finalists, or received awards, in the MTN Challenge around Fraud Awareness; the Pendering Awards; the Institute of Packaging South Africa (IPSA) Student Gold Pack Awards; the prestigious AdFocus Student Award; and the Thuthuka Jewellery Awards. Ms Kuenta Moshoeshoe, an alumna of the Fashion Department, and winner of the Dean's Award in 2016, was the winner of the televised competition, *The Intern*, presented by David Tlale.

Top-performing students who earned a place on the Dean's Merit List were celebrated at a gala dinner. The Dean's Award at the end-of-year exhibition was won by Ms Pia Findlay, an Industrial Design Honours student, for her final project 'A Reusable Sanitary Pad for South African Women'. Ms Findlay received coverage of her project on 702 Talk Radio, and together with the TTO, provisionally patented her product.

Academic Programme and Curriculum Developments

The introduction of a degree track – which sees all FADA departments offering degree programmes at either undergraduate and/or postgraduate level – was completed in 2017. Decolonisation and transformation remain key curricular issues and enjoyed priority in all departments. In particular, the success of the GSA's successful implementation of a new curriculum in architecture, under the banner of 'transformative pedagogies', was evidenced in award-winning projects.

In 2017 the GSA, under the leadership of Prof Lesley Lokko, 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. The School increased the number of Units on offer in 2017 to six, and also finalised the submission for approval of two new programme offerings in the Professional and Post-Professional Programmes respectively. Senate approved both the new M Arch (which replaces the M Tech Prof) and the new M Arch (Design, Theory & Practice), which will be the GSA's first post-professional Master's programme, scheduled to intake its first students in 2019. This research-driven programme is an important step towards the GSA's ambition of a 50/30/20 split by 2022 between professional (students wishing to become licensed architects), post-professional (students who either already have their professional license or wish to pursue a more academic or research-based career) and doctoral students enrolled in the faculty-wide PhD in Design. In addition, a new programme offering, Unit 18®, M Arch in Architectural Entrepreneurship and Practice, was approved by SACAP and will run in 2019 as planned.

The GSA's commitment to Transformative Pedagogies is now firmly entrenched. Extra-curricular courses, such as the G_PLUS courses, which offer a range of decolonisation and transformation contexts and pedagogy are now part-and-parcel of the School's curriculum. In 2017, these included the Archi-SERIES Documentary Films, specialist History & Theory classes and roundtable discussions held throughout the year at the GSA's downtown review space at MOAD in Maboneng.

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; and the ongoing completion of teaching and module evaluations conducted by the Centre for Professional Academic Staff Development (CPASD). As detailed in its report, the Department of Industrial Design was reviewed by a panel of national and international experts in 2017, receiving several positive commendations. Recommendations relating to technical aspects of programme structure, as well as increasing diversity in the department, are being addressed by the department in its improvement plan.

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 in 2017. 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.

SCHOLARSHIP OF TEACHING IN ART & DESIGN (STAND)

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 decolonizing of the curriculum. This included the FADA Curriculum change mini-conference in October, with keynote speakers Prof Rajendra Chetty

(CPUT), Dr Kasturi Behari-Leak (UCT), and Prof Nyasha Mboti (School of Communication, Humanities Faculty, UJ). The aim of the conference was to provide an opportunity for academic staff, alumni as well as present and past students to collaborate on re-curriculation projects; to deepen understanding in the Faculty around the concepts of transformation and decolonisation; and to develop a vision and initiatives for each department and the Faculty as a whole to decolonize and transform the academic project.

Other STAND projects included:

- A planning workshop for the 2017 student-led decolonisation seminars, organised by Thabang Monao, in which students were invited to develop topics for discussion for the 6 October FADA Curriculum Change conference;
- A seminar, organized jointly with VIAD, entitled 'Did Someone say Decolonisation? Did Someone say Freedom?', organised by James McDonald, Thabang Monao and Brenden Gray, and featuring guest speakers Anthony Bogues (Brown University), Handel Kashope Wright (University of British Columbia). Professors Anthony Bogues and Handel Kashope Wright, having interacted with FADA students in a series of student-led seminars on 'Decolonizing Forward', provided a space for academics and students to give individual reflections on key issues and challenges around decolonisation, in relation to pedagogy and the university project, as well as to notions of freedom and the radical imagination.
- A Doctoral seminar entitled 'The Formal and Informal Knowledges of First-year Art and Design Students' by doctoral candidate Shashi Cook, whose study focuses on the artefacts that are associated with the informal and formal knowledge practices of first-year students of art and design. The study hopes to establish a better understanding of the relationship between students' knowledge and the formal university curriculum.
- A mini-conference entitled 'Decoloniality: new roles for history and theory in design and architectural education?' organised by Tariq Toffa. This event brought together designers, educators and researchers to present and issues discuss related to the status of theory in the decolonial project, as well as steps which they may have been developing in this regard.
- A workshop entitled 'Critical Pedagogies in South African Visual Culture Education Authors' jointly organized by STAND and VIAD. Authors featured in the *Critical Pedagogies in South African Visual Culture Education* E-Book (Jacana Press, 2018) address the lack of scholarly literature dealing with issues of inequality and visual culture education in South Africa. Contributing authors met for a workshop on 4 August to share and discuss their abstracts, and collaboratively worked towards conceptualising the volume and its thematics with input from Professor Juliet Perumal (UJ Vice Dean Education Faculty) who presented a lecture to authors on inequality in education and critical pedagogy.



RESEARCH AND CREATIVE PRODUCTION

Preliminary (unaudited) figures indicate that the Faculty set a new record for research output in 2017, producing 75,08 DHET subsidy units. This is a 215% increase on the 35,08 2016 return, and substantially exceeds the previous record of 51.25 units in 2015.

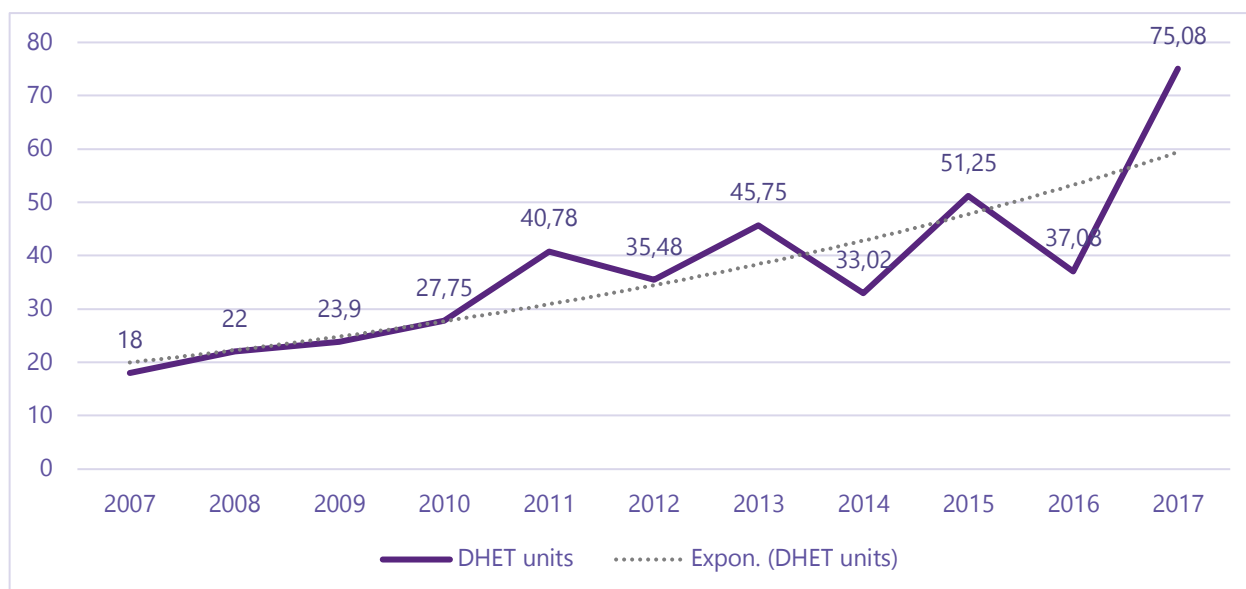


Figure 11 DHET-accredited units from FADA 2007-2017, showing growth trend

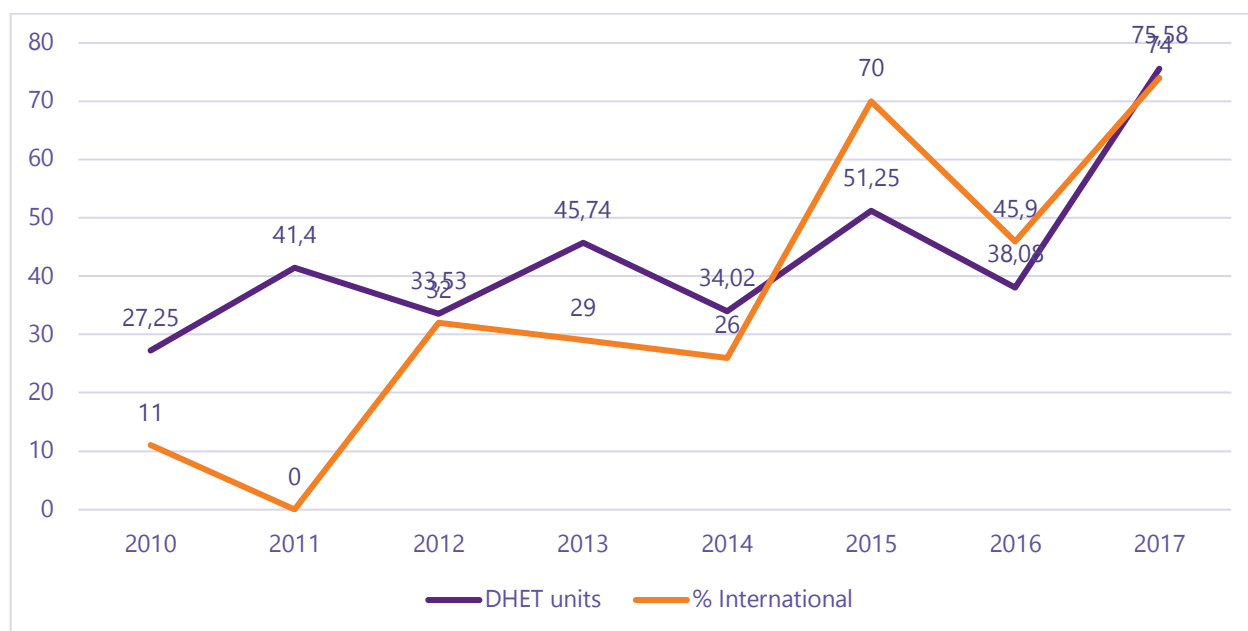


Figure 12 FADA research units submitted to DHET for accreditation 2010-2017, showing increasing trend of contributions to international journals

The 2017 submissions comprised 26.40 units from journal articles (from 16.33 in 2016, recalling the previous high of 24.83 in 2015) and 7.50 conference proceeding units (from 2.25 in 2016). There was a substantial increase in book and book chapter units, with 26.00 units from book submissions (up from 13.00 in 2016), and 17.50 units from book chapter submissions (up from 6.50 in 2016). Publication in international journals increased to 74% in 2017 from 45,9% in 2016, exceeding the

former record of 70% achieved in 2015. There was also an increase in the number of research-active staff in the Faculty.

The number of NRF-rated staff remained stable at eight (from six in 2015) despite the resignation of Prof Amira Osman, as Prof Caroline Kihato (C2) was appointed as a Visiting Associate Professor in the GSA. The rated researchers in the Faculty are now Prof Kim Berman (C2), Prof Leora Farber (C2), Prof Federico Freschi (C1), Prof Caroline Kihato (C2), Prof Anitra Nettleton (B1), Mr Alexander Oppen (C2), Prof Brenda Schmahmann (B3), and Prof Karen von Veh (C2).

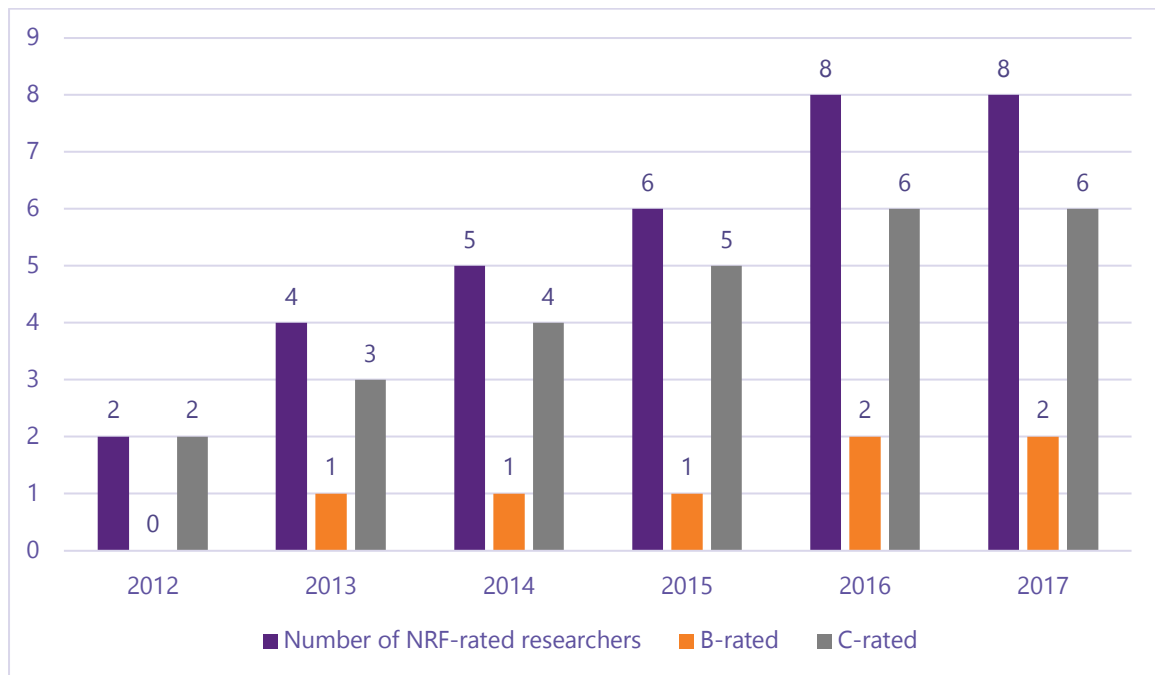


Figure 13 Number of NRF-rated researchers, 2012-2017

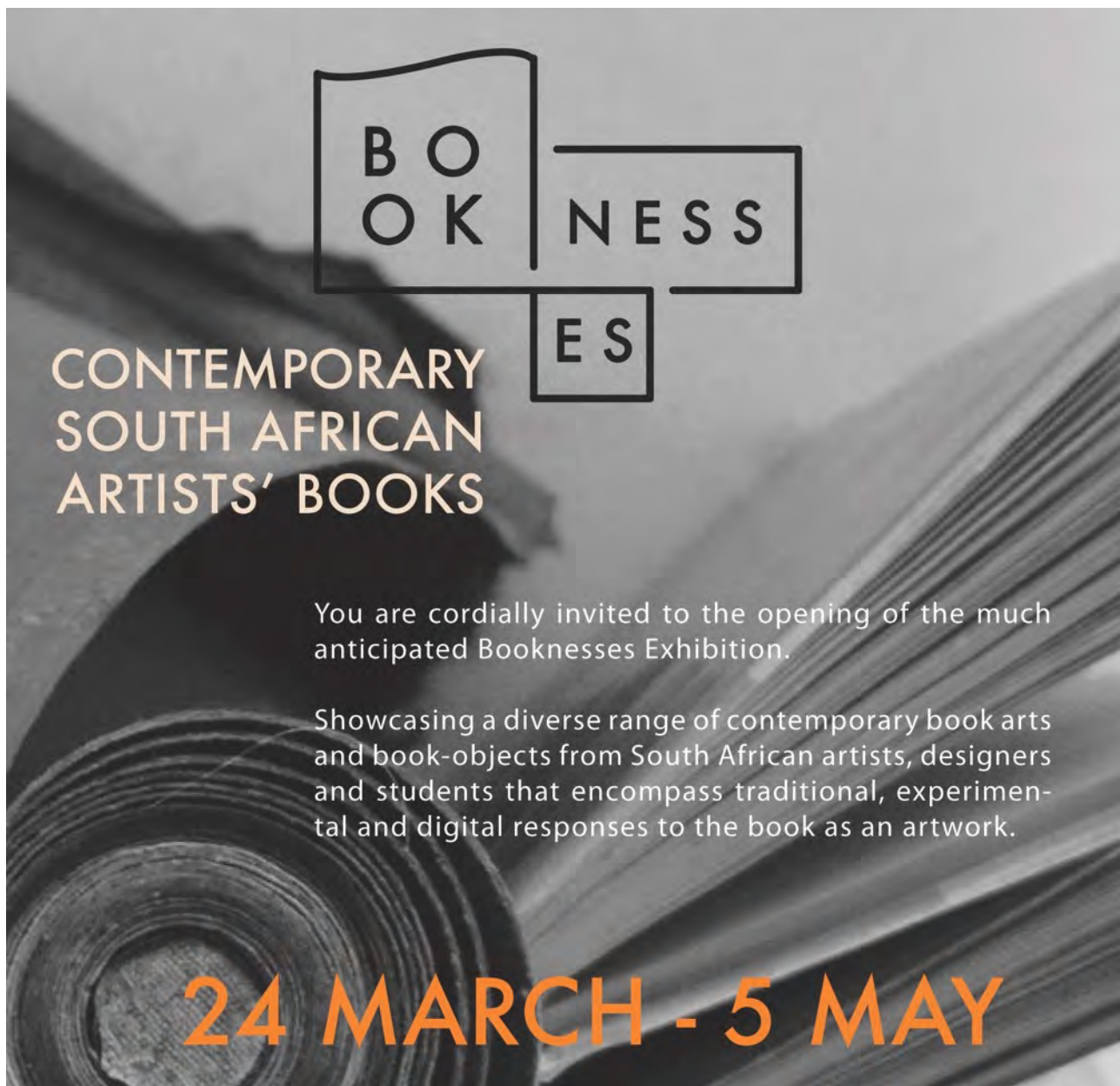
As befits a Faculty of Art, Design and Architecture, creative work continued to enjoy high priority among the artists, designers and architects on the academic staff. Although two projects for the recognition of creative-work-as-research underwent a peer review process, only one was approved for subsidy. In 2017, the GSA also secured recognition of alternative forms of research from the University Research Council (URC) for the very specific and poorly understood nature of architectural research within South Africa. This paves the way for more research-related support from URC and increased appreciation of the research outputs of the GSA's staff members, much of which has historically been discounted.



In addition to the creative work project that was 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. Participation in national and international conferences included the following:

- Mr Denver Hendricks (HOD Architecture) was invited to present a paper at De Montfort University, Leicester UK.
- Prof Lesley Lokko (HOS, GSA) was an invited speaker at various international institutions, including the fifth All-Ireland Architectural Research Group (AIARG), Cork, Eire; as keynote speaker at the Women in Architecture International Conference, Virginia Tech University, Roanoke, USA; the Bartlett International Lecture Series, University College London, London, UK; the African Architecture & Pedagogy: Conversations on Health, Education and Shelter, Kigali, Rwanda; the UMA International Lecture Series at the University of Umeå, Sweden; Media & Modernity, Princeton University, USA; and the University of Applied Art, Vienna, Austria.
- Prof Christo Vosloo (GSA) presented a paper at a conference in Hong Kong.
- Thiresh Govender (GSA) also presented a paper at the tenth Conference of the International Forum on Urbanism, Hong Kong.
- Furthermore, Dr Desiree Smal (HOD Fashion Design) presented a paper at the Cumulus Conference in Kolding, Denmark. She also presented a paper, with colleagues Ms Jacky Lucking, Ms Neshane Harvey and Ms Lee de Wet, at the 2017 Design Education Forum (DEFSA) Conference, and Prof Thea Tselepis (Fashion Design) presented a paper at the Mixed Methods International Research Association Conference.
- Prof Deirdre Pretorius (Graphic Design) was invited to present seminars to postdoctoral students at Goethe University, Frankfurt. Mr Brenden Gray (HOD Graphic Design) presented papers at two conferences including the International SOTL in the South Conference held at UJ. Ms Zamasele Nsele (Graphic Design) chaired a panel at the Arts Council of the African Studies Association (ACASA) 17th Triennial on African Arts in Ghana, and Dr Adrie le Roux (Graphic Design) presented a paper at the International Journal of Art & Design Education (iJADE) Conference at the National College for Art and Design, in Dublin, Ireland.
- Mr Angus Campbell (HOD Industrial Design) was invited to represent the Design Society Development (DSD) DESIS Lab as one of the forty international social innovation organisations to attend the Global Summit on Social Innovation in Bogotá, Colombia.

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- Ms Amanda Breytenbach (HOD Interior Design) presented two papers at the Cumulus Conference in India entitled 'Letters to the Future', and also presented a paper at the conference 'Postgraduate supervision: Spaces, journeys and new horizons' in Stellenbosch. Interior Design colleagues, Ms Giovanna Di Monte-Milner and Ms Ilse Prinsloo, presented papers at the 14th National Design Education Conference at the Tshwane University of Technology.
 - Mr Terence Fenn and Mr Jason Hobbs (Multimedia) presented papers at the Design Management Academy 2017 International Conference in Hong Kong; at the International Conference on Research into Design in Guwahati, India; and at the Information Architecture and the Philosophy of Information Conference in Oxford. Dr Ruth Lipschitz (Multimedia) presented a paper at the New Directions in Humanities Conference in London.
 - Mr David Paton (Visual Art) convened an international conference entitled 'Booknesses', which was accompanied by two prestigious exhibitions that he curated. He was invited to present a lecture at the Center for Book Arts in New York, and was the keynote speaker at a Rhodes University conference and workshop. Prof Karen von Veh (HOD Visual Art) was awarded a fellowship at the Clark Foundation in the United States, and was invited to give public lectures at Hartford University and at Macalester College in the USA. Prof Kim Berman (Visual Art) contributed to a research project on symbolic reparations using the arts with the University of British Columbia, Canada and the UJ Law Faculty, and was invited (with Visual Arts colleague Mr Gordon Froud) to attend a printmaking residency at Cill Railig project in Ballinskellig, Ireland. Mr Froud was also invited to be a resident artist at the Nirox Sculpture Park.
 - Prof Federico Freschi (Executive Dean) was invited to present public lectures at the Wits Art Museum, the University of the Third Age (Johannesburg), the KwaZulu-Natal Decorative Arts Society, and at Stanford University in the USA.



DSD DESIS LAB

The Design Society Development (DSD) Design for Social Innovation and Sustainability Lab met for five seminar sessions and one special panel debate in 2017, involving a diverse range of speakers. The DSD continued with the important collaborative research project, Researching Architecture as Urban Method (RAUM), which began in 2016. This was continued in the Erasmus+ teaching exchange programme (2016-2018), which was awarded to the Faculty. In April, Dr Tatjana Schneider (University of Sheffield) visited FADA where she gave a number of lectures and presentations. In May, FADA staff members, Mr Terence Fenn and Mr Jhono Bennett, made a reciprocal visit to Sheffield where they participated in a number of workshops, teaching activities and planning meetings with staff from the University of Sheffield, as well as from the Centre for Environmental Planning and Technology in Ahmedabad and Nanjing University's School of Architecture and Urban Planning. A direct result of the teaching exchange programme is the development of a new niche theme within the DSD DESIS Lab focusing on spatial interaction design in urban African contexts (SIX-D).

The DSD Lab also administers a Leverhulme Trust grant focused on scaling up participation in urban planning, hosted by the Global Development Institute at the Manchester University (2017-2019). The aim of the grant is to facilitate a network with the intention of developing the knowledge required to move from participatory community-led neighbourhood planning to city-scale planning processes. In 2017, the grant facilitated the inclusion of several grassroots development practitioners who joined the tail end of the GSA's Alternative Practice Module. As noted above, Mr Angus Campbell represented the DSD DESIS Lab at the Global Summit on Social Innovation, in Bogotá, Columbia. The Lab was one of a select group of key actors, stakeholders, and practitioners in the social innovation space from around the world that were identified as being able to help drive truly systemic social change. In 2017, the Lab also facilitated the planning and teaching of the inaugural Tlhakantsha Week third-year integrated design project.

NRF SARCHI CHAIR IN SOUTH AFRICAN ART AND VISUAL CULTURE

The key public event for the year held by Prof Brenda Schmahmann (NRF SARCHI Chair) was an international conference, 'Troubling Histories: Public Art and Prejudice', 15-18 November. The conference coincided with the launch of *Public Art in South Africa: Bronze Warriors and Plastic Presidents*, co-edited by the conference organisers, Prof Schmahmann and Prof Kim Miller of Wheaton College, United States. The acclaimed scholar, Prof Erika Doss, was the keynote speaker. The conference included speakers from the United States, the United Kingdom, Australia, Sweden and Brazil.

Other public events included an evening reception and lecture on the art of the book, along with an exhibition of three artists' books, as part of the Booknesses conference. An exhibition of works by South African artist, Joachim Schönfeldt, was held in the gallery at the SARCHI offices in August. In September, the SARCHI Chair, in collaboration with the Visual Identities in Art and Design (VIAD) Research Centre, hosted the launch of Prof Juliet Leeb-du Toit's book on isishweshwe cloth and a small accompanying exhibition. In October, the exhibition of an MTech candidate in the centre, Ms Lisa Linossi, opened in the gallery. These events were additional to the Friday afternoon seminars run in the SARCHI offices, which provide postdoctoral fellows and postgraduates with an opportunity to test their work, and which are also available to staff members in FADA.

Access to all events at SARCHI conferences is automatic and fully subsidised for postgraduates receiving scholarships from the Chair, or whose studies are supervised by the Chair incumbent. In 2017, the Troubling Histories Conference also indirectly involved some undergraduates – in this case, first-year students in the Fashion Department. During the Winter School, the students were asked to look closely at two examples of public art, and then to use this in designing a conference bag for delegates.

Ms Philippa Hobbs, PhD candidate, secured two major collections of historical material in Sweden. Now the Peder and Ulla Gowenius Collection and the Ola and Lillemor Granath Collection are



founding donations of a new archive, Power, Gender and Community Art, at the University of Johannesburg. The donations consist of photographs, slides, negatives, documents, letters, clippings and other material from the 1960s. Approximately half of this material has been repatriated. Ms Hobbs worked with the UJ Special Collections to establish the collection and, by the end of 2017, the bulk of the negatives had been described, digitised and accessioned.

Following the 'Intertextual Textiles: Parodies and Quotations in Cloth' conference held at the SARChI premises in December 2016, Prof Schmahmann edited a special edition of the international journal, *Textile: Cloth and Culture*, which developed selected papers from the conference and which came out in 2017.

Prof Schmahmann offered a number of guest lectures and seminars during the year, including a lecture at the University of Cape Town Summer School; a public lecture at Stellenbosch University; a seminar on public art at the University of the Witwatersrand; and an academic response to a talk at the Johannesburg Institute for Advanced Studies. Prof Schmahmann and postdoctoral research fellow, Dr Malcolm Corrigan, both presented papers and chaired or co-chaired panels at the Triennial Conference of the Arts Council of the African Studies Association (ACASA) in Ghana. Other international conferences in which staff and fellows participated were in Geneva (Prof Schmahmann), the United Kingdom (Dr Corrigan) and New York (PhD candidate, Mr Thabang Monoa). Prof Schmahmann is the current president of the South African Visual Arts Historians, and she as well as three PhD candidates presented papers at its 2017 conference at the Tshwane University of Technology.



VISUAL IDENTITIES IN ART AND DESIGN (VIAD) RESEARCH CENTRE

In 2017 VIAD produced a record number of 42.5 research outputs in 2017, doubling its usual target figure of 20 units. This figure includes two solo-authored books. VIAD's two core exhibitions for 2017 dealt with timeous and politically relevant subject matter, and both attracted an unprecedented amount of media coverage. The 'Promises and Lies' premiere and exhibition attracted the presence of prominent dignitaries, politicians and public figures. Public and peer-recognition of the quality of these exhibitions has led to VIAD receiving several proposals for high-level international and local exhibition opportunities for 2018 and 2019.

Through its exhibitions, colloquia, public programme events, seminars and publications, VIAD deepened work that it has been developing since 2014. In keeping with its modus operandi of interlinking exhibitions, conversational forums and publications, its publications – which included one edited volume and two special editions of subsidy-bearing journals – functioned as textual outputs derived from work done in 2015 and 2016.



In 2017, VIAD hosted the following conferences, colloquia and exhibitions:

- 'Priya Ramrakha: A Pan-African Perspective, 1950-1968', which comprised the first comprehensive survey of images by Indian-Kenyan photojournalist, Priya Ramrakha, particularly his chronicling of anti-colonial and post-independence struggles in Africa, the Middle East and the United States.
- 'Inhabiting The Frame | Documentary & Subjectivity in the Anti / Post / Colonial Visual Archive', an intimate colloquium in response to the exhibition, 'Priya Ramrakha: A Pan-African Perspective, 1950-1968'. Conversations in the colloquium engaged with questions of agency, subjectivity and the implicit politics and 'ethical demands' of photo documentary, in relation to anticolonial and postcolonial struggles in Africa, and drew national and international speakers.
- 'Promises and Lies – The ANC, Exile & The Project of Freedom', in which curator Siona O'Connell represented a recently uncovered archive of photographs by British photographer, Laurie Sparham, chronicling the experience of ANC exiles living in Tanzania and Zambia from 1989-1990. The exhibition was accompanied by the premiere of a documentary film by O'Connell, entitled *Promises and Lies: Fault Lines in the ANC*, and was attended by high-ranking members of the ANC, including former President Kgalema Motlanthe, Dr Mathews Posa, and Mr Praveen Gordhan.

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- As noted above, an exhibition, in collaboration with the NRF SARCHI Chair in South African Art and Visual Culture, in response to Juliette Leeb du Toit's *isishweshwe: A history of the Indigenisation of Blueprint in South Africa* (Pietermaritzburg: UKZN Press).
 - In addition to its ongoing public programme, the Centre has reinforced and grown its public presence through the introduction of new programmes and initiatives. An example of this is the artists' conversation on 'Lesser Violence: Performing Responses to Gendered Violence', convened by VIAD curator and researcher, Ms Amie Soudien.
 - All of VIAD's public programme events in 2017 were well attended; elicited positive feedback from attendees and participants; comprised a broad range of international and national presenters from Art and Design disciplines, as well as disciplines across the Humanities; included contributions, not only from academics, but also from visual/cultural practitioners; gave rise to conceptually strong, dynamic and relevant presentations; and elicited challenging and robust conversation and debate.



COMMUNITY SERVICE, STAKEHOLDER ENGAGEMENT & INTERNATIONALISATION

INTERNATIONALISATION

The Faculty hosted several international researchers or academics from institutions in Africa, Europe and the United States during 2017. The International Lecture Series of the GSA saw leading figures, such as Sir David Adjaye, listed as one of Time Magazine's '100 Most Influential People in the World', and Bjarke Ingels, widely considered the world's leading architect, hosted at the GSA's review space at MOAD in Maboneng, downtown Johannesburg. These lectures were presented to capacity crowds of between 500-750 people.



Internationally renowned 'starchitects' Sir David Adjaye (left) and Bjarke Ingels (right) presented public lectures to capacity crowds in the Graduate School of Architecture's international lecture series, sponsored by the architectural firm Boogertman & Partners.

The two-year Erasmus+ exchange programme with the University of Sheffield, as well as a student exchange programme with the Ostbayerische Technische Hochschule (OTH) Regensburg, Germany, which were both signed in 2016, came into effect in 2017.

As regards outbound student mobility, four fourth-year architecture students who won the Multi-Comfort Sustainability Project were flown to Spain to compete internationally; three students from the GSA presented papers at the Seventh European Conference on African Studies in Basel, Switzerland, and two presented papers at the International Forum on Urbanism at the Hong Kong Polytechnic University; a second-year student spent her second semester at Arkansas State University in the USA; three BA Industrial Design students had the opportunity to study abroad for a semester at the Ostbayerische Technische Hochschule (OTH), Regensburg, Germany; four Jewellery Design students attended a skills-based short learning programme at the Jewellery Art Institute in New York City, USA; and three were involved in the Africa by Bus initiative, traveling to the Namibia Fashion Week, where they participated in David Tlale's 'Intern' programme; and a Visual Arts BTech student had a three-month exchange to the United States.

The Jewellery Design Department presented a short learning programme entitled 'Ukuluka: Artisanal weaving techniques in Contemporary African Jewellery Design'. The course was run in collaboration with internationally renowned South African designer, David Tlale, and included seven students from Universitas 21 institutions, and three FADA BTech students.

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 University of Stellenbosch, the Tshwane University of Technology, the Central University of Technology, and the Cape Peninsula University of Technology. Faculty staff at all levels were well represented on national and international professional forums, and served the national academic community in the capacity of assessors, moderators and external examiners.

COMMUNITY ENGAGEMENT

Working with communities is core to understanding the complexity of our local contexts. The principles of community service and good citizenship thus 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 2017, as well as being encouraged to work on multidisciplinary projects with a community focus. 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 community-oriented participatory design. Architecture and Visual Arts students were involved in a collaboration with two distinguished alumni, Ms Lerato Shadi (Visual Art, Dignitas award winner 2016) and Kgosi Seatlholo, Paramount Chief and UJ alumnus in Lotlhakane, North West province, around the Shadi family's NGO, Lebogang Thuso Kopano (LTK). This is a long-term community-engaged project (from 2017-2021) to co-design and co-build a home-based Communal Care Centre at Lotlhakane with the local community. This will be executed in partnership with LTK. In 2017, the first stage of the project, viz. scoping of site and feasibility study, was undertaken.



The Architecture first-year students worked on the Vrededorp Vision Project, in which they were briefed to develop a vision for Vrededorp. The students spent time engaging with the community on ideas about the history and future of the community, and how these can be understood through design projects.

Two of the GSA's units were particularly engaged and involved at the community level, with students embarking on projects centred on urban informality. Units 14 and 16 worked closely with the Johannesburg Development Agency and the City of Johannesburg in the areas of low-cost housing, urban infrastructural upgrading and community engagement. Unit 13 continued its research-led project with the Gauteng City Region Observatory and the Community Organisation Resource Centre. Prof Lokko collaborated with Deputy Minister, Andries Nel, of the Ministry of Cooperative Governance and Traditional Affairs, to develop City TALKS, a series of five public seminars/round tables to be offered in 2018.

Second-year Fashion Production students worked on a community engagement project involving Golang Education Outreach, which supports underprivileged and vulnerable children. The Outreach is based in the Emthonjeni Community Centre in Honeydew.

Second-year Communication Design students collaborated with students from UJ's Department of Strategic Communications in order to produce a campaign for the International Office of Migration (IOM), linked to the United Nations. Five of the best projects were presented to the IOM and the Direct Marketing Association of South Africa. Of the five, one campaign was chosen as the 2017 Golden Assegai student award winner.

Honours students in Graphic Design worked with UJ Engineering, UJ Enactus, Farm This City and a proposed community centre in the Lenasia wetlands, named Desiderata Village.

Industrial Design students, in collaboration with the DSD DESIS Lab, worked on various community projects relating to urban farming, including small-scale agricultural products, the Beegin Beehive Project, the human-powered shredder, and off-grid food processing.

Second-year Interior Design students participated in a guerrilla marketing campaign as part of the broader IOHA/FADA curriculum integration project to promote HIV/AIDS awareness.

Third-year Jewellery Design students worked with the UJ Women in Community Engagement Empowerment Project (WiCEEP), and were assigned to design and manufacture jewellery pieces as awards for women who have been identified as leaders in their communities. The Jewellery Department collaborated again with the Thuthuka Jewellery Awards, which offer young jewellery students from community schools across South Africa a unique opportunity to be mentored by accomplished designers.

For their annual Mandela Day project, a mural was painted by the third-year painting students from the Visual Arts Department at the Tshepo Themba Hospital in Dobsonville, Soweto.

In 2017, the FADA HIV/AIDS Curriculum Integration research project continued for the third year of the grant from HEAIDS. Seven FADA departments were engaged in finding appropriate means through which aspects of HIV/AIDS education could be infused into their curricula.

Marketing & Student Recruitment

As regards student recruitment initiatives, FADA representatives at school visits succeeded in providing both information and career counselling to prospective students, and in drawing

learners, teachers and parents to the Faculty during the year. In addition, industry stakeholders were invited to student exhibitions, and to other events throughout the year.

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 3 511 subscribers (compared with 2 879 in 2016), while the FADA Twitter account became increasingly active, with 2 436 followers by the end of 2017 (compared with 2 222 followers by the end of 2016).

UJ ARTS & CULTURE



The Division of Arts and Culture continued to enhance the excellence and stature of the Faculty and the University in 2017 under the direction of the new Head of Division, Mr Pieter Jacobs. The Division contributes significantly to offering an enriching student learning and living experience, as well as raising the University's national and global profile and reputation. During 2017, UJ Arts & Culture offered 348 students opportunities to participate in arts and culture activities, while also hosting 79 different projects, performances, concerts, exhibitions, conferences, and other cultural activities, which were attended by 58 426 students, alumni, staff members and the public. In addition to this public-facing programme, a robust range of arts platforms was offered on all four UJ campuses.

Two professional theatre collaborations between German and South African artists, which went on to perform at the National Arts Festival in Grahamstown, were in residence. The Division also hosted a collaborative performance between South African composers and musicians from China, sponsored by the Chinese Embassy. Additionally, UJ Arts & Culture presented international internships that have seen the Division host two students from Norfolk University. The UJ Choir performed with the Yale Glee Club in May, and a group of UJ choristers performed at a high-profile event at the Heritage Museum in London and at Harvard University. Additionally, Ms Renette Bouwer, the Choir Master, attended the 11th World Symposium for Choral Music in

Barcelona in July, presented choral workshops, and travelled to Zhangjiajie City in China in August where she presented the Huanglong Art Award.

Other opportunities in 2017 included weekly dance classes, drumming and poetry sessions, the presentation of a student theatre production, the UniJoh Chorale on the Soweto Campus and the UJ Jazz Band. UJ Arts & Culture presented the annual 'UJ Can You?' talent competition, which culminated in a showcase performance in front of a live audience and was adjudicated by industry professionals.

Attended by 132 students in 2017, the Izimbongi Poetry Festival is a platform for students to showcase the material developed during weekly poetry sessions, and to engage with students from other campuses and industry professionals.

The 2017 student theatre production, Roald Dahl's *James and the Giant Peach* performed to sold-out audiences at the National Arts Festival and returned to Johannesburg for a run at the Con Cowan Theatre, as well as at the Market Theatre. Audience figures for the three different runs of the production totalled 2 353.

The UJ Choir presented 43 concerts during 2017, attended by 25 200 students, University staff and members of the public. Of these performances, 18 were at the University's graduation ceremonies. One of the highlights of the year was the UJ Choir's performance with the King's Singers at the Linder Auditorium in April. Following the Choir's participation in the Kuesta Choir Festival in Stellenbosch in September, they also undertook a local tour that included five additional concerts. 2017 saw the series of classical music concerts offered to the public being augmented by the inclusion of jazz concerts. The classical music series culminated once again with the Dean's Concert in November, featuring South African pianist, Christopher Duigan, soprano Noluvisyo Mpofu from Cape Town, the clarinettist Junnan Sun from KwaZulu-Natal, and the UJ Choir, hosted by the Dean. Proceeds from this concert went towards the Dean's Bursary Fund that supports academically deserving FADA students with financial difficulties.



The 56-strong UniJoh Chorale presented eight concerts during 2017, attended by more than 14 000 students, University staff and the public. The Chorale attended South African Tertiary Institutions' Choral Association (SATICA) workshops and the Choral Eisteddfod, where they scooped three awards.

UJ Arts & Culture hosted the fifth instalment of the Arts and Culture Trust (ACT)/ UJ Creative Conference entitled #CreativeUprising. The conference interrogated decolonisation, pedagogy, accessibility and technology in relation to South African art education. Industry professionals from local and continental arts and culture organisations represented 37% of the total number of 347 delegates, followed by 28% representing a tertiary institution, 21% from schools and 14% attending from an art centre.

The exhibition programme of the UJ Art Gallery on the Auckland Park Kingsway Campus (APK) included four exhibitions (of which two were fully sponsored), and 28 workshops, walkabouts and lectures. Exhibitions included the high-profile 'Booknesses' exhibition of artists' books between March and May 2017; the 'PPC Imaginarium 2017' competition; and 'Rethinking Kakotopia', with guest curator, Derek Zietsman, reflecting on the ability of South Africans to move from kakotopia to utopia. 'Shifting Conversations', fully sponsored by MTN and guest curated by Johan Myburg and Melissa Goba, explored binaries, such as "colonised" and "coloniser", that are prevalent within the collections of both UJ and MTN.

FADA Gallery

The FADA Gallery on the Auckland Park Bunting Road Campus (APB) also continued to make a valuable contribution to the public life of the Faculty under the directorship of Mr Eugene Hön. The Gallery hosted nine exhibitions in the Gallery and the Atrium. Organised walkabouts, workshops and associated events continued to provide staff, students and the community with interactive platforms for engagements with the Gallery's exhibitions. In addition to the VIAD events noted above, some highlights of the 2017 exhibition schedule are the following:

- **2016 Dean's Award Exhibition.** The work on this exhibition was of finalists nominated for the 2016 Dean's Award Exhibition. Each department selected a student, mainly B Tech and Honours candidates, who demonstrated innovation and creativity. The 2016 winner was Kuena Moshoeshoe, a B Tech (Fashion Design) graduate.
- **2016/7 Thuthuka Jewellery Awards Exhibition.** The Thuthuka Jewellery Development Programme presented an exhibition of jewellery designed by students from community schools and universities across the country. Hosted in the FADA Gallery, this annual exhibition celebrates an extraordinary mentorship programme that focuses on design and skills development, while the competition enables each student designer to explore their creativity using sterling silver and other metals to meet the brief.
- **Booknesses: Taking stock of the book arts in South Africa.** The University of Johannesburg's Department of Visual Art in association with Jack Ginsberg hosted two exhibitions of artists' books, a colloquium and associated workshops. The UJ Art Gallery featured a selection of artists' books from the Ginsberg Collection, whilst FADA Gallery hosted a broad selection of contemporary South African artists and designers' artists books.
- **Helen De Leeuw retrospective.** Curated by Juliette Leeb-du Toit (VIAD Research Associate) This exhibition paid tribute to a phenomenal woman entrepreneur, ceramicist and writer, Helen de Leeuw, who in the 1950s began a lifelong challenge to the South African market to rid itself of erstwhile preferences (both anglophile and American) for mass-produced, inferior products that had begun to overwhelm commercial production and suppress emergent and indigenous craft traditions. De Leeuw's stores in effect functioned as galleries of contemporary international and national design.
- **Ernst De Jong Retrospective.** Curated by Lize Groenewald (Graphic Design), this exhibition focused on the artist and designer Ernst de Jong's (1938-2016) contribution to

design in South Africa in the years 1957-1975. Video recordings of interviews with the designer, as well artwork and artefacts sourced from the de Jong collection, contextualised the display. This selection provided a link to the accompanying exhibition of Helen de Leeuw's modernising rhetoric that evinces interesting parallels of circumstance and purpose with that of de Jong.

- ***Transparency.*** Art & Design competition. The Embassy of Sweden in association with the FADA Gallery invited entries for a national art and design competition with the theme '*Transparency*'. Transparency is the key to developing and maintaining trust. It lies at the heart of the scientific method, the freedom of the arts, and is crucial to allow for a healthy business climate. Creating spaces of openness and accountability is critical for a stronger society and can guide us to see things clearer. The winner of the competition was Mandy Coppes- Martin, a Visual Art Masters graduate.
- ***2017 Dean's Award Exhibition.*** The work on this exhibition was of finalists nominated for the 2017 Dean's Award Exhibition. Each department nominated a student, mainly B Tech and Honour's candidates, who demonstrated innovation and creativity. The exhibition showcased work from the following disciplines; Interior Design, Architecture, Industrial Design, Visual Arts, Multi Media, Jewellery Design and Manufacture and Design Communication (Graphic Design). The winner was Pia Findley, an Industrial BA Honours Design student.



RESOURCE MANAGEMENT

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.

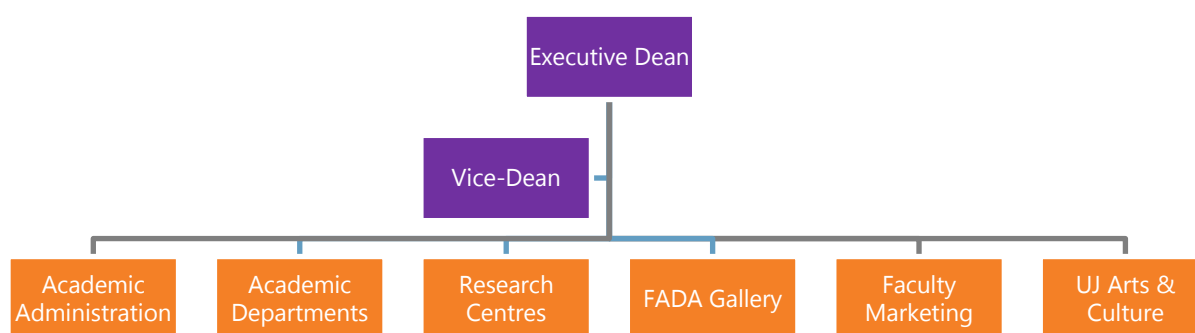


Figure 14 Faculty management structure

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.

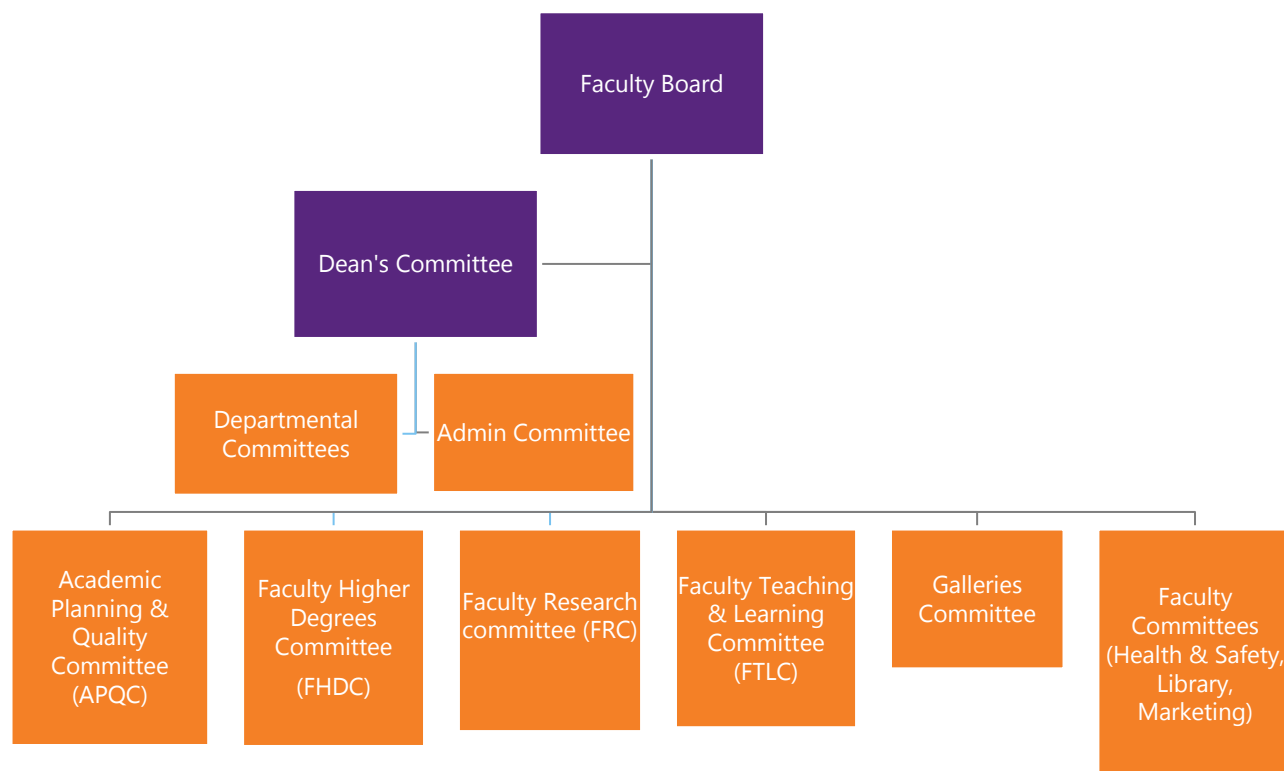


Figure 15 Structure of Faculty committees: hierarchy and oversight

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 15.

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.

The APQC deals with the approval of external moderators for all undergraduate modules, as well as 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.

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.

Programme Review

All academic programmes in the faculty are subject to periodic review by external assessors. The BA Industrial Design programme was reviewed in September 2017. The external panel identified nine commendations, two affirmations and eight recommendations. The majority of the recommendations were technical in nature, but there were two that highlighted key challenges. The high commendation regarding the quality of the programme notwithstanding, the panel noted that more focused student recruitment needs to be undertaken to ensure that the Department meets its enrolment targets with suitably qualified students. The second concern was focused on the recommendation that the Department should engage with a professional body. The Department's view, however, is that this had already been tried in the past, and due to the diversity of the profession, had always proved problematic. The Department currently engages with industry through student work experience reporting, hiring of part-time staff and moderators from industry, and through professionally direct student projects. The panel's findings were as follows:

Commendations:

- The Panel commended the Department on the SER and its detailed information, conscientious evaluation of the criteria and presentation.
- The Department is commended on its commitment to environmental sustainability emphasis on biodegradable materials.
- The Programme structure works well with the knowledge and skills taught in the first two years and the integration of knowledge and skills applied to a project in the third year.
- The good balance between skills and practical application of these leads to students who are industry ready.
- The part-time lecturers add value by bringing their industry experience to the Programme. They are involved and passionate.
- Students are ambassadors for the Programme and attest to the standard of the Programme and the teaching and learning.
- The learner-centred approach used in the third year of the Programme makes for competent students.
- The Panel commends the Department for implementing the end of the year panel assessment method which eliminates subjectivity.
- The Panel commends the Department on its Programme's excellent alignment with the University's Strategic Objectives 2 and 6.

Affirmations:

- The Department is trying to address the problem of equity in their student intake but probably will always lag because of funding.
- Year modules replacing semester modules will help to mitigate against student dropout.

Recommendations:

- The Panel recommends that the Department considers structural/formal input from industry in the form of a professional body or advisory council.
- The exit level outcomes need to be reformulated.
- In the Programme purpose statement there is reference to students becoming problem finders and this should appear in the exit level outcomes.
- The word "complex" in the first exit level outcome should be replaced.
- The links between the outcomes and modules should be made more explicit.
- Consultation space is needed for part-time lecturers.

- Although there is gradual change in the race and gender demographics, the Department must not lose focus on ensuring that the change continues.
- The Industrial Design Department should be allowed to approach schools in a marketing capacity, either with the UJ marketing team or separately, to inform staff and students of the career options associated with Industrial Design.
- The Department is currently in the process of compiling its improvement plan.

Risk Management

The risk register was updated as required. Appropriate actions were taken, where possible, in mitigating these risks. The Faculty experienced an increase in incidents of theft, both of portable electronic equipment from locked office spaces, and fixtures, such as air conditioning units. This led to the installation of security cameras and the general upgrading of security service provision in the building. While ongoing work on the upgrading of the heating, ventilation and air conditioning (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), identified in the 2016 report, has been addressed by the upgrading of the existing facilities, which will be ready for occupation in 2018. A master plan for the redesign of the building to create additional capacity both for studio and workshop space, as well as increased staff office accommodation, has been drawn up and submitted to the Office of the Campus Director for approval.

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 2017, but will be rolled over to 2018.

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

Fundamental 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 principles of active citizenship, 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 off lights and minimizing the use of space heaters.



HUMAN RESOURCES

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.



Staff composition and profile

With the incorporation of UJ Arts & Culture, the Faculty had a total of 90 permanent and full-time contract members of staff in 2017. In addition to the Executive Dean, this comprised 57 academic staff and 37 administrative and support staff. The academic staff comprised three assistant lecturers, 28 lecturers, 17 senior lecturers, 7 associate professors and 2 professors (excluding the Dean). The number of associate professors increased by one with the promotion of Dr Thea Tselepis from senior lecturer to associate professor. Mr Terence Fenn and Dr Anthony Ambala, both from Multimedia, were promoted to senior lecturer. These promotions led to a slight increase in seniority in the faculty, with the Senior Lecturer category increasing from 29,6% in 2016 to 31,6% in 2017.

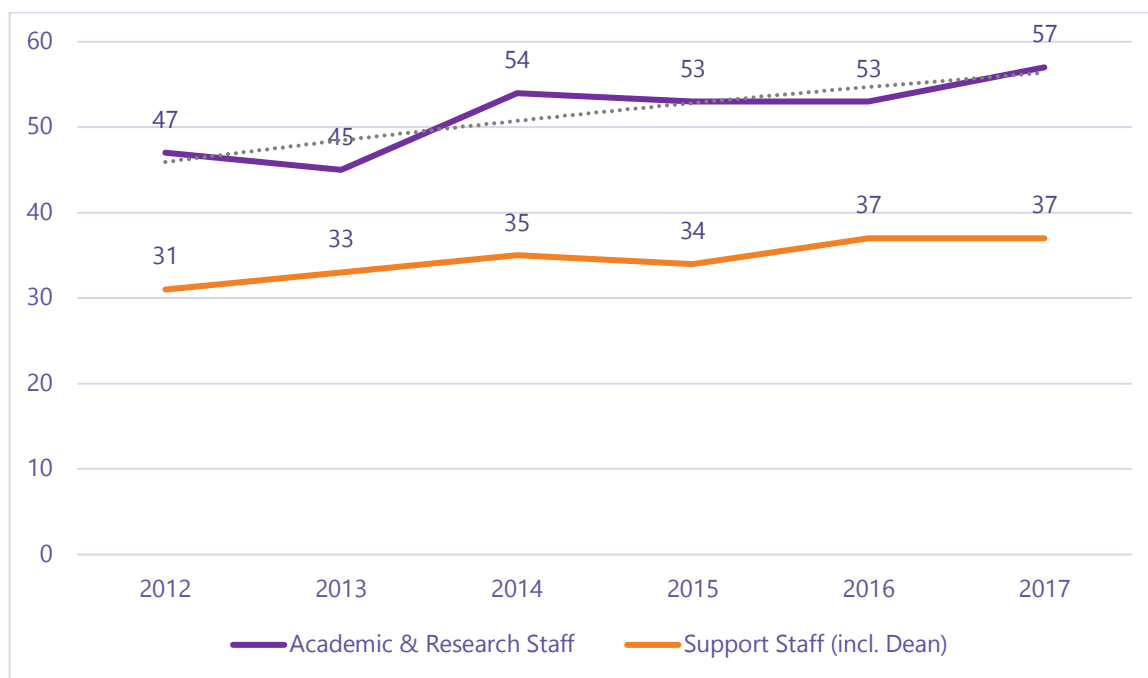


Figure 16 FADA Staff complement: Academic, Research, Professional and Support, 2012-17, showing growth in Academic, Research & Professional category.

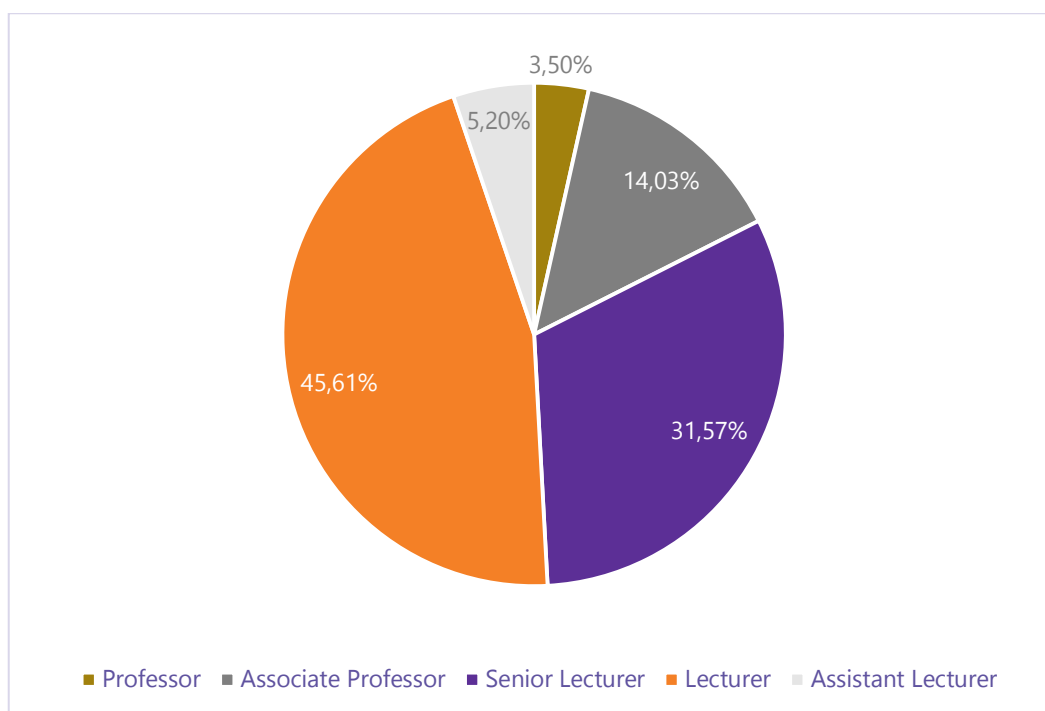


Figure 17 Composition of full-time academic & research staff as a percentage, 2017

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, 33% were from designated groups and 5,2% were foreign nationals. Sixty-six per cent of the administrative and support staff members were from designated groups, and the Faculty Management Committee remained at 33% designated and 67% non-designated members. Nine new appointments were made in the academic staff, viz. Ms Zamansele Nsele (Lecturer, Graphic Design); Ms Tebogo Ramatlo (Assistant Lecturer, Architecture); Mr Eric Wright (Senior Lecturer, GSA), Mr Thabang Monoa (Assistant Lecturer, Visual Art); Ms Leago Madumo (Lecturer, Architecture); Dr Adrie le Roux (Lecturer, Graphic Design); Ms Boitumelo Kembo (Lecturer,

Multimedia); Mr Bongani Khoza (Lecturer, Multimedia); and Mr Thato Radebe (Lecturer, Jewellery Design).

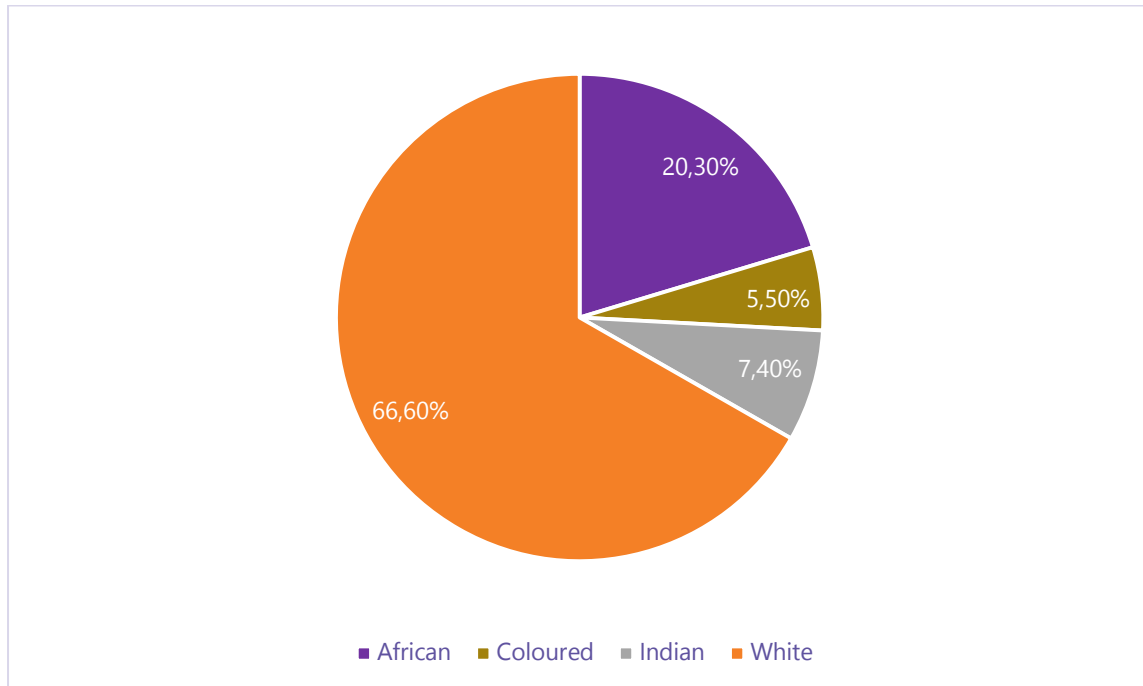


Figure 18 FADA academic and research staff by race, 2017

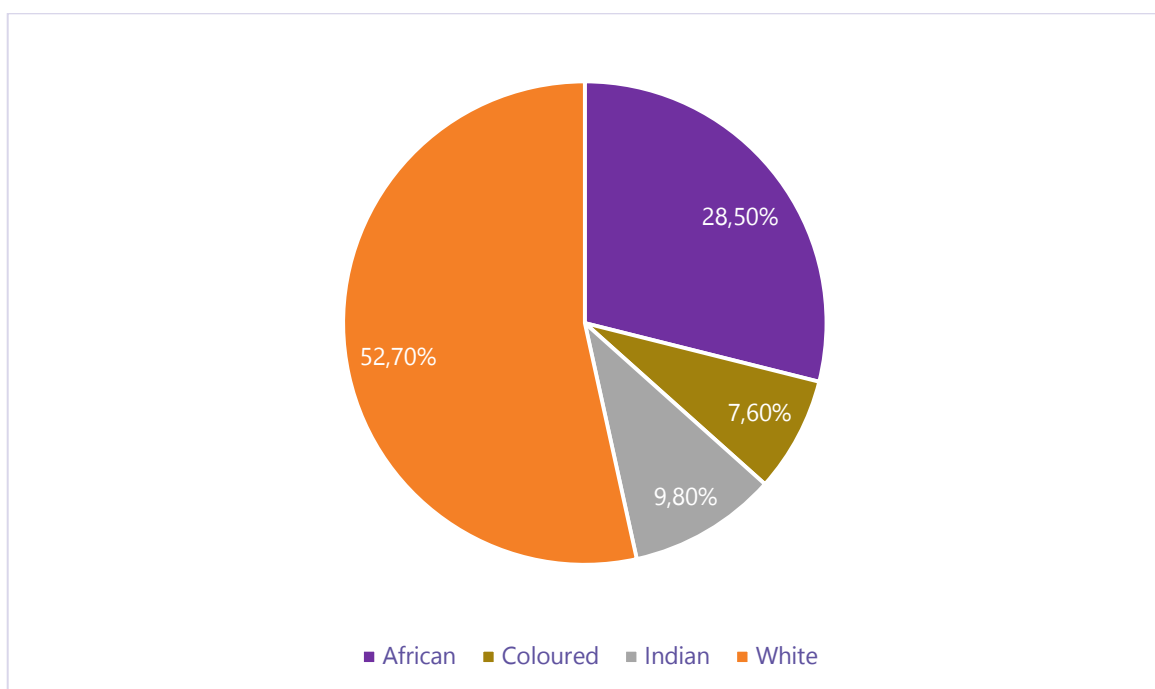


Figure 19 FADA staff (Academic, Research, Administrative & Support) by race, 2017

Dr Anthony Ambala was awarded his PhD from Wits University, which, with the appointment of Dr Adrie le Roux, brought the number of staff with doctorates to 14 (although Prof Osman's resignation in August reduced this to 13 by the end of the year, one up from 12 staff with doctorates in 2016). Several staff members are engaged in their doctoral studies, due for completion in the next two years.

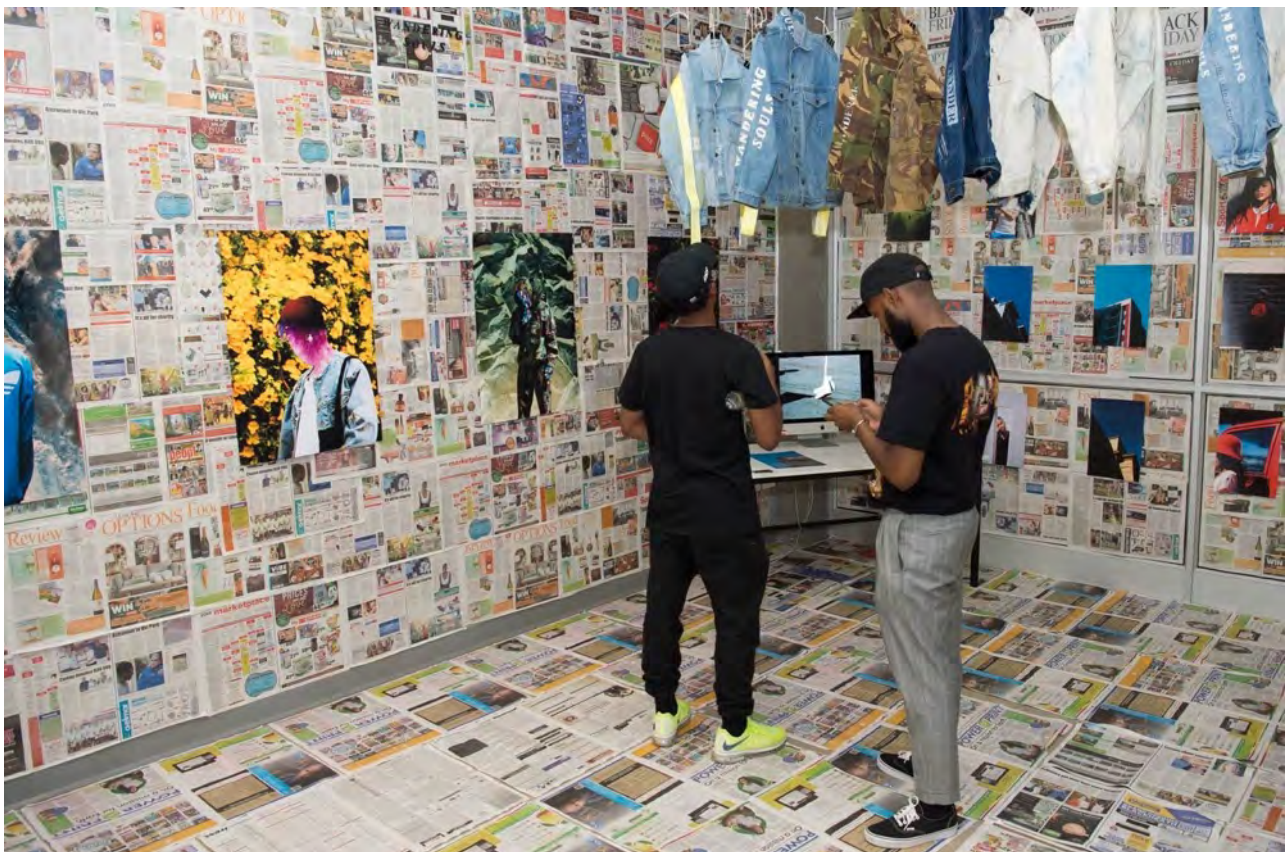
There were two resignations of academic staff, namely, Prof Amira Osman (AP Architecture), and Mr Eric Wright (SL GSA).

Training & Development

Staff training and development focused on capacity building in writing for publication, postgraduate study, postgraduate supervision, discipline-specific software applications, Scholarship of Teaching and Learning, and leadership development. The latter included a 360 Leadership appraisal conducted by external consultants. Academic staff members across all levels were nominated for the Accelerated Academic Mentoring Programme overseen by the Senior Director of the Division for Academic Planning, Quality Promotion and Academic Staff Development. As noted above, the diversified strategy aimed at developing different areas of research competence among academic staff was actively promoted, to address the need to grow research capacity and output.

While the Campus Director's efforts over the past few years to upgrade ventilation and temperature control in the building have 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 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 paperless meeting environments throughout the Faculty.





FINANCIAL REPORT

The Faculty managed its financial expenditure within budget, although additional pressure continued to be placed on the Faculty reserves by the running of the Graduate School of Architecture.

INCOME

Disposable Income (Budget Allocation)	75 286 577
Remuneration	61 282 499 ¹
Operating Costs (* included)	12 162 774 ²
Capital Expenditure	1 841 304 ²
<i>Research *</i>	171 329
<i>Printing *</i>	928 741
<i>Conference Fees *</i>	61 728
<i>Travel *</i>	2 463 235
Income Generated	46 911 025
Tuition Fees (Subsidy Type A)	46 059 211 ³
Interest	739 485
Donations	2 000
Other	110 329

Research Funds

Income (* included)	8 419 578 ³
<i>Interest *</i>	109 587
<i>Donations *</i>	5 195 563
<i>Other Income *</i>	16 800

Trust Funds

Income (* included)	6 910 929 ³
<i>Interest *</i>	594 804
<i>Donations *</i>	4 719 366
<i>Sales and Services *</i>	297 585
<i>Other Income *</i>	1 299 174

Extra-Curricular

<i>Income (* included)</i>	612 ³
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<i>Interest *</i>	612
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EXPENDITURE	73 700 379
Remuneration	60 851 178 ¹
Operating Costs (* included)	11 517 950 ²
Capital Expenditure	1 331 250 ²
<i>Research *</i>	171 329
<i>Printing *</i>	810 127
<i>Conference Fees *</i>	74 199
<i>Travel *</i>	2 326 198

Research Funds	8 440 731
Remuneration	2 207 629 ¹
Operating Costs (* included)	4 373 812 ²
Capital Expenditure	53 126 ²
Bursaries	1 805 164
<i>Conference Fees *</i>	13 360
<i>Travel *</i>	1 011 664

Trust Funds	4 005 995
Remuneration	1 111 395 ¹
Operating Costs (* included)	2 652 564 ²
Capital Expenditure	242 036 ²
<i>Printing *</i>	57 569
<i>Conference Fees *</i>	20 393
<i>Travel *</i>	780 223

Extra-Curricular	-
Operating Costs (* included)	-
<i>Travel *</i>	-

Note 1: Remuneration

The Faculty spent R60 851 178 of the R61 282 499 total remuneration budget.

The Faculty's permanent salary budget is slightly underspent, but with a R431k saving. The annual salary increases and scarce skills are budgeted centrally.

The Faculty's temporary salary budget was overspent (includes a provision for sabbatical of R1m)
The Faculty's tutor budget was slightly underspent with a R91k saving for 2017.
The Faculty used R1 671 652 for temporary appointments against Research Funds and Trust Funds.

Note 2: Operating Expense (excludes Capital Expenses > R15 000)

The Faculty spent 95% of the Operating Budget. This excludes the total encumbrances of R483 527.
The Faculty spent R7m against Research Funds and Trust Funds in 2017.

Note 3: Income Generated

Tuition fees generated R46 059 211 income for the year.
The Faculty received a total of R2 424 456 for 2017 Publication Income (2015 approved DHET submissions)



LOOKING FORWARD

As this report demonstrates, 2017 was a good year for FADA in terms of its increased research output and postgraduate 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 2018 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 continue to monitor closely 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 forced us to rethink the model of how higher education is funded and 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. At the same time, we will begin to refine our strategic focus to position FADA positively in relation to the university's increasing focus on the challenges and opportunities of the Fourth Industrial Revolution.



The further integration of UJ Arts & Culture into the Faculty will continue enjoy focus in 2018, 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.

FADA continues to establish itself as a viable and respectable brand in the field of art and design education in South Africa. The Faculty is a highly functional and well-managed environment in all its domains, with clearly-understood and articulated processes, policies and reporting hierarchies. It has a clear sense of purpose in terms of its role in the higher education landscape, and is committed to fostering excellence in preparing its graduates for the highly competitive world of the creative professions. Departments are well-managed and are united by their commitment to teaching and learning across all programmes and modules, supported by a commitment to growth and development in strategic areas. There is also a strong commitment to the role that art and design can play in our local communities, and society at large. This is in turn supported by the Faculty's excellent facilities and equipment that continue to be updated and expanded in anticipation of future strategic growth.

Thus, given its physical and institutional environment, expertise and ethos, FADA is poised to be a leading player in the national and regional context as much through its excellent facilities and staff, collegial atmosphere and strong links with industry, as through the fact that it actively embraces the notion of art, design and architecture as active agents of social change.

We continue to find ways of leveraging our position in the university by engaging with other Faculties as we seek to find broader cross-Faculty research and other collaborations.

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 continues to be an important area for development. (This may be mitigated in the near future by the fact that the DHET will formally acknowledge creative work as research from 2019.) 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.

In 2018, both the Department of Architecture and the Graduate School of Architecture will have their quinquennial SACAP validation reviews. This validation is of fundamental importance to ensuring the professional standards of the programme, and a great deal of effort has been put into ensuring successful outcomes of these visits.

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 2017 research return was excellent and brought into sharp focus the potential that the faculty has in this domain once it reaches a certain degree of critical mass. We must 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.



Beyond 2018

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 short, 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.

CONCLUSION

In the final analysis, 2017 was a good year for FADA in terms of its greatly increased research output; increased postgraduate enrolment; growth in international linkages and collaborations; positive student experience; and increasingly enhanced public profile. While challenges remain – particularly relating to stabilising undergraduate success and throughput rates; transformation; staff qualifications; and the provision of studio and workshop space for the growing demands of the Faculty – FADA 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 attain global excellence and stature.



Prof Federico Freschi
Executive Dean | Faculty of Art, Design & Architecture



APPENDICES (LINKED)

DEPARTMENTAL REPORTS

Arts & Culture

https://drive.google.com/open?id=1EMhGny7NG_IPDbgRRc9TnH9w5380v_cP

Department of Architecture

<https://drive.google.com/open?id=1kW9wUOo8xFudqpJouj0ik-SGvp3-rTMK>

Graduate School of Architecture

https://drive.google.com/open?id=1m72DJy_p9skLKUfzyRtMRraNnR3utixg

Fashion Design

<https://drive.google.com/open?id=1KKyjhnPgmSOHjj0HBY2u9276dNKxdp40>

Graphic Design

https://drive.google.com/open?id=1gVyyOUeuJk_nbHpQWtDnsNrDvYqzdp07

Industrial Design

https://drive.google.com/open?id=18Qndc_oNwsrk5dNBh3dE17cbnptjWY47

Interior Design

Jewellery Design & Manufacture

<https://drive.google.com/open?id=1dG5f7wlxuCCNuS6XdLknnhzas6FgpnmV>

Multimedia Design

<https://drive.google.com/open?id=1aI5EMJi1IGeNkpcTSrgsJSfnWnKiO7C0>

Visual Art

https://drive.google.com/open?id=15L6sl4fmRf9uRSEJ0apLdtKqknN_5j65

RESEARCH

DHET-Accredited Outputs 2017

<https://drive.google.com/open?id=1xpVv00uBN2Rtcp8FLlgtIE0Ib2b2647>

Design Society Development DESIS Lab

https://drive.google.com/open?id=1IQ3wMPW7DRuSB5_zvGWe5XQoW52GVGoS

NRF SARChI Chair in South African Art History and Visual Culture

<https://drive.google.com/open?id=1HdCBBrWPUGBmEy5GSgOrUyUEXEizwk2KR>

Scholarship of Teaching & Learning in Art & Design (STAND) Community of Practice

<https://drive.google.com/open?id=1WWR34jyoSxrNKc-WFW4UK3-mixdQtFfK>

Visual Identities in Art & Design (VIAD) Research Centre

<https://drive.google.com/open?id=1VK5GsKeWfTyk0x3p8kGTQn1KqmjGIFw3>